

**PRACTICAL STAGE
DIRECTING FOR AMATEURS;
A HANDBOOK FOR AMATEUR
MANAGERS AND ACTORS**

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Practical stage directing for amateurs; a handbook for amateur managers and actors by
Emerson Taylor

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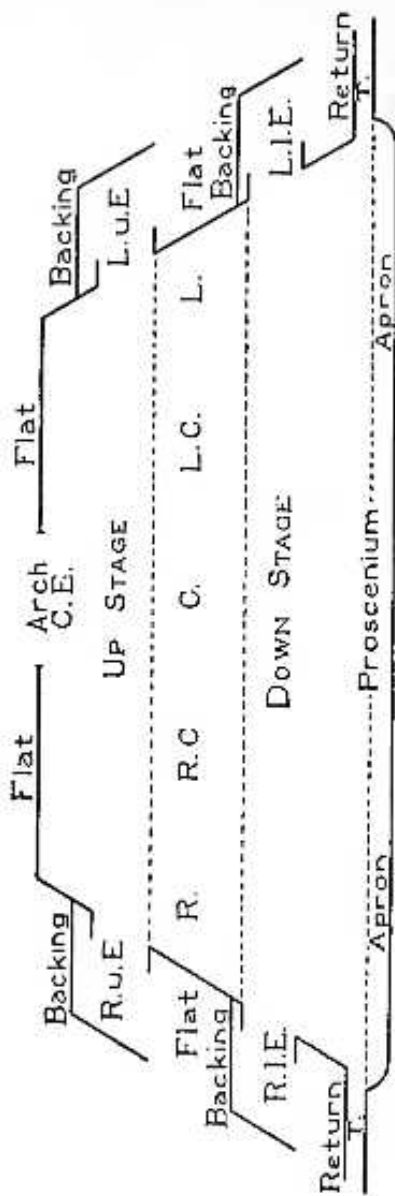
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EMERSON TAYLOR

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Back Drop



PLAN OF STAGE

ENTRANCES are numbered from front to rear; the Entrance farthest to the rear is called the "Upper entrance." From right to left (actors' right), the Stage divides naturally into five Areas termed Right ("R"); Right Centre ("R.C."); Centre ("C."); Left Centre ("L.C."); Left ("L."). The Tormentors ("T" in the plan) are never used as an entrance.

Practical Stage Directing for Amateurs

*A Handbook for
Amateur Managers and Actors*

By
Emerson Taylor



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WITHDRAWN



Practical Stage Directing
for Amateurs

PRACTICAL STAGE DIRECTING FOR AMATEURS

I

INTRODUCTORY

UNTIL comparatively recently, the production and performance of plays by amateurs have been judged by the least exacting standards. Charity spread her mantle wide over shortcomings which were somehow considered inevitable; and, conversely, there was very little effort on the part of those engaged in the performance to accomplish any very ambitious purpose. Critics were scrupulously careful to remember every single actor in their generously glowing tributes; the audience was always willing to express the conviction

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that "after all, amateur plays *do* have a charm of their own, so different from *real* plays,"—and meant nothing equivocal. It is perfectly true, as we all know, that a kind of pleasant interest did attach to these friendly gatherings. They were in their way capital fun.

But lately we have come to believe, and probably with good reason, that there is a whole lot more to be got out of amateur performances which are organized, played and judged in a rather different and more exacting spirit. As a growing element in our theater-going population are demanding (and getting, *pace* the croakers!) a better class of plays, something of the same element is asking for improvement in taste and execution in amateur productions. What has happened in the case of the amateur musician is now happening in the case of the amateur actor. He must do better. And responding to this