

91 Mrs Mills Signature no 42 on my Diploma. nativity I know nothing about. Her husband was a cooper by trade and at the date of her signature resided in the Langly house Spring St Bangor me. She made her appearance in Acadia Hall in the Monday evening school and received a pass from A L Spencer as a member advanced. As I was manager & master of ceremonies it was my duty to provide all strangers with partners. Her appearance was decidedly that of a girl about 20 but she gave me her address as Mrs & I of course concluded she must be just married but on further acquaintance I found she had been married 7 years & had a son 6 years old she was a member of the school two years & then moved to Bradford me. I practised with all new members. I found she was decidedly swift and even balanced. Our favorite Dance was a string as we used to call it after in termination which the Orchestra played to give the best dancers the floor before the audience assembled to practise Schottische & Waltz in circle & Polka Redowa I invited her to dance with me this medley of dances and she showed no hesitation which was rare for a stranger to Waltz before a whole room seated with perhaps 6 couples on the floor. I waited until the

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[Continued from previous page]

[sideways at left]

other couples led off and set in behind & waltzed careful
until I found
she was like a weather vane could turn to the right as well
as the left could dance
a shoot at any length & step instantaneous without making
a break or a false
step. This led the lookers on to wonder who she might be.
She was poorly dressed
but neat as wax (This was a puzler) where her dancing
came from. I asked her
where she took up dancing I found she had practised in
small schools and her

[sideways at right]

speed was natural I practised with her from time to time
and I found she
was the first in all my practise who could best(?) me
defiance in speed & hold out
as long as I could. I thought one evening I would see how
fast she could dance & we
set in on a medley & I found she made no complaint of
fatigue & we dance so fast & so long that for
the first time I could not but a few times more & was about
ask if I should seat her when the music stopped & this
was all that saved from being beat which was never done.

A stranger and alone I came to Acadian home
 Not a bit abashed as the couples dashed,
 in the waltz around the dome,
 As a partner last, I gained so fast with
 circle around the Hall.
 I brought out the gaze, with perfect amaze,
 and was acknowledged the swiftest by all.

I am a wide exception to the general rule,
 My dancing so swift, My manners so cool,
 It was born in my person, it is therefore my delight,
 I am gone as I came, so I bid you good night.

Mrs Emily A. Mills
 The swiftest Round Dancer I ever
 See. She was a natural born swift
 and easy Dancer, Her signature
 is no 42 on my Diploma,

*Not the date this photograph was taken
 This lady's son was nearly 8 years old and
 her general appearance was exactly as
 her picture gives it. Her position while
 in the Dautong or fast Waltz was more
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John Martin

* movement

[Photograph]

[Sideways at right]


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93

from page 8 Acadian Hall continued

the entrance with wide folding doors the floor was fine grain white pine and not a knot to be seen and the Orchestra was on the north side in the centre 8 feet above the floor in a recess wide enough and long enough for 8 Musicians to sit in line the entrance being up a flight of stairs from the third story entry arranged with speaking tubes on the sides for the convenience of the managers on the Hall floor. The Hall was dedicated by Daniel Morris The space allotted to each Quadrille was indicated by a yellow line of paint about an inch wide 10 feet across thus  giving the exact point for each person to form on in sets. When the Dance was called I was the first gent that formed and if I remember correctly Miss Susan Downs was my partner the daughter of Mr Downs a Merchant on Hammond st and Mr Foster was first Manager. Mr Morris conducted the hall this season (1846) and next W^m Cobb taught a school in which my wife was a pupil 1847 Mr Cobb gave up the Hall & Billy Whidden took it for 1848 see his likeness on page 98

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Mr Whidden was the best Violinist for dancing I ever heard but his schools were small and he failed to make a success as did Mr Cobb and gave up the Hall & went to Belfast. the Hall meeting such poor success it was then leased some 7 years as a billiard room and Show Hall

[sideways at right]

This being the largest Hall before Norumbega The Engine companies on Gala days dined there as also military companies. When Mr Wasgatt (see page 121) business grew so large he made a bold strike and leased Acadian for 5 years paying 350 a year and making his own alteration and improvements

Acadian Hall continued

He called me to enter the Hall with him and make some suggestions in regard to improvements and gave me his plans. He therefore tore down partitions on second floor remodeled the same made an anty room in the center, a ladys drawing room on the right large & commodious a gents drawing room on the left, and a clothing room with a 100 Boxes encircled the stairway to the Hall remodeled the Orchestra. Made it sufficient for a Piano & 8 pieces of music put in a water tank a marble shelf a silver cup 18 dollars set a large ventilator in the center 11 feet across cut & made a wooden chimney 8 feet square put one of Wood & Bishops ventilators on top as shown in the picture page 8 at an expense of 150 dollars & 75 for his register purchased a gilt frame mirror 7 feet long in new York & brought it here on a cargo of luce corn in a vessel to avoid breaking set it up at the head of the Hall on marble shelf & Brackets set a heavy banister & rail around his orchestra Embelished the walls with magnificent picture of large size put 4 gold spangled curtains on each end of the Hall windows at 8 dollars each put in 8 black walnut sofas 15 feet long upholstered in blue rep & stuffed with springs & carpeted the stairs in Oilcloth protected with brass fronts & caps 4 inches wide carpeted the anty & drawing rooms with woven wool or English carpets and adorned them with pictures & papered the walls with Marble paper, put in gents water closet and hung 3 nice chandeliers in the Hall, Conducted it 5 years & sold his interest all except his music library to A L Spencer. John Martin Secy

Acadian Hall continued 94

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L De. Garmo Brookes
 was a full blooded French man by birth and educated in college for some high calling but was endowed with a talent for the fine arts which he could excell the American continent being located as he was in the center of the business & fashionable part of the United States he gave his talent to the Public opened the Standard Academy and made Dancing his Occupation which yielded him from 12 to 20 thousand Dollars a year He had such a train of correspondence all over the world that he wrote a book containing six hundred pages giving the Origin of all the known Dances and their formation and history from the wigwam and grass plats to the present day 1857. He also wrote a book called Modern Dancing from which I have made extracts and entered them in this Book. He had in his academy 90 ten year pupils in 1863 which paid him 45 dollars for the first year after which they paid him 10 dollars a year to practise an hour a day whenever they chose to practise in class

for the remaining 9 years Mr AL Spencer saw some of this class practise and he relates that their feats were wonderful Waltzing or Schottische or Polka in couples on a line for the mirror with a speed that would be astonishing for the mirror when within 6 inches of the same they would stop and spin on a pivot like a spool and other evolutions to correspond.

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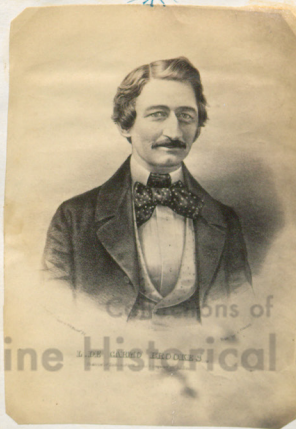
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I am the Boss and standard master 96
 in the United States,
 I understand all the rudiments & Etiquette
 which to fashionable Dancing relates,
 I have written a book of six hundred pages
 on the origin and the way
 my price to Dance masters is three dollars a lesson
 or each nine dollars a day,
 Yours L. De. Garmo Brookes



Maine Historical Society

Professor
L. De. Garmo Brookes
No 361. Broome Street, New York
 The first person who danced the Polka
 in the United States
 This Gentleman was the standard
 for Southern and Northern Dance
 masters who took lessons of him
 Every summer at 3 dollars per lesson
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CALICO PARTY.

Festivities on Broadway.

A large number of ladies and gentlemen met at the residence of Mr. Walter Brown last evening, the occasion being a Centennial Calico Party in aid of the Home for Aged Women. The party was originally proposed and has been managed by Mrs. H. C. Goodenow, who certainly deserves to be highly complimented for its final success.

Mr. and Mrs. Walter Brown and Judge Goodenow received the guests, and Mr. Frank P. Wood was Master of Ceremonies. The festivities began in good earnest about 8 o'clock, and those who could not find room to dance, amused themselves at cards in the spacious rooms up stairs. The large double parlor afforded a very convenient opportunity for many to dance and for others to see those who were gracefully gliding about. The card rooms were three in number, and all were filled during the entire evening.

The ladies were dressed in calico, and it was the universal opinion that they never looked so well before—at least their husbands thought so. Almost every conceivable pattern of calico was to be seen, and many of the dresses were elegantly made—all were pretty. Some departed from the rule and did not wear calico; but these were few in number. It was indeed gratifying to see how beautifully garments of such plain material could be made. The gentlemen wore calico neckties of the same pattern of their ladies' dresses. It must be acknowledged that Bangor ladies are beautiful in plain calico as well as when arrayed in rich silks.

The ladies who were present brought cake with them for the supper, and at intermission refreshments were served. After this interesting part of the programme had been attended to, the dance was resumed and continued until a late hour.

She alone preserve

to show how circumstances change people's opinions in regard to the right and wrong of any transaction whether religious or otherwise religious people have from the days of the pilgrims to this record been persistently set against dancing and that Mr. Hazen wrote a long chapter on dancing & classed it with card playing. never seeing a dance he men a ladies idea that dancing & card playing were always combined. I have been in a dance hall 38 years and I have never yet seen cards or card rooms attached to any dance and cards would have been to a dance under the name of a party for the aged women we see here a card and dance party under the auspices of one of the leading authorities of ladies of the third parish church with Frank P. Wood as Master of ceremonies Walter Brown & wife & Judge Goodenow as ushers & Maugers. This is fine in one dance and neckties in another for while the dance floor permits of no communication or conversation indisputable or private the card table permits both and is and always has been practised by a class of people who entertain their guest with cards and the same class have in all well managed dancing academies been expelled without ceremony as not fit to associate with the dancers who adhere to academy rules and discipline.

