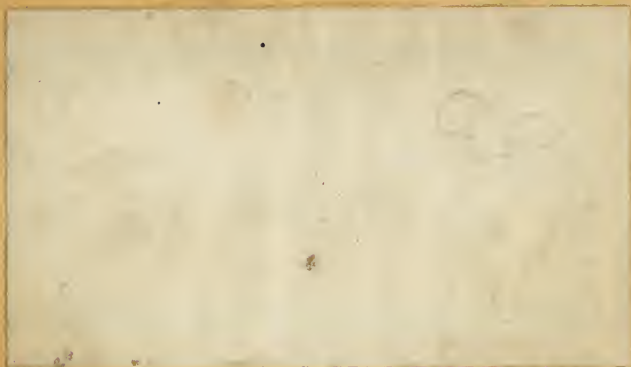


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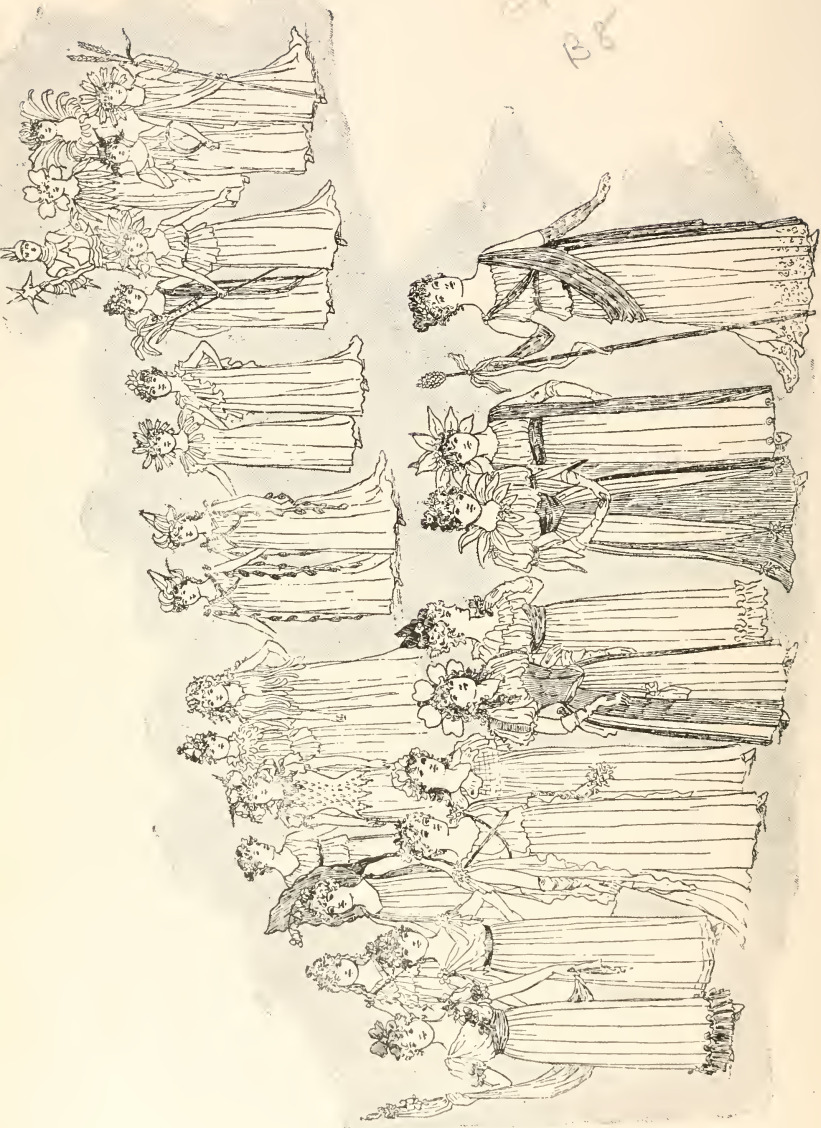
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FANCY DRILLS FOR

EVENING and Other

ENTERTAINMENTS.





FLORAL MARCH.

FANCY DRILLS

—FOR—

EVENING AND OTHER ENTERTAINMENTS.



TO THE civilian there is an undefinable charm about everything that savors of military life and, there are few people who will not stop to watch a company of soldiers on parade or when practising their manoeuvres. The manuals used in the drilling of soldiers have been

variously applied in the arrangement of the broom, fan, hoop and other drills which have lately been so popular as features of school exercises, church fairs and private entertainments.

A drill with school children is generally more pleasing than one in which older persons take part. The effect is much prettier when short costumes are worn, which would, of course, be impossible if the "soldiers" were misses or young women. Children delight in any

form of entertainment that requires "dressing up," and they can therefore, be relied upon to practise the drills as many times as the leader may demand. Then, too, children are not nearly so self-conscious before an audience as their grown-up sisters, and the average child is much more graceful than the average miss. In some drills, however, tall figures are much more effective than short ones, and for such occasions persons who have attained at least the average height should always be chosen. This is especially the case with the broom drill, the brooms being too long to be conveniently handled by little folks.

As the time for a school entertainment draws near, a drill suitable for children will be eagerly discussed. In such a case, much if not all will depend on the person upon whom the task of drilling the children devolves. They should be required to be exact in the performance of their movements, and the drilling should be very thorough. Careless, indifferent imitations of the motions should never be allowed. The costumes should be uniform in material, color and style of making, and particularly in the length of the skirts.

In deciding what costumes will be appropriate and pretty it is well to consult books of history, legend, tradition and nursery lore. In them will be found many pretty ideas for quaint and attractive costumes. A book which contains hundreds of illustrations of fancy costumes taken from the volumes named is published by us under the title of "Masquerade and Carnival," and costs 25 or 50 cents. In it are shown the costumes of all nations, floral costumes, and fancy dress costumes for both little and grown people, with full descriptions of suitable fabrics and appropriate colors.

Black stockings and black slippers or low ties should be worn, as the average mother, in preparing a fancy costume for her child, will most heartily approve of any plan that leaves very little waste material on her hands.

Explicit directions will be given for each drill, but the size of the stage, the position of the entrances, etc., will sometimes prevent their being exactly followed; and it is in such cases that the cleverness and ingenuity of the director are called into play. Care should be taken that the company is not too large for the stage, as it is almost impossible to execute certain figures correctly (as No. 7 in the tambourine drill) if the line of players is too deep for the stage. Each drill is preceded by a more or less complicated march, the company being finally evolved into two or more lines ready for the drill. The terms *right side* and *left side* of the stage mean the right and left side from the spectator's point of view, except when it is expressly stated that the right or left side of the maids is meant.

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THE TAMBOURINE DRILL.



THIS drill requires eight, twelve or sixteen girls of about the same size, the last number being the most effective if the stage is large enough to allow freedom of motion in the drill and march. The costume should consist of a very full skirt of bright-blue checked cloth finished with a six-inch hem, and a blouse-waist of thin white material having full elbow sleeves. The skirt should be of the same length in every instance, and the blouse should be short and should fall about two inches over the top of the skirt. Blue ribbon bows secured on the shoulders will add much to the effect of the costume. Black stockings and slippers may be worn, and the hair may be loose and wavy. The tambourines should be trimmed with eight-inch streamers of narrow blue-and-white ribbon.

THE MARCH.—This is always accompanied by music, which should be well accented on the first and third beats and should be played steadily and not too rapidly. For leaders in the march quick, intelligent girls should be chosen, who can be depended on to retain their presence of mind.

1.—The girls enter from the right and left of the stage at the back, eight on each side, those entering from the right carrying their tambourines in their left hands at the side of the body, and those from the left carrying theirs in their right hands. The diagram on the next page will assist the reader in understanding the directions given for the march:

The line on the left enters the stage at A, and that on the right enters at B. Keeping strict time, they march respectively to D and C, turn the corners at right angles and cross the stage to-

wards the center, F. When the lines meet at F the two leaders turn toward the back of the stage and, followed by their respective lines, march side by side to E, where the lines separate, that on the left turning to the left and that on the right to the right.

2.—Reaching A and B, the lines again march to C and D and then across the stage, passing each other at F; they turn at the front corners, pass back on the sides, turn at A and B and meet at E, the center of the back.

3.—The two leaders then form a pair, and each raises the hand carrying the tambourine, lifting the lower arm as far as the elbow, and holding the upper arm close to the body. The tambourines are bent slightly outward, touch each other at the top, and thus form a pointed arch. This couple march to the front of the stage at F, followed by the others in pairs, with their tambourines held in like manner.

4.—On reaching F, the first couple turn to the right, the second to the left, the third to the right, and so on. When D and C are reached, curves instead of angles are turned, and the couples pass to the back of the stage at A and B, turn, and meet at E.

5.—After meeting at E the couples unite to form fours, the tambourines are lowered, and the arms of each girl are crossed or folded, the left hand being placed outside the right upper arm, and the tambourine being held firmly against the left arm as high as possible. The fours then march to the front at F.

6.—Reaching F, the fours separate into pairs, which turn alternately to the right and left. The tambourine is now held in the right hand against the front of the chest, with the top touching the chin; and the left arm hangs gracefully at the side. The couples march to D and C, thence back to A and B and then to E, the leading couples raising their tambourines as they meet.

7.—The leading couples halt as they meet, and each girl grasps her tambourine with both hands, raises it upward and, tipping it forward, helps to form a pointed arch. As the second couple meet they pass under this arch and take their stand beside the first, with upraised and extended tambourines. The third pair do likewise, and so do all the others.

8.—The leading pair are now at the back of the line. They lower their tambourines, pass through all the arches in single file toward the front of the stage, and are followed by the rest of the

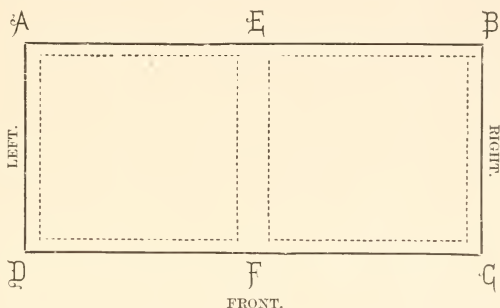
company. Reaching F, the first girl turns to the right, the second to the left, and so on, passing to D and C and then to the back of the stage, and meeting again at the center-back, E.

9.—At E they form couples and march to the center-front, F, where the first couple turns to the right, the second to the left, and so on, passing again to D and C, and down the sides to A and B, and meeting at E.

10.—The couples now unite to form fours, march to the front of the stage and take their position for the drill, the tambourines being held at the right side.

This march is very effective when well executed, but care should be taken that the lines do not march too close to the sides or back of the stage, and that when they pass each other there is no suspicion of crowding. The girls should not march too closely together. In the seventh figure of the march, when the first couple take their position to form an arch with their tambourines, they should be far enough from the back of the stage to permit the others to pass easily between them and the back.

THE DRILL.—The music for the drill should be a simple schottische or polka played with moderate rapidity; and each figure should occupy four measures or sixteen beats of the music. The leader in drilling should give the orders in a clear, distinct voice, uttering the words shortly and sharply to give the whole a truly military air. The position of the lines is of great importance in producing a good effect. The heels should all be on the same line, the feet turned out to form an angle of about sixty degrees, the elbows placed close to the body and the head held erect and square to the front, with the chin well back and the eyes straight ahead. If the captain appears on the stage, she should wear a costume similar to those of her company; but if she stands below the stage in



front of the audience, a fancy costume is not absolutely necessary, though it would be very attractive.

The drill is particularly effective when executed without commands, but this requires a wearisome amount of practise, and even then the success of the undertaking, especially when young children are the performers, is by no means certain. The children should be instructed to count for themselves all through the drill, but perfectly inaudibly and without moving the lips.

1. *Rest.*—The tambourine is held in the right hand at the side, and the cymbals are slightly jingling while the music plays four measures.

2. *Salute.*—Raise the tambourine in the right hand, touch the forehead with its upper edge, lower it, and rest it on the left shoulder front.

3. *Rest.*—Same as 1.

4. *Right Face.*—Take one step obliquely to the right, with the tambourine held in front of the forehead, and quite perpendicular to it. The body should be bent forward with the motion and the left foot gracefully raised until the toe touches the floor.

5. *Rest.*—Return to position by a backward step, and hold the tambourine by the right side, jingling it slightly.

6. *Left Face.*—Take one step with the right foot obliquely to the left, holding the tambourine back of the right ear.

7. *Rest.*—Same as 5.

8. *Attention.*—Raise the tambourine above the head, holding it with both hands.

9. *Charge*.—Drop the clenched left hand, strike the tambourine against it, and stamp the right foot once simultaneously with the stroke of the tambourine.

10. *Rest*.—Same as 1.

11. *Left Reverse*.—Extend and jingle the tambourine while four beats of the music are counted, and place it under the left arm on the fifth count.

12. *Rest*.—Same as 1.

13. *Rest on Arms*.—Kneel upon the right knee, holding the tambourine in the right hand. Place the tambourine on the bended left knee perpendicular to it, rest the left elbow on the top of the instrument, and support the chin with the left hand.

14. *Guard*.—One of each pair rises, grasps her tambourine in her right hand, leans toward her partner, bends slightly over her and raises the tambourine in a semi-defiant posture, casting her eyes upward at an imaginary foe. The kneeling girl raises her eyes to her partner with an appreciative look. The girls who rise thus on guard should be every other one from the extreme left of the stage in the first and third lines, and every other one from the right of the stage in the second and fourth lines. By this arrangement the entire figure is seen by the audience.

15. *Rest*.—Same as 1.

16. *Lay Down Arms*.—Lay the tambourine at the feet and rise quickly, with the body erect and the hands on the hips.

17. *Take Arms*.—Take up the tambourine and rest it on the right hip, with the arms akimbo.

18. *Rest*.—Same as 1.

19. *Trail Arms*.—Touch the head, right shoulder, right hip and ground with the tambourine, making a distinct clash with each touch, and allowing four beats for each. The grasp on the tambourine should not be loosened while the instrument is on the floor.

20. *Rest*.—Same as 1.

21. *Support Arms*.—Hold the tambourine erect at arm's length over the head, and shake it continually.

22. *Rest*.—Same as 1.

23. *Load*.—Clench the left hand and raise it to the level of the eyes. Grasp the tambourine with the right hand, and raise it to the height of the head, well to the front. Allow two beats for taking the position, and on each succeeding beat bring down the tambourine with a clash upon the left hand. This represents the loading very well, but the clashing should not be too loud, else the sound will too closely resemble that made in the next figure.

24. *Fire*.—Make one clash as loud as possible by striking the tambourine against the lower left arm, the arm being brought quickly backward from the position held in 23. This occupies but one beat of the music, and the position should be held while the remaining beats are counted.

25. *Forward March*.—The front couple on the left of F turn toward D and the couple on the right toward C, and the couples in the rear march toward the front in single file, turn a right angle at F and leave the stage at A and B.

When it is impossible to have the two entrances required by the above arrangement of the drill, a single entrance at E may easily be made to answer. On entering the stage, the first girl turns to the right, the second to the left, the third to the right, and so on; they then pass to A and B and follow the directions as given. It is well to remember in preparing a drill of any kind that the various figures really form tableaux, and that the grouping shall be made as effective as possible. This point should be especially regarded in arranging 13, 14 and 24 of this drill.



THE DAIRYMAIDS' DRILL.



FOR this exhibition eight, sixteen or twenty-four girls may be chosen, the largest number being most imposing if the stage is roomy enough to permit of perfect freedom of movement. The costume should consist of a blouse-waist and a full, plain skirt, the waist being worn beneath the skirt, and a girdle that fits the figure snugly being arranged to conceal the belt of the skirt. The waist should be of white material, with a tucked or finely plaited yoke, and elbow sleeves finished with frills of lace. The skirt may be made of chambray, gingham or calico, and the goods may be either plain, colored or in a Dolly Varden pattern, the latter producing the more showy skirt. A black velvet girdle will prove very effective. The feet should be clad in low shoes and black stockings, and the hat should be a broad-brimmed straw trimmed with ribbon arranged in a bow and long streamers at the back, the ribbon being chosen to match the skirt.

Each dairymaid carries a milking-stool consisting of three wooden legs and a circular wooden seat. The legs should be ten inches long and an inch and a-half in diameter, and the seat should be nine inches in diameter and about the same thickness as the legs. Stools for this purpose are sometimes quite elaborately decorated, the seats being upholstered and dainty ribbons tied about the legs. Whatever ornamentation is applied to the stools, it should be uniform on all; and if ribbons are used, they should match those on the dairymaids' hats. A simple decoration for a milking-stool may be arranged in the following manner: Gild the entire stool with gold paint, and let it dry thoroughly. Then tie one end of a piece of ribbon in a compact bow on one of the legs about six inches from the lower end. Do not cut the ribbon, but carry it gracefully up to the leg at the left of the one already decorated, and tie it at the top in a bow having but one loop. The ribbon should be at least two inches wide, and fully a yard and three-

quarters will be required. Decorated milking-stools may be purchased at many large fancy-goods stores, but they look just as well when made by a carpenter and trimmed at home, and cost very little.

THE MARCH.—The use of music is optional, but a good, stirring, instrumental march certainly lends dash and spirit to the performance.

1.—The girls enter in couples at the right and left of the stage, six couples on each side. The milking-stool is carried at the right side, the top being held against the hip, and the leg which has a bow about its middle being grasped with the right hand. By consulting the diagram on the next page, the reader will more readily comprehend the various movements of march:

The two divisions enter the stage at A and B, pass each other at F, march up the sides to C and D, and cross the front, passing each other again at E; they then pass down the sides to the back of the stage and meet at F.

2.—As the couples meet at F they join, making one file of doubles, No. 1 of the first division joining No. 1 of the second, No. 2 of the first joining No. 2 of the second, and so on. In this order they march to the front of the stage. At E the file on the left turns to the left of the stage and passes to C, while that on the right turns to the right and passes to D; the files then march to A and B.

3.—From A and B the files march according to the dotted lines in the diagram. Care should be taken in turning the corners to describe perfect right angles. Round turnings are very unmillitary and would detract much from the effect of the march.

4.—Meeting at E, the files pass each other, march once more round the stage and meet at F.

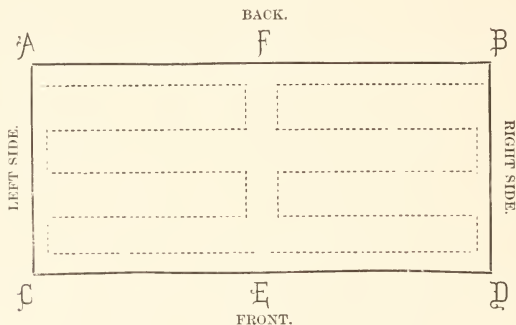
5.—Here the files unite to form couples, and march to E, where the file, still in couples, turns to D and thence to B, A, C, D and B, to F.

6.—From F the file marches towards E, the first, third and fifth couples slackening their pace slightly, while the second, fourth and sixth move to the left diagonally into line, forming fours. This movement is technically called "Left front into line" and is not difficult for the amateur captain to perfect. The first couple having shortened the length of their step ("slackened pace"), the second couple turn to the left and join the first in a straight line, making four abreast. In the same way the third couple slacken their pace and are joined by the fourth. Those couples that join the ones in front of them increase the length of their step, but keep perfect time with the music. To give this manoeuvre a truly military effect, the fours should march the length of a four apart.

7.—At this point the nature of the march depends upon the size of the stage. If the latter is large, the fours will pass from E to C, A, B, D, E and F. At F the couple on the right in the first four turns to the right, while that on the left goes to the left; all the fours divide in the same way, and the resulting files march respectively to B and D and to A and C, pass each other at E, and march round the stage until they meet at F. If, however, the stage is not sufficiently large, the line of march will be different. When the first four reaches E the couple on the right turns to the right, and that on the left turns to the left; the other fours divide in the same way, and the files march respectively to D and B and to C and A, then cross the back of the stage and pass once entirely round the stage, meeting at F.

8.—The files here unite to form a single file of couples and march to E.

9.—At E the maids on the right turn to the right and those on the left to the left, and all march in single file until A and B are reached.



10.—At A and B the files turn sharply and march diagonally across the stage, the file at A passing to D, that at B passing to C, and each maid passing another at the center of the stage, G.

11.—From C and D the files cross the stage respectively to D and C, where a similar manoeuvre to the preceding is performed; the file at D turning sharply and passing diagonally across the stage to A, and that at C passing to B. From A and B the files cross the stage and meet at F.

12.—At F the files again unite in couples and pass to C, where the first couple turns to the right, the second to the left, the third to the right, and so on. The two double files thus formed pass down the sides of the stage to the back and meet at F.

13.—Here the couples unite to form fours. The first four marches toward the front of the stage and halts two feet from the front edge; the second four halts two feet behind the first, the third two feet behind the second, and so on.

14.—At a motion from the captain when all are in position, each maid grasps her stool with both hands and holds it in front of her body during eight counts of the music; she then places the stool on the floor in front of her (eight counts), steps to the right of the stool (eight counts), and seats herself.

THE DRILL.—The movements of the drill are executed with music, which must be sufficiently subdued to permit the voice of the captain to be heard, although at the same time it must be clearly played and the time well marked. Any ordinary $\frac{4}{4}$ schottische music will answer. The orders should be given, and, as far as possible, obeyed in true military style. After all the numbers of the

drill have been given, the "manual without command" is performed. This consists of a repetition of all the movements without the commands of the captain. This is really the most effective part of the drill, but it should never be attempted with an unreliable company. For this reason it is well to choose girls at least twelve years of age.

It will be remembered that the maids are seated on the stools at the close of the march. The number of beats which are allowed to elapse before the first drill command is given is, of course, optional with the captain, but the wait should not be too long. The number of beats required for each movement is given, and the wait between the commands may be either four or eight beats in length, as desired.

1. *Attention*.—Each maid rises gracefully from her stool and stands erect at its left, with arms akimbo and the hands placed on the hips. Four beats are allowed for the command and for rising from the stool, and one for stepping to the left; and seven more are permitted to elapse before the second order is given, the whole thus taking up three bars of the music, or twelve beats.

