

133 Leighton
 every respect should out play & display
 no 3 or make the city a present of the Tub.
 They built the engine it could wash a
 ny tub in this section (Old Tiger 6) her
 name by the company was taken to Boston
 with a picked crew of 6 foot men & licked
 Boston Eagle and Roxbury torent no 3
 two of the best engines in new England.
 A rivalry grew up among our
 engines no 3 Eagle & 6 for display, old
 4 for business and to put out fire,
 many firemens quarrels grew out of it
 and it ran till a fire on summer st
 when the chief engineer ordered to to play
 into 4 which made 4^s men so wrathly
 that they left 4 on the ground and
 ceased volunteer duty on the spot.
 After 4 formed a firemens associati
 on with Mr Leighton at their head & kept
 up an organisation on their own funds
 for years until the city was compeled to
 hire every fireman by the year and
 also purchase Steam engines, Mr Leighton
 still had time for social affairs & was one
 of our very best dancers in Cynosure
 Hall, Exchange Hall & others. When George
 Yeaton & Myself organised the Model
 assembly, Mr Leighton was one of
 the best and foremost persons.
 At the first Meeting he was chosen
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meeting as recorded by me and as it was on³⁴
 the copy which I gave him as a guide, no man
 ever enjoyed any transaction more than he did
 the performance of these duties not only as a matter
 of duty but as a matter of form which gave many
 very interesting anecdotes long & long to be remembered.
 His peculiar disposition for mirth and sharp jokes
 his bodily strength and agility, his long and faith-
 ful association among old & young always gave him
 a command of respect which no other man in his
 sphere ever commanded for years in Bangor. His feet were
 about no 6 boot his fingers small & genteel while his
 body is large & well proportioned. It is now 1872 he
 still holds the rank of the oldest fireman as I do in dancing
 and his voice or becom to any body of or single fireman is
 law and gospel all disputes in the department is
 referred to him and he has trophies and presents in great
 number such as badges, silver trumpets &c. He was
 present when Acadia burnt out with his fire hat on.
 the chief engineer ordered a hand engine to run hoes
 to Kenduskeag Stream across the road this they done, he then
 ordered Steamer two to stand bye and a quarrel comm-
 enced among the firemen, I was about to drive over the other
 engines hoes, Ichabod seeing the drift of the Steamer stood
 like Napoleon (not run) and when the collision was about
 to come, he sung out through his hand at his mouth
 | Hold on Steamer 2 | and spread his arms wide
 open. and when the steamer boys heard
 his voice & saw his motion, they vanished in
 shame, & drove their engine another way. This act
 started the tears in my eyes. This was only one of
 the many acts I have witnessed of similar character in him.
 He was a member for many years a manager in
 our Assembly and belonged to it the most of the time during
 its existence of ten years. He now stands with Geo W.
 Snow & some others a Knight Templar among the
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Geo Yeaton

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Mr Wasgatt had opened his school in Ex 136
change Block I met George in Broadway & asked
him what we should do to start an assembly
I found his feelings and views were exactly like
my own and we talked over our grievances a
long hour (both being in haste at the same time) I
finally made this proposition I said to him dancing
in this City is dead, less call a meeting of certain
men I will notify the largest half in person you
shall notify the remainder in person and no man
or woman shall know or have any thing to do with
it until we mature our plan We will call a mee-
ting on a certain evening and choose a President
& Secretary and a Treasurer & Three managers
and at that meeting vote a code of bye laws
and collect our 30 subscribers & pay the money
to the Treasurer I propose to Mr J G Wasgatt who is
as smart as lightning to give him so much for
hire Hall & Music & the management will fur-
nish their own hacks, manage their own floor
in their own way. George was delighted (shouted
good) and said that was just the course and
he & I done as we agreed & on the night appointed
to my surprise I found Mr Graves shop crowded
and on motion of Samuel H Boardman Esq
Albert Smith (see page 1) was nominated as Pres-
ident & no chair being in the shop he took his seat
on a pair of painters steps, called the meeting to
order & made known in a very handsome speech
what the object of the meeting was. The objects & Mr
Smith was received with cheers. We then proceeded to
Elect our officers & next the President I was elected
Secretary. I took my seat on a board run across two
Joiners horses and made a minute of every vote
& transaction which occurred. J. E. Leighton was
Elected first Manager The two other Managers
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 the assembly which was 12 He
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 and he has since told me that
 he never took more comfort, sport,
 and pleasure than he did when
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 I must say that it was one his sources
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with Mr Smith as President and referring ¹³⁸
to the Secretary to see if all things were as he
understood the sense of the meeting. These assem-
blies run ten successive years under this
original constitution by the choice of new
managers each and a new subscription list
to fill those who removed away died &c They
were carried to Acadian Hall on the third year
& couples made to 44 no more no less &
about this time George had a swelling come
on his left knee which increased to an al-
arming extent He done every thing to relieve
it but all was vain He for a year tried to
dance occasionally but the prospect was
that he must lose his leg but in the course
of time & much suffering it became stiff
with the knee crooked so he could touch
his toe to the ground and walk with a
cane This virtually closed his dancing
& his wife a splendid dancer & her sister
Christania Gulliver was one of the finest
in the assembly she was considered by many
as the best during the whole course & she
was present during the ten years from the
first including the last night about which time
her eyesight failed and she withdrew from
the assemblies Mr George Yeaton Picture shows
him to be a man of good judgment honest far
from far seeing and in many respects identical
compared with Ichabod Leighton For a young
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alist society when he was compeled to give
up his influence by lameness no one since has
ever filled his place by far. On signing my
diploma says he John this is a fine reward for
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so farewell dancing John Martin Secy

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The Redowa

The Redowa or Redova valse was introduced into Paris in the year 1845. The step is composed of the Pas. de. Basque. On its first introduction, it was danced in a very slow manner, at the present time it is very rapid in its movements, and is danced with the Galop step, similar to the Deux Temps. It is very popular. Many persons dance it with the second part of the schottisch, which is not the proper step. The Redowa valse is said to have originated from the Reydowak, a native dance of the Bohemians. There is a valse part called the Rey-doutzka. (Taken from Brookes Modern Dancing page 51.)

L. D. Garmo Brooks

The Redowa by John Martin

Mr Brookes description of the Redowa simply giving its Origin and no positions or steps whereby a person could learn without learning at least two other dances I place the same in form on my own authority. In Mr Howes three hundred Dances not a word is mentioned about the Redowa.

