SECOND LECTURE ON DRAMA BY MR. BAKER
Lowell Institute Talk Interests Large Number of Dramatists and Students.

Yesterday afternoon, at the Lowell Institute lecturer in Huntington Hall, Mr. George P. Baker delivered his second article on the drama. Last week's talk dealt with the difference which exists between the drama and the novel. Yesterday, the application of the principles of unity, coherence and emphasis in the writing of a play was more fully explained. He illustrated his points by reading short selections from well-chosen productions.

Throughout his talk Mr. Baker laid great stress on the fact that the audience is the factor which the author of a play should have uppermost in his mind. A successful performance of the play itself, in which it is divided into acts, the nature of the plot, in fact, everything pertaining to the play must be written with the general public in view and what is so perfectly understood by the number of acts in a drama, but the presentation of events is left to the way it will best suit the audience.

In speaking of emphasis, Mr. Baker stated that a play is well presented by making the first act the center of the attention of the audience. In the first place, the relationship of the characters to one another, the time, and location, are imparted through the dialogue of the characters. Sometimes this information is given by single speeches on the opening scene.

It was shown how some authors have kept the audience from seeing the plot through the difference of events in the play. Others make the mistake of relying on numerous and complicated stage directions; still others, when at fault, open their plays with a setting. This last method is somewhat time-worn and is entirely disregarded by good writers.

The method of stating the facts of the drama by the plotting of the characters. Sometimes the information is given by single speeches on the opening scene. It was shown how some authors have kept the audience from seeing the plot through the difference of events in the play. Others make the mistake of relying on numerous and complicated stage directions; still others, when at fault, open their plays with a setting. This last method is somewhat time-worn and is entirely disregarded by good writers.

PROF. DESPRADELLE.
(Continued from Page 2.)

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