

THE TECH

VOL. XXXV. NO 8.

BOSTON, MASS., WEDNESDAY, APRIL 21, 1915

PRICE THREE CENTS

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 for the manner in which the performances were given is due to the untiring efforts of the coach, Mr. Samuel Hume; the musical director, Mr. William Howard, and the dancing instructress, Miss Virginia Tanner. The work of J. F. Staub, '15, as Honoree, and the dancing of J. Paul Gardner, '17, received much favorable criticism.

The singing of Tech songs between the acts was much better last Saturday afternoon than last year. The "Stein Song," particularly, was a success.

A criticism and review of the Show, written by an alumnus, will be printed in next Friday's issue of The Tech.

PRACTICE MEET TODAY

Track Squad Meets Harvard In Stadium.

The Spring practice dual 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, 80-yard high 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.

MAYOR CURLEY AND THE DRAMA CENSOR

Communication Of Technology
Student On Public
Censorship.

The following is a communication that was submitted to The Tech by an undergraduate:

To the Editor of The Tech:

It was not very long ago that I became more than casually interested in the affairs of the theatre. From a natural liking for the pageantry and humors of the stage, and no less for its "conflict of wills," I soon grew to realize what every intelligent man must some day realize—that the theatre is the most important of our social institutions. As an observer of the drama it was natural that I should watch the censor and his ways. Boston has always been aware of its censor; of late it seems as if his operations were becoming more extensive. With the very recent manifestations with regard to Brioux's Maternity, the dancers of the Massachusetts Political Equality Union, and the play, The Natural Law, there has been some comment by communication and editorial; but withal no real presentation of the questions involved.

I am aware that there are those who turn up their noses at the whole problem, informing us that since the theatre purveys amusement it is to be classed with parcheesi and professional baseball. Since the application of the unqualified word "amusement" fails to explain why there are those who are entertained by Forbes-Robertson and those who are bored by him and amused by Evelyn Nesbit, I have thought it useless to apply myself to these Philistines. I have assumed that my possible reader is a creature of conviction; one who loves his theatre and wishes the best for it. With this apology for its existence, let this article proceed to its triumph or undoing.

Obviously the censorship is supported as a protection to morality and decency. Let me at the outset distinguish between these two expressions. Mayor Curley evidently confuses them grossly; if he does so, is it not conceivable that someone else

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COURSE VI TALK

Mr. F. L. Gilman, assistant general superintendent of the Hawthorne Station of the Western Electric Company in Chicago, will give a talk tomorrow evening at eight o'clock in the Union before the Electrical Engineering Society. The Hawthorne Station is the training plant of the Western Electric Company. Mr. Gilman will talk on the opportunities afforded to Institute graduates in this plant.

SENIOR SMOKER TO BE HELD SOON

Informal Meeting Of Graduating
Class—Summer Camp
Men Hosts.

A smoker will be tendered to the members of the Fourth Year class by the Seniors of Courses I, III and XI, at the Union on Friday, April 30th. The men who have issued the invitation are members of the Courses which attended Summer Camp. The object of the smoker, as announced by the committee on arrangements, is to give the members of the graduating class a final opportunity to renew acquaintances. This will be the last informal meeting of the Senior class before graduation.

ART COMPETITION

Poor Showing Made By Second Year Students.

The Sophomore Electoral Committee organized a competition the latter part of March for the position of Art Editor of Technique 1917. The drawings were to be submitted at the Cage on Saturday, April 10th. Owing to the fact that only two men turned in any work, the Committee decided at its meeting last Wednesday to begin a new competition to be closed two weeks from today. Candidates who submitted work in the first competition may obtain their work for revision from P. E. Hulburd, if they so desire.

The requirements for the new competition are as follows:

First—a theme of not more than three hundred words, preferably typewritten on one side of the paper. This should contain a statement of the candidate's previous artistic experience and a general discussion of his plan for running the Art Department of the book. It may be illustrated by sketches. It should state whether the candidate would feature any particular section, use page footings, overprint any section such as the Grinds in Technique 1915, etc. Second—A color drawing size 9 1-2 by 13 1-2 inches for the "Fraternity Section" of the book. Third—A black and white drawing size 9 1-2 by 13 1-2 inches for the "Institute Organizations" section of the book. Fourth—A heading size 2 by 9 inches for a page for one of the professional societies.