2. *Salute*.—(No. 1.) Raise the right arm smartly in the same direction as that taken by the right foot, the palm of the hand being held downward, with the thumb close to the forefinger, and the arm extended horizontally. (No. 2.) Bring the hand around until the thumb and side of the forefinger, touch the forehead, and at the same time turn the head a little to the left, looking toward the captain, who returns the salute. (No. 3.) Carry back the hand to the first position, casting the eyes to the front. (No. 4.) Drop the arm quickly by the side. Each number of this movement should occupy two beats of the music.

3. *Carry Arms*.—Raise the stool with the left hand (4 beats); with the help of the right hand place it under the right arm, with the top flat against the hip (4 beats), and drop the left hand to the side (4 beats).

4. *Present Arms*.—Place the left hand on one of the legs of the stool, then grasp it with both hands (4 beats), and raise the stool in front of the body above the waist-line, holding it at arm's length (4 beats).

5. *Carry Arms*.—Same as 3.

6. *Right Shoulder Arms*.—Place the left hand on one of the legs of the stool (4 beats), raise the stool with both hands to the right shoulder (4 beats), and drop the left hand to the side.

7. *Left Shoulder Arms*.—With both hands bring the stool in front of the body (4 beats), raise it to the left shoulder (4 beats), and drop the right hand to the side.

8. *Carry Arms*.—The same as 3.

9. *Right Carry*.—With both hands place the stool under the right arm, and drop the left hand to the side (8 beats).

10. *Left Carry*.—With both hands place the stool under the left arm, and drop the right hand to the side (8 beats).

11. *Carry Arms*.—Same as 3.

12. *Support Arms*.—Grasp the stool with both hands (4 beats), and place its top on the head, with the legs pointing upward (8 beats). The stool should be held in position with the right hand, and the left should be dropped to the side.

13. *Carry Arms*.—Same as 3.

14. *Guard Arms*.—Take the stool in both hands (4 beats), and place it on the floor at the right side of the body (4 beats).

15. *Rest*.—Sit on stool (8 beats).

16. *Attention*.—Same as 1.

17. *Without Command*.—The fourteen manuals following are now executed in succession without orders from the captain, four beats being allowed after each manual. After the last manual (15) has been performed the maids remain at "rest" until the captain again commands.

18. *Attention*.—Same as 1.

19. *Salute*.—Same as 2.

20. *Carry Arms*.—Same as 3.

21. *Break Ranks, March*.—The first line of maids takes one step forward, and the couple on the right turns to the right and that on the left to the left. All the other fours do the same, and the double files march to D and C and then to B and A.

22.—The files pass each other at F and march once round the stage, meeting at F.

23.—Here the files unite in one double file and pass to the front of the stage at E.

24.—The maids on the right turn to the right, and those on the left to the left, and the two single files pass respectively to D and C and then to B and A, where they leave the stage.

THE BROOM DRILL.

TWELVE or sixteen well grown girls, as nearly equal in height as possible, should be chosen for this pretty exercise; but if only eight of about equal size can be secured, it is wiser to present the drill with this small company than to select a larger number of girls who vary considerably in height.

The costume should consist of a blouse-waist of white cambric trimmed on the sleeves and collar with bands of Turkey-red; a round skirt of the red material faced at the bottom with a six-inch band of cambric; a belt of Turkey-red striped its entire width with lengthwise rows of white cotton braid or tape placed their width apart; a small red cap with a visor; black stockings; and low ties or slippers. Narrow strips of cambric may be used instead of braid for decorating the belt, but very careful work will be needed to apply them satisfactorily. The skirt may be fashioned by pattern No. 3967, which is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and costs 1s. 6d. or 35 cents; the waist by pattern No. 3982, which is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and costs 1s. 3d. or 30 cents; and the cap by pattern No. 3637, which is in seven sizes from six to seven and a half, hat sizes, and costs 5d. or 10 cents.

During the march the broom should be carried nearly vertically at the right side, with the stick resting against the shoulder. The right arm should hang nearly its full length near the body, and the hand should grasp the handle of the broom just above the sweep or brush, the thumb and fore-finger being held well to the front. The sweep should rest flatly against the side of the skirt, as at figure No. 3, page 10.

The brooms must, of course, be exactly alike. In purchasing them it is well to choose those that are slight and shapely and have short sweeps, for heavy, clumsy brooms would greatly mar the effect of the exhibition. A variety known as the "lady broom" will be found quite satisfactory for the purpose, as it has a slender stick and a short, compact brush.

THE MARCH.—The music for this portion of the exercise should be a spirited march, strongly accented on the first and fourth beats; and it should be played with vigor, but not too rapidly. The diagram of the stage presented on the next page will materially aid the reader to comprehend the instructions, which are based on the supposition that sixteen girls are to take part in both the march and drill.

- 1.—The girls enter the stage from the left and right (A and B), eight on each side, carrying their brooms at the right side, as described above. (See "Carry Arms," figure No. 3, page 10.)
- 2.—The files march toward the center of the stage, pass each other at C, and continue to B and A, thence to F and D, and across the front of the stage to E.
- 3.—At E the files unite to form couples and pass to the back of the stage at C, where the first couple turns to the right, the second to the left, the third to the right, and so on, the two double files passing to A and B.
- 4.—From A and B the files march to D and F, and cross the front of the stage to F and D, passing each other at E; they then march to B and A, and meet again at C.
- 5.—At C the couples unite to form fours, and march down the center of the stage to E, where the first four turns to the right, the second to the left, and so on; the two divisions then march to D and F, and to A and B, and meet once more at C.
- 6.—At C the divisions unite to form a double file, which marches to E, where it separates into two single files, the girl on the right in the first couple turning to the right, and the one on the left to the left; the files then pass to D and F, and to A and B.
- 7.—At A and B the leaders of the files turn obliquely and pass diagonally across the stage, followed by their soldiers; the file at B thus marches to D, and that at A to F, the two files passing each other at the center of the stage, G.

8.—The file at F passes across the front of the stage to D, and that at D passes to F; and the two files turn obliquely and march diagonally across the stage to B and A.

9.—From B and A the files pass across the back of the stage to C, where they unite to form couples, and pass to E. Here the first couple turns to the right, the second to the left, and so on; and the two double files thus formed pass around the stage to C.

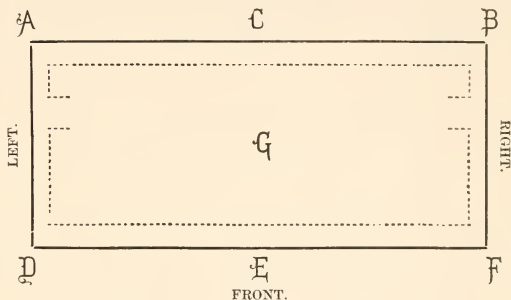
10.—Meeting at C, the couples unite to form fours, which pass to the front, E, where they turn alternately to the right and left. The two divisions of fours march to D and F, thence to A and B, and meet at C.

11.—At C the fours unite to form two ranks of eight each, which march forward and halt, the first about three feet from the front of the stage, and the second about the same distance back of the first. The company is then in position for the drill proper.

It is well for the instructor to remember that a truly military effect can only be obtained by teaching her recruits to carry themselves with a soldierly bearing. The shoulders should be held erect and square, and both on the same level; and the chin should be drawn slightly in, without apparent constraint. The upper part of the body should be inclined slightly forward, with the eyes directed straight to the front.

THE DRILL.—This will be much more effective if accompanied by a pretty schottische, played rather slowly, although music is not a positive necessity. Unless otherwise stated in the directions, each manual is to be performed during eight beats of the music; and a similar interval should be allowed between the commands, which should be delivered in a clear voice, not too highly pitched. When an order is short, it should be given in time to allow only the eight beats of interval; but in case of a long order, an extra four beats may be allowed, if the captain so desires. It is difficult always to give the exact interval required, so the instructor must regulate her time by the alertness and activity of her company.

1. *Salute.*—Raise the left arm smartly in line with the left foot, with the palm of the hand downward and the thumb close to the forefinger, bringing the arm level with the shoulder (two beats). Carry the hand around until the thumb and the side of the forefinger touch the lower edge of the cap (two beats). This position must be retained until the salute is acknowledged, when the hand and arm are brought back to the first position. (See figure No. 1, page 10.)



2. *Present Arms.*—With the right hand carry the broom in front of the center of the body, grasp it with the left hand, and raise it until the forearm is horizontal and resting against the body, at the same time changing the position of the right hand by placing the thumb at the back of the broom and the fingers forward. (See figure No. 2.)

3. *Carry Arms.*—With the help of the left hand lower the broom to the side, placing the stick against the right shoulder, and grasping it with the right hand just above the sweep, which should rest flatly against the skirt as in the march. (See figure No. 3.)

4. *Support Arms.*—Carry the broom in front of the center of the body, grasp it with the left hand, and raise it at the left side until the top of the sweep is at the waist-line. At the same time grasp the broom with the right hand, and pass the left forearm across the top of the sweep, parallel with the waist-line, supporting the broom with this arm, and dropping the right arm to the side. (See figure No. 4.)

5. *Carry Arms.*—Grasp the broom with the right hand above the left arm supporting it, and carry it in front of the center of the body; then place the handle against the right shoulder, as at figure No. 3, and drop the left hand to the side.

6. *Order Arms.*—Grasp the broom handle with the left hand, the forearm being horizontal; loosen the grasp of the right hand, lower the broom quickly with the left, grasp it again with the right, and lower it to within three or four inches of the floor, steadying it with the left hand. Then with the right hand lower the broom gently until the bottom of the brush rests on the floor, and

drop the left hand to the side. The broom handle should now be standing vertically between the right arm and the body, and this arm should be hanging its full length and supporting the broom. (See figure No. 5.)

7. *Parade Rest*.—Raise the right hand along the broom handle until the forearm is nearly horizontal at the waist-line, and at the same time carry the handle in front of the body to the left. Grasp the handle with the left hand above the right, carry the right foot three inches to the rear, and slightly bend the left knee. The brush thus remains upon the floor, and the handle, held at the top by both hands, one above the other, is in front of the center of the waist-line, as at figure No. 6.

8. *Carry Arms*.—Raise the broom vertically with both hands, and resume the position shown at figure No. 3.

9. *Trail Arms*.—Lower the broom to the floor, steadying it with the left hand. Place the brush a little to the rear, incline the handle to the front, and drop the left hand to the side. (See figure No. 7.)

10. *Carry Arms*.—Same as 8.

11. *Charge*.—Turn on the left heel, bringing the toe to the front, and carry the right foot three inches to the rear of the left heel. Drop

the handle of the broom into the left hand, placing the left elbow against the body, grasping the handle just above the sweep with the right hand, and holding the sweep firmly against the right hip. Incline the body slightly forward, as shown at figure No. 8.

12. *Carry Arms*.—Same as 8.

13. *Right Shoulder Arms*.—Raise the broom vertically with the right hand, and carry it in front of the center of the body. Grasp it with the left hand, and raise it to the right shoulder, allowing the sweep, clasped by the right hand, to rest against the shoulder, and the handle to point slightly to the left, touching the back of the head. (See figure No. 9.)

14. *Carry Arms*.—Incline the sweep slightly to the left, lower the broom with the right hand, grasp the handle with the left hand also, and place the broom at "Carry Arms." (See figure No. 3.)

15. *Arms Port*.—Grasp the middle of the handle with the left hand, and place the broom diagonally across the body, with the handle resting against the left shoulder and the brush against the right hip, as shown at figure No. 10.

16. *Carry Arms*.—Same as 8.

17. *Secure Arms*.—Advance the broom slightly with the right hand, and grasp the handle with the left hand, holding the forearm horizontally; turn the handle toward the front, at the same time shifting the right hand above the left; drop the top of the handle to the front, so that it points downward and the top of the sweep rests under the right arm; and drop the left arm to



FIGURE NO. 1.—
SALUTE.

FIGURE NO. 2.—
PRESENT ARMS.

FIGURE NO. 3.—
CARRY ARMS.



FIGURE NO. 4.—
SUPPORT ARMS

FIGURE NO. 5.—
ORDER ARMS.

FIGURE NO. 6.—
PARADE REST.

the side. (See figure No. 11.) The soldiers are now ready for the next order, which is as follows:

18. *Carry Arms*.—Grasp the broom with the left hand, raise the handle, and resume the position shown at figure No. 3.

19. *Reverse Arms*.—Raise the broom vertically with the right hand, advancing it slightly; grasp the handle with the left hand, holding the forearm horizontally; reverse the broom by turning the handle downward, and place it under the right forearm against the body, with the right hand still in position at the top of the sweep, and raised to the height of the shoulder. As soon as the left hand is no longer required in the reversal, carry it behind the back, and grasp the handle, steadying the latter at an angle of forty-five degrees. This manual may be quickly executed; and, if it is properly done, the sweep will come to the front about on a level with the head. (See figure No. 12.)

20. *Carry Arms*.—Remove the left hand from the handle and place it below the right at the top of the sweep, at the same time lowering the broom until the right forearm is horizontal and the handle is vertical, and changing the grasp of the right hand so the thumb points downward. Reverse the broom by passing the sweep between the breast



FIGURE No. 7.—
TRAIL ARMS.



FIGURE No. 8.—
CHARGE.



FIGURE No. 9.—RIGHT
SHOULDER ARMS.

and the right forearm, and resume the position shown at figure No. 3. It is impossible to execute "Reverse Arms" and the "Carry Arms" that follow, if the broom handle is too long for the height of the soldier; and when this is the case the two manuals should be omitted.

21. *Rest on Arms*.—Advance the broom slightly with the right hand, and grasp it with the left, holding the forearm horizontally. Reverse the broom with both hands by turning the handle to the left, and rest the end of the handle on the toe of the left foot. Carry the right foot three inches to the rear, and at the same time place the hands upon the sweep, and incline the chin toward the hands, as at figure No. 13.



FIGURE No. 10.—
ARMS PORT.



FIGURE No. 11.—
SECURE ARMS.



FIGURE No. 12.—
REVERSE ARMS.

downward; and bring the right foot beside the left. Reverse the broom with both hands, and resume the position seen at figure No. 3.

23. *Squad Load*.—Advance the left foot slightly, bending the knee a trifle. Grasp the handle

22. *Carry Arms*.—Grasp the handle with the right hand, holding the back of the hand to the right; and carry the broom with this hand opposite the right shoulder, holding the forearm horizontally and the handle vertically. Grasp the stick with the left hand, holding the back of the hand to the left, with the thumb pointing downward, and resume the position shown at figure No. 3.

with the left hand, holding the forearm horizontally; and turn the handle downward, with the sweep resting under the right arm. Strike the sweep quickly with the palm of the right hand, and grasp the handle again. (See figure No. 14.)

24. *Carry Arms*.—In returning to the position described at 8 face to the front.

25. *Squad Ready*.—Same as 23, except that the sweep is placed against the right hip and the end of the handle on a line with the chin, as at figure No. 15.

26. *Aim*.—Raise the broom with both hands, and support the sweep firmly against the right shoulder, placing the right hand at the top of the sweep and the left at the middle of the handle, holding the left elbow down and the right as high as the shoulder, and inclining the body slightly



FIGURE NO. 13.—REST
ON ARMS.



FIGURE NO. 14.—SQUAD LOAD.



FIGURE NO. 15.—SQUAD READY.

forward. Lean the head upon the sweep, and close the left eye. (See figure No. 16.) In aiming, each soldier in the rear rank carries the right foot about eight inches to the right, inclines the upper part of the body forward and bends the right knee slightly.

27. *Fire*.—All the girls cry "Bang" sharply in unison.

28. *Squad Load*.—Drop the broom handle downward, with the sweep under the right arm, and strike the sweep quickly with the palm of the right hand.

29. *Carry Arms*.—Same as 24.

30. *Fire Kneeling. Squad Ready*.—Bring the left toe squarely to the front, and place the right foot so that the toe is twelve inches to the rear and twelve inches to the left of the left heel, the feet being at right angles with each other. Kneel on the right knee, bending the left. Drop the broom handle in the front, supporting it as at 26, and resting the left elbow on the left knee. (See figure No. 17.) The girls in the rear rank take a side-step to the right before kneeling; and on rising they take a side-step to the left.

31. *Fire*.—Same as 27.

32. *Squad Rise*.—All rise, face to the front and "Carry Arms."

33. *Salute with Arms*.—Raise the left hand and arm horizontally to the front, with the palm of the hand downward; carry the hand around until the forefinger strikes the broom in the hollow of the shoulder; and retain the hand in this position until the salute is acknowledged by the captain.

34. *Inspection Arms*.—Grasp the broom firmly with the right hand, and toss it quickly to the front of the body, raising it at the same time, and catching it with the left hand six inches above the sweep. The left hand is raised to the height of the chin, and the right hand is at the side, the broom then being vertical and directly in front of the face, with the sweep flat against the body, as shown at figure No. 18.

35. *Carry Arms.*—Lower the broom with the left hand, grasp it with the right above the sweep, and resume the position shown at figure No. 3.

36. *By Column Fours, Right and Left March.*—At this command the first rank advances as far as possible to effect a turning; it then divides into two ranks of four each, which turn respectively to the left and right and pass to D and F. The second rank of eight advances, separates and turns in the same way, and the resulting two ranks follow the other two to the left and right.

37.—From D and F the fours pass to A and B, and thence to C, where the first four girls of one column unite with the first four of the other, forming a file of couples, which passes to E; the remaining two fours unite in the same manner and follow.



FIGURE NO. 16.—AIM.

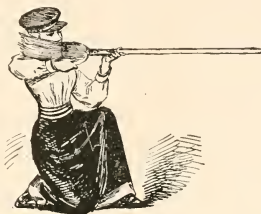


FIGURE NO. 17.—FIRE KNEELING.



FIGURE NO. 18.—INSPECTION ARMS.

38.—At E the couples divide, the girl on the right in the first couple turning to the right, and the one on the left turning to the left. The two files then pass to D and F, and thence to A and B, where they leave the stage.



THE HOOP DRILL.

FOR this drill select twelve girls of uniform height. Unlike some of the preceding exercises, this one is so simple that children eight years of age will make a very effective company.

The uniform should consist of a white blouse-waist, a full, plain skirt of yellow cheese-cloth, a small turban matching the skirt, black stockings and low shoes. The hoops should be about twelve inches in diameter, ordinary "grace hoops" answering the purpose nicely. They should be covered with the yellow cloth, and this may be securely accomplished in the following manner: Cut the cloth into strips four inches wide, and fold each strip in the middle lengthwise, making the width two inches. Wind each hoop with a folded strip, lapping the fold of the cloth over the rough edges, and sewing the ends firmly to the cloth at the starting point. Any added strip should be sewed securely to the cloth already on the hoop. An accident to the hoop during the drill would spoil the entire performance, for which reason the cloth should be carefully put on and strongly sewed. The hoops are sometimes further decorated with ribbons or paper roses. If ribbons are preferred, a bunchy bow with three flowing ends may be sewed securely to each hoop, round which the ribbon should be tied. When flowers are used, the wires in the stem ends may be left long and wound firmly round the hoops.



THE MARCH.—The music for the march should be a spirited $\frac{4}{4}$ movement, and that for the drill proper a simple schottische played rather slowly. To better understand the march, the diagrams of the stage on the next page should be consulted:

1.—The girls enter the stage at the sides, A and B. They carry their hoops at the side, those entering at A grasping them with the right hand and those at B with the left hand. If the stage has but one entrance and that is at the middle of the back, E, the girls should enter in single file, the first girl turning to the right, the second to the left, the third to the right, and so on, until all of them are on the stage.

2.—The girls march down the sides to the front of the stage, C and D, then cross, passing each other at F, and march round the stage until they meet at the center of the back, E.

3.—Here the files unite to form couples, and pass to the front of the stage at F, where the couples separate, the girl on the left in the first couple turning to the left, the one on the right turning to the right, and other couples separating in like manner.

4.—The files thus formed pass to C and D, and thence to A and B, where they turn and march diagonally across the stage to the front corners, the files crossing each other at the center, G. In this movement the file at A marches directly across to D, and that at B to C.

5.—At the front corners the files turn and march toward each other, and, uniting in couples at F, march to the center of the back, E.

6.—Here the couples separate, turning to the right and left; and the resulting files pass to A and B, and then to C and D. When the leading girls reach C and D a halt is made, and the time of the music is kept with the feet. The members of the two files then face about looking toward the center of the stage preparatory to executing a wheel to the front of the stage. The directions and outlines of this movement are illustrated in the diagram. The girls at C and D are what are known in military parlance as the "pivots," and they do not move, except to gradually face toward the audience as their lines wheel. It will sometimes be necessary, in order to keep the lines even, for each girl to place her free arm round the waist of the girl next her. The instructor should see that the girls at A and B take steps of ordinary length, and that those nearer the front shorten their steps more or less to accord with the shorter distances they have to march. This movement is the hardest in the march, but is not difficult to teach. Each girl should keep time with her feet even when she is not taking a step. The girls now form one straight line across the front of the stage, with the leaders at C and D. In this position they beat time for eight counts, and on the ninth beat of the music the girls whose leader is at D face to the right, while those whose leader is at C face to the left.

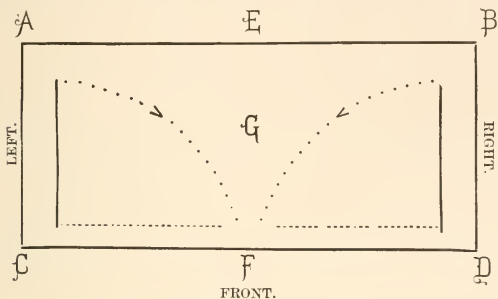
7.—The files pass to B and A, thence across the back of the stage, passing each other at E, and down the sides to C and D, where they turn and march diagonally across the stage to B and A, the file at C marching to B, that at D to A, and the two files passing each other at G. This movement is the reverse of 4.

8.—At A and B the files turn toward E, at which point they unite to form couples, and pass to the front of the stage at F.

9.—At F the leaders again halt, and the girls on the right in the various couples face to the right of the stage and those on the left to the left. Two lines are thus formed standing back to back. With the leaders at F as "pivots," these lines wheel to the front of the stage, the girls nearest E passing to C and D. This movement is the reverse of 6, but it brings the girls once more into a single line

across the front of the stage. In this position they keep time for four beats, and then all take four steps backward.

