

and they return to their homes feeling better and cleaner-minded people.

My criticism of the swell set may be a little harsh, but for the most part it is true. They are not sincerely enthusiastic over grand opera, but merely go for vain show of clothes. By their manner of showing their pleasure at a soul-stirring rendition of a beautiful part of an opera, they simply sit and pose for those in other parts of the house, and merely tap together very lightly their gloved or bejewelled hands. Contrast this cold disinterestedness with the vivid and genuine outbursts of applause that emanate from the middle and top galleries. There is the genuine, with no semblance of sham or superficiality. Whatever the expressions of the populace are, no matter in what manner they are shown, they are thorough, open and honest.

Thus we see the influence of one division or species of drama has on the minds of the play-going public. To attempt to describe the influence of comic opera and the many other kinds of drama would take a volume. However, I will touch briefly on a few of them. The clean comic opera, with good music, is most pleasing, and the public when amused with wholesome fun will be liberal in its patronage. If the opera has a long-skirted chorus, it may not meet with the approval of some debased minds, but the verdict of the general public is for clean, bright, amusing productions. To substantiate this verdict, call to your minds the popularity of "Wang," "Dolly Varden," the "Mikado," "Les Cloches de Cornivelle," and many other wholesomely pleasing productions.

Then there is the blood-curdling, "give-me-the-child" type of cheap melodrama that appeals to the lowest classes of the poor public. This type no matter how degrading will always find audiences from the heterogeneous make-up of the world's population. "The James Boys in Missouri," "On the Bridge at Midnight," "The Fatal Wedding," "Dangers of a Shop-Girl," "Nellie the Beautiful Cloak Model," all with their maudlin love-scenes and crude immorality, will ever find admirers in a certain element of the people.

It is much to be regretted that a "censor" of the stage is not appointed to see that none but decent plays are produced. But if the public demand indecency, then the theatrical managers give it to them. If the public shows its disapproval, the owners take the plays off and give out clean stuff. In this short form, I cannot consider any more of the types, and most necessarily conclude this brief screed, by saying that the public is the real and true censor of plays, and yet a most fickle one, as has been severely taught to many theatrical managers. P. C. HARRIS, '11.