LAST PERFORMANCE OF TECH SHOW IN MALDEN

"Getting A-Cross" Given Before Crowded Houses—Criticism In Friday's Issue.

Tomorrow evening the final performance of "Getting A-Cross" will be held at Malden. The train will leave from North Station about five o'clock. The exact time will be announced on the bulletin boards. Both the undergraduate afternoon and alumni evening presentations last Saturday at the Boston Opera House were given before crowded houses. It was the general sentiment of those present that Tech Show 1915 was "the best show yet." The show management feels that much of the credit was due to the unqualified word "amusement" and the dancing of J. Paul Gardner, staged by Miss Virginia Tanner. The Tech will be issued in next Friday's issue of The Tech.

PRACTICE MEET TODAY

Track Squad Meets Harvard In Stadium.

The Spring practice meet with Harvard will be held at the stadium this afternoon at four-thirty o'clock. Since the meet is a practice, entries are unlimited and no points will be scored. All members of the track squad are expected to enter.

The following events will be contested: 100-yard dash, 440-yard dash, 3-4-mile run, 1 1-2-mile run, 89-yard hurdles, high jump, shot put, pole vault, broad jump and hammer throw.

TECHNIQUE SIGN-UPS

Sign-ups for Technique 1916 must be redeemed before May eighth. Persons who have not signed up and who desire to obtain a copy can leave their names at the Technique office. These names will be kept on a list of applicants for any signed-up copies which are not redeemed. If this list becomes large enough there is a possibility of an extra edition of the book.
COMMUNICATION

(Continued from Page One)

might? When interviewed on March 19th he is reported as saying:

"To permit dancing with the limbs bare from the knees down, under the thinly veiled guise of 'Greco Roman art' is but to make it extremely difficult in vaudeville theatres to determine where 'art' ends and immorality and indecency begin."

Mr. Carter apparently regards bare limbed dancing as both immoral and indecent. Now it is obviously absurd to speak of bare limbs on the stage or anywhere else as immoral. To say that a thing is immoral is to say that in your opinion it menaces the foundations of human welfare. Clearly, bare legs, although they might offend the gaze of any Anglo-Saxon who was stupid enough to think twice about them except as very natural parts of the anatomy, could not by any possible means menace the well-springs of his spiritual existence. Indeed bare legs, split skirts and the expose of other bits on which the reader of the evening papers is fed, are simply questions of the same order as whether one may keep chickens on Commonwealth avenue, or whether in vaudeville theatres to determine as whether one may keep chickens on Commonwealth avenue, or whether

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more important problems of marriage, birth, property and the like. Unfortunately, morality, which should be a living, leaping thing, something difficult but splendid in its possession, has become dead and dreary as far as most of us are concerned. That is because we have no real morality which we earned for ourselves, but are falling back for the support of our threadbare sentiments and ugly vices on the morality of our forefathers. I am afraid to think that when a man reaches the age of thirty-two years or thereabout he is an old man in everything but physiology. He assumes youth that his vast experience has placed him on a pinnacle with the prophets.

Not only do these moralists consider their morals the last word in conduct as compared with the preceding ages and centuries to follow, but they inform you that if the Siamese or Spanish disagree with them, by that token they are immoral. For example, in a discussion upon the observance of the Sabbath, I was able to perform a gentleman that in Germany it was quite customary, and indeed the rule to attend the theatre on Sunday. He regarded this an indissoluble, and not the unfortunate girl and three main themes which are:

1. A poor man has no right to be heard, how will you gain wis-
2. Every splendid thinker, every man who is regarded by humanity as a great soul was more or less of a less pioneer. In short, it must be seen that almost every one of our idols of the past, including the found-
3. The State which preaches in-

Mayor Curley has been quoted as saying: "The people of his time regarded him as a danger to the community, a teacher of false and hidden doctrines. Indeed it is evident that he was held by the bulk of his contemporaries in much the same light as in modern times we have re-

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3. A poor man has no right to bring more children into the world than he can support.