10.—On the ninth count after forming the line (four beats having been allowed at the front and four to step backward) the leader on the right of F turns toward D, she on the left toward C, and both lead their files to D and C and to B and A respectively, and meet at E. In this movement the files do not pass each other, but turn as shown by the dotted lines in the following diagram:



11.—Meeting at E, the two leaders halt, raise their hoops, and touch them at the top, thus forming an arch. Each girl should hold her hoop with both hands and should raise it high enough to permit the tallest girl in the company to pass under. The second couple pass under this arch, halt beside the first pair, and raise their hoops to form another arch. The third couple pass through both arches, halt beside the second couple and form a third arch; and so the movement proceeds until six arches are formed. The girls should all keep time with their feet, even when they are not moving.

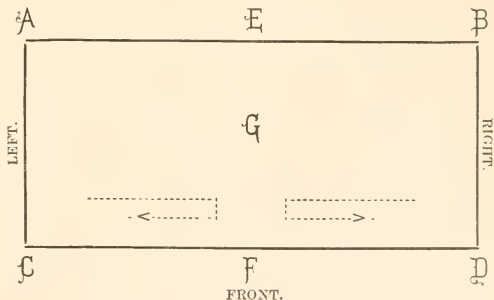
12.—The first or leading couple are now at the back of the stage. After the last arch is formed four counts are allowed, and then the leading couple lower their hoops and pass through the five

remaining arches to F, where the two girls turn toward C and D respectively. The second couple lower their hoops, pass through the four remaining arches and follow their leaders toward C and D. The remaining couples follow in the same manner, the last pair simply lowering their hoops and marching after the girls before them. This movement cannot not be gracefully performed if the girls forming the arches stand too closely together.

13.—From C and D the files march to A and B, and thence to E. Here each girl raises her hoop with both hands to make a frame for her face. The files unite to form couples, and pass to F, where the first couple turns to the right, the second to the left, the third to the right and so on. The columns thus formed pass respectively to C and D and to A and B and meet at E, the hoops still framing the faces.

14.—At E the couples unite to form fours, which march to the front of the stage and take position for the drill, standing sufficiently far apart to allow freedom of movement. Each girl lowers her hoop to the right side and her left hand to the left side.

THE DRILL.—Each manual of the drill requires eight beats of the music, and eight beats are allowed between the manuals unless otherwise stated.



1. *Salute*.—Firmly grasping the hoop in the right hand, raise it, touch the forehead with it, and bow the head slightly as the hoop is lowered.

2. *Right Face*.—Take one step obliquely to the right, at the same time raising the hoop before the face. Raise the left foot until only the toe touches the floor to maintain the balance.

3. *Carry Arms*.—Return to position, with the hoop at the right side. Between 2 and 3 no interval is allowed, the command "Carry Arms" following immediately upon the eight counts of 2.

4. *Left Face*.—Take one step obliquely to the left, framing the face with the hoop.

5. *Carry Arms*.—Same as 3, no interval being allowed between 4 and the order of 5.

6. *Right Shoulder Arms*.—Raise the hoop to the right shoulder, and let it rest on the shoulder during eight counts of the music.

7. *Carry Arms*.—Return the hoop to position at the right side.

8. *Left Shoulder Arms*.—Grasp the hoop with the left hand, raise it to the left shoulder, and support it with the left hand, the right being at the side.

9. *Carry Arms*.—Lower the hoop with the left hand, grasp it with the right, and return it to position at the right side.

10. *Present Arms*.—Raise the hoop with the right hand, grasp it with the left, and place it with both hands, directly in front of the waist-line parallel with the floor or perpendicular to the body.

11. *Carry Arms*.—Same as 7.

12. *Support Arms*.—Raise the hoop to the top of the head, supporting it with the right hand.

13. *Carry Arms*.—Same as 7.

14. *Trail Arms*.—With the right hand place the hoop behind the body, and grasp it with the left hand also, holding the hands back of the waist-line.

15. *Carry Arms*.—Same as 7.

16. *Arms Port*.—Raise the hoop with the right hand, and grasp it with the left, holding it directly in front of and parallel with the body.

17. *Carry Arms*.—Same as 7.

18. *Ground Arms*.—Raise the hoop with the right hand, and with it touch the forehead, the right shoulder, the right hip and the floor in front, allowing two beats to each touch. The hoop should be held in the hand during the eight beats preceding the next command. The body should lean gracefully forward while the hoop is poised on the floor in front.

19. *Lay Down Arms*.—Lay the hoop on the floor, and stand erect, with arms akimbo.

20. *Take Arms*.—With both hands raise the hoop, and hold it against the breast.

21. *Carry Arms*.—Same as 7.

22. *Inspection*.—The two girls in each couple turn so as to nearly face each other, each holding her hoop raised in her right hand and looking approvingly at it.

23. *Consultation*.—Raise the hoop to the right side of the face, retaining the position of 22. Touch the partner on the left by placing the left hand upon her shoulder. The girls should lean well toward each other in a confiding attitude.

24. *Carry Arms*.—The girls face about and place their hoops at the right side.

25. *Attention*.—Raise the hoop with the right hand, grasp it with the left, and frame the face with it. Drop the right hand to the side, holding the hoop with the left.

26. *Fire*.—Raise the right hand, and with the finger tips throw an audible kiss to the audience through the enframing hoop.

27. *Carry Arms*.—Same as 7.

28. *Forward March*.—The couple on the right of the front line turns to the right and that on left to the left, the two couples passing respectively toward D and C. The second line marches to the front, and the couple on the right turns to the right and that on the left to the left, following the first two couples. The third rank falls into line in like manner, and the columns pass to D and C and to B and A respectively.

29.—The columns pass each other at E, and march once round the stage, meeting at E.

30.—Here the columns unite to form one double column, the girl on the right in the first couple of the right column joining the corresponding girl in the left column, the girl on the left of the first couple in the right column joining the corresponding girl in the left column, and so on. The double column passes to the front of the stage at F.

31.—Here the couples separate, the girl on the left of the first couple turning toward C, the one on the right turning toward D, and the other girls following in single file. The two single files pass to C and D and to A and B respectively, and then leave the stage.

THE DOLL DRILL.

THIS drill is obviously for very little girls, and is accordingly arranged with great simplicity. Twelve girls from six to seven years old will make a very pretty exhibition. Their dresses should imitate those now worn by nurse-maids, and should be made of gray or black paper cambric, cut sufficiently long to barely escape the floor; and each girl should wear a long white muslin apron having strings wide enough to form a bouffant bow at the back, a cap of white Swiss muslin, and black shoes or low ties. The dolls should be about eighteen inches long and should have white dresses reaching six inches below the feet.

THE MARCH.—The music for the march should be a spirited $\frac{4}{4}$ movement. The girls chosen to lead should be those least likely to become frightened or confused.

The girls enter the stage from the right and left, six on each side, each holding the doll upon the left arm, and carrying the right arm at the side. The doll should be held well against the nurse's body, and the instructor must see that the position is a comfortable one and that the dresses hang gracefully.

An elaborate or complicated march cannot be expected of such little people. The diagram on the next page will assist the teacher to understand the directions:

1.—Having entered at A and B, the two files of six march across the stage at the back, passing each other at E, and make a complete circuit of the stage, meeting at E.

2.—At E the files unite and pass down the middle of the stage to F, where they separate, the girls on the left turning to the left side of the stage, and those on the right turning to the right side; and the resulting files pass around the stage until they meet at E.

3.—At E they again unite to form couples, and pass to F, where the first couple turns to the right, the second to the left, the third to the right, and so on. The two columns thus formed pass around the stage and meet at E.

4.—At E the couples unite to form fours, which pass to the front of the stage and take position for the drill. There will thus be three ranks of four girls each.

THE DRILL.—For this a bright schottische should be played, and eight beats of the music should be allowed for each movement.

1. *Present.*—Each girl clasps her doll by the waist and holds it in front of her with both hands her arms being bent at the elbows.

2. *Salute.*—Still holding the dolls with both hands, the girls extend their arms as far as possible (four beats), and then bring the dolls back and kiss them (four beats).

3. *Devotion.*—Raise the doll to the left shoulder, clasp it tightly and incline the head affectionately against the doll's head.

4. *Rest.*—Return the doll to the position on the left arm assumed during the march.

5. *Play.*—Place the doll in a sitting position on the left hand, clasp its waist with the right hand, and toss it gracefully up and down, the nurse smilingly pleasantly the while.

6. *Rest.*—Same as 4.

7. *Rock-a-bye.*—Lay the doll on its back on the left hand, clasp its waist with the right hand, and sway it to and fro sideways.

8. *Rest.*—Same as 4.



9. *Reprimand*.—Clasp the doll about the waist with the left hand, and hold it at arm's length in front (two beats). Incline the head slightly, and with a serious expression upon the face; raise the right hand, with the forefinger extended in a reproving way; and keep time with the music by raising and lowering the finger reproachfully.

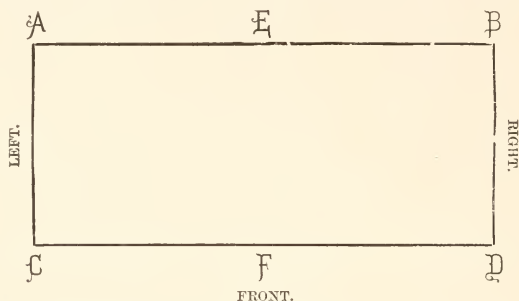
10. *Reconciliation*.—Place the doll against the right shoulder, with its face looking over the shoulder toward the back, and lovingly clasp it with both hands.

11. *Rest*.—Same as 4.

12. *Toss*.—Place the doll on its back upon both hands, raise the hands as high as possible and bring them to a level with the body; toss again, and again bring to a level with the body; and so continue until the eight counts are finished.

13. *Rest*.—Same as 4.

14. *Inspection*.—The girl on the left in each pair holds her doll with her left hand, and the one on the right holds hers with the right hand. Each girl extends the arm holding the doll, at which



she looks with admiration (eight counts). Each pair of nurses bring their dolls slowly toward each other until they are close together (eight beats). Each girl then looks at the doll held by her partner, and shakes her head to signify that her own doll is decidedly the finer (eight counts). The dolls are then separated, and each nurse looks once more at her little charge and clasps it with smiles of satisfaction to her left breast. This is a very pretty movement and may be made very effective.

15. *Good-night*.—Laying the doll upon both hands, the nurse bends over and kisses it affectionately, raising it slightly. This is done three times, the nurse's eyes being kept on her doll all the time.

16. *Drowsiness*.—Lay the doll upon the left hand, and pat it lovingly with the right hand.

17. *Rock*.—Place the right hand again beneath the doll, and gently rock it back and forth.

18. *Asleep*.—Nestle the doll closely in the left arm, pressing it to the body. All pat their dolls gently with the right hand, and sing very softly the following song:



This little song is given by permission of Mr. G. Schirmer. If it is impossible to teach it to the children, it may, of course, be omitted.

It should be sung through twice. The first time the girls are standing as described in 18, looking at their sleeping dolls. As the song is commenced the second time, the couple on the left in the first rank turns to the left, and that on the right to the right, in single file. The second and third ranks divide in the same way and follow the first, and all pass off the stage at A and B, singing as they march. The music should grow fainter and fainter to the audience until the last note is played.

THE FAN DRILL.



SIXTEEN girls were here chosen for this drill, but the number should always be suited to the amount of space at command, since an over-crowded stage would spoil both the march and the drill proper. Twelve maids would make an effective company, but if this number were decided upon, some of the evolutions of the march could not be performed.

The costume consists of the Japanese kimono and obi (sash), which may be made up at very little cost. The pattern of a Ladies' kimono is No. 4237, which is in 4 sizes from 28 to 40 inches, bust measure, and costs 1s. 8d. or 40 cents. The pattern of a Misses' kimono is No. 3536, which is in 6 sizes from 5 to 15 years of age, and costs 1s. 6d. or 35 cents. If ordinary dress is decided on, a blouse-waist and a plain, full skirt may be worn. All the costumes may be of the same color, although a very pretty effect may be obtained by dressing half the girls in blue and half in pink, or by choosing a different color for each couple, as, for instance, white for the first, pale-blue for the second, red for the third, gray for the fourth, orange for the fifth, pale green for the sixth, terra-cotta for the seventh and lavender for the eighth. The company would also present a very striking appearance if all the waists were made of white India linen and all the skirts were of one color, with neck-scarfs and belts of the skirting fabric. If the costumes are to be of different colors, it is well to select the shortest two maids for the first couple and grade the others upward according to size, having the tallest two for the eighth couple.

If a fancy Japanese costume is worn for this drill, the hair should be arranged on the top of the head and ornamented with tiny fans thrust through in all directions. These little fans may be ob-

tained at any Japanese shop and are about an inch long, with long black handles.

The fans carried by the company should be at least fifteen inches long. During the march they are closed and held with the left hand against the right shoulder, as at figure No. 1, on page 22.

THE MARCH.—The girls enter the stage at A and B on diagram I. (See next page.)

A lively march should be played as the files are entering the stage.

1.—The files cross the stage from A and B, passing each other at G, and march round the stage to H and thence to B and A.

2.—At these points both files turn and march diagonally to the opposite front corners. Thus, the file at A proceeds to E, and that at B to F, the two files passing each other at the center, C. At E and F the files turn toward the center of the front and pass each other at H; and on reaching F and E they again turn and pass diagonally across the stage, the line at F marching to B and that at E to A.

3.—From these points a triangle is formed as follows: The file at A turns as if to again cross diagonally to E, but No. 1 of this file stops at the center, C, and behind her are Nos. 2, 3, 4, 5 and 6, who stand close together, each keeping time to the music with her left foot. The remaining two maids of this file turn as if to cross the back of the stage, and halt beside No. 6. While this part of the triangle is being formed the file on the other side of the stage performs a similar manœuvre.

This file turns from B toward the center, C, and the leader halts diagonally back of No. 1 of the left-hand file, on a line with No. 2 of the same file. The next four maids halt back of No. 1, and the remaining three turn toward G and halt in a line with Nos. 7 and 8 of the left hand file, thus completing the triangle. The position of the company at this point is shown by the following diagram:



KIMONO FOR FAN DRILL.

After the figure is complete the girls mark time during eight counts.

4.—The leader of the left-hand file, now at the center, C, leads her line diagonally across to E, while the right-hand file crosses the other at C and marches to F. At E and F the files turn toward the center, pass each other at H, and continue to F and E and to A and B respectively.

No. 5.—From A and B the lines again proceed to form a triangle, as described in 3.

6.—In breaking the triangle a second time the files pass diagonally to E and F, as in 4, turn toward the center, pass each other at H, and march to F and E, and thence toward the back of the stage. The file on the left halts when it reaches A, and the

first four girls station themselves at equal distances apart from A nearly to F, while the second four similarly cover the distance from F to H. In the same manner the file on the right halts when No. 1 reaches B, four girls being distributed from B nearly to E, and four from E to H. The positions at this point are clearly indicated at diagram III.

7.—After the files halt the girls mark time during two measures (eight beats), and then all face toward the center of the stage and mark time for two measures more. Four wheels are now executed toward the center, C, with Nos. 1 and 5 of each file for pivots. Each pivot turns where she stands, while the other three in her line wheel toward the center. Eight beats are allowed for this movement. The positions of the girls in the resulting cross are shown in the following diagram:

Eight beats of the music are allowed after the cross is formed.

8.—Nos. 1, 2, 3 and 4 of the two files are now facing practically toward each other, all looking, as they do, toward G; while the maids numbered 5, 6, 7 and 8 stand facing the backs of those numbered 1, 2, 3 and 4. In order that all may face in the same direction preparatory to the next movement, all the girls in the right-hand file must turn about. The ranks forming the cross then rotate around the central point, C. This movement needs careful practice, so that the girls nearest the center may know exactly the length of step required to keep them in line with those at the ends of the ranks, who, of course, must take much longer strides.

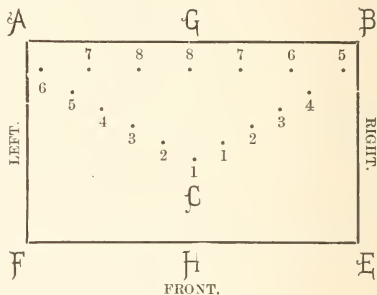


DIAGRAM II.

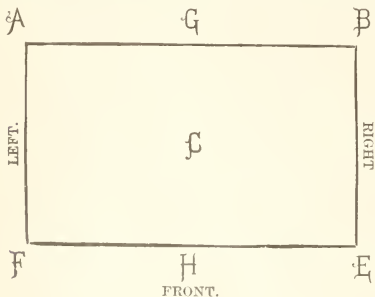


DIAGRAM I.

9.—When the ranks have marched once round, thus regaining the positions indicated in diagram IV, the members of the right-hand file face about to their original positions, and the ranks wheel back to form the straight lines shown in diagram III.

10.—The files now march across the back of the stage, passing each other at G, and proceed once around the stage, meeting at G.

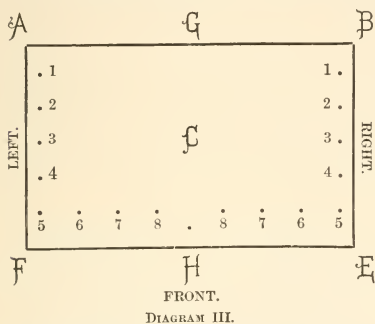
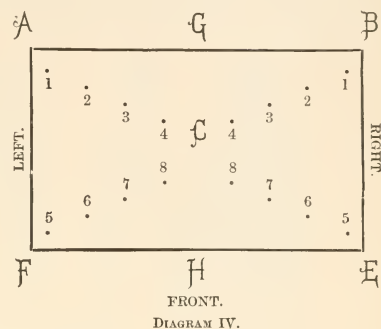
11.—At G the girls open their fans, those in the left-hand file holding the fans in their left hands and those in the right-hand file holding

them in their right hands. The two leaders unite to form a couple and place their fans parallel between them, with their arms sufficiently raised to hold the fans comfortably. All the rest of the girls unite in pairs in the same way, and the resulting column passes to the front of the stage.

12.—At H the first couple turns to the left, the second to the right, the third to the left, and so on; and the two columns pass down the sides and meet at G.

13.—Here the couples unite to form fours, which pass toward the front of the stage. The first four halt about two feet from the front, the second two feet back of the first, the third two feet back of the second, and the fourth two feet back of the third; and at a signal from the instructor all fans are shut and lowered to the right side. This brings the girls to the positions shown at diagram V. The company is now in readiness to execute what may be called "The Knights' Move." Eight beats are counted after all are in place, and this move is performed as follows:

14.—No. 1 (on diagram V), closely followed by Nos. 6, 9 and 14, turns to the right and marches half-way round No. 5, half-way round No. 10 and half-way round No. 13; then back of No. 15, half-way round No. 12, half-way round No. 7 and half-way round No. 4; and then back of No. 2 to her original position. As No. 14, following No. 1, reaches the front, Nos. 3, 8, 11 and 16 fall in closely behind her, and all follow the leader in her winding course, each halting in her own place when she reaches it. It will be seen that Nos. 2, 4, 5, 7, 10, 12, 13 and 15 do not leave their positions during this very pretty manoeuvre. After No. 16 reaches her place eight beats are counted, the movement is again executed, and eight more beats are counted, after which the company is ready for the drill.



the head slightly to the audience, and return the fan to position. (See figure No. 2, page 22.)

2. *Rest.*—Open the fan, and hold it by the top corners in front of the body with both hands, the arms being at full length and the top of the fan toward the feet. (See figure No. 3.)

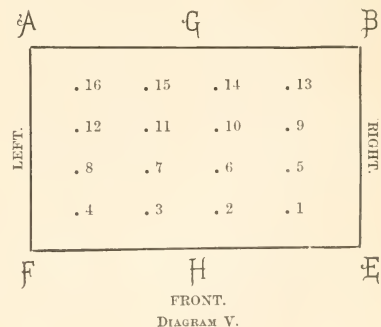
3. *Right Shoulder.*—Grasp the fully opened fan with both hands, as in 2, and raise it to the right shoulder. (See figure No. 4.) The left hand is held at the side of the head for this manual, and the fan shades the side of the face the head being bent forward slightly.

4. *Rest.*—Same as 2.

5. *Left Shoulder.*—Holding the top of the fan with both hands, place it on the left shoulder, as at figure No. 5.

6. *Rest.*—Same as 2.

7. *Flutter.*—Grasp the handle of the fan with the right hand, and, raising the elbow until the fan is perpendicular to the face, give short, quick fanning movements during the eight beats. (Refer to figure No. 6.)



8. *Rest*.—Same as 2.

9. *Reverse*.—Raise the open fan to the back of the head, and grasp each of the upper corners with one hand. The handle should rest at the nape of the neck, the head being inclined forward. (See figure No. 7.) This is a very pretty position, as the fan forms a background for the face; and



FIGURE NO. 1.



FIGURE NO. 2.



FIGURE NO. 3.

if each girl assumes an expression of coyness, the piquancy of the tableau will be greatly increased.

10. *Rest*.—Same as 2.

11. *Gossip*.—The right-hand girl in each couple holds her fan in her right hand, and the left-hand girl holds hers in her left. The two then place their heads together as if chatting, the girl on the right fluttering her fan. (This is illustrated at figure No. 8.)



FIGURE NO. 4.



FIGURE NO. 5.



FIGURE NO. 6.



FIGURE NO. 7.

12. *Anger*.—The two girls face half about away from each other, holding their closed fans in their right hands, and remain standing in scornful attitudes during the eight counts. (See figure No. 9.)

13. *Reconciliation*.—The partners lean toward each other, as in 11, and flutter their fans, plainly showing that peace has returned. (See figure No. 10.) To be effective, this movement

should not be too suddenly executed. Reconciliation should be a trifle slow, hence sixteen beats are allowed for the manual.

14. *Down*.—Close the fan and carry it in the right hand to the right side, as shown at figure No. 11.



FIGURE No. 8.



FIGURE No. 9.

15. *Charge*.—Raise the closed fan (two beats); open it violently, making as loud a snapping noise as possible (two beats); and return it to the right side (four beats). (See figure No. 12.)