All drawings submitted in the competition should be of a finished character and must be mounted on cardboard in order that they may be incorporated in the book if of sufficient merit.

All work must be left at the Cage by four o'clock on May 5th. Candidates wishing further information concerning the competition may apply to either P. E. Hulburd or H. E. Lobdell.

JUNIOR PROM BEST IN SEVERAL YEARS

Many Popular Numbers Prolong
Dancing Until
Daylight.

Last Monday night the Copley Plaza was the scene of one of the most brilliant Proms that has ever been given by the Junior Class. The guests enjoyed themselves to such an extent that it was decided to prolong the program.

President Sully led the opening march followed by the five members of the Prom Committee, J. M. Evans, K. Dean, W. J. Farthing, O. B. Pyle and P. H. Duff. The procession marched into the large hall where the matrons, Mrs. A. E. Burton, Mrs. C. G. Mixer, Mrs. E. S. Webster and Mrs. M. Jasper Whiting were receiving, each couple making a bow as they passed. Then the first dance began and there followed the full program of twenty-eight dances with a few extras, lasting until half past four in the morning.

One of the things that made the affair lose some of its aspect of formality and aided in the general enjoyment was the giving of as many encores as the company desired. The presents that were found on the supper tables also helped to dispel any atmosphere of coolness that had survived during the first part of the Prom.

JUNIOR WEEK ISSUE.

On Sale At The Cage All This Week—Fourteen Cuts.

Copies of the ten-page Junior Week issue of The Tech will be on sale all this week at the Cage. This issue, containing a complete summary of the Spring Meet, was placed on sale at the Boston Opera House before the matinee of Tech Show last Saturday.

Full accounts of the various Junior Week activities, the present condition of the New Technology, and the records made by every man on the wrestling team during the past season are given. The issue is illustrated by fourteen halftones of Tech Show principals and undergraduates prominent in Junior Week affairs.

CALENDAR

Wednesday, April 21.

4.30—Spring practice meet with Harvard. Stadium.

4.00—1917 Baseball practice. Cottage Farm Bridge.

Thursday, April 22.

4.30—Wireless Society. 11 B.

5.00—Special Meeting All News Men on The Tech. Lower Office.

8.00—E. E. Society. Union.

8.00—Tech Show 1915. Malden.

THE TECH

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WEDNESDAY, APRIL 21, 1915.

The importance of active participation in the municipal affairs of one's native city is continually preached to Technology students. There is little stress laid on the possibility of being of service to the city of Boston during the short four years at the Institute.

Today's communicant has seized a golden opportunity to create a sentiment for the improvement of a weakness in the administration of this city. That the final authority on civic morals should be in the hands of a man who has served a sentence is ironical enough in itself, without having the ridiculous policy of dramatic censorship that is outlined in the communication.

Is there to be an art editor of Technique 1917? Is there any artistic ability among the Sophomores in Course IV? Yes? Then how account for the fact that it has been necessary to call a second art competition because only two candidates responded to the first call? When it is noted that the work of one of these candidates was never considered and that the work of the other was submitted for the position of first assistant, the seriousness of the situation should make a strong appeal to those who believe that Technique stands for the highest expression of the class.

SOPHOMORE BASEBALL

The Sophomore baseball squad will practice today at 4 p. m. at the grounds near the Cottage Farm Bridge. The game scheduled with the freshman team for today has been postponed. The Andover game will take place on Wednesday, April 28th.

WIRELESS SOCIETY

There will be a meeting of the Wireless Society for the election of officers tomorrow afternoon at 4.30 p. m. in 11 Eng. B.

COMMUNICATION

(Continued from Page One)

might? When interviewed on March 18th he is reported as saying:

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

Mr. Curley 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 score 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 black and white ties should be worn with tuxedos. Our most well-meaning and virtuous ladies will continue to ape the fashions of the Parisian cottes, little dreaming that their appearance of style is due to the connivance of a group of Parisian prostitutes. So the staid citizen venturing to the playhouse will violently protest that his wife, who is gorgeously arrayed in this same demimonde attire, must not be offended by the bare leg which is affected by children and persons of spotless pastoral life. Deck that leg with a color precisely that of the flesh, stretched as tightly as the skin, use it to allure the senses of a group of Technology students by the leerings and sensual behavior of its owner, and society (smug, righteous society), as represented by Mr. Casey from School street, draws a long breath of contentment, assured that vulgarity will be protected against beauty and art.

