

PN116

Masquerades, Tableaux and Drills

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Masquerades, Tableaux and Drills

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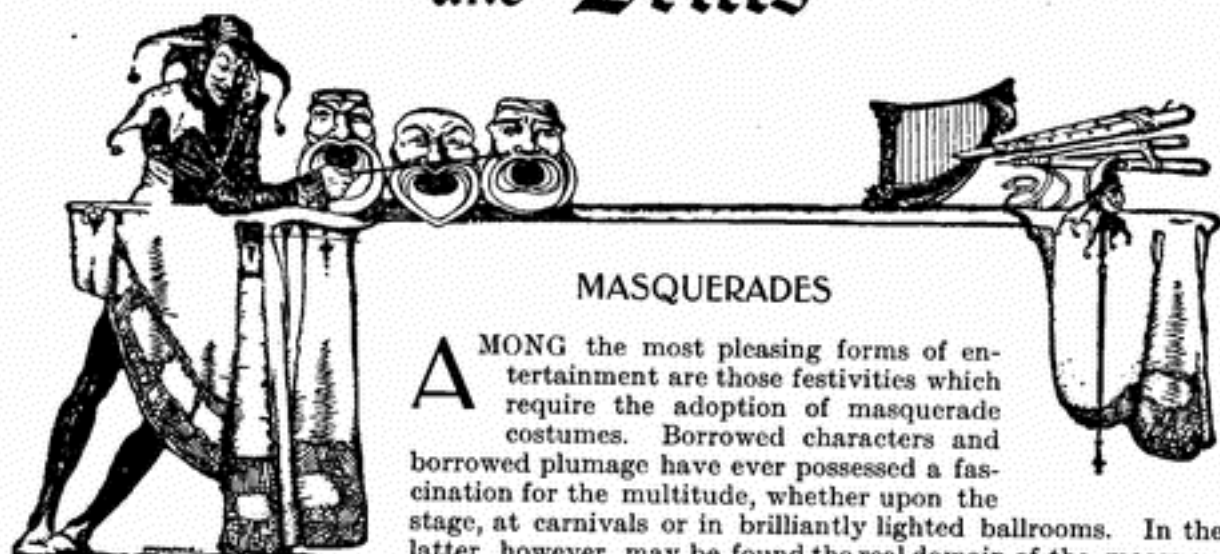
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"FAIR LADIES, MASK'D, ARE ROSES IN THEIR BUD."—*Shakespeare.*

Masquerades, Tableaux and Drills



MASQUERADES

AMONG the most pleasing forms of entertainment are those festivities which require the adoption of masquerade costumes. Borrowed characters and borrowed plumage have ever possessed a fascination for the multitude, whether upon the stage, at carnivals or in brilliantly lighted ballrooms. In the latter, however, may be found the real domain of the masquerader. Here the borrowed plumage leads to merry happenings among the maskers; most incongruously assorted pairs whirl in the mazes of the dance or wander about among other grotesquely attired guests, each individual peering inquisitively from behind his mask at his neighbor; and fun and frolic grow apace, leading up to unexpected disclosures and laughable climaxes at the hour of unmasking.

The wearing of masks and fancy dress is not confined, as many suppose, to a ball or dance, although to this class of festivity must be accredited the origin of the custom of character-dressing upon social occasions. House parties are frequently given at the country residences of town people, the guests appearing in fancy dress and indulging in quaint games and old-time dances; and frequently a social gathering is arranged at which there is to be an amateur theatrical performance followed by a dance, or a supper given in commemoration of some historical event at which the guests are expected to appear in costume; and there are also Tableaux, Charade and Bal Poudré parties, and Martha Washington and Japanese teas, all requiring to a greater or less extent, fancy-dress costumes. The Pose Plastique and Tableaux d'Art are among popular fancy-dress entertainments.

An invitation to an affair of this class is usually hailed with pleasure, though frequently with perplexity, for the invitation always develops the important question of what costume to wear or what character to select. The giving of a fancy ball or any of the entertainments named, is often attended by difficulties in case the hostess is not fully informed as to preliminaries and requirements; and all requisite information is here offered to host and guest regarding the necessary adjuncts in the matter of costume and detail for various fancy-dress entertainments.

Under this heading is given general information and instructions; but upon following pages will appear illustrations of costumes that may be appropriately worn upon any occasion of this class of entertainment, as well as at any of the other festivities named.

A successful fancy ball is generally the result of careful prearrangement. Naturally, the details of such an entertainment are much more elaborate than those of an ordinary ball, and demand proportionate attention, from the writing of the invitations to the decorating of the ballroom and opening the ball.

Where it is possible, have the invitations engraved instead of writing them, but in any event formulate them so that they will be distinctly understood as to date and requirements, and send them out at least two weeks before the ball is to take place. In the height of the season it is wise to allow even more time than that suggested, in order that hostesses may not clash in their arrangements, and that guests may have ample opportunity for preparation.

As private houses are seldom commodious enough to afford comfortable space for a large fancy ball, it is quite customary for the host or hostess to engage the exclusive use of the ball and supper rooms of some hotel or other public resort, and give the entertainment in them; and the custom is commendable, since it provides more room for the guests and thus insures them a greater amount of enjoyment, besides relieving the hostess of the household confusion which prefaces and follows a ball given at a private dwelling.

On the occasion of a private ball in a public ballroom, the latter may be decorated as far as possible to appear like the parlors of a private house; and as refreshments are served in rooms reserved for the purpose, the affair is as exclusive as if given under one's own roof.

In decorating for a fancy ball, the ballroom is usually festooned with draperies of the national or other colors fastened up under comic masks, or shields upon which are grotesque faces and figures, armorial emblems and mimic instruments of music. Flowers and foliage are banked and grouped in different parts of the room, but foliage should predominate, as its rich green forms a charming background for the brilliant costumes of the maskers. Japanese lanterns also add, by their soft radiance, to the effectiveness of the scene.

A large fancy ball is usually opened with tableaux. For this purpose a stage or platform at one end of the room is necessary. Temporary steps should lead from the floor to the stage at its centre. As soon as a sufficient number of guests have arrived to conduct the tableaux as planned, the entertainment begins. The subjects for the tableaux should be comic in character, and may consist of "hits on the times," or upon local politics or institutions; or they may be arranged from some familiar humorous picture or series of pictures. The last tableau must include all those who have taken part in the tableaux, and also the host and hostess, and it must be so arranged that at the end of the scene those on the stage, headed by



Lady Miranda

the host and hostess, will fall in line of march and move down the steps to the floor, where all the other guests are waiting, and also join in the grand march which generally opens every ball. If the first dance is to be a waltz, the guests should, at the close of the march, be standing so that the line will form a sort of spiral. But if the first dance is to be a square dance, then the couples should be ranged along the sides of the room, ready to fall into sets at the first bars of the music.

In other respects a fancy ball for adults is conducted the same as an ordinary ball, except that at midnight every guest must unmask. Occasionally, with the aid of wax, grease-paint, cosmetics and the general paraphernalia of a theatrical facial "make-up," a guest may so disguise himself as to require no mask, and at the hour of unmasking may retain his "make-up," but must reveal his identity; and it may here be added that face veils of thick lace, bordered with narrow fringe or edging, are often substituted for regular masks, and lend a very piquant effect to the *tout ensemble* of a costume.

And apropos of this point, during the arrival of the guests, the hostess (or reception committee) stands at the entrance to the ballroom, and to her each guest must lift his or her mask just long enough to disclose the face, as this is the only way in which the hostess may

protect herself against the intrusion of unbidden guests. Reception committees at society balls are obliged to be even more strict than this, and may exclude even a bidden guest who wears an objectionable costume.

In deliberating over "what to wear," it not infrequently occurs that discussions and research often prove foundations for happy inspirations in the way of costumes, and the more original the idea the more striking will be the result. The inventive genius of a bright woman knows no limitations when it is called into play as the creator of reinforcements for the ranks of fantastic dress, even though her material resources are restricted; and give her all possible facilities in the matter of money and paraphernalia, and she will work wonders in producing novelties in the way of fancy costumes to add to those already familiar.

Fancy dress affords ample opportunity for effective results, and everyone should study what is individually becoming, and make the selection of a personal costume on that basis. For instance, a brunette should ordinarily select characters who from their nationality would be of a dark type, while a blonde should follow a similar principle in choosing her character and costume; although by the aid of wigs and stains a blonde may assume a brunette character, and a brunette may, to some extent, also, change her type, aided by wigs and pigments.

One of the main difficulties is encountered in dressing the hands and feet properly. A student in the art of costuming will object to the use of gloves or mitts, except with costumes belonging to a period when they were worn; but as gloves are almost necessities as protectors of fine fabrics and costumes, and also to prevent the disagreeable contact of perspiring hands during the dance, they are universally worn; but it is well to have them as inconspicuous in color as possible in order that they may not subdue by contrast the bright hues of the rest of the toilette, and may also preserve, to a moderate extent, the effect produced by uncovered hands and arms. A point in favor of the wearing of gloves is that they also conceal the hands, by which a person may often be identified as easily as by the face.

Where boots and shoes cannot be hired from a costumer to suit the various costumes, then the handsomest fancy boots and shoes that can be bought are worn. They may be of white or colored kid, including gilt, silver and bronze; and let it be whispered here that a pair of ordinary kid boots or slippers that have seen previous service may be gilded or bronzed by liquid preparations sold for such uses, and will serve the purpose intended as well as expensive new



A Prophet

ones. In selecting shoes for a historical costume, it should be remembered that those with high heels were not known until Elizabeth was queen.

Then, the hair should be dressed as near as possible after the style worn during the period when the costume selected was fashionable, or as it is worn in the countries whose fashions have been, for the time being, decided upon. It is better not to wear wigs, as they are heavy and generally uncomfortable. Obtain the desired effect as far as possible, with powder. Dress

the hair in the style required, using plenty of pomatum or vaseline, and then dust the powder (violet powder) on with a puff held over the head with one hand and jerking or jarring the elbow with the other hand. The process must be repeated over and over again to produce the desired effect. The next day the head will have to be very thoroughly shampooed to remove the pomatum and powder, but even this trouble is preferable to wearing a wig.

The introduction of powder was during the reign of James I. At this time it was not generally worn, but it was in the zenith of its popularity during the Georgian period; but in 1795 it was heavily taxed by Pitt, and, therefore, was worn only by those who could afford the guinea tax. Wigs were first worn in 1529; but a clever hair-dresser will easily copy their effects, aided by curling tongs, puffs, rolls, pomatum and powder, and even the ingenious amateur hair-dresser will not find it so difficult a task as it may seem to the reader, if she is provided with the implements and other assistants above mentioned. For historical characters, up to the reign of Queen Elizabeth, who introduced padding and frizzing, the hair was parted at the middle and allowed to float over the shoulders, or else it was bound up under a coif. During the time of the Stuarts short curls were worn over the forehead and long ones at the back; but Marie Stuart's hair was turned over side-rolls in order to fill up the space under the velvet head-dress. The following general hints will be useful to those who select national costumes, though it is well in dressing the front hair to keep as near as possible to the arrangement ordinarily most becoming to the individual, and make the marked changes at the back.

With classic costumes the hair is worn in a knot at the nape of the neck and bound with a fillet—that is, a narrow band which is passed over the head and under the knot two or three times; and when the knot is raised higher, a few short curls are allowed to escape from it. Almost any book of historical pictures, or the heads upon ancient coins, will disclose the classic coiffure. In modern Greek costumes the hair should fall in loose curls over the shoulders or hang in two long braids. With Italian costumes these two braids are tied with colored ribbons, and often interwoven with coins and beads; and some-

times they are coiled round and round and fastened with fancy pins thrust through the twist. With Egyptian costumes the hair is generally flat and smooth in front, but falls in ringlets at the back. Many plaited strands at the back, entwined with coins and jewels, mark the Turkish method of hair-dressing, while at the sides are stiffly pasted flat curls. Scottish costumes require the hair to be flat in front and curled at the back, while the Irish peasant wears her hair in a coil at the nape of the neck. With German peasant costumes the style of hair-dressing varies. Some wear the hair flat next the face and in a loose chignon at the back; others wear it plaited in two braids that are tied with ribbons. The peasantry near Dresden, who sell their hair, cover their shorn heads with close-fitting caps. Norwegians plait their hair, and either pin it close to the head or allow it to fall in long braids. Swedish women turn it back from the face over a cushion, and allow it to fall in curls at the back. Polish girls dress theirs in two long braids, and the Russians braid and wind theirs



Vagabond

about their heads. Normandy peasants dress their hair flatly in front and in broad looped-up braids at the back. A Puritan maiden wears a close coiffure under a cap.

In making up costumes of a historical type, endeavor to secure such material as will, in the main, correspond with the characteristics of those used for the original costumes. The historical dress made of modern and conventional fabrics in most cases will prove a failure, unless the above caution is heeded.

The composing materials may be as rich or as inexpensive as desired, and represent strong or delicate color contrasts. Indeed, by a judicious selection as to design and materials, it has frequently been known that through the untiring efforts of the owner, an exceedingly handsome costume has proven much more inexpensive than that of the person who hurriedly purchased some costly material and used little judgment in its development.

A CARNIVAL SESSION

A carnival session is classed as a fancy-dress ball, although it is not a masquerade and ordinarily not a costume ball. It is conducted, however, upon the general plan of fancy balls, and though character dress is not required, every person attending is obliged to wear a fancy cap, similar to those on the following page. The session is generally given under the auspices of some society, and arranged by an executive committee appointed by the society, there being four or more according to the magnitude of the session. Every person whose presence is desired receives an individual invitation, and the committee provides caps, each of which is equivalent to a ticket of admission, since every individual who accepts his invitation must procure his cap at the door from the committee; and as he pays for it, may carry it away at the end of the ball as a souvenir of the session. These caps are in great variety and each season adds something new in the way of design. The different sections of each cap are of varying bright colors, so arranged that the cap may be red and yellow or white at one side, and blue and yellow, or green and white at the other. The caps are also variously trimmed with silver and gilt braid or paper, and tiny bells; and birds and animals are also shaped by the different sections of some of them. When the session is given at a residence as a private affair, the hostess provides the caps at her own expense and presents every guest with one at the entrance to the room.

While evening dress is always desirable for either a society or private session, and quite imperative for the latter, the gentlemen may attend in ordinary demi-dress if the affair is not to be very elaborate; but there are no "ifs" and "ands" so far as the cap is concerned—that *must* be worn, as it is really the badge of the carnival session.



Minstrel

Mephistopheles

The president and his aides may be dressed the same as the guests, but the result is more effective if they assume costumes and characters. For instance, the committee may represent the kings of different nations or Indian chiefs; or a king and his courtiers, or a single chief and his braves. Then there is a clown or jester who must be in costume even though no one else is, and he must also be a very bright, witty man.

A stage or platform at one end of the room is for the following purpose: The president and his suite occupy one end of it, while upon the other is erected another small rostrum which may represent the Eiffel tower, a huge candle in a candlestick, or any absurd structure which suggests itself to the committee. Take for

instance the candle and candlestick, which is put to the following use: The president controls the session, and calls upon such guests as have been prepared for it, or even upon the unprepared, to address the session. The man called upon mounts the candlestick, his head appearing just where the wick would come in a real candle, and begins his remarks, which, of course, are expected to be humorous. Suspended directly over this candlestick is a huge extinguisher moved by a rope and pulley, the latter in the hands of the clown. This personage must interrupt the speaker now and then with comic questions and remarks; and when the speaker makes a pun, or is confused or becomes personal, or has spoken at some length, the clown must suddenly let the extinguisher down over him, no matter what he is doing, or may be saying.

When the clown is inattentive or not quick enough on certain occasions, any guest of the session may rise, and, addressing the president, call the

speaker to order, whereupon the clown must lower the extinguisher. The latter, of course, is open at the back so that it only apparently covers the speaker. Sometimes, in its place, a bell is rung or a large rattle is used, or the clown presents him with a basket of huge chestnuts. In fact, many laughable substitutes for the extinguisher may be invented even though not so funny.



Pagoda Cap

Speeches may be upon topics of the day or upon local institutions, politics, etc., but they must be of a humorous character and include no disagreeable or personal allusions.

The "hits" must be free from thrusts that might be offensive, as otherwise the pleasure of the whole evening would be marred by an unpleasant remark. The president and his aides govern the entertainment and settle all discussions.

When the addresses have all been made—beginning say at about nine o'clock, and lasting until ten or half-past—the grand march begins, led by the president and his lady, followed then by his aides and their ladies, and the clown, who attaches himself to any couple he fancies, or flits from couple to couple, as he sees fit. In fact, he is a privileged character and uses his privileges generously. The rest of the entertainment consists of dancing and promenading, and is conducted the same as at an ordinary ball.



Mervilleux Cap



Carnival Cap



Carnival Cap

FANCY-DRESS PARTIES

Some of the most successful fancy-dress parties as to costume, and most fascinating as to the amusement afforded, have been arranged by limitations as to books, eras, countries, etc., which have been mentioned by the hostess upon the cards of invitation. For instance, she invites her friends and acquaintances to a Mother Goose party, or perhaps to a classic party, the latter including both Greeks and Romans, a few of the most presentable of the gods and goddesses and so on, down to the characters portrayed in Hawthorne's "Marble Faun."

Both the Greek and Roman costumes of the free men and women are a most interesting study well worth giving a party for, if only for that; while following such a research, one's memory of classic times is refreshed, if not newly stored with historic facts, regarding tastes and habits that have influenced all the succeeding generations of civilized peoples. Gentlemen and ladies who carry themselves with dignity can wear these vestments with charming and novel effects, that contrast curiously with the appointments of a modern drawing-room.

As an extreme contrast to a party of Greek and Roman guests, a Mother Goose entertainment is a decided bliss. The whimsical raiment of its inconsequent personages, with their light laughter or droll tribulations, offers endless possibilities of delight. There are the rôles of "Little Bo-Peep," "Little Boy Blue," "Mother Hubbard," "Little Jack Horner," and enough more to fill a house, each being very funny when assumed by a grown-up person.

Then there are heroes and heroines of eminent writers of verse, which may be grouped into one entertainment. Keats' "Madeline," Burns' "Highland Mary," Wordsworth's "Meg," Scott's "Ellen Douglass," Spencer's "Una," Tennyson's "Elaine," "Enid," and others of his own creation or reproductions from history. Mrs. Browning's "Aurora Leigh," George Eliot's "Spanish Gypsy," Chaucer's "Griselde," Coleridge's "Genevieve," Longfellow's "Evangeline" and "Minnehaha," etc., are all delightful characters. Each of these, and also many more heroines, which, with their attendant heroes, every reader may think out for him or her self, can be gathered together in proper dresses, with immense pleasure to one's eyes and even more satisfaction to one's intellect.

Then there may be a Shakspearean fancy party, with only the leading characters of this greatest of great poets represented together—Hamlet, Orlando, Romeo, etc. It goes without saying that the toilettes of these personages, if historically correct, will present a series of pictures the magnificence of which cannot be portrayed by words or even by pencils of many coloring. There are Juliet in the robe of her time and social station, Cordelia, Rosalind when she was not masquerading as a man, Portia, Ophelia, Lady Macbeth, etc., all of whom wore costumes that can readily be reproduced with a little research.

Another fancy party, even more interesting than that of the heroes and heroines of the poet



Columbus

or dramatist, and which can be arranged with less expense as to raiment, may be made up of the national costumes of the world—of course including those worn on holidays by peasants. There are the Spanish, the Norman, the Breton, the Dutch, among each of which are several styles that are all first cousins to each other, as are the differing caps of the women of Normandy and Brittany. The Italian dress varies in different departments; the Trasteverian vestments being only a slightly modernized Roman dress, while the Neapolitan, the Venetian, the North-Italian mountaineer's clothing and the dress of the fisher-folk of Capri, etc., offer a charming

variety from which to choose. The Swedish and Norwegian, the Chinese and Japanese, the Russian, Turkish, Persian and Egyptian costumes are all picturesque, and they may be very simple in fabric and completion, as the peasants add ornamental elaborateness only for the sake of announcing their financial status.

The Roumanian peasant's dress is especially attractive, and the Queen often wears it wrought after the manner of her rural subjects. In her country only the accident of birth gives place and position in society, and no height or depth of cultivation of character elevates or lowers the individual, and, because of this inflexible and pitiless law of custom, the Queen grieves deeply. More than that, she wears the garb of the peasantry as an assurance of her respect for all of them who are good and true.

To find the costumes of all nations one has only to visit a public library and look at the pictures of them in its books of reference. These will be found not only exceedingly interesting as a matter of research and study, but to those who are seeking masquerade costumes, whether of a very elaborate character or plain and simple to a degree, a short study of such pictures will be more useful in giving one ideas as to their construction, than would any description possible to the pen, no matter how concise or elaborate it may be.

A BAL POWDRÉ

A ball of this description is conducted upon the same basis as an ordinary ball, so far as the program and the general details are concerned. The guests attire themselves in evening dress as is the custom for a ball, the only difference being that the ladies are required to powder their hair white and wear fancy black patches upon their faces; and the gentlemen to wear white vests and small buttonhole bouquets. The effect is very pretty, especially with the present artistic style of dressing. The minuet should be danced, also those dances which have a slow, graceful movement.

A CALICO BALL

As the requirements of calico balls are very generally understood, they will need scarcely more than passing mention. Gloves or mitts are seldom used at

calico balls, although they are permissible. Regarding materials for calico-ball costumes—there are, besides calico, many dainty fabrics, cotton crêpes and the like, which may be made up most artistically; however, there is most fun when all the costumes are made of the old-fashioned calico. Ribbon, net, and tinsel trimmings are allowable. Among the costumes most generally chosen for calico balls are peasant and shepherdess dresses, and those for fish girls, flower girls and charity girls; poudré and watteau costumes and those for Cinderella,



Holland Peasant

Mother Hubbard, waiting-maids, Bo-Peep, Dolly Varden or almost any of those suggested and pictured throughout these pages. The men at such balls wear simply made character costumes or dress suits made of "calico"; or sometimes ordinary dress suits faced with bright cambric, or flowered fabrics. Original costumes for a ball of this kind usually create the greatest sensation and are often productive of the most fun. Strong color contrasts are desirable features in costumes of calico or other cotton fabrics.

JAPANESE PARTIES

In giving a Japanese party, which may take the form of a five-o'clock tea, or a card party in the evening, or a party in which music, readings and recitations are the main features of the social part of the entertainment, the only imperative requirement relates to the matter of costumes. These must be Japanese for the ladies; and a greater zest may also be given when the gentlemen are habited as far as possible like those of Japan. This, however, is a matter for personal decision; and it is also argued that the neat though sombre customary evening dress for men affords an effective contrast for the bright and picturesque Japanese costumes worn by ladies at such parties. At afternoon teas it is not only allowable but advisable that gentlemen attend in street costume or frock coats, since it is not correct form to don evening attire except for evening occasions. As a compliment to the hostess and other ladies in Japanese dress, gentlemen in ordinary evening toilette wear Japanese decorations or bits of Japanese silk in their buttonholes instead of *boutonnieres*.

Ladies' Japanese costumes—kimonos, as they are called—may be made up of China silks, Oriental stuffs, or even of sateen, if the latter is of an Oriental pattern. Velvet, silk and satin, and gilt and silver trimmings are occasionally intermingled in Japanese costumes, though as a rule the edges of garments are plainly finished.

Much individuality is permitted the wearer of the kimono at the present time, but it is best, where at all convenient, to array oneself as nearly like a true Japanese as possible. The hair should be built high, with any number of small fans or Japanese ornaments thrust in in various directions, or flowers may be effectively arranged. As the obi is not becoming in every instance it may be dispensed with, if preferred, but when worn quite broad in front with a huge bow at the back, it is decidedly attractive.

As regards the room in which the entertainment is held, it should be decorated with Japanese lanterns, parasols or any fancied Oriental decorative hangings or articles that can be obtained. If tea is served it should be offered in Japanese cups and saucers, and the refreshments, if possible, may be Japanese delicacies offered upon lacquered trays or spread upon an Orientaly arranged table. Tiny perfumed pastilles may be burned before the receiving hour; and an odor of sandal-wood, that perfume so popular with the inhabitants of the Orient, may add its fragrance to the atmosphere producing a Japanese tone and still further intensify the effect of the illusion.

If tableaux form a part of the entertainment, they should be founded on Japanese life, and can readily be arranged from Japanese engravings or from books of Japanese history or travels. Translations from Japanese literature or Japanese tales may be read.



Ojii San

MARTHA WASHINGTON BALLS AND TEA PARTIES

These festivities are alike in the matter of dress, but each is conducted quite differently from the other. A Martha Washington ball may be an affair at which the guests are masked; the ladies dressed in the Martha Washington and other costumes of the eighteenth century, and with powdered hair; and the gentlemen in the Continental and Revolutionary costumes, with powdered wigs and braided queues, and ruffles and frills of lace at their wrists and necks.

At an ordinary Martha Washington ball the men attend in fashionable evening dress; but all of the ladies are in full Martha Washington costume in all its variations. Long silk mitts

are worn in preference to gloves, the hair is dressed as Lady Washington wore hers and heavily powdered to render it snowy white; antique fancy bags are suspended from the arms, and every detail of fashion that can be unearthed from historical records of the Revolutionary period is carried out as far as possible. Of course, black patches must appear upon the faces near pretty mouths, seductive dimples, an arching eyebrow or a beautiful eye. The balls are conducted the same as those of the usual type, but the ballroom should be decorated with draped American flags, muskets, bayonets, swords and antique emblems. Not infrequently at a Martha Washington fancy ball the host and hostess assume the characters of the Father of his Country and his lady, and receive their guests seated upon a low platform under a dais or canopy of evergreens, flowers and the national colors intermingled. They also open the ball and lead the german or cotillon. Martha Washington balls



Grecian Lady

Martha Washington

always take place upon Washington's Birthday, February 22d; or, in case that date falls upon Sunday, the day selected before or after this date as the one to be celebrated.

Martha Washington tea parties, however, may occur at any time during the season for balls, fairs and general festivities. They may be afternoon affairs, taking the place of a five-o'clock tea, or be evening functions; and the ladies receiving should wear Martha Washington costumes.

Lady Washington parties may be given for progressive euchre, and the prizes may include relics of the period of '76, or small boxes of tea which may contain modern prizes. At the end of the playing, if such boxes form the prizes, tea might be brewed from their contents and served at the different tables by the occupants of each of the latter at the end of the game.

A Lady Washington musicale might include instrumental and vocal musicians dressed in Revolutionary costumes and as far as possible the music should be such as was popular at that early period.

MASQUERADE COSTUMES

THE following descriptions of masquerade costumes are given to assist the worker in portraying the characters selected. Individual taste may suggest different materials and trimmings, but the illustrations and accompanying suggestions will furnish the requisite groundwork.

For the Goddess of Liberty have red and white silk or bunting for the skirt. Blouse of white; yoke-band and scarf of blue with white stars. Cap of blue with white edge.



DOMINO

GODDESS OF LIBERTY

JOSEPHINE

Black silk, sateen or woollen material is selected to develop this popular garment. A silk cord, knotted, encircles the waist and is tied in front. Mask of black satin.

Gown of white cloth or soft silk made in Empire style, drawn in with ribbon tied in front. Square neck, with full bertha of lace, outlined with white and silver band.



ROSALIND

Doublet and hose of light-gray wool, the former trimmed with gray fur. Green velvet bodice, chemisette and puffs of Nile-green silk. Long gray cloak lined with pink.



ESMERALDA

Gown of Persian-stripe satin with embroidered bands. Bolero embroidered in silver and gold. Narrow girdle and Oriental scarf. Large beads around neck and draped on hair.



NORMANDY MAIDEN

Dress of red and black striped wool with kerchief and apron of white muslin. High hat of white, trimmed with white lace and red ribbon.



BUTTERFLY

Costume of chenille dotted net. Drapery caught here and there with butterflies. Large butterfly wings and antennæ in the hair above the brow.



BLACK DIAMOND.



MOTHER GOOSE

Black and white satin combined as illustrated, with white chemisette, collar and tie. Hat of white satin, tipped with bows.

Full skirt of yellow, points and bodice of brown satin, paniers and vest of yellow, with hat of same trimmed with a brown snake.



ITALIAN DANCING GIRL

Skirt of red China silk, accordion-plaited. Chemisette and apron of India lawn, with bodice of black velvet. Head-dress of striped silk of many colors.



SHEPHERDESS

Skirt of chintz, with large flowers. Bodice and panier drapery of pink nun's-veiling. Black velvet on sleeves and square-cut neck. Large hat trimmed with flowers.



CHINESE PRINCESS

Skirt of brocade and striped silk; coat of rich yellow satin embroidered in Chinese characters, and under-coat of white China silk with wide sleeves having embroidered cuffs. Chinese head-dress.



QUAKERESS

Gown of dark gray cashmere made severely plain. Large apron of white lawn and full length kerchief of same material. Wears stiff bonnet of the dress material and carries a cotton umbrella and a basket.



SONG

Skirt and bodice of cerise satin. Draperies of pale-gray gauze, with laurel leaves, etc., for ornamentation. Staff and notes painted on the skirt.



CARMEN

Skirt and waist of pink satin with rose-colored scarf. Bolero of black velvet edged with gilt spangles; cap trimmed with same; gilt belt.



JAPANESE FAN DANCER

Kimono of Japanese brocade, sateen or silk. Obi of polka-dot silk, with large bow at the back. Hair in Japanese fashion with small fans for ornaments.



SCOTCH LASSIE

Kilted skirt of Scotch plaid. White silk *bouffant* vest. Jacket of the principal clan color trimmed with black velvet, and scarf of the plaid goods. Cap of plaid.