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140
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Redowa, meaning round or French round dance
It is danced in figure as a circular waltz
making distance around the hall couples facing
one way 8 feet apart (on) in the waltz part
of the Spanish dance viz: (waltz round) It is
the most difficult dance to learn and the
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ces, It is the most bewitching and exciting of
all round dances, requires the soundest &
best constitutions Those who learn & master it
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Among the females
dancers who excelled in this dance was Kate Mayville page Stella Osburn page Mrs Chase page Mrs Mills page and in the public schools Two Dakin girls one of which who danced the head of the Butterfly dance on exhibition in Norombega Miss Fifield Miss Fellows, & McGurn,

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the circumference of a waltz figure
was attained (see margin)



Steps and Positions in Redowa by John Martin

Couples form as for either round
dance. The Redowa may be danced
single, in couples, on a circle around
the hall or in Spanish dance. Reverse)

forward & back or round,

Music three four time

Steps in Redowa

Take standing position heels one
inch apart. let every muscle be
evenly balanced with firm but
elastic will. Gent Starts with left
foot by throwing the whole weight
on the right foot. first advance the
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[illustration at left] Start

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then drawing it back on a straight line (forward & back) behind the left about half the length of the foot striking on the ball of the left foot & changing weight instantaneous to left foot push right foot forward change weight again to right foot drop the right heel to the floor & draw the left foot up to eight heel so the heel of right foot will stop in the hollow of the left foot, reverse weight to left foot and perform the same steps with right foot as you have just performed with the left. each accent performed with a smart spring of the knee in the round, pivot & take side steps the same as forward & back count one, two, three. accent on the third & just mention the two as short as it can be spoken

John Martin secy

Refer to page [clipping]

89 for the Dance Notice

result of this I have taken Temperance Hall opposite C. advertisement Dwinel's Store. Those who wish to join my

first class as new beginners, or advance,

will meet on saturday evening next at 7

o'clock, gents and ladies at the same hour. Terms

made known at the rooms. John Martin.

oct 28 1880

5t*

[at right and below]

I had 37

young men at

400 whole 12 evenings

200 half or 6 evenigs

& 36 Ladies at 200

& cleared \$114.00

on my first school. I also taught at the Same

12 evenings for W R M Quown at Bradley

for 30 dollars all car fares meals lodgings

& ferrying paid by him I let the hall one night to

the odd fellows & managed their dance & also let the

same to Reed for a gift Ball & I managed that

also my own Masquerade. Monday April 4 1881

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then drawing it back on a straight line (forward & back) behind the left about half the length of the foot striking on the ball of the left foot & changing weight instantaneous to left foot push right foot forward change weight again to right foot drop the right heel to the floor & draw the left foot up to eight heel so the heel of right foot will stop in the hollow of left foot, reverse weight to left foot and perform the same steps with right foot as you have just performed with the left, each accent performed with a smart spring of the knee in the round, pivot & take side steps the same as forward & back count one, two, three, accent on the third & just mention the two as short as it can be spoken

John Martin secy

Refer to page 89 for the result of this advertisement

Dance Notice.

I have taken Temperance Hall opposite C. Dwinel's Store. Those who wish to join my first class as new beginners, or advanced, will meet on saturday evening next at 7 o'clock, gents and ladies at the same hour. Terms made known at the rooms.

oct 28

1880

JOHN MARTIN.

5t*

I had 37 young men at 400 whole 12 evenings 200 half or 6 evenigs & 36 ladies at 200 & cleared \$114.00

on my first school. I also taught at the Same 12 evenings for W R M Quown at Bradley for 30 dollars all car fares meals lodgings & ferrying paid by him I let the hall one night to the odd fellows & managed their dance & also let the same to Reed for a gift Ball & I managed that also my own Masquerade. Monday April 4 1881

The Spanish Dance

The Spanish Dance was introduced into Bangor by A. P. Carlton as named in My Diploma about 1836 there being no suitable Hall in Bangor at that date he taught it to a class of 24 couples in the Hampden House Hall which was then the best Hall in the State of Maine. Mr Carlton introduced the figure in two couples facing each other the forward & back movement by the gent giving his right hand to the lady & advance directly forward & back. Gent turn quarter round forward & back again. turn quarter round, repeat the same four times changing lady partners each time in the forward & back the fourth giving the gent his own partner preparatory to the waltz or valse sound, every couple waltz around the couple they were facing twice & Pivot once to face the next couple. The waltz round was performed in a square thus

* 2 . . no 1 o

o 2 . . no 1 *

Gent no 1* faced lady no 1-o the gent encircled the lady's waist as

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in the position in Polka this brings the two gent back to back the lady's face the same as when formed. now the head couple starts sideways gent with left foot lady with the right turn on pivot quarter round on the opposite point which the opposite couple has just vacated and proceed this wise four turns waltz again in same manner each couple must keep accurate time and make equal distance $\frac{1}{4}$ round four times more and face the couple below or above (which is casting off a couple & follow this mode until each couple in the set has met the other couples to place).

In 1840 & 1841

Mr Teague taught the round Spanish dance with the addition of the bounding step or hop as it has since been called giving the slide step as the waltz and the four movements before described, when the couples rested a few moments and performed a second half of the dance called the hop as follows.

Right and left four. Ladies chain (or change) balance & turn partner join in waltz position and hop round in a stop similar to Polka or scottische until you meet the next couple. This last figure has been varied so it is danced at present by right and left four, balance, turn, Ladies chain, hop, round. The first Spanish danced in this vicinity was very precise in its movements every step had to be matched between male and female also the distance between couples.