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[sideways at left]

In one of the richest families in town

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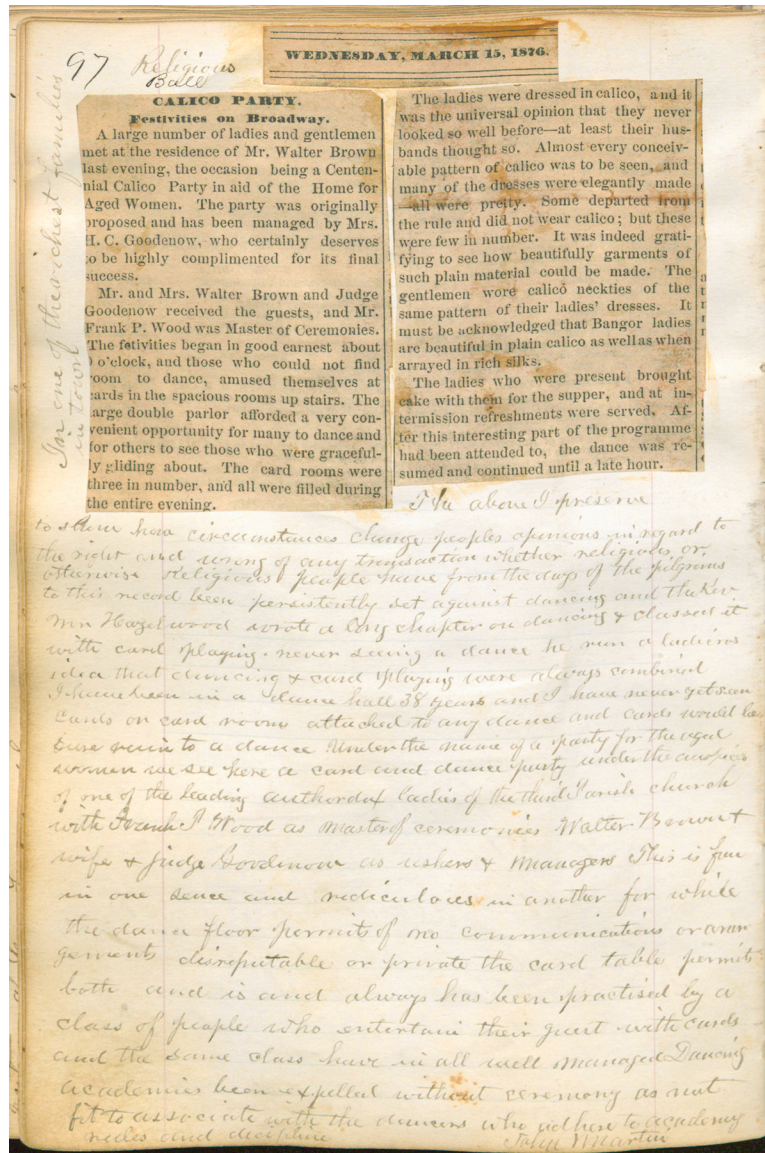
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John Martin





I can play the Amelian waltzes without practising a bar.
I am acknowld in new England Orchestras to be a violin star. 98

I have been called many a time, to ride ^a hundred miles,
Through drifts of snow and storms of rain to add to ladies smiles.
Yours Bill Whidden

Wm Whidden called Billey came to Bangor & opened a Dance school in acadian Hall in co with a mr Clark. about 1847 the times being hard they meet with poor success & Billey moved to Belfast & set up the barber business and resided there till 1868 when he removed to Boston and in a very short time became the banner [sideways at left] violin of Boston. Whenever Mr Wasgatt had a large Ball in norumbega Hall or fur nished music for Large occasions he invariably send for Billey Whidden of Belfast on violin Carl Cribbs a German of Augusta for Clarinet Standish of Boston for cornet these made his leading pieces of 20 musicians. I very well knew that Billey could distance the best on his Violin. Mr Wasgatt in February furnished the music for a large Holiday dance & had his orchestra rehearse in Acadian Orchestra in the afternoon. mr Crowell Bacello & Peakes violin had practised the amelian Waltzes in a cellar on main st so as

not to be heard by other musicians because they were considered the hardest [sideways at right] and finest Waltz music then in America Mr Wasgatt invited a number of his friends to Acadian Hall in the afternoon to hear this collection of music talent rehearse I was among them and such music as we listened to is seldom heard. Mr Whidden was leader & sit in front. after they came to a pause Mr Crowell)could play money musk on his bacello in Violinn style) asked mr Wheden if he would play a amelian Waltz alone & haded

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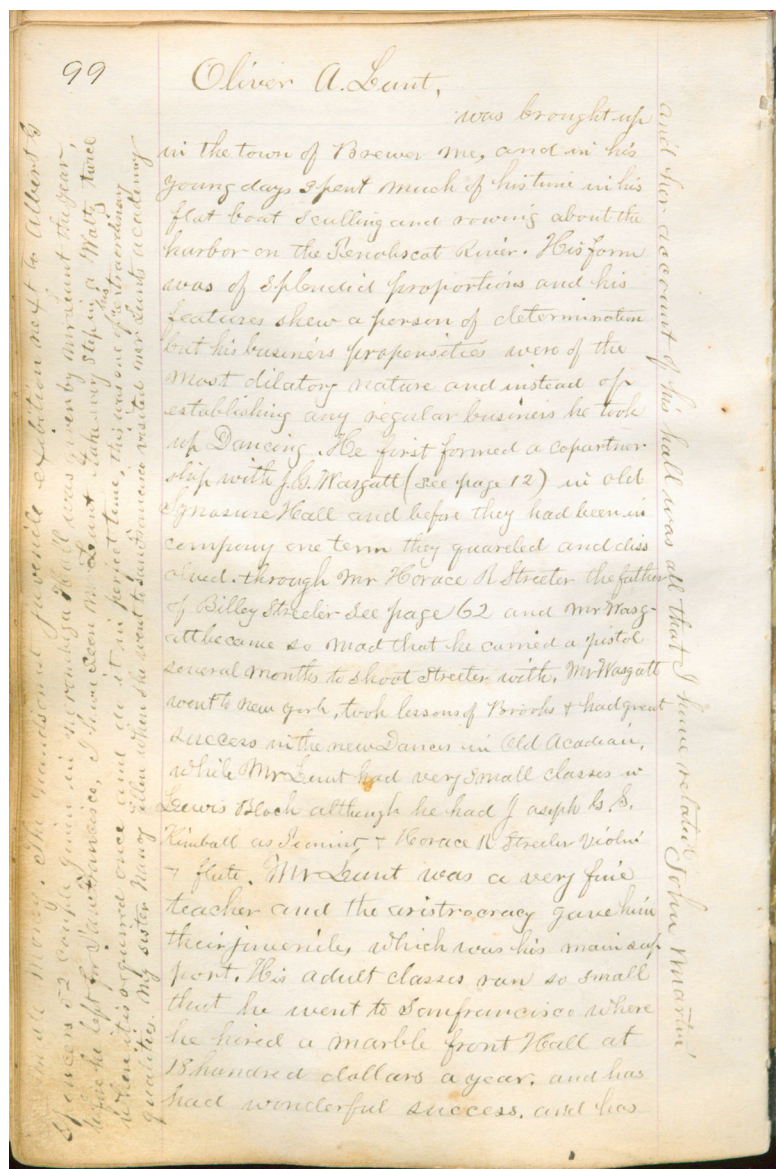
him one of Wasgatts books, pointing to a Waltz which had passage in it that mr Wasgatt told afterwards he had practised a half a day alone on two Bars to get it right, mr Whidden took the book and the piece through. I watched & I found he read one section over a second time he then took up his violin and played the piece with an accent & a will such as I never heard & when he came to the passage before mentioned he chirped it out as much as to say no you don't where upon Mr Crowell clapped his hands & said I will give it up Bill. you beat us all. After the rehearsal I was introduced to Mr Whidden by Mr Wasgatt & I told mr Whidden to not stop a week in Belfast but to go to Boston or new York in one of the best orchestras he could reach & he done so and is now the best Violin in Boston John Martin

I asked him to stop over to Trasks & have his picture taken and he & I went over there & it snowed hard & this picture was taken in the snow storm

[Photograph]

William Whedden
 the best First Violinist
 in the new England states
 Residence Belfast Maine
 afterwards Boston Mass.

Read what I have written
 about this wonderful man



99 Oliver A. Lunt.

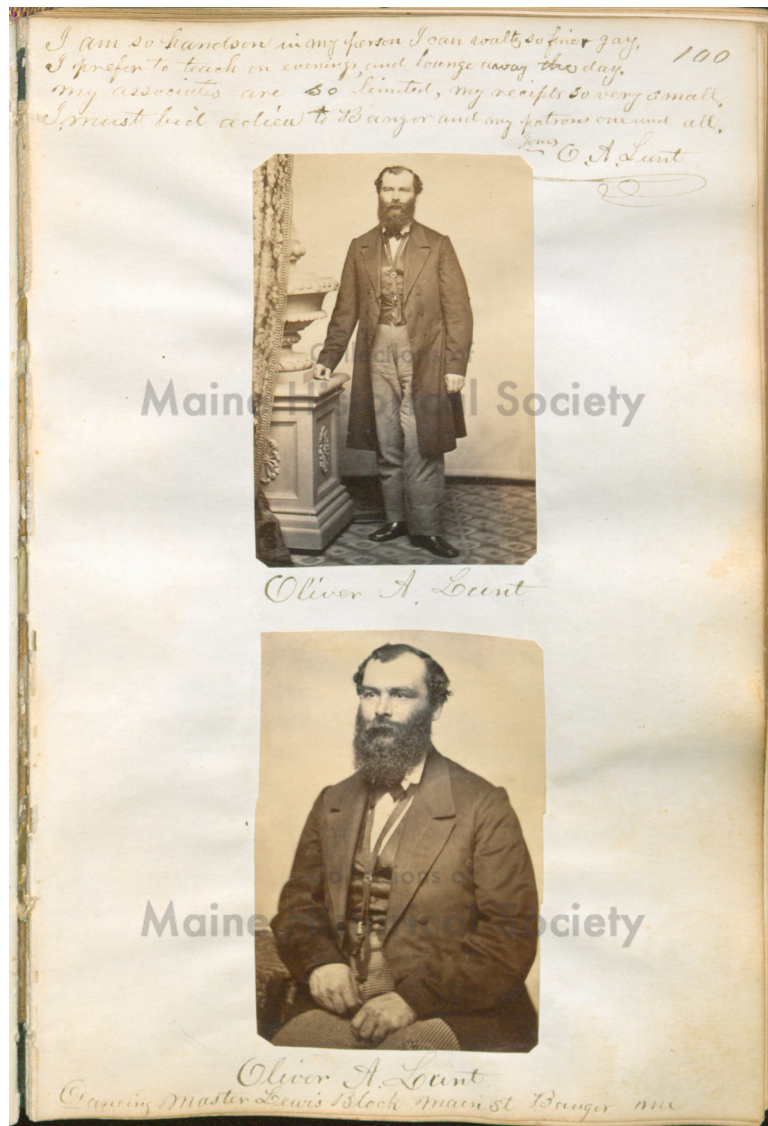
was brought up in the town of Brewer Me, and in his young days spent much of his time in his flat boat sculling and rowing about the harbor on the Penobscot River. His form was of splendid proportions and his features shew a person of determination but his business propensities were of the most dilatory nature and instead of establishing any regular business he took up Dancing. He first formed a copartner ship with J.G. Wasgatt (see page 12) in old Synosure Hall and before they had been in company one term they quareled and dissolved. through Mr Horace R Streeter the father of Billey Streeter See page 62 and Mr Wasgatt became so mad that he carried a pistol several months to shoot Streeter with. Mr Wasgatt went to new york, took lessons of Brooks & had great success in the new Dances in Old Acadian, while Mr Lunt had very small classes in Lewis Block although he had Joseph G.S. Kimball as Pianist & Horace R Streeter Violin & flute. Mr Lunt was a very fine teacher and the aristocracy gave him their juveniles which was his main support. His adult classes ran so small that he went to Sanfrancisco where he hired a marble front Hall at 18 hundred dollars a year. and had wonderful success, and has