ORIENTAL DANCING GIRL

Bloomers and blouse of white India silk. Tunic and bolero of bright-red satin with silver embroidery and sash of Oriental coloring. Cap of white silk.



JOAN OF ARC

Skirt of pale-blue broadcloth; bodice and sleeves of silver cloth, or cloth covered with paillettes. Jaquette of blue cloth embroidered in silver. Mantel and cap of blue.



DANCING GIRL

Turkish trousers of Nile-green nun's-veiling with rich green velvet for bolero. Roman sash fringed with gold and colored beads.



MARQUERITE

Gown of lemon-color cheviot, with waist and sleeves of brocade. Bodice-vest of brown velvet laced with yellow, and chemisette of white mull. Silver ornaments.



PRISCILLA

Frock of gray cashmere. Kerchief and cuffs of fine white linen. Cap of the frock material faced with white linen, and tied with gray ribbon.



GIRL GRADUATE

Gown of black cashmere with mortar board of same material. A gown of any sort may be worn underneath, but a diploma should be carried.



THE GEISHA

This kimono may be made of silk or any of the Japanese cotton prints. The obi or broad sash of red silk is tied in a large bow at the back. With this gown a gay-colored petticoat should be worn.



LADY OF THE 1830 PERIOD

Black velvet cloak, belted at the waist and trimmed in front with two beaver panels. Large cape edged with beaver. Large beaver muff; poke bonnet trimmed with plumes.



DI VERNON

Petticoat of silver-gray satin trimmed with green ribbon. Skirt and coat of dark-green cloth. White facings, chemisette and lace cravat. Large green hat with silver-colored plumes.



FOLLY

Underskirt of white satin plaitings; lower pointed tunic of light blue, next of pink and upper one of Nile green; points tipped with gilt bells. Waist of pink with Nile-green flaring collar. Carnival cap.



CARDS

Box-plaited skirt of white with appliqué or painted cards and colored discs to imitate poker chips. Waist of white China silk, with high girdle of orange satin. Cards and poker chips arranged in the hair.



NUN

Gown and apron of coarse white serge. Cap with deep cape of white linen and veil of black nun's-veiling.



GRETCHEN

Plain short skirt of gray wool. Guimpe of fine white muslin and bodice of dark-blue velvet. - White stiffly starched muslin cap.



SPRING

Gown of daffodil silk embroidered in white. Full front of white China silk. Elbow sleeves decorated with roses; wears a wreath of same flowers. Large butterfly on corsage.



SUMMER

Frock of flowered organdy, trimmed with borders of small sprays of natural flowers. Large straw hat tied under the chin. Carries a basket of flowers.



AUTUMN

Skirt of white serge, border of grapes and leaves. Skirt-yoke and bodice of leaves; sleeves and drapery of white chiffon. White hat. Carries sickle on a chain and wheat in the hand.



WINTER

Gown of figured white mohair trimmed with bands and balls of swan's down. White tucked-silk tucker and cord frogs. Carries a fur muff. Skates may also be carried.



KING PRIGIO

KING GROGOROSE

Doublet of black velvet trimmed with silver lace. Hose of pale-green silk, high boots with light tops; crown of jewels with cap having tassel.

Doublet and hose of pink. Velvet cloak of royal purple trimmed with ermine and a ruche of lace about the neck. A crown upon his head.



SANTA CLAUS

Coat of velvet or Canton flannel trimmed with bands and tails of fur, or cotton batting cut to represent fringe; a fancy belt around the waist; high boots, and cap of coat material trimmed with a band of fur and a tassel.



INCROYABLE

Trousers of white flannel; coat of wine-colored and light-blue striped satin, with vest of light-blue silk embroidered with white; collar and lapels, cuffs, buttons and hat of wine-colored velvet, and stock and tie of white mull and lace.



FOOTBALL PLAYER

Usual football costume of padded breeches, high-necked sweater, heavy, knitted stockings and laced shoes. The color of the sweater and stockings is at the option of the wearer.



UNCLE SAM

Trousers of red and white stripe, vest of blue with white stars; coat of blue lined with red; white shirt with ruffles and high-pointed collar; blue cravat and old-fashioned white beaver hat.



NAPOLEON COSTUME

White trousers; fawn-colored coat with heavy gold braid; purple sash and white felt hat trimmed with gold braid. Gauntlet gloves and spurs on boots.



OTHELLO

Shirt of white silk and tights of pale brown; sleeveless tunic of black silk, handsomely trimmed with gold bands; gold belt; full cloak of white cloth.



LORD CHESTERFIELD

Coat and breeches of black satin; white satin vest and cuffs trimmed with gold passementerie; white silk shirt with wrist ruffles, and cravat of white lace; white satin bows and white silk hose.



FAUST

Tight-fitting waistcoat and skirt of white satin embroidered with silver; pale-blue tights, with trunks and sleeves of blue and white striped silk; lace collar and cuffs; cloak of white and blue hat with white plumes.



GERMAN GENTLEMAN OF THE XVII
CENTURY

Tight-fitting jacket of brown cloth, having red velvet sleeves with lace cuffs. Tight breeches of red velvet, with rich gold band and fringe below the knee. Violet wool stockings. Cape of red velvet lined with light brown. White neck frill; brown hat.



ENGLISH KNIGHT

Jacket and trunks of blue and black striped silk, with pink tights. Cape of blue velvet with lace border. Pink satin ribbon across the right shoulder and heavy gold necklace. Felt hat trimmed with buckle and large feather.



CONTINENTAL BEAU

Coat of snuff-colored satin with lapels and cuffs of green; vest of white satin and breeches of pale blue; white silk stockings, black, low shoes with large buckles, black hat, white cravat and wrist frills.



BEAU BRUMMEL

Dress coat of black satin, worn over breeches of black and white satin; the great-coat is of snuff-colored cloth, lined with a lighter shade of satin; high collar, white lawn cravat, and beaver hat of antique shape.



EAST INDIAN COSTUME

Costume of silk or soft wool, trousers to the knee; and long, straight garment with sash of silk or wool; gold chain for sword; triangular hat of puffed gauze.



CONTINENTAL SOLDIER

Coat of light-blue cloth faced with red; gilt buttons and epaulettes, and white vest and straps; buff color breeches, black leggings and hat, and green sash.



COURT JESTER

Costume of red and yellow satin or sateen, half of each color and alternated as depicted in the illustration; each point tipped with a tiny bell.



CLOWN

Costume of white muslin, very full, and finished at the wrists, ankles and neck with gathered frills of the muslin; fool's cap of white muslin or felt.



JAPANESE YOUTH

Trousers of red Japanese silk; the body of same material with fronts laid in folds, surplice fashion; sash of yellow. Haori (or coat) of black silk turned back to show a facing of red.



CLOWN

Costume of white material with large black dots, or white muslin with circular figures appliquéd. Full double ruffle around the neck. White silk stockings and red slippers, and white fool's cap.

BAT

The bat is arrayed in a black velveteen suit and cap. Wings and ears of tarletan, wired. Black stockings and pointed slippers.



BAT



GREEK COSTUME

"Himation" of black cloth with Grecian border embroidered or braided in gold. The chiton (or shirt) extends to the knees and has short caps over the tops of the arms; this is also decorated with the gold border. This costume was worn by both sexes, the same himation often serving for both husband and wife.



MEPHISTOPHELES

Costume of flaring-red cashmere, body and sleeves slashed, with silver-gray satin inserted. Silver-gray tights and silver belt. Pointed shoes and feather on head.



SHYLOCK

Costume of brown rough cloth, made with plain waist and gathered skirt. The loose sleeves and skirt are trimmed with fur. Close cap of the material, leather belt.



STUDENT'S GOWN

Gown of black cashmere or satin, made with a yoke as illustrated; mortar-board of same material, with black silk tassel.



ROMAN TOGA

Toga of white serge, draped on left shoulder and over left arm; tunic or shirt of same material; sandals on the feet.



ROMEO

Tunic and tights of dove-colored wool; shirt of white mull and cloak of Venetian-red cloth lined with pale gray. Cap of red velvet with gray feather. Leather belt from which is suspended a pocket.



SPANISH TOREADOR

Red velvet jacket ornamented with gold; white shirt, red tie, striped sash over a vest of blue cloth, and breeches trimmed with gold braid. Brown stockings, brown hat with red pompon, brown cape.



COLORED SWELL

White shirt dotted with pink; blue-and-white collar and cuffs, and red necktie; yellow vest, blue coat, and white trousers barred with red; silk hat of an exaggerated bell shape.



DOMINO

Black silk, sateen or woollen material is selected to develop this popular garment. A silk cord, knotted, encircles the waist and is tied in front. Worn with the hood; mask of black satin.



ELFIN

ELFIN

Black velvet jacket, white silk blouse with neck frill, and black silk tights. Velvet cap with long point and tassel, and long, pointed shoes. Wings of tarlatan held in shape by ribbon wire. With this costume black silk gloves should be worn, and the face should be appropriately "made-up."



FOOL



MECHANICAL TOY

Costume of white muslin decorated with blue and red characters. Ruffles on breeches, sleeves and neck; hat of soft white felt.

The suit for the Mechanical Toy is similar to that worn by the fool, but a three-pointed wig is worn and looped rings are carried.



PIERROT

White duck is generally selected for this costume. Three large buttons covered with bright material adorn the front closing; large neck ruff of net or white muslin. Cap of duck.



CLOWN

Costume of white muslin with red circular figures appliquéd and ruffles edged with red; double ruffle around neck. Hair arranged as pictured. White silk stockings and red slippers.

THE DOCTOR

This worthy gentleman has a dress coat and trousers of dark-green cambric, with coat-tails to the floor. High silk hat and green umbrella.



THE DOCTOR



HARLEQUIN

Tights, tunic and fool's cap of red and yellow silk or cotton, ornamented with tiny bells; ruff about neck of pale blue, as is also the sash at the waist.

THE CHEF

The costume of the French Chef is a gathered skirt and short jacket. Chef's cap.



THE CHEF



Music

Grecian robe of white cheese-cloth, on which bars and musical characters are worked in black and gold. Her hair is held by a gold fillet and she carries a lyre made of gilded pasteboard and wire. A gold cord is arranged to form the girdle. Gown cut low with flowing sleeves.



MIDWINTER

Costume of red cloth trimmed with ermine and mock icicles, such as are supplied for Christmas-tree decoration. Ermine may be imitated by white Canton flannel, with tails of coarse black worsted. Red gloves and shoes, fur-trimmed. Skates, and snow-shoes of wire and pasteboard.

PIERRETTE

This frock is generally made of white sateen or white drilling with discs and strappings of light blue. Full ruff about the neck and pointed cap of the white sateen stretched over a light cardboard foundation, with discs and pompons. The hose and slippers are of blue.



PIERRETTE



SPANISH GIRL

LITTLE BAT

Skirt of yellow silk or organdy with rows of black lace insertion. Black velvet girdle and bolero edged with white band trimming. Organdy blouse and yellow stockings strapped with black ribbon. Black slippers. Flowers and ribbon in the hair.

This costume may be used for the characters of a bat, sprite, fairy or faun. It is made of black and white sateen. The wings may be of black cambric or thin crinoline made double and stiffened by long whalebones. A bat's head is fastened in the hair.



MISS CHRYSANTHEMUM AND
BABY SISTER

Kimono of red and white checked cotton print, edges bound with plain red. Obi of plain red material. Japanese doll may be fastened on her back. Japanese parasol.



JOSEPHINE COSTUME

Dress of pink and green striped satin, with short waist and sleeves. Sash of dark-green India silk. Square neck with standing ruffles of lace; pearl comb and ribbon bands.



JAPANESE GIRL



EASTER



HIGHLAND LASSIE

Gown of all white, full and trailing, high neck and long sleeves. Hair wavy and hanging unconfined. A long stalk of lilies is carried in the hand.

Kimono of figured Japanese silk or sateen, with an obi, which confines the gown to the figure. This is of yellow silk and tied in a huge bow at the back.

Costume of Scotch plaid or any of the clan colors preferred. Skirt kilted, waist plain; scarf of the goods draped as shown. Tam-o'-Shanter cap of one of the clan colors.



MOTHER GOOSE.

Dress of black satin and velvet trimmed with swan's-down. Goose painted or appliquéd on skirt. White cuffs and ruff; mull tucker. Pointed hat and white cap.



NORMANDY PEASANT.

Underskirt of blue and pink striped goods. Overskirt of plain blue, turned up to show pink lining. Blouse of white. Bodice and bag of velveteen. Cap of white lawn.



SPANISH DANCER

White blouse with full sleeves. Green skirt trimmed with gilt. Old-rose tunic embroidered in brown. Sash and head-dress of fancy-striped gauze.



TAMBOURINE GIRL

Skirt of yellow cashmere with border of red braid. Red serge waist and white muslin blouse with full sleeves. Fancy cap. Carries tambourine with ribbon bows.



JAPANESE MOTHER
AND DAUGHTER

The mother is dressed in a kimono and obi of plain, dark material, with her head and neck draped in silk of the same color, exposing only her face. The daughter has a handsome flowered kimono, wears wooden sandals on her feet and carries a Japanese paper parasol.



PEASANT COSTUME

Dress of blue woollen goods decorated with a fancy border. Bodice-waist over a white muslin blouse with full short sleeves; wide frill about the neck. White muslin apron, with gay embroidery stitches. White muslin cap.



ITALIAN SINGING GIRL

Dress of red woollen goods with bands of blue. White blouse. Blue velvet bodice and fancy woollen apron with colored embroidery. Head-dress of vari-colored woollen material shaped as pictured. With this, wear plaid stockings and black slippers.



THE OLD WOMAN WHO
LIVED IN A SHOE

Skirt of blue quilted stuff.
Overdress of red wool.
White cap, fichu and elbow
flounces. Pasteboard shoe
filled with dolls.

SCHOOL MARM

Dress of gray sateen,
short in the waist, long in
the skirt and with full
sleeves. High cap of white
muslin. An A B C book
in one hand and a birch
"switch" in the other.



SCHOOL MARM

PITTI SING

One of the "Three Little
Maids from School," she
carries a parasol and her
doll, and wears a kimono.



PITTI SING

FAIRY

Dress of white gauze spangled
with silver. Star head-dress,
and a star-tipped wand; white
stockings and silver slippers.



FAIRY



ERRANT MINSTREL

Coat and trousers of white muslin or duck, decorated with rosettes, and lace at wrists. Full flowing outer sleeves. Large stiff ruff about the neck.



JACK TAR

Blue blouse with white collar over blue and white striped jersey. White trousers and blue cap with streamers and ship's name on the band.



PAGE (HENRY VIII.)

Light-gray embossed tunic; plain gray trousers, sleeves and hose. Pale-blue coat and cape lined with gray and trimmed with fur and silver lace. Blue velvet cap with gray plumes and jewels. Fancy shoes. Girdle with dagger.



PRINCE IN THE TOWER

This costume is after Millais' picture of "The Princes in the Tower." Rich black velvet is used for the blouse and cap; black silk tights and dull leather shoes. Two boys or girls could be dressed in such a costume and sustain the rôle of the subjects.



PRINCE CHARMING

Costume of violet satin with pearl-gray stockings and violet shoes. Lace frills at the wrists and a muslin ruff at the neck. Soft hat with rosette, and cape of violet satin lined with pearl gray.



THE YOUNG CAVALIER

Coat and breeches of light-blue satin, lace collar and cuffs, decorations of silver braid and buttons. White silk sash, and cape of royal-blue velvet lined with light-blue satin. Felt hat with ostrich plumes.



JOCKEY

Blouse of blue satin with white rings, cap of same material with white peak. White cloth breeches; black boots with white tops.



SCHOOL BOY

Straw hat; blue and white or red and white striped blouse; white or blue flannel trousers with stockings to match; laced shoes.



SAILOR SUIT

RIDING SUIT

COURT COSTUME

LITTLE LORD FAUNTLEROY COSTUMES

This riding suit made of striped rough cloth is a favorite for almost any occasion requiring fancy dress. The cap may be knitted, if preferred. The leggings are of russet leather, and the gloves are of brown dogskin with loose gauntlets.

Sailor suit of white flannel, with collar-facings and a sash of sapphire-blue surah silk. The hat is a soft felt of dark blue, and the costume is completed by dark-blue silk stockings and patent-leather slippers with silver buckles.

Costume of dark-blue velvet with a light-blue silk sash, finished with large tassels, and lace collar and cuffs. A fine felt hat trimmed with blue plumes, and blue silk stockings and patent-leather slippers complete the costume.



GUY FAWKES

Doublet and trunks of brown stuff, with horn buttons. Leather belt with horn buckle. Red hat with leather band, red hose and brown shoes. White stiff collar and gauntlet gloves.

COURTIER

Costume of pale-blue satin trimmed with silver. Lace collar and ruffles. Cape of tan-colored velvet lined with silver. Silver or ribbon band across the breast.



PAGE

Costume made entirely of blue from hat to slippers, with tiny blue bows here and there. Handsome white lace collar and cuffs. Blue plume in fine felt hat. Blue stockings and slippers with rosettes.



COURTIER



GEORGE WASHINGTON COSTUME

Vest and knee breeches of white, smooth cloth, coat of dark blue with white facings and buttons. Dark-blue Continental hat with feather. Silver epaulettes on shoulders, and lace cravat.



PUNCHINELLO

Costume entirely of white duck, or of white muslin, with ruffs, buttons and rosettes of red. Cap of either red or white. Striped stockings and slippers with large rosettes.

LITTLE JACK HORNER

Purple blouse, brown trousers, red and brown striped stockings, brown buckle shoes; red cap with brown peak and green band. White ruff at the neck and white ruffles at the wrists and knees. Leather belt.



LITTLE JACK HORNER



JOHN CHINAMAN

JOHN CHINAMAN

This costume may be made of blue or gray silk, sateen or flannel. Wooden shoes, white stockings and a braided pigtail or queue complete the costume.

ALPINE SHEPHERD

For this costume blue jean, drilling, flannel or any other fabric preferred may be used. Leather belt about the waist and horn suspended from the shoulder. Tall white hat decorated with ribbon bands and a peacock's feather.



ALPINE SHEPHERD

SNOW MAN

Suit of white Canton flannel made with the wool side out, and with large black buttons on the coat. Old black beaver hat, black mittens, and corn-cob pipe in the mouth.



SNOW MAN

BABY CLOWN

Blue and white striped breeches gathered at the knee. Blouse of white with large red dots; large white muslin neck ruff and ruffle below the waist. Hair in queue fashion.

BABY CLOWN

BROWNIE

This costume is of brown cloth with yellow bands, buttons and cap trimming. Yellow stockings and brown pointed slippers. Where a number of "Brownies" are to appear, the costume may be made of khaki, duck or like material, and may be of any combination of colors, bright hues being preferred.



BROWNIE

ROUGH RIDER

Costume of khaki cloth, duck or canvas, with leggings to match. The trimmings may be of red, blue or yellow, with brass buttons. Tan felt hat with crossed sabres.



ROUGH RIDER

CASABIANCA

Sailor suit of white flannel with navy-blue braid on collar, and emblem upon left sleeve. Blue felt, round sailor hat with white band. Carries a peck measure marked "Peanuts."



CASABIANCA



CHRISTMAS CHEER AND TATTERS

Red and green costume trimmed with holly, and cornucopias at intervals; sleigh-bells around waist. Carries a horn from which a plum pudding swings on a string. Mistletoe in hat.

STRUWELPETER

Green blouse and red trousers, black patent leather belt and deep white collar. Carries a red bandana and a huge bologna sausage.



STRUWELPETER

EASTER RABBIT

Gray or white suit of Canton flannel or some furry material and a close-fitting cap with long ears. He carries a basket of Easter eggs.



EASTER RABBIT

BAT

BO-PEEP

LADY WASHINGTON

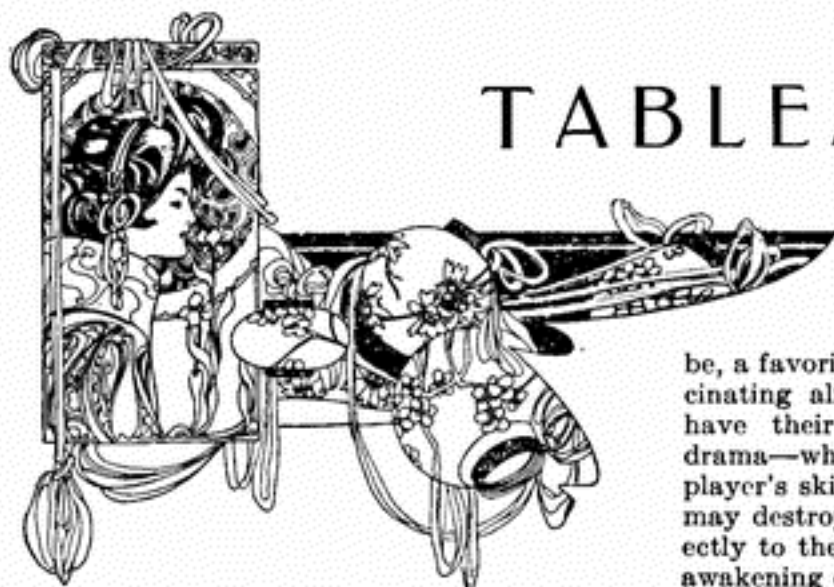
HARLEQUIN

JAPANESE

GRETCHEN







TABLEAUX

TABLEAUX vivants, or living pictures, have been, and will always continue to

be, a favorite kind of entertainment, fascinating alike to young and old. They have their advantages even over the drama—which depends so much upon the player's skill that a false note or gesture may destroy the charm—in appealing directly to the sensibilities of the audience, awakening curiosity, fostering the imagination and cultivating the taste. There is something indescribably fascinating about

an effective tableau; the crude or incongruous accessories are completely lost sight of, and the audience is carried away by the picture upon which their gaze is riveted.

Tableaux afford excellent amusement at a large party where there is to be no dancing or where amateur theatricals cannot be arranged. The impression, however, that they may be produced with little preparation, in fact almost on the spur of the moment, is very erroneous. To be successfully represented they require quite as much attention as a dramatic performance; and as the setting or frame for the living pictures you are to present needs special supervision in its preparation, it is a wise plan, where possible, to secure the services of a good stage manager or someone possessing artistic skill and some knowledge of stage requirements to superintend and direct this part of the preliminaries.

The success of this form of evening entertainment depends entirely upon the ability of the stage manager; for a vivid tableau cannot be produced unless the grouping is good and the coloring natural. If the stage manager is not gifted with considerable artistic perception, it is much safer to copy the "living pictures" from paintings or colored prints, imitating the costumes as nearly as possible in coloring, grouping the performers as pictured, and arranging similar backgrounds. If an engraving is to be reproduced, the choice and arrangement of colors necessarily devolve upon the person managing the entertainment. It is not well to crowd the stage with furniture, or to use any more performers than are necessary to convey the idea intended. Another great error is in using too many colors. These should be few in number and harmoniously blended.

In selecting the colors for a tableau, the amateur must be careful to avoid a too sombre effect, and on the other hand must see to it that bright colors are not placed closely together, either by costume against costume, or by costume against background. When the costumes are of necessity dark, and there is a likelihood that the tableau will appear colorless, a bit of bright drapery thrown across a chair or table will often furnish the needed illumination. White should be most judiciously used in costuming, and should be supplied by either a glossy fabric like cambric, or a thin, semi-transparent material such as tulle, book-muslin or lace. Thick goods like marseilles or piqué are sure to be disappointing. In tableaux it will not be necessary to use as rich fabrics in constructing costumes as for a fancy ball or theatricals, as the gauze screen softens and harmonizes all effects, and behind it glazed muslin will look as well as satin, cotton as rich as silk velvet, and worsted ermine as royal as the real fur.

The faces of those taking part in tableaux should be colored or "made up" in the same way as for theatricals. Pose, expression and color are the three important factors on which the tableaux depend, though these are secondary, of course, to the mechanical arrangements.

The stage arrangements for displaying the tableaux may be elaborate or very simple, according to preference or the means at hand. Very effective scenes may often be produced

without especially careful or laborious preparation. In a double parlor, with sliding-doors between, the stage should be erected so that this opening may be utilized in imitating a theatre stage. Hang a dark curtain at each side, draping it prettily, and suspend a valance of the same material across the top of the opening, and then over the opening stretch and tack a screen of gauze, tarlatan or fine mosquito netting, in order to soften the effect of the scenes. Black or white is always used for this purpose, the former preferably, since it absorbs the light and renders the picture more distinct than the white, which reflects the light and obscures the effect. When practicable the stage should be raised; but if this cannot be done a board six inches wide and covered with the curtain material should rest on the floor across the opening, just where the footlights would come on a real stage.

When two rooms connected by sliding-doors are accessible, one of them may be entirely given up for the stage; and in this case curtains are not a positive necessity as the sliding-doors are used instead of draw-curtains. If there are no rooms thus connected, one end of a large apartment may be curtained off by means of sheets or any other drapery at hand, suspended from a rope or wire stretched from wall to wall near the ceiling, or portières may be utilized.

The "background" is an important point. In dramatic tableaux, where incidents are represented, a special background will be required for each scene; but tableaux portraying merely a picture, statuary, or allegorical and legendary subjects require only a simple background of drapery of a color which will not kill but will accentuate the tints in costumes of the silent actors, and give the actors themselves full prominence. For it may be employed denim, burlap or canton flannel with the smooth side turned out. If you have on hand a pair of portières of the requisite dark color they can be utilized. A glazed background will destroy the life of any picture presented against it.

The audience should be seated at least twenty feet from the improvised stage, as distance renders the tableaux much more effective. Lights and shades must be skilfully managed in order to produce artistic effects. Footlights are not needed—in fact the effect is better without them, or with at least but two or three. The lighting may cost forty dollars or practically nothing, according to your desire to spend or to economize. In the cities, electricians often wire a stage in a private house, furnishing footlights, side-lights, and an electric battery, if the house has no means of connection, for a good-sized sum of money. The stronger light should come from one side or the other of the stage. If gas is available, a pipe with burners upon it, placed at the top of the curtain or of the folding-doors, is the most effective arrangement. Sheets of tin should be tacked behind the burners and bent forward to throw the light downward. If the tin reflectors cannot be conveniently arranged, a sheet of white cloth fastened at a safe distance back of the burners will answer the purpose. If oil lamps are used, they should be placed in brackets and carefully adjusted so they cannot possibly do any damage. Practice with these until the best arrangement is discovered. Calcium companies send a calcium light and a man to operate it for five or ten dollars, and lights of any or all colors are furnished. The audience room should, of course, be darkened during the progress of the performance.

Colored lights greatly enhance the effect of tableaux and may, if a calcium is not used



Painting

be secured by several methods. The powdered materials used for colored lights may be purchased for a few cents at any druggist's. They are placed as wanted in a pan or dish at the side, away from the curtains, scenery, etc., and as the curtain is raised, a match is touched to the powder and a green or red light is thus thrown upon the group. But as the odor of this powder is objectionable in a close or small room, colored glass or silk is sometimes placed between the regular lights and the picture to produce the tint desired. A strong white light is produced by burning the end of a magnesium wire in the flame of an ordinary candle.

With the accessories mentioned, the simplest or the most elaborate effects are possible. The stage being perfectly bare, it may easily be made to represent the setting of any desired scene. Anyone who has ever managed an entertainment of this kind, however, is well aware that really fine tableaux cannot be hoped for with very rudimentary arrangements, and that careful preparation is a requisite of success.

A table with a lamp upon it, a Morris chair and a few magazines thrown about will be sufficient for the home of the lonely bachelor; pots of flowers or plants will suggest a garden scene; a cradle and some toys will bring to mind the nursery; and an iron bedstead, a small table and a grated window will make a vivid accompaniment for a prison scene. Moonlight may be readily simulated. Cut a round hole in the background curtain, and stretch over it a section of white illusion or tarlatan. Back of the hole place a glass globe, such as is used for goldfish, filled with water, and behind the globe secure a lighted lamp. The effect of this arrangement is very natural when the lights on the stage are dim.

A very beautiful tableau was recently witnessed that was by no means difficult to arrange, and a brief description of it will doubtless suggest many possibilities to the ingenious reader. The title of this tableau was "Queen Mab," who is well known as the veritable queen of all the fairies; and the stage was arranged exactly as described above. The fairy queen was represented by a fair maiden clad in long, loose white drapery, with her hair flowing, her hands clasped about her right knee, and a thoughtful look on her upturned face, which was seen in profile by the audience. Her throne was a very realistic-looking moon in its first quarter, and was formed of a wooden crescent covered with silver paper. The crescent was supported by a strong wooden upright that was covered with cambric of the exact shade of that used for the background. When the stage lights were turned low, the crescent, with the dainty fairy seated in it, looked as though suspended in mid-air.

We have presented only a few suggestions for the arrangement of these interesting spectacles, but they will certainly prove sufficient to enable anyone possessed of a little mechanical and artistic skill to use his cleverness to good advantage in costuming, grouping and presenting a series of pretty tableaux vivants.

The scene chosen ought to be one tolerably easy to be guessed by the spectators. The balcony scene in "Romeo and Juliet," the witches in "Macbeth," the trial scene in the "Merchant of Venice," etc., are effective as tableaux. If the party are rather juvenile, a scene from "Robinson Crusoe," or the scene "King Alfred and the Cowherd's Wife," from the History of England, might be chosen, bearing in mind that it is easier to manage a scene with few figures. Having selected the persons who are to form the living picture, they should be grouped (in costumes suitable to the persons they represent) exactly as the scene would appear if it were a picture; the only difficulty is to keep perfectly still, and to command the countenance. A little practice will make this tolerably easy, and should any little mishap occur, it will provoke a laugh, more amusing to the spectators, perhaps, than to the unlucky performer.