In 1854 when Mr Wasgatt introduced the round or Polka waltz a revolution came up in all former

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at Newport and the only four couples which could dance the Spanish was John Martin & Caroline Starbird, Jedediah Jarvis & Eliza Starbird, Nathaniel Whittier & Miss Brown, Harrison Richardson & Harriet Tarr all of Hampden and pupils under A.P. Carlton (the same couples were all present who could dance a Quadrille, at the same place & time.

round dances Instead of slide (or glissard) every step was spring or hop. It became necessary to learn the Polka Step first and from that the waltz was made up* as also the Scottische and all other round dances. In making this great change from slide to hop couples & partners tread upon each others toes. I had my left great toe spoiled the nail grew over a half an inch thick by injuries received from New pupils stamping upon it and it has been a source of trouble ever since. A pupil in attempting to hop & being addicted to the old slide would forget & land on the foot pointing to the left. This habit was so frequent that unbeknown to Mr Wasgatt Wm L Seavey (the carver) carved a splendid spread eagle with penants on each wing and inscribed in large gilt letters Don't tread on my toes and fastened it upon the wall over the Orchestra so every person in the Hall could see it, & it remained there until the hall was burned out. In 1840 when the large Hotel (now burnt) at Frankfort was dedicated couples were present from Bangor, Hampden, Frankfort, Bucksport, Belfast &

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The Circular Waltz

1868

This Dance being one of the most difficult to perform and the least understood and the most imperfectly danced at the present day I propose to make some remarks from my own experience which will be of great value to whoever has a taste for scientific Dancing while it may be considered that the science of the Dance is very fast dying away from the lack of Knowledge of the present teachers in this vicinity. I have before me while writing this description four works neither of which give any directions in regard to the

Circular Waltz

or Waltz around

the Hall

First L.D. Garmo Books Modern Dancing
100 pages

Secind, Howes complete Ball room
hand book 300 Dances 125 pages

Thrid, W^m D. B Garmos Prompter 90 pages

Fourth, Philip J. Cozans Ball room
instructor 64 pages all these
works are silent on the above dance,

148

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In 1846 Mr C. A. Lunt see
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 classes in Cynosure Hall Bangor
 He has the honor of teaching
 the Schottische and circular
 Waltz both dances in couples
 all facing one way about 8 feet
 apart encircling the hall each
 couple keeping regular step and
 equal distance. The circular
 Waltz which he taught was a
 round Match Step which was
 a whirling or pivoting on the
 balls of the feet which made
 the performers dizzy, so much
 so, that after dancing a few
 moments many would have to
 leave the circle and either be
 seated or dance at random
 in the center of the hall to prevent
 being in the way and retarding
 those who could execute in due
 time and distance. From that
 day to the present it has been
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particular distance one couple coming to a dead stop obliging others to pass them out or inside or wait their ignorant motion to get out of the way. It being so imperfectly taught by our late teachers that I have been satisfied for ten years that our late teachers never saw it properly danced, and have always made remarks whenever a couple starts off and performs it in due distance and speed which cannot be performed without exact & uniform steps according to rule. Among the best circular Waltzes (female) were Mrs Daggett page 78 Mrs Frank Ring page 68 Mrs Geo W Snow page 82 Mrs Ellis Godfrey page 84 Susan Stockwell page 84 The twin sisters Miss Goodales. Mr Lathes wife. Gent, Samuel Yeaton page 48 Frank Ring page 58 A. L. Chick page 38 Ichabad Leighton page 42 ancil C Hallett Charly Clemment page 56. These were the most splendid & scientific Circular Waltzes under the match step Clements being a Wasgatt pupil the others Lunt,

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151
 This makes each party turn half round and one takes three long steps while the other takes three short steps, each faces the wall in passing around the hall alternately or every other time and both make the same distance ahead couples should lengthen or shorten their steps as they move around the hall so as to keep their regular distance from the above & below couples the entire circle any couple which cannot perform in regular distance should either be seated or take the center of the room This is rule John Martin Secy

I give the steps and positions as they were practised when the dance was one of the baner dances, from which period I never found and equal partner except Mrs. Mills page 92

Form in couples 8 feet apart all facing one way in a circle, around the sides & ends of the hall, allow the music to play one measure or 4 Bars join in couples as in waltz or Polka, the gent faces the lady with his shoulder to the mirror or head of the hall, the lady with left shoulder towards the foot, gent starts with left foot and lady with right side ways advance left foot one step draw the right up to the left foot in position, count one, two, advance the left foot sideways one step count 3, now the lady pivots on the right foot and steps the left foot a long step to the left count four draw her right foot up to the left count 5) advance the left foot on a straight line up the hall count three, while the lady make the above steps the gent throws the right foot sidewise, pivots on the left count 2) draw his left foot up to right foot count 3

This dance to be well performed should be danced on a straight line take a single board in the floor follow it and you will find where the science comes in

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The Address

In all the daily walks of life a person meets with occasions where a fine or an awkward address adds or diminishes the future impression made on a first introduction. being among young people as I have for 30 years and observing their progress in life I came to the conclusion many years ago that one of the most necessary parts in not only a common education but in many persons who belonged to wealthy families had been neglected or considered of so small value that no particular exertion had been made to give the young, and in many cases the older, as they appeared in public places the first (elementary) step to make their manners easy. a person may read a whole library, or own acres of land, piles of merchandise, and be without some of the graceful forms of refinement and the moment they enter an audience, a strange house, or even meet a person in the common high way, a person who has had a thorough training and early advantages can distinguish in a moment

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the manner in which they grew to man or woman hood, In Balls, Social parties, business meetings, Political meetings, military displays, Religious meetings and private social visits, all have their degree and claim both on male and female as regards a code of easy & polite manners. Mr. Ezekiel Hopkins a merchant witnessed myself in his own house enter a party of young people and he told me afterwards that he would give five hundred dollars if he could enter a room easy and in full confidence, but he was 50 years old and a man in many public offices still never could be introduced to a strange house or person but that he felt as though he had made some mistake. I will make one more selection from the hundreds of similar cases during my connections with the thousands of introductions I have made during 30 years as manager & Master of ceremonies, Coln. Daniel Chaplin photograph on page 102 was a farmer in his early days, lived in Harrison among the Mountains in Maine, He came to Bangor and in due course of time

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was clerk at the age of 40 in Thurston & Metcalf
 Extensive Ship Chandler Store in which I kept
 the books. When young he was Lieut in the Militia of
 Harrison flat. In our past times before & after duties in
 the Store he would give me a lesson in drill & in turn
 I shew him in Polka & Redowa Waltz. he was in
 his fine arts very much a bungler. I labored 3 months
 to get up a Scientific School of best dancers,
 and Mr Chaplin was one of the subscribers.
 When the class came together Mr Chaplin
 came up minus as well as some others
 and his objections to attending were that a
 full code of Etiquette & Manners was to
 be taught in connection with the dances
 and as to manners he thought he knew about
 as much as some others. In 1861 when the
 Rebellion broke out Mr Chaplin organized the
 first Company of 110 men in Bangor & was chosen
 Captain & Marched out in the 2^d Maine Regim-
 ent, was in the Bull Run Battle, afterwards
 promoted to Coln and returned home to Bangor
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heavy artillery. On his Regiment leaving Bangor he received from the citizens a splendid (Banner or) flag. It was presented on a flat form raised in Central Park (Bangor) and he received it in the presence of more than ten thousand people. I watched him in all his movements his rise in Rank was so sudden that he had not acquired any ease in his former roughness and in his salutes & introductions he made a regular botch. I caught his eye and he smiled he knew what I was observing. He afterwards & his wife had an invite to attend Gov Washburns ball at Augusta after which I saw him & he told me that if he had — had the advantages I wished him to he would raised a thousand dollars (I see said he where I have missed what I have since needed (easy motion & Polite manners) I have no space in this work to relate other instances which came under my immediate observation therefore I will give in connection with my own forms rules of the other highest Authors on rules which should be observed with precision & care until who ever chooses to practise will become so conversant with them that they