Plainly these affairs are questions merely of decency, and by decency we mean what is pleasing to the senses of sight, odor, hearing, and so forth: what is decent changes rather rapidly and has no effect on the intellectual and spiritual growth of a nation. Therefore, when one hears bare legs coupled with accusations of immorality, one realizes that the staid critic merely mouths over phrases of which he mistakes the meaning. Having defined decency and having shown how we must carefully avoid confusing it with immorality, let us see what immorality is. Morality, or a code of morals, is the system of principles by which we are supposed to govern our conduct and our human relations. When I say conduct, clearly I do not mean how one handles one's knife and fork; when I say human relations, I do not mean whether one removes his hat in an elevator when it is occupied by ladies. Morality, whenever it comes to play in affecting human beings, concerns itself with the

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COMMUNICATION
(Continued from Page Two)

more important problems of marriage, birth, property and the like. Unfortunately, morality, which should be a living, leaping thing, something difficult of attainment but splendid of 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 fathers. I am of the opinion that when a man reaches the age of thirty-two years or thereabout he is an old man in everything but physiology. He assures 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 inform a gentleman that in Germany it was quite customary, and indeed the rule to attend the theatre on Sunday. He regarded this an indication of approaching peril to spiritual Germany. When I added that those whom I was sure he would call the "best people" supported the custom heartily, he made answer to the effect that then they could not be really the best people. I have written at some length about this ludicrous if not pernicious theory that there is a fixed standard of right and wrong, and that if tangoing is considered wrong today it will always be so considered by "representative people," because it is under this same false banner that the theatre is persecuted.

Let us take for example the glaring case so recently before our eyes: the censoring of M. Brieux's "Maternity." In all his plays Brieux concerns himself with social, moral and political problems. In "Maternity" he develops three main themes which are:

1. In cases of seduction, the seducer and not the unfortunate girl and her child, should bear the blame.
2. The state which preaches increase of population should treat its employers accordingly and should not penalize maternity.
3. A poor man has no right to bring more children into the world than he can support.

Mayor Curley has been quoted as regarding "Maternity" as a degenerate play, tending to break up the home. If placing the responsibility of seduction where it belongs instead of glossing over the affair with vicious sentimentality such as "boys will be boys" means breaking up the home, then logic has lost its usefulness. The Mayor is almost Chestertonian in his paradox. If to practice what one preaches is degeneracy, I withdraw. If to prevent poverty and wretchedness is to break up the home then truly "Maternity" is a dangerous play.

But I have not yet pointed out what I meant to illustrate. The digression was for the purpose of enlightening Technology students upon the subject

matter of the play. I despair of their ever reading it. I asked one of my fellows whether he would care to read the play. He replied that he did not care to read "that kind of a play." I asked: "Do you know anything at all about the play?" He answered: "No, but I don't want to read that kind of a play." Is this the result of a scientific education?

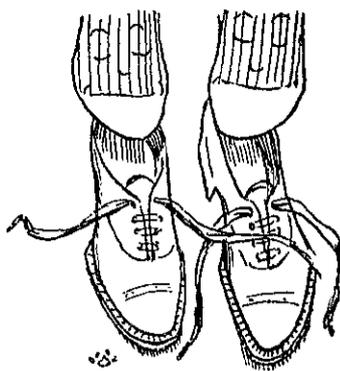
But the point is not whether you agree or disagree with M. Brieux's thesis. You may be bitterly opposed to his every conclusion. But if you are to consider yourself in any respect a fair-minded person, you will adopt the intellectual standpoint and admit that it is possible that some one else may have different ideas on these subjects. Go to the play, be open-minded and wary, relinquish your former views only when you are fairly convinced that the other man has beaten you. If he hasn't, say so; shout it from the house tops; make stump speeches about it. Be a sturdy human being with a mind of your own, not a bromidic jellyfish.

You would not ask Mayor Curley whether you should read Walter Pater in preference to Anatole France; why should you ask him whether what Brieux says makes good sense and good humanity or not? On the one hand are you so weak-kneed that every Merry Andrew can shake the bottom out of your convictions? On the other hand are you so pigheaded that nobody can convince you on matters that you probably never gave a thought about before, because you considered that grandfather's way was good enough for him and therefore must be sufficient unto you?