16. *Wave*.—Open the fan, and wave it slowly at arm's length above the head. (See figure No. 13.)

17. *Play*.—Lean toward the audience, and coquettishly flutter the fan at the right side of the face, as seen at figure No. 14.



FIGURE No. 10.



FIGURE No. 11.



FIGURE No. 12.

18. *Invite*.—Still leaning toward the audience, beckon or "invite" by moving the fan with long sweeps toward the body. (See figure No. 15.)

19. *Down*.—Same as 14.

20. *Fence*.—Partners turn half toward each other, raise their closed fans, cross them, and strike them together several times until eight beats are counted. The fans are then lowered (four beats),

the movement is repeated (eight beats), and the fans are returned to the right side. (Refer to figure No. 16.)

21. *Protect*.—The left-hand girl in each couple kneels upon her right knee, and her partner, placing her left hand upon her shoulder, looks down upon her in a protecting manner, gently fanning



FIGURE NO. 13.



FIGURE NO. 14.



FIGURE NO. 15.

her meanwhile (eight beats). The kneeling maid raises her eyes gratefully to her partner's face. (Refer to figure No. 17.)

22. *Rest*.—The kneeling girl then rises, and both the girls place their fans in position, as in 2.

23. *Forward March*.—The maids in the front rank take one step forward, and the couple on the left turns to the left, while that on the right turns to the right. The other ranks divide in the same way, and the two columns march round the stage until they meet each other at G.



FIGURE NO. 16.



FIGURE NO. 17.

24.—Here No. 1 of the left-hand file joins No. 1 of the right-hand file, and all the others do likewise, thus forming a file of couples, which march to the front of the stage, H. The couples then divide, the maids on the left turning to the left, and those on the right to the right. The resulting single files pass to F and E, and thence to A and B, where they leave the stage.



THE EMPIRE DRILL.

SEVENTEEN young ladies are chosen for this drill, sixteen forming the company, and one acting as captain; but a greater number would be even more effective if the stage is large enough.

Poetic Empire gowns are worn. Four of the maids are clad in pink, four in blue, four in lavender and four in corn-color, while the captain's dress is white. The costumes are made of cheese-cloth, and each maid wears a ribbon belt matching her gown, the long ends of the belt being tied in front. The pink and blue gowns are fashioned by pattern No. 4971, price 1s. 8d. or 40 cents; and the lavender and corn-color gowns by pattern No. 4944, price 1s. 8d. or 40 cents. The captain's attire is, somewhat contrary to the usual custom, distinguished by great simplicity, and is made by pattern No. 4912, price 1s. 6d. or 35 cents. Wholly practical substitutes for the ordinary long-waisted corsets, which cannot be worn with Empire gowns, are the Empire short stays, that are shaped according to pattern No. 4936, which costs 10d. or 20 cents. All of these patterns are in thirteen sizes for ladies, from twenty-eight to forty-six inches bust measure, except No. 4944, which is in eleven sizes for ladies from twenty-eight to forty-two inches bust measure.

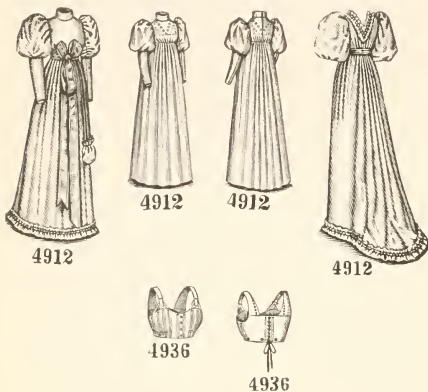
Shepherd's crooks four feet long are carried, and each is decorated with a ribbon bow matching the owner's belt. The hats are large shapes in straw, trimmed with a huge bow of cheese-cloth.

THE MARCH.—The music for the march should be a spirited $\frac{4}{4}$ movement, but for the drill a bright schottische should be played, the change of music being very effective.

For a better understanding of the directions for the various evolutions of the march, the diagram of the stage, seen on the following pages, should be consulted.

Three bars of the music should be played before the young ladies enter the stage, and the time should be well marked by them, *right, left, right, left*, that they may present a truly soldierly appearance when the entry is made. At the close of the three bars the captain appears alone upon the stage and marches to the center of the back, E, and thence to F, where she faces about to greet the company. She carries her crook under her right arm, with its top well to the front, the right hand

grasping the stick as high as the shoulder, and the crook held comfortably against the body. When in position at F, she rests the end of the stick on the floor, with the hand still grasping it well toward the top.



The girls should stand very erect while marching, without, however, appearing stiff, and with the eyes straight ahead in genuine military fashion. Unless otherwise directed the crooks are carried as described for the captain. It is well to remember that everything depends on the first impression made upon the audience in this class of entertainments, which are almost wholly spectacular. Care should be taken, therefore, that the first appearance of the maids is effective.

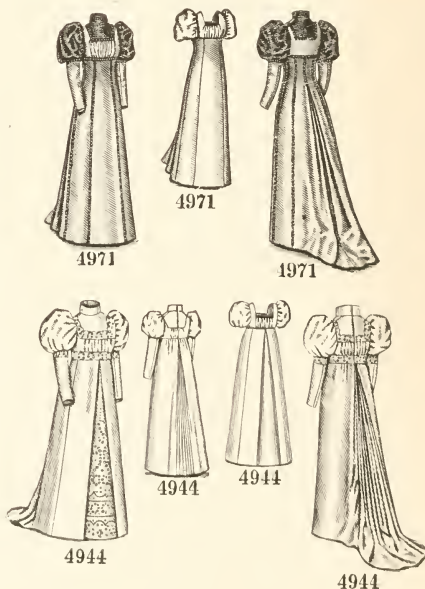
1.—The girls enter in single file at A and B, eight at each side. Each file is made up of two girls in blue, two in yellow, two in lavender and two in pink. The files march toward each other across the back of the stage, that from A passing to B and then to D and F, and that from B passing to A and then to C and F. Meeting at F, the files pass once more around the stage and meet at the center of the back, E.

2.—At E the files unite to form couples, which pass to F. Here the couples separate to form files, which turn to the right and left, passing to C and D and thence around the stage until they meet at E.

3.—The files again come together in couples and pass to the front of the stage, where they again separate and march respectively to the corners, C and D. At these points the files halt, turn, and cross the stage diagonally, the one at D passing to A, and that at C passing to B and crossing the other line at G.

4.—From A and B the files march toward each other, again unite at E and pass to F. When the first couple reaches F the column halts, and all mark time. Then, with the girls of the first couple as pivots, the two files composing the column wheel to the front of the stage. This is not a difficult evolution; the girl at the left of E passes directly to C, the one at the right of E passes to D, and the other girls regulate the length of their steps to keep them in line with the ends of the ranks. This brings the sixteen girls into one line across the front of the stage.

5.—After the line is formed, one bar of the music (four beats) is played, and then the girls on the right side of the stage turn to the right toward D, while those on the left side turn toward C; and the files pass to A and B. When the files reach A and B a second halt of four beats is made, and all face toward the center of the stage. With the girls at C and D as pivots, the ranks wheel to the front, the girls at A and B passing to F. Then the company is once more formed into a single rank across the stage.



6.—The two girls at F now turn about toward E, and all the others face toward F preparatory to following. On reaching E, the couples separate and pass to the left and right, and the files march each other at F, and continuing to D, B and E and to C, A and E.

7.—The leaders of the two columns halt about three feet from each other and from the back of the stage, and raise their crooks until they touch and form a point at the top. When the next couple meet they pass between the first under the archway of crooks and take their positions beside the other two girls, raising their crooks in the same way. The other couples follow until a row of eight arches is completed, all the girls marking time throughout the entire evolution. In order to perform this movement with grace, the couples should not stand too closely together. After the eight couples have formed their arch, two bars of the music are played, all continuing to mark time.

8.—The first couple now lower their crooks to the original position and pass under the seven arches toward F; and the other couples follow. Reaching F, the couples separate, and the files pass to C and D and thence to A and B, and meet at E, where they unite to form couples and pass to F.

9.—At F the files separate and pass to C and D and thence to A and B. The steps should be so regulated for this evolution (the forming of a hollow square), that there will be but four girls from A to C and four from B to D, while the remaining eight will form a line across the front. The positions are shown by diagram II. Having completed this movement, the maids mark time during two bars of the music, all facing toward G. They then form a Greek cross in the following manner:

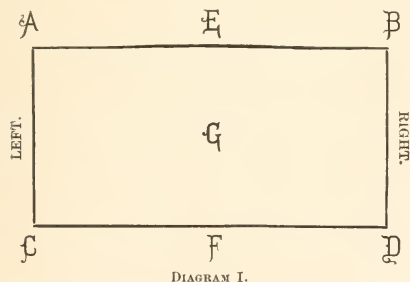


DIAGRAM I.

stage toward each other, turn a right angle, march to the front, cross the front about three feet, again turn a right angle, march to the back, cross the back about three feet, and again pass to the front, thus following a serpentine course.

12.—On reaching F the couples do not unite, but each maid of the left-hand file follows her partner. Thus, No. 1 follows No. 1, No. 2 follows No. 2, and so on. This forms the company into one continuous line, and they march twice entirely around the stage in a large circle. Then every



10.—With Nos. 1 and 5 on each side as pivots, four wheels are made to the center, G, Nos. 4 and 8 of each file passing to G, and Nos. 5 and 1 of each file remaining respectively at A and C, and at B and D. When the cross is formed the girls are placed as in diagram III, page 28.

Two bars of the music are now played, and then the same four wheels back to the positions indicated in diagram II.

11.—The files pass to E, and march once again around the stage until they reach A and B respectively. The two leaders then march about three feet along the back of the

other girl takes three steps sideways toward the center without turning. In this way all the members of one file are formed into a second circle inside the first.

13.—The two circles now march twice around the stage, and then the inner circle reverses, and the two march twice around the stage in opposite directions. Again the inner circle reverses, and both march once around.

14.—The outer circle then halts slightly, the girls of the inner circle fall into their places in the outer one, and once more the sixteen girls circle around the stage. Then every alternate girl joins the one in front of her, thus forming the original couples, which pass to E.

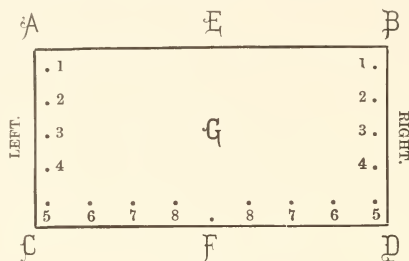


DIAGRAM II.

15.—The couples advance to G, where they separate, turning to the right and left and forming two circles, one on each side of the stage, as represented at diagram IV, which shows the positions of the girls after having marched once around.

After passing around twice, the maids unite at G to form couples, and pass to E.

16.—Here the first couple turns to the left, the second to the right, and so on; and the two columns pass around the stage to E, where the couples unite to form fours, which march toward the front of the stage. The company is now divided into four rows of four girls each, with the captain facing them, ready to give the orders for the drill.

THE DRILL.—As the company takes position for the drill, each girl lowers her crook until one end rests upon the floor about eighteen inches to the right and in front of the right toe, with the right hand grasping the stick near the top. The girls should not stand too closely together, as the effect will be most pleasing if there is ample room for handling the crooks. Two feet and a half will

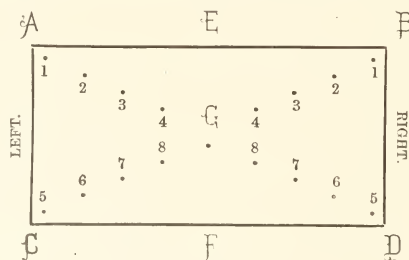


DIAGRAM III.

be none too much space to allow between one girl and another. Unless otherwise stated, each manual of the drill requires eight counts, and the same number of counts is allowed between each and its successor.

1. *Present Arms.*—Raise the crook, touch the forehead with it, and then gently bow the head as the crook is lowered to place.

2. *Shoulder Arms.*—The same position as during the march.

3. *About Face.*—The girls are now standing as in diagram V.

Nos. 15 and 16 unite and stand together half-way between E and B; Nos. 11 and 12 unite and stand two feet out from H; Nos. 7 and 8 take positions near G, facing H; Nos. 3 and 4 face Nos. 15 and 16 half-way between F and D; Nos. 13 and 14 stand half-way between A and E; Nos. 5 and 6 unite at L half-way between A and C; Nos. 9 and 10 place themselves opposite to and facing Nos. 5 and 6; and Nos. 1 and 2 face Nos. 13 and 14 at the front of the stage. The positions of the couples are displayed at diagram VI.

4. *Rest Arms*.—Each girl rests her crook upon the floor as described.

5. *Left Shoulder Arms*.—The crook is placed under the left arm, the reverse of the position in

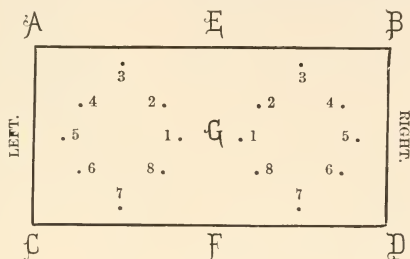


DIAGRAM IV.

which it was held in the march. The right hand and arm are thus left free for the prettiest part of the drill. No time is allowed between the following movements, the captain giving the order for each at the close of the preceding one. Eight bars of music are allowed for each movement unless otherwise directed.

6. *Salutation*.—Each maid bows, first to her partner and then to the nearest girl on the right or left.

7. *All Forward*.—The eight maids of each square take four steps forward (toward each other) and then four steps backward. Four bars are allowed for this movement.

8. *Forward and Face*.—All march four steps forward, as in 7, and the right-hand maid in each couple turns to face her partner, salutes her, and remains in the center of the square. The backs of four girls in each square are thus together (four bars).

9. *Circle Around*.—The four remaining maids march to the left around those in the center

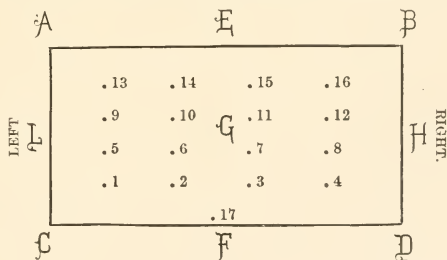


DIAGRAM V.

until they reach their positions, when they give their right hands to their partners and return them to their places (eight bars).

10. *Forward in Lines*.—Nos. 5, 6, 7, 8, 9, 10, 11 and 12 separate from their partners and join the maids nearest them on the right or left. This places the sixteen girls in four lines as shown in diagram VII. The lines thereupon take four steps forward and four backward.

11. *Take Partners*.—Each girl gives her partner her right hand, and they march round each other to place (four bars).

12. *Right-Hand Maids Forward and Join Hands*.—The right-hand maid in each couple walks to the center of the square and joins right hands with the opposite maid, the two pairs of hands in

each square crossing each other. This is not a complicated movement. Nos. 2 and 13 and Nos. 5 and 9 of the left-hand square join right hands, one pair over the other; and Nos. 4 and 15 and Nos. 7 and 11 of the right-hand square do the same. The four girls thus united in each square walk or circle round to the left, until each reaches the place of the opposite girl. Hands are then unclasped,

and each girl gives her right hand to the maid standing at this side, who approaches to meet her with her right hand extended. The two thus joined walk round each other, and then the first maid gives her right hand to the one with whom she described the half-circle; the four walk once more half round, each girl joins right hands with her partner, and the two walk round each other to places. Eight bars are required for this manual.

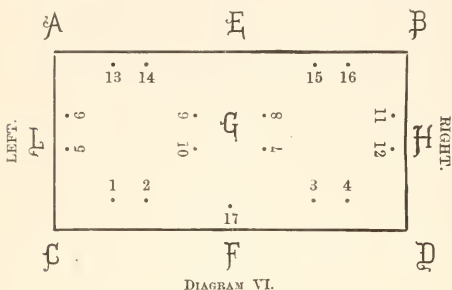


DIAGRAM VI.

14. *First Couples Face Outward*.—Nos. 1, 2, 3 and 4 turn about to face the captain, and the other couples fall in, the positions being as follows:

	13.	14		15.	16
	9.	10		11.	12
Left-Hand Square.	5.	6	Right-Hand Square.	7.	8
	1.	2		3.	4

Four bars of the music are required to execute this movement.

15. *March Across*.—The maids on the left of each column march four steps to the right and back, and those on the right march four steps to the left and back. This is performed twice (eight bars).

16. *Forward and March*.—The maids on the left side of each column turn to the left and those on the right to the right, and the two files march to the back of the stage, and then to the front, and face each other (eight bars).

A pleasing addition can be made to these two movements by drawing a handkerchief or fan from the reticule dependent from the arm and carrying it as illustrated.

17. *Forward and Unite*.—Each maid walks four steps toward her partner, and they join hands and walk round each other to places (four bars.)

18. *Again Face About*.—Repeat 14.

19. *March Across*.—Same as 15.

20. *Forward and March*.—The girls on the left of each column turn to the left and those on the right turn to the right, as in 16. The two pairs of files meet respectively midway between A and E and between E and B, and they pass to the middle of C F and of F D. The columns then turn toward C and D, march to A and B and meet at E. No time can be given for this movement. The girls simply keep time with the music until the finish. When the first couple on each side reaches E, the captain gives the following order:

21. *Forward and Salute*.—At E the two double columns unite to form one, each couple dividing, and its members uniting with the corresponding girls of the other column. The new column then marches toward the captain at F, where the couples divide, marching to the right and left. Just before reaching F each maid salutes the captain by raising her right hand to her forehead. The two single files march respectively to C and D, and then to A and B, where they leave the stage. When the last couple has saluted the captain, she marches from F to E, where she halts and faces to the front; and as soon as all the maids have left the stage, she salutes the audience in her most gracious Empire manner, and also makes her exit.

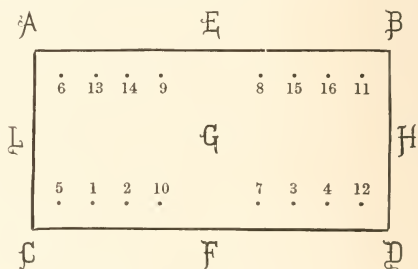


DIAGRAM VII.

NEW COLUMBIAN DRILL.



SIXTEEN girls of uniform height are needed for this pretty drill. They should be from twelve to fourteen years of age, as smaller girls are apt to be unreliable. The costume consists of a white waist, a red skirt and a blue zouave jacket. The waist is shaped according to pattern No. 4596, which is in nine sizes for misses from eight to sixteen years of age, and costs 1s. or 25 cents; and a coarse quality of India linen may be chosen for its construction. The skirt may be cut from red cheesecloth or from Turkey-red. It reaches nearly to the shoe-tops, and the lower edge is finished with a deep hem. The top is gathered to a band, and over it is worn a two-inch Empire belt formed of overlapping folds of red, white and blue material sewed to a stiff foundation. The zouave jacket is fashioned by pattern No. 4988, which costs 7d. or 15 cents, and is in thirteen sizes for girls and misses from four to sixteen years of age; and blue paper cambric made up with the dull side outward would be suitable for it. A jaunty cap or turban made by twisting the three materials together is worn, and the hair is allowed to hang loosely down the back. Black stockings and low shoes or slippers

complete a very becoming uniform.

If preferred, a costume made to represent the American flag could be adopted, the bodice being blue studded with stars, and the skirt red and white in stripes.

Each maid carries in her right hand a United States flag about two feet and a half long, which should be made of some soft, yielding texture that will hang gracefully. A very satisfactory flag may be inexpensively made at home of soft red, white and blue cloth. The bottom of the flag should be gathered up loosely in the hand holding the staff, and the arm should be allowed to hang easily at the side.

The music should be a march, preferably a national air.

Diagram I, page 32, represents the stage and is referred to in the following directions. It must be remembered that the terms *right side* and *left side* mean the right and left sides of the stage as viewed by the spectators, not the right and left sides of the maids. Thus, A D is the left side of the stage, and B C the right.

1.—The girls enter in single file at A and B and march toward E, where the two files turn at right angles, unite to form couples and pass to the center of the front, F. At F the

couples separate, the file on the left turning toward D and that on the right toward C. The files then march respectively to A and B and meet at E.

2.—Here the files again unite to form couples, and pass to F, where the first couple turns toward D, the second toward C, the third toward D, and so on. In this way two columns of couples are formed, which pass respectively to D and A and to C and B, and meet at E.

3.—The girls in the left-hand column raise their flags to form an archway, through which the right-hand column passes; and both columns march once more about the stage, meeting at E.

4.—Here the couples unite to form fours, which march to the front of the stage, where the first four turns to the left, the second to the right, the third to the left and the fourth to the right. The fours march to the back of the stage and meet at E.

5.—On reaching E the fours unite to form couples, which march to F. Here the maids of the first couple turn respectively to the right and left, and each leads the file behind her to describe a spiral.

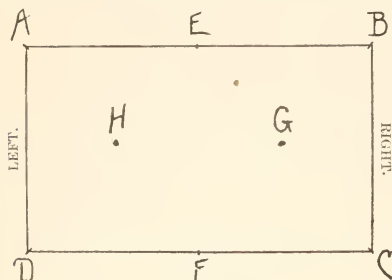


DIAGRAM I.

movement, the heavy lines denoting the winding, and the dotted lines the unwinding, of the spiral.

6.—At E the maids in the right-hand file transfer the flags to their left hands, and form couples with the maids in the left-hand file, each giving her right hand to her partner. The couples pass to F, where the first couple turns to the left, the second to the right, the third to the left, and so on, thus forming two columns of couples. The head couples pass to the centers of the sides (M and N, diagram III), turn a right angle and lead their columns toward K, the center of the stage. Meeting at K, the columns pass each other by what is known as the "over-and-under" movement. To make this evolution perfectly clear, we will designate the column approaching from the left as No. 1, and that from the right as No. 2, and will follow the first couple of No. 1 through the movement; this will indicate the action of the other couples. The first couple of No. 1 pass under the raised hands of the first couple of No. 2, then raise their hands and allow the second couple of No. 2 to pass under, then pass under the raised hands of the third couple, and lastly raise their hands for the fourth couple to pass under. The movement is always over and under, the action of the head couples regulating that of all the others. It is obvious that, if this evolution is to be executed gracefully, the girls must not stand too closely together in the couples, and there must be sufficient space between the couples. The couples should not be so far apart, however, as to cause a break in the "over and under"; and the hands must always be held high enough to allow the girls to pass under gracefully. The stage must be sufficiently wide to permit the girls to complete the movement before turning at M and N.

