

**PRACTICAL HINTS
ON TRAINING FOR
THE STAGE**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649505265

Practical Hints on Training for the Stage by Agnes Platt

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

www.triestepublishing.com

AGNES PLATT

**PRACTICAL HINTS
ON TRAINING FOR
THE STAGE**

Practical Hints
on
Training for the Stage

Uniform with this Volume

**Practical Stage Directing for
Amateurs**

**A Handbook for Amateur Managers
and Actors**

By
Emerson Taylor

E. P. Dutton & Company

Practical Hints on Training for the Stage

By

Agnes Platt

Author of "Practical Hints on Playwriting," etc.



New York
E. P. Dutton & Company
681 Fifth Avenue

FOREWORD

THIS little book is merely an attempt to set down certain points of view which I have found helpful myself when coaching my stage pupils, whether novices or actors of some experience, who come for help in the interpretation of special rôles.

I have always found that the greater the actor, the more eager he is to have his work pulled to pieces. A critic may be at fault, but he does not take the trouble to criticize in detail unless he feels that the actor is going to be worth while, and that he has sufficient power within him to attain success in the end. It is for the actor himself to weigh the criticisms he receives, and to try to compare the effect his work has made on others with the aim he had in mind.

If this book serves the purpose of awakening in the minds of my readers a desire for

criticism and an instinct of self-judgment, I shall feel I have accomplished all that I set out to achieve.

AGNES PLATT

CONTENTS

CHAPTER	PAGE
I THE WORK OF AN ACTOR. WHAT HE WILL HAVE TO FACE, AND WHAT HE MAY ACHIEVE	1
II HOW TO APPLY THE INCIDENTS OF DAILY LIFE TO ONE'S WORK	13
III THE VOICE AND ITS POTENTIALITIES	23
IV THE MUSIC OF THE VOICE: ITS NOTES, POWER OF SUGGESTION AND MAGNETISM	41
V MOVEMENT AND FACIAL EXPRESSION	55
VI CHARACTER IN MOVEMENT	66
VII WORDS AND THEIR SPOKEN VALUE	79
VIII AUDIENCES	92
IX HOW TO "FEED" AND HOW TO BUILD UP . .	102
X METHODS OF CERTAIN FAMOUS ACTORS . . .	115
XI HOW TO SET ABOUT THE WORK OF GETTING AN ENGAGEMENT	141
XII AND HOW TO BEHAVE WHEN IT IS GOT . .	160

6

7

8

9

10

11

12

13

14

15

16

17

18

19