Subjects for living pictures may also be originated to satirize or burlesque local events or institutions. Paintings, pictures, illustrated books and celebrated statuary, and books of humor, history, romance and poetry will all supply subjects suited to every occasion; but for those who desire more definite information upon this point we offer a short list of subjects:

TABLEAUX OF LEGEND AND ROMANCE

ELAINE.—

And the dead,
Oared by the dumb, went upward with the flood.

In this tableau the stage is very dark. Dark-green paper-muslin is thrown over the stage in undulating waves to represent the water of the stream, and in the centre of the stage is an

ordinary flat-bottomed boat, heavily draped with black. In the stern, guiding the steering-oar, sits Charon, enveloped in a long dark coat, against which his white flowing locks appear in striking contrast. The bier has been arranged over the seats in the boat, and on it lies Elaine, robed in a gown of simple white, her golden hair falling over her shoulders and her hands clasped over her breast holding a pure-white lily. A black pall extends from the waist to the feet, and its ends fall over the edge of the boat, just escaping the water, and are brodered with the arms of her house. A curved prow has been attached to the boat, and from this to the stern the boat is festooned at the sides with garlands of flowers which trail in the water. Blue, pink and green lights, in this order, may be successively thrown on this tableau. The effect may be enhanced by having a few bars of a funeral march played in the wailing tones of a violin as the tableau is revealed.

A GYPSY SCENE.—At the extreme left of the stage is a gypsy tent with an evergreen tree at the left-hand side. In front of the tent a little boy and girl picturesquely dressed, are sitting, Turk fashion, playing jackstones. A little to the right of the tent is a gypsy kettle hanging from a tripod, and an old hag is leaning over it stirring the contents. In the centre of the stage and a little back, rather near the kettle, two women, sitting backs to the audience, are playing cards. At the extreme right is another evergreen tree, a gypsy girl is leaning against it, and a gallant is standing and leaning over her.

COSTUMES OF THE CHARACTERS.—The *Old Woman* wears a dress of purple-figured calico with a big white kerchief and a fancy madras turban in reds and yellows. The *Men* wear red shirts open at the throat, and may or may not wear pea-jackets with rather shabby rough-rider hats. Their whole appearance is rough-and-ready and rather shabby. The *Boy* is barefooted and wears a red flannel shirt and dark trousers, and a broad straw hat with torn brim. The *Little Girl* wears a dress of bright blue. A small red shawl is pinned about her shoulders, and her hair is in a rough and dishevelled condition. The *Gallant* is dressed in a hunting costume of hunter's-green, wears high boots with spurs, a large Cavalier hat with plume, and carries a whip and a hunter's horn, the latter being strung obliquely on his back. The *Gypsy Maiden* wears a typical Zingara costume. The skirt is of red cloth embroidered with gold bands (made of gilt paper) and plentifully ornamented with gold sequins on the edge and in irregular patterns above. The blouse is of yellow silk. A black velvet zouave jacket is worn, edged with sequins and richly embroidered with gold. A sash of red silk with fringed ends is wound around the waist and knotted at the left side. The face and arms are made up in a swarthy tone. Her very black hair is caught back by a gold bandeau. The sleeves and arms are bare to the elbow. Numerous gold bracelets are worn. Festoons of beads are hanging about her neck, and in her hand she carries a broad hat profusely ornamented with poppies.



Justice

The gypsy maid and the gallant alternately sing a love song. (The words and music of this duet can be procured from any large music dealer.) The first stanza is:

SHE—Oh, say, can a poor gypsy maiden like me
 Ever hope the proud bride of a noble to be?
 To some bright jewelled beauty thy vows shall be paid,
 And thou wilt forget her, the poor gypsy maid—
 And thou wilt forget her, the poor gypsy maid.

BASSANIO CHOOSING THE CASKET (*In two Scenes*).—**SCENE 1.**—All of the picture at the left is in half shadow, and there are seen the Duke and Gratiano and other nobles in court dress. Near the left of the stage and a little toward the audience stands Portia in profile, watching the scene at the right. Portia is surrounded by her maids, Nerissa standing at her left. She wears a very magnificent gown of ruby velvet, having a long train, and opening in front over a petticoat of white satin richly embroidered in gold. She wears a handsome chatelaine bag. The low waist is of velvet and has a vest of white satin embroidered to correspond with the skirt. The hair is arranged in a soft Grecian knot from which two curls fall prettily over the shoulders. (It must be remembered that Portia has "golden tresses, which do outshine the sun," and the part should not be assumed by a dark-haired maiden.) Her whole attitude is that of anxious suspense and solicitude. The main light of the picture comes from the right at the back of the stage and falls upon the table containing the three caskets. Near them stands Bassanio in hesitation, meditating his choice.

SCENE 2.—Bassanio has opened the leaden casket and removed the picture, and stands before Portia proudly displaying it. She looks at him for a moment, then slowly and shyly turns her head away in a very graceful and becoming manner.

THE INTERCESSION.—This tableau is very simple and extremely effective. Cromwell stands sidewise at the centre of the stage, and at his feet is kneeling a young girl with her hands clasped in a supplicating attitude. The costume worn by Cromwell in this tableau is that of the Puritan party, while the girl wears the peasant dress of the period.

"Go, thy lover lives," says Cromwell,
 "Curfew shall not ring to-night."

THE FORTUNE-TELLER.—A gypsy holding the hand of a pretty girl and gazing intently into the palm, or looking smilingly and shrewdly into her face. Or a gypsy crone, seated at the opening of a tent, holding up, with a persuasive look and attitude, a greasy pack of cards, while a young couple, with bashful yet

half-yielding looks, stand before her as if about seeking to know their future from the seeress.

PAUL AND VIRGINIA.—Dark youth and fair maiden dressed in classic costumes and holding over their heads an arched palm leaf. Attitude lover-like.

MAUD MULLER.—Pretty girl in Dutch peasant costume, raking hay: portly squire in riding costume looking at her with admiration.



L. arguerite

WHISPERING HOPE.—An imitation window in a pretty room; girl seated at the window gazing shyly out at a gentleman who is kissing his hand to her.

FAUST AND MEPHISTOPHELES, WITH VISIONS OF MARGUERITE.—Faust in his study listening to Mephistopheles' promises of youth; circular opening cut from background, covered with green gauze; Marguerite behind the screen at her spinning-wheel in strong light; rest of picture in subdued light.

TABLEUX OF HOME LIFE

EXTREMES MEET.—The scene represents a promenade in a city. A neat maid in white cap is wheeling out a pretty baby girl in its carriage, and two old gentlemen with white hair, well dressed and wearing shiny silk hats, stop to admire and talk to the baby; one extends a white carnation, which he takes from his *boutonnière*, toward the baby, that she may enjoy the perfume.

THE FOND MOTHER.—The scene is in a nursery and a beautiful infant lies asleep in a curtained crib. The fond mother with clasped hands watches the sleeping child with an expression of joy, solicitude and prayer.

BEFORE THE BALL.—A lady in evening dress, just about to go out to a ball, stops and raises her child in her arms from the crib and kisses it.

COUNTRY COUSINS.—Man, woman and two children dressed in very rustic style, greeting a mortified city relative in her own handsome parlor, which is filled with friends.

CATHERINE AT THE STAKE.—Servant girl preparing a large beefsteak for broiling.

THE LIGHT OF OTHER DAYS.—Old-fashioned candlestick with lighted candle in it standing on a plain table.

SINGLE BLESSEDNESS.—A bachelor's untidy apartment; bachelor seated in arm-chair trying to darn a sock; one of his feet is dressed, the other bare and resting on a footstool. Blue light.

THE WOOING O'T.—Same bachelor pleading his cause with a pretty girl, either in a parlor or a rustic lane. Rosy light.

MARRIED AND HAPPY.—Same bachelor in same room as in first tableau, now tidy; pretty wife at his feet, and both gazing happily at a dainty cradle at their side. Red light.

MISCELLANEOUS TABLEUX

NAPOLEON ANNOUNCING THE DIVORCE TO JOSEPHINE.—The scene represents the corner of a French *salon*. Napoleon, after having announced his intention, is about to leave the apartment; his hand is on the knob of the door, when he turns and looks at Josephine, who has fallen to the floor, her head leaning against a high-backed chair and her hands clasped in the most abject despair. Napoleon's face is a study, for in its expression affection for his wife and love of power are striving for mastery.

FAITH, OR ROCK OF AGES.—A large wooden cross whitewashed or covered to represent marble or granite, with a woman dressed in loose brown cloak clinging to its base.

HOPE.—A female figure clad in soft gray, posed sidewise with right elbow on knee, right hand supporting her chin, face raised heavenward, and, if possible, a single star appearing in a sky background, while at her feet rests the emblematic anchor.

CHARITY.—A Sister of Mercy bending over a beggar child seated on a block of stone, offering him alms.

PRINCE AND PAUPER.—A man dressed in prince's costume gazing contemptuously at another man dressed in rags and in a shrinking attitude. Prince might occupy a throne-like seat, and be surrounded by men and women in court dress.

Other subjects of this kind suggested are: Night and Day; Youth and Old Age; Past, Present and Future; Tempest and Sunshine; the Blue and the Gray (soldiers).

FINDING OF MOSES IN THE BULRUSHES.—The edge of the pool should be at one side of the stage, preferably on the right. Potted palms or cat-tails or dark shrubs in pots may be set about to simulate the bulrushes and suggest a pool. The pots may be covered with cloth, and the space between filled with a cloth-covered box. As it will probably be inconvenient to have water upon the stage, especially if the tableau is given in a parlor, an abundance of silvered paper may be scattered about to give the effect of water. The child should be placed in an oblong wicker basket. It will be best to have a child that is brought in asleep, unless the mere appearance of a child is to be represented. Pharaoh's daughter and her swarthy

maid appear, and the princess raises her hands in surprise and wonder. The left hand is near the body, the right is extended at full length toward the child. She wears the Egyptian head-dress and frontlet. The head-dress is arranged in a semi-circle across the top of the head from side to side, and a veil depends from it behind. A broad flowing mantle envelopes the shoulders and extends below the elbows, and falls low upon the skirt. A collar with Egyptian pattern fastens it at the throat. The same pattern is repeated in her girdle and in the border at the bottom of her dress. The ends of the girdle are brought forward in front and fastened with a round clasp, and the long ends fall on the front of the skirt ending three inches from the border on the bottom of the dress. A number of bracelets are worn. On her feet are sandals. The attire of her dusky maid is somewhat similar. The head-dress is less elaborate, more like an English judge's wig. She has no mantle. The front bands fall in three folds. On the feet are pointed slippers. She holds in the air, on a level with the head of the princess, a large feather fan in semi-circular shape with long handle.

SEARCH FOR A WIFE.—

When I was a young man I
lived by myself,
And all the bread and cheese I
had, I kept upon a shelf.

ACT I.—This tableau is in four scenes. The first represents a man dressed in a ragged dressing-gown and sitting in an easy-chair in a bare-looking apartment, with his feet elevated in another chair. At his side is a table on which are a bottle and smoker's paraphernalia. The cupboard door will be open and mice may be seen running among the dishes. A large piece of cheese should be distinctly visible in the closet.

ACT II.—

The rats and mice led me such
a life
That I went to London to get
me a wife.

The second scene opens in an auctioneer's room, in which the red flag is a prominent feature; but instead of the usual commodities, young ladies of all styles, ages and descriptions are offered for sale. The auctioneer stands toward the left of the centre, and on the block is standing a pretty girl in a picturesque costume. The hammer is about to fall at the word "Gone," and on the other side of the girl is the bachelor, who is looking toward her with an expression of extreme gratification. The remaining young ladies are grouped artistically about the room, and their looks express extreme disgust and resentment.

ACT III.—

And since the streets were very long and narrow,
I was forced to take my wife home in a wheelbarrow.



OPHELIA

The scene opens in a narrow lane in which one or two trees may be placed with good effect. In the wheelbarrow are the veritable "big box, little box, band-box, bundle," and surmounting them all is the "recent purchase." The young man is very carefully wheeling the barrow.

ACT IV.—

The wheelbarrow broke; my wife had a fall,
And down came little wife, bundles and all.

In this act the wheelbarrow has broken, and sitting among the *débris* and bundles is the "little wife," with a look of extreme dejection. The man still stands holding the handles of the wheelbarrow. His hat is off and his face wears an expression of intense surprise. In the background, the other young ladies appear looking on in a high state of merriment.

LADIES IN WAITING.—A number of ladies, fair and otherwise, of all ages, sit on a circular seat about a tree. Before them stands Cupid, a little winged boy in white with broad sash, with bow bent to strike some longing heart.

"THE COURTIN."—Country girl in calico dress sits by open fireplace with a pan of red-checked apples in her lap, one of which she is in the act of paring.

Country sweetheart in shirt sleeves, with a rough white beaver hat set on the back of his head, leans through the window. An imitation fireplace and cupboard may be set at the angles to carry out the idea of an interior. In a second scene he stands shame-faced on the floor at her right. He holds his hat brim to his face with his right hand, and his left toys with his coat lapel. She looks slyly around to her right; the pan of fruit is slightly tipped on her lap, and several of the apples have fallen on the floor.

DIGNITY AND IMPUDENCE.—A pompous-looking individual gazing downward into the saucy upturned face of a street gamin.

A PICTURE OF BLISS.—Small negro boy eating a large slice of watermelon.

THREE LITTLE MAIDS FROM SCHOOL.—Three pretty brunettes, dressed in Japanese costumes, with brilliantly tinted fans, pose thus: All three are close together and leaning toward the left with uplifted fans placed partly before their faces. They might pose in several graceful positions before the fall of the curtain, the fans playing important parts in the posing.

CHILDREN'S TABLEAUX

For children there are many pretty subjects to be found in nursery rhymes, fairy tales and story books. The following are always popular and may be supplemented from the sources mentioned: "Babes in the Wood," "The Old Woman who Lived in a Shoe," "A Pyramid of Children," "King Cole and his Fiddlers Three," "May-Pole Dance," "Red Riding-Hood," "Little Lord Fauntleroy and his Friends," (the bootblack and grocer), "Fairy Queen and her Subjects," "Robinson Crusoe and his Man Friday," "Jack the Giant-Killer," "Group of Kate Greenaway Children," "Miles Standish and Priscilla the Puritan Maiden," "Grandfather's Hat and Grandmother's Spectacles," "The Two Friends" (child and large dog), "Passing Under the Rod" (a mischievous boy in school being punished by teacher).

CINDERELLA.—SCENE 1.—Cinderella is seen sitting before a kitchen fireplace dressed in rags. A child dressed to represent an old woman is standing before her with an upraised wand. Pumpkins occupy a conspicuous place in the apartment.

SCENE 2.—Cinderella is at the ball. Prince Charming, in a gorgeous costume of an old-time gallant, is in devout attendance, and surrounding her are numerous ladies and gentlemen in fancy dress.

SCENE 3.—The same kitchen is represented. Cinderella is again in rags, and kneeling at her feet is Prince Charming, holding in his hand a small glass slipper. At each side of her stand the jealous sisters, tall, awkward girls, dressed in conspicuous costumes in exceedingly poor taste.

OLD WOMAN WHO LIVED IN A SHOE.—Dark-colored material of any kind, resembling the color of a shoe, can be draped in the form of a shoe about a large round basket, which serves for the top of the shoe. The heel may be a box of any kind. As many boys and girls as there are in the company are scattered over the shoe, and some are in the top with the aged mother. Sloping planks should be placed under the covering of the shoe to sustain the weight of the children grouped upon it.

TABLEAUX D'ART

These entertainments combine the characteristics of pantomime and tableau, and are very popular whether given privately or publicly, for amusement alone or for some charitable purpose.

Pantomime is the expression of sentiments and emotions by gestures unaccompanied by words; while a tableau is a motionless representation of some picture or incident.

In tableaux d'art, some descriptive poem, recitation or short play is selected and its characters costumed and arranged according to the lines of the selection. The curtain rises upon the tableau, and after a moment or two a reader, who may or may not be out of sight, begins the reading or recitation. As he proceeds the figures in the tableau fall into various attitudes expressive of whatever emotion or sentiment is being described. For instance, if a shipwreck were being described, the tableau might disclose a group of picturesquely dressed people standing as if upon a shore gazing out to sea. Fear, anxiety, hope, horror, despair, grief and every emotion likely to be incited by such a catastrophe must be simulated by expression and gesture as required by the description.

It will be easily seen that the literature of all ages will provide endless material for this species of entertainment. Grecian and Roman costumes are most effective in plastiques and tableaux d'art, and Macaulay's "Lays of Ancient Rome" would provide ample subject-matter. From the classics, also, as well as from modern works, many beautiful suggestions for these entertainments may be derived. Those well versed in literature will not need assistance in their selection. Those who are not will find in the works of Dickens, Scott, Irving, Lytton, Blackmore, Bret Harte, Lever, Longfellow, Tennyson, Whittier, Holmes, Heine, Shakespeare, Byron or those of other favorite authors and poets, many dramatic and descriptive bits that will serve as most effective foundations for these pictures.

As in tableaux, it is well to show plastiques behind a black gauze screen; and an authority upon the subject, after many experiments, has decided that deep red is the best background for them. This should be very tightly drawn so that the movements of the characters will cause no undulations of the background—an occurrence which invariably lessens the effectiveness of the picture. It is not necessary to have the stage draped in red. A background of this color is all that is absolutely needed.

The fabrics chosen for the costumes should be those which drape gracefully and softly—such as cashmere, flannel, cheese-cloth, etc. Some of the representations may be humorous, some grave and others a commingling of the two; and in each instance the costuming and pantomime should be in keeping with the characters decided upon.

Some of the plastique tableaux become miniature pantomimes. For instance, in "The Coquette Brigade," a number of young ladies will go through a sort of drill with the fan, which, skilfully handled, may express invitation, repulsion, coyness, sentiment, sauciness, anger, mirth, indifference, anxiety, jealousy, etc. "House-cleaning" may illustrate the general confusion arising from the use of the broom and feather duster, together with the perturbation and distress of the masculine part of the household on such occasions. "Woman's Rights" may picture the wife preparing a public lecture, while the husband washes the dishes, rocks the cradle and attends to the sweeping and dusting. "The Little Schoolmarm" may illustrate the struggles of a youthful teacher in a country school-house filled with mischievous children. The figures of the minuet performed by a single couple also make a very pretty plastique tableau. Such subjects are endless in number and are always received with approbation by the average audience.

Colored glass may be used to place between the light and the pictures as in the tableaux vivants, already described, although a calcium light is better than any other in bringing out the picture, from its intense brilliancy. However, this is a point that must be governed by surroundings and circumstances, except in the matter of footlights; they should be abjured on every possible occasion, as they do not throw a good light upon either plastiques or tableaux, and, indeed, it is quite as well to omit them, for on an improvised stage they usually detract rather than add to the general appearance.

TENNYSON'S DREAM OF FAIR WOMEN.—An exceedingly pretty series of tableaux may be given in illustration of the foregoing suggestions, from Tennyson's *Dream of Fair Women*. The characters are *Helen of Troy*, *Iphigenia*, *Cleopatra*, *Jephtha's Daughter*, *Fair Rosamond*, *Margaret More*, *Joan of Arc*, and *Queen Eleanor*. Interspersed among the tableaux may be given a reading by an elocutionist, a piano and violin duet, a soprano solo and a violin solo. This provides an agreeable change from the more usual entertainments, and may be used as the *pièce de résistance* of a long program. The following sketch shows a very effective way in which the *Dream of Fair Women* was recently produced:

"It is 'The Dream of Fair Women!' Tennyson's!" exclaimed one and another, as a reader began the well-known words:

I read, before my eyelids dropt their shade,

"The Legend of Good Women," long ago

Sung by the morning star of song, who made

His music heard below.

He went on with the stanzas following, omitting some of them, until he reached the twenty-second stanza, when the curtain was slowly drawn as he read:

At length I saw a lady within call,
Still than chisel'd marble, standing there;
A daughter of the gods, divinely tall,
And most divinely fair.

As he passed on to the next stanza, the audience saw before them Aspasia in Greek costume, standing statue-like, and carrying out the words by her action:

She, turning on my face
The star-like sorrows of immortal eyes,
Spoke slowly in her place.

And, in exquisitely modulated voice, in the character of Helen of Troy, which she represented, she herself spoke the words that followed:

I had great beauty: ask thou not my name:
No one can be more wise than destiny.
Many drew swords and died. Wher'er I came
I brought calamity.

The reader went on with the poem, in dramatic manner, appealing to "one that stood beside." This was Iphigenia, represented by another fair woman, who went on reciting the stanzas that followed with a wonderful spirit that thrilled the whole audience, which had already been moved by the quiet, measured cadence of Aspasia's voice, as she ended with the words:

"The high masts flicker'd as they lay afloat;
The crowds, the temples, waver'd, and the shore;
The bright death quiver'd at the victim's throat;
Touch'd; and I knew no more.

Aspasia followed with the last words of Helen, in the same sad tone:

I would the white cold, heavy-plunging foam,
Whirl'd by the wind, had roll'd me deep below,
Then when I left my home.

The poem was in this way carried along by the fresh characters that appeared, a flowery screen being moved away to disclose Cleopatra, most brilliantly represented by a beautiful woman,

Sitting on a crimson scarf unroll'd.

And in turn come in the several persons of the poem. The daughter of Jephtha was most wonderfully presented by a society belle, who surprised everybody by the spirited way in which she flung herself into the group of classic figures on the stage, and with raised timbrel recited with passion the verses that followed. Everybody forgot the personality of the actor as she stood there in the brilliant costume of a Jewish maiden, with black hair, and cheeks glowing in color:

The daughter of the warrior Gileadite,
A maiden pure; as when she went along
From Mizpeh's tower'd gate with welcome light,
With timbrel and with song.



CLEOPATRA

The reader read on from the poem:

My words leapt forth: "Heaven heads the count of crimes
With that wild oath." She render'd answer high,
'Not so, nor once alone; a thousand times
I would be born and die.

He went on through the stanzas that followed, with a most inspired air, that electrified the whole audience. In great contrast was the quiet intonation of a maiden fair, who had silently come in, and who broke the stillness following her appearance, with the words:

Turn and look on me:
I am that Rosamond, whom men call fair,
If what I was I be.

Then came the bitter, scornful utterance of Cleopatra, followed by the entrance of the other characters, Joan of Arc, Margaret, daughter of Sir Thomas More, and Queen Eleanor.

As the exquisite group slowly formed itself, the rapt audience sat in silence, and wished that the reader could have dwelt still longer upon the closing verses that gave them opportunity to look upon so lovely a picture. Again and again the applause forced the actors to appear upon the stage. It was only the lateness of the hour that could compel the closing of the scene.

THE POSE PLASTIQUE

This popular entertainment differs somewhat from what has just been described. It represents statues who pose without the aid of recitation or reading. Dress, make-up, wigs, will all be quite as important as attitudes. One, two or three moving statues may be seen upon a parlor stage, which must be hung severely in folds of black cambric. The lights are all turned out save the lantern which illuminates the stage, bringing out in sharp relief the *poseur* or *poseuse*, as the case may be.

We will take for granted that you are a Delsartian and accomplished in all the lithe, supple turns of the body, and facial expressions conveying all the passions of the soul. If you are of the feminine gender your costume must be a simple little gown of white cashmere or cheese-cloth, cut in Parthenia-like fashion, falling loose from the low neck and drawn in a bit at the waist with a loosely knotted white cord. Your wig must be white and the hair caught in a genuine Psyche knot at the back.

Neck, arms, face and hands must be whitened, and then you are ready to pose. A man must wear a sort of Roman toga, white tights and buskins and a white wig. All sorts of beautiful plastiques may be done by a graceful person, whether man or woman. "The Storm," "Paul and Virginia," "Hallowe'en," "Alone at Last," "Birthday Greeting," "Romeo and Juliet," and "The Carnival" are all suitable subjects for poses, besides hundreds of others, including representations of jealousy, consolation, temptation, protection; in fact, all sorts of subjects will easily suggest themselves to the *poseur*. Soft, low music accompanies the posing, changing from grave to gay, according to the subject of the plastique. Dresden china effects are specially attractive in these plastiques.

LIVING PICTURES

These pictures or tableaux can be made instructive, entertaining and beautiful, with very little trouble and expense. A long room is most suitable for their effective arrangement, and a single door of communication or folding-doors should open into the audience-room. If the room in which the tableaux are to be exhibited is not provided with sliding-doors near one end, a simple but neatly made drop-curtain must be placed a short distance in front of the frame. Portières will answer the purpose well, but they must be closely drawn after each display, as the slightest peep at the process of arranging a tableau destroys its charm, especially with the younger members of the audience. Notable pictures, more particularly Famous Portraits, may be presented; they are most easily reproduced, because copies of them are sure to be within reach, and will serve as guides in the matter of costume and pose. The first step in preparing tableaux of this kind is to make a frame appropriate to the pictures. This should be flat and wide, and may be formed of ordinary boards in either a square or rectangular shape, as preferred. Gild the frame with gold or bronze paint, which may be procured at any paint or paper-hanging shop. It will be found less expensive, by-the-by, to purchase the powdered

gold or bronze and mix it with banana oil as needed. The frame should be arranged on two wooden uprights and secured in a slightly inclined position, to resemble that of a hung picture. In front of the uprights hang a width of cloth the exact shade of the background. The frame will appear to be hanging upon the wall, and through it may be displayed any number of the famous men and women of history. The lights should be so arranged for such a tableau that they will fall more strongly upon the frame and the face within it than upon any other part of the stage. Those placed below the picture may be candles or lamps set upon the floor and concealed from the spectators. Lights falling from above should be so arranged that the shadows upon the faces and clothing of the sitters will be as nearly like those in the original as possible. As a rule, most of the light should come from the side. Little shelves fastened to the broad picture-frame may serve as supports for small candlesticks. A three-fold screen may be used in place of hangings and may be covered with cloth of any neutral tint. It must be larger than the opening in the picture-frame, and care must be taken that the draperies thrown over it shall be in harmony with the subject as well as in color, so as to throw out the picture more prominently. In the centre of the rear screen, at a height determined by the size of the auditorium, should be set a casement window with light lattice-work, as this can be used with effect in many tableaux. For some subjects a light, animated tone is needed; for these use a background of light-blue cheese-cloth. The frame should be placed only far enough from the screen or hanging to allow the person or persons who are to represent the picture to sit or stand behind it without touching the cloth. A few inches in front of the frame should be suspended a flat hanging of black tarlatan to provide the necessary illusion through which to view the picture. The colors and materials used will depend on the situation and lighting both of the room in which the tableaux are arranged and of the one from which they are viewed.

"The Princes in the Tower" forms a charming tableau in which two young lads may appear; and portraits of Cardinal Wolsey Lord Byron, Lord Napier, Wellington, etc., may be readily managed with proper costuming. Not infrequently some persons will suggest, in figure or feature, a certain well-known historical character, such as Bonaparte, Washington, Andrew Jackson, Napoleon III., Webster, Sumner, etc.; and in such event the portrait may be made much more striking. If the original of the picture has been long dead and his portrait was painted by a master who used dark colors, it is better to touch the countenance of the impersonator with sepia or with any tint that will produce an effect agreeing with the generally received notions regarding the person portrayed. Similar touches may be given the complexion in reproducing pictures of aged women or those of children that were originally painted in a dark, rich tone. If elderly persons are to be represented, and there are no persons of suitable age to take the parts, dark lines may be made on the faces of young men or women to imitate wrinkles; and distance, aided by the deceptive effect of the black tarlatan curtain, will produce a very natural appearance. The use of such accessories and the manner of their application will, of course, be suggested by the nature of the picture to be copied.



HERO

AN ARTIST'S REVERIE

The following is a description of an evening entertainment of living pictures: As the low, sweet strains of Schumann's 'Slumber Song' floated upon the air, the curtain rose revealing an artist's studio. Wine-colored hangings made a warm, rich background for the pretty scene. The few pieces of furniture were of graceful antique pattern. Here and there bits of Oriental drapery were effectively disposed, while a profusion of drawings, unfinished sketches, plaster-casts, and studies in oil were strewn about in careless, artist fashion. In a luxurious easy-chair lounged the handsome young artist, apparently just fallen asleep. A long Turkish pipe, that had slipped from his fingers, lay upon the floor. Stretched upon a bearskin at his feet was a graceful greyhound, his head between his forepaws in the attitude of sleep. The footlights burned dimly, and a quaint lamp, with its colored shade, shed a faint rosy light over all. Ere the audience had fairly grasped these details, two of the curtains at the rear of the stage noiselessly parted, disclosing the figure of Ceres enveloped in a perfect flood of light.

"It may be well, before describing the entertainment further, to make some practical suggestions upon the work of preparation, and these will, doubtless, help the reader to a better understanding of the entertainment itself. The curtains used as wall hangings should be suspended by strong wires, the two movable ones on a separate wire, and so arranged as to slip smoothly and noiselessly. The figures which appear to the artist in this dream stand upon a platform, behind these curtains. The strong light comes partially from the sides and above, but chiefly from in front of the stage. The head-light of a locomotive, with its strong reflector, would answer the purpose, though the calcium light of a large stereopticon is much more satisfactory. Whatever the light may be, it should be covered until the curtains before the figure are drawn aside, and re-covered as the curtains are drawn before the figure once more.

As one figure steps off from the platform the next should be in readiness to take her place, to avoid unnecessary delay. If the work of posturing has been well drilled, the proper pose is quickly taken, and the audience will not be made impatient through tedious delays. A moment is ample time between the tableaux, and these short intervals are acceptably filled by the soft music which all through the reverie flows from the skilful fingers of the pianist. Careful thought must be given both to the choice of characters to be represented and to the selection of those who shall personate them. The characters should be familiar ones easily recognized; or, if merely fanciful creations, let the subjects be such as will be instantly understood. As the curtains part, someone standing below the stage should announce the characters, and when necessary add a few words of interest concerning them.

