

Mail Call

Batt offensive and repulsive

EDITOR:

I read your opinions entitled "Sherrill's Got To Go" and "Ags Deserve Death" in Nov. 18 issue.

The articles are offensive to this country's basic concept that a person is innocent until proven guilty. You obviously gave total credibility to unverified allegations by a person who, by his own admission, accepted an illegal payment.

The issue here is not whether or not the allegations are true but whether or not Coach Sherrill has the right to expect your support and loyalty until such time as the charges against him may be proved.

I find your journalism repulsive and offensive. You are an embarrassment to the University, the students and 01502500 faculty, and the alumni. You are hiding behind your First Amendment rights to infringe upon the rights of Jackie Sherrill — his right to a presumption of innocence.

I have spoken to many people about your disloyal editorial position and have found that all, without exception, feel as I do. I am not an Aggie; I graduated from UT.

I have written to President Mobley expressing my concerns regarding YOUR opinions and demanding that he remove the entire *Battalion* Editorial Board immediately. Since you do not feel that allegations need to be proved, hopefully you will be removed without the need for any investigation!

Barbara H. Landrum

Batt an incredible paper

EDITOR:

I was amazed to see the Nov. 28 Mail Call. There were people trying to stuff their feet in the *Batt's* mouth, and one intelligent being who couldn't even count how many questions he was trying to ask. Not to mention the other letter which asked Jackie how "proud" he was for what he had done to our pristine school.

I would like to point out a couple of things: *The Battalion* is not in a "shabby state." It is an incredible paper which prints the news, opinions about the news and gets the news to the reader quickly.

So when the *Dallas Morning News* prints a headline story, it is the *Batt's* obligation to take the news and act on it in an unbiased manner, which they did. I'm just glad we don't have a piece of censored propoganda — if you want that, go to Baylor.

I'm proud of the A&M newspaper EVEN when they print something I don't like. But apparently I'm in the minority.

As to the Smith story, something sounds just a little too thin for me. Maybe you should try to think (God forbid) objectively about it. Embrace the truth — even if it hurts.

Lastly, does anyone know what "hypocrite" or "fickle" means? We have been under investigation for a LONG time, and I don't believe I saw anyone throwing stones at Jackie after we beat the hell outta Notre Dame last year.

Greg Martinez '91

Hammons' loyalty non-existent

EDITOR:

In response to Hal Hammons' article in the *Batt* and also the one appearing in the *Houston Chronicle*.

Mr. Hammons, perhaps I should remind you of which school you attend. No, I do not believe that simply being on the *Batt* staff justifies complete support of the University, but being an Aggie does!

I once made a choice, as many others did. The choice was Texas A&M — one of the greatest universities in the nation.

The strong bond the student body shares with the University was, to me, one of the most appealing features of this university and a mitigating factor in my choice.

Loyalty, Mr. Hammons, is defined by Webster's as "faithfulness to one's country, friends, ideals, etc. . . ." or "showing such faith." Condemning a man who has done so much for this university on the basis of reading an Associated Press wire story is not only irresponsible journalism and sensationalism but shows a lack of loyalty. Need we remind you, Mr. Hammons, "Highway 6 runs both ways."

Perhaps if you go north far enough you will find a country who believes you are guilty until proven innocent.

Greg Nolan '90

Accompanied by seven signatures

Patton not a good Ag hero

EDITOR:

I write to you in protest of the Aggie Band playing the theme song from "Patton." I refuse to stand up, clap, whoop or even be seen in the stadium when the inconsiderate band of warmongers, bigots and rascists plays that song.

This song, written by Jerry Goldsmith (who has long, bleach-white hair and lives in California, thereby certifying his anti-Texan attitude) composed this piece to celebrate the personality of one of history's most eccentric slaughterers. I give three arguments for the banning of this song:

1. Patton loved battle. Patton was therefore an inhuman warmonger, glorying in the blood of fellow men. I'm sure Texas A&M (even though having a torture chamber of its own called the Math Department) doesn't want its respected name soaked in the carnage of battlefields.