[Sideways at left] made money. The handsomest juvenile exibition next to Albert G Spencers 52 couple given in norombega Hall was given by mr Lunt the year before he left for San Francisco. I have seen mr Lunt take every step in a Waltz twice

his where it is required once and do it in perfect time. this was one of ^ extraordinary qualities. My sister Nancy Ellen when she went to San Francisco visited mr Lunts academy [Sideways at right]

and her account of his hall was all that I have related

John Martin



I am so handson in my person I can waltz so fine & gay. 100
 I prefer to teach on evenings, and lounge away the day.
 My associates are so limited, my receipts so very small,
 I must bid adieu to Bangor and my patrons one and all.
 Yours
 O. A. Lunt

[Photograph]

Oliver A. Lunt

[Photograph]

Oliver A. Lunt

Dancing Master Lewis Block main st Bangor me

101
 Daniel Chaplin was born in Harrison Maine & grew up on the flat where Thomas Sampson & many fine people such as the Blakes, Tolmans & others make their home & was inured to farming & hard work, belonged to the State Military & was Lieutenant & received his military training on that beloved spot. He came to Bangor thence to Glenburn & married one of the famous Gibbs family came to Bangor & was wharfinger for Samuel Thurston afterwards hired as laborer & clerk in Furber & Metcalf Ship chandler store Broad st Bangor. Myself keeping the books for them during a period of 6 years. This store done the largest ship Chandlery Ship Store & Steamboat business of any in the State, we sold on old price 150 thousand dollars worth of good had the care of three Tow boats one 14 hundred ton Ship 9 Topsail vessels a 20 thousand dollar Lumber operation & a host of commission business. Daniel business was strictly putting up goods we were always short of help & he & I rolled hogshed & barrels & piled rigging & chairs many an hour together. I was in the height of my Dancing Glory at that date, and as he began to prosper he had a great desire to join the assemblies. This led to an exchange of sciences, during the mornings he having to build the fires while they were sitting under way I would learn him to

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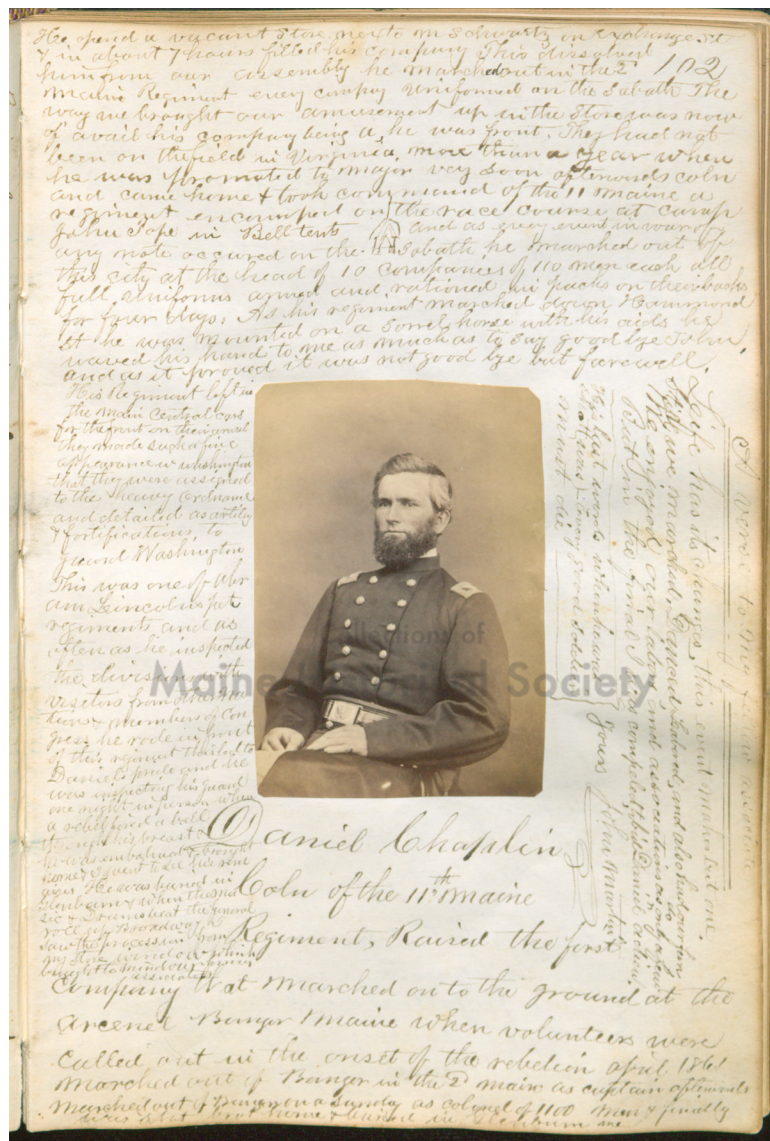
[Sideways at left]

waltz as a past time around the piles of rope in turn he would learn me to march and we both became very efficient in this exchange in the course of two years. The firm changed & his old employer purchased Mr Metcalf or Furbers interest and I had to leave the house we were we were always on the best of terms socially

& in our business. I obtained his name as the 18th signature on my Scientific School list. see the last, document in this book. When the first gun was fired on Fort Sumpter volunteers were immediately called out & as I was going west over Kenduskeag

[Sideways at right]

Bridge I met Daniel & his son Winfield coming east. Daniel had an ensign & a pole in his hand. I said to him what in thunder are you agoing to do march around the rigging, he answered I am going to war. If you will go I will make you comasary this was near noon & the next day he marched to the arcenal with a 110 men as captain



He found a vacant store next to M Schwartz on Exchange st & in about 7 hours filled his company This dissolved 102 him from our assembly he marched out in the 2^d Maine Regiment every compay Uniformed on the Sabath The way we brought our amusement up in the Store was now of avail his company being a, he was front. They had not been on the field in Virginia more than a year when he was promoted to major very soon afterwards coln and came home & took command of the 11 maine a regiment encamped on the race course at camp John Pope in Bell tents [drawing] and as every event in war of any note occurred on the Sabath he marched out of this city at the head of 10 Companies of 110 men each all full uniforms armed and rationed in packs on their backs for four days. As his regiment marched down Hammond St he was mounted on a Sorrel horse with his aids he waved his hand to me as much as to say good bye John, and as it roved it was not good by but farewell.

His Regiment left in the main Central cars for the front on their arrival they made such a fine appearance in washington that they were assigned to the heavy Ordnance and detailed as artillery & fortifications to guard Washington This was one of Abr am Lincolns pet regiments and as often as he inspected the divisions with

[Continued on next page]

He found a vacant store made in shortly on Exchange st.
in about 7 hours filled his company. This arrangement
from our assembly he disapproved and that 102
Maine Regiment every company reformed on the Sabbath. The
way and brought our company up in the forenoon more
of avail his company being a he was sent. They had not
been on the field in Virginia, more than a year when
he was promoted to major very soon afterwards colon
and came home took command of the 11 Maine a
regiment in camp on the race course at Camp
Jamez in Fall tent and as they went in and
my note appeared on the Sabbath he marched out of
this city at the head of 10 companies of 100 men each all
full uniforms armed and rational his pack on their backs
for four days. As his regiment marched down Thompsons
at he was mounted on a sorrel horse with his arms
waved his hand to me as much as to say good bye John,
and as it proved it was not good bye but farewell.

This Regiment left in the main Cavalry Corps for the front on the 2nd and the whole Cavalry force appeared in a column and that they were assigned to the Heavy Column and detailed mostly for the Cavalry, to General Washington. This was one of the main Cavalry Corps of the Regiment and as often as he inspected the divisions with the Cavalry from the Cavalry, he rode in front of this Regiment. He rode in front of the Cavalry and he was inspecting his Cavalry one night in person when a soldier fired a ball through his breast. He was ambushed and killed. He was killed in the Cavalry and he was killed in the Cavalry and he was killed in the Cavalry.



Daniel Chaplain
 of the 11th Maine
 Regiment, Raised the first
 Company that marched on to the ground at the
 Arceneel Barrer Maine when volunteers were
 called out in the onset of the rebellion April 1861
 Marched out of Bangor in the 2nd main as captain of militia
 Marched out of Bangor as a company as Colonel of 1100 men finally
 as a 1st Lieut. 1st Maine Infantry in the 1st Maine

[Continued from previous page]

visitors from other Nations members of Congress he rode in front of this regiment & this led to Daniels pride and he was inspecting his guard one night in person when a rebel fired a ball through his breast & he was embalmed & brought home & I went to see his remains He was buried in

[Photograph]

Glenburn & when the music & Drums beat the funeral roll up Broadway I saw the procession from my Store window which brought to mind our former associates

Daniel Chaplin
Coln of the 11th maine
Regiment, Raised the first

company that marched on the ground at
arcenel Bangor & maine when volunteers were
called out in the onset of the rebellion april 1861
marched out of Bangor in the 2d maine as captain afterwards
marched out of Bangor on a Sunday as colonel of 1100 men & finally
was shot brot home & buried in Glenburn me
[Sideways at right]

A verse to my fellow associate
Life has its changes, this event makes but one.
Still we marched, Danced, Labored, and also had our fun
do

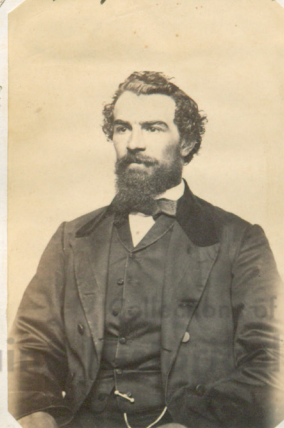
We enjoyed our labors and association as ^ only a few
 But in the final I was completed, to bid Daniel adieu.
 His last words when he was Yours John Martin
 shott was Every good soldier
 must die —————

103
 Louis Reynolds my competitor
 & a native of Brighton Massachusetts
 came to Bangor under the reputation as
 one of the smartest butchers in Brighton
 and engaged with the hero butcher James
 Smith Jr who then had a crew of the most
 reckless and toughest young men in
 this section. Mr Smith at that date slaughtered
 for not only Bangor market but shipped by
 steamer to Boston herds of beef and sheep &
 swine was the originator of driving stock from
 Aroostook county & Marketing as above in
 So doing he became rich. At this date
 see his likeness on page 44 Ancil Hallett
 was Manager of the Butchers Levee
 at the Gymnasium Columbia St
 Mr Reynolds made his debut or daba
 ugh at that institution but Ancil was
 an old Manager & Mr Reynolds could
 not gain any lead in those fore cents
 and he came to Acadia in the mon
 day evening School under my manage
 ment I treated him as I did all strangers
 which was to give him the best partners
 also shew him the Redowa Waltz which
 he learned very quick The Hall now
 passed into Spencers hands he formerly
 playing for the Butchers Levee and Mr
 Reynolds began to curry favors from
 the new proprietor I never left my business
 went to dancing therefore I often
 went to manage at 8 & 9 o'clock Mr
 Reynolds commenced to treat the leading