In arranging the order of their presentation, seek for variety, alternating the grave and gay, and the brilliant with those of sombre coloring. Should several subjects be chosen from the same period, it might be advisable to show these in succession. Marie Stuart, for instance, would fitly follow Queen Elizabeth, and the great contrast in appearance and dress would be most effective. If the platform is large enough, two figures might sometimes be advantageously shown at one time, as PORTIA and NERISSA, or MIRTH and MELANCHOLY (the ALLEGRO and IL PENNEROSO of Milton's poem). These make a very beautiful tableau. L'ALLEGRO, 'a daughter fair, so buxom, blithe and debonaire,' should be clothed in fleecy, clinging white, and should suggest these lines:

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

For ALLEGRO choose a youthful blonde with long, fair hair and brilliant coloring; if possible, with dimpled arms and cheeks. Let the poise of the figure and arrangement of draperies suggest motion, and the face be fairly radiant with light-hearted, innocent mirth. IL PENNEROSO, 'a pensive nun, devout and pure, sober, steadfast and demure,' should be clothed 'in a robe of darkest grain.' A pale brunette with dark eyes, full of pathos, looking heavenward, would best represent this sad virgin, 'most musical, most melancholy.' Let her hands be crossed upon the breast, or, if some ancient-looking musical instrument can be devised, similar to that in Raphael's picture of Saint Cecilia, let her hold this, and let the lips be parted as if in song.

In arranging the 'draperies for both these figures, do away with all semblance of a dress, and let stiff skirts be abandoned. Let MELANCHOLY's robe be long and soft, following closely the outlines of the figure. For MIRTH nothing could be more appropriate than tulle, which should envelop the figure as if wrapped about by 'the frolic wind.'

CERES is a blonde of different type from the little nymph we have just described. More mature, womanly and dignified, she wears a Greek costume of soft, creamy white, the hair in

Grecian coil, bound with scarlet poppies. The left hand rests upon a sheaf of grain, and the right arm is laden with fruits and Autumnal flowers.

THE INDUSTRIOUS FRAULEIN is a dear little Dutch maiden in typical dress, even to the 'wooden shoon,' industriously knitting. Be sure this little Gretchen holds her yarn in veritable Dutch fashion, which is very different from our American way. The dress is simple and easily made, consisting of a short, straight waist and full skirt. The neck is partially covered by a plain white fichu, the hair is brushed smoothly back from the face, and a stiffly starched white cap is worn. The arms may be bare, and should be round and plump. Heavy white hose, which wrinkle about the ankles, and the wooden shoes complete a picturesque, if not altogether graceful, picture.

MARGUERITE at her spinning-wheel is a pretty tableau, and, if liked, the old nurse may also be introduced, standing behind MARGUERITE's chair and looking compassionately upon her listless young mistress, who sits idly dreaming at her wheel. The MARGUERITE dress should be of bright blue with full skirt slightly draped at one side; the cuirass waist cut round, half low and filled in with a lace or muslin tucker. A small black velvet cap is worn on the back of the head, and a bag of the same material hangs at the side. Quaint puffed sleeves complete the costume.



GALATEA

It is neither necessary nor advisable that all the pictures which our artist dreams of be beautiful ones. As said before, variety should be sought for, and a few that are strong or pathetic will only serve to heighten the effect of the beautiful ones.

THE VAGABOND is a dirty, ragged, happy-go-lucky young scamp, picturesque in spite of his dirt and rags. A few lines of Molloy's song may be recited with effect while showing this tableau.

"Homeless, ragged and tanned
Under the changing sky,
Who so free in the land,
Who so contented as I?

JOAN OF ARC is always a favorite. There are many pictures of her which will assist one in arranging the simple peasant dress. Choose a brunette with a strong face and represent her as in Kaulbach's picture, kneeling and looking upward as though rapt in some heavenly vision. A red or yellow light should be thrown on this picture. A second tableau may show her in her suit of armor.

TRAGEDY may be modelled from that famous picture of Sir Joshua Reynolds in which the beautiful Sarah Siddons personates the tragic muse. It may not be practicable to copy the picture exactly, but a photograph of it will certainly offer many suggestions for the tableau. The light should not be so strong for this as for the preceding pictures, and it may, perhaps, be well to show it without the strong light in front of the stage.

UNDINE was a lovely water-sprite. A green light enveloped her and drops of water glistened upon dress and hair and dripped from her uplifted hands. With a few alterations of dress, with the different pose and the green light upon her, MIRTH might be utilized for this character also. Procure a quantity of rather large silver-lined beads, string them upon cord and fasten them six or eight inches apart. Attach several of these strings to the dress skirt. It will only be necessary to use them on the side toward the audience. Fasten a short string upon the fingers just below the nail. Let the hands be raised, and as the beads sway and glisten the effect is very like drops of water.

As the curtains hide this picture, the pianist glides into the sweet strains of 'O, Hush Thee, My Baby,' and we are not surprised when the subject of the next tableau is announced 'A LULLABY.' A fresh-cheeked *bonne* bends over the cradle of a sleeping child, and from behind the scenes we hear very faintly the words of that sweetest of all cradle songs:

"O hush thee, my baby,
Thy sire is a knight,
Thy mother a lady
Both gentle and bright.

In arranging a program many other attractive subjects will suggest themselves. It is not well to have too many of the tableaux, however. A dozen or fifteen should be sufficient. Each one should be shown twice, and, with the intervals between them, will occupy nearly an hour.

DIANA makes an effective final tableau. Here a blue light is essential. Represent the young goddess as riding upon the crescent moon, a quiver of silvered arrows suspended from the shoulder, and a drawn silver bow in her hands. The dress may be of palest blue or white diaphanous material. The hair should be worn in a Greek knot bound with a silver circlet surmounted by a single star. Silver girdle and sandals complete the dainty costume. The moon-crescent should be made of wood covered with silvered paper, and should measure nearly four feet from tip to tip.

PART II.

The program of part second was of a miscellaneous character, consisting of music and representations of statuary. After the reverie the drop-curtain was lowered and the artist's chair and other articles at the front of the stage removed, thus clearing a space of several feet. Flats were then pushed into place, and the portion of the stage which was set was hidden from view. The curtain being raised, two musical numbers were given, during the progress of which a few changes were made in the stage setting. The two movable curtains were draped back; a platform covered with white, in imitation of marble, was substituted for the one which the figures in the reverie had occupied, and behind it a black background was arranged. Then, while one person was engaged in gathering up the pictures and rearranging furniture and bric-à-brac, another was at work upon the first piece of statuary. It is necessary

to devote considerable time and labor to the making up of figures for statuary. On this account it was thought best to prepare only three or four figures, and, by making alterations in drapery and arrangement of the pair, to pose each for several different subjects. This was found to be entirely practicable, and resulted in great economy of time. Thus the SLEEPING ARIADNE, modelled from pictures of the Vatican, appeared later as NIOBE, copied from representations of the statue at Florence, and still later as CORNELIA with her jewels.



HERMIONE

For drapery several different fabrics were used. Old linen sheets were found to be among the best, the material falling naturally in heavy, graceful folds. A very light-weight canton flannel, with the downy side out, made an excellent toga for our ROMAN SENATOR. Several yards of soft, thin wool material were used for draping ARIADNE and CORNELIA, and proved to be very satisfactory to work with. Whatever the texture of the material, it should be creamy white, as that will most resemble the tint of the flesh. Some of the figures may be draped best after the position is taken. This is especially true of ARIADNE, and a little practice, with a picture or cast for a guide, will enable one to arrange the drapery very quickly.

BACCHUS proved to be the most effective of the male figures, not even excepting APOLLO, which the same youth personated. Cream-colored tights were worn, over which the drapery was arranged, and the hands, feet, neck, face and hair were all that needed whitening.

In arranging the program for Part II., plan to prepare the most difficult pieces of statuary during the musical numbers, and follow them by those requiring but a moment for preparation. That is, each new character may be draped during a musical number, following it by several which will require only a slight change or adjustment. In this way the audience will be kept interested, having done away with all long waits. Remember always that the light is a very important adjunct to the success of statuary, and observe the instructions previously given. An entertainment of this character should never be attempted without a full-dress rehearsal. In spite of the most systematic planning some *contretemps* is likely to occur, which, if encountered on the night of the entertainment, would prove most distressing and embarrassing.

A DELIGHTFUL ENTERTAINMENT

The following entertainment consisting of tableaux and living pictures was most successfully produced at a summer hotel.

TABLEAUX. I.—SUN-FLOWER CONCERT.—A concert arranged in this way may also be given without further tableaux, and will prove a great success for an evening entertainment or a birthday party, and any number of children may take part in it. Secure a sheet to two tall posts placed at some distance away from the wall, or else fasten it in a doorway, if there be one wide enough. Paint on the sheets as many green stalks with leaves upon them, and of various lengths, as you desire flowers; and at the top of each stalk either paint the petals of

a sun-flower in their natural deep-yellow tone, or else cut them from yellow tissue paper, and paste them neatly to the sheet with mucilage. After the petals are made, paint a brown ring inside each circle of petals and cut out the sheet within the rings. Behind the sheets are as many little girls as there are flowers, and they stand so that only their faces peep forth from the hearts of the flowers. Hemp, painted brown and green in imitation of grass, is then arranged on wooden boxes or a platform if you can have it, and upon it are placed flower-pots and vases holding real or paper sun-flowers. Or, if you can easily obtain grass, sprinkle it over the boxes to make a more natural-looking carpet. Two or more little girls with rakes, watering-cans and other garden implements in their hands will stand or sit in front of the curtain and lead the little living sun-flowers in song.

As many selections may be rendered as the director has decided upon; and it is always a good plan to end with a parody or a song with a lively melody.

II.—CUPID RESTING.—A chair was inverted and against the sloping back a white bear-skin rug was placed. Cupid lay asleep on the rug, and was represented by a little girl draped in a white crêpe shawl which nearly enveloped her, the neck only remaining bare. A bow and arrows lay at her side.

III.—SILENT PARTNERS.—This represents a newsboy asleep, with a newsgirl asleep by his side, with her head on his shoulder.

IV.—CAUGHT IN THE ACT.—A German picture represents three boys in a churchyard, learning to smoke behind the church. The minister has discovered them and stands with his hands behind him holding his cane, and his face wears a stern yet half-amused expression. His coat is black and of clerical cut, his hair is gray, and on his head is a round velvet cap. The surroundings may be differently arranged in this tableau by substituting a father for the minister.

V.—HE LOVES ME.—Faust and Marguerite are walking in the garden, and Marguerite applies the old love-test of picking a daisy to pieces and repeating the phrases: "He loves me, loves me not; he loves me!" There are numerous pictures illustrating Faust. Among the best are the *'Faust-Cyclus'* or "Faust-Circle," by Avon Koeling, to be had at the foreign book-stores in large cities. Excellent costumes of Faust and Marguerite will be found on other pages of this book.

VI.—MARGUERITE AT THE SPINNING-WHEEL.—Marguerite after her betrayal, seated in sorrow at the spinning-wheel, sings the song—

"My peace is gone."

VII.—CHOICE OF STATE FLOWER.—A number of little girls represent different flowers proposed as the State Flower. A fairy in white tarlatan dress, and having silver paper stars in her hair comes out. As each one comes forward and announces her name she shakes her head. When Golden-rod comes to her, however, she dances a few steps with her, then Golden-rod kneels and the fairy holds above in token of blessing, her white wand, which is tipped with a glittering silver star.

VIII.—THE FISHERMAN'S RETURN.—The fisherman's wife is dressed in peasant costume, having a black velvet laced bodice and a guimpe, and her sleeves are rolled above the elbows. She has a short red skirt, and a red handkerchief is crossed over her breast. She has a child in her arms, and two or three are tugging at her skirts. The fisherman, seen in the distance, wears a slouch hat and has his trousers and sleeves rolled up, wears a handkerchief about his neck and carries a net. Soon he approaches and caresses the children and tosses one of them up in the air.

After this a number of "Living Pictures" are shown—"Dolly Varden," "Ophelia," "Sea Nymph," "Young America," and "Cleopatra." If the entertainment is to be longer, any of the "Living Pictures" already mentioned may be added to the list.





CHARADES



A VERY pleasurable evening's entertainment may be afforded by the production of charades. Sometimes at house parties which cover a period of several days it is rather difficult to provide varied amusement for the guests, and charades offer a form of entertainment usually hailed with delight. Charades may be acted and spoken, or may be expressed in tableau or pantomime, each charade representing first the syllables of some word and then the entire word. Thus, if the charade be the word *patch-work*, there would be three scenes representing respectively *patch*, *work* and *patch-work*. The different scenes may be parts of the same play, and arranged as previously mentioned; or each scene may be complete in itself. Acting-charades may be learned from books, but this is seldom done, the performers usually agreeing on a plot and filling in the dialogue to suit themselves as the play proceeds. The company is sometimes divided into two parties, who take turns at acting and at guessing the subjects of the various charades. A word or syllable may be represented by being acted or by being frequently brought into the dialogue.

Charades are most enjoyable when they are quite impromptu, and when very little preparation has been made, the costumes and scenery being made from material at hand. It is necessary to have a practiced leader who can plan the charades and instruct the players in their parts. Two persons are often sufficient for acting ordinary words.

TABLEAUX CHARADES

By a little exercise of the inventive powers this kind of charade may be multiplied to any extent, and it possesses this advantage over the ordinary acted charade, that it requires neither a company of performers, scenery, nor rehearsal.

There are some persons who are unable to act in this spontaneous fashion, and who find it necessary to plan and prepare for the entertainment of their friends. For the benefit of these we give below a few popular words, and brief instructions for representing them in tableau charades.

PATCH-WORK.—For the word *patch* the scene may be a mother's room, with the mother shown in the act of fitting a patch into a garment; or two well-dressed girls may be depicted looking with surprise at a large, clumsily applied black patch on the gown of a third. To express *work*, a very pretty scene may be arranged by displaying several persons busily engaged at various occupations. A milliner may be trimming a hat, a carpenter driving a plane, a student preparing her tasks, and even a little child making a dress for her doll. A sewing-machine running at full speed would be a powerful adjunct of this scene. The entire word *patch-work* may be represented by a woman showing two callers her beautiful patch-work quilt, which they admire greatly.

CHILDHOOD.—*Child* may be expressed by a little toddler dressing her doll or soothing her to sleep. *Hood* may be pictured by a *débutante* who appears dressed for her first ball and who holds up her hands in alarm for her pretty coiffure as her old grandmother, evidently not in sympathy with modern ideas of evening dress, urges her to don an old-fashioned woollen hood, which she holds in her hand. A nursery scene representing a number of children at play will nicely depict *childhood*.

CICERO.—This is an amusing charade and consists of but one scene, the curtain disclosing a number of small girls standing in a line. The leader informs the audience before the curtain is drawn that the tableau represents the name of a famous orator; and if no one guesses the name, it is announced as Cicero (*sissy-row*). Punning is allowable in charades.

ATTENUATE.—This is another one-scene charade. The hands of the clock point exactly to ten, and a lady is seen seated at a tea-table eating some fruit. A gentleman stands near her, pointing with one hand at the clock and with the other at the fair eater, with a look of reproof on his face, as though he would say "At ten you ate!"

METAPHYSICIAN. (*Met-a-physician*).—When the curtain rises, a young lady is discovered standing alone. Presently an elderly gentleman enters, to whom she says, "Good-morning, Doctor," and they retire. The word is to be guessed by the audience, who are asked what it is.

METAFORE. (*Met-afore*).—Once more the curtain rises, the old gentleman and young lady re-enter, and looking at each other for an instant, they smile, bow and retire.

DRAMATIC.—For *dram* present a miserable-looking man seated at a table draining the last drop from a bottle. Place a glass containing a small quantity of liquor in his left hand and the bottle in his right. His face may wear a look of disappointment. To represent *attic*, make the room as bare and desolate as possible. In the centre of the room place a table, and on it a candle inserted in an empty bottle. A few sheets of manuscript may be scattered about, and a young man with very much crumpled hair and an untidy appearance generally, may be seated at the table writing vigorously. The more cheerless the scene the better its effect.

A very pretty scene may be arranged to signify *dramatic*, the idea being to show a stage on which a number of actors and actresses are about to rehearse. Romeo, Juliet, The Senator, Rip Van Winkle, Mary Queen of Scots, Hamlet, Richelieu and Falstaff would be striking figures. The number of characters need be limited only by the extent of the wardrobe at command.

ACTED CHARADES

A drawing-room or parlor, with sliding or curtained doors is the best for the purpose; but a stage may be arranged by placing a rod across one end of the room near the ceiling and suspending a curtain from it. Various household appliances are also employed to fit up something similar to a stage, and to supply the fitting scenes. Characters dressed in costume, made up of handkerchiefs, coats, shawls, table-covers, etc., come in and perform an extempore play, founded on the parts of a word and its *whole*, as in the case of a poetical charade. For instance, for an acted charade founded on the word *ear-ring*, glasses might be rung for bells—something might be said in the course of the dialogue about the sound of the bells being delightful to the *ear*; there might be a dance of the villagers in which a ring might be formed; a wedding might be performed; and so on. But for acting-charades there are many better words.

On common occasions it is best not to attempt too much in elaborate dress, unless, indeed, the whole affair has been planned beforehand, in which case everything will be laid out and ready for use. But the charades are quite as likely to be amusing if the dress and scenery are of the most impromptu sort—a coal-hod serving for a hero's helmet, a feather duster transforming a small boy into a bird.

It is well to select some word that will suggest one or more dramatic scenes; and if the troop of actors is large, they must remember that they are not all to speak at once; also, they must be careful to place themselves where they can be easily seen and heard, and never turn their backs to the audience, except when absolutely necessary.

The following impromptu charade is announced as consisting of a word of three syllables, to be represented in three scenes: When the curtain is drawn two Summer artists are discovered with their easels and paint-boxes, preparing to make a sketch of a yoke of oxen, represented by two large boys with two smaller boys acting as "hind-legs." A boy, who is in charge of the oxen, finds great difficulty in keeping them quiet, while at the same time he is helping the artists to climb to the library table which serves as a stone wall, on which they are to sit in the corner of the supposed field. The scene is very amusing, one of the artists being much occupied in keeping off a supposed fly from her supposed oxen, spending much of the time in getting up and down from the supposed stone wall.

The curtain is closed, then drawn again for the second and third syllables of the word. The same scenes appear, with the same struggles of the artists and the same amusing difficulties in keeping the oxen quiet.

The curtain is again closed, and drawn once more, to show the representation of the whole word to be guessed. It is the same scene, once more represented.

"What can it be?" "Is that the whole?" exclaimed one and another.

"The ox is surely the principal character," said one.

"Oh, I see," exclaimed another, "the first scene, 'Ox;' the second, 'the same again;' the whole, 'Oxygen'."

This, however, was only an impromptu charade before the presentation of one more elaborate, consisting of a word of three syllables, in four scenes. In the first scene, the stage was decorated with large plants in pots—palms and others from the tropics—in the midst of which there came a train of young girls dancing, and one or two strange beings with hairy costumes (long cloaks, worn with the fur outside), and horns (made of stiff brown paper) on their heads. These pranced about in a strange, wild, uncouth manner around another who also came in a furry mantle, with a pipe in his mouth, and all danced to the music of the piano played by one of the ladies of the company.

"There is no doubt about the principal character here," whispered one of the gentlemen, "but I would not shorten the scene by guessing him."

In the next scene the palms and other plants had been removed to the background, and the front of the stage had a deserted air. An old man, with long, white beard, was standing by a boat (an oval clothes-basket), holding an oar in his hand. One by one came sad-looking shades in white garments, who were admitted into the boat and ferried across the room, with many angry gesticulations of the old man. They were left on the other side, and he returned to receive the newcomers that passed on, hidden in drapery of long sheets, with pillow-cases flung over their heads. Not a word was spoken.

"If this were the whole," said one of the gentlemen, "I should call it *Pantomime*; but this old man can't be anything but Charon."

It was afterward discovered that the word represented was *oar*.

The next scene had again a background of plants; but in front of it was an interesting group. One girl evidently represented *Venus*, for by her side was *Cupid* with bow and arrow, who attempted to transfix *Mars* as he entered. *Vulcan* was in the foreground pounding away on some coal-hods and blowers. He stopped, however, to fit *Mars* for his armor with a helmet (a tin pan, which he pounded with a hammer), and a large tray for a shield, and the scene closed.

The pause before the next scene allowed plenty of time for wild guessing; but no satisfactory answer was reached. But the last scene betrayed the whole. *Cupid* introduced herself as the original Mrs. Jarley, stating that her occupation had been so siezed upon by modern imitators that she had been obliged to become a show-woman of another sort. In front of the stage appeared a moving *Panorama*, formed in this way: Two tall young men stood as pillars at some distance from each other, and around them had been wound a long gray shawl, on the front of which was shown a series of pictures that, by the motion of the revolving shawl (the young men facing the front, then the back of the stage), appeared and disappeared, a fresh series of pictures constantly taking the place of the first; for, during the whole action, a young

girl was on her knees behind the shawl, taking off the old pictures (cut from illustrated papers), and pinning on fresh ones, which, as the young men revolved, appeared in front to be commented upon by the witty Mrs. Jarley, who drew forth continued applause by her remarks upon the different scenes presented. The word, of course, was *Panorama*.

AN EASY CHARADE (found in the word *Penelope*).—This charade has frequently been enacted, but it can always be varied by the skill of the actors.

The first scene can be made very effective by representing Penn's treaty with the Indians. A group of Indians can be made very picturesque sitting around the Quaker-clad William Penn.



DESDEMONA

This scene can be done in pantomime, or represented simply in a tableau. The second scene can be varied to suit the audience and the performers. There can be the "mistaken elopement scene" of the lover with the old aunt, or the "discovered elopement," in either of which good scenic effects can be produced by having the kerosene lamp represent the moon, and a screen to answer for the sides of the house. The heads of the different members of the family appear at the top of the screen to converse with those below.

The third scene, which describes the whole word, is the one on which the greatest care should be lavished. The costumes should all be classic. Penelope should be at her embroidery-frame at the opening of the scene; one of the small boys should represent the dog Argos; another, as Minerva, in the form of a bird, looking down upon the scene. A large number of suitors should be present, and all should try the bow, which only Ulysses can stretch. It is a great addition if all the conversation is carried on in impromptu hexameters.

Suggestions are here given for a few simple charades that require little costuming:

RINGLET.—*Ring.* A woman misses a ring and accuses one of her servants of stealing it. The dialogue is prolonged by the mistress questioning the servant, who is discharged at the end of the scene. *Let.* The master and mistress enter discussing the merits of apartments they have just rented, and the dialogue turns on the advantages of owning a home and never being compelled to look for "Rooms to Let." In the midst of the conversation the mistress unpacks a valise and finds the missing ring; and as she expresses her regret for the injustice done the maid, the latter appears on the scene with a message from her new employer, who owns the house in which the apartments are located. Reparation is at once made, and the maid is re-engaged at higher wages.

Ringlet.—The same mistress gives a card-party, and while the enjoyment is at its height she suddenly gives an exclamation of vexation and alarm, and begins to look quietly under the tables and chairs for some article. Her search is ineffectual, and she is about to abandon it, when to her horror a gentleman advances with a false ringlet which he has just picked up. The hostess claims it and leaves the room in embarrassment.

PETTICOAT.—*Pet.* For this is represented a young wife in the midst of her first "temper." Her husband is tender and patient, but she is so unreasonable that he tells her finally to "get over her pet whenever she pleases," and goes to his club. *Tie.* The same husband is shown vainly endeavoring to tie a four-in-hand scarf. He has barely time to eat his breakfast and hurry to meet his train, and he is accordingly nervous and out of humor, which only increases his difficulty with the refractory tie. In the end the wife comes to the rescue by tying the scarf for him. *Coat.* This scene may be made very amusing. The husband appears, overcoat in hand, ready to depart. He discovers a letter in the pocket of the coat, which proves to be one his wife gave him a week before to post. She sees it, of course, and he is compelled to listen to a disquisition on the evils of carelessness, until he slams the door behind him on the way to the station. *Petticoat.* The husband and wife have just returned from a journey, and, after congratulating themselves on being once more at home, they begin unpacking their luggage. An old patch-work petticoat is found among the wife's possessions by the husband, who commences to ridicule the garment and asks for its history. The scene closes with the wife relating that the petticoat was made by her grandmother.

BOOKCASE.—*Book.* This may be represented by the finding of a lost book or by the presentation of a book by a young man to his lady-love. *Case.* This admits of a variety of renderings. A lawyer may be represented as telling several of his associates the history of a well-known legal case; or a young girl may enter holding a watch with a broken case, which she sends to a watchmaker to be repaired. *Bookcase.* A secret drawer has been found in an old bookcase, and in it a will has been discovered that causes great excitement among the actors. The audience will find it difficult to guess the word, as they will probably be misled by the finding of the will.

WEDLOCK.—*Wed.* A bride and groom have just returned from church and are being congratulated by their friends; or the wedding ceremony may be depicted. *Lock.* The bride has found a drawer locked against her, and all the jealousy and curiosity in her nature have been aroused. She tries the lock in many ways, and finally wrenches it from its fastenings, only to find that the drawer contains nothing but her own letters to her husband and a few faded *boutonnieres* that she gave him during courtship. The husband appears at this moment, and she penitently confesses the injustice she has done him. The scene might end quite dramatically. *Wedlock.* In this scene may be pictured a husband and wife whose married life is not exactly what it should be. A bachelor friend visits them and, impressed with their frequent bickerings and disagreements, delivers a soliloquy upon the folly of wedlock, ending by declaring his firm intention never to marry.

MISCHIEF.—*Miss.* A young woman is introduced to a rather deaf individual, who straightway addresses her as "Mrs. Brown," and is informed rather tartly by her that her name is "Miss Brown." *Chief.* A dignified-looking Indian wearing a chief's head-dress is discovered seated by his wigwam smoking the pipe of peace with a white man. *Mischief.* For this may be arranged any mischievous situation, terminating in general disgust and misunderstanding.

WARDROBE.—*Ward.* A pretty girl causes her guardian much uneasiness by her extravagance, and he finally loses patience at an unusually exorbitant demand for money and sends her to the other guardian named in her father's will. *Robe.* The young woman departs for the house of the second guardian, who is an old doctor and a bachelor. He is not at home when she arrives, and she amuses herself by trying on his dressing-robe and slippers, which he has carelessly left in his office. He finds her arrayed in these garments and a full explanation ensues. *Wardrobe.* The ward is finally sent to live with the doctor's maiden sister, and she makes the old lady miserable with her innumerable pranks. In a spirit of mischief she hides herself in an old wardrobe, whereupon a furniture dealer arrives to inspect the wardrobe with a view of buying it. He turns the key to see if the lock is in order, and the young person makes such a disturbance inside that the man flees from the room in dismay. The old lady, having lost the sale of the wardrobe, upbraids her troublesome charge and sends her back to her first guardian.

PANTOMIME CHARADES

A very absurd, but none the less meritorious, charade of the pantomime order is represented as follows: The curtain rises (i. e., the sliding doors are thrown open) and nothing is seen but a little wooden horse. The spectators are told that this forms a word of two syllables, representing an island in the *Ægean* Sea. If the spectators are conversant with ancient geography, they may possibly guess that *Delos* (deal 'oss) is referred to. The curtain falls and again rises on the same insignificant object, which is now stated to represent a second island in the same part of the world. The classical reader will at once see that *Samos* (same 'oss) is intended. Again the curtain rises on the representation of another island. Two little wooden horses now occupy the scene, *Paros* (pair 'oss) being the island referred to. Once more the curtain rises, this time on a group of charming damsels, each reclining in a woe-begone attitude, surrounded by pill boxes and physic bottles, apparently suffering from some painful malady. This scene represents a word of three syllables, and is stated to include all that has gone before. *Cyclades* (sick ladies), the name of the group to which *Delos*, *Samos* and *Paros* belong, is, of course, the answer.

A good illustration of the pantomime charade is afforded in the word *Windfall*, and be it remembered that in charades of this description, the shorter and simpler the action the better. The first scene, *wind*, may be represented by a German band puffing away with distended cheeks and frantic energy at imaginary trombones and other instruments, though in perfect silence. The next scene *fall*, may be a party of boys on a slide, who "keep the pot a-boiling" for a moment or two and then *exeat*. Enter an elderly gentleman, with umbrella up; walks unsuspectingly on to the slide, and falls. The expedient adopted in the very early days



REBEKAH

of the drama of putting up a placard to notify, "This is a Street," etc., is quite *en règle* in the case of a pantomime charade.

The complete word, *Windfall*, may be represented by a young man sitting alone, leaning his elbows on his hands, and having every appearance of being in the last stage of impecuniosity. To produce this effect, he may go through a pantomime of examining his purse and showing it empty, searching his pockets and turning them one by one inside out, shaking his head mournfully, and throwing into his expression as much despair as he conveniently can. A postman's knock is heard; a servant enters with a letter in a long legal envelope. The impecunious hero, tearing it open, produces from it a roll of greenbacks or bank-notes (these, if the genuine articles are not to be had in proper amount, may be imitated with paper of the proper color) and forthwith gives way to demonstrations of the most extravagant delight, upon which the curtain falls.

The more elaborate descriptions of acted charades are, in fact, complete dramatic performances, and, to be successful, demand as much care and preparation as ordinary private theatricals, which, indeed, they are, though disguised by another name. There are numerous printed collections of charades of this kind obtainable from booksellers. Whatever kind of charade is selected, we cannot too strongly impress upon the reader the advantage of frequent and careful rehearsal.