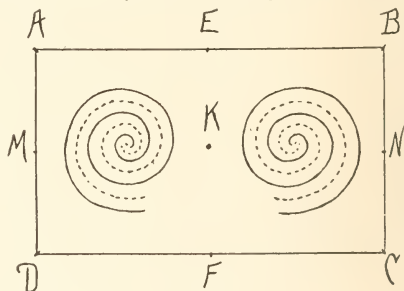


DIAGRAM II.

7.—From M and N the columns pass respectively to A and B, and meet at E. The maids in the left-hand column unclasp their hands and raise the flags to form an archway, and the right-hand column passes under. When the last couple has passed, the flags are lowered, partners clasp hands, and the columns pass respectively to M and N, where they turn a right angle and march toward K. The "over and under" is again executed, and the columns pass to N and M, and thence to B and A, and meet at E.

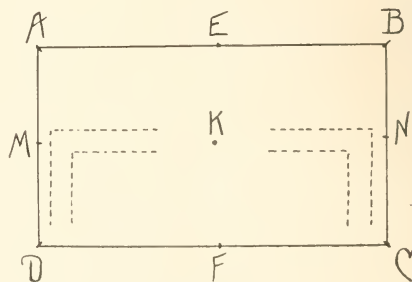


DIAGRAM III.

8.—At E the columns unite to form a

single column of couples, clasp hands and March to F. Here the girls of the first couple halt, separate and face each other, and all the other couples do the same. This brings the company into two lines, each girl facing her partner. The lines should be at least four feet apart. To follow the ensuing movement, refer to diagram IV, where the couples are numbered as they stand in the two lines. The flag must always be held in the left hand when it is necessary to use the right in joining hands with another maid.

9.—Maids X 1 and O 8 advance toward each other between the lines, with the flags held in their right hands; on meeting they bring the tops of the flags together, bow slightly and return to place. Maids X 8 and O 1 do the same thing. Maids X 1 and O 8 again advance, join left hands, march round each other in a circle between the lines and return to place. Maids X 8 and O 1 do the same thing. X 1 then joins left hands with her partner, and they walk round each other at the head of the line; then maids X 1 and O 2 join left hands and describe a circle. While X 1 and O 2 are turning, O 1 joins left hands with X 2 and describes a circle with her. Then X 1 and O 1 describe another circle and pass to the third couple. It is obvious that two circles cannot be executed wholly between the lines, hence each must be performed half inside and half outside the lines. When the first couple reach the third, X 1 joins hands with O 3 and O 1 with X 3; the two couples turn, and then X 1 and O 1 turn in the center. Thus the first couple continue to turn opposites and each other in alternation until the end of the line is reached. After the last couple have been turned, the first couple meet at E, bow slightly to each other, join hands and pass to F between the lines, the other maids having meantime formed an archway with their flags. At F the leaders turn and march to E outside the lines, X 1 turning to the left and O 1 to the right; and the two lines follow their respective leaders. Meeting at E, partners join hands and pass forward, the leaders halting at E. Partners then separate and face one another, and all raise their flags to form an archway, and remain at rest, marking time with their feet while eight counts or two bars of the music are being played. Then the first couple lower their flags, join hands, and march to the rear of the stage, passing under the archway of flags; and all the other couples do the same in their turn.

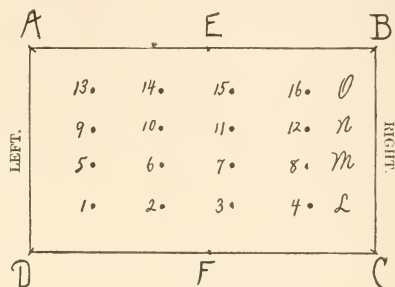


DIAGRAM VI.

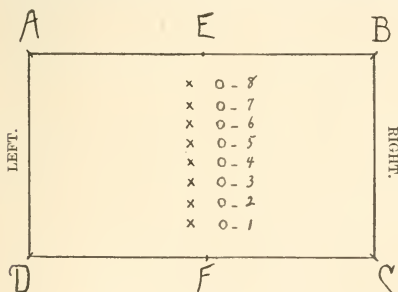


DIAGRAM IV.

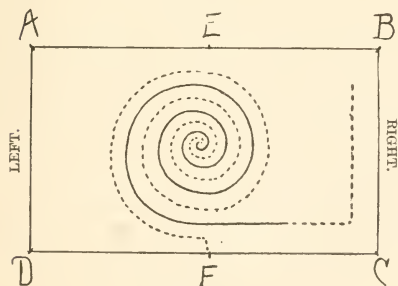


DIAGRAM V.

10.—On reaching E all the maids turn toward B, the couples at the same time separating to form a single file. Thus X 1 follows O 1, X 2 follows O 2, and so on. The leader passes to the front of the stage, and then the file describes one large spiral, with the middle of the stage for a center, as indicated in diagram V. After winding and unwinding the spiral, the leader passes from F to C and then to B and E, and every other girl shortens her steps to allow the girl behind her to step forward and form a couple with her. The couples then pass toward F.

11.—At F the first couple turns to the left, the second to the right, the third to the left, and so on; and the two columns march respectively to D and A and to C and B, and meet at E. Here the columns unite to form fours, and march toward the

front of the stage, where the first four halt, with the others in position behind. All mark time during eight counts, and then the first and third lines right about face—that is, face toward the back of the stage. Each maid transfers her flag to her left hand and is ready for the next movement. The positions are as indicated by diagram VI, lines O and M facing respectively lines N and L.

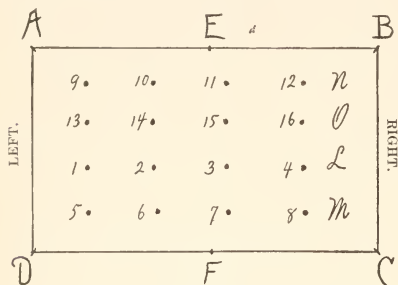


DIAGRAM VII.

When one revolution has been made, right hands are quickly unclasped, each maid transfers her flag to her right hand, left hands are joined across, and each group marches round to the right, the flags being waved as before. When the maids reach their original positions, partners join hands, No. 1 with No. 2, No. 3 with No. 4, and so on; the couples in lines M and O raise their hands, and the couples in lines L and N pass under. This leaves line N facing the back of the stage and line M facing the front, as in diagram VII. The lines that face each other (O and L) now execute the same movement, the two groups crossing right hands and marching round to the left and then changing hands and marching back. For this movement Nos. 13 and 2 join hands over or under Nos. 1 and 14, and Nos. 15 and 4 over or under Nos. 16 and 3. During this evolution lines M and N are at rest, partners standing with their flagstuffs touching at the top, and with their heads slightly inclined toward each other. The resulting tableau is very attractive. After finishing the movement, partners in line O raise their clasped hands, and the couples in line L pass under. At the same time lines M and N face about ready to repeat the evolution, at the end of which the company is located as shown by diagram VIII.

13.—All face to the rear of the stage; and, waving their flags, the first couple (1 and 2) turn toward A, the second couple (3 and 4) turn toward B, 5 and 6 follow 1 and 2, 7 and 8 follow 3 and 4, and so on; and the two columns of couples pass to C and D respectively and meet at F.

14.—Here the columns execute the "over-and-under" movement described in 6, and pass respectively to D and A and to C and B, and meet at E.

15.—Here the couples separate to form a single column of couples, which passes to F, where the couples divide, the maids on the left turning to the left, and those on the right turning to the right. Waving their flags, the two files march respectively to A and B, where they leave the stage,

12.—The company being now arranged in four imaginary groups of four, each maid joins right hands with the maid who is diagonally opposite her in the same group; in this way four crosses of clasped hands are formed. Thus Nos. 2 and 5 join hands across or under Nos. 1 and 6; Nos. 3 and 8 across or under Nos. 7 and 4; Nos. 9 and 14 across or under Nos. 13 and 10; and Nos. 11 and 16 across or under Nos. 12 and 15. The hands must be held moderately high, with finger tips daintily touching. Each group then marches round to the left in a circle, the flags being waved with the left hands.

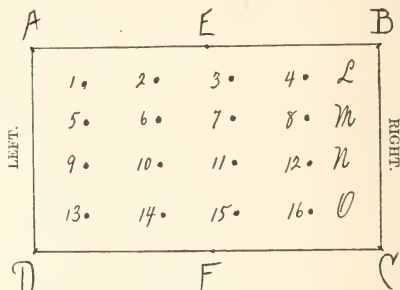


DIAGRAM VIII.



THE FLOWER DRILL.



THIS unique drill will require sixteen girls, who should be at least fourteen years of age, the movements being rather too intricate to be performed with accuracy by young children.

The dress, which may be made of cheap white tarlatan, has a very full skirt, and a shirred waist with graceful, voluminous sleeves. Artificial flowers are sewed to the shoulder seams, and also to the skirt, at least five clusters being used. Single large blossoms may be chosen instead of the clusters, which may be formed of roses, forget-me-nots, daisies or bluebells. On the head is worn a thick wreath of natural flowers made on a foundation of wire, which is wound with dark-green paper and then heavily twined with myrtle or simlax. The flowers are added as the myrtle is put on, each spray of green and each flower being firmly secured to the foundation with fine wire. A rope or garland of flowers is passed once about the waist and knotted, the ends being long enough to reach well down upon the dress front. This garland is made on a soft cotton rope twisted with green paper, and the flowers and myrtle are added the same as for the wreath. If firm, strong natural flowers cannot be obtained, artificial ones will be found more serviceable, as the garland is used in one of the movements and there must be no chance of its coming to grief during the performance. Black stockings, and slippers or low shoes are worn. During the drill, unless otherwise directed, the hands should hang easily beside the body. The terms *right side* and *left side* of the stage mean the right and left side from the spectator's point of view, except when it is expressly stated, as before explained, that the right or left side of the maids is meant.

1.—The girls enter the stage at both sides in two equal companies, keeping time to a spirited march or gallop. Meeting at the center of the back, the two files pass each other and march once about the stage, meeting again at the middle of the back, where they join hands to form couples. The joining should be daintily and gracefully performed, the hands being held above the line of the shoulder. The maids forming each couple should not march too closely together.

2.—On reaching the front of the stage the first couple turns to the left, the second to the right, the third to the left, and so on. Two columns of couples are thus formed, and they pass to the front corners of the stage and thence to the back, meeting at the center.

3.—The girls in the column advancing from the left of the stage (No. 1) unclasp hands, and the members of each couple separate enough to allow the column from the right side (No. 2) to pass through. The girls of No. 1 join hands as soon as No. 2 has passed, and both columns march down the sides of the stage, meeting at the center of the front, where the maids of No. 2 unclasp hands and allow No. 1 to pass through. The columns then march up the sides and meet at the center of the back.

4.—Here the couples unite to form fours, which pass to the front of the stage, the girls in each rank joining hands. At the center of the front the first four turns to the left, the second to the right, the third to the left and the fourth to the right; and the two columns pass up the sides and across the back to the center, where the fours unite to form two ranks of eight each. These ranks advance toward the front and halt four feet apart, the maids being then located as shown by diagram I.

5.—The ranks remain stationary during four bars of the music, the maids of each rank joining hands. At the end of the sixteen counts Nos. 3, 6, 11 and 14 unclasp the hands of the middle four girls (Nos. 4, 5, 12 and 13), and each line then executes the following evolution: Nos. 4, 5, 12 and 13 form two arches, Nos. 4 and 5 joining hands for the purpose, and Nos. 12 and 13 doing the same. Nos. 8 and 1 now become leaders in the forward line and lead their files toward each other through the arch formed by Nos. 4 and 5, between the lines and back to their original positions in the front line. When Nos. 3 and 6 have passed through, Nos. 4 and 5 pass under their own arch without

unclasping their hands. They then face toward the back of the stage, with crossed arms. While the first rank is performing this movement the second rank is doing the same. Nos. 9 and 16 become leaders, and they carry their files toward each other, through the arch made by Nos. 12 and 13 and back to their original positions. When Nos. 11 and 14 have passed through, Nos.

12 and 13 pass under their own arch, which faces them toward the back of the stage with arms crossed. At the completion of this entire evolution the maids occupy the same positions in the two ranks as at the start, but the two center couples face backward, while the other girls face toward the front.

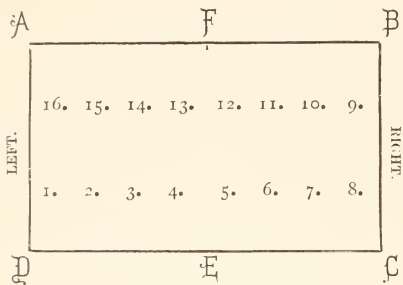


DIAGRAM I.

backs to Nos. 12 and 13. Nos. 9 and 16 lead their files toward each other, through the arch made by Nos. 12 and 13 and back to place, and Nos. 14 and 11 pass through their own arch and face the back of the stage with arms crossed. The positions of the girls are now as indicated by diagram II, the dotted lines showing the course taken by the sides in passing through the arches.

7.—Nos. 2 and 7 unite to form an arch back to back with Nos. 3 and 6. Nos. 1 and 8 pass through the three arches and back to place, and Nos. 2 and 7 pass through their own arch, thus facing about with crossed arms. Nos. 15 and 10 form an arch back to back with Nos. 14 and 11, and Nos. 9 and 16 pass through this and the first two arches made in their rank, and back to place. Lastly Nos. 15 and 10 pass through their arch and face the back of the stage behind Nos. 14 and 11. Nos. 9 and 16 then form an arch behind Nos. 15 and 10, facing the front, and pass through it, thus turning to the back with crossed arms; and at the same time Nos. 1 and 8 form an arch back to back with Nos. 2 and 7 and pass through it. The maids are now in position as shown by diagram III, all facing toward F.

In beginning this movement the ranks, arranged as in diagram I, must not be too close together or the couples will be crowded when the final arches are made. The couples now stand with crossed arms, forming a pretty chain; and after four beats are counted, hands are unclasped and dropped beside the body, and the company again marches.

8.—At F the first couple turns to the left, the second to the right, the third to the left, and so on; and the two columns pass around the stage until they meet at the center of the front. Here the girls in the column from the left join and raise their hands, making an archway; and then the column from the right passes through in couples, the hands forming the arch being unclasped as soon as the column has passed through. The columns march to C and D, and at G and H they turn right angles and advance toward each other to the center of the stage.

9.—Meeting at the center, the maids facing each other unite to form couples and turn right angles, one column marching to the front of the stage and the other to the back, as indicated by diagram IV.

10.—Reaching F, file No. 1 turns toward A and No. 2 toward B, and at the same time files Nos. 3 and 4, having reached E, pass toward D and C respectively. The company then march until

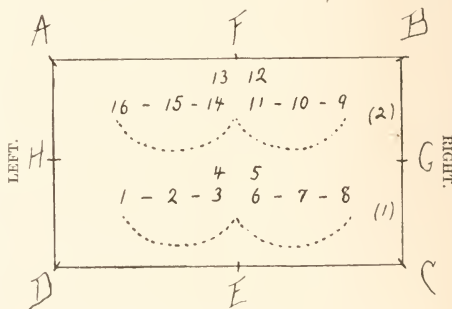


DIAGRAM II.

there are four girls on each side and at the back and front of the stage. Thus, the first two girls of file No. 1 occupy the space A H (see diagram IV), while the other two halt on A F; the first two maids of file No. 2 pass to B G, while the last two halt on F B; and so on. The company is now stationed as in diagram V, all the girls facing the center of the stage. The couples are numbered in this diagram for use in the next movement, and this numbering has no connection with that in diagram IV.

11.—The maids on each side of the parallelogram unite to form couples, and the members of each couple join hands. Each couple turns to face the couple on the nearest side of the hollow figure. Thus, Nos. 1 and 8 face each other, and so do Nos. 7 and 6, Nos. 5 and 4 and Nos. 2 and 3. The couples in each group advance toward each other and retreat four steps. Each maid then unclasp her partner's hand, and gives her right hand to the maid diagonally opposite her. This produces a cross of four right hands in each group. In this position all walk to the left, making a complete circle; they then unclasp right hands, join left hands in the same way, and circle half round to the right. This causes all the couples to change places. No. 8 is now in No. 1's former position, No. 2 in No. 3's former position, and so on; and No. 1 faces No. 6, No. 8 faces No. 3 and so on. Each pair of facing couples now advance toward each other and retire four steps, advance again, and join right hands across as before; they make a complete circle to the left, unclasp right hands, join left hands across and make a half-circle to the right. This brings each couple into a different position; and the movement is repeated until all the couples have made a complete circuit of the stage and regained their original positions, as in diagram V.

12.—The couples on the left of the stage now face respectively toward D, A and F, the couple nearest F being the leader of that column. In the same way the maids on the right face respectively toward C, B and F, the couple nearest F being the leader of the right-hand column. These two columns pass each other at F and march wholly about the stage, meeting at F. The maids in the first couple of the left-hand column unite with the corresponding maids in the right-hand column to form two couples; and all the other maids do the same, thus forming one column of couples, which passes toward the front. The column halts when the first couple reaches E, and the two files face each other standing three or four feet apart. The first maid in the left-hand row gives her left hand

to the maid diagonally opposite (No. 2 of the right-hand row); the latter gives her left hand to No. 1 and her right hand to the maid diagonally opposite (No. 3 of the left-hand row); No. 3 gives her right to No. 2 and her left to No. 4; and so on down the line, eight of the girls being joined as shown by diagram VI.

The hands should be raised quite high. The remaining maids, marked X on the diagram, now join hands under the hands of the others, and, with X 1 leading, they pass zigzag through the line. X 1 passing outside to the back of the stage and entering the line at the back. Thus X 8 has to pass zigzag through the entire line to reach the front. When these maids reach their original places, they join hands over those of the O maids, and the latter,

led by O 1, file zigzag through the line in the manner just described. When the maids reach their places, all unclasp hands, and the rows face each other.

13.—The first two couples join hands in a circle and, with hands well raised, pass round to the left, making one entire circle and a quarter of another. The two maids of the left-hand column, O 1

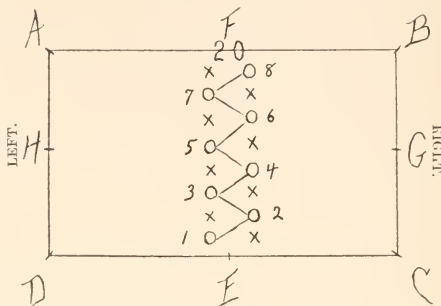


DIAGRAM IV.

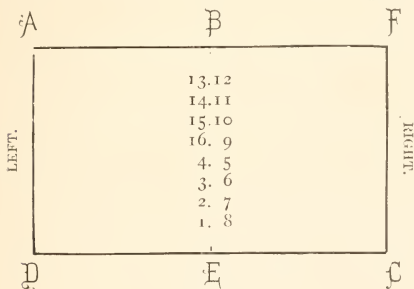


DIAGRAM III.

and X 2, pass under the raised hands of the two maids of the right-hand column, X 1 and O 2, and go to the right side of the stage, where they face about; and X 1 and O 2 pass to the left side of the stage and turn to face O 1 and X 2. The next two couples join hands and circle to the left in the same way, and the two maids of the left-hand column pass under the raised hands of the two

belonging to the right-hand column. They pass to the right side of the stage and take their places on each side of the couple already there, while the maids of the right-hand column go to the left of the stage and place themselves one on each side of the couple there. This is continued until the company is formed in two ranks at the sides of the stage; and all the maids then face forward and march to E, where the files pass each other and march about the stage until they meet at F.

14.—When the two leaders meet at F they halt, take the wreaths from their heads and form a pointed arch with them, standing well apart. When the second maids meet they pass together under the arch, take places in front of the first couple and form a similar arch

with their wreaths. The other maids do the same until eight arches are formed. The effect of this floral bower is very pretty. When the last couple have passed through and taken position, four counts are allowed, and then the first couple, lowering their wreaths and retaining them in their hands, join hands and pass through the seven remaining arches, followed in order by the second, third, fourth, fifth, sixth and seventh. On reaching E the maids separate, those on the left of the couples turning to the left, and those on the right to the right. The files pass to F, and the arches are again made; but on passing through the second time each maid adjusts her wreath upon her head. Reaching E, the files again separate and pass about the stage, meeting at F. Here they unite to form couples, and repeat movements 2 and 3.

15.—The two double columns unite to form one column of couples, the first two maids of one column uniting with the first two maids of the other, and so on. The first two couples march to E, the second two turn a right angle at the center of the stage and march to H (see diagram VII), the third two turn a right angle at the center and march to G, and the fourth two halt when the first couple has nearly reached the center. As soon as the couples reach the positions indicated in diagram VII, all right about to face the center of the stage.

16.—When the last couples are in place, four bars of music are played; then X 2 and X 7 advance and join right hands, and X 4 and X 6 do the same across the joined hands of the first pair. At the same time each gives her left hand to her partner, thus forming a star. In this position the eight maids march once about the stage to the left, the X maids taking short steps to allow for the larger circle described by the O maids. While the inside maids are preparing to perform this evolution, each outside maid unfastens the garland from about her waist. X 1 holds one end of her garland and passes the other end to O 5; and O 1 joins similarly with X 1, X 3 with O 1, O 3 with X 3, X 8 with O 3, O 8 with X 8, X 5 with O 8, and O 5 with X 5. A rope of flowers is thus made about the revolving star of maids. This is a very beautiful movement. It is obvious that the garlands must be quickly adjusted, although the effect should not be marred by hurry. The garlands should be held rather high. If there is likely to be trouble in unfastening them from about the waist (the difficulty will be developed, if at all, during practice), it will be wise to give up the waist adjustment

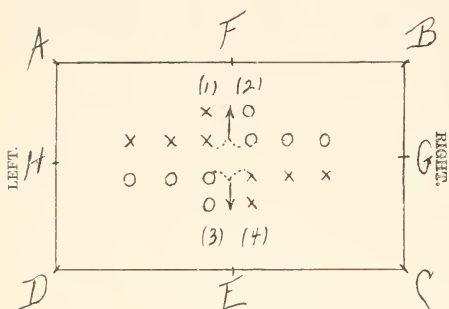


DIAGRAM V.