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will not be aware when they perform them
Prof. Brookes Modern Dancing page 23

Gentlemen's Bow

Step off with right or left foot to second position, draw the other foot to first position and bow slightly,

Brookes

Ladies The Courtesey

page 23

Step off with right or left foot to the second position, draw the other foot to fifth position behind and passing the position a few inches slightly bending both knees and bowing. N.B. Avoid bending the knees too much or bowing too low,

Brookes

I find as manager and master of ceremonies allowing me to attend 50 evenings a year for 25 years and 15 introductions to an evening would give me Eighteen Thousand seven hundred and fifty introductions (18,750) give me 34 yrs 50 evenings at 20 an evening and I should have made 54,000 introductions which is much nearer the actual basis. Consider that I have seen as many addresses double one male & one female in each case double each by couples taking position on the floor add one half for addresses when couples seat par

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thers and an idea may in part be formed of my experience in this line. and from this I will give my own rules.

Ball room address

Gent and lady enter their respective drawing rooms, separate, arrange toilets with closed doors. look well to your garments and see that every appointment is in its proper mode and place examine your pocket handkerchief and if gloves are to be worn, put them on and hook them up before you leave the drawing room or not at all, Both male and female or Gent and lady as soon as toilet is satisfactory arranged appear singly in the anty room or entrance, join arms and be sure from this time until after you are seated take no observation of your apparel March arm in arm to the entrance of the Hall. make no pause at the door but march at least 4 feet. if the master of ceremonies is at his post (which is on the left of door inside) face him instead of the audience and he will point you to, or conduct you to

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an appropriate seat. never march directly across a Hall but if you enter the foot pass up a respectable distance on the ladies side within about 3 feet of the ladies (This obviates conspicuousness) when a proper locality is reached to seat the lady — The lady drops her arm that joins the gent (the left arm) gracefully, clasps the side of her dress with the right hand well back, be sure not to move the head in this position but moderately face her partner (the gent) now the gent drops his right arm when the lady drops her left, and advances his left foot one step faces his partner down the hall (she faces up) this brings both parties side to the seat. The gent draws his right foot back very near position and bows slightly. The lady now answers his bow by a slow well directed courtesy looking each other at the breast. The lady makes just one motion with her right hand on her dress and seats herself looking exactly across the Hall. The gent goes back to the gent's side of the hall on the same line he entered and moderately passes up until he finds a seat. If a stranger the Master of the floor should join his arm & conduct him to a seat address, ^{leave} him

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Counting Room introduction
 A takes Mr B. to C's counting room on business. C is seated writing or reading with hat off. A enters with B after passing the door A & B halt, Mr A says Mr C, this is Mr B, from N.Y. C immediately rises, advances to C grasps his hand gently & looks him in the face gives a moderate gesture of the hand & shows C a seat first steps back one step & slightly bows, now he takes care of B, by showing him a seat, when introduced with the left hand rises his hat up just a little & casts it sideways & then places it back in position, when seated take it off entire & hold it on the left wrist bottom up unless invited to lay it on a table or desk.

Street Salute and introduction the same
 therefore I give a gent single and a lady single

Gent passing up street, Lady coming down, each passing to the right, Both parties march to arms length both halt.

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 therefore I give a gent single and a lady single

Gent passing up street, Lady coming down, each passing to the right, Both parties march to arms length both halt

gent Steps to the left, draw right foot to position make a slight bow and step left foot back and face up street, bring left foot to position as when walking (or when he commenced) Now while the gent makes his address as above the lady on meeting the gent join hands (or separate), Steps to the left, with left foot (this places the gent and lady facing each other across the walk or street, the lady then draws her right foot behind the left on a pivot or angle at least 14 inches from the left heel. this draws the left foot just touching on the toe the heel rising from the ground the whole weight resting on right foot bend right knee and throw the body from the belt to top of the head forward not in a curve but straight, draw right foot and Pivot body to left change weight and place left foot in position facing down street, gent should raise his hat if introduced to title and distinguished persons.

Introduction

I have given the address in various positions, I will now give the duties of a manager, and the address of a gent and lady in a Dancing assembly or private party (First) In the Dance Hall the manager or master of ceremonies has full charge of the floor and drawing and anty rooms. The Director has charge of

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the orchestra and oversees the list of dances, The Prompter has no other duty but to call the figures while ~~members~~ of the orchestra performs the music, In a school of 12 or 24 evenings a gents introduction to a lady counts good for the term in that Hall, but is of no count outside of the school, In assemblies according to rule introductions last but one dance unless the lady acknowledges the same of her own free will in which case in any future meeting shee speaks first, otherwise a new introduction is required, an introduction at a party is continuous until she refuses to acknowledge the same by her silence to answer any overture made by the gent in a future meeting.