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COMMUNICATION
(Continued from Page Three)

he knows nothing, will grow cold and distant when you inform him that M. Brieux has something new in morals which he will be pleased to demonstrate at the Cort Theatre? No one expects Jones to speak intelligently of radium emanations or chrome alum; we have a right to demand that Jones be able to defend his own conduct and that which he wishes to enforce upon those under his care, by some better means than shrieking that you are immortal and that no good is to be gained by tampering with matters which every "proper" person understands very clearly.

If, under the guise of virtuous or indeed under any other guise, we are to turn away every new idea of importance that men and women of intellect bring to our gates, the time must come when persons of intellect and conscience will flee from us just as our Puritan ancestry fled from James I of England,—because of intolerance. I realize how little weep it is to wait for the happening that would cause our Philistines, who like to regard all persons of literary and artistic merit as unnecessary and conceited poseurs. I hope that there is very little of this boorish spirit at the Institute, although when one hears the whine that so up because we cannot make a million pounds of picric acid for the hallelujahs and make Oh, lots and lots of money! One never knows what will be next.

In short, we need new morals and new customs just as we need new clothes to replace old and unorthodox attitude. We are not likely to get the best unless we permit the originators to display their wares. Only by free and intelligent choice can we hope to improve the quality of our acquisitions. To be men we must be free thinkers; we can not be free thinkers if politicians are permitted to steal from us the attributes of personal judgment.

If people persist in insisting the silly censorship on me, I must show them how ridiculously it works, and ask them: If you will have a censorship why not make it behave in a rational and accountable manner?

Take the burlesque for example. A burlesque is nothing but a musical comedy with more horse-play, more empty vulgarity, and more frank crudity. The chorus girls are of a lower grade mentally and physically; they are paid less and they are, I believe, more familiar with the affairs of these places; high school boys are peculiarly susceptible to the charms of the dainty burlesquers or the what-nots. It was even rumored, while I was in high school that some of the young ladies were wont to show their independence of spirit by clandestinely slipping away to improve their knowledge of the world.

Compare that bit from an actual burlesque given in Boston, with one of the most shocking passages from that "dangerous" and "coarse" Brieux: "Lucie. But when my first baby came you deceived me. Since then I have only endured you, and you own my submission to my cowardice. It was only my first child I wanted, the others you forced upon me, and when each one was coming you left me. It was true I was unattached, but that was not my fault. You left me day after day in my ugliness and loneliness, and when you came back to me from those other women, you were full of false solicitude about my health. I begged for a rest after nursing. I asked to be allowed to live a little for myself, to be a gentleman with, absolute authority, and to improve the quality of my acquirements. To be men we must be free thinkers; we can not be free thinkers if politicians are permitted to steal from us the attributes of personal judgment.

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The importance of the censorship, is that it exhibits the inability of the potentate to distinguish values in dramatic writing I have never known Hamlet to be censored in Boston, nor should I wish it to be. Yet Hamlet deals with a tabooed subject of conversation, namely, incest. The censor probably never thought of Hamlet as a coarse play dealing with such matters, such as the Herald says "would cause a family physician to blush" (show me the physician). If Hamlets were censored, the populace, headed by a few real appreciators and an intemperate throng of those who never had read the play, would bury the censor in a fury of protest. Nor does Shakespeare have to be cited to show the idios of censors. All theaying plays of our "best" theatres, with a few startling exceptions, present a drab pageant of sensuality, night- gowns, and murder, and criminal assault, and a thousand more tidbits for the tired business world. The present moral and social stage of American life is a realization of the dramatist if he has any, and pretty things to be seen.