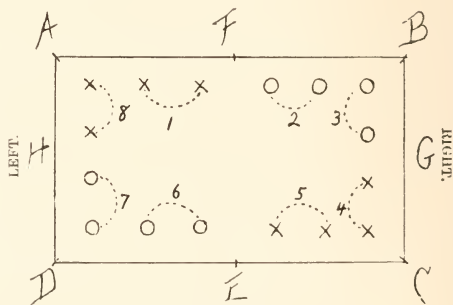


DIAGRAM VI.

and simply twine the garlands once about the neck. This movement is not hard to explain, as it will be seen that each maid retains one end of her garland and gives the other end to the maid on her right. After one complete revolution, the maids forming the star reverse, giving their left hands across and right hands to partners, and revolving once around to the right. Next comes the *finale*.

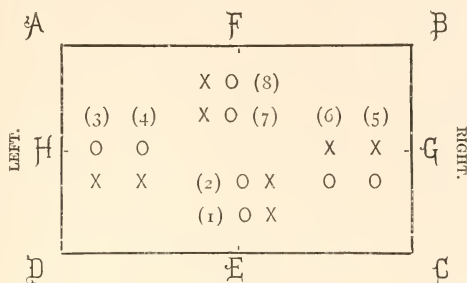


DIAGRAM VII.

17.—X 2 and O 6 join hands and pass under the garland held by X 1 and O 5, going toward C; and X 1 and O 5 fall in line behind this pair, X 1 quickly throwing her garland about her neck and joining hands with O 5. X 4 and O 2 join hands and pass under the garland held by X 3 and O 1, going toward D; and X 3 quickly throws her garland about her neck and follows with O 1. The other maids pass out in the same way, the positions at the end of the movement being as shown at diagram VIII. It will be seen that the garlands between O 1 and X 1, and O 3 and X 3, O 5 and X 5, and O 8 and X 8 are not used in the final movement. As soon as this commences, the maids to whom these garlands belong quickly hang them about their necks, the maids on their right assisting.

The couples X 4 and O 2, X 3 and O 1 and O 4 and X 7 turn to their right, and the remaining couples turn to their left, each O maid falling in line behind her partner. This produces two files, X 7 leading one and X 6 the other. The files meet at F, where the two leaders clasp hands, step backward two steps and face the front of the stage, while their files pass on toward A and B respectively. While the two leaders are stationary at F, the files pass about the stage until they again meet at F. The maids belonging to X 7 entwine her with their garlands as they pass, throw-

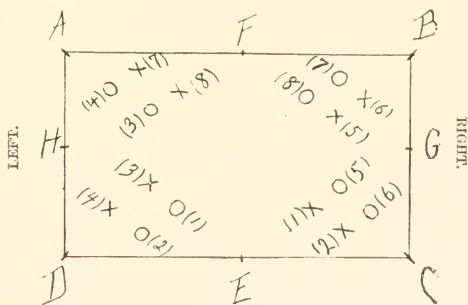


DIAGRAM VIII.

ing them gracefully across her outstretched arms or about her neck. The maids belonging to X 6 decorate her in the same way. Both files turn at F and march to E, where they turn to their right and left respectively, and pass off at A and B; and X 6 and X 7, bearing their burden of blossoms, follow after their companies, each dropping a graceful courtesy as she reaches the place of exit.



THE LAWN TENNIS DRILL.



SIXTEEN girls were chosen for this drill. The costume consists of a red-and-white striped skirt and a white box-plaited blouse. The skirt was cut by pattern No. 6113, which costs 1s. 3d. or 30 cents, and the blouse was shaped according to pattern No. 6347, price 1s. or 25 cents. On the head is a cap of the skirt material fashioned by pattern No. 3166, which costs 5d. or 10 cents. The blouse and skirt patterns are each in seven sizes for misses from ten to sixteen years of age. The cap pattern is in six sizes from $6\frac{1}{4}$ to $7\frac{1}{2}$ cap sizes. Tennis shoes or low russet ties are worn. A white canvas belt and a red four-in-hand scarf are worn.

Each maid carries a tennis racket, the handle of which is decorated with a red ribbon bow. The ribbon, which is two yards long, is tied about the handle in an ordinary knot, and the long ends are then tied together and bowed, thus forming a loop, through which the arm is passed when the hand holding the racket is needed in the drill. During the march the racket is placed under the right arm, the strung end resting against the hip, and the right hand grasping the handle in front of the body.

THE MARCH.—The music for the march should be a spirited $\frac{4}{4}$ movement, played with vigor and marked emphasis.

1.—The girls enter the stage at A and B (diagram I), eight at each point. The two files pass each other at E and march about the stage, meeting at the center of the front, F.

2.—At F the files unite to form couples and march to the back at E, where they separate, turning to the right and left and marching respectively to C and D.

3.—At these points the files turn acute angles toward the center of the stage, L, as shown in diagram II, page 41. The files meet at L, unite to form couples, pass to E, again separate and march respectively to B and A, where they turn acute angles toward L.

4.—Meeting at L, the files unite and pass to F, where they separate and march respectively to C and D. There they again turn acute angles and march to L, where they pass each other, the line from C continuing to B and that from D passing to A. At these points they turn toward E.

5.—Meeting at E, the files unite to form couples and pass to F, where the first couple turns to the right, the second to the left, the third to the right, and so on; and the resulting columns pass about the stage and meet at the center of the back, E.

6.—There the maids forming the couples in the column from the left separate sufficiently to allow the column from the right to pass through, and the two columns march about the stage and meet again at F. There the maids in the couples of the column from the left separate, and the column from the right passes through. The columns then march about the stage until they meet at E.

7.—At E the columns unite to form fours, which march toward the front and halt when the first four nearly reaches the front of the stage, the other fours stopping at intervals behind. Eight beats are then allowed, and the first two ranks face about. The company will then be located as shown at diagram III, page 41, lines a and b facing the back of the stage, and c and d the front.

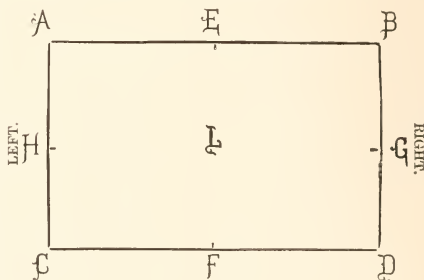


DIAGRAM I.

8.—After the two forward lines face about four counts are allowed, and then the following movement is executed: Nos. 12 and 5 turn, march toward G and halt; and Nos. 13 and 4 follow them, marching toward each other and taking the places vacated by Nos. 12 and 5. Nos. 9 and 8 turn toward H and halt, and Nos. 16 and 1 follow, taking the places previously occupied by Nos. 9 and 8. Nos. 10 and 15 and Nos. 11 and 14 march toward F and halt near the front of the stage.

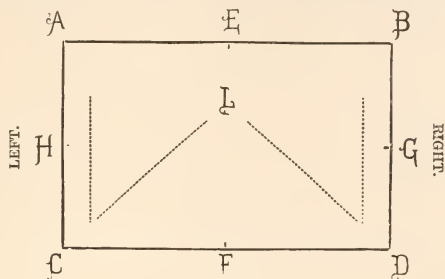


DIAGRAM II.

and at the same time Nos. 7 and 2 and Nos. 6 and 3 march toward E and halt near the back of the stage. The maids will then be stationed in the form of a cross, as shown by diagram IV, all standing with their backs to the center of the stage. Eight counts are required to execute this movement, and a halt of four counts is made before commencing the next.

9.—The maids form couples as they stand, and then march forward and turn right angles to their right on reaching the center of the front, side or back, as the case may be. Thus Nos. 10 and 11 turn a right angle at F toward C, Nos. 15 and 14 following them; Nos. 5 and 12, followed by Nos. 4 and 13, turn at G toward D; and so on. The couples march until opposite the points at which they turned, and then the maids forming the couples separate and fall in line one behind another, thus forming a single file about the stage. When Nos. 10 and 11, for example, reach E, opposite their turning point, No. 11 falls behind No. 10 and No. 15 behind No. 14. No. 10 may now be considered the leader, and she leads the line to F.

10.—From F she leads the way to her right round and round, making each successive round inside the one before it. The company thus describes a spiral to the center of the stage, at which point the leader turns sharp round to her left and retraces her steps between the coils, thus unwinding the spiral. (See diagram V in the Columbian Drill on page 33.)

11.—On reaching F the file passes about the stage, and at E every other girl steps back and joins the maid behind her. The double column marches from E to F, and here the first couple turns

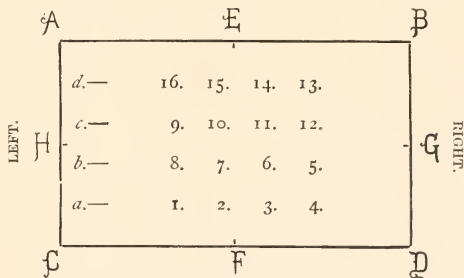


DIAGRAM III.

to the left, the second to the right, the third to the left, and so on. The resulting columns pass respectively to D and B and to C and A.

12.—Meeting at E, the couples unite to form fours, which pass to the front of the stage, where the first four turns to the right, the second to the left, the third to the right, and the fourth to the left. The fours meet at E and there unite to form eights, which march toward the front and take

positions for the drill. The maids should not stand too closely in the ranks, and the ranks should be three or four feet apart if the size of the stage will permit.

THE DRILL.—For this the music should change to a spirited schottische, to provide the needed rhythm for the exercises. Every movement requires eight counts, except where otherwise stated.

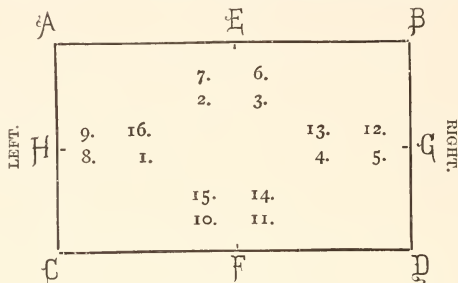


DIAGRAM IV.

1. *Present.*—Grasp the handle of the racket with the left hand, turn the racket upside down in front of the body, with the strung end level with the face, and at the same time change the position of the right hand on the handle.

2. *Salute.*—Raise the racket with the right hand until the large end touches the visor of the cap, and at the same time gracefully bend the body forward.

3. *Right Face.*—Take one step obliquely to the right with the right foot, and raise the left foot gracefully on the toe without changing its location. The racket is held before the face, the maid looking through the strung end.

4. *Return.*—Step back to position, and place the hand holding the racket against the waist-line, thus bringing the handle across the right hip.

5. *Left Face.*—Raise the racket with the right hand, quickly change it to the left and take one step obliquely to the left, poising the right foot on the toe without changing its location. The racket should be raised before the face so the maid can look through the strung end.

6. *Return.*—Same as 4.

7. *High Prime.*—Raise the racket with the right hand, grasp the end of the strung end with the left, and at the same time slide the right hand along the handle nearly to the end. Hold the

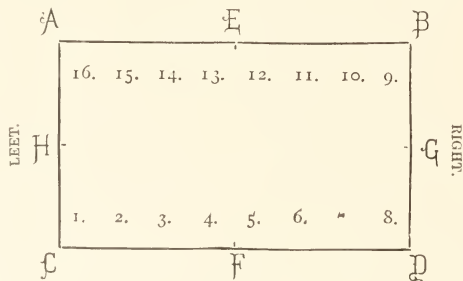


DIAGRAM V.

racket about two inches in front of the forehead, and bend the body slightly forward, looking under the racket, which should be held with the wide part parallel with the floor.

8. *Curry.*—Place the racket flatly against the right shoulder, with the top about an inch above the shoulder, grasping the handle comfortably at the end with the right hand. The left hand should assist by placing the top of the racket against the shoulder, and should then be dropped at the side.

9. *Rear Rest*.—Grasp the top of the racket with the fingers of the left hand, and then, holding the end of the handle with the right hand, raise the racket over the head and rest the handle across the back of the neck, holding the flat surface parallel with the back of the head.

10. *Carry*.—Same as 8.

11. *Kneel*.—Carry the right foot about twenty inches to the rear, and kneel on the right knee, with the front of the knee on a line with the back of the left heel. In taking this position place the larger end of the racket on the floor and flatly against the left leg, grasping the handle at the top with both hands.

12. *Carry*.—Same as 8.

13. *Front Rank About Face*.—The maids of the front rank face about to the left without change of location, and at the same time the maids of the rear rank step back as far as possible. The ranks now face each other.

14. *Transfer and Unite*.—Each maid passes her right arm through the ribbon loop on the handle of her racket, which is thus suspended from the arm; and all join hands in line.

15. *Forward and Back*.—The hands being still joined, the two ranks advance and retreat four steps. The hands should be held rather high, and the motions should be gracefully made.

16. *Forward and Join*.—Each maid takes four steps forward, unclasp hands with the maid at each side, joins hands with the opposite maid, passes through the other rank, takes four steps more, and faces about. This movement reverses the positions of the ranks. Opposite maids join hands only for a moment in passing.

17. *Return*.—The maids in each rank join hands, forward four steps, unclasp hands, join hands with opposites, pass through, forward four steps more, and face about. The maids are now in their original positions, as shown by diagram V.

18. *First of Column March*.—Nos. 9 and 8 are considered the heads of the files. No. 8 gives her right hand to No. 9, and the couple march between the files toward H, the files at the same time moving toward G. Reaching H, the couples separate and take the positions of Nos. 16 and 1. As soon as Nos. 8 and 9 pass the second couple below them (Nos. 11 and 6) the second couple (Nos. 10 and 7) join hands, follow the first couple down the center, and take their places beside Nos. 9 and 8. In this manner the two files make a continuous round, those on the outside moving toward G, and those at the center marching toward H. When 9 and 8 arrive at their original positions the movement is repeated, and at its termination a halt of four counts is made.

19. *Circle Right*.—The eight maids on each side of the center of the stage join hands and circle about to the right. The right-hand circle will include Nos. 5, 6, 7, 8, 9, 10, 11 and 12, while the left-hand circle will be composed of Nos. 1, 2, 3, 4, 13, 14, 15 and 16.

20. *Circle Left*.—The same maids, still clasping hands, circle about to the left until they reach their original places. A halt of four beats is allowed before the next movement.

21. *Hands All*.—Every other maid in each eight faces to the right, and the others face to the left. Each maid then passes forward as she faces, giving her right hand to the first maid she meets, her left to the second, her right to the third, and so on. When all have reached their original positions, the two circles form two ranks as before, and halt during four beats. For this movement, as for some others, it is impossible to state exactly how many bars of music are required. The captain must see that her company is not hurried, as haste is certain to mar the effect.

22. *Carry. Forward March*.—The maids are now placed as in diagram V, and all face toward G, place their rackets as in 8 and march forward. At G No. 8, followed by her file, turns toward D, while No. 9 leads her file toward B. The files march about the stage and meet at H.

23.—Here the files unite to form couples, which pass to the center of the stage and there turn a right angle toward F. At F the members of each couple separate, and the resulting files pass about the stage and meet at E.

24.—At E the leading maids halt, raise their rackets and form an arch. The second maids in the lines meet at E, turn toward the front, pass through the arch and stand in front of the first couple, also forming an arch with their rackets. The remaining maids unite, pass through and form arches in the same way, the last arch being at the front of the stage. A halt of eight counts is made after the last arch is formed, and then the two maids at E lower their rackets to the former position and pass through the seven arches to F, where one turns to the right and the other to the left. The other maids follow in turn, and the two files pass about the stage and meet at E. To perform this movement with ease, the maids forming the arches should stand well apart, to allow ample space for two maids to pass through abreast.

25.—As each maid reaches E she turns toward F, raising her racket to the position described in 7. At F all change to the position described in 9, and the two files pass respectively to C and D, and then to A and B, where they pass off.

THE DUMB-BELL DRILL.



TWELVE young ladies of uniform size are sufficient for this drill. The costume is especially adapted for all forms of recreation, as perfect freedom is allowed. The pattern is No. 6506, which is in thirteen sizes for ladies from twenty-eight to forty-six inches bust measure, and costs 1s. 8d. or 40 cents; and white cheese-cloth is used for the skirt and blouse, and blue cheese-cloth for the jacket. The blouse is arranged with pretty fulness at the front and back, the full sleeves are gathered to cuffs, and tapes confine it at the waist-line. The skirt flares toward the bottom, and is trimmed with one row of wide and three rows of narrow blue cotton braid. The jacket has a ripple collar of white cheese-cloth. The belt of the skirt is formed of wide blue ribbon, and a large rosette of similar ribbon is arranged at the center of the back. The hair is arranged in a coil at the back of the head. The feet are clad in black Lisle-thread stockings and black shoes or low ties.

Each maid carries two one-pound dumb-bells, one in each hand, the arms being allowed to hang easily at the sides during the march.

THE MARCH.—For the march a spirited $\frac{4}{4}$ movement should be played. The following diagram represents a plan of the stage, and is referred to in the directions:

1.—The maids enter the stage in single file at A, the middle of the back. The first maid turns to the left, the second to the right, the third to the left, the fourth to the right, and so on. The company is thus formed into two files, which march about the stage, pass each other at F, the center of the front, and continue until they meet at A. As has been stated in previous drills, the terms *right* and *left*

signify the right and left sides of the audience, not of the maids.

2.—At A the maids unite to form couples, which march down the center toward F. Reaching F the file on the right of the double column turns an acute angle toward C, and that on the left of the column turns a similar angle toward B. (See dotted lines, diagram I.)

3.—Reaching B and C respectively, the files turn toward A, pass each other at that point, and then march about the stage until they meet at F.

4.—Here the maids unite to form couples, which march toward A. Reaching A, the maids on the right of the column turn an acute angle toward D, while those on the left turn toward E.

5.—From E and D the files march toward each other, pass at F, and march about the stage to A.

6.—At A the files again unite to form couples, each maid entwining one arm about her partner; and the resulting column marches to F, where the first couple turns toward E, the second toward D, the third toward E, and so on. The resulting two columns march about the stage and meet at the center of the back.

7.—At A the maids in one column unite with the corresponding maids in the other column to form a single column of couples which marches toward F, where the maids on the left side of the column turn toward E, and those on the right toward D. When the leaders reach B and C, the two files halt, and the maids are then located as indicated by diagram II.

8.—Here each column, with No. 6 as a pivot, wheels to the front of the stage according

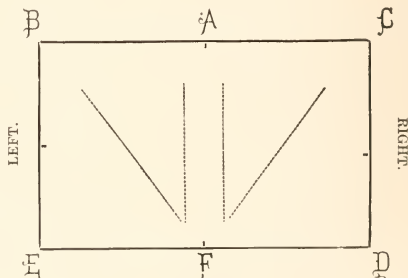


DIAGRAM I.

to the dotted lines in diagram II. The positions of the maids are now as in diagram III.

9.—Four beats are allowed after the last movement. The two maids numbered 6 are now the leaders of their respective files, which march to C and B, and then to A.

10.—When the leaders reach A the files halt and mark time during four beats of the music. (See diagram IV.)

11.—With No. 1 as a pivot, each file wheels toward the front according to the dotted lines in diagram IV. All then face the center of the stage, and after counting four, the two files face respectively toward C and B, and march to A, No. 1 being the leader in each file.

12.—At A the files unite to form a double column and march to F, where the first couple turns to the left, the second to the right, the third to the left and so on; and the two double columns pass about the stage until they meet at A.

13.—Here the couples unite to form fours, which march toward F and halt when the first four reaches the front of the stage. The left-hand couples in the first two ranks move two paces to the left, and the right-hand couples move two paces to the right. The company is now located as shown by diagram V. Spaces are thus left in the first two ranks, and these are filled by the maids of the rear rank moving forward, the two maids at the center of this rank filling the space in the first rank, and the two end maids falling in behind them in the second rank. The company is now arranged in two ranks of six, as shown by diagram VI, and is ready for the drill.

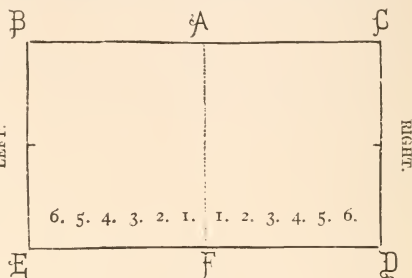


DIAGRAM III.

THE DRILL.—In a drill of this kind the effect depends largely on the music. This should be frequently changed and should be played slowly, with the left hand generally *staccato*, to mark the time more strongly and keep the music and movements exactly together. During the drill the accompanist should follow with her eye every movement of the maids, and should vary the music during the different exercises. Each exercise should commence on the first note of the music, unless otherwise stated; and between the exercises two measures should be played. The drill is made up of different exercises and the instructor should call out "One," "Two," "Three," etc., while the company is practising, but not, of course, during the exhibition of the drill.

First Exercise—Arms.—The music should be a $\frac{4}{4}$ movement, and two beats should be allowed to each movement. The maids should remain motionless during the first four beats, with their arms hanging easily at the sides.

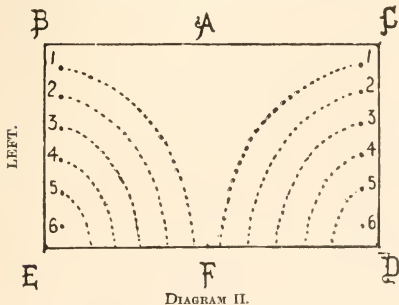


DIAGRAM II.

1.—Raise the dumb-bells until the arms are at full length above the head, the hands being the width of the shoulders apart.

2.—Force the arms down until the elbows are close to the sides and the dumb-bells rest in the hollows in front of the shoulders.

3.—Extend the arms straight out in front, with the bells level with the shoulders and the hands the width of the chest apart.

4.—Place the bells in a line with the chest, resting against the upper arms, with the elbows close to the sides.

Repeat the exercise, and then place the bells at the sides, as in the march, and rest during eight counts before the next exercise.

Second Exercise—Shoulder.

1.—Place both bells on the shoulders, with the elbows forced back and well raised (one beat).