Duties of A Manager

A manager should before dancing commence salute as many of the company as he can spare time & direct gent and lady to their respective drawing rooms occupying himself the anty room, also make as many introductions in the anty room as may be agreeable before their entrance to the main Hall. The

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time arriving to commence dancing the manager takes his stand at about 4 feet from the entrance of the hall inside and 3 feet to the left hand facing cross ways the door. Gents who have partners in every case join arms & march into the hall the Manager as they pass simply acknowledges their entrance by a slight bowing the head until a strange couple or dignitary enters when the Manager passes a full salute (or bow) the couple answers by a full address to him irrespective of who may be present front — behind or on either side. The Manager joins arms with the gent and conducts the couple or single gent to a seat a respectable distance from the head of the hall not too near. The Manager introduces to the nearest gent or in the absence of gent, the lady bows & leaves. The couple seats themselves gent waits until his lady is seated and then seats himself beside her. The lady which was introduced to the couple introduces the next lady to her left to the gent & Lady couple this makes an acquaintance of four. The Dance is now announced by the Director. If a Quadrille The Manager as a mark of attention forms one set & one couple on the second set then conducts the before named couple joined arms with the gent to the side at the right of the first couple in the second set. If the case be a single gent introduce him to lady partner and follow same rule. If a Lady follow the same as a mark of respect to her bow and proceed to fill this & other sets,

John Martin

time arriving to commence dancing the manager takes his stand at about 4 feet from the entrance of the hall inside and 3 feet to the left hand facing cross ways the door gents who have partners in every case join arms & march into the hall the manager as they pass simply acknowledges their entrance by a slight bowing the head until a strange couple or dignitary enters when the manager passes a full salute (or bow) the couple answers by a full address to him irrespective of who may be present front — behind or on either side. The manager joins arms with the gent and conducts the couple or single gent to a seat a respectable distance from the head of the hall not too near. the manager introduces the nearest gent or in the absence of gent, the lady bows & leaves. The couple seats themselves gent waits until his lady is seated and then seats himself beside her. The lady which was introduced to the couple introduces the next lady to her left to the gent & Lady couple this makes an acquaintance of four. The Dance is now announced by the Director. If a Quadrille The Manager as a mark of attention forms one set & one couple on the second set then conducts the before named couple joined arms with the gent to the side at the right of the first couple in the second set. If the case be a single gent introduce him to lady partner and follow same rule. If a Lady follow the same as a mark of respect to her bow and proceed to fill this & other sets. John Martin

Powers and Rules invested in a Manager or Master of Ceremonies.

See Brookes Modern Dancing Page 16

The master of ceremonies is the arbiter elegantiarum of the Ball Room. Who directs and superintends the arrangements for the time being, to whom all appeals must be made, whose authority is unquestionable, and decisions final; with such powers as these, it is scarcely necessary to add, he should unite the knowledge of the proficient, with the manners of a gentleman; and while his dictum is without appeal, it should never seem peremptory. It is apparent the office is a very delicate one, and as the appointment is most flattering to the individual, the responsibility is considerable and not lightly to be encountered.

A Lady or gentleman wishing to dance and not being provided with a partner should apply to the Master of Ceremonies,

The Master of Ceremonies is the arbiter in all disputes, who, with the parties at variance, leave the room, (L. De Garmo Brookes)

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I can be as fine a Lady as any one will name,
 I understand politeness, and bear a banner dancers name
 I can dance the double tours, and Waltz so nice & pretty
 I am a favorite partner, for all the boys, in this my native
 City.
 I can skate upon the Rink, so swift & with such ease.
 I gave no odds of Perry, or the Gent from Canada in gray.
 I can join hands with ether one and skate away the day

yours

Susie Stockwell

[sideways at left]
 you understand that dancing
 the double tour is waltzing
 around the circle twice in four
 Bars of waltz music, or twice
 to any other couple once
 see Mr s on page 86
 no 39 this book she could do
 the same.

[Photograph]

Miss Susie Stockwell
 in a Masquerade Suit,
 in which she give the Pigeon Wing
 and double shuffle in a Masque
 Ball at Norombega Hall in an
 audience of 125 couples no one could
 guess who she was untill 3 months afterwards.

Thomas Greenhalgh when between the age of 21 & 25 might be called the smartest young man in his precincts and as a proof of this I will relate one instance which will give an idea of other feats of similar nature which I have seen him perform. (See margin)

about one foot distant from and facing the same, and with one spring jump directly over it. I make this record to show what kind of men and women it takes to lead in social amusement. This picture I obtained on a stormy day while he was dressed in his working clothes in 1870 being 28 years from the time he could perform such feats. he boarded in the homes I had the care more than three years

[Photograph]
Thomas Greenhalgh
The Son
of a Methodist Minister

He visited Hampden 1894 Just 50 years afterwards

For 1842 this young gent came to Hampden from Waterville after his trade was acquired (being a shoe maker); on becoming acquainted with the young men of Hampden many feats were displayed in bodily strength smartness and agility. Mr Greenhalgh's height was 5 ft 10 inches. Reuben S. Grant & myself would hold a pole sufficiently high for him to walk under. He would then stand

Thomas Greenhalgh is in town.
Commercial Aug 9 1894

The gent who could walk under a pole and jump over it.
Taken in town



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John Martin

[clipping on top]

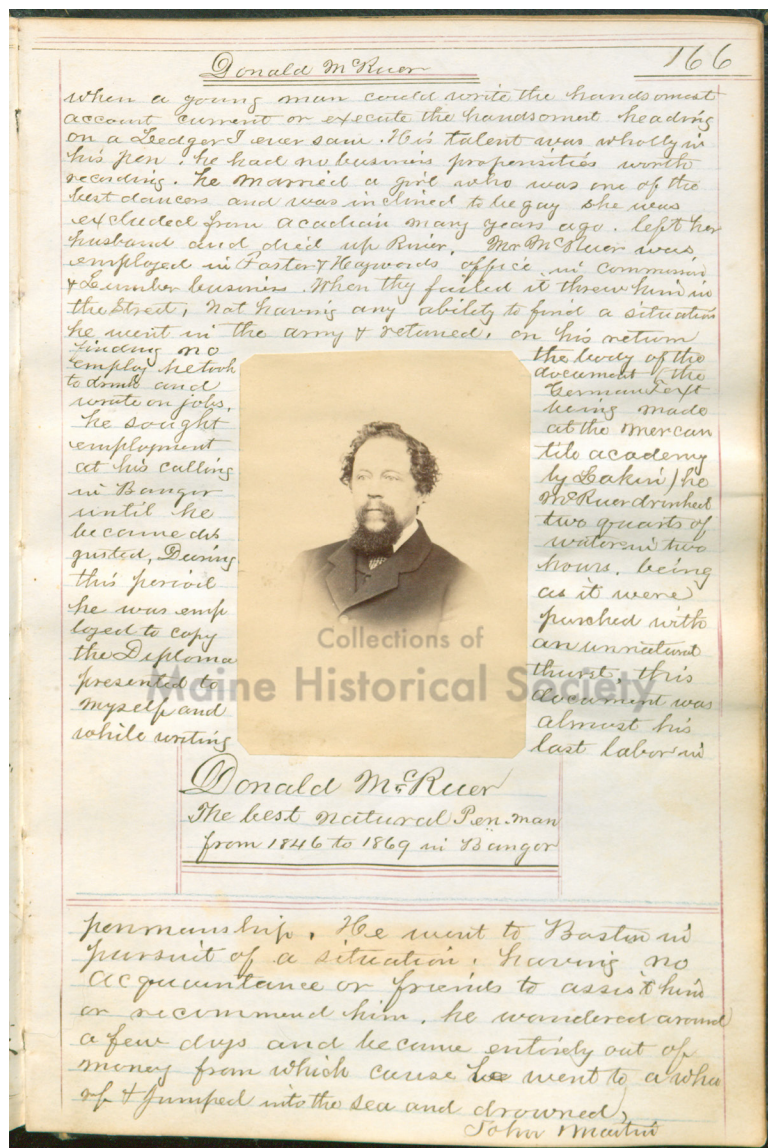
Commercial Aug 9 1894

Hampden.