103 Louis Reynolds my competitor
 & a native of Brighton Massachusetts
 came to Bangor under the reputation as
 one of the smartest butchers in Brighton
 and engaged with the hero butcher James
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 playing for the butchers Levee and Mr
 Reynolds began to curry favors from
 the new propietor I never left my business
 to attend to dancing therefore I often
 went to manage at 8 & 9 oclock Mr
 Reynolds commenced to treat the leading
 [sideways at left]
 members of the school & draw in his associate butchers and it was known that his
 bills run as high as twenty one dollars a night at Charles Blackwells saloon see the
 picture of Acadia. he also was permitted by Spencer to act as Manager in my absence
 and matters run untill, one evening I entered the hall and the first thing that appeared be
 fore me was Louis Reynolds picture in an oblong Gilt frame, placed on the center of the
 Orches
 tra some two feet long. probably cost 10 dollars & Mr Reynolds in full change of the
 School as
 master of ceremonies I asked no explanation but stopped a short time & retired home
 & stayed away 6 weeks from the academy. I met Mr Spencer one day & he asked me
 [Sideways at right]
 why I did not come to my post I told him I had no interest there & when he
 wanted me he must make it known. He urged me to come back & offered me wages if I
 would I refused waged & asked my position which he gladly give me

On my return I found things had changed for the worse, our favorite school had run into a 104 drunken Levee some of the best people had vacated and Ladies more particular Mr Reynold had introduced a girl of desperate character being shaped like the grecian slave by Powers & dressed in trail silks & about the smartest & finest dancer I ever met as his Sister & it was soon found that she could drink as much as any butcher in the Levee. On my return Mrs Spencer on a/c of this girl & one other being allowed in connection to habit the hall commenced a course of trouble with her husband which caused her to take a hammer & smash the gilt picture I have described & finally ended in a Divorce from her husband and a separation of all their children also a divorce of Louis Reynolds & his wife & the loss of all his property which was a nice two story house

worth four thous and dollars & all his household effects his wife a smart fine looking lady going in a shoe factory his own removal to Brighton and a general dissolution of the whole family circle & other connections which caused James Smith's failure,



From the date above described Mr Spencer gave me a warm hand gave me small sums of money let me manage as I pleased not withstanding all this the charm was lost and he removed to St John where he now resides being remote from his legal wife & more than all his sons & daughter

Louis Reynolds

The gentleman who paid twenty dollars a night to be manager in Acadia

Monday evening school

On my return I found things had changed for the worse. our favorite school had run into a 104 drunken Levee some of the best people had vacated and Ladies more particular Mr Reynold had introduced a girl of desperate character being shaped like the grecian slave by Powers & dressed in trail silks & about the smartest & finest dancer I ever met as his Sister & it was soon found that she could drink as much as any butcher in the Levee. on my return Mrs Spencer on a/c of this girl & one other being allowed in connection to habit the hall commenced a course of trouble with her husband which caused her to take a hammar & smash the Gilt picture I have described & finally ended in a Divorce from her husband and a seperation of all their children also a divorce of Louis Reynolds & his wife & the loss of his property which was a nice two story house worth four thous and dollars & all his household effects his wife a smart fine look ing lady going in a shoe factory his own removal to Brighton and a general dissolution of the whole family circle & other connections which caused James Smith Jr failure.

[photograph] From the date above described Mr Spencer gave me a warm hand gave me small sums of money let me manage as I pleased not withstanding all this the charm was he lost and ^ removed to St John where he now resides being remote from his legal wife & more than all his sons & daughter

Louis Reynolds
The gentleman who paid twenty dollars a night to be manager in Acadia
Monday evening school

105

1873

Refer to Page 178 this book

PROGRAMME
OF
PROF. BARNES'
Exhibitions and Social Dance,

AT
CITY HALL,
Thursday Evening, Oct. 15th, 1874,
DOORS OPEN AT 7 O'CLOCK.

Music by Andrews' Orchestra.

DANCING BY THE AUDIENCE AT 8 O'CLOCK.

- | | |
|-------------------------------------|-----------------------------|
| 1. GRAND MARCH AND SICILIAN CIRCLE. | |
| 2. LANCERS, | Welcome All. |
| 3. PORTLAND FANCY, | So Far, So Good. |
| 4. WALTZ & POLKA, | Blue Danube. |
| 5. SCHOTTISCHE, | Songs of the Day. |
| 6. SPANISH DANCE & HOP. | |
| 7. CALEDONIAN QUADRILLE, | Johnny comes Marching Home. |

At 10 o'clock precisely PROF. BARNES will commence his EXHIBITION of the following new dances:

1. Spanish Dance with graces, (new.)
2. The new Parisian Waltz and Graces.
3. The new Polander, composition of three dances, Highland, Mazourka and Waltz.
4. The Parisian Redowa.
5. Alexander Polka Mazourka and Graces.
6. The new Glide Schottische and Graces.
7. The Parisian Waltz and Grecian Graces.
8. The Imperial Varsovia and Graces.

These dances are the finest & most of any I ever witnessed
John Martin

At 11 1/2 o'clock the Audience resume dancing and finish the Programme.

8. WALTZ,	Artists' Life.
9. QUADRILLE,	Mulligan Guards.
10. SPANISH & HOP,	Dream of the Ball.
11. POLKA REDOWA,	Belle of Bangor.
12. LANCERS,	Weingarten.
13. QUADRILLE,	Put me in my Little Bed.

After Prof. Barnes' classes commence, and at the next Exhibition, several other square new dances will be introduced.

The prices to his schools will be to conform to the prices of other teachers. All wishing to attend the repetition of this exhibition, can procure tickets of the ticket seller at half price.

TICKETS.—Each adult 50 cents; Children 25 cents; No extra charge for Reserved Seats in Gallery, to be had at Bugbee's.

C. F. BARNES.

105

1873

Refer to Page 178 this book
Programme
of
Prof. Barnes'
Exhibitions and Social Dance,
— At —
City Hall

Thursday Evening, Oct. 15th, 1874,
Doors Open at 7 O'Clock.

Music by Andrews' Orchestra.

Dancing by the Audience at 8 O'Clock

- | | |
|--|-------------------|
| 1. Grand March and Sicilian Circle. | |
| 2. Lancers, | Welcome All. |
| 3. Portland Fancy, | So Far, So Good. |
| 4. Waltz & Polka | Blue Danube. |
| 5. Schottische, | Songs of the Day. |
| 6. Spanish Dance & Hop. | |
| 7. Caledonian Quadrille, Johnny comes Marching Home. | |

At 10 o'clock precisely Prof. Barnes will commence his Exhibition of the following new dances:

- | | |
|---|------------------------|
| 1. Spanish Dance with graces, (new.) | These dances were the |
| 2. The new Parisian Waltz and Graces. | finest executed of any |
| 3. The new Polander, composition of three dances, Highland, Mazourka and Waltz. | I ever witnessed |

4. The Parisian Redowa.
5. Alexander Polka Mazourka and Graces. John Martin

- | | |
|---|--|
| 6. The new Glide Schottische and Graces. | |
| 7. The Parisian Waltz and Grecian Graces. | |
| 8. The Imperial Varsovia and Graces. | |

At 11 1/2 o'clock the Audience resume dancing and finish the Programme.

- | | |
|--------------------|--------------------------|
| 8. Waltz, | Artists' Life. |
| 9. Quadrille, | Mulligan Guards. |
| 10. Spanish & Hop, | Dream of the Ball. |
| 11. Polka Redowa, | Belle of Bangor. |
| 12. Lancers, | Weingarten. |
| 13. Quadrille, | Put me in my Little Bed. |

After Prof. Barnes' classes commence, and at the next Exhibition, several other square new dances will be introduced.

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Tickets. — Each adult 50 cents; Children 25 cents; No extra charge for Reserved Seats in Gallery, to be had at Bugbee's.

C. F. Barnes



I have procured the following Photograph to show how persons may improve the form 106 and general appearance of their person by putting them selves under discipline in a dance hall under a proper tutor when they are willing to practise the rules given them without any fear of what may be said for the time being by whoever may be present. The following came into Acadian Hall with both shoulders thrown up his stomach hollowed in and his knees crooked so as a whole he was the most deformed person I ever same in contact with in all my practise. on his joining to the first school his business carrying corn & meal in two bushel bags & being young had helped work his person so that he was almost a laughing stock for the veterans of this long and wide known academy. I was manager at this time under A L Spencer &

[sideways at left]
 my pride & business was to work among those who were left to themselves
 This gent was rough but honest and was neglected in the class I approached him kindly and practised with him as lady partner in Quadrilles & round dancing.
 While dancing round dances I continually advised him to drop his shoulders throw up his head. Throw out his chest and straighten up his knees all of which

[Continued on next page]



[Continued from previous page]

[sideways at right]

he took in good part from is I had shown him so many favors as a partner and I very soon perceived he began to stand erect and throw off all stiffness carry his face in front instead of sideways and also gain confidence so much so that he procured a suit of clothes almost exact as I directed him as being most appropriate for assemblies and parties In the course of the second season he led me one side and said John I must leave you I am going to the west and I obtained his likeness as a curiosity

[Photograph]

The man I made gentleman of

F Towle a nephew

to Josiah Towle, who was the

largest grain dealer in Maine, and the above came from the country and labored as a grain & meal lugger for his uncle a few years after which he went to Chicago and took an interest in the same trade in that locality not having space above to finish my description of this singular event I finish it here It is evident from the above picture that this gent in a standing position is at his ease because his heft is balanced equal on each leg and foot but before I gave him lessons he was so addicted to lawling or placing his whole heft on one side that actually deformed him John Martin

Notice to the Dancing Public!

The undersigned have leased the rooms formerly occupied by Oliver A. Lunt, as a Dancing Academy, Lewis Block, Main St., and will immediately cleanse, renovate, repaint and put the same in a respectable condition for patronage, both public and select. We have resolved to conduct the above rooms under the strict rules of an Academy, and under no circumstances will vary from such rules,

[Continued on next page]

As a malling of record let me here state that we now owned this place & expended five dollars on the walls & floor & put in 8 dollars worth of furnishings besides getting a boiler which belongs to the same and opened with a 60 couple horse power boiler & new were. We sold pork for 6 cents a lb. also a barrel with 86 cent & 3 of lard & through my management we sold every article & made over 20 dollars a month a piece & Mr. Seaman earned as much more out of the oil mill & of the same as book & hymn

The undersigned have leased the rooms formerly occupied by Oliver A. Lunt, as a Dancing Academy, Lewis Block, Main St., and will immediately cleanse, renovate, repair, and put the same in a reasonable condition for the use of the public and select. We have resolved to conduct the above rooms under the strict rules of an Academy, and under no circumstances will vary from such rules, when we can make a successful business. The amount of patronage we may receive. We intend to open the rooms for a social dance, on SATURDAY EVENING, Oct. 17th, and the following MONDAY EVENING, Oct. 19th, to open a school for new beginners, and to give a series of social dances at 7, 9 and 11 o'clock. Terms made known at the hall.