2.—Straighten the right arm by moving it only from the elbow, thus extending the dumb-bell the full length of the arm (one beat).

3.—Replace the right-hand bell upon the shoulder, and at the same time straighten the left arm from the elbow (one beat).

- 4.—Replace the bell on the left shoulder (one beat). Then proceed as directed below:
 - 5.—Straighten both arms together from the elbows, holding the bells out from the body the length of the arms (two beats).
 - 6.—Replace the bells on the shoulders (two beats).
- Repeat the exercise, and then rest with the bells at the sides during eight beats.

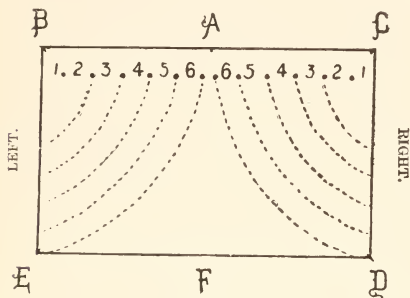


DIAGRAM IV

and at the same time bend the body to the right, with the left side well curved (six beats).

- 8.—Arms at the sides again (six beats).
- 9.—Raise the left bell high above the head, allowing the right to hang at the side, and at the same time bend the body to the left, with the right side curved (six beats).
- 10.—Arms at the sides (six beats).

Repeat the exercise. The music should then change to a $\frac{2}{4}$ tempo, and four bars should be played before the next exercise.

Fourth Exercise—Independent Movements.—Allow two beats for each movement, save when otherwise directed.

- 1.—Raise the bells until they rest in the hollows of the shoulders.
- 2.—Extend the left bell directly to the left and the right to the front, thus bringing the arms to a right angle.
- 3.—Same as 1.
- 4.—Extend the right bell directly to the right and the left to the front, once more forming a right angle.
- 5.—Same as 1.
- 6.—Extend the left bell directly to the left and the right above the head, again forming a right angle.
- 7.—Same as 1.
- 8.—Extend the right bell directly to the right and the left bell above the head.
- 9.—Same as 1.
- 10.—Place the bells at the sides, with the arms at full length (four beats).

During this exercise the body must not be allowed to twist about with the arm movements, but must be kept perfectly erect and steady; and the eyes must be continually directed to the front.

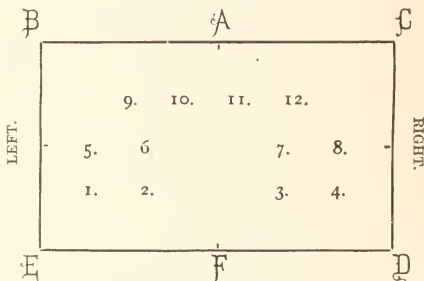


DIAGRAM V.

Fifth Exercise—Rotation.—Allow four beats to each movement, unless otherwise directed.

- 1.—Hold the bells just far enough outward to clear the dress, and rotate them four times, turning them first outward and then inward as far possible and allowing one turn or rotation for each beat of the music.

2.—Bend the arms at the elbows until the forearms are extended straight forward; then rotate the bells four times, as described at 1.

3.—Extend the arms at full length in front of the body, and rotate the bells four times.

4.—Same as 2.

5.—Extend the arms at full length out from the shoulders, and rotate the bells four times

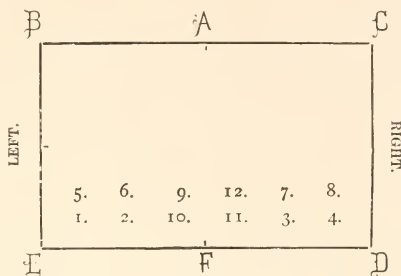


DIAGRAM VI.

6.—Same as 2.

7.—Extend the bells above the head, and rotate them four times.

8.—Same as 2.

9.—Place the bells at the sides as in the march (eight beats).

Sixth Exercise.—Allow two beats to each movement, unless otherwise directed.

1.—Place the left bell in the hollow of the right shoulder and the right bell in the hollow of the left shoulder, thus crossing the arms on the chest.

2.—Place the elbows against the body at the waist-line, with the forearms extended in front of the body.

3.—Extend the bells in front of the body the full length of the arms.

4.—Same as 1.

5.—Extend the bells above the head, the arms at full length.

6.—Strike the bells together twice above the head, making one stroke for each beat of the music.

7.—Place the bells in the hollows in front of the shoulders (four beats).

8.—Place the bells at the sides as in the march (eight beats), and then repeat the exercise.

Seventh Exercise.—Allow four beats for each movement. The music must be a slow, steady march.

1.—Place the bells in the hollows of the shoulders.

2.—Drop the right arm to its full length at the side, as in the march, raise the bell to the hollow of the shoulder, and repeat the movement, thus filling the four beats.

3.—Drop and raise the left bell as just directed for the right.

4.—Drop and raise the right bell once, then repeat with the left bell.

5.—Perform 2 and 3 simultaneously.

6.—Extend the right arm straight out at full length level with the shoulder, return the bell to the shoulder, and repeat.

7.—Perform a corresponding movement with the left bell.

8.—Extend and return the right bell once, then repeat with the left bell.

9.—Execute 6 and 7 together.

10.—Raise the right bell above the head at arm's length, then return it to the shoulder, and repeat.

11.—Raise and lower the left bell in the same way.

12.—Raise and lower the right bell once, then the left bell once.

13.—Perform 10 and 11 together.

14.—Carry the right bell forward at arm's length, then back to the hollow of the shoulder, and repeat.

15.—Perform the same movement with the left bell.

16.—Carry the right bell forward and back once, then the left bell once.

17.—Execute movements 14 and 15 simultaneously.

18.—Same as 1 (eight beats).

Eighth Exercise.—Allow two beats to each movement, unless otherwise directed.

1.—Extend the arms at full length in front of the body.

2.—Strike the ends of the bells together twice, with the backs of the hands upward.

3.—Strike the ends of the bells together twice, with the backs of the hands downward.

4.—Place the bells in front of the shoulders (four beats).

5.—Raise the bells above the head with the arms at full length.

6.—Strike the ends of the bells together twice, with the palms of the hands to the front.

7.—Strike the ends of the bells together twice, with the backs of the hands to the front.

8.—Same as 4.

Repeat the exercise, allowing eight beats for 8 the second time.

Ninth Exercise.—Allow two beats for each movement, except when otherwise directed.

1.—Place the arms at the sides, as in the march (four beats).

2.—Extend the arms in front of the body and strike the bells together twice.

Repeat movements 1 and 2, allowing the former only two beats in the repeat.

3.—Same as 1 (four beats).

4.—Place the bells back of the body, strike them together twice, and drop the arms at the sides (two beats); then repeat the movement.

5.—Same as 1. (It will be seen that in 3 and 5 the arms are at the sides six beats, two for the repeat and four for the start of the new movement).

6.—Extend the arms in front and strike the bells together once (one beat), place them at the sides (one beat), strike them together once behind (one beat), and drop them at the sides (one beat); then repeat these four movements.

7.—Place the bells in the hollows of the shoulders (four beats), and then drop them, as in the march (four beats), preparatory to leaving the stage.

8.—All the maids face toward the center of the stage (four beats), and then with Nos. 10 and 11 as leaders (see diagram VI), they form couples and march to F, the maids joining at the center as follows: No. 10 with No. 11, No. 2 with No. 3, No. 1 with No. 4, No. 9 with No. 12, No. 6 with No. 7, and No. 5 with No. 8.

9.—At F the first couple turns to the left, the second to the right, the third to the left, and so on; and the two columns march about the stage until they meet at A. Here the columns unite to form one column of couples, which marches to F, where the maids on the left of the column turn to the left and those on the right to the right. The two single files pass respectively to E and D and to B and C, and then to A, where they pass off as they entered, first No. 1 of the left-hand file, then No. 1 of the right-hand file, next No. 2 of the left-hand file, and so on.

This drill will provide an admirable exercise in gymnastics for school or home practice. If it is not convenient to have dumb-bells, the movements may be made without them, the hands being clapped where the dumb-bells are to be struck in the exhibition.



THE SCARF DRILL.



THE *plastique* pose in a drill is an innovation. The word drill suggests something studied and regular, and the present adaptation is, therefore, somewhat paradoxical, since there is a charming abandon about the figure and a lightness and airiness in the movements that bring before the mental vision a picture of "L'Allegro" and the lines,

"Come! and trip it as you go,
On the light fantastic toe."

This swaying, tripping motion is, in fact, a distinct departure from the usual form of drill. The lithe and supple figures of the youthful company may assume any statuesque pose, and will, when clothed in classic, flowing draperies, be a perfect embodiment of poetic harmony expressed by the graceful movements and attitudes that give this drill to a certain extent the nature of a dance.

Seven maidens of a uniform height take part in the drill, and the costume is a simple but artistic Greek gown that yields to every motion of the wearer, thus adding greatly to the beauty of the various figures and individual postures. The style used in shaping the gown is known as the "Hermione," a name significant of harmony and, therefore, singularly appropriate to the occasion. A soft, clinging textile should, of course, be chosen for its development, such as *crépon*, nun's-veiling, wool *bastiste*, cashmere or cheese-cloth; and it may be either cream-white or of some dainty hue, green, mauve, heliotrope, blue, yellow and pink being well adapted for display by either natural or artificial light.

The gown consists of a loose bodice and a flowing skirt. The bodice has an upper portion that opens in V-shape both back and front, the fulness being caught in gathers on the shoulders under jeweled brooches; and an encircling band embroidered in a Greek design separates this portion from the blouse-like lower-portion. The sleeves are very full puffs that reach to the elbows. The skirt hangs from the bodice, and a scarf of Liberty or China silk or of some diaphanous material, such as chiffon or silk mull, accompanies the gown, which is shaped by pattern No. 709, price 1s. 6d. or 35 cents.

A rainbow effect may be produced by selecting gauzy scarfs in the primary hues, giving every maid a different color; or, if preferred, the scarfs may match the costumes in tint.

Either sandals or slippers may be worn, and they, as well as the hose, should match the gown. The hair is softly waved and is bound with a Greek fillet, which may be of gold, silver or shell.



FIGURE NO. 1.



FIGURE NO. 2.

Each wrist is encircled by a ribbon bracelet, to which a metal clapper, like those seen on a tambourine, is fastened on the underside of the arm.

A pretty tableau would make an effective prelude for the drill proper. The curtain should be raised to display it, and then, after a few moments, should be lowered to allow the stage to be cleared for the drill. A simple but pleasing tableau is arranged thus: A couch or divan is placed at the center of the stage near the back, as at A, diagram I; and over it

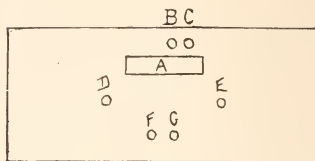


DIAGRAM I.

is thrown a drapery of some delicately tinted fabric. One of the maids reclines upon the couch in a graceful attitude, and behind it stand two maids (B and C, diagram I), who hold feather or punco fans as though about to wave them over their reclining companion. Near the ends of the couch in front are two maids (D and E) in



FIGURE NO. 3.

the attitude shown at figure No. 4; and further forward at the center the two remaining maids (F and G) half recline upon rugs, which are chosen as being in conformity with the character of the tableau. Appropriate ideas for tableaux may be

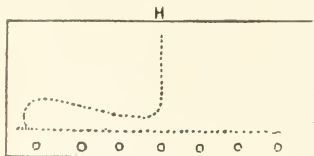


DIAGRAM II.



FIGURE NO. 4.

gained from pictures of classical or oriental subjects, and numerous suggestions as to costumes and modes of arrangement are offered in "Tableaux, Charades and Conundrums," a pamphlet published by us at 6d. or 15 cents.

The accessories used in the tableau having been removed, the curtain should rise on a clear

stage, and at the same time the music for the drill should begin, a slow, dreamy movement, such as "Love's Dream After the Ball," being required. After the first few bars have been played, the maids enter the stage at the center of the back (H, diagram II), advance in single file and with a tripping or dancing step, and take the position as shown in figure No. 1, the maids standing one behind another at the center, as indicated by the vertical dotted line in diagram II. The scarf is passed about the hips and carelessly knotted in front near the top of the skirt.

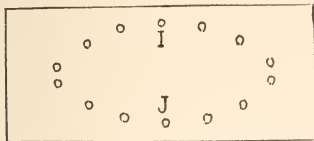


DIAGRAM III.

The arms are raised and the wrists held close to the head, with the palms of the hands forward. The maids execute the skipping movement in perfect unison during several bars (the number will have been decided upon, of course, beforehand), and the column then turns to the left and then to the right until the maids reach the positions indicated by the circles in diagram II, all facing the audience. Figure No. 2 is a back view of the maid shown at figure No. 1.



FIGURE No. 5.



FIGURE No. 6.

A change of position is now made. Each maid lowers her hands, unties the scarf and holds it out almost at arms' length behind the body, as pictured at figure No. 3. The maids dance side by side with a swinging, pendulous motion, and the line curves in-

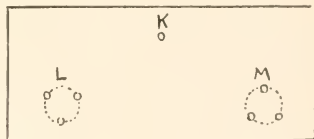


DIAGRAM IV.

ward, as denoted by the row of circles marked I in diagram III, and then outward, as indicated by the row marked J, the scarfs being still held at arms' length.

A charming tableau representing the Graces may now be formed, the maids who are constantly tripping to the measures of the music, grouping themselves as follows: One takes the position

shown at figure No. 4, standing near the back of the stage at the center (K diagram IV). Three maids having knotted their scarfs about their hips, form a ring in front (L); all face the audience.

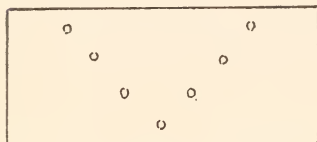


DIAGRAM V.

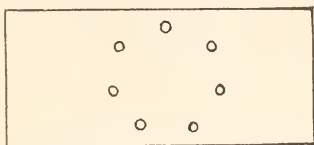


DIAGRAM VI.

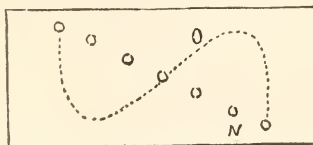


DIAGRAM VII.

Rainbow-tinted chiffon may be purchased by the yard in many shops; but if it cannot be conveniently obtained, the rainbow effect may be produced with chiffon scarfs in the separate primary colors—red, orange, yellow, green, blue, indigo and violet.

The company now change the curved rank into a V-shaped one, as shown by diagram V, and then form a complete circle, as in diagram VI. The scarf is lowered, as at figure No. 6, the arms being held out at full length and the scarf gracefully supported near each end.

The step being kept up without cessation, the maids form a line diagonally across the stage, as shown by the row of circles marked N, diagram VII, and then march in the winding course indicated by the dotted line O. They then range themselves once more in a curved rank; and each maid, taking backward and forward steps, holds her scarf in her right hand and waves it to produce the serpentine effect pictured at figure No. 7. All the maids face the audience, except the one at each end. The maid at the right-hand end turns and waves her scarf toward her neighbor, curving her left arm gracefully. The next maid returns the compliment by waving her scarf toward

poise themselves upon their toes and join hands in a circle, the hands being held well backward. At M another group of three is formed, one maid being in the center and one at each side. The center maid places her right arm about the neck of the maid on her right; the latter's left hand clasps the right hand of the maid on the left, who leans her head upon the center maid's shoulder and places her left hand in that of the center maid; and the maid at the right places her right hand on her right hip. In this group, also, each maid knots her scarf about her hips.

The curtain should be lowered for a few moments after this tableau, and should then rise to display the maids in the posture represented at figure No. 5 (which is a back view), all facing the audience. Each maid throws her scarf upward in bow fashion, the pose suggesting the picture of Iris, the goddess of the rainbow; and the company form a curved rank, as in diagram III, their bodies swaying slightly to the music. The artistic effect of this figure would be greatly enhanced if scarfs of chiffon in the prismatic colors were used.

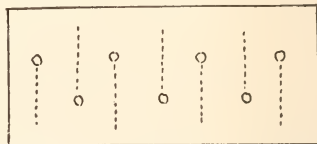


DIAGRAM VIII.

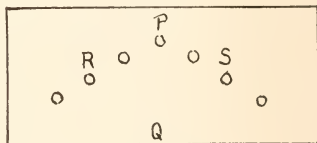


DIAGRAM IX.

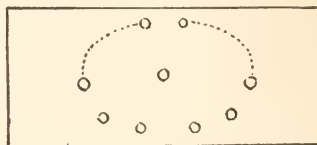


DIAGRAM X.

the end maid, her left hand being held out as if to clasp her neighbor's left. The third maid rests her left hand on her hip, the fourth raises hers to the embroidered band encircling the bodice, and the fifth and sixth maids allow their left arms to hang easily. The maid at the left-hand end turns her body towards her neighbor and her head over her right shoulder toward the audience, curving her left arm. The movements of the company give the scarfs the undulating motion which is such a charming feature of this figure.

The maids now trip alternately backward and forward, as indicated by the dotted lines in diagram VIII, waving the scarfs all the time; and they then fall into the postures portrayed at figure No. 8. The center maid quickly adjusts the scarf about her hips, steps backward to the point marked P, diagram IX, and then forward to Q, and falls upon her right knee, advancing the left foot. As she steps out of the group, she gathers up the ends of the scarfs held by the other maids, who stand as shown by the two groups of circles marked R and S, each holding the end of her scarf in her right hand, and placing her left hand on her left hip. The kneeling maid, grasping three scarfs in each hand, holds them over her head, and the other maids dance gracefully, swinging the scarfs in unison with their motions.

The six maids now circle about the kneeling one, as indicated by diagram X, forming a sort of canopy over her with their scarfs. If preferred, they could stand and kneel alternately in a whole or half circle about her, or the two lines could curve outward and inward about the kneeling maid.

Lastly, the seven maids assume the attitudes shown at figure No. 9, which will form the concluding tableau. The center maid rises with the six scarfs still in her uplifted hands; the two maids at each side kneel upon one

FIGURE NO. 7.





FIGURE NO. 8.

knee, with their left hands resting upon the raised knees or at the side, and with their right hands raised to support the scarfs; and the maids at the ends stand facing each other, holding the scarfs in their extended right hands, and allowing their left arms to fall gracefully. The curtain descends upon this charming tableau.

Considerable practice is necessary, not only to quickly assume the proper attitudes, but also to merge one movement into the next without losing the time or breaking the continuity of the drill. The entire performance must be accurately executed, for the slightest move in the wrong direction would create a most disastrous result. The drill is, however, of such an interesting and artistic nature that those who take part will gladly concentrate their attention upon the director's instructions and endeavor to exactly express the poetic ideas designed to be conveyed by the various movements.

It is not necessary to adopt only the Greek garb for this drill. The national costume of any country, especially if it be loose, flowing or picturesque, can be substituted for the one illustrated. Ribbons or garlands of flowers may take the place of the scarfs, although the latter gives the drill its name.

A May-day drill or dance, with flowers as decorations and forming the scarfs, would provide a pretty entertainment, which could be given on the stage of a theatre or public hall, or on a smoothly shaven lawn. An Oriental scarf drill could be arranged by costuming the girls in Turkish trousers and jaunty jackets and decking them with strings of pearls, sequins, coins or other ornaments belonging to the costume of the Orient.

At the back of this book many costumes are illustrated which would be appropriate in a scarf drill.

FIGURE NO. 9.



THE "GOOD-NIGHT" DRILL.



TO happy children pretty airs and graces are as natural and spontaneous as breathing or laughing, and for this reason drills and kindred performances in which little folks are the actors are easy to arrange, and are sure to be artistic if reasonable attention is given to practice and detail. No sculptured conception of the Graces can exceed in charm a group of daintily attired little maidens engaged in some simple but pleasing movement for the entertainment of an admiring audience. Sweetly unconscious of themselves and of the spectators, they enter with enthusiasm into every figure, their bright faces showing the real pleasure they feel, and so enlivening the pretty pictures that the most ordinary accessories will be sufficient to complete them satisfactorily.

The "Good-Night" Drill will be found admirably adapted to the ability of small children, and will provide a most delightful and appropriate closing feature for an evening entertainment. Eight little girls are required for it, and they should be uniformly clad in white night-gowns and caps, stockings of some pretty shade and black or tinted slippers. The gowns may be of French percale, which is a very soft cotton fabric, and the caps of mull. A very graceful night-gown pattern is No. 6352, price 10d. or 20 cents, which is in the pretty Mother-Hubbard style, with a little rolling collar and shirt sleeves; and the gowns may be trimmed with frills of narrow lace. A dainty and very generally becoming cap for this purpose was cut from mull by pattern No. 2989, price 5d. or 10 cents. It fits closely like the Puritan head-dress and has broad ties that are bowed under the chin, and the little wearer's curls escape from beneath it all round.

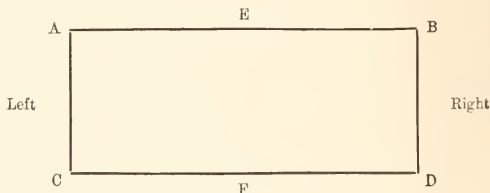
Each maiden must hold in her left arm a doll dressed just like herself, and in her right hand she must carry a candlestick containing a lighted candle, which will be suggestive of bed-time and of the poet's words:—

"How far that little candle throws its beam!
So shines a good deed in a naughty world."

The girls should be chosen with regard to their height, so that when they are in their proper places in line upon the stage, they will graduate smaller from the center toward the ends.

The music for the march should be an animated movement in $\frac{4}{4}$ time, and it would be a good idea to select some familiar air that the children could easily keep time with. The accompanying diagram will enable the instructor to readily understand the directions for the march that are given below.

THE MARCH.—The stage entrances are indicated by A and B on the diagram. The maidens march upon the stage, four from each entrance, and proceed across at the back, the two files passing each other at E. The files then make a complete circuit of the stage and meet again at E. The tallest girls should enter first and the shortest last.



2.—At E the files unite to form couples and pass down the middle of the stage to F, where they separate, the girls on the left turning to the left side of the stage, and those on the right turning to the right side; and the resulting files pass around the stage until they meet at E.