Thomas Greenhalgh is in town.

[sideways]

he visited Hampden 1894 Just 50 years afterwards



Donald M Ruer 166

when a young man could write the handsomest account current or execute the handsomest heading on a Ledger I ever saw. His talent was wholly in his pen. he had no business propensities worth recording. he married a girl who was one of the the best dancers and was inclined to be gay she was excluded from acadian many years ago. left her husband and died up River. Mr M'Ruer was employed in foster & Haywards office in commission & Lumber business. When they failed it threw him in the Street. Not having any ability to find a situation he went in the army & returned. on his return finding no the body of the employ he took document (the to drink [Photograph] German Text and wrote on jobs being made he sought at the mercan employment tile academy at his calling by Lakin) he M'Ruer dranked in Bangor by Lakin) he M'Ruer dranked until he two quarts of became dis water in two gusted. During hours. being this period as it were he was emp parched with loyed to copy an unnatural the Diploma thirst. this presented to document was myself and almost his while writing last labor in

Donald M'Ruer
The best natural Pen man
from 1846 to 1869 in Bangor

penmanship. He went to Boston in pursuit of a situation; having no acquaintance or friends to assist him or recommend him, he wandered around a few days and became entirely out of money from which cause he went to a wharf & jumped into the sea and drowned.

John Martin

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Health and How to preserve it to from and in a Dance Hall

Having no space but this small page left to treat on this valuable topic I can do no more than just touch the vital things relating to it. First ware to a Hall abundance of outside coats shawls and mufflers. 2) never sit by a draft from a window or door while open but from the time you begin to dance and perspire keep your self warm Drink but little cold water say one or two swallows at a time and at least 1/2 an hour apart (I have seen beautiful snow fall from the ventilator created by hoisting windows while the room was full of air heated by persons breath. The change being so powerful congestion on the brain or the lungs is as sure as a person pays no heed to these rules. Prof Jackson of Boston once shew an experement by boiling water, sticking first his finger in cold water then in hot and did not burn, but on the reverse cold water keeps from Burning but hot does not counterbalance Therefore a person coning in from the cold being cold can sit in a cold room with safety but a person over heated cannot rush in to a cold room & sit untill the veins be come chiled without sure & immediate congestion. Mr Lyford a young man full bladed because so heated in Acadian that he hoisted the entry window and put his head out untill he was cool and he was a corpse in less than a week. A young lady in Cambridge at danced in the same Hall and after a while did in the range of an open window and missed one dance, she became chilled and died in about 12 days. The above gives 2 cases in my experience on one side Now Mrs Chase 28 years old was rapidly going on quick consumption and by her husband's request she although not able attended a few dances in Acadian. She found her good legs to do her good and she became so hot that she could rest after dancing and she followed it until she became strong and began to her duties again. Mrs Sargent who is now in perfect health buried herself under some similar circumstances but she was a much weaker person in the first than Mrs Chase. After dancing a while you are still warm see that no wind passes down your legs bundle up and travel home is much better

167 Health and How to preserve it from and in a Dance Hall

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[Continued on next page]

[Continued from previous page]

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[Sideways at left]

than an open carriage but a close hack is best. Dry yourself thoroughly by the fire if it takes till morning or go to bed in a warm room in case you can do neither pile the close on the bed and get in before you get chilly and you will dry by your own warmth This has been my rule and I never took cold but once in 35 years experience and that was

[Sideways at right]

caused by wearing a circular cloak in place of a thick coat in March when a high wind came up and on my way home I was detained by driving a thief from my store window until I became chilly and I was laid up in bed nine days from the exposure and I was a very sick man

John Martin

167
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later broken by sneezing hysterics when
the room was full of air heated by per
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ce shared an exposure of boiling wa
ter, sticking first his pump in cold
water then in hot and died not long
after. The reverse cold water keeps from
burning but that does not count for
anything. Therefore a person coming in from
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I used to play the bugle till the loss of ^a tooth prevented me ^{so to do}
^{stew}

But in less than one minute I can make an oyster [^]
^{my things at hand}

I never was yet beat on a meal when I had [^]
^{Brass Band}

I am the banner man on stories in the old [^]
 [sideways at left]

I could whistle two parts of many a tune
 Both at once in Public, or in close commune
^{fun}

I have mad my share of [^] in the City I belong.
 In whistling the latest Waltzes also the Deutong.
 [sideways at right]

Those days long since past.
 Among which we enjoyed so fast.
 There was Hale, Streeter Foster & others
^{Brothers}

Cobb, Wheeden, Clark, all seemed like [^]
^{the mud half up to your knees}
 We marched the streets of Bangor in [^]
^{make}
 not for what we could [^] but our citizens
^{to please}

What will you have
 John,
 [Photograph]

Gilbert Emerson
 A Saloon Man from 1840 to
 the date of my writing January 1874
 and the best saloon cook in Maine
 This Gentleman put up my lunches
 for a space of over 30 years over 20
 of it under Acadian Hall see
 Blacksell's sign under this Hall on
 page 8 this Book and he remarked
^{never}
 January 8 1874 that he [^] knew me to call for a glass
 of liquor John Martin