GEORGE F. PEARSON,

JOHN MARTIN.

P. S. Owing to the many requests made to Mr. Martin during the past year to form a select school for Gents and Ladies who have had one or more terms, if a sufficient number will associate themselves together or apply separately, to make a class, one or two evenings a week will be reserved for them to practice Waltzing, Waltz and Polka Quadrilles, Polkas, Schottische, Varsovienne, and such other dances as it is impossible to acquire in a term of twelve evenings.

Oct. 10, 1874. St

Bangor
Daily Whig &
Courier

and me & Fred Andrews }

AT LEWIS HALL, Main St,
SATURDAY EVENING, December 2
G. F. PEARSON, Manager
dec24 1874 sn

d, on pleasant nights
 ning I had 90 pages
 the exertion & could have

My Eighth Social Dance occurs at City Hall, on this Saturday evening, January 30th, 1875. Admission 50 cents. Clergy, 15 cents. Ladies who dance, free. Dancing commences at 8 and closes at past 11 o'clock, prompt.

JOHN MARTIN

The City Treasurer dis-
burses in the hall where
couple so many expenses

[illegible]

[Continued from previous page]

whether we make a success or a failure in the amount of patronage we may receive. We intend to open the rooms for a social dance, on Saturday Evening, Oct. 17th, and the following Monday evening, Oct. 19th, to open a school for new beginners, and others who desire to join. Ladies at 7, Gents at 9 o'clock. Terms made known at the hall,

Geo. F. Pearson,
John Martin.

P.S. Owing to the many requests made to Mr. Martin during the past year to form a select school for Gents and Ladies who have had one or more terms, if a sufficient number will associate themselves together or apply separate, to make a class, one or two evenings a week will be reserved for them to practice Waltzing, Waltz and Polka Quadrilles, Polkas, Schottische, Varsoviene, and such other dances as it is impossible to acquire in a term of twelve evenings.

Oct. 19 1874. 8t

Bangor
Daily Whig &
Courier

[right column]

Mr Andrews See page 18 desired this business to keep up his orchestra and he & Mr Pearson combine to arrest the business with a view to get me out and no way fairly could be instituted but to force me to give up my possession Mr Pearson at the end of our first term 6 weeks grabed 32 dollars from the door keeper John Pratt hired a bulley to

[Continued on next page]

107

As a matter of record let me state that we have expended forty dollars on the walls of floor put in 8 dollars worth of furnishing besides bettering the six which belonged to the same, and opened with a 60 couple house four double dances were made over 50 dollars a month a piece + Mr Pearson earned as much more out of it as we did of it the same as book-keeping

Mr. Andrews See page 18 desired this business to keep up his orchestra and he & Mr Pearson combine to arrest the business with a view to get me out and no way fairly could be instituted but to force me to give up my possession Mr Pearson at the end of our first term 6 weeks grabed 32 dollars from the door keeper John Pratt hired a bulley to

NOTICE TO THE DANCING PUBLIC!

The undersigned have leased the rooms formerly occupied by Oliver A. Lunt, as a Dancing Academy, Lewis Block, Main St., and will immediately cleanse, renovate, repaint and put the same in a respectable condition for patronage, both public and select. We have resolved to conduct the above under the strict rules of an Academy, and under no circumstances will vary from such rules, whether we make a success or a failure in the amount of patronage we may receive. We intend to open the rooms for a social dance, on SATURDAY EVENING, Oct. 17th, and the following MONDAY evening, Oct. 19th, to open a school for new beginners, and others who desire to join. Ladies at 7, Gents at 9 o'clock. Terms made known at the hall.

Geo. F. Pearson,
JOHN MARTIN.

P.S. Owing to the many requests made to Mr. Martin during the past year to form a select school for Gents and Ladies who have had one or more terms, if a sufficient number will associate themselves together or apply separate, to make a class, one or two evenings a week will be reserved for them to practice Waltzing, Waltz and Polka Quadrilles, Polkas, Schottische, Varsoviene, and such other dances as it is impossible to acquire in a term of twelve evenings.

Oct. 10, 1874. 8t

Bangor
Daily Whig &
Courier

SOCIAL DANCE.

AT LEWIS HALL, Main St.,
SATURDAY EVENING, December 26th.
G. F. PEARSON, Manager.
dec 24 1874 8t

Dancing Notice.

My Eighth Social Dance occurs at the City Hall, on this Saturday evening, January 30th, 1875. Admission 50 cents. Gallery, 15 cents. Ladies who dance, free. Dancing commences at 8 and closes at 11 o'clock, prompt.

Jan 30 1875 8t JOHN MARTIN.

The City Treasurer disallowed from 2 to 3 dollars on the hall when I had less than 50 couples so my expenses were 2650 a night.

The 15th night being my last was my own benefit I had two hundred & 72 girls come to pay me their 402 seats. Congratulating my deceased success and Mr. Pearson.

My receipts were as follows:
City lighted candles 10.00
Police 187.00 5.00
3 pieces music 9.00
" " 2.50
advertising 24.00
" 2.50
moving seats 1.00
" 1.50
Total 215.00

Discharged his music I had 100 girls come in a snow storm and when the was on such of snow as there was over 100 gents and 90 couples 160 paid 36 gallery tickets receipt 40 dollars profit 14750

107

As a matter of
fact let me
state that we
valued this hall
at the walls & floor
worth \$8 dollars
better than
the same, and
opened with a 60
couple house
dance. The
dance were
for 6 weeks. We also
opened a school
with 36 gent & 36
ladies & through
my management we
made over 50 dollars
a month. I paid
Mr Pearson as much
as much more as
the same as book-keeper

NOTICE TO THE DANCING PUBLIC!

The undersigned have leased the rooms
formerly occupied by Oliver A. Lunt, as a
Dancing Academy, Lewis Block, Main St.,
and will immediately cleanse, renovate, re-
paint and put the same in a respectable
condition for patronage, both public and
select. We have resolved to conduct the above
rooms under the strict rules of an Academy, and
under no circumstances will vary from such rules,
whether we make a success or a failure in the
amount of patronage we may receive. We intend
to open the rooms for a social dance, on SATUR-
DAY EVENING, Oct. 17th, and the following
MONDAY evening, Oct. 19th, to open a school for
new beginners, and others who desire to join. La-
dies at 7, Gents at 9 o'clock. Terms made known
at the hall.
GEO. F. PEARSON,
JOHN MARTIN.

P. S. Owing to the many requests made to Mr.
Martin during the past year to form a select school
for Gents and Ladies who have had one or more
terms, if a sufficient number will associate them-
selves together or apply separate, to make a class,
one or two evenings a week will be reserved for
them to practice Waltzing, Waltz and Polka Quad-
rilles, Polkas, Schottische, Varsovienne, and such
other dances as it is impossible to acquire in a term
of twelve evenings.
Oct. 10, 1874.

Bangor
Daily Whig &
Courier

Mr. Lewis, I explained my case and Andrews
for 50 dollars rent
I immediately hired the City Hall for as many
evenings as I might want & I hired 4 pieces of music
and a heavy Piano & conducted 13 social dances on
my own terms & under my own management during this time Mr
Pearson advertised his dances thus I had 60- 70 - 80 couples
consistent while his dances in 3 evenings
over down to 8
couples & he blowed
out his lights and
my seats were lined on pleasant nights with lady partners &
on my eighth evening I had 90 paying gent & about 5 compli-
mentary & with a little exertion & could have carried it to a hundred
I preserved the following advertisement as a reminder with
my expenses and
the following

SOCIAL DANCE.
AT LEWIS HALL, Main St.,
SATURDAY EVENING, December 26th.
G. F. PEARSON, Manager.
dec 24 1874 sn

My eighth Social Dance occurs at the
City Hall, on this Saturday evening, Jan-
uary 30th, 1875. Admission 50 cents. Gal-
lery, 10 cents. Ladies who dance, free.
Dancing commences at 8 and closes at
past 11 o'clock, prompt.
JOHN MARTIN.

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City Hall, on this Saturday evening, Jan-
uary 30th, 1875. Admission 50 cents. Gal-
lery, 10 cents. Ladies who dance, free.
Dancing commences at 8 and closes at
past 11 o'clock, prompt.
JOHN MARTIN.

The City Treasurer discounted from 2 to 3
dollars in the hall where I had less than 50
couples so my expenses were 2600 a night.

The 15th night being my last was my own benefit. I
had two hundred & 72 girls come to pay me their
respects congratulating my deserved success and Mr. Pearson.

Mr. Andrews, see page 18
I hired this business to
keep up his orchestra
and Mr. Pearson
agreed to accept the
business with a view
to get me out and on
my party could be
constituted but to force
me to give up my pos-
sion. Mr. Pearson at the
end of our first term he
received about 32 dollars
from the door keeper John
Boutwell. He also had to
manage the floor & take
care of the piano & the
other furniture. He also
stamped me to
make or meddle &
he also hired Mr.
Margerson to teach
the second term which
was 12 boys & 8 girls
in so doing he fell in
debt for the hall gas &
advertising about 150
dollars which amount
remains unpaid.

discharged his music
I had 45 girls come
in a snow hurricane
when the was an inch
of snow in their hair
& over 40 gents and

this memo attached
90 couples 160 p
36 gallery tickets
receipt 40 dollars
profit 1475

[Continued from previous page]

manage the floor stole
our coal & a portion
of the furniture & proclaim
ed himself manager
& stumped me to
make or meddle &
he also hired Wm
Margerson to teach
the second term which
was 12 boys & 8 Girls
in so doing he fell in
debt for the hall gas &
advertising about 150
dollars which amount
remains unpaid
Mr Lewis ex[?] me and sued Andrews
for 80 dollars rent
I immediately hired the city Hall for as many
evenings as I might want & I hired 4 pieces of music
and a heavy Piano & conducted 13 social dances on
my own expens & under my own management, during this time mr
Pearson advertised his dances thus I had 60- 70 - 80 couples
consistent while his dances in 3 evenings
run down to 8
couples & he blowed
out his lights and

[clipping in center] Social Dance.

at Lewis Hall, Main St,
Saturday Evening, December 26th.
G.F. Pearson, Manager.
dec 24 1874 sn

my seats were lined on pleasant nights with lady partners &
on my eighth evening I had 90 paying gent & about 5 compli-
mentary & with a little exertion & could have carried it to a hundred
I preserved the following advertisement as a reminder with

[Continued on next page]

[sideways at left]

M H. Andrews Page 18
leased Music Hall for 5 years
the Hall was spacious & poorly
furnished and his succes
small & he abandoned it when
his lease ran out & adames the
owner gave J A Cooper of Boston
terms to conduct at his own
rent.