Every splendid thinker, every man who is regarded by humanity as a great soul was more or less of a shock to his contemporaries. Jesus Christ was persecuted and crucified because of the daring and novelty of his teachings. 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 regarded such men as Tolstoy, Ibsen, Zola and Brieux. The fact is that Martin Luther was regarded as the most immoral of men when as a priest he actually married a nun. Yet the Protestant students at the Institute look back to him as their fearless pioneer. In short, it must be seen that almost every one of our idols of the past, including the founders of our religions, was persecuted and reviled as a hideous menace to his fellows. The man you vilify today may be the hero of your grandson, tomorrow. "It is enough. Oh Lord now take away my life. For I am not better than my fathers!" This was the biblical cry, the wail of a futile and wasted life, and we would do well to remember it. If you do not permit the voice of your prophet to be heard, how will you gain wisdom and strength?

Is it not strange that the layman who persists in pestering you as a chemical engineer in order that he may spur you or your fellows to make benzol from potato parings, or calico dyes from bamboo, matters of which

(Continued on Page Four)



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PATRONIZE THE TECH ADVERTISERS

COMMUNICATION
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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 force upon those under his care, by some better means than shrieking that you are immoral and that no good is to be gained by tampering with matters which every "proper" person understands very clearly.

If, under the guise of virtue 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 weeping and wailing 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 wails that go up because we cannot make a million pounds of picric acid for the belligerents and make Oh, lots and lots of money! One never knows what to expect.

In short, we need new morals and new customs just as we need new clothes to replace old and uncouth attire. 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 attribute of personal judgment.

If people persist in foisting 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 earthy vulgarity, and more frank crudity. The chorus girls are of a lower grade mentally and physically; they are paid less and they are, I take it, expected to eke out their existence on the side, using their stage opportunities for advertising purposes. The plot of a burlesque is but a series of drunkenness, marital infidelity and slap stick. Special effort is made to display the female form, not in "Grecian art" but in the art of the harlot. Burlesques are classified by the youth of our high schools and colleges accordingly as they are "tame," "raw," and "very raw." By "rawness" one means the extent of pun-making and innuendo to which the actors think it advisable to go, and which is necessary to give the play the proper "punch."

One can hear, without a murmur from the censor who prohibits Brieux because of his coarseness and

degeneracy, the following simple and elegant dialogue:

"To think, Geraldine, that in twenty-four hours I can claim my rights as a husband!"

And Geraldine, with the maximum of simper and suggestion:

"What rights, dear?"

Loud and appreciative guffaws from the audience. Dear, saintly Boston! Not one breath of clean, sturdy facing of fact! No courage to admit an evil and to conquer it. No, Boston, not one breath of the spirit of Bunyan:

"Tho' with great difficulty I am got hither, yet now I do not repent me of all the trouble I have been at to arrive where I am. My sword I give to him that shall succeed me in my pilgrimage, and my courage and skill to him that can get them."

Not a breath of this glorious vigor shall ruffle the mud of Scollay Square!

Burlesque theatres are open to all; Technology students are passably 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. I was a penniless girl, and so I had no offers of marriage. When you proposed to me I was tired of waiting, and I didn't want to be an old maid. I accepted you, but I knew you only came to me because the women with money wouldn't have you. I made up my mind to love you and be loyal.

Brignac. Well?

Lucie. But when my first baby came you deceived me. Since then I have only endured you, and you owe 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's true I was unattractive, 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 mother only with my own consent. You laughed at me in a vain, foolish way. You did not consider the future of your children or the life of your wife, but forced upon me the danger and the suffering of bringing another child into the world. What was it to you? Just the satisfaction of your vanity. You could jest with your friends and make coarse witticisms about it. . . . My God! They think a woman's body is like the clay of the fields; they want to drag harvest after harvest from it until it is worn out and done for! (Maternity, translated from the French by Mrs. Bernard Shaw, Act. II.)

Not too pleasant, if you will. Not suggestive of little children gamboling in a sun-lit field. But above all, an honest attempt to present an evil

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COMMUNICATION

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and set it right! No popular sniffing about alluring adulteries, or drunken lust so common to what we call our realistic stage. Sturdiness, gentleness,—honesty and fearlessness.