2. Patton was a racist. He is notorious for having called citizens of Great Britain, "limeys." I'm not offended by that, only because I'm not British. But if I were British, I would be offended. Just as if I were black, I should be repelled by the playing of "Dixie" (that song in which celebrates slavery) and the "hullabaloo caneck caneck" line in the "Aggie War Hymn" which is a direct mockery of "Humumba kena kena," of the Nigerian Ebo language which means, "God bless the grain embargo."

So the mob which downgrades their Rice counterparts LOVES WAR, HATE BLACKS, BRITS and GERMANIS!!! Are we, as intelligent people to accept this?

3. Patton was not an Aggie! He graduated from West Point. How could a true Aggie play a song about a West Point grad?

I believe "Patton" should be banned! BANNED, BANNED, BANNED, I SAY!!! It is violent, racist — an overall bad influence on a wholesome, Freddy Krueger-worshipping society. It should be banned, erased, scratched out, eighty-sixed, done in, abolished.

And being the highly intelligent minority leader that I am, I promise to act in the tradition of my interest fathers if my demands are not met.

I shall go on national television and break Geraldo's nose.

Dane Clark '90

Letters to the editor should not exceed 300 words in length. The editorial staff reserves the right to edit letters for style and length, but will make every effort to maintain the author's intent. Each letter must be signed and must include the classification, address and telephone number of the writer.



Gore use to be a lot simpler

Sit back as I take you to those glorious days of yesteryear. Days when things were simpler. Nice spring and fall days with nothing more to worry about than where your next meal of ants or your next act of mischief would be found. Back when you didn't know what "PG" meant on movies, much less wondering if you could sneak into that "R" movie.



Steve Masters
Columnist

Can you remember a horror movie that has come out since your birth that didn't have blood in it? No? Me neither.

Back in the days of Alfred Hitchcock (affectionately known by yours truly as Big Al, that is until he got uppity and was knighted — then he became Sir Big Al) movies didn't need gallons of crimson spilled everywhere. Movies like "Rear Window" and "Vertigo." Now, don't get me wrong, there was violence in these movies. I'm not denying that. But it was implied.

Then came "Psycho" with its now-famous shower scene. Although you never saw the knife hitting skin, there was more than enough implication.

And through it all it remained an artfully directed scene. If you watch it again, you'll notice there are over 70 individual shots in a 45-second span. In one scene. Some movies these days don't have 70 shots in 90 minutes.

And although the shower scene became the mold for future slasher movies, it isn't really the scariest scene in the movie. What always makes me jump is when Martin Balsom is almost to the top of the stairs and old Norman/Mother comes out. He falls down the stairs and gets speared by the ornament on the bannister. Ouch.

The horror came from the shock value, mainly because it hadn't been seen before on the silver screen.

After "Psycho" there were many attempts to recreate the effect, but few reached it. One was John Carpenter's classic "Halloween," which added to the slasher effect by introducing the other element necessary for the modern "horror" movie: the invincible killer.

At least Norman could be put away in the mental home for 25 years for his crimes. In "Halloween," you could do

just about anything you wanted to quiet little Michael Myers. (In the movie, Myers escaped from a mental home the night before the 18th anniversary of killing his sister — coincidence? I think not.)

Once again shock effect made the movie actually scary. It had to be more graphic because audiences demanded it, but it remained within the boundaries of (almost) good taste.

And that was the start of the decline.

After that we had "Halloween II" which took up where the original left off — the day after. It seemed to end there because both Michael and Dr. Loomis were seemingly killed in an explosion. "Halloween III: The Season of the Witch" had nothing to do with either of the first. The killer's goal in it was to turn the face of every kid in America into worms and snakes and beetles. This guy would make a good cocktail party guest, don't you think?

Now this year we had "Halloween IV: The Return of Michael Myers." Does the phrase "sell out" mean anything to you? But it seems to be what's expected.