SONGS IN ACTION

This entertainment is a very simple pantomime tableau, and, like a charade, is intended to be guessed by the audience. The properties, the positions of the characters and the pantomime used in acting the name of a song are all of the simplest character, the object being to provide an impromptu entertainment of tableau for an evening at a country farmhouse or for a party in the parlor at a Summer resort. The acting should be very evident and the tableau should be very easy to guess, so that the "fun may be fast and furious" and the quick succession of pictures presented may maintain a lively interest. If, after the pantomime, the name of the song is not immediately guessed, the tune may be drummed on a board with sticks or be hummed by the performers. This may also be done during the pantomime, if the actors think the pantomime will not be sufficiently clear. Several sets of players should be in readiness with their properties, in order to bring on the scenes in rapid succession as soon as the title of each song is guessed.

A few of the old-time songs are given and these offer suggestions to be applied to any of the recent popular songs.

COMING THROUGH THE RYE.—A sheet of light paper six feet long bearing the word "RYE" is stretched tightly over a frame, or a clothes-horse. A handsome couple walk through the paper toward the audience.

YANKEE DOODLE.—He comes in riding on a "pony," which may be a toy rocking-horse or even merely a cane. He then "sticks a feather in his cap" and puckers up his lips as if to whistle.

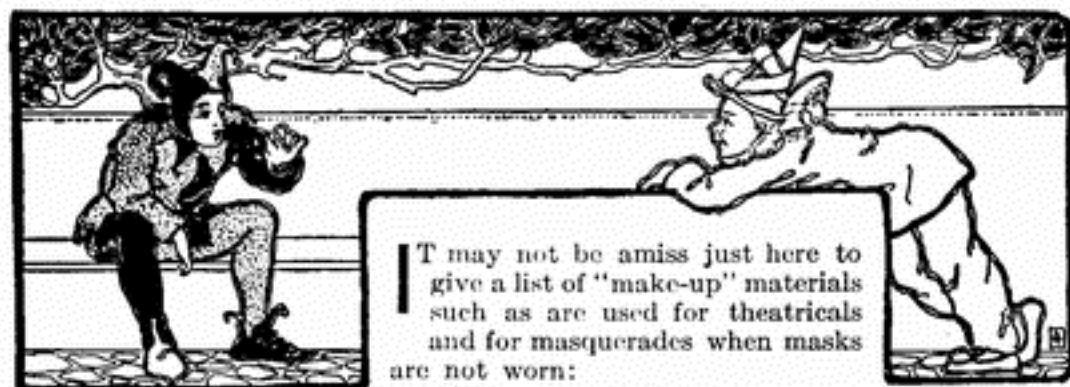
THE GIRL I LEFT BEHIND ME.—An incline of boards is arranged, down which a boy draws a girl on a sled. The girl slips off and is left behind at the top of the incline, while the boy proceeds with the sled.

WHEN THE CORN IS WAVING, ANNIE DEAR. A young man and young woman appear on the stage. The young man waves a stalk of corn or a pole with corn husks tied about it, or representations of them may be made of paper.

SALLY IN OUR ALLEY.—The alley may be arranged by placing two high clothes-horses covered with cloth or paper, near each other, and arranging other articles to form a winding path. Sally may be any young lady, large or small, and must wander in the alley.



MAKE-UP MATERIALS AND PIGMENTS



It may not be amiss just here to give a list of "make-up" materials such as are used for theatricals and for masquerades when masks are not worn:

Grease Paint.—One stick each of Burner's grease paint, deep lake, white, flesh, black, indigo blue and No. 5 deep flesh for character.

Cold Cream.—Applied before the make-up is put on; also to remove the make-up.

Face Powder.—No. 4 for brunette, No. 2 for blonde.

Blanc de Pearl.—To whiten the complexion, hands and arms.

Dry Rouge and Lip Rouge.—Absolutely indispensable before footlights, which apparently bleach the rosiest complexion to a sickly hue.

Ruddy Rouge.—For imitating tan and sunburn.

Dutch Pink.—For sallow complexions.

Mongolian.—For imitating the complexion of Orientals or North American Indians.

Powdered Antimony.—To produce the effect of hollows under the eyes and in the cheeks.

Chrome.—To imitate a sallow complexion and lighten the natural color of the mustache.

Carmine.—To produce a red tint in the same.

Powdered Blue.—For imitating a shaven chin.

Prepared Whitening.—For clowns' faces, statuary, etc.

Prepared Burnt Cork.—For minstrels or other negro characters.

Email Noir (black enamel).—For a front tooth—to produce the effect of being missing.

Joining Paste.—To apply over the edge of a wig across the forehead.

Nose Putty.—For "building up" a nose.

Crêpe Hair.—Brown, white, red and black. Artificial hair sold in plaits for forming wigs, eyebrows, mustaches, etc., etc.

Spirit Gum.—For attaching such hair to the face. Gum to be applied with a small brush.

Alcohol.—For removing the hair; simply moisten the gummed surface with alcohol.

Eye-brow pencils and Crayons d'Italie.—The latter for marking veins.

With these assistants the face may be so made up that no mask will be needed and the disguise will still be complete, especially when the complexion is changed from either blonde or brunette to its opposite.

Make-Up for Statuary.—There are liquid cosmetics prepared purposely for statuary, but some folks have not been very successful with those which they were able to procure, the effect being merely such as is produced by an ordinary cosmetic. A method employed recently and found to produce a charming effect was as follows: The skin, wherever exposed, was greased with cold cream, then copiously powdered. French chalk clings well and is inexpensive, but ordinary face powder or talcum may be used.

With that and common flour the work was accomplished, and beyond the footlights the effect was all that could be desired. Wigs may be procured for statuary. If a really good wig is to be had, well and good, but one made from cotton-wool is execrable and should not be tolerated. Disagreeable as it is to have one's hair filled with flour or talcum, it is better to submit to the ordeal than to ruin a piece of statuary with a home-made cotton wig. The hair should be arranged as nearly as possible like the model. Costumes for statuary may be made from white muslin. After the pose is arranged the drapery may also be dusted with talcum, flour or whatever white substance is used for the face.



FANCY DRILLS



TO THE civilian, there is an undefinable charm about everything that savors of military life, and the manuals used in the drilling of soldiers have been variously applied in the arrangement of the flag, broom, fan, and other drills which are always popular as features of school exercises, church fairs and private entertainments. A drill with school children is generally pleasing, the effect being best when short costumes are worn. Children delight in any form of entertainment that requires "dressing up," and they can, therefore, be relied upon to practice the drills as many times as the leader may demand. In some drills, 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.

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 if the line of players is too deep. It must be remembered throughout all the drills that 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. Thus, A D is the left side of the stage, and B C the right. In each instance, however, the diagrams of the stage should be consulted.

The participants 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. Black stockings and black slippers or low ties should be worn.

All should stand very erect while marching, without, however, appearing stiff, and with the eyes straight ahead in genuine military fashion. It is well to remember that everything depends on the first impression made upon the audience in this class of entertainment, which is almost wholly spectacular. Care should be taken, therefore, that the first appearance of the company is effective.

COLONIAL DAMES AND SQUIRES

Girls taking part in this drill should wear the costume of Colonial times—dresses with flowered, looped overskirts, short-trained skirts, small sleeves, pointed bodices, powdered and high-coiffed hair with plumes, and should carry fans. The boys should wear knee trousers and coats of mercerized lining, long stockings, slippers with buckles, ruffled shirt-fronts, lace frills, powdered queues, and carry short swords at the side.

Pianist plays Paderewski's "Minuet" for the first part of the drill, then any appropriate selection of patriotic airs for the "Virginia Reel."

Figure 1.—Girls enter at rear left, boys at rear right. They march with the slow minuet step, thus: First step; forward on right foot, swing left foot in line and touch left toe to floor at left of right foot, then touch it to floor at right of right foot, then at left of right foot. Second step; forward on left foot, touch right one to floor at right of left foot, then to left of left foot, then to right. Repeat these movements with every step. They advance to centre of rear, girls carry fans coquettishly held near chin, with lifted train. There they bow to partners, each squire takes dame's right hand in his left and they advance by twos down the centre of the stage. At centre front they bow and courtesy to audience, then to each other, and the couples separate and go down left and right sides.



Figure 2.—Meeting at rear, partners advance down the centre, bow and courtesy to audience at centre front. Then first couple go down left side and second down right, etc., still using minuet step.

Figure 3.—Falling in line at rear, the couples break from the minuet step and walk the glide step, thus: Join hands as if for skating and take a gliding step to side left; then one to side right. Go down centre and then, bowing to the audience, first couple go to the left, second to the right, third to the left, fourth to the right, etc. Repeat once.

Figure 4.—Falling in line at rear, couples break from the glide step and use the catch step, thus: Glide the right foot forward, the left foot takes a little waltz-like step and catches up with the right foot. Then after a little pause the left foot glides forward and the right foot catches up with the left foot.

Figure 5.—Meeting in line at rear, couples go twice about the stage using the halt step, thus: Right foot moves forward, then goes back to join left foot, then again forward and is set to floor.

Figure 6.—Combine the minuet step and plain marching step on next round, thus: Take a minuet step, then four marching steps forward, etc.

Figure 7.—On next two rounds of stage combine the glide step with marching step.

Figure 8.—Combine the catch step with marching.

Figure 9.—Combine the half step with marching.

Figure 10.—Meeting in line at rear, take four slow marching steps, then circle slowly about once, grasping left hands raised. Repeat around stage.

Figure 11.—Partners facing each other, they use the polka step in going about stage, thus: Feet forward with a little tap, then back to place, then three short polka steps forward.

Figure 12.—Repeat 11. When head couple reach head of line at centre front, they halt. All do so and form as for the "Virginia Reel."

Figure 13.—Close with pretty rendition of this old-fashioned dance, the "Virginia Reel."



Figure 14.—Head couple courtesy, bow to audience and go off at rear left. Second couple to right, third couple to left, etc.

Eight to fifteen couples are a good number for the drill. Children or adults may appropriately take part, but, even in the case of children, the gowns should be long and as picturesque as possible. Whether boys or men participate, knee breeches should be worn.





SCENES FROM SUNBONNET LAND

A DRILL FOR CHILDREN



The Way to Make "Straw-Hat Boy's" Hat

HIS spectacular play is suitable for home, school, or public entertainments. Ten girls and ten boys will be found a good number if the stage is large enough to accommodate so many children. The smaller the children and the larger the hats and the sunbonnets the droller will be the effect. As there is no conversation to speak of, and as the drill and tableau movements are very simple, it will be quite possible for tots of three or four years old to take part.

The pianist plays Meyer Lutz's "Skirt Dance" (a portion of which is given as the final illustration of this drill) for the Greeting and Good-by; a minuet for the drill until Figure 11 is reached. From Figure 11 to 16 in drill, the pianist plays something very rapid, then a minuet or some melody is played slowly for the remainder of the drill. For tableaux, some soft, slow melody or bright fantasy is played, as seems best suited to the tableaux. In the fourteenth the pianist plays "John Brown had a Little Indian," and in the fifteenth plays "Ring Around the Rosy." Parts of the drill may be omitted, repeated, or interchanged, as will best suit the plans of the entertainers.

Whether the drill is given as a private entertainment or for financial returns, the invitations here described will be found pretty and useful. If for the former, they may be enclosed with the formal invitation; if for the latter, they are cheap and easily made, and may be distributed as a form of advertisement. Large ones may be made and used as window-posters. For home tableaux the invitations may be cut from drawing-paper and colored daintily in water-colors, or drawn on white paper with ink, the envelope and hat being added in an extra piece in the latter case. As a sort of handbill advertisement for public entertainments, the different parts may be cut from colored printing-paper and pasted in position. By folding the paper, many portions may be cut at once. The "Straw-Hat Boy's" hat is cut separate and then pasted to a prolongation of his head, as shown in the initial illustration.

On his hat-rim is printed, "Look under my hat." The reverse side of the hat-rim and the envelope both read:

The Sunbonnet Babies and The Straw-Hat Boys

At Home

August 7th, at 2.30.



The Invitation

Mount the pair on a white card, leaving the envelope and hat-rim loose so each may be turned back to display the lettering underneath. If the invitations are of small size the figures may be traced from the illustrations here given.

The pictures show what costumes are necessary. The aprons and dresses may be old ones lengthened by letting out the hem, and facing the gown temporarily, or may be new

ones to be shortened for future use by tucks or a wide hem. Different colors are worn, pink, blue, buff. One girl wears a blue dress with sleeveless white apron, another wears a plaid dress with white apron. The dresses have square, round or high necks; elbow sleeves may be made by rolling or pulling the sleeves up to the elbow. Sunbonnets are either plain pink, blue or buff, and are not worn with a dress of the same color. White, black or colored ankle-tie slippers are worn. The trained dresses worn in tableau (6) are made of fancy-flowered calico. The coats and bonnets worn by the two girls in tableaux (11) and (12) are made of black skirt lining and trimmed with batting at hem and wrists. One child's hat has a bow of blue, the other has pink. The snowballs in (11) are made of sheets filled with crumpled newspapers, and covered with batting sewed on securely. The snowballs used in tableau (12) are small rolls of batting sewed around wads of paper. The costumes for the "Straw-Hat Boys" are easily provided. Big straw hats, shirt-waists, and overalls of any color, although white and blue are best, are all that are needed.



The Salute

GREETING

Figure 1.—Girls enter from right, marching in single file to front, sing (see music on page 97), march around left side and stand in line facing right.

Figure 2.—Boys then enter from left, march in single file to front, stop, lift hats and make deep salaam, sing (see same music), march to right and stand facing the girls.

Where no words are indicated, the girls courtesy, wave handkerchiefs and throw kisses in greeting to audience. Boys bow, touch hats, bow again, holding trousers' legs out at sides with thumbs and fingers, and throw kisses.



Girls Refuse Boys' Arms

DRILL

Figure 1.—Girls courtesy to boys, boys bow to girls, with hats gallantly lowered almost to the floor. Repeat for several counts.

Figure 2.—Girls take several slow minuet steps toward centre, while boys advance likewise. Girls courtesy, boys bow with old-time grace. Repeat several times, retreating and advancing. Boys offer arms, girls accept and they promenade slowly by twos to extreme front.

Figure 3.—Reaching front, head couple bow and courtesy to audience, and march down along right side to rear of stage; second couple greet audience and march down left side, falling in behind head couple. Third couple march down right side, and so forth.

Figure 4.—Each couple marching down to front, bow to partner, separate, girls go to left side and boys to right, each couple meeting at rear of stage.

Figure 5.—The couples march down centre, girls cross in front of partners, go up right side, while boys go up left.

Figure 6.—Meeting at rear, couples march down to front, girls cross in front of partners, go up left side, while boys go up right, and form in line facing one another, as in Figure 1.

Figure 7.—Repeat Figures 1 and 2.

Figure 8.—Head couple is now at rear of stage. Boy bows, offers his arm, which is taken by his partner, and they come down through the lane thus formed, followed by second, then the



The Sunbonnet Babies are Offended

third couple, etc. At front, couples separate, and boys go up right side and girls up left.

Figure 9.—Meeting at rear, boys offer arms, but girls refuse them, so boys walk along beside their partners with hands pocketed, but looking toward girls. Girls walk as though offended. Girls stop at left side, boys at right.

Figure 10.—Girls take ten steps forward (boys do also, hands still pocketed). Girls hold up hands in surprise when confronted by their partners. Repeat several times.



The Quarrel

centre side by side, girls turn to left and boys to right.

Figure 15.—Meeting at rear, they skip down centre in single file. Girls collect in a group at left front, and boys form same grouping at right front.

Figure 16.—Standing by twos and threes, each side talks over the quarrel in pantomime, with sympathetic gestures.

Figure 17.—Girls cry silently, while boys look in girls' direction very ruefully, shaking heads.

Figure 18.—Girls turn and shake their fingers at the boys indignantly, and each stamps her foot in time to the music. Boys look back timidly at their partners.

Figure 19.—Girls run off behind scenes; boys retire in a disconsolate group to right centre of stage, while tableaux are given.



The "Straw-hat Boys" are Rueful

TABLEAUX

(1) *Dolly's Ride*.—Two girls enter and pass across front and out at left. One wheels doll-cab with doll in it, the other carries a Japanese parasol.

(2) *Ball Toss*.—Two girls enter, and standing at centre, each tosses a small ball in time to music, jugglerwise.

(3) *Going to Singing-School*.—Four girls enter, walking two by two. Two carry books under their arms, and two walk together as if reading from one book.

(4) *Gathering the Eggs*.—Two girls cross stage, one carries basket of eggs, into which both look.

(5) *Going a-Marketing*.—Four girls cross in single file, wearing little shawls and carrying little market baskets.

(6) *Dolly's Walk*.—Two girls cross, wearing trained dresses and carrying dolls. When nearly out, they turn and run back as if afraid.

(7) *The Fishing Party*.—Six girls cross, carrying fishing-poles, lunch-baskets, bait-cans, etc.

(8) *The Watermelon*.—Before the fishing party has disappeared, two girls enter, bringing

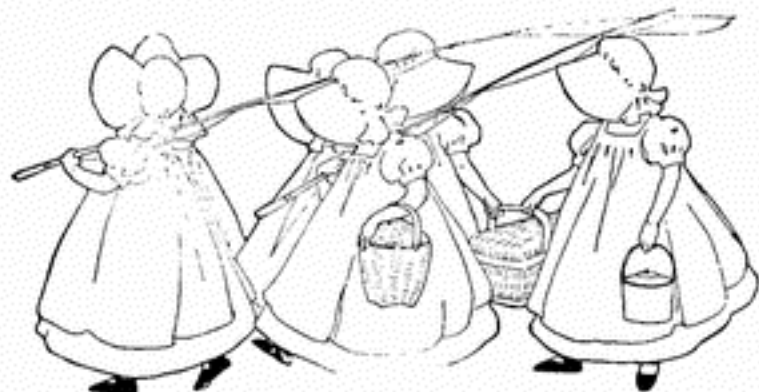


Going to Singing-School

up the procession, carrying a large watermelon between them—apples, peaches or grapes may be substituted in a big, open basket.

(9) *The Daisy Chain*.—Two girls enter with flower-baskets. One produces a long chain from her basket and puts it on the other, kneeling before her to study the effect.

(10) *The Ball Game*.—Five girls stand in line, with one girl confronting them. They toss the ball back and forth in time to slow music.



The Fishing Party

(11) *The Snowballs*.—Two girls in black coats and bonnets, each roll an immense snowball slowly across the stage at back.

(12) *The Snowball Fight*.—The same two girls skip back on the stage, one from the left and one from the right side. Each carries an armful of snowballs, which they throw at each other in time to quick music, and have a most spirited frolic.

(13) *Bread and Milk*.—Two girls enter, each carrying a little red chair (kindergarten chair).

Then they skip out and return slowly and carefully, each carrying a bowl of bread and milk. With napkins or bibs tied under their chins, they sit and eat, occasionally giving each other a bite. One sits with her knees crossed, the other sits pigeon-toed.

(14) *The Flower Girls*.—All ten girls enter, carrying little baskets of buttonhole-bouquets. They stand in a line and toss the flowers to different members of the audience in time to music.

(15) *Ten Sunbonnet Babies*.—All girls enter, and standing irregularly in line, as pictured in the illustration which forms the heading for this drill, sing:

One little, two little, three little babies,
Four little, five little, six little babies,
Seven little, eight little, nine little babies,
Ten little Sunbonnet Girls.

Then they sing it "Ten little, nine little," etc. One after another drops down as if asleep, until only one is left standing. She then skips about, touching or shaking the nine sleepers until all are awake.

(16) *Ring Around the Rosy*.—They play this three times. The third time the one to stoop last points to her partner over in the corner. Boys bow, offer arms. The drill is completed with these couples all marching around the stage in a large circle, the children having their faces turned toward each other so that only the big hats and sunbonnets are visible to the audience. After circling about the stage two or three times the couples march across front and bring up in a line, alternating first a girl, then a boy, and so on for the closing exercise.

(17) *Good-by*.—Children stand along front of stage and sing an adaptation of the "Greeting" song—singing "Good-by to You" instead of "How Do You Do?" They make gestures of farewell, and at the last "Good-by to You" the boys bow and the girls drop courtesies. They then march off the stage in couples, throwing back kisses, bowing and waving handkerchiefs, etc., to the audience as the curtain descends.





A BOUQUET OF DAISIES

TEN little girls from three to six years old take part in this exercise. They wear low-necked, short-sleeved white dresses with stiff full-gathered skirts and shoulder ruffles. The dresses are trimmed with festoons of daisy chains and daisy wreaths are worn on heads. Each child carries a big tissue-paper daisy in her hand. These daisies have sepals of stiff green paper to hold up the tissue petals. The mandolin with the piano makes the prettiest accompaniment for the music. "Hearts and Flowers" is played for the drill, and other suitable melodies will suggest themselves for the other exercises.

Curtain rises, showing one little girl standing near the footlights. She recites the following selection from the poem of Robert Louis Stevenson:

DAISIES

AT evening when I go to bed
I see the stars shine overhead;
They are the little daisies white
That dot the meadows of the night.

And often, while I'm dreaming so,
Across the sky the moon will go.
She is a lady sweet and fair
Who comes to gather daisies there.

For when at morning I arise,
There's not a star left in the skies—
She's picked them all and dropped them down
In all the meadows of the town.

At the close of the last verse she sinks down gracefully to the floor in a sitting position. Then one little girl-daisy skips in from left front, one from rear, one from right, and so on, until all ten have skipped in and dropped softly down beside the first comer, each one carrying a huge tissue-paper daisy. Still sitting, the children sway to and fro keeping time to low and dreamy music. Leaving their paper flowers lying carelessly on the floor, other appropriate gestures are made. The following exercises are now performed, which may be announced by the teacher or not, as preferred:

Teacher.—"This is the way the daisies grow."

The children rise slowly to standing position, stretching finally on tiptoe.

Teacher.—"This is the way they bow and blow."

Girls sway back and forth.

Teacher.—"This is the way the rain comes down."

Girls raise hands high and twinkle fingers while dropping hands slowly.

Teacher.—"This is the way they rock their seeds." Girls kneel, bend over and motion with the tips of their fingers held together like a hammock.

Teacher.—"This is the way they scatter the seeds." Girls raise first one arm and then the other, letting hand drop from wrist while fingers are shaken lightly.

Teacher.—"This is the way the daisies sleep."

Girls kneel and bring heads together in groups of two and three. One in centre of group puts her arms about others. All sway sleepily. Girls kneel slowly, drop heads to one side, close eyes and sink gracefully to the floor.

THE DAISY DRILL

The girls execute the following gestures with their daisies, repeating each several times:

Figure 1.—Put weight on right foot, raise daisy high in right hand, looking up.

Figure 2.—Repeat Figure 1 at left.

Figure 3.—Even numbers advance to front of stage and turn backs to audience; odd numbers step back to rear, walking backward.

Figure 4.—Even numbers stepping toward back and odd toward front, form circle, join hands and, raising hands high, circle about stage.

Figure 5.—Drop hands, all drop lightly to floor as if making a very deep courtesy.

Figure 6.—Rise to feet, march lightly to front.

Figure 7.—Clasp hands high above heads; march backward to rear, then forward to front.

Figure 8.—Position as in Figure 7, all take several side steps to right, then return to places.

Figure 9.—Repeat Figure 8, going left.

Figure 10.—Repeat Figure 3, except even numbers remain facing audience.

Figure 11.—Repeat Figure 4, even numbers walking backward with hands held high, when odd numbers advance they fall in behind the other girls and all advance.

Figure 12.—All the children, standing in line facing the audience, hold daisy in right hand high above head; as the right hand comes down, left goes up, and the left hand takes the daisy. Transfer flower to right hand at next meeting.

Figure 13.—All clasp hands in line, hold high above heads and take minuet steps with toe points, first with right foot and then with left.

Figure 14.—Shake daisy at left, held high. Figure 15.—Shake daisy at right.

The girls are now standing in an irregular line facing front. Each child sinks gently to the floor, assuming a sitting position, and the curtain drops on these graceful figures.

DAISY-GARLAND DANCE

This is the afterlude. The pole is seven or eight feet in height. It should be put on a standard, securely fastened, and covered with black lining, and at the top ten long daisy chains or ropes of yellow and white bunting or ribbon are securely fastened under a crowning bouquet of daisies. The standard should be prettily draped with green paper and daisies. Curtain rises, the musicians play some soft, pretty melody and the girls enter from rear left and right front, five in each line. Each girl carries a basket of natural daisies, made into buttonhole bouquets. Those from the rear left have baskets in right hand and with left take the daisy garland and march around the pole. Those entering from right front reverse the order, marching in an opposite direction, weaving in and out and winding the chains. They turn and unwind them, then go all the same way; stop, facing front, and toss nosegays to audience.





THE FLAG

DRILL AND MARCH

ANY number of children may take part in this entertainment, but ten boys and ten girls make a good showing. The girls wear white dresses, slippers and stockings, with sashes of bunting. On their heads they wear tri-color pompons or the convoluted, collapsible hats. The boys wear "Uncle Sam" suits made of bunting. The coat tails should be quite long and stiffened with paper. The smallest boy will be the last one, and his coat tails should be long enough to touch the floor. The boys wear hats made from cylindrical pasteboard boxes covered with gray canton flannel. Each child carries an American flag about two feet and a half long, which should be made of some soft, yielding texture that will hang gracefully. The bottom of the flag may be gathered up loosely in the hand holding the staff, and the arm should be allowed to hang easily at the side. Programs of the exercise may be printed on the typewriter or mimeograph, with flags and decorations done in water-color or crayon. The pianist plays patriotic airs throughout the drill, beginning with a one-finger rendition of the bugle-call. This is repeated several times and children are heard (*behind scenes*) marking time with their feet. Then pianist begins to play "Columbia, the Gem of the Ocean," and children enter carrying flags in right hand at chest level.

THE ADVANCE

Girls enter from left; boys from right (*at rear of stage*). Leaders meet at centre of rear, then march to right and left (*obliquely*). When leaders reach extreme left and right, at a position about one-quarter of the distance toward the front of the stage, they lead toward centre of stage. Meeting here they again lead obliquely to left and right, then march again to centre of front, thus forming a double diamond. (See diagram 1).

Leaders march up the centre to rear and repeat double diamond figure three times. Lastly, meeting at rear, children march around the stage in single file and stop in a single line facing front, girls at left, boys at right, leaders at centre.

THE SALUTE

Figure 1.—Pianist plays softly "Three Cheers for the Red, White and Blue," while children repeat in unison, each touching with left hand first forehead, then left breast: "We give our heads, our hearts, to our country. One country, one language, one flag." They wave flags until chorus is reached, when all join in singing. Boys take off hats while singing.

Figure 2.—Flags up; down. Repeat until chorus is reached.

Figure 3.—Sing "Three Cheers."

Figure 4.—Flags dropped to floor, up. Repeat.

Figure 5.—Sing "Three Cheers."

Figure 6.—Flags waved above heads, two counts; dropped to floor, two counts. Repeat.

Figure 7.—Sing "Three Cheers."

Figure 8.—Flags held horizontally at left, four counts; horizontally at right, four counts. Repeat.

Figure 9.—Sing "Three Cheers."

Figure 10.—Flags waved above heads, eight counts; down to floor, eight counts. Repeat.

Figure 11.—Sing "Three Cheers."

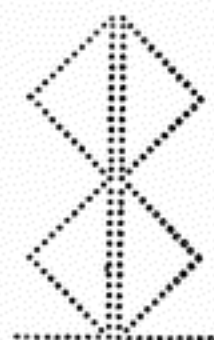


Diagram 1

(Pianist first plays "Tenting To-night," then changes to another air. For this march the more difficult changes may be illustrated with crayon diagrams on the floor.)

THE GUARD LINE: Girls face right, boys left; each line marches around stage three times, meeting each other at rear and front each time, finishing at centre front.

THE FLAG: Leaders turn and march up centre of stage to rear. They separate, girls go to left and boys to right. Each line marches in rectangular shape, as shown at diagram 2. Leaders meet at centre of stage and come down centre. Repeat three times.

THE CAMP FIRE: Girls march in circle at left, boys at right. Repeat several times, waving flags. Stop in line facing front.

THE SHIELD: Leaders march up centre to rear. Girls march to left, boys to right, then march diagonally to front. See diagram 3. Repeat three times and stop in single line facing front.

THE TENT: Leaders march to rear and then each line diagonally to left and right front, then across front as indicated in diagram 4. Repeat three times, stopping in line facing front.

ON PICKET DUTY: Children march to position for the roundel thus: Head couple (leaders) march around to left side and stop at rear centre; second couple march around right side and

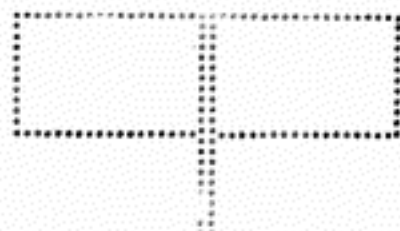


Diagram 2

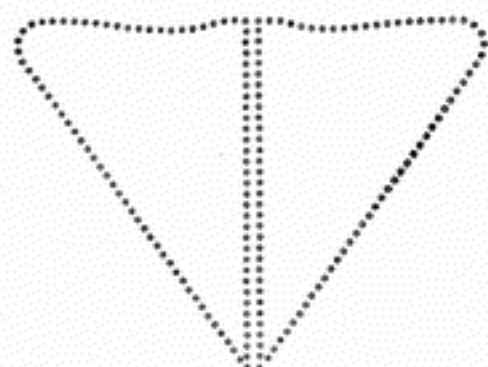


Diagram 3

stop at right of leaders; third couple march around left and stop at left of leaders. Fourth couple march right and stop beside second couple. Others march similarly until large circle is formed, as illustrated at diagram 5.