[clippings at center]

Private Lessons,
Given daily at Music Hall. Waltz guaranteed in two lessons; other dances in one lesson.

Private classes taken at the Hall or taught at private residences.

Home from 10 to 4.

nov23 sn 1w J.A. Cooper
1876

Cooper's Academy.

New pupils received in Mr. J. A. Cooper's Class on Monday evening, Nov. 27, at 7 o'clock. Afternoon Class Wednesday, Nov. 29 at 3 o'clock. Private instruction given to members of my classes free of charge. Mr. C. can be engaged to teach out of town Classes if applied to early.

Send for circular or apply at the hall from 10 to
3 daily. 1876 nov25 sn 2t

[at right]

He came to Bangor & circulated these advertisements & people were so pleased that he soon filled the [clipping]

The English fashion of learning Dancing privately is fast gaining favor among the better classes of Society. The pupil secures the whole time and attention of the teacher — learning whichever dance or dances they desire, avoiding all the embarrassments that beginners always experience in public classes.

[Continued on next page]

The above picture answers very well and is almost a duplicate to ^{of} A. See persons only about 5 years young.

[illegible]

[Continued from previous page]

[Continued from previous page]

[Sideways at center]

Brewer.

First Extra in connection with Cooper's Class in Brewer, Thursday Evening, Jan. 25th.

Dancing from 8 to 12. Tickets 50 cts. jan24

[Sideways at right]

During our finest dance day, from 1855 1875 extras were vulgar & no first class gent or lady would attend a dance where one was offered this school was a ladies affair in order to be select the Advertisement shows the result.

This gent advertised on the opening of Music Hall Select and society dancing being a man from Boston it gave a very high tone to the onset and he had a large school private lessons any amount being curious to know where so many came from I went in to the school & found they were suberbial pupils (more on page)

[Photograph in center]

Emery T. Wasgatt

Dentist by profession and
a brother to James G. Wasgatt

See page 12 this book

The above picture answers very well and is almost a duplicate to J A Coopers only about 5 years younger

in the Andersons page 18
large Music Hall for 1000
the hall is perfectly ready
for the purpose of giving
private lessons in dancing
any amount being curious to
know where so many came from
I went in to the school & found
they were suberbial pupils
(more on page)

PRIVATE LESSONS.
Given daily at Music Hall. Waltz-foxtrot
taught in two lessons; other dances in
one lesson.
Private classes taken at the Hall or
at private residences. 1 and 2
Hours from 10 to 4.
J. A. COOPER.
1876

COOPER'S ACADEMY.
New pupils received in Mr. J. A. COOP-
ER'S Class on Monday evening, Nov. 27.
At 7 o'clock. Admission gratis. Wednesday,
Nov. 29, at 8 o'clock. Private instruction
given to members of any classes free of
charge. Mr. Cooper is engaged to teach
out of town classes at a special rate.
Send for circulars or apply at the Hall from 10 to
2 daily.
J. A. COOPER.

The cause to bring on &
circulated these
advertisements 7
people were so false
that he soon filled the
PRIVATE LESSONS.
The English fashion of learning Dancing
privately is fast gaining favor among the
better classes of Society. The pupil secures
the whole time and attention of the teacher
learning whichever dance or dances they desire,
avoiding all the embarrassments that beginners
always experience in public classes.
Private lessons given daily at Music Hall from
9 A. M. to 4 P. M.
WALTZ or NEW SCHOTTISCHE guaranteed
in two lessons; other dances in one.
J. A. COOPER.

Really but his ability to
teach is but known to
those who find him one
Peaks and Jones from this city, fur-
nish music for Mr. Cooper's extras at
Oldtown. Jan 25 1874

BREWER.
FIRST EXTRA in connection with COOP-
ER'S Class in Brewer, Thursday Even-
ing, Jan. 25.
Dancing from 8 to 12. Tickets 50 cts.

Notice.
My wife, Curry F. McDonald, has just
received a bill from Mr. J. A. COOPER
for her contracting after this date.
S. D. McDONALD.
Nov. 18th, 1875.

He had a very high
tone to the onset and he had a large
school private lessons any amount
being curious to know where so
many came from I went in to the
school & found they were suberbial
pupils (more on page)

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109

As a proof of the services I rendered for many years in holding together the dancing Gents and ladies I preserve the following to keep a record of the names of the smartest material that ever graced Acadian floor and in a time when the Proprietor of this hall was in the height of trouble in his domestic affairs. John Martin Manager

WEDNESDAY MORNING, FEBRUARY 21, 1872.

MASQUERADE AT SPENCERS. The masquerade at Spencer's last evening was a decided success; we must especially praise the fine orchestra, whose spirited music has set many a maiden's foot in happy motion. The principal characters were as follows: monk, (A.B.) The man with the Iron mask, (C. Johnson,) The handsomest man in Bangor (Dwight Parsons,) Darwin's Theory Illustrated (Wm, Sargent,) Eleven Leffee Bowers (Mary Walker,) Fancy Ball Dress very beautiful, (Miss Fanny Wall,) Liberty, (Fannie Warren,) Japanese Tommy, (C. McDonald,) Tom Baggs (E. Fifield) Sam Guess proprietor 14th street opera house! Wendell Carlisle, minstrel (T. Dodge) Crombies Quadrille Band (Tom Kinchen; tickets limited; \$3.) Fancy costume (Miss Crane a Kenduskeag belle,) Midsummer's Dream, (Miss Lettie Mansel,) Vivandiere (Mazie Wall,) Knight, (Mina A. Johnson,) Country Lawyer, (Frank Durgin,) Country Schoolmaster, (G. W. Varney,) Beautiful Fancy dress (Miss Rogers Winter (Charley Bachelder.

We might mention others equally as striking in costume, but want of space forbids.

Three short years have now passed and 1876 calls to mind that those marked in blue thus — have their romance) Fanny Wall is dead.

E Fifield Married Mr Spencers daughter
Emma Crane has been married lived in Boston
was living at my house when printed a belle
Lettie Mansell lives in Boston
A L Spencer himself is in St John his wife
in Holden — — —

109 As a proof of the services I rendered for many years in holding together the dancing Gents and ladies I preserve the following to keep a record of the names of the smartest material that ever graced Acadian floor and in a time when the Proprietor of this hall was in the height of trouble in his domestic affairs. John Martin Manager Wednesday Morning, February 21, 1872 Masquerade at Spencers. The masquerade at Spencer's last evening was a decided success; we must especially praise the fine orchestra, whose spirited music has set many a maiden's foot in happy motion. The principal characters were as follows: monk, (A.B.) The man with the Iron mask, (C. Johnson,) The handsomest man in Bangor (Dwight Parsons,) Darwin's Theory Illustrated (Wm, Sargent,) Eleven Leffee Bowers (Mary Walker,) Fancy Ball Dress very beautiful, (Miss Fanny Wall,) Liberty, (Fannie Warren,) Japanese Tommy, (C. McDonald,) Tom Baggs (E. Fifield) Sam Guess proprietor 14th street opera house! Wendell Carlisle, minstrel (T. Dodge) Crombies Quadrille Band (Tom Kinchen; tickets limited; \$3.) Fancy costume (Miss Crane a Kenduskeag belle,) Midsummer's Dream, (Miss Lettie Mansel,) Vivandiere (Mazie Wall,) Knight, (Mina A. Johnson,) Country Lawyer, (Frank Durgin,) Country Schoolmaster, (G. W. Varney,) Beautiful Fancy dress (Miss Rogers Winter (Charley Bachelder.

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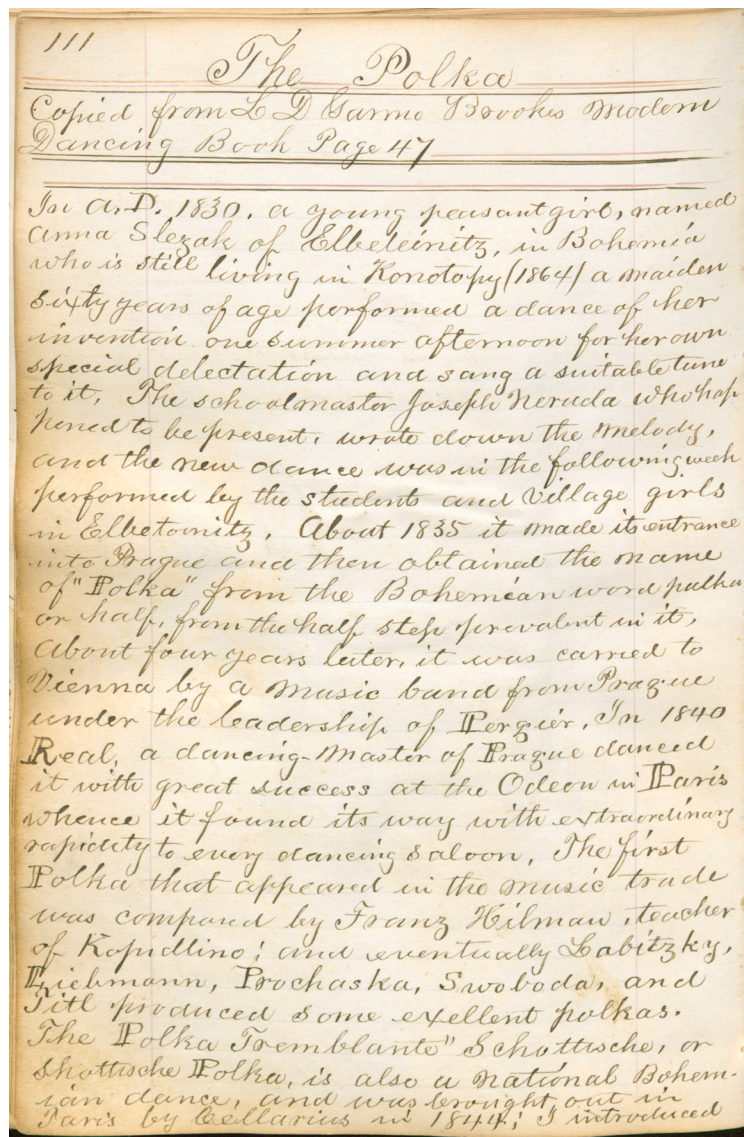
[sideways at left]

This was the handsomest & most finished Masquerade even in Acadian



Collections of
Maine Historical Society

[Photograph]



111 The Polka

Copied from L D Garno Brookes Modern
Dancing Book Page 47

In A.D. 1830, a young peasant girl, named Anna Slezak of Elbeleinitz, in Bohemia who is still living in Konotopy (1864) a maiden sixty years of age performed a dance of her invention one summer afternoon for her own special delectation and sang a suitable tune to it. The schoolmaster Joseph Neruda who happened to be present, wrote down the melody, and the new dance was in the following week performed by the students and village girls in Elbetoinitz. About 1835 it made its entrance into Prague and then obtained the name of "Polka" from the Bohemian word palka or half, from the half step prevalent in it. About four years later, it was carried to Vienna by a music band from Prague under the leadership of Pergier. In 1840 Real, a dancing Master of Prague danced it with great success at the Odeon in Paris whence it found its way with extraordinary rapidity to every dancing saloon. The first Polka that appeared in the music trade was composed by Franz Hilman, teacher of Kopidlino; and eventually Labitzky, Liebmann, Prochaska, Swoboda, and Titl produced some excellent polkas. The Polka Tremblante" Schottische, or Shottische Polka, is also a National Bohemian dance, and was brought out in Paris by Cellarius in 1844; I introduced

it at my academy in New York in 1846

The Polka was introduced into the ball-rooms of France and England in 1843, and led to the inauguration of the present style of round dancing. It had been in vogue but a short time on the other side of the Atlantic when a musical gentleman named Do Thier forwarded the music, and a description of the dance, in manuscript, to the proprietors of the New York Daily Aurora of which paper he was a correspondent.