The "Friday the 13th" movies started that B.S. The first one was OK, but it got kind of hokey at the end when old Jason came up from the lake after not six minutes, not six hours, not six days, but six years. Been hanging out with Aquaman, huh Jas?

In the second through latest, Jason and friends (his son even filled in for him once) goes on a killing spree, kills 12 people and one kills him. At the start of the next in the sequence, Jason is (Wait! Don't tell me! I haven't seen that one yet!) raised from the dead and promptly goes after the survivor from the last movie.

The only way I'd want to be in a "Fri-

day the 13th" movie is to be Jason or one who survives at the end. That way you could collect a share of the profits from more than one film.

Then came Freddy. The original "Nightmare on Elm Street" became a classic and whammo! Freddy is turned into the hottest thing since Jason got up scuba diving.

Now we have Chuckie in "Club Play." This movie must be pre-graphic. It shows blood on the commercial. I can only wonder how much see spilled during the actual movie. Maybe they'll get creative and drop somebody in blood.

The other thing that all self-respecting (if that's possible) horror movie have is a dizzy dame. At some point in the movie this female sex object must

• Expose herself. What kind of sex object would she be if she didn't show her top? No lower nudity though. That could lead to an "X" rating — almost as bad as "G" in drawing audiences.

• Run from said villain and trip. How many times do we have to see a girl running helter skelter, not knowing where she's going and trip over some carelessly mowed lawn or other space? It seems there are certain elements of balance that one would like to use in such a moment. But I've never run from a guy wearing a hockey mask and carrying Paul Bunyan's favorite ax.

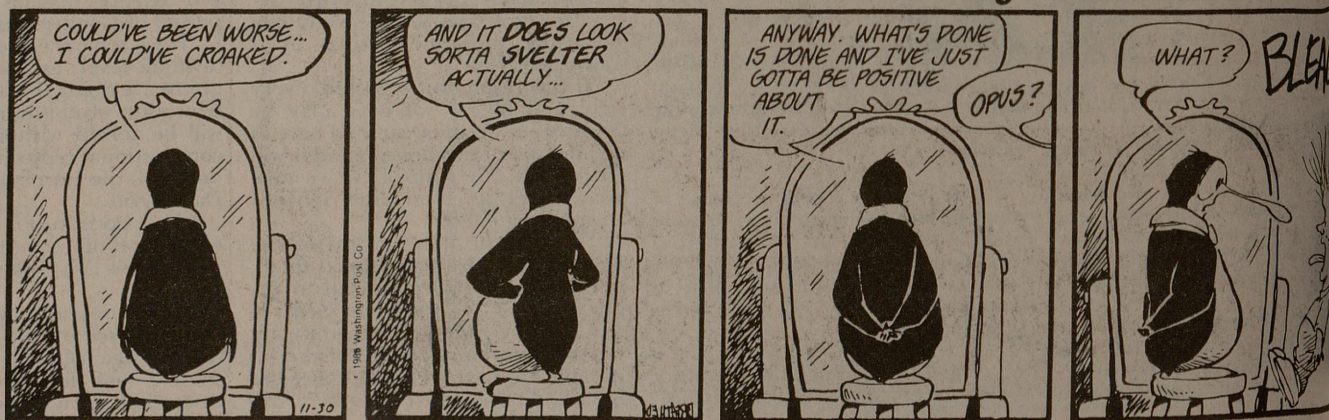
• Scream "NO!" at the top of your lungs (which probably are nearly posed). Listen. Last time, OK. The guys are not due for a moral uplift. Telling them "no" is like petting the dog when he goes on the rug. Non-effective. That could be neat, though. Freddy whips out those unmanicured nails, the girl says "No!" so he stops and goes out to sell flowers on the street-box-office smash!! I love it!!

You'll have to excuse me now. I'm due on the set for "Wrestlemania: Clash of the Slashers."

Steve Masters is a senior journalism major, senior staff writer and a columnist for *The Battalion*.

BLOOM COUNTY

by Berke Breathed



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