The 1's represent girls, the 2's boys. They execute the following manœuvres:

Figure 1.—All march forward four steps; then four steps to place. Repeat several times.

Figure 2.—All march backward four steps, then four steps to place. Repeat several times.

Figure 3.—The girls march forward four steps, boys march backward; then all four steps to place. Repeat.

Figure 4.—All march backward four steps; the girls then march forward four steps, while boys remain standing back of place. Girls repeat several times; the last time they march forward, boys march with them.

Figure 5.—The girls march backward four steps, the boys forward four steps. Return to place. Repeat.

Figure 6.—All backward four steps, and mark time four steps, all forward four steps and mark time four steps. Repeat.

Figure 7.—All forward four steps, mark time four steps, all backward four steps, mark time four steps. Repeat.

Figure 8.—All backward four steps, mark time four steps. Repeat until circle has widened out to limit of stage. Return to place same way.

Figure 9.—All forward four steps, mark time four steps. Repeat until circle is closed up. Children then return to their places same way.

Figure 10.—Repeat Figure 6, couples holding flags touching at tops.

Figure 11.—Repeat Figure 7, couples holding flags touching at tops.

Figure 12.—Boys backward four steps, girls forward four steps and return. Repeat.

Figure 13.—Boys remain still, girls circle around partners with slow steps. Repeat.

Figure 14.—Girls stand still, boys circle around partners. Repeat.

Figure 15.—Both circle left, grasping left hands. Repeat.

Figure 16.—Both circle right, grasping right hands, which hold flags. Repeat.

Figure 17.—Girls four steps forward and backward, boys four steps backward and forward. Two steps each way. Repeat.

Figure 18.—Both circle left, grasping left hands raised. Repeat.

Figure 19.—Both circle right, grasping right hands, flag hands raised. Repeat.

Figure 20.—Head couple come down centre to front, followed by others in order, and all face front, girls at left, boys at right.

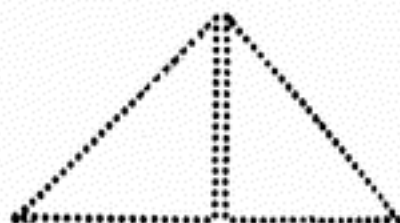


Diagram 4

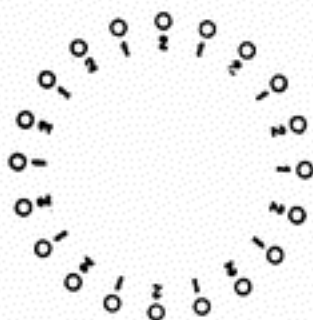


Diagram 5

ON DRESS PARADE

This is a very pretty movement.

Figure 1.—Girls march around left side, boys at right. Partners meet at rear and march down nearly to centre of front. Head couple stop at centre, second couple stop at their right, third couple at their left, fourth couple at right of second, and so on. See diagram 6.

Figure 2.—March to form cross thus: First and second couples remain still, third and fifth march to back with back steps, fourth and sixth march to front with side steps, seventh and ninth, and eighth and tenth fall in at sides of first and second couples with side steps to right and left.

Figure 3.—First and second couples stand still, other groups break the cross, march a quarter of circle, turn and march to place. Repeat.

Figure 4.—First and second couples stand still, other groups march half a circle, turn and march to place. Repeat.

Figure 5.—First and second couple stand, others march whole circle, turn and march to place. Repeat.

Figure 6.—Back to original place, as in diagram 6, facing front, with side, back or forward steps.

ON THE MARCH.—The children march in battalion groups of four about stage. Repeat. Stop, assuming same positions as in diagram 6.

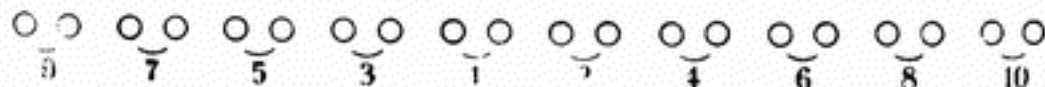


Diagram 6

PRESENT ARMS.—The smallest boy, now standing at extreme right, walks to front and calls out the musical command: "Bat-tal-yun! At-ten-shun!" All grasp flags with both hands. He then calls, "Pre-sent Arms!" and all go through those jerky military movements. Small boy then steps back to place.

THE RETREAT.—Girls courtesy, facing audience; boys bow low, raising hats; flags are dipped, and leaders march briskly off diagonally to rear, right and left, followed by other couples in order. Girls make exit at the left, boys at the right. The smallest boy who brings up the rear stops with raised hat to make a deep bow before disappearing.

A TAMBOURINE DRILL



THIS drill is really quite simple; it 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 fall about two inches over the top of the skirt. Blue ribbon bows on the shoulders will add much to the effect of the costume. Black stockings and slippers are worn, and the hair may be loose and wavy. The tambourines are 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 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.

Figure 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 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 toward the centre, 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.

Figure 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 centre of the back.

Figure 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.

Figure 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.

Figure 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.

Figure 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.

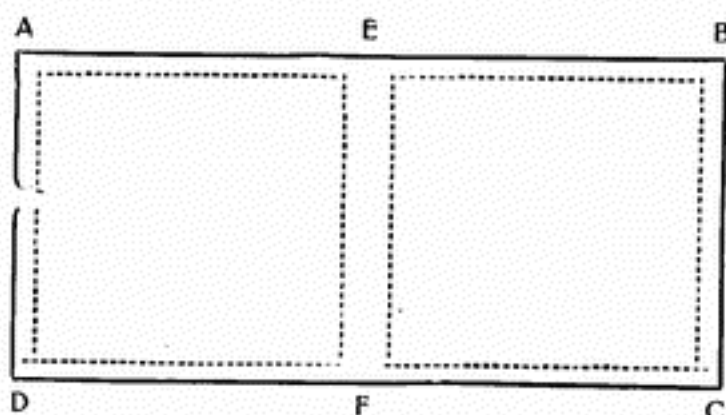
Figure 7.—The leading couples halt as they meet, and each girl grasps her tambourine with both hands, raises it upward and, tipping it forward, helps to form a pointed arch. As the second couple meet they pass under this arch and take their stand beside the first, with upraised and extended tambourines.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

Figure 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 centre-back, E.

Figure 9.—At E they form couples and march to the centre-front, F, where the first couple turn 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.

Figure 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 two-step or schottische 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 practice, 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.

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

Figure 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.

Figure 3. *Rest*.—Same as Figure 1.

Figure 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.

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

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

Figure 7. *Rest*.—Same as Figure 5.

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

Figure 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.

Figure 10. *Rest*.—Same as Figure 1.

Figure 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.

Figure 12. *Rest*.—Same as Figure 1.

Figure 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.

Figure 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.

Figure 15. *Rest*.—Same as Figure 1.

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

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

Figure 18. *Rest*.—Same as Figure 1.

Figure 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.

Figure 20. *Rest*.—Same as Figure 1.

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

Figure 22. *Rest*.—Same as Figure 1.

Figure 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.

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 Figure 23. This occupies but one beat of the music, and the position should be held while the remaining beats are counted.

Figure 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 be made easily 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 should be made as effective as possible, especially regarding the arrangement of Figures 13, 14 and 24 of this drill. Effective situations in other drills should be studied so as to emphasize any striking figure which will produce a pretty tableaux.





THE HARVESTERS

A THANKSGIVING DRILL



FOR this drill an equal number of girls and boys are required. Choose the number according to the size of the available drilling space, being careful to avoid overcrowding. The smaller the children are, the quainter will be the effect, although quite large girls and boys may take part if desired.

For each boy make a small sheaf of rye straw. Lay one-half of these sheaves on the left side of the stage, the other half on the right, in a straight line close to the wall. Stand a few large sheaves across the rear of the stage. Stand a sheaf, very much larger than the others, in the centre. To make this centre sheaf stand firmly, make a frame of light wood. The centre post is four feet high, three by two inches wide, braced to an eighteen-inch base. Fasten this frame firmly in the centre of the stage, then bind straw around it plentifully, making a finished sheaf as shown in the illustration. Two entrances are necessary for the drill, one on each side in the rear. Conceal these with sheaves of straw or haystacks.

The girls wear long aprons with big sleeves, big sunbonnets of blue or pink checked gingham, black slippers and stockings, and each girl has a seed-bag slung over her left shoulder and hanging at the right side. The bags can be made of tan or brown kid cambric, like a big pocket, with straps on the sides long enough to put over the shoulder. Fill these bags with brown paper, clipped fine, to represent seed, or oats can be used. Each girl carries in her right hand a dinner pail, and if the performers are tiny children, a little real lunch can be put therein.

The boys wear dark-blue overalls, pink or blue checked blouses, red bandanna handkerchiefs knotted loosely around the neck, large straw hats, black slippers and stockings, and each carries a small rake over his left shoulder. If the children are small they will look all the more picturesque if they wear white hosiery and barefoot sandals. Avoid much white in the costuming, as the light color of the sheaves will show all the better for being nearly the lightest hue on the stage.

As the drill is arranged in four scenes, these could be announced just before the children change into the next movement. Before the children enter, the pianist plays a few bars of "Coming Through the Rye."



Sheaf of Wheat for Centre of Stage

THE TOILERS

The pianist plays a march. The boys enter at B, they march to A, down to D, to C, to B and all the way around to C again. The leader halts at C, the last boy at D, spaced evenly across the platform. All face front, rest handles of rakes on the floor. They take off their hats and fan themselves. Now the girls enter at A, marching to B, to C, to D, passing

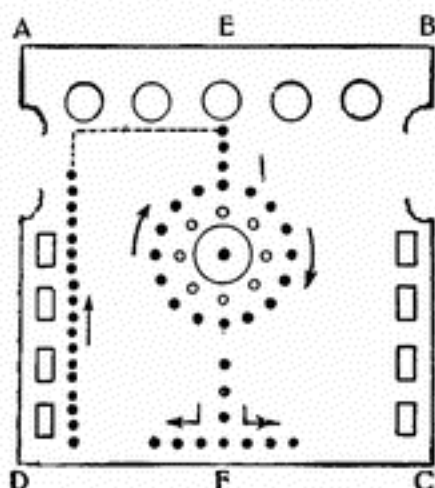


Diagram 1

the boys in the rear. Continue the march to A, to B, to C, and to D. The leader stops at D, the last girl at C, then they step to the left hand side of the boys. Straight line. Face partners, then all say "Good-morning" to each other. The pianist changes from the march to "Coming Through the Rye." All the children sing. When through singing, the boys put on their hats, rakes on shoulders, all face D, end girl leading. Change music to a march. They march up to A, then twice all around the platform. The second time around the leader turns at E, down to the centre sheaf. When almost there, the leader turns a little to the left, and leads the line twice around the sheaf in a circle. After marching twice around, they halt, face sheaf. Then the girls march to the sheaf and put the pails on the floor at the base of the sheaf. See diagram 1. They march back to the circle, all face, then march around again. Then the leader turns, marches down to F. The line separates, the girls march to D, the boys to C. All march to E. When the leaders almost meet, they turn and march toward the front, one line on each side of the sheaf. See diagram 2. All halt, face the sheaf, boys remove rakes from their shoulders.

SOWING

The boys start to rake the floor, slowly stepping backward to the side, keeping the line straight. The girls slowly step backward to the side, scattering the paper with the right hand out of the bags at their sides. (This part must be done very slowly and with as graceful gestures as possible.) The pianist changes from the march to "Bringing In the Sheaves." The children, still working, sing this very softly, as many stanzas as the director deems advisable. When they finish the song, a blast on a horn is blown behind the scenes, and at the signal the children stop work.

NOONTIDE

The girls face D, the boys C, carry rakes. They march to F, the girls step in front of each boy. They march up to the centre sheaf in single file. The leader turns to right, and marches twice around the sheaf. All halt, face sheaf. The boys march to sheaf, and rest their rakes against it, they pick up the pails and return to the line. All face. March around the sheaf again. The leader turns to F, down to F; separate by couples. The first girl and boy turn to D, the second to C, the third to D, the fourth to C, each couple follows in turn. Those on the right march to B, those on the left to A, all halt close to sheaves. Face partners. Break line. Take seats on the floor and sheaves. Girls take pails and pass the lunch to boys. All the children eat their lunch, laughing and talking, keeping no order in the line. The boys remove their hats and fan themselves with them; the girls push their sunbonnets back from their faces. They eat for a few minutes, then two or three rise and walk around. Then sounds another blast on the horn. All put on sunbonnets and hats. Girls pick up pails, in line face B and A, march to E. The first girl leads down to the sheaf in single

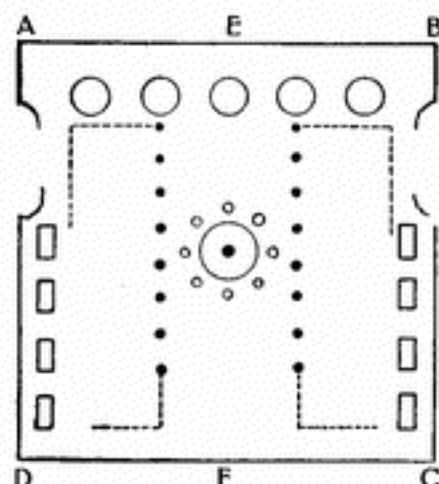


Diagram 2

file, turning partly to right they march twice around the sheaf, then halt, face sheaf. The girls march to sheaf and set the pails down same as before, then march back to circle. The boys march forward to sheaf and get their rakes, back to circle, all face, march around again. Leader turns to E. Separate, girls to B, boys to E, march almost to F, turning toward the rear, one line each side of sheaf. Face sheaf.

The children change sides for the next figure. They do not rake or sow the same, but each girl or boy works on an imaginary line. They are supposed to be working in furrows.

EVENTIDE

The children face front but they work to the side. The boys gradually step to the right; their rakes should have a motion as though they were carefully hilling-up the furrows. The girls carefully sow to the side, patting the ground over the seed. The pianist changes the music to "Work, for the Night is Coming." The children, still working, sing very softly. When they reach the sides, sound another blast on the horn. They stop work. Girls face B, boys A, march to E, then to the sheaf, turning to the left, march around twice. All halt. All face. Girls march to sheaf, pick up pails with left hand, march back to circle, all face, march around again down to F, separate by couples. First girl and boy to C, second to D, third to C, fourth to D, each couple in turn. Those on the right halt at B, those on the left at A. Girls take rakes, put them on right shoulder, each boy picks up a sheaf of straw, throws it over the left shoulder, all march to E. March to sheaf in column of twos, when close to sheaf, separate, circle around it. Meet at front of sheaf, then down to F in column of twos. See diagram 3. They separate at F, march around to E, and repeat the movement. They meet at E the third time, boy leading, down to sheaf in single file, turning to the right. Circle twice around sheaf, down to F, separate, girls to C, boys to D. They march twice around the platform, passing each other at front and rear. Then leave the platform, girls at A, boys at B, singing "Bringing In the Sheaves." They continue to sing as they pass behind the scenes, the voices growing gradually softer as they apparently die away in the distance.

If it is possible to have calcium-light effects, this drill may be made very lovely and most picturesque by using for the opening portion a rosy light as for early dawn, and gradually changing to golden hue of midday, which softens to rose again, then to the soft blue of twilight, as the workers go out bearing their sheaves.

The movements for this little entertainment are so simple that even very young children can easily memorize them, especially as they closely resemble kindergarten play, but for the drill to be really effective it should be carefully practised that there will be no hitches from the beginning of the performance to the close, and this perfection can only be attained by going over the details many times, until they become so fixed in the minds of the little performers that not even stage fright can shake them from their memories.

This drill may be appropriately given by either a school or Sunday-school for part of a Labor Day or Thanksgiving Day festival; and for such an occasion the stage may be artistically decorated with unhusked corn, pumpkins, apples and the like. Goldenrod, asters and Autumn leaves may be beautifully mingled for the same purpose. Any preferred selections may be sung instead of the ones mentioned, and if it is necessary to add strength to the children's voices a chorus behind the scenes may be arranged.

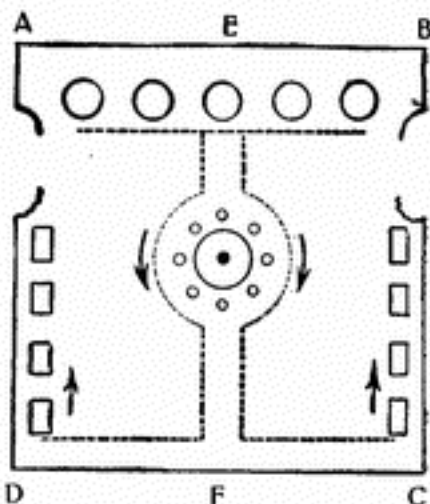


Diagram 3



A 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.

THE MARCH

The music for the march should be a spirited 4-4 movement, and that for the drill proper a simple two-step played rather slowly.

Figure 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.

Figure 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 around the stage until they meet at the centre of the back, E.

Figure 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.

Figure 4.—The files thus formed pass to D and C, 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 centre, G. In this movement the file at A marches directly across to C and that at B to D.

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

Figure 6.—Here the couples separate, turning to the right and left; and the resulting files pass to A and B, and then to D and C. 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 centre of the stage preparatory to executing a wheel to the front of the stage. The directions and outlines of this movement are illustrated in diagram 1. 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. 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.

Figure 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 D marching to B, that at C to A, and the two files passing each other at G. This movement is the reverse of Figure 4.

Figure 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.

Figure 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

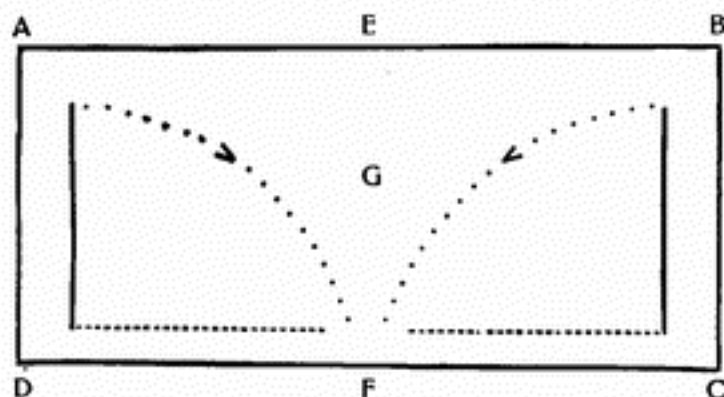


Diagram 1

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 Figure 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.

Figure 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 C, she on the left toward D, and both lead their files to C and D 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 diagram 2.

Figure 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 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.

Figure 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 be gracefully performed if the girls forming the arches stand too closely together.

Figure 13.—From D and C 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 first unite to form couples, and pass to F, where the first 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 B and A and meet at E, the hoops still framing the faces.

Figure 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.

Figure 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.

Figure 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.

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

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

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

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

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

Figure 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.

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

Figure 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.

Figures 11, 13, 15, 17, 21, 27. *Carry Arms*.—Same as Figure 7.

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

Figure 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.

Figure 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.

Figure 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.

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

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

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

Figure 23. *Consultation*.—Raise the hoop to the right side of the face, retaining the position of Figure 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.

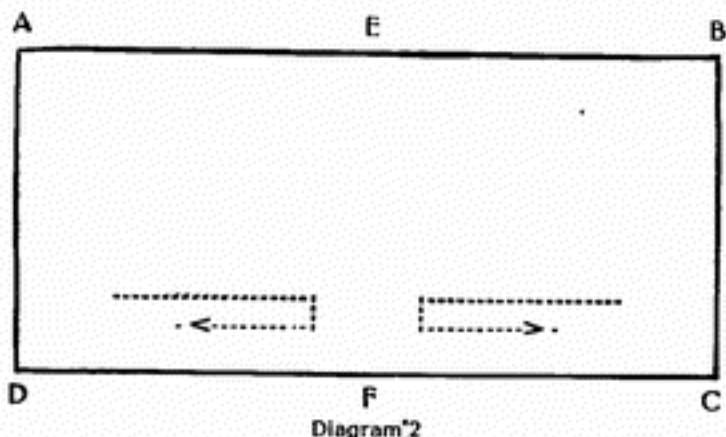
Figure 24. *Carry Arms*.—The girls face about and place their hoops at the right side.

Figure 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 hoops with the left.

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

Figure 28. *Forward March*.—The couple on the right of the front line turns to the right and that on the 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, and the columns pass to D and C and to B and A respectively. Passing at E, they march once around the stage, meeting at E.

Figure 29.—Here the column unites 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 F. Here the couples separate, the girl on the left of the first couple turning toward D, the one on the right toward C, others following in single file. They pass to D and C and to A and B respectively, and then leave the stage.



A FAN DRILL



SIXTEEN girls were chosen for this drill, but the number should always be suited to the amount of space at command, since an overcrowded 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. If ordinary dress is decided upon, 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 lawn and all the skirts were of one color, with neck-scarfs and belts to match. 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 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. The obi and bands on the gown should be of a bright color.

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 pictured at No. 1. A lively march should be played as the files are entering the stage.

THE MARCH

The girls enter at A and B on diagram 1.

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

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

Figure 3.—From these points a triangle is formed as follows: The file at A turns as if to again cross diagonally to C, but No. 1 of this file stops at the centre, G, 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

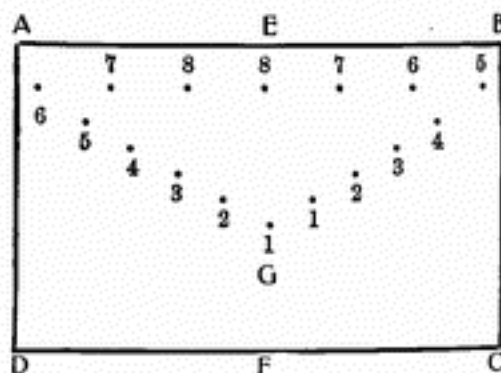


Diagram 1

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 centre, G, 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 E 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 in diagram 1. After the figure is complete the girls

mark time during eight counts, to heighten the effect.

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

Figure 5.—From A and B the lines again proceed to form a triangle, as described in Figure 3.

Figure 6.—In breaking the triangle a second time the files pass diagonally to C and D, as in Figure 4, turn toward the centre, pass each other at F, and march to D and C, 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 D,

while the second four similarly cover the distance from D to F. In the same manner the file on the right halts when No. 1 reaches B, four girls being distributed from B nearly to C, and four from F to C. The positions at this point are clearly indicated at diagram 2.

Figure 7.—After the files halt, the girls mark time during two measures (eight beats), and then all face toward the centre of the stage and mark time for two measures more. Four wheels are now executed toward the centre, G, 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 centre. Eight beats are allowed for this movement. The positions of the girls in the resulting cross are shown in diagram 3. Eight beats of the music are allowed after the cross is formed.

Figure 8.—Nos. 1, 2, 3, and 4 of the two files are now facing practically toward each other, all looking, as they do, toward E; while the maids numbered 5, 6, 7 and 8 stand facing the backs of those first numbered. 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, G. This movement needs careful practice, so that the girls nearest the centre 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.

Figure 9.—When the ranks have marched once round, thus regaining the positions indicated in diagram 3, 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 2.

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

Figure 11.—At E 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.

Figure 12.—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 down the sides and meet at E.

Figure 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

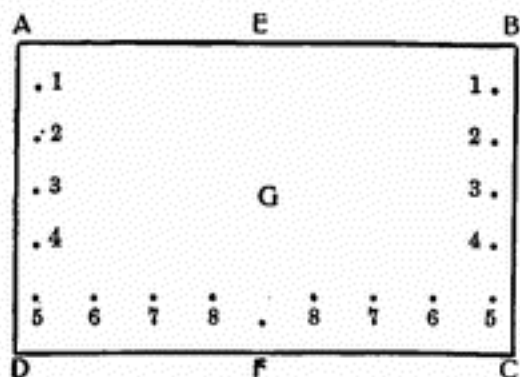


Diagram 2

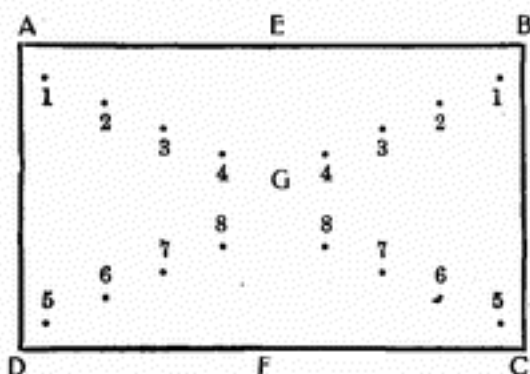


Diagram 3

from the instructor all fans are shut and lowered to the right side. This brings the girls to the positions shown at diagram 4. 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:

Figure 14.—No. 1 (on diagram 4), 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 manœuvre. 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.

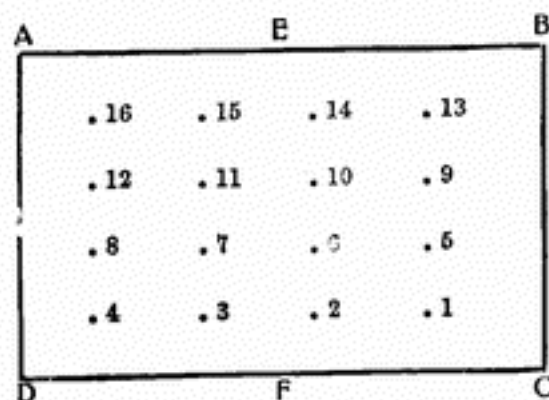


Diagram 4

THE DRILL

For this a bright two-step is played, and eight beats are allowed for each manual, except when otherwise stated.

Figure 1. *Salute*.—Raise the closed fan with the right hand, touch the lips with its end, bow the head slightly to the audience, and return the fan to position, as seen at No. 2.

Figure 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 No. 3.)

Figure 3. *Left Shoulder*.—Grasp the fully opened fan with both hands, as in No. 3, and



No. 1

No. 2

No. 3

No. 4

No. 5

raise it to the left shoulder, as seen at No. 4. The right 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.

Figure 4. *Rest*.—Same as Figure 2.

Figure 5. *Right Shoulder*.—Holding the top of the fan with both hands, execute a movement as directed for Figure 3, but place the fan on the right shoulder instead of the left.

Figure 6. *Rest*.—Same as Figure 2.

Figure 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, finishing as shown at No. 5.

Figure 8. *Rest*.—Same as Figure 2.

Figure 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, as shown at No. 6. This is a very pretty position, as the fan forms a back-ground for the face; and if each girl assumes an expression of coyness, the piquancy of the tableau will be greatly increased.

Figure 10. *Rest*.—Same as Figure 2.

Figure 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 No. 7, and may be kept up a double count should the instructor so decide.

Figure 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, similar to the position shown at No. 8.

Figure 13. *Reconciliation*.—The partners lean toward each other, as in Figure 11, and flutter their fans, plainly showing that peace has returned. (See No. 9.) 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.

Figure 14. *Down*.—Close the fan and carry it in the right hand to the right side, arm full-length, as shown at No. 10.

Figure 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 side (four beats). The final position is shown at No. 11.

Figure 16. *Wave*.—Open the fan, and wave it slowly at arm's length above the head. (See position at No. 12.)



No. 6



No. 7



No. 8

No. 9

Figure 17. *Play*.—Lean toward the audience, and coquettishly flutter the fan from the right side partly covering the face, as seen at No. 13.

Figure 18. *Invite*.—Still leaning toward the audience, beckon or "invite" by moving the fan with long sweeps toward the body, similar to that shown at No. 14.

Figure 19. *Down*.—Same as Figure 14.

Figure 20. *Fence*.—Partners turn half toward each other, raise their closed fans, cross them like swords, 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.

Figure 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 her meanwhile (eight beats). The kneeling maid raises her eyes gratefully to her partner's face as pictured at No. 15.

Figure 22. *Rest*.—The kneeling girl then rises, and both the girls place their fans in position, as in Figure 1.

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

Figure 24.—Here No. 1 of the left-hand file joins No. 1 of the right-hand file; the others do likewise, thus forming a file of couples, which march to the front of the stage, F. The couples divide, the maids on the left turning



No. 10



No. 11



No. 17



No. 13



No. 14

to the left, and those on the right to the right. The resulting single files pass to D and C, and thence to A and B, where they leave the stage.

Although this drill is intended for young ladies, or, at least, for the larger size girls, smaller children could be taught to execute the movements in a charming manner. Their costumes should be tiny kimonos, on the order of those illustrated, but the fans should be smaller than those described since it would be impossible for tiny tots to manage these gracefully.



No. 15

A DUMB-BELL DRILL



TWELVE young ladies of uniform size are sufficient for this drill. The costume should be adapted for all forms of recreation, as perfect freedom is necessary. An easy-fitting shirt-b blouse of sheer white material with moderately full sleeves, and a plaited skirt of any preferred color is a good selection; or a gymnasium suit may be worn. 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. For the march a spirited 4-4 movement should be played.

THE MARCH

Figure 1.—The maids enter the stage in single file at E, 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 centre of the front, and continue until they meet at E.

Figure 2.—At E the maids unite to form couples, which march down the centre toward F. Reaching F the file on the right of the double column turns an acute angle toward B, and

that on the left of the column turns a similar angle toward A. (See dotted lines, diagram 1.)

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

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

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

Figure 6.—At E 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 D, the second toward C, the third toward D, and so on. The resulting two columns march about the stage and meet at the centre of the back.

Figure 7.—At E 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 D, and those on the right toward C. When the leaders reach A and B, the two files halt, and the maids are then located as indicated by the numerals along the sides of diagram 2.