Thadeus W. Meighan a gentleman connected with the editorial department of that paper immediately presented me with the music and a description of the dance. At that time I was ballet-master at the National Theatre Chatham Street New York and it was first danced in America by Miss Mary Ann Gannon and myself at that Theatre on the 10th of May 1844. The leader of the Orchestra was Alexander Jamieson, the repetiteur was Charles Matheri who played the music while

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the dance was rehearsed at the private residence of the lady. The dance met with great success. On the first introduction of the Polka a variety of figures and steps were executed, one of the principal steps was very similar to an old Scotch step often danced in the Highland Fling, nearly all these have been abandoned except the Scotch step which has been considerably modified and altered to suit the present style.

A dance very similar to the Polka is said to have been practised by the ancient Scythians and immeminably known in the northern countries of Europe namely, Russia, Servia, Bohemia, Germany and Hungary Among Military tribes it is danced with spurs on the heels and hatchets in the right hands of the men in a sort of a disorderly mode resembling a charge in battle while a furious beating of time with the feet at intervals takes place as if on purpose to represent the trampling of horses or the din of war.

The Introduction of the Polka into Bangor by James G. Wasgatt see his Photograph on page 12 this book

In 1854

James G. Wasgatt during the summer went to New York and took lessons of L D Garno

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Speed and Scientific dancing
gentlemen and 14 swiftest &
best dancing ladies in this vicin-
ity, I am now 49 years old
it is now 18 years since I learned
the dance I can with one person
Miss Mills (Photograph no
page 92) encircle a 60
foot Hall once and a half to
the next best couple once in Bangor.
I have taken Charley Blagdon
& waltzed around a set once
and then on a straight line
32 feet (by measure & witness)
& back 32 feet in time to meet
the next couple, I have schoti-
sches across a cadian between
seats with same gent in 6 steps
& 54 feet lengthwise in 9 steps
& I can do it to day. In our
class above mentioned we learned
Polka & Polka Redowa, Polka
Mazurka, Esmarella, the
Dewtong or fast waltz Spanish
Dance, Gallop, Varsoviene
& Daneish, varsoviene was
my favorite for years the next
best was fast Polka, we also
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Mr Hillgroves. Remarks on the
Polka

He being the next best teacher to L. E.
Garmo Brookes in the United States.

Extract from his book page 160
1864 The Polka affords a remarkable instance of the rapidity with which a fashion spreads over the world. In 1843 this dance made the grand tour of Europe in a few months, so great was the excitement created that its introduction into fashionable society may be regarded as the commencement of a new era in the art of dancing. The young, the old, the middle aged were aroused by its attractions into a state that bordered on enthusiasm. Judges, Senators, Lawyers and Physicians unable to resist the soft persuasion divested themselves of the soberness and sage like gravity of age and profession, renewed their youth and again received lessons in dancing. ——— Hillgrove.

This was the case in Bangor in 1854 when Mr James G Wasgatt placed this dance upon his floor in public, persons who had not danced for years & even given up dancing took lessons anew and I/John

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Norombega Hall was graced with over three hundred couples at a time
 during many an evening for 8 years John Martin Secy
 Martin volunteered to help
 teach gentlemen 6 feet tall
 and also ladies of all ranks
 ages & c Gentlemen from 60 -
 50 - 40 - 30 - 25 & down to 4 years
 old. Mr Leighton, Henry, took
 lessons in acadian 60 years old
 Hon Charles Hayward the Mayor
 50 years, Jonathan Young 45 yrs
 a class of 44 couples embracing
 Henry Pitcher Willard G Cutter
 with Ladies learned these dances
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 45 yrs old, Samuel Clark Mr
 about 50, Doct Evans & Doct
 Warren 35 yrs each & a host
 of others. My daughter Ada
 was the smallest girl who
 danced Quadrilles & Polkas &
 waltzes from 1854 to 1860
 she with Minnie Bishop 8
 yrs old John Pierce's daughter same
 age Leattie Boynton about 7
 yrs all learned the Fancy &
 round dances the last of which
 was the Highland Fling which
 as a past time they four danced
 before the afternoon school
 as exhibitors to entertain the
 Mothers Fathers & younger people
 who assembled twice a week
 to witness the juveniles feats

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[sideways at left]

Norombega Hall was graced with over three hundred couples at a time
 during many an evening for 8 years John Martin Secy

L. D. Garmo Brookes positions
In the Polka Valse,
music two four time

The position of the gentleman and lady in dancing the Polka, and all other round dances is the same, viz: The gentleman should place himself facing the lady, he supports her with his right arm placed around her waist, the fingers of his hand close together. The right arm that holds the lady, alone requires a certain degree of vigor, the left hand which holds the lady's right, should be half extended from the body, the arm neither too stiff nor too much bent the wrist no higher nor lower than the elbow. The lady's right arm should be straight her left hand gracefully resting on the gentleman's right shoulder. she will leave her head in its natural position and avoid raising it, lowering it or turning it to the right or left. she should let herself be guided entirely by the gentleman who alone imparts to her the direction of the dance, conducts her to this or that part of the

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room and decides the repose and the recommencement of the dance a lady is reputed so much the better dancer as she obeys with confidence the evolutions directed by the gentleman who conducts her.

As so many changes has been made in the steps of the Polka since its appearance in 1854 to 1868 I give my own method which I have selected from every different position which has been shown by every dance master in this vicinity during the above named time.

John Martins
Positions in the Polka
and steps added

Take the standing position as in valse, Schottische, or any other round dance viz: Stand with both feet on an angle in good walking or skating position with the toes of both feet on a straight line and the heels one inch apart thus.

88

Stand on the balls of the feet

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[illustration]

Stand on the balls of the feet

keep your knees limber. throw your chest out draw the lower part of the body in and slightly lean forward, Let the arms hang down by each side exactly like a piece of rope. Gents thumbs touching the seems of the pants. form half the length of the arm or so your elbow when the arm on both sides of each person is raised waist high the elbows of each person will just meet, advance the right foot forward 24 inches from the left heel, to the right toe when the step is completed. Count one. Throw the the body forward change your whole weight from left to right foot bring the left foot up square with the right toe (count two,) and as quick as can be performed change your weight from right to left foot and advance the right foot 24 inches more, (count three). make a short pause or accent. (This is one half of the forward movement) Now reverse the step by bringing the left foot forward 38 inches from the heel of the left foot to the line of the toe when the step is made (i.e.) the left foot passes by the right foot the increased distance between 24 & 38 inches) change weight from right to left foot advance the right foot forward on a line with the left toe (count two,) change the weight to right foot advance the left foot forward

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24 inches (count 3.) end in position
The Backward Step
For the Polka

draw the right foot back 24 inches
 lean forward change weight to
 right foot bring the left foot ba
 ck to position, heels square (co
 unt 2) change weight to left foot
 lean forward draw the right
 foot back (count 3) Reverse
 with the left foot clear by
 the right (count one,) bring the
 right square with the left (count 2)
 draw the left back one step (cou
 nt 3) and end in position.

The Turn Step in the
Polka Pivot on the front pa
 rt of the right foot with a slight
 spring, turning quarter round,
 slide the left foot sideways)
 Count one. Pivot on the toes
 of the left foot turning quarter
 round at the same time bring
 right foot to first position cou
 nt two) slide the left foot ba
 ckward to fourth position be
 hind, count three, Rest one
 quarter count four. repeat
 the same with the right foot
 exact. Now to turn the opo
 site way turn to the left and
 reverse each and count as
 above.

121

24 inches (count 3.) end in position

The Backward StepIn the Polka

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 nt two) slide the left foot be
 hind, count three, Rest one
 quarter count four repeat
 the same with the right foot
 exact. Now to turn the apo
 site way turn to the left and
 reverse each and count as
 above.

The Polka in couples by John Martin

Form upon the floor in couples facing all one way not less than 8 feet apart, on a march or in position, lady on the gent's right arm. when the music commences allow the head couple to start in advance 20 feet. The gent commences with the left foot by turning half round facing his partner before the lady makes any advance or motion, the lady raises her left hand and places her fingers across the gent's right shoulder the hollow of her hand resting over the back part of the shoulder and the fingers passing over the shoulder to the front like a hook, at the same instant so as to be unnoticed the gent passes his right hand under the lady's left arm & puts his hand against the waist so the end of his fingers just laps by the center of the waist the width of the hand being above the belt thumb passed slightly under the fingers. The gent same moment extends his left hand palm up. The lady places her right elbow in the hand thus extended and lets her right hand fall across the gent's left arm both parties allow hands and arm to vibrate uniformly unless in case of accident by slipping or misstep when both or one are always in position to sustain the other. The gent starts to the left the lady to the right in all cases make uniform distance and the dance can be increased to any speed.

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[Sideways at left]

The lady looks over the gent's right shoulder so she can see his right ear
the gent does the same by the lady

[Sideways at right]

in position to sustain the other. The gent starts to the left the lady to the right in all cases

make uniform distance and the dance can be increased to any speed

123

Virginia Reel

gent	+	+	+	+	+	+	+	+	+
ladies	o	o	o	o	o	o	o	o	o

Taken from Thomas Hillgroves
work in 1864 Page 225

- 1 Top lady and bottom gent forward & back
- 2 Top gent and bottom lady repeat same
- 3 Top lady & bottom gent forward & turn with right hand then back to places.
- 4 Top gent & bottom lady repeat same.
- 5 Top lady and bottom gent forward and turn with left hand & back to place
- 6 Top gent & bottom lady repeat same.
- 7 Top Lady & bottom gent forward & turn with both hands.
- 8 Top gent & bottom lady repeat same.
- 9 Top lady & bottom gent forward and Dos-a-Dos.
- 10 Top gent & bottom lady repeat the same.