Another feature 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 subjects such, as the Herald says "would cause a family physician to blush" (show me the physician). If Hamlet were censored, the populace, headed by a few real appreciators and an infuriated 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 idiocy of censors. All the paying plays of our "best" theatres, with a few startling exceptions, present a dreary pageant of sensuality, night-gown scenes, eternal triangles, near criminal assault, and a thousand more tidbits for the tired business man and his wife, with never an attempt at a solution. Nothing but prating sentimentality and sickly yellow lies. In short, if you want to be ignored by the censor, represent upon the stage murder, sexual vice, inhumanity, vulgarity of any description, but above all,—don't say anything original about them.

The value of the censor is, then, this:

As 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 musical comedy or "strong" play. The censor will do his best to keep literary and philosophic merit from us.

There remains to be answered the loud cry of the conventional; the theatre is not the place for clinical discussions. Sometimes one of these persons is foolish enough to add the remark that there are enough sweet and pretty things to be seen.

It is not hard to persuade people to admit that Brieux puts his finger on social sores of the utmost importance. But they persist that these things should not be brought to popular attention upon the stage. There are, in general, five ways in which an important and necessary truth may be brought to the attention of the people. 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 do not make any tremendous appeal, since most persons prefer to read Robert W. Chambers and Harold Bell Wright. The church could do it, but will not. The school, with a very few exceptions, is ashamed; like the father and mother, it shirks its duty. The theatre, with its thousands of listeners in a receptive

mood, has a tremendous opportunity to set the world's ills somewhat to rights. The importance of the theatre over the other avenues of education, aside from the numbers 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 terrors, its sobbings 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 isn't good he'll never go to heaven. He presents his case, and then says:

"Men and women, if you agree with me that this terrible wrong exists, you will see that you and I must 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 Brieux:*

"I cannot say from my no-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 temperament 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, purposes fulfill themselves—that is they teach, they impart the convictions of the dramatist if he has any, and if he has none he is no dramatist, but a contriver of emotional acts 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 mind, is that he has so many convictions and that he has so little hesitation in declaring 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 unscrupulous 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 burgle 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 bottle poison and then announce the particular agony to be suffered from a draught of the contents. Yet this is the silly claim that one has to contend with.

In answer to the dramatic folk such as a writer in the Boston Transcript

(Continued on Page Six)

*The Plays of Eugene Brieux, North American Review, March, 1915.

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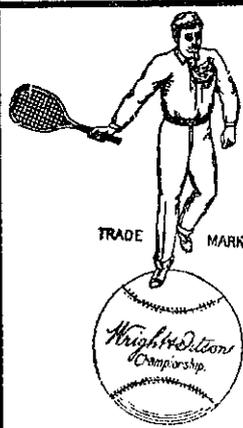
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COMMUNICATION
(Continued from Page Five)

who contend that such topics do not make good plays, I refer them to the prologue to Bernard Shaw's "Fanny'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 tolerance cannot be secured as things stand, a plea for the abolition of the present form of censorship. And since someone is sure to ask just what I would have in the way of a censor, if any, let me say that I think the police through their representative at the back of the theatre can attend to flagrant pieces of indecency which 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 real 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 circumstances would I think of asking Mayor Curley's opinion of the suitable in art. If this article can do even as much as to dispel the doubts of the students of this institution, especially those who were addressed on the matter so recently by Mr. Curley, I am rewarded for my pains.

DONALD BELCHER, '15.



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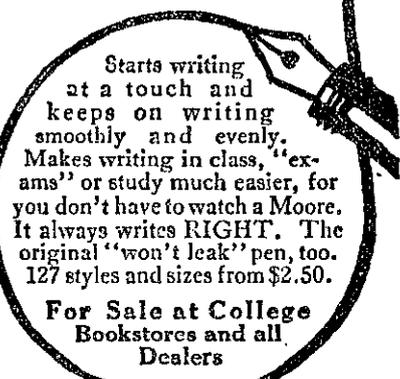
47 Temple Place

CHAUNCY HALL CLUB

At the meeting of the Chauncy Hall Club next Friday the main topic to be discussed will be the coming outing. The trip is to be made to Salem Willows on Saturday, May 8th, and, as announced previously, is both for members of the club and for present students at the Chauncy Hall School.

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