3.—At E the files again unite to form couples, and pass to F, where the first couple turns to the right, the second to the left, the third to the right, and the fourth to the left. The two columns thus formed pass around the stage and meet at E.

4.—At E the two columns unite to form one column, the couples falling in from both sides in alternation and marching toward F, where the girls separate into two single files. These files turn respectively to the right and left and pass to A and B, where they turn and march diagonally toward the front. When the first girl in each file reaches the front, all halt facing the audience, each of the last three standing a little to one side of the girl in front of her, as illustrated at figure No. 1. The little company is then ready for the drill.

THE DRILL.—After the girls have taken the places indicated at figure No. 1, the march music is continued, and all keep time with their feet during two measures; then the four girls at each side turn and march to the right or left, as the case may be, according to the dotted lines in diagram A. On reaching the positions indicated by the small circles in the diagram, the girls halt in a single rank across the stage, with their smiling faces bending toward the audience, as illustrated at figure No. 2.

The march music is now discontinued at the end of a bar, and after a short prelude the air of "Pussy Cat, Pussy Cat," given in Elliott's *Mother Goose Melodies*, is played, and to it the girls slowly sing the following lines:

Eight little cherubs with
candles bright,
Two become sleepy and say
"Good-night."

As the last words of the second line are sung, the two maidens at the center yawn sleepily, incline their heads to the audience and pass back of the others and off the stage, one at A and the other at B; and the remaining six close up their rank to fill the space thus left.

After the song is finished, the march music is resumed, and the girls trip briskly round as indicated

FIGURE NO. 1.



by the dotted lines in diagram B, three to the right and three to the left, and finally form in line according to the small circles. They stand in rank for a few moments, keeping time to the music with their feet; and then they march according to the dotted lines at diagram C, the girl at each end passing diagonally forward to the other side of the center, the next girl following and taking a position further front and to one side, and the third girl doing the same as the second. The result will be a V-shaped rank with the point of the V toward the back. When the rank is



FIGURE No. 2.

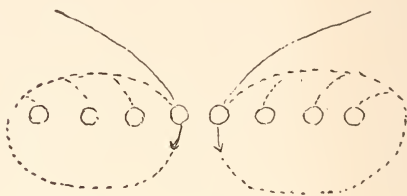


DIAGRAM A.

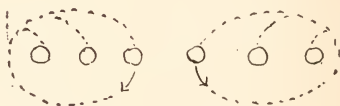


DIAGRAM B.

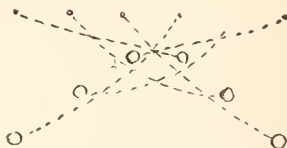


DIAGRAM C.

formed, the graceful little performers courtesy to one another in a quaint, old-fashioned way, as represented at figure No. 3, a pause being made in the music for the courtesy; and then the march music is stopped at the end of a bar, the melody is played after a prelude, and the girls sing these lines:

Six little darlings bowing low,
Two smile sweetly and away they go.

The girl at each end passes off at the end of the second line, as before described, and the remaining four close the rank and form straight across the stage.

After the melody is finished, the march is resumed, and the two pairs of girls march round several times, and finally form a single rank across the stage, facing the audience, and nod their heads drowsily (see figure No. 4). Then, after the usual prelude, they sing the two following lines to the music of the melody:

Four little nodding ones hug-
ging baby tight,
Two caper off with their
candles alight.

To accord with the words, the two girls at the ends run lightly off back of their companions, who are the smallest two of the eight.

The two little creatures then march about several times, the music being again taken up; and then they face about and greet each other by bowing, as illustrated at figure No. 5. The march music is now broken off at the end of a bar, and the melody resumed for these lines to be sung:

Two dainty tots with sleepy
eyes,
One leaves her mate, who
deeply sighs.

The two little girls sing this couplet very sleepily, and at the end one leaves the stage, while the other looks after her and sighs.

The stage is now left to the last wee toddler, whose stanza, which is sung in a very sleepy voice, is as follows:

One tiny maid with curly head,
Blows out her candle and
toddles off to bed.

The tired little maiden gives evidence of her weariness by allowing dolly to slip from her arm during the progress of the song (see figure No. 6); and she blows out her candle just as the song is ended, and "toddles" off the stage, the melody being continued until the curtain falls.

All the figures in this drill are simple, yet the moves are significant of the meaning they are intended to convey. Chil-



FIGURE NO. 3.



dren are by nature close imitators and require little teaching or practice to become perfect in a drill of this character; and, besides, the little ones lend themselves so eagerly to such perform-



FIGURE NO. 4.

ances that they cannot but excel in them. The 'Good-Night' Drill could be executed at a church or school entertainment or at a private party, as the stage space required is not large,

and the necessary training and rehearsals would give the children who participate pleasant occupation for many hours previous to the evening of the exhibition, and more than repay their instructors for the slight expenditure of time and trouble necessary to a successful production of the drill.

It should be remembered that the more daintily clad the little ones are, the prettier will be the general effect of the drill and its tableaux. Mull or fine lawn are pretty materials for the costumes.



FIGURE NO. 5.



FIGURE NO. 6.

It is possible that an objection may be made to the lighted candles, especially if the children participating in the drill are quite young. In this event yellow tinsel paper could be attached to the wicks to imitate the flame of the candle. The suggestion, in view of the inflammable character of the gowns, of floating hair, and the general carelessness of little ones in handling household lights, is merely precautionary. The parents must decide the question which is certainly of grave importance.

FANCY-DRESS DRILL.



BO-PEEP.

THIS very pretty drill is more elaborate than any of those previously given, as it necessitates an especial costume for each person taking part in it. To the mother whose means are limited and whose every moment is occupied, the making of a costume that is to be worn but once may seem to require effort and expense entirely out of proportion to the result to be attained; and yet the exquisite joy that a child experiences in any sort of "dressing up" will more than compensate the loving mother for the labor involved. To appear for a time in a fictitious character is invariably an unmixed delight to the childish heart, and for that reason the fancy-dress drill always finds particular favor with the little folks who take part in it.

A few words as to materials may be of assistance to those who have never made a fancy dress. It is always wise to avoid unnecessary expense in preparing costumes for this purpose. Paper cambric, which costs but a trifle a yard and may be obtained in a great variety of dainty colors, makes up very satisfactorily, and so do tarlatan and cheese-cloth, which are prettier and nearly as cheap. Pasteboard crowns covered with gilt paper make admirable head-coverings for imaginary royalties, and the tiny bells that are sold by the dozen at trifling cost may be effectively used for trimming the ends of sash ribbons and bows. Wings for fairies may be made of coarse white netting wired in shape and covered with tarlatan. Spangles and silver or gold paper will provide the necessary glitter for the fairies' dresses, and the scepter carried by their queen may be a smooth, round stick covered with gilt paper. Raw cotton makes a realistic imitation of ermine for enriching the robes of a king.

A drill of this kind should never be given by daylight. The charitable influence of artificial light is required to bring out the full brilliance of spangles and tinsel and to hide the cheapness of the materials used. Thus illuminated, the spectacle is certain to be a success if the costumes are only

prettily colored and plenty of glitter is provided; but the strong, searching light of day would dispel every illusion and plainly reveal the tawdry nature of the ornaments.

Sixteen children about fourteen years of age are needed for this drill, eight boys and eight girls; and each should be costumed to represent a certain character. A picturesque group may be formed of the following characters, most of which are taken from Mother Goose's merry band: *Little Bo-Peep*, *Little Boy Blue*, *The Old Woman Who Lived in a Shoe*, *Little Jack Horner*, *Jack and Jill*, *The Fool*, *Mother Hubbard*, *Tommy Tucker*, *Little Red Riding-Hood*, *The Queen of Hearts*, *Old King Cole*, *Mother Goose*, *The King of Hearts*, *Tom the Piper's Son* and *Mistress Mary*. Appropriate costumes for all these characters are fully described, and most of them are illustrated, in "Masquerade and Carnival," a pamphlet published by us at 2s. or 50 cents. *Bo-Peep* carries a shepherd's crook, *Boy Blue* a brass horn suspended from his neck, and each of the other children something that is appropriate to the character assumed.

THE MARCH.—The girls enter the stage at A and the boys at B (diagram I), the order being as follows: Girls—*Bo-Peep*, *The Old Woman Who Lived in a Shoe*, *Jill*, *Mother Hubbard*, *Little Red Riding-Hood*, *The Queen of Hearts*, *Mother Goose* and *Mistress Mary*; and boys—*Boy Blue*, *Jack Horner*, *Jack*, *the Fool*, *Tommy Tucker*, *King Cole*, *The King of Hearts* and *Tom the Piper's Son*.

The music should be a spirited $\frac{4}{4}$ movement. The terms, *right* and *left* relate to the stage as viewed by the audience. Diagram I is referred to in the following directions.

1.—From A and B the company march to the front of the stage, the file entering at A turning toward D and that at B toward C. Reaching D and C, the files turn right angles, meet at F, pass each other and continue around the stage until they meet at E.



BOY BLUE.

columns pass around the stage, meeting at E.

6.—Here the members of each couple in the column from the left separate to allow the column from the right to pass through; and the columns march once more about the stage until they meet at F. At this point the members of the left-hand column (which passed through before) separate and allow the right-hand column to march between the files thus formed. The columns pass about the stage and meet at E.

7.—Here the two columns unite to form one column, led by *Bo-Peep* and *Boy Blue*. This change is effected by each pair of couples in *Bo-Peep's* column widening the space between them and allowing a couple from the other column to step in. Thus, immediately behind *Bo-Peep* and *Boy Blue* is the first couple of the other column, then the second couple of *Bo-Peep's* column, then the second couple of the other column, and so on. The column thus formed passes to F.

2.—Here the files unite to form couples and pass to the front of the stage at F, where they again separate, *Bo-Peep's* file turning toward C and *Boy Blue's* toward D. The files then pass respectively to B and A.

3.—At B and A acute angles are turned, *Bo-Peep* marching diagonally toward D, and *Boy Blue* marching toward C. The files meet at the center of the stage, unite to form couples, pass to F, again divide, and pass to C and D. These movements are indicated by the dotted lines in diagram II.

4.—Reaching D and C, the files once more turn acute angles, the file at C turning toward A and that at D toward B. They pass each other at the center of the stage and continue to A and B, where each file turns toward E.

5.—Meeting at E, the files unite to form couples and pass to F, each girl being now at her partner's right side. At F the first couple turns toward D, the second toward C, the third toward D, the fourth toward C, and so on; and the two

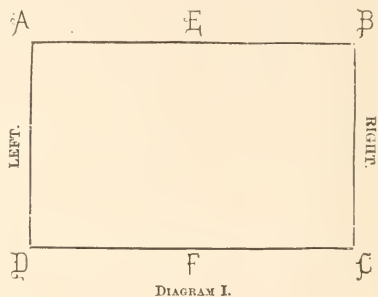


DIAGRAM I.

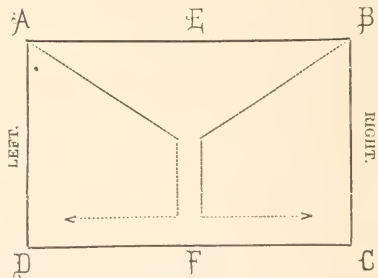


DIAGRAM II.

9.—Here the files unite to form couples and pass to F, where the first couple turns to the left, the second to the right, the third to the left, and so on; and the columns pass around the stage meeting at E.

8.—Here *Bo-Peep* turns to the left and, with her file behind her, winds and unwinds a spiral on the left side of the stage, and at the same time *Boy Blue* and his file execute a similar movement on the right side. This figure is illustrated by diagram V of the drill on page 33. After the spirals have been unwound, the two files meet at F and pass respectively to C and D, where they turn acute angles as in 4. This brings *Bo-Peep* to A and *Boy Blue* to B. A chair is placed at A and another at B, and as the files pass them the members lay aside their accessories—*Bo-Peep* her crook, *Boy Blue* his horn, etc. The two files then march toward each other, meeting at E.

10.—There the couples unite to form fours, which pass toward the front of the stage. The first four halt two feet from the front, the second three feet behind the first, the third three feet behind the second, and the fourth three feet behind the third. The company is now ready for the drill.

THE DRILL.—The music should be changed for the



JILL.

drill; any $\frac{2}{4}$ movement played rather slowly at first will be satisfactory. Each maid drills with the partner upon whose right she stands. The members of the lines should stand well apart. Eight beats of the music should be allowed before the first figure of the drill.

1. *Salute.*—Partners gracefully join right hands, holding them very high, and then, turning toward each other, make a deep salutation (eight beats).

2. *Change to Circle.*—Partners still joining hands, the boys of the first and third lines lead their partners to gracefully describe a half-circle, each couple in these lines thus facing about, and partners changing places; and the eight couples arrange themselves to form a circle. Diagram III shows the positions of the children before the two lines face about, diagram IV their positions after this change, and diagram V their positions after forming the circle. In these diagrams the odd numbers denote girls and the even numbers boys. It will be seen that the couples 2-1 and

5-6 forming a quarter of the circle, face each other; and so do the couples 13-14 and 10-9, and the other two pairs of couples. The instructor will have little difficulty in teaching the children to quickly assume their positions in this figure. It must be remembered that the couples facing each other drill together.

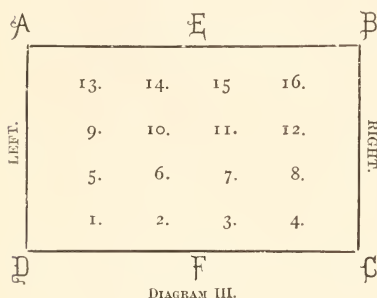


DIAGRAM III.

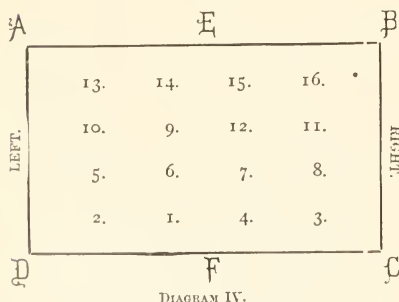


DIAGRAM IV.



MOTHER GOOSE.



MISTRESS MARY.

3. *Forward and Back Twice*.—Each boy gives his right hand to his partner, and each couple advances four steps toward the couple opposite, retreats four steps, and then repeats the movement.

4. *Cross Right Hands*.—The boys in each pair of couples join right hands, the girls join right hands over those of their partners, and the children walk to the left in a circle, keeping within their quarter of the stage, until each couple regains its former position.

5. *Cross Left Hands*.—The boys and girls join left hands in the same way and circle to the right until original positions are reached.

6. *Forward and Back Twice*.—Same as 3.

7. *Forward and Under*.—Opposing couples take four steps toward each other and four steps back, and then couples 5-6, 13-14, 15-16 and 7-8 raise their joined hands high enough to allow the couples facing them to pass under. All the couples then forward four steps, and the four opposing couples pass under the raised arms of the other four couples. Each couple is thus brought face to

face with a different couple, the positions being as indicated by diagram VI. Thus, couple 2-1 faces couple 13-14, 10-9 faces 12-11, 15-16 faces 4-3, and 7-8 faces 5-6. The movements from 3 to 7

8. *Change to Square*.—Couples 2-1 and 4-3, forming the first line, take position across the front, facing the back; couples 5-6 and 7-8 place themselves respectively at the center of the sides, facing the center of the stage; couples 13-14 and 15-16 fall in line at the back of the stage, facing the front; and couples 10-9 and 12-11 stand near the center of the stage, back to back. Each girl is on her partner's right, and the company is located as shown by diagram VII.

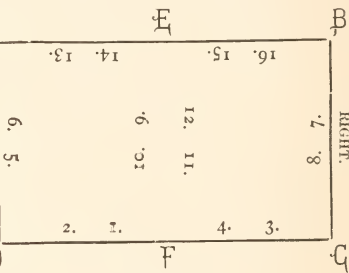


DIAGRAM VII.

9. *Circle Around*.—The boys and girls on the left half of the stage join hands in a circle, and those on the right half do the same; and the two rings circle gaily to the left until all are back in place.

10. *Right and Left*.—Partners half face each other, joining right hands; and then the boys pass to the right (the direction in which they face), and the girls pass to the left, all presenting their hands in alternation to those they meet. For instance, in the ring formed on the left side of the stage Nos. 2 and 1 join right hands, and No. 1 then walks to the left, giving her left hand to No. 6, her right to No. 14, her left to No. 10, and so on until she reaches her original position; while No. 2, after relinquishing his partner's right hand, passes to the right, giving his left hand to

No. 9, his right to No. 13, his left to No. 5, and so on until he also reaches his original position.

11. *Forward and Salute*.—The eight children on each side unite to form a circle, and each child takes four steps toward the center of the circle, four steps back and four steps forward again,

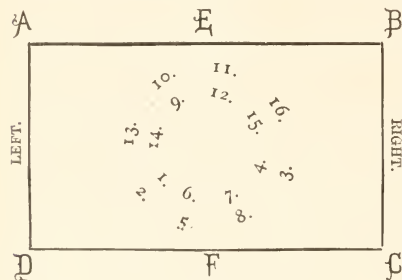


DIAGRAM VI.

and then makes a deep courtesy or bow. This is a very graceful movement when it is carefully carried out.

12. *Right About.*—The sixteen children form four ranks, as indicated by diagram III, all facing to the front, and each girl being on her partner's right.

13. *March.*—*Bo-Peep* and *Boy Blue* are the leaders on the left side, being Nos. 1 and 2. They march as far forward as possible, turn to the right and then pass to C and thence to B, followed by 5-6, 9-10 and 13-14. At the same time Nos. 3 and 4, followed by 7-8, 11-12 and 15-16, march to the front of the stage and proceed to D and A, passing between the couples of the other column at F.



THE KING, QUEEN AND KNAVE OF HEARTS.

14.—Reaching A and B, the columns turn toward each other and meet at E, where the two columns unite to form a single column of couples, as in 7 of the march. The column marches to F, where the couples separate, the girls turning to the left and the boys to the right, and the two files passing to the back of the stage.

15.—At A and B the files pass the chairs on which the various accessories were placed, and the children select their respective belongings. The files pass each other at E and march to C and D where the leaders halt. *Bo-Peep* is now at C and her partner at D, and the company have so regulated their steps that four of the girls occupy the space from E to B and four that from B to C.

while four boys are distributed between A and E and the other four from A to D, as seen in diagram VIII.

16.—With Nos. 1 and 5 at each side as pivots, the four lines now wheel to form a cross, Nos. 8 and 4 at each side passing to the center of the stage, as shown in diagram IX. After the cross is formed a count of eight beats is allowed. If the stage is provided with a curtain, it is well to let this cross end the drill, to be followed by two or more *tableaux*. If, however, there is no curtain, this pretty *finale* will not be possible, and the exit must then be made as follows.

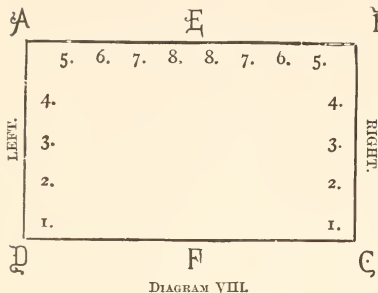


DIAGRAM VIII.



JACK HORNER.

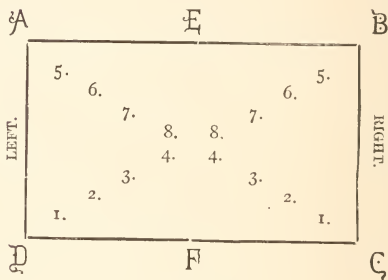


DIAGRAM IX.

curtain should fall while the cross is formed, and the members of the company should remain in position. The lights should then be quickly lowered, and the curtains raised to show *Bo-Peep* looking down with an anxious expression as though searching for her sheep, *Boy Blue* holding his trumpet to his mouth as if about to blow a long blast, and all the other children portraying by equally suggestive postures the characters they are dressed to represent. It greatly improves a fancy-dress *tableau* to burn colored lights at the moment of exhibition. These lights are not at all expensive and may be obtained at most drug shops.

Other *tableaux* will suggest themselves to the instructor. A second *Mother Goose* *tableau* may be easily arranged by bringing out the ideas of the characters by means of different postures and groupings. This could be made very effective by

adding "The Fiddlers Three" who played for *King Cole*, a cupboard into which *Mother Hubbard* is vainly looking, and other appropriate characters and accessories.

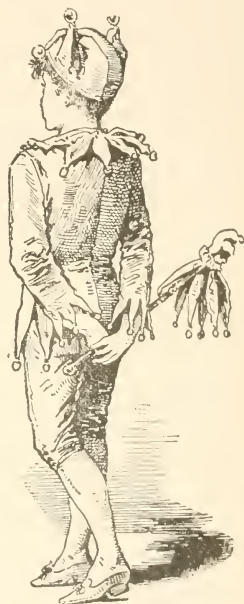
Our present series of drills ends with the one just given. While some of those presented are rather elaborate, others are quite simple and may be learned with but little practice. This form of



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THE OLD WOMAN WHO LIVED IN A SHOE.



FOOL.

Upon the following pages are given a number of illustrations of fancy-dress costumes which may be used by either young ladies or by misses, girls, boys and children in general. Among these illustrations will be seen costumes quite suitable for other than Fancy-Dress Drills, as they may be adapted to other drills also given in this book. The Fan Drill could be given in fancy-dress, the Flower Drill in costumes representing flowers (see frontispiece), the Tambourine Drill in Spanish costume and so on through the list. The illustrations have been taken from our Masquerade and Carnival pamphlet, in which there are also hundreds of other fancy costumes, each with its description of material and colors. This pamphlet would be of invaluable assistance in planning a Drill Entertainment, in case the managers preferred fancy-dress costumes to those herein described.



SUN-FLOWER AND LILY OF THE VALLEY.





PITTI SING.



COURTIER.



TAMBOURINE GIRL.



ROSALIND.



FRENCH COOK.



Frou Frou.





JEFFERSONIAN COSTUME.



TENNIS PLAYER.



DEMON.



ADMIRAL.



LITTLE SCHOOL-MARM.



FANCY DRESS.



CAVALIER.





PAGE.



CLOWN.



INCROYABLE.



FIGHTING COCK.



WATTEAU COSTUME.



IMP.



TAMBOURINE GIRL.



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