- 11 Then the head couple turn once and a half round. The head lady then turns every gentleman down the line alternately turning her partner with the right hand & when they arrive at the bottom they turn partners and pass up the center to the head, then separate and counter march to the foot every gent & every lady following them meeting their partners at the foot and return up the center and when the first

123 Virginia Reel

gent X X X X X X X X [sideways]

ladies O O O O O O O O head

[sideways] foot

[Illustration sideways at right]

Orchestra

1 Top lady and bottom gent forward & backs

2 Top gent and bottom lady repeat same.

3 Top lady and bottom gent forward & turn with right hand then back to places.

4 Top gent & bottom lady repeat same.

5 Top lady and bottom gent forward and turn with left hand & back to place

6 Top gent & bottom lady repeat same.

7 Top Lady & bottom gent forward & turn with both hands.

8 Top gent & bottom lady repeat same.

9 Top lady and bottom gent forward and Dos - a - Dos.

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Continuation of Virginia Reel

couples reach the head they join hands and promenade down the center and take their position below the foot couple. then the figure commences at the head and continues until every couple in the set has gone through the figure. close by all forward and back, bow and seat partners

Remarks

From 1838 to 1861 a space of 23 years in eastern Maine this dance was performed in high families and taught by scientific dance & Etiquette masters. The rule being practised and understood that whatever couple took the head when the dance was announced, could dance it through without calling the changes. In case they could not dance it they immediately took the foot of the set & the next couple tried, & it passed until a couple in the set could perform the dance, the couple fading

lost the dance because it closed when the foot couple formed had passed through the figure. During the space I have mentioned I never failed but after the model assembly closed it was neglected & lost sight of as a leading dance & is now 1872 not mentioned in music & acadian Hall

Continuation of Virginia Reel
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John Martin

Secy

Kimball

became a first class Engineer and was engaged by Capt Charles B. Sanford in the Sanford line of Steamers running from Boston to Bangor. As every man who has an extraordinary talent in one direction fails in some other this is much the case ~~the case~~ with my respected friend Mr Kimball. I have never known him to exhibit any business talent whatever. If any person has any business to do with him they must make their case known to him, block it all out & finish and he will say yes or no. he never mingles with business men, never associates with the ladies. has no especial friend outside of his own family, travels the streets alone and prefers quiet when he is not seated to his Forte (namely Piano) His introduction before the public in Bangor came up as follows. The Steamer on which he was engineer ran two trips a week from Bangor to Boston, consequently laid over in Bangor on a Wednesday evening each week. Mr O A Lunt (see his photograph Page 100) was teaching Dancing Schools in Lewis Block Maine Street Wednesday and Saturday evenings (Horace R. Streeter the father of Billy Streeter (Photograph on Page 62) first violin, Mr Lunt's sister on Piano the first Piano in a dance hall

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Kimball 126
in this eastern country. Mr Kimball and
one of his shipmates were on shore in a strange place
walking up main street and when they struck Lewis
Block, Mr Kimball heard Piano Dance music (he says at once
to his comrade (hold on, less see what is going on
here. after listening a few moments Mr Kimball says
less venture up, so he did and was admitted and
in due course of time after hearing the light and to
him imperfect discourse on Piano he introduced himself
to Mr Lunt as playing for dance audiences in Boston and
asked Mr Lunt as a favor to let him sit at the Piano &
accompany Mr Streeter a tune or two. Mr Streeter was a
professor of Violin, cornet, flute, Clarinet & Bugle. Had
led the Band and made his living by his profession.
He was also a very stern, ugly and self conceited man.
Thinking he had a subject seated at the Piano to show
off on he selected a horn-pipe very difficult to
perform for a contra dance, and played it just as
fast as he could execute in any decent square
time. Mr Kimball saw at once his aim and made no
movements showing any symptoms of alarm but kept
a sharp look out to pound on his base and press
Mr Streeter at every interval, fourth Bar, or turn of
the tune hard. After Mr Streeter had played through
he straightened back in his chair and looked at Mr
Kimball in his pompastuous way and said in a very
considerate manner, Well? by G - d, I guess you have
seen a Piano before. Mr Kimball remarked he had
been in the habit of playing a little for his own amuse-
ment. Mr Streeter was a splendid judge of music
and the result of this singular introduction and trial
tune resulted in the engagement of Mr Kimball by
Mr Lunt and soon after he filled the Hall

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So admirably and his music was so splendid to dance by that it grew in favor so much that neither Mr Streeter or any other piece of music was necessary except on Ball and festive occasions, Mr Kimball now becoming known as Joe became a favorite in rich families. His services were now sought for parlor parties picnics and no event of this nature seemed complete unless Joe was there. He engineered summers & played winters for Mr Lunt until Mr Lunt left for San Francisco which must have been some 6 years. He then engaged in Acadian Hall with A.L. Spencer (Acadian then was my Forte which brought me directly under his music. Mr Spencers Piano was a common 8 octave. Mr Kimball in his manner of playing as often as once in an evening would brake a string pull it out, hang it on the gas burner and sometimes put in another but most generally the next day till a heavy Piano was obtained. This engagement lasted until Mr Spencer went to war, when Mr Kimball & Edward Appleton bought the furniture & lease of Acadian and between them & Thomas Jones the same was sold to Melvin H. Andrews and Mr Kimball engaged with Mr Andrews

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[sideways at left]

In Mr Kimballs engagement with Mr Spencer he became a member of the Acadean orchestra and it become necessary for him to execute by note. He therefore practised his parts by note and has ever since He now 1872 plays any piece set before him with as much ease as he used to follow by wrote.

Kimball 128

and played with him until Acadian
burnt out 1869 then continued under the same
engagement until the fall of 1871 when Music Hall
was erected and opened on Main Street November
(1871) he made a new engagement with Mr Andrews
at a new salary at 25 Dollars per week for the
season. The space thus mentioned embraces some
15 years during which time I have been intimately
acquainted with him and much of the time
practised under his blessed and Heavenly mu-
sic. I have heard Professor Reeves (the blind pro-
fessor) on Piano. I have heard other Professors who
transport their own instruments over the Country
in order to give their best performances, but nothing
has ever met my ear yet that holds a para-
lel to Mr Kimball. First his exact time and
heavy accent while performing alone. Second
his fulness and length of tone. Third his
execution of the plain naked tune while at the
same time placing variations in every case
so as not to destroy the tune but add what
is commonly executed by superfluous players
to what is termed fill up the orchestra. This
he can do with ease, answer questions
and relate parts of stories without interrup-
ting his piece. At the opening of the Rail Roads so
an instrument could be transported, his rep-
utation had spread so that he has been at
all points of note holding Bangor as a center
for from 50 to 75 & 100 miles distant St Johns
Houlton Patten Winn Kendalls mills Dexter Dover
and intermediate points & wherever possible
he takes his Piano with him being a Parlor
Grande which requires 8 men to handle (it)

Kimball

128

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I have no space to enumerate any of his jokes, but I will give an instance where I had an occasion to hear & see him display his talent out of the City. He was engineer on board the Steamer Walter Ross, she was waiting a tow in Bucksport. The Terror took down the Barge with a host of people for a Camp Meeting on Orphan Island. Mr Kimball seeing the concourse arrive slipped up to the Hotel walked into the parlor, seated himself to the Piano and began one of his favorite pieces, The inmates of the house rushed to the parlor to see who was staving the Piano to pieces as they supposed, Mr Joe, seeing they were somewhat amazed paid no attention to their amazement but played harder & harder as he could easily judge what the Piano would bear untill he played what he called the Keys snug down he found the instrument was not tuned at concert pitch and of course there was no danger of breaking in string but if any thing gave way he might split or knock off a key. The passengers for the camp ground (Myself being one) assembled in and around the Hotel till all space being occupied showing up the windows, Mr Kimball executing one continual roll of harmony,

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Kimball
on a very poor toned and tuned 130
Piano. He never makes any pretensions as to
what or how he can execute, but always makes
himself easy, no flowery or superfluous move-
ments, every blow is direct, square and yet easy.
In 1870 I was sitting by his side after I had
formed a dance and he was playing one
of his best Waltzes. At that time as he often
did, he had a little glass bird which on
occasions for amusement he dipped in a cup of
water and placing the tale in his mouth blew
so the water would be forced through the birds
mouth and would sing like the sweetest south-
ern or tropical bird, this mingled with crass
notes which would execute on the highest keys would
produce the sweetest and yet most laughable
music, the bill of the bird became stoped up.
He shewed it to me, kept his Waltz a going
two parts, put his right hand in his pocket,
took out his knife, shifted his hands, opened the
knife, dug out the birds bill, filled the bird
with water and blew his accompaniment
without any perceivable difference in his music
on the floor so as to be noticed, for I asked
Mr Andrews who was under the orches-
tra if he noticed any jars in Mr Kimballs
Waltz and he answered promptly, no.

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Kimball

Having already devoted four times the space to Mr Kimball that I have to any other musician I must close by saying that he is the best Piano player I ever heard and is counted the best in new England by judges who are not prejudiced where his profession strikes their personal reputation or interest. The Photograph on page 28 is a very poor representation I tried for over two years to have him go and sit for one when dressed in a black broadcloth which he very often did, but I could not possibly induce business enough in his frame to bring this thing about untill one day after he had been playing three nights in succession and all tired out and in his home suit I made a sortie on him and with great care I induced him to go with me to Trasks saloon & squeeze out this poor picture, for which I am very thankful as I have been unable to obtain some others at any procedure. Mr Kimball married Miss Esther H. Smith of Brewer who in O.A. Lunts day was the swiftest, most accurate and precise dancer in his hall. her signature stands No 36 on my Diploma as Mrs Esther H. Kimball, When Music Hall was opened Mr Andrews advertised that he had secured the services of Professor Kimball this was his first notice as professor & was created by Mr Andrews

John Martin Secry

Mrs Kimball's youngest sister is a natural dancer. It is no more effort for her to dance than it is for a bird to fly.

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132
 Appleton
 being so thoroughly drilled in tactics and imbued
 with music he could not resist the drums and
 military displays passing before him day by day and
 he joined the army. His rank in family his educa-
 tion and his military knowledge soon made him a Coln
 and he returned home at the close as seen on Page 34 a
 mere shadow of his former beauty his acquaintances
 who were thousands in the army in their sympathy and
 love for him killed him with kindness and his cons-
 titution was broken. after his return he assumed
 his former vocation (Poor Eddie.) as he failed in the
 alth this was his title. His manners were so gentle
 his music so soft precise and delightful that it seem-
 ed as though he was a brother or some connection to
 every family in the City not an enemy in the world.
 Being up nights in music told fast on health I found
 he was going to leave us and after he was confined
 to his mothers house I went in person for him to sign
 my Diploma he was so glad to see me that he
 wept and so did I. Now said he (although he could
 hardly speak for his consumptive cough) John we
 have had some fun It is all well, we have alwa-
 ys been good and civil Taking his pen to sign he
 read in the first section of the Diploma for 30 years
 services as a benefactor he said no sentence contains
 more truth but if you live to serve 30 years more you must
 have a Supplement which I of course not live to sign
 I saw him out in a carriage once after this and spoke to him
 at the head of Spring st this was his last & he died in a few days

in 1868 november I obtained his picture from a copy in Hardys gallery
 John Martin Secry

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132

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