There remains to be answered the answer to the argument that the value of the censor is, then, this: as an artistic and educational food for those who cannot afford to spend much for their pleasures, you serve the tawdry and obscene burlesque; the same food is offered to the adolescent high school or college boy if he chooses to take it, and he often does; to those who can afford it you serve the more politely aphrodisiacal "strong" play. The censor will do his best to keep literary and philosophic merit on the stage. There are, in general, five ways in which an important and necessary truth may be brought to the attention of the community. The family could, but usually will not do it; moreover, not one man in ten is sufficiently well-informed. Books can be read, but they make any tremenous appeal, since most persons prefer to read Robert W. Chambers and Harvard Wight. The church could do it, but it will not. The school, with a few very exceptions, is ashamed; like the father and mother, it shits its duty. The theatre, with its thousands of listeners in a receptive mood, has a tremendous opportunity to set the world's airs somewhat to rights. The importance of the theatre over the other avenues of education, aside from the fact that it draws, is that it can do more than these because of its social importance. In a theatre there is more of the community spirit than can be found in any other social institution. The audience is one in its joys, its terror, its sufferings and its laughter. When Brieux proceeds to touch upon some great evil in our community life he does not take the individual aside and tell him he is naughty and if he doesn't mend his ways he'll never go to heaven. He presents his case, and then says: "Men and women, you agree with me that this terrible wrong exists, you will see that your daughter and your son leave no stone unturned to set it right. It is our fault; in our hands lies the remedy. Will you help me?"

The message may not be pleasant to the ear, but the giver is honest and he is trying to help mankind. William Dean Howells writes of a Brieux play: "I cannot say from my knowledge of French life that these studies of it are true to it, but from my knowledge of human nature as I find it in myself and in my other enemies I think they must be true. It is from this belief and from the tremen- dous conciseness of his work everywhere that I feel his prime characteristic to be honesty. Above his natural desire for effect, for 'the creation of the beautiful,' he seems to feel his heart bound to the truth. He is honest, honest, honest." And again: "The primal purpose of a play is to illustrate life or to reproduce it. This done, the secondary, or moral, purpose fulfills the theme that is the treatment of the moral or emotional subject. He presents the condition of the dramatist if he has any, and if he has none he is no dramatist, but a contriver of emotional sets analogous to the feats of the trapeze or of ground-and-lofty tumbling. The trouble with M. Brieux, in the minds of those who have not much insight, is that he has so many convictions and that he has so little hesitation in de- claring them."

The answer to the argument that "Damaged Goods" or a similar play may lead its young witnesses into dissolute ways is that one is not urged to commit wrong by being told of the fearful retribution that will follow the act. The point is that when an un-scrupulous man wishes to lead a girl astray he does not proceed by telling her of the fearful consequences of her act: the danger of disease, the stigma that the community will place upon her, and the agony of remorse that she may suffer. One does not burgele houses by assuring the owners of the houses that you are about to commit a great wrong. The way to poison people is not to label the bot- tle poison and then announce the peculiar agony to be suffered from a draught of the contents. Yet this is the silly claim that one has to con- tend with. In answer to the dramatic folk such as a writer in the Boston Transcript.

(Continued from Page Six) Lunchroom

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who contend that such topics do not make good plays, I refer them to the prologue to Bernard Shaw's "Penny's First Play," and to M. Brieux's definition of a play as a thing performed on a stage by actors and to which people are willing to go.

In conclusion let me say that, I make a plea for tolerance, and since I make it at the police through their representative at the back of the theatre can be attended to, and let me say that I think the police honest, I think that thoughtful and sensitive persons are likely to be committed at musical comedies and burlesques; and I ask that no interference or unpleasant publicity be given any play until the people of Boston have had a chance to see it. I feel that in democratic America the public will not be slow to demonstrate any vapid outrage of sensibility by a show of disapproval on the part of those who attend at first, and by the neglect of the multitude to support it further. I demand my right to attend a play which can be supported long enough to enable me to do so. I have no sympathy with any attempt to force upon me a pope of the theatre, vested with an authority to judge for me of matters of private concern. Surely, under no other but the present form of censorship. And I make a plea for tolerance, and since I would have in the way of a stand, a plea for the abolition of the censorship. And make better or more of matters of private concern.

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