

**FANCY DRILLS FOR
EVENING AND OTHER
ENTERTAINMENTS, VOL.
X, NO.2, MAY, 1897**

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Fancy Drills for Evening and Other Entertainments, Vol. X, No.2, May, 1897 by Various

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VARIOUS

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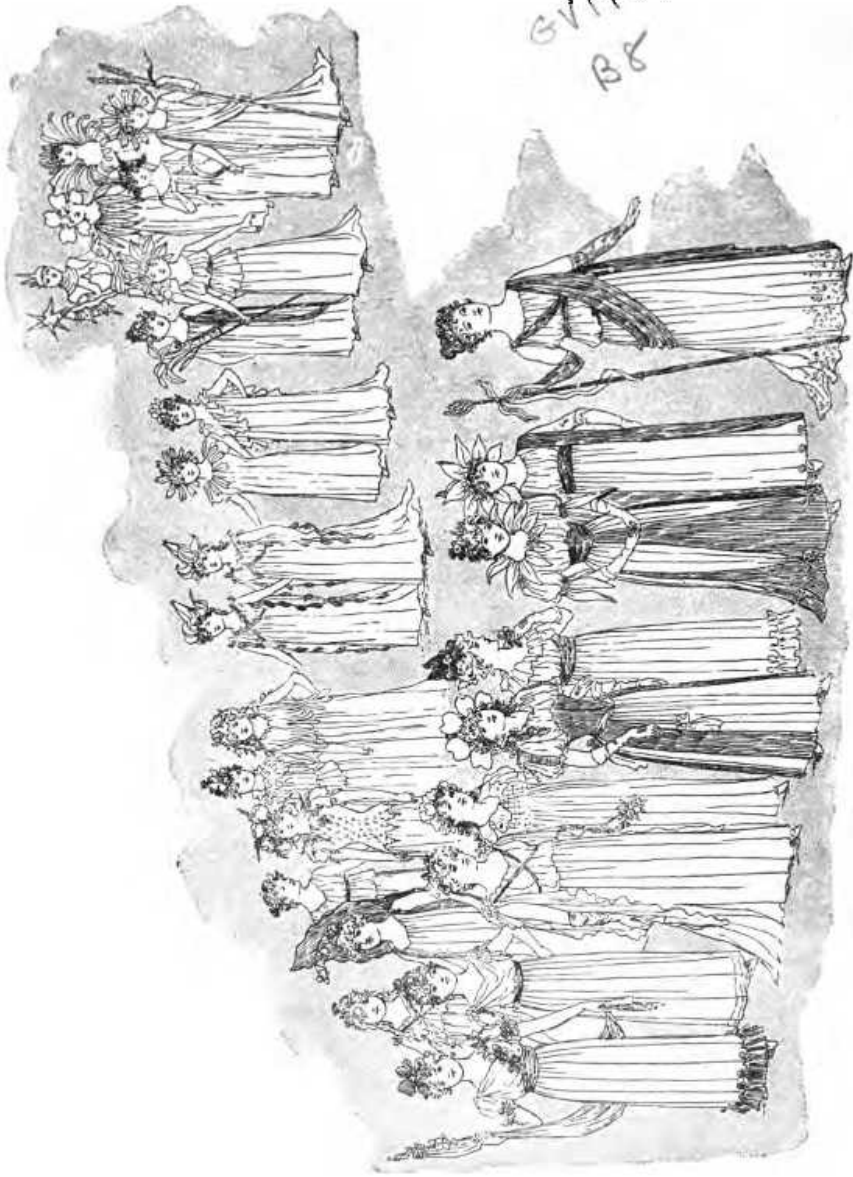
FANCY DRILLS FOR

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PICCOLA MANI.

FANCY DRILLS

—FOR—

EVENING AND OTHER ENTERTAINMENT



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

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

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

practising the drills as many times as the leader may demand. Then, too, children are not nearly self-conscious before an audience as their grown-up sisters, and the average child is much more graceful than the average miss. In some drills, however, tall figures are much more effect 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 conveniently handled by little folks.

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

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

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

Explicit directions will be given for each drill, but the size of the stage, the position of entrances, etc., will sometimes prevent their being exactly followed; and it is in such cases that 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. No. 7 in the tambourine drill if the line of players is too deep for the stage. Each drill preceded by a more or less complicated march, the company being finally evolved into two or more lines ready for the drill. The terms *right side* and *left side* of the stage mean the right and left sides from the spectator's point of view, except when it is expressly stated that the right or left side the maids is meant.

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THE TAMBOURINE DRILL.



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

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

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

The line on the left enters the stage at A, and that on the right enters at B. Keeping strict time, they march respectively to D and C, turn the corners at right angles and cross the stage towards the center, E. When the lines meet at F the two leaders turn toward the back of the stage and, followed by their respective lines, march side by side to E, where the lines separate, that on the left turning to the left and that on the right to the right.

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

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

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

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

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

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

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

FANCY DRILLS FOR ENTERTAINMENTS.

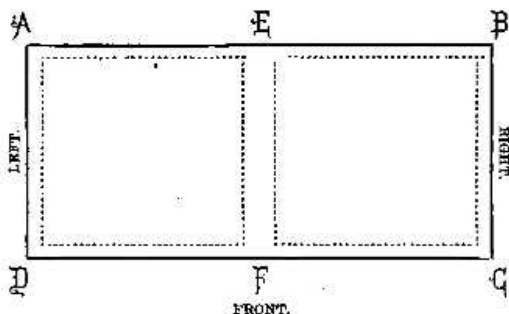
company. Reaching F, the first girl turns to the right, the second to the left, and so on, passing D and C and then to the back of the stage, and meeting again at the center-back, E.

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

10.—The couples now unite to form fours, march to the front of the stage and take the 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 the front and the back.

THE DRILL.—The music for the drill should be a simple schottische or polka played with moderate rapidity; and each figure should occupy four measures or sixteen beats of the music. The leader in drilling should give the orders in a clear, distinct voice, uttering the words shortly and sharply to give the whole a truly military air. The position of the lines is of great importance, 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,



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 wear some amount of practise, and even then the success of the undertaking, especially when young children are the performers, is by no means certain. The children should be instructed to count to themselves all through the drill, but perfectly inaudibly and without moving the lips.

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

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

3. *Rest.*—Same as 1.

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

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

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

7. *Rest.*—Same as 5.

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

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

10. *Rest*.—Same as 1.

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

12. *Rest*.—Same as 1.

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

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

15. *Rest*.—Same as 1.

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

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

18. *Rest*.—Same as 1.

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

20. *Rest*.—Same as 1.

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

22. *Rest*.—Same as 1.

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

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

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

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