Figure 8.—Here each column, with No. 6 as a pivot, wheels to the front of the stage according to the dotted lines in diagram 2. The positions of the maids are now as in diagram 3.

Figure 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 A and B, and then to E.

Figure 10.—When the leaders reach E the files halt and mark time during four beats of the music. (See diagram 4.)

Figure 11.—With No. 1 as a pivot, each file wheels toward the front, according to the dotted lines in diagram 4. All then face the centre of the stage, and after counting four, the two files face respectively toward A and B, and march to E, No. 1 being the leader in each file.

Figure 12.—At E the files unite to form a double column and march to F, where the first

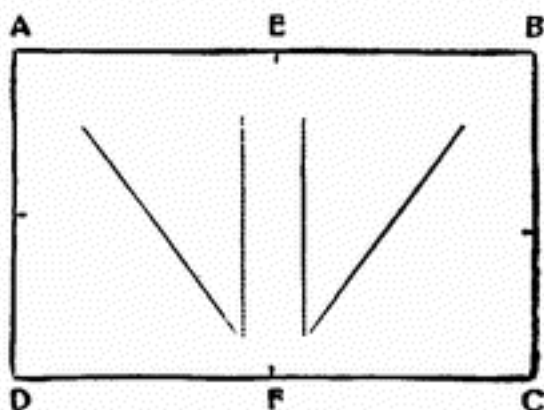


Diagram 1

couple turn 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 E.

Figure 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 5. 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 centre 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 6, and is ready for the drill.

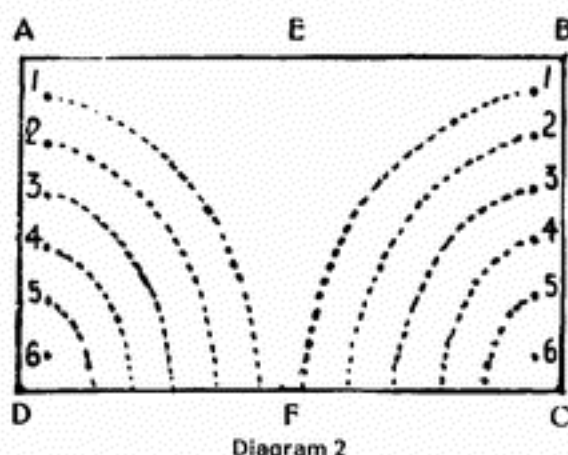


Diagram 2

THE DRILL

In a drill of this kind the effect depends largely on the music. This should frequently be 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 practicing, but not, of course, during the exhibition of the drill.

Arms.—The music should be a 4-4 movement, with two beats allowed to each movement. The maids remain motionless during the first four beats, with their arms hanging easily at the sides.

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

Figure 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.

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

Figure 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.

Shoulders.—Observe the movements carefully.

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

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

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

Figure 4.—Replace the bell on the left shoulder (one beat). Then proceed as directed below.

Figure 5.—Straighten both arms together from the elbows, holding the bells out from the body the length of the arms (two beats).

Figure 6.—Replace the bells on the shoulders (two beats).

Repeat the exercise, and then rest with the bells at the sides during eight beats.

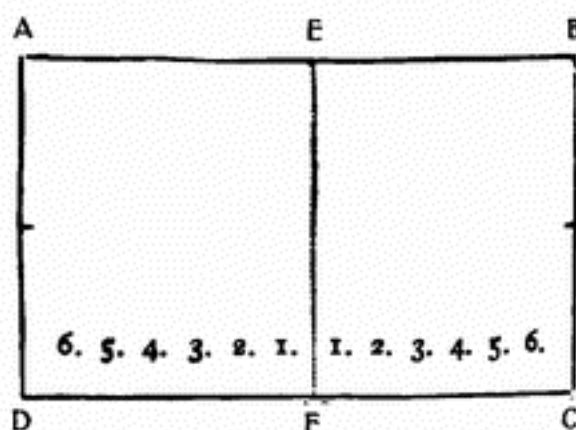


Diagram 3

Bending.—This exercise requires a change of music to a waltz tempo. Allow three beats to each movement, unless otherwise ordered.

Figure 1.—Extend the arms above the head (three beats), and strike the bells together once (three beats).

Figure 2.—Swing the arms and body downward, laying the bells on the floor.

Figure 3.—Raise the body to an erect position, placing the arms akimbo.

Figure 4.—Bend forward and take the bells from the floor.

Figure 5.—Same as Figure 1.

Figure 6.—Place the arms at the sides, as in the march.

Figure 7.—Raise the right bell high above the head, allowing the left to hang at the side, and at the same time bend the body to the right, with the left side well curved (six beats).

Figure 8.—Arms at the sides again (six beats).

Figure 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).

Figure 10.—Arms at the sides (six beats).

Repeat the exercise. The music should then change to a 2-4 tempo, and four bars should be played before the next exercise.

Overhead.—Allow two beats for each movement, save when otherwise directed.

Figure 1.—Raise the bells until they rest in the hollows of the shoulders.

Figure 2.—Extend the left bell directly to the left and the right to the front, thus bringing the arms to a right angle.

Figure 3.—Same as Figure 1.

Figure 4.—Extend the right bell directly to the right and the left to the front, once more forming a right angle.

Figure 5.—Same as Figure 1.

Figure 6.—Extend the left bell directly to the left and the right above the head, again forming a right angle.

Figure 7.—Same as Figure 1.

Figure 8.—Extend the right bell directly to the right and the left bell above the head.

Figure 9.—Same as Figure 1.

Figure 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.

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

Figure 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 as possible and allowing one turn or rotation for each beat of the music.

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

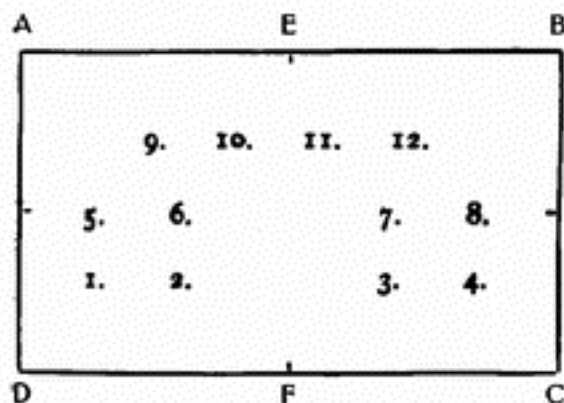


Diagram 5

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

Figure 4.—Same as Figure 2.

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

Figure 6.—Same as Figure 2.

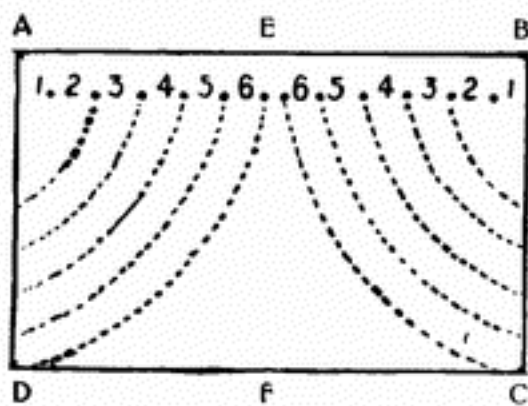


Diagram 4

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

Figure 8.—Same as Figure 2.

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

Cross Arms.—Allow two beats to each movement, unless otherwise directed.

Figure 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.

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

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

Figure 4.—Same as Figure 1.

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

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

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

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

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

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

Figure 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.

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

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

Figure 5.—Perform Figures 2 and 3 simultaneously.

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

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

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

Figure 9.—Execute Figures 6 and 7 together.

Figure 10.—Raise the right bell above the

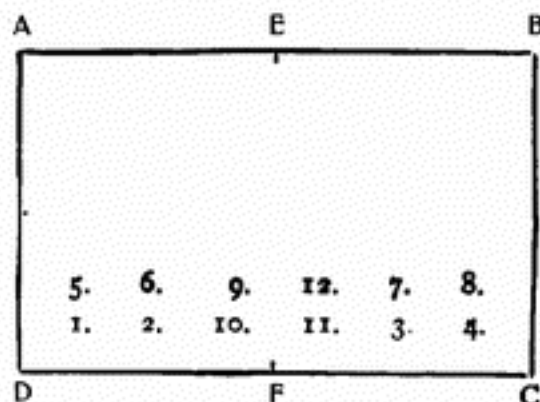


Diagram 6

head at arm's length, then return it to the shoulder, and repeat.

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

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

Figure 13.—Perform Figures 10 and 11 together.

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

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

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

Figure 17.—Execute movements 14 and 15 simultaneously.

Figure 18.—Same as Figure 1 (eight beats).

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

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

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

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

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

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

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

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

Figure 8.—Same as Figure 4.

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

Backward Striking.—Allow two beats for each movement, except when otherwise directed.

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

Figure 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

Figure 3.—Same as Figure 1 (four beats).

Figure 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.

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

Figure 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.

Figure 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.

Figure 8.—All the maids face toward the centre of the stage (four beats), and then with Nos. 10 and 11 as leaders (see diagram 6) they form couples and march to F, the maids joining at the centre 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.

Figure 9.—At F the first couple turn 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 E. 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 D and C and to A and B, and then to E, 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.





A SCARF DRILL

THE pose plastique 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, adding greatly to the beauty of the various figures and individual postures. A soft, clinging textile should, of course, be chosen for its development, such as crêpon, nun's-veiling, wool batiste, 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. 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.

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 centre of the stage near the back, shown in diagram 1 as A; and over it 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 in same diagram, who hold feather or punco fans as though about to wave them over their reclining companion. Near the ends of the couch a little in front are two maids, D and E, in the attitude shown at No. 3; and further forward at the centre the two remaining maids, F and G, half recline upon rugs, which are chosen as being in conformity with the character of the tableau.

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, being required.

After the first few bars have been played, the maids enter the stage at the centre of the back H, diagram 2, advance in single file with a tripping or dancing step, and take the position shown in the initial illustration, the maids standing one behind another at the centre, as indicated by the verticle dotted line in diagram 2. The scarf is passed about the hips and carelessly knotted in front near the top of the skirt. The arms are raised and the wrists held

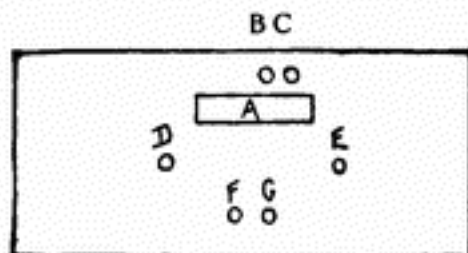


Diagram 1

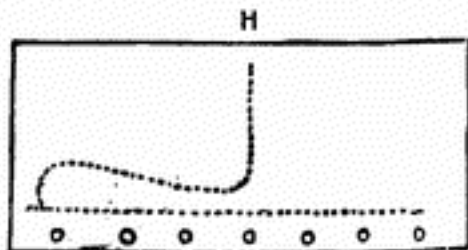


Diagram 2

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 the diagram, all facing the audience. Illustration No. 1 shows a back view of one of the maids.

A change in position is now made. Each maid lowers her hands, unties the scarf and holds it out almost at arm's length behind the body, as pictured at No. 2. The maids dance side by side with a swinging, pendulous motion, and the line

curves inward, as denoted by the upper row of circles, marked I in diagram 3, and then outward, as indicated by the row marked J, the scarfs being still held at arm's 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 No. 3, standing near the back of the stage at the centre; K, diagram 4. Three maids having knotted their scarfs about their hips, form a ring in front to the left, L;

all face the audience, 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 centre and one at each side. The centre 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 centre maid's shoulder and places her left hand in that of the centre 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.



No. 2



No. 1

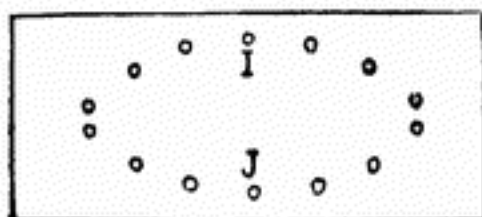


Diagram 3

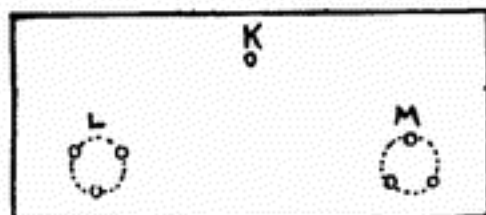


Diagram 4

The curtain should be lowered for a few moments after this tableau, and then rise to display the maids in the posture represented at No. 4 (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 3, their bodies swaying slightly to the music. The artistic effect of this figure would be greatly



No. 3

her right hand high above her head and waves it toward the floor to produce a serpentine effect. 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 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 toward her neighbor and her head over her right

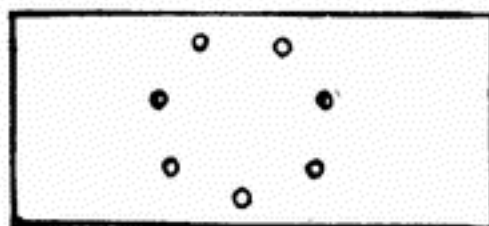


Diagram 6

enhanced if scarfs of chiffon in the prismatic colors were used. 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 5, and then form a complete circle, as in diagram 6. The scarf is lowered, as at No. 5, the arms being held out at full length and the scarf gracefully supported near each end.

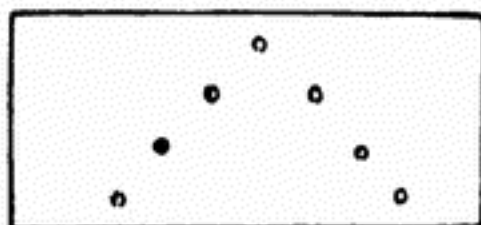


Diagram 5

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 7, 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 one end of her scarf in her right hand high above her head and waves it toward the floor to produce a serpentine effect. 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 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 toward her neighbor and her head over her right



No. 4

the undulating motion which, when gracefully executed, is such a charming feature of this figure.

The maids now trip alternately backward and forward, as indicated by the dotted lines in diagram 8, waving the scarfs all the time; they then fall into graceful postures forming a tableau thus: The centre maid quickly ties the scarf about her hips, steps backward to the point marked P, diagram 9, and then forward to Q, and falls upon her right knee,



No. 5

"queen" (who has moved to the centre, diagram 10) forming a 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 a reverse attitude, which is most effective and forms a concluding tableau. The centre maid rises with

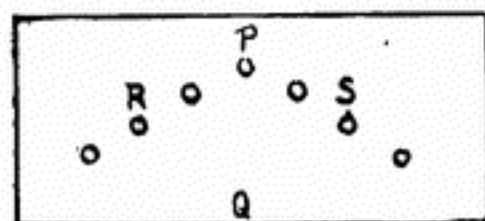


Diagram 9

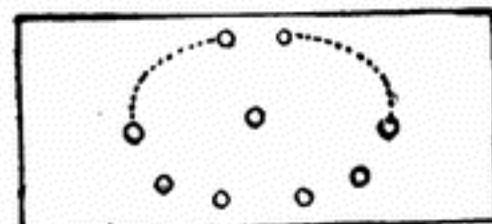


Diagram 10

advancing the left foot. As she steps out of the group, she gathers up the lower ends of the scarfs held by the other maids, who stand as shown by the two groups 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

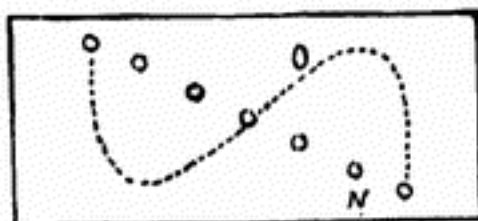


Diagram 7

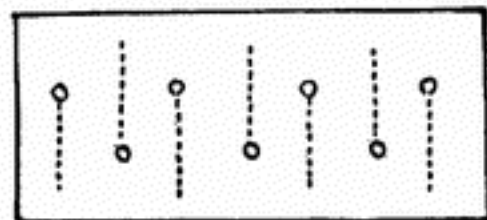


Diagram 8

concluding tableau. The centre maid rises with the six scarfs in her uplifted hands and goes to the rear of the stage; the two maids at each side of her kneel upon one 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 practise is necessary, not only to assume quickly 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 express exactly the poetic ideas

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.

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 shirt-blouse of white cambric trimmed on the sleeves, pocket and collar with bands of Turkey red; a walking skirt of the red material, a belt of Turkey red, a small red cap with a visor, black stockings, and low ties or slippers.

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 forefinger being held well to the front. The sweep should rest flatly against the side of the skirt, as at No. 3.

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 this 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 the drill.

Figure 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," No. 3.)

Figure 2.—The files march toward the centre of the stage, pass each other at E, and continue to B and A, thence to C and D, and across the front of the stage to F.

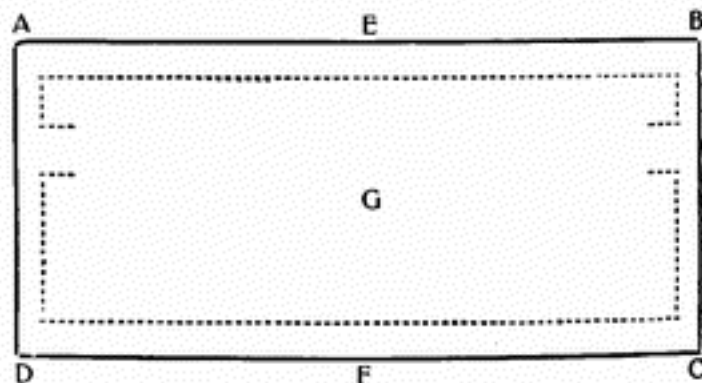
Figure 3.—At F the files unite to form couples and pass to the back of the stage at E, where the first couple turn to the right, the second to the left, the third to the right, and so on, the two double files passing to A and B.

Figure 4.—From A and B the files march to D and C, and cross the front of the stage to C and D, passing each other at F; they then march to B and A, and meet again at E.

Figure 5.—At E the couples unite to form fours, and march down the centre of the stage to F, where the first four turn to the right, the second to the left, and so on; the two divisions then march to D and C, and to A and B, and meet once more at E.

Figure 6.—At E the divisions unite to form a double file, which marches to F, 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 C, and to A and B.

Figure 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 marching to D, and that at A marching to C, the two files starting simultaneously and passing each other at the centre of the stage, G.

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

Figure 9.—From B and A the files pass across the back of the stage to E, where they unite to form couples, and pass to F. 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 E.

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

Figure 11.—A E 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.



No. 1

No. 2

THE DRILL

This will be much more effective if accompanied by a pretty two-step, 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.

Figure 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 No. 1.)

Figure 2. *Present Arms*.—With the right hand carry the broom in front of the centre 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, as shown at No. 2.

Figure 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 No. 3.)

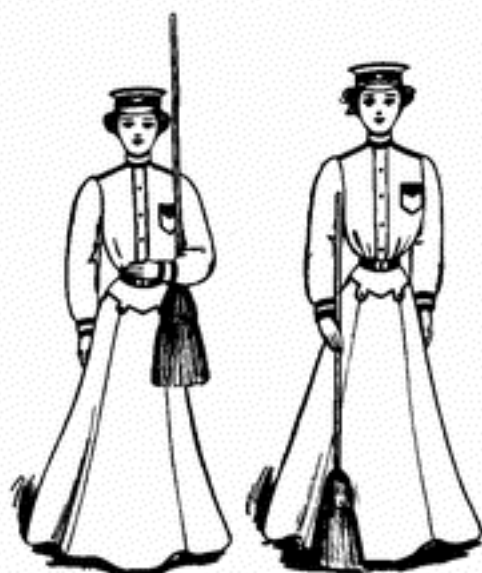
Figure 4. *Support Arms*.—Carry the broom in front of the centre of the body, grasp it with the left hand, and raise it at the left side until the top of the sweep is at the waist-line. At the same time grasp the broom with the right hand, and pass the left forearm across the top of the sweep, parallel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



No. 3

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

Figure 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 No. 5.)



No 4.

No 5

Figure 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 centre of the waist-line, as at No. 6.

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

Figure 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.

Figure 10. *Carry Arms*.—Same as Figure 8.

Figure 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 No. 7.

Figure 12. *Carry Arms*.—Same as Figure 8.

Figure 13. *Right Shoulder Arms*.—Raise the broom vertically with the right hand, and carry it in front of the centre 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 No. 8.)

Figure 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," as shown at No. 3.

Figure 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.

Figure 16. *Carry Arms*.—Same as Figure 8.

Figure 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 the side, as pictured at No. 9. The soldiers are now ready for the next order, which is as follows:



No. 6

No. 7

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

Figure 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, as shown at No. 10.

Figure 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 and the right forearm, and resume the position shown at 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.

Figure 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 No. 11.

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

Figure 23. *Squad Load*.—Advance the left foot slightly, bending the knee a trifle. Grasp the handle 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 No. 12.)

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

Figure 25. *Squad Ready*.—Same as Figure 23, except that the sweep is placed against the right hip and the end of the handle almost on a line with the chin.

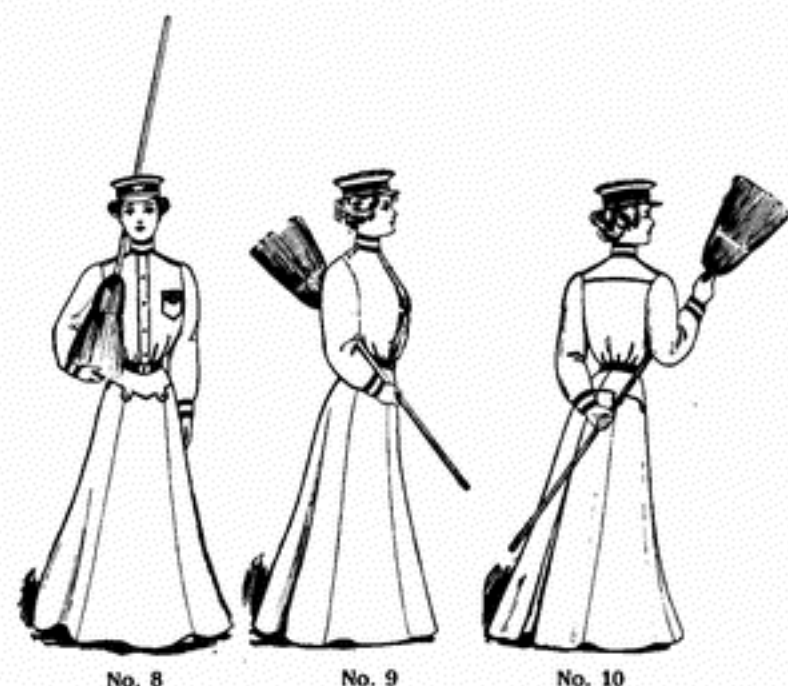


Figure 26. Aim.—Raise the broom with both hands, and support the sweep firmly against the right shoulder, placing the right hand at the top of the sweep and the left at the middle of the handle, holding the left elbow down and the right as high as the shoulder, and inclining the body slightly forward. Lean the head upon the sweep, and close the left eye. (See No. 13.) 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.

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

Figure 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.

Figure 29. Carry Arms.—Same as Figure 24.

Figure 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 Figure 26, and resting the left elbow on the left knee. (See No. 14.) 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.

Figure 31. Fire.—Same as Figure 27.

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

Figure 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.

Figure 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 No. 15.

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

Figure 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 C. 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.

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

Figure 38.—At F 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 C, and thence to A and B, where they leave the stage.



No. 15



No. 13

No. 14

Although this drill appears elaborate it may easily be learned with but little practice. This form of entertainment is always well received, and a pretty drill will often satisfactorily solve the problem of what to give as an extra attraction at a fair, or, perhaps, to lend variety to a school or church entertainment which crowns the year of work. Some drills appear particularly adapted for little children, but the "Broom Drill" will be greatly enjoyed by the larger girls.



COLUMBIAN DRILL

SIXTEEN girls of uniform height are needed for this pretty drill. They should be from twelve to sixteen years of age, or older, as smaller girls are apt to be unreliable. The costume consists of a white waist, with red collar, cuffs and deep belt, a blue skirt and a jaunty red cap. 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 an American flag about two and a half feet 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 bunting or cheese cloth. In some of the movements the bottom of the flag should be gathered up loosely in the hand holding the staff, while the other arm is allowed to hang easily at the side. The music should be a march, preferably a national air.

Figure 1.—The girls enter in single file at A and B (diagram 1) and march toward E, where the two files turn at right angles, unite to form couples and pass to the centre 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.

Figure 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.

Figure 3.—The girls in the left-hand column raise their flags to form an archway, through which the right-hand column passes; both columns marching at the same time. All march again about the stage, meeting at E.

Figure 4.—Here the couples unite to form fours, which march to the front of the stage, where the first four turn 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.

Figure 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. This movement, which may at first seem quite complicated, is in reality very simple. The left-hand maid in the first couple leads her file toward the left side of the stage,

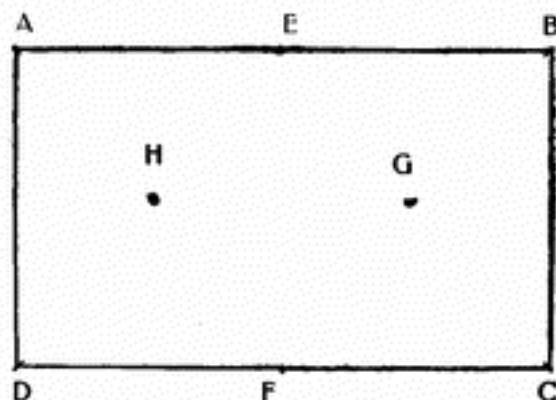


Diagram 1

and the right-hand maid leads her file to the right. The two files describe large circles, the centres of which are at G and H, diagram 1. This forms the outside thread of each spiral, and each succeeding thread or line follows a smaller curve until the central point is reached, where the first maid reverses, that is, turns in the opposite direction, and unwinds the spiral by leading her company out in curves parallel to those made in forming the coil. When the files reach F on the return they pass each other, march respectively to D and A and to C and B, and meet at E. Diagram 2 shows the manner in which the files execute this apparently quite complicated yet simple movement, the heavy lines denoting the winding, and the dotted lines the unwinding, of the spiral.

Figure 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 turn 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 centres of the sides (M and N, diagram 3), turn a right angle and lead their columns toward K, the centre 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.

Figure 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.

Figure 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 4, 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.

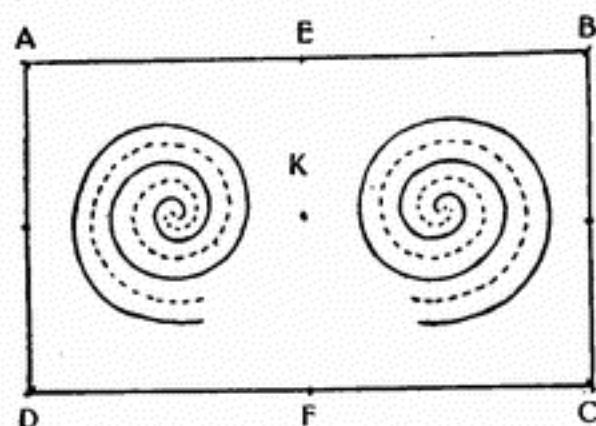


Diagram 2

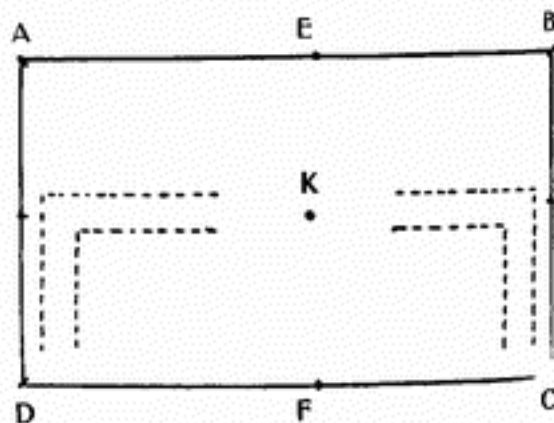


Diagram 3

Figure 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 with her partner, then join left hands and walk around 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 hand 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 centre. 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 F. 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.

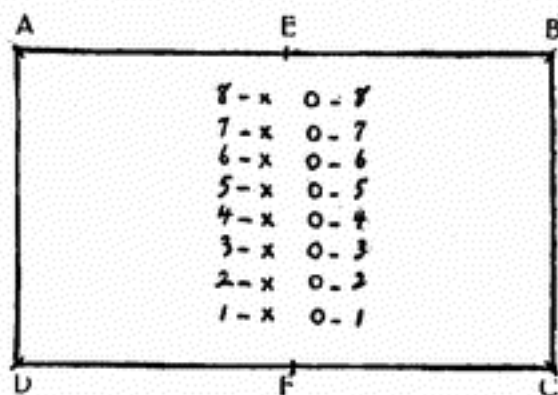


Diagram 4

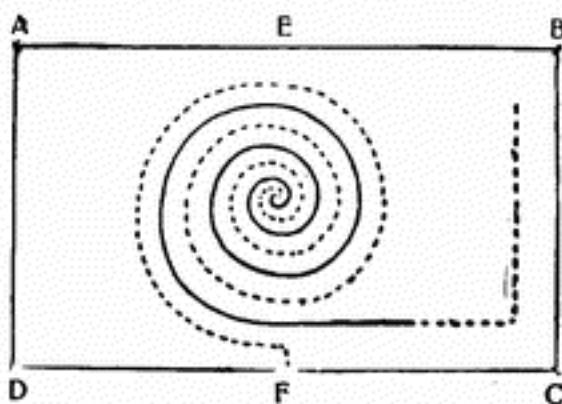


Diagram 5

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.