X 168

Tribute To Gilbert

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 I never was yet beat on a meal when I had ^{my things at hand}
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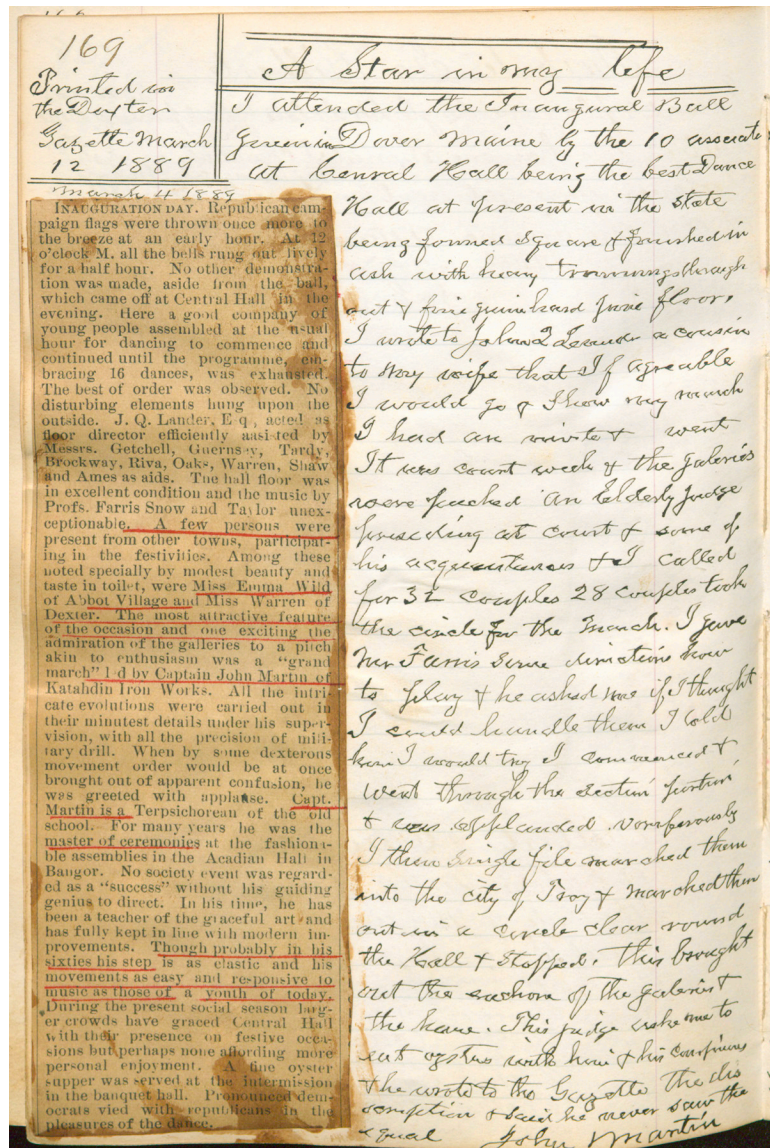
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[at left]

Printed in

the Dexter

Gazette March

12 1889

March 4 1889

Inauguration Day. Republican campaign flags were thrown once more to the breeze at an early hour. At 12 o'clock M. all the bells rung out lively for a half hour. No other demonstration was made, aside from the ball, which came off at Central Hall in the evening. Here a good company of young people assembled at the usual hour for dancing to commence and continued until the programmed, embracing 16 dances, was exhausted. The best order was observed. No disturbing elements hung upon the outside. J.Q. Lander, Esq. acted as floor director efficiently assisted by Messrs. Getchell, Guernsey, Tardy, Brockway, Riva, Oaks, Warren, Shaw and Ames as aids. The hall floor was in excellent condition and the music by Profs. Farris snow and Taylor unexceptionable. A few persons were present from other towns, participating in the festivities. Among these noted specially by modest beauty and taste in toilet, were Miss Emma Wild of Abbot Village and Miss Warren of Dexter. The most attractive feature of the occasion and one exciting the admiration of the galleries to a pitch

[Continued on next page]

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12 1889

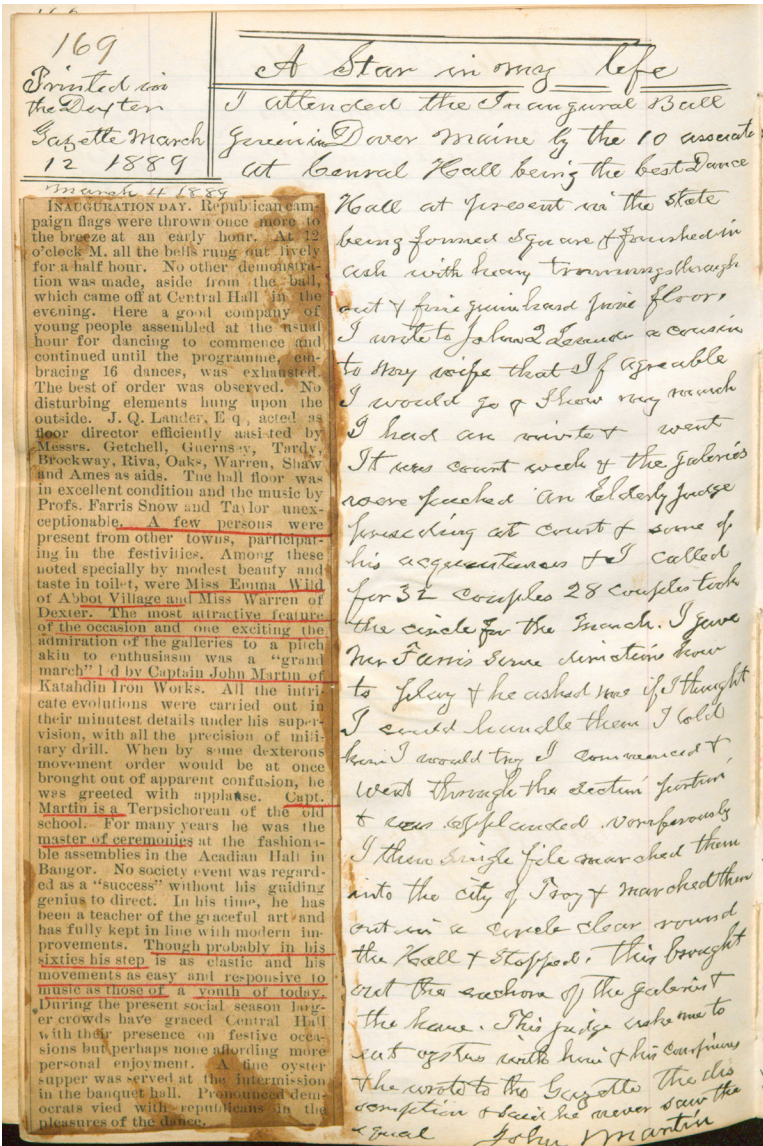
A Star in my life
I attended the Inaugural Ball
given in Dover Maine by the 10 associate
at Central Hall being the best dance
Hall at present in the state
being formed again & furnished in
ash with heavy trimmings through
out & fine guineased pine floor.
I wrote to John & Leander a cousin
to say wife that if agreeable
I would go & show my much
I had an invite & went
It was about week of the golden
score passed an elderly judge
presiding at Court & some of
his acquaintances & I called
for 32 couples 28 couples took
the circle for the march. I gave
Mrs Farris some minutes leave
to filch & he asked me if I thought
I could handle them I told
him I would try I commenced &
went through the election portion
& was well received. Afterwards
I then single file marched them
into the city of Troy & marched them
out in a circle clear round
the Hall & stopped. This brought
out the fashion of the golden
the house. This judge asked me to
sit at table with him & his cousins
who wrote to the Gazette the dis-
comfiture & said he never saw the
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was greeted with applause. Capt.
Martin is a Terpsichorean of the old
school. For many years he was the
master of ceremonies at the fashion-
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Bangor. No society event was regard-
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genius to direct. In his time, he has
been a teacher of the graceful art and
has fully kept in line with modern im-
provements. Though probably in his
sixties his step is as elastic and his
movements as easy and responsive to
music as those of a youth of today.
During the present social season larg-
er crowds have graced Central Hall
with their presence on festive occa-
sions but perhaps none affording more
personal enjoyment. A fine oyster
supper was served at the intermission
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[Continued from previous page]