Figure 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 centre, as indicated in diagram 5. 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.

Figure 11.—At F the first couple turn 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 6, lines O and M facing respectively lines N and L.

Figure 12.—The company being now arranged in four imaginary groups of four, each maid joins her right hand 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; 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. 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,

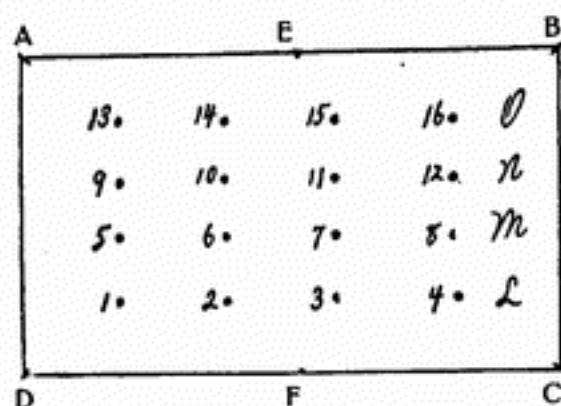


Diagram 6

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 in diagram 8.

Figure 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.

Figure 14.—Here the columns execute the

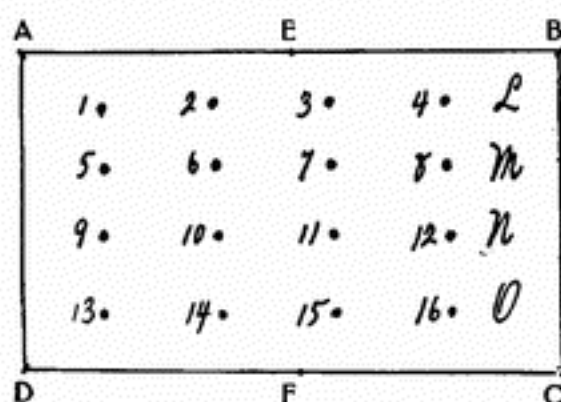


Diagram 8

Nos. 1, 5, 9 and 13 are meant, while if those on the right are ordered Nos. 4, 8, 12 and 16 will obey the command of the teacher or director.

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 7. 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 flagstaves touching at the top, and with their

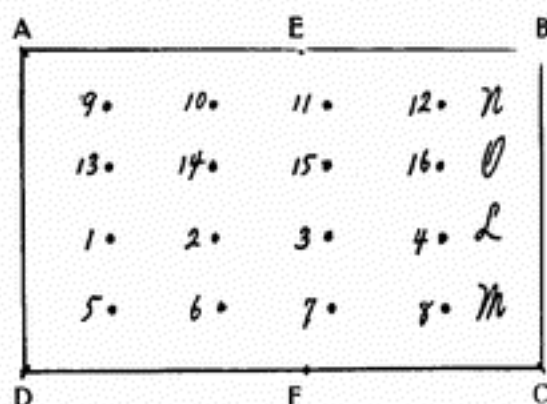


Diagram 7

"over-and-under" movement described in Figure 6, and pass respectively to D and A and to C and B, and meet at E.

Figure 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.

In all of these drills it will be remembered that, in speaking of turning to the right or left, the right or left of the stage as shown in the accompanying diagram is intended, and not the right or left of the participants. Thus in diagram 8 when those on the left are asked to turn





A COLOR DRILL

THE following drill, simple in stage setting and costumes, is intended to illustrate the formation of secondary hues by the mixing or blending of the primary colors. It is especially adapted to school entertainments. Nine colors are used, each being represented by a boy or girl who can both dance and sing. The costumes are, of course, of the various colors personated; they are fashioned after the pattern of the students' gown and include students' caps of corresponding color.

For the proper presentation of this drill the stage should be of good size and should have a back ground of red or black cloth in which there are three entrances curtained with the same material, one being at the centre one at the right centre and one at the left centre.

The appearance should be that of a solidly curtained wall, either flat or semi-circular, with no openings, the curtains falling readily into place as the performers come through.

For convenience in referring to the diagrams, numbers have been used to represent the colors. The following table gives the colors, the numbers used to indicate them, and the distribution of the parts among boys and girls:

No. 1	represents	White,	and is taken	by a girl
No. 2	"	Red,	" " " "	"
No. 3	"	Blue,	" " " "	"
No. 4	"	Orange,	" " " "	"
No. 5	"	Purple,	" " " "	boy
No. 6	"	Yellow,	" " " "	"
No. 7	"	Light-Blue,	" " " "	"
No. 8	"	Pink,	" " " "	girl
No. 9	"	Green	" " " "	boy

The accompanying old-time polka is played entirely through as an overture to the drill, the front curtain rising as the last measures are being played. Then, White (No. 1) bursts through the centre opening at the rear and, using the well known polka or two-step, dances down to the front of the stage, and then (Diagram 1) dancing about for awhile, glides in place in time to the music and sings the solo, the words and music of which are given on the following page. (See top of page 136.)

Then follow eight measures of the polka during which White dances to the position indicated in diagram 2. At the same time Red (No. 2), Blue (No. 3) and Orange (No. 4) enter

OLD POLKA.

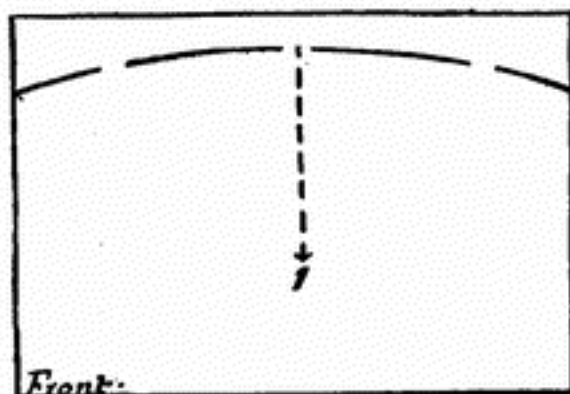


Diagram 1

simultaneously through the three rear openings and sing the verse, "Oh, we are primary colors three," (given below), while White dances around each in turn as if inspecting them (Diagram 3):

Oh, we are primary colors three
Oh, we are bright as bright can be
We dance and whirl and sing alway
And cause new colors in our play.

All now join hands and sing the chorus "Come, merry colors, one and all," dancing around until White is in her original place, at the left hand corner of the stage. Then, while sixteen measures of the polka are being played, Blue (No. 3) dances up to Red (No. 2) and they join hands and with the polka step dance back to the right centre opening at the rear, each alternately turning under the hands of the other. When they reach the opening in the

W.R.L.

SOLO.

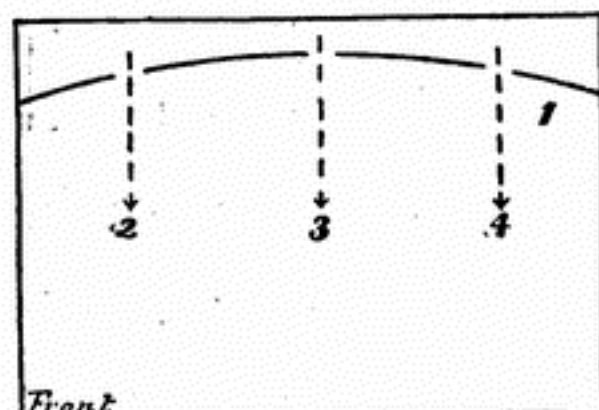


Diagram 2

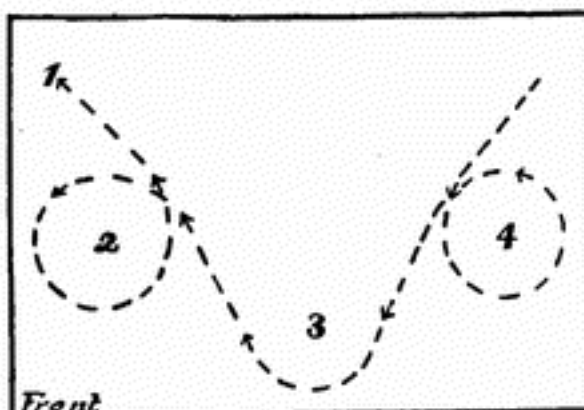


Diagram 3

CHORUS.

chorus. Then White (No. 1) takes Orange (No. 4) by the hand and dancing around they sing this solo:

Orange and White we dance so light,
Outstepping all the hues in sight.
We'll call a bright and active fellow
Yes, here he comes; his name is Yellow.

curtain, Purple (No. 5) bursts through. Blue and Red dance apart and the three take the positions indicated in diagram 4 while Purple sings this solo:

Oh, Red and Blue while joined
in play
Called to me and I've come to
stay.
Yes, I am Purple, bright and
new,
Half way am I 'tween Red and
Blue.

Then all join hands and dance around to the places indicated in diagram 5, all singing the

As Orange and White reach the centre opening at the rear they sing the last line of the verse, and yellow (No. 6) rushes through to the front of the stage, White and Orange taking the

places indicated in diagram 5. Singing the chorus, all join hands, forming a circle with White (No. 1) and Blue (No. 3) in the centre. All now sing the following:

Now let us see, when White and Blue
Join hands, what will appear to view.
Three times around and then away.
Behold Light-Blue to join our play.

At the third line White and Blue break through the circle at the back, dance to the central opening in the curtain and at the words "Light-blue" the boy wearing that color comes through the opening (Diagram 6) and takes his place in the circle (Diagram 7) while all join hands and, dancing around, sing the chorus. Then, while sixteen measures of the polka are played, Yellow (No. 6) and Orange (No. 4) dance to the left centre front of the stage; Blue (No. 3) and Light-Blue (No. 7) dance to the right centre back of the stage; Purple (No. 5) dances to the right centre front of the stage; Red (No. 2) remains in place as in the circle; White (No. 1) dances toward Red singing this solo:

Oh, come with me my lovely Red,
And let it not of you be said,
When White came asking you to play,
You'd only dance with Blue to-day.

White dances after Red, who allows herself to be caught, as the last line is sung (Diagram 8). The other colors watch the game with interest, looking at each other and nodding approval when White allows herself to be caught. While eight measures of the polka are played White and Red dance to the centre opening of stage, where Pink (No. 8) joins

them. They then dance hand in hand to the front of the stage (Diagram 9) and sing this verse:

Red and White and Pink are we,
As all the rest of you can see;
And we are dancing now away
To join you in your color play.

All now join in singing the chorus, while Light-Blue (No. 7) and Blue (No. 3) take side steps to the left, Yellow (No. 6) and Orange (No. 4) taking backward side steps to the right, Purple (No. 5) and Pink (No. 8) dancing to places behind Red (No. 2) and White (No. 1), who remain in their original places, the final result being indicated in diagram 10. Then quickly Light-Blue (No. 7) and Yellow (No. 6) join hands and all dance to

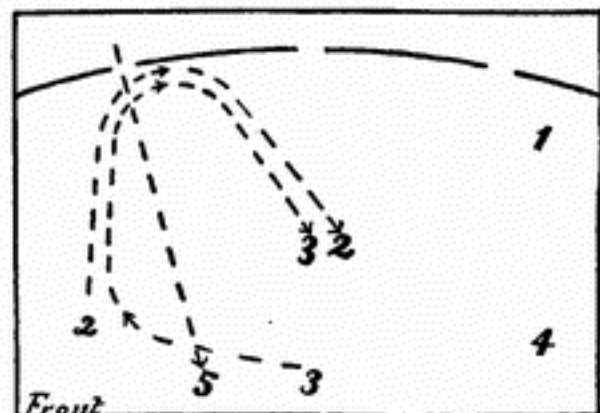


Diagram 4

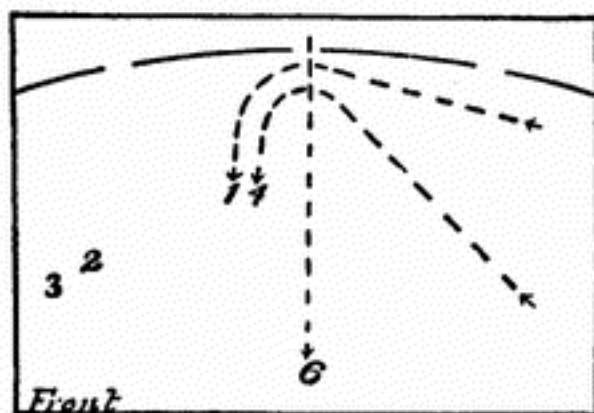
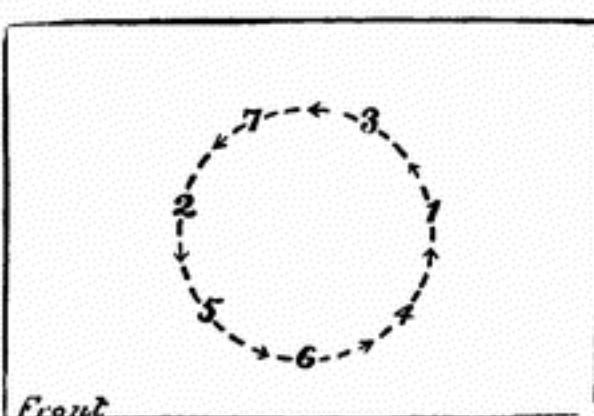
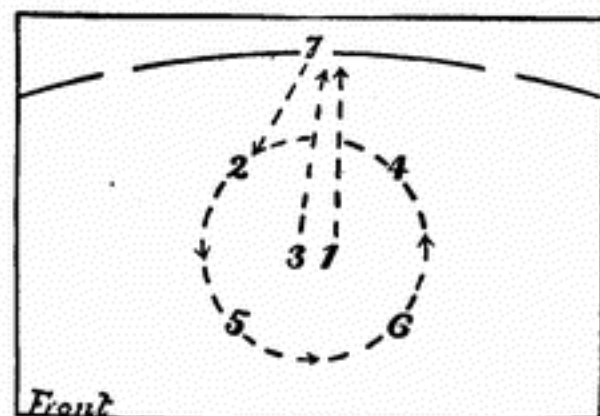


Diagram 5



the places indicated in diagram 11, as all but Light-Blue and Yellow sing this verse:

A gentle fellow is Light-Blue;
A merry one is Yellow, too;
And as they're dancing side by side
What is the color that they hide?

The polka is played for eight measures while Light-Blue (No. 7) and Yellow (No. 6) dance to the centre opening at the rear, where Green, (No. 9) springs through and in the position shown by diagram 12 sings this solo:

Do you know me? This verdant mien
Should tell you that my name is Green.
I'll skip and whirl and sing and prance
And lead you in your color dance.

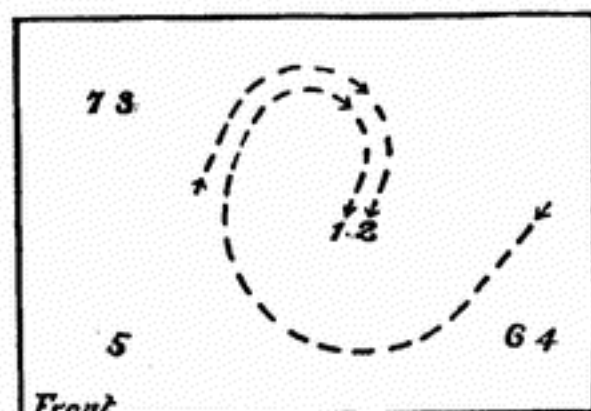


Diagram 8

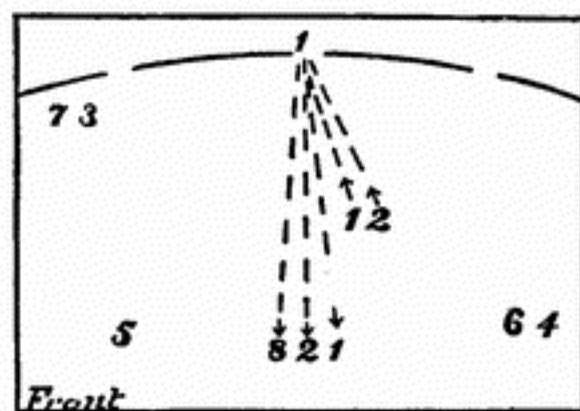


Diagram 9

Here all join hands and dance around, singing the chorus which they conclude in the positions shown in diagram 13. Then all but Green (No. 9) sing this verse:

Oh, Green's a merry leader: he
Our chosen leader now shall be.
And in and out the mazy dance
We'll hop and skip and whirl and prance.

Then, while the Polka is played entirely through, or for twenty-four measures, Green leads all the others in and out about the stage until all take the places shown in diagram 14. As the last notes of the polka are played all advance toward the front of the stage, those on the ends, Nos. 5 and 1, much faster than No. 6 in the centre—all singing:

When the gentle raindrops fall,
If the sun peeps out at all,
Look you in the Western sky
And our color-bow you'll spy.

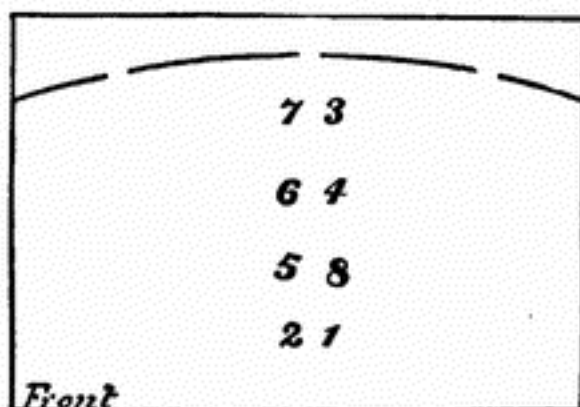


Diagram 10

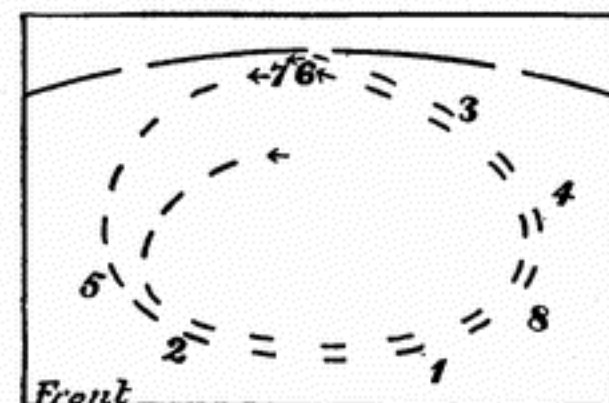


Diagram 11

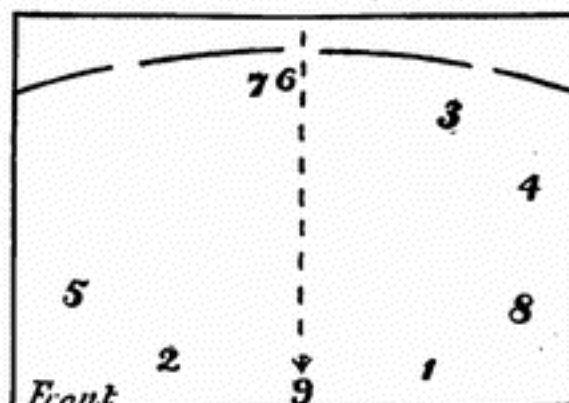


Diagram 12

As they sing, all advance to the front of the stage, keeping the curved or bow-shaped line as shown by diagram 15. Then all retreat to the rear of the stage in the bow-shaped line and again advance to the front to finish the verse. Now all break ranks and, while singing the chorus, dance "hit or miss" back through the three openings at the rear, singing as they go through. White is the last to leave the stage, disappearing through the centre opening and waving her hand as the front curtain goes down, the last of the chorus being heard from behind the scenes. The words sung must be enunciated distinctly and slowly enough to be well understood. All the "solo" verses are sung to the same "solo" music. The "chorus" music is used at each repetition of the chorus.

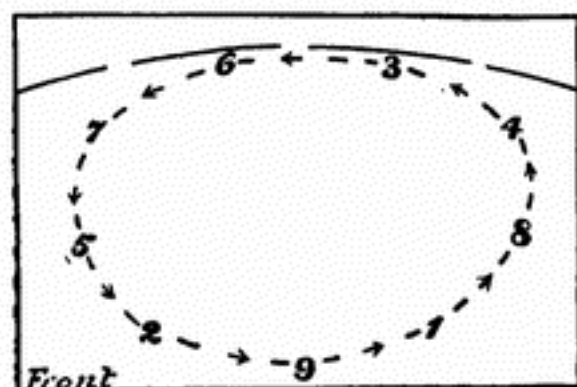


Diagram 13

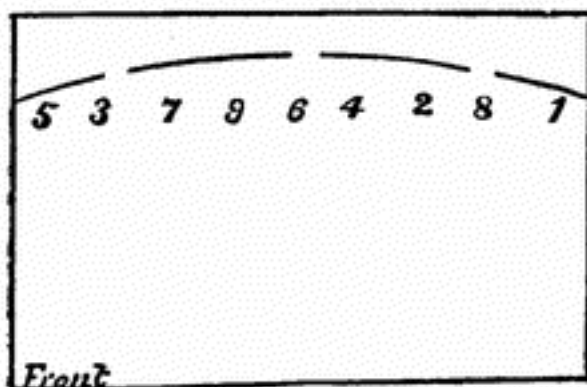


Diagram 14

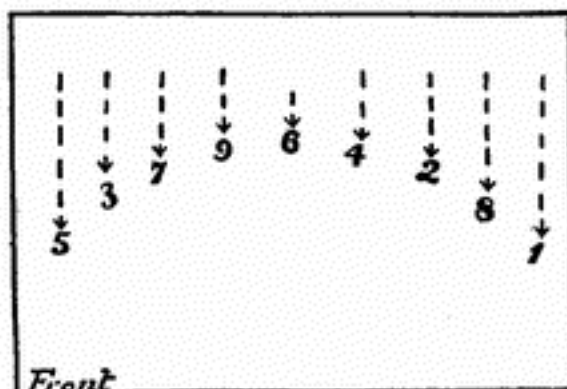


Diagram 15

PROGRAM

1. Polka—(To be played entire.)
2. Solo—White.
3. Polka—8 measures.
4. Solo—Primary colors.
5. Chorus.
6. Polka—16 measures.
7. Solo—Purple.
8. Chorus.
9. Solo—Yellow.
10. Chorus.
11. Solo—Light-Blue.
12. Chorus.
13. Polka—16 measures.
14. Solo—Red and White.
15. Polka—8 measures.
16. Solo—Pink.
17. Chorus.
18. Solo—Light-Blue and Yellow.
19. Polka—8 measures.
20. Solo—Green.
21. Chorus.
22. Solo—"Green our leader."
23. Polka—24 measures.
24. Solo—"Raindrops."

The whole action of the drill is light and airy, all the participants being continually in motion, if only marking time in their places. The idea of the mixing or blending of two colors to form a third must be enforced. When it is not being illustrated the performers stand some distance apart, even though holding hands.





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 almost any material which is soft and clinging, and the caps of mull. The former should be in the pretty Mother Hubbard style, with a little rolling collar and shirt sleeves, and trimmed with frills of narrow lace. A dainty and very generally becoming cap should be chosen; it fits closely like the Puritan head-dress and has broad ties that are bowed under the chin, and the little wearers' curls escape from beneath it all around.

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 bedtime 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 centre toward the ends.

The music for the march should be an animated movement in 4-4 time, and it would be a good idea to select some familiar air with which the children could easily keep time.

The accompanying diagram, similar to those previously given, will enable the instructor to understand readily the directions for the march that are given below.

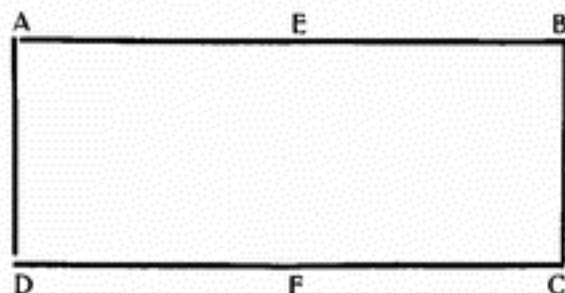


Diagram 1

THE MARCH

Figure 1.—The stage entrances are indicated by A and B on diagram 1. 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 entering first and the shortest last.

Figure 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.

Figure 3.—At E the files again unite to form couples, and pass to F, where the first couple turn 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.

Figure 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 No. 1. The little company is then ready for the drill.

THE DRILL

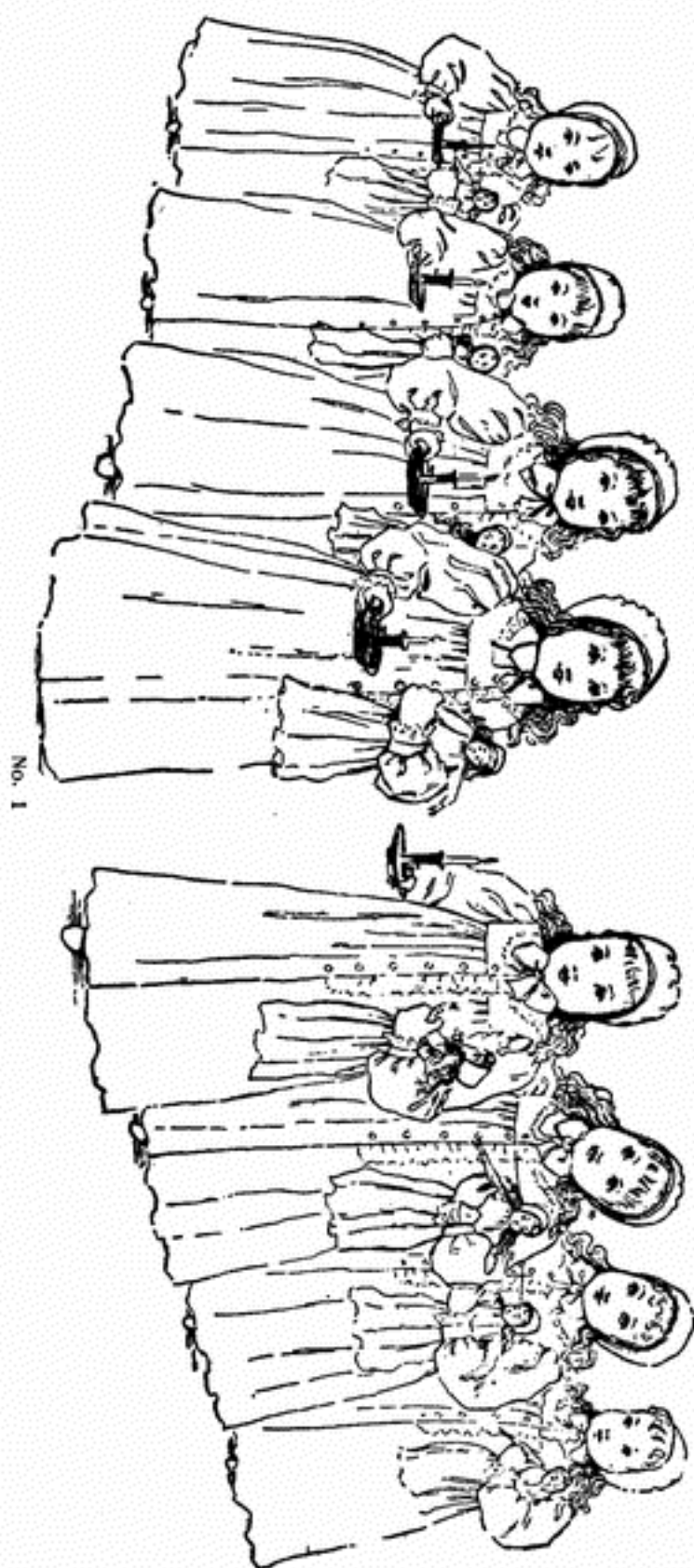
After the girls have taken the places indicated at No. 1, the march music is continued, and all keep time with their feet during two measures; then the four girls at each side turn and march to the right or left, as the case may be, according to the dotted lines in diagram 2.

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 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 centre 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 the 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 by the dotted lines in diagram 3, 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 in diagram 4, the girl at each end passing diagonally forward to the other side of the centre, thus: Girl at end on right-hand side marches

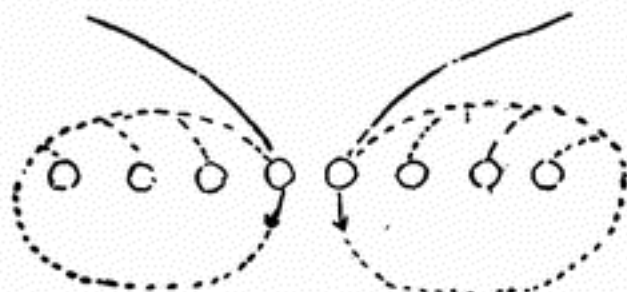


Diagram 2

to upper circle at left-hand side; the next girl following and taking a position further front and to one side, and the third girl doing the same as the second, taking end position. The result will be a V-shaped rank with the point of the V toward the back. When the rank is formed, the graceful little performers courtesy to one another in a quaint, old-fashioned way, as represented at 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.

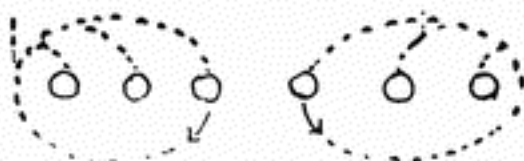


Diagram 3

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. Then, after the usual prelude, they sing the two following lines to the music of the melody:

Four little nodding ones hugging 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 No. 4.



Diagram 4

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 final illustration); 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.

It is possible that 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.

All the figures in this drill are simple, yet the moves are significant of the meaning they are intended to convey. Children 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 performances that they cannot but excel in



No. 3





No. 4

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 to use and the trimmings should be of fine lace or hemstitched frills, and hemstitched ties for the caps.