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[Continued on next page]



[Continued from previous page]

[at right]

A Star in my life

I attended the Inaugural Ball given in dover Maine by the 10 associates at Cenral Hall being the best Dance Hall at present in the state being formed Square & furnished in ash with heavy trimmings through out & fine grain hard pine floor. I wrote to John Q Lander a cousin to my wife that If agreeable I would go & show my march I had an invite & went It was court week & the galleries were packed an Elderly Judge presiding at court & some of his acquaintances & I called for 32 couples 28 couples took the circle for the march. I gave Mr Farris some directions how to play & he asked me if I thought I could handle them I told him I would try I commenced & went through the section portion & was applauded voriferously I then single file marched them into the city of Troy & marched them out in a circle clear round the Hall & stopped. this brought out the [?] of the galleries & the house. This judge aske me to eat oysters with him & his company & he wrote to the Gazette the description & said he never saw the equal John Martin

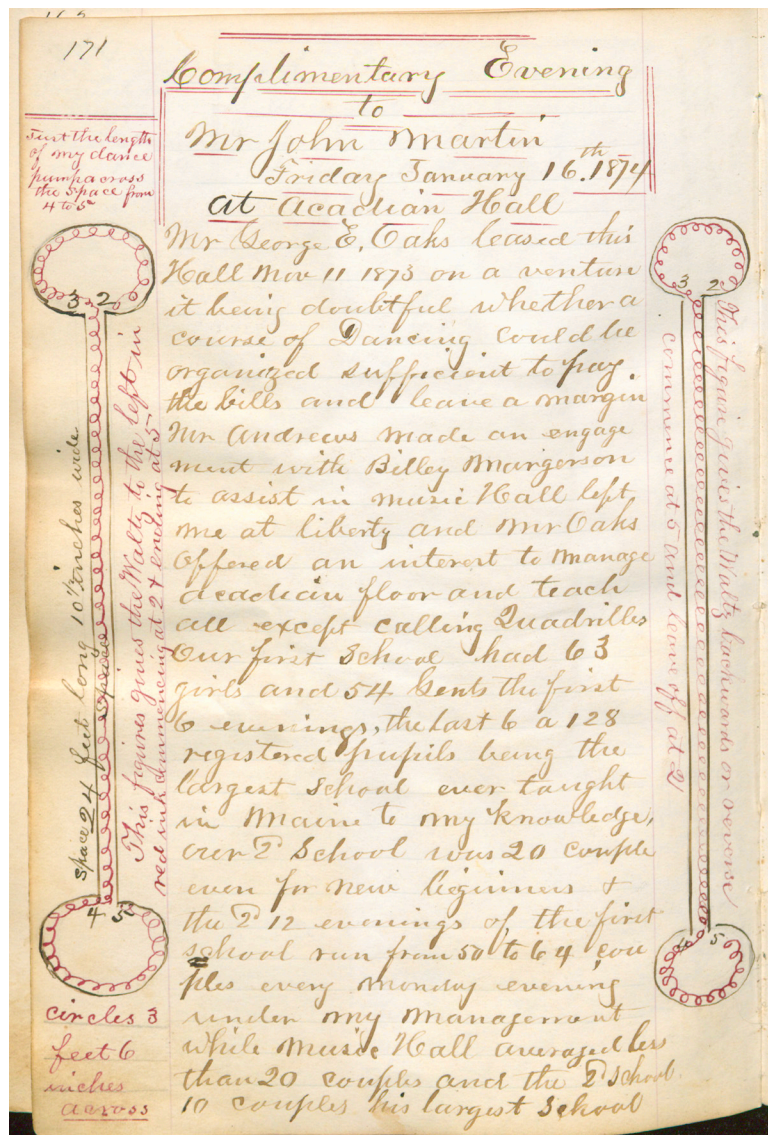


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[Photograph]

[sideways at left]

I had a [?] invite from the clerk of the court which I have
 framed & went to Dover
 a second time & gave the march to the 15 associates which
 included Dover & Foxcroft
 together with the same success all my marchers were
 stranger & I never made
 a miss —



171 Complimentary Evening
to

Mr John Martin

Friday January 16th 1874
at Acadian Hall

Mr George E. Oaks leased this Hall Nov 11 1873 on a venture it being doubtful whether a course of Dancing could be organized sufficient to pay the bills and leave a margin Mr Andrews made an engagement with Billey Margerson to assist in Music Hall left me at liberty and Mr Oaks offered an interest to manage Acadian floor and teach all except calling Quadrilles our first school had 63 girls and 54 Gents the first 6 evenings, the last 6 a 128 registered pupils being the largest school ever taught in Maine to my knowledge. Our 2d school was 20 couple even for new beginners & the 2^d 12 evenings of the first school run from 50 to 64 couples every Monday evening under my management while Music Hall averaged less than 20 couples and the 2^d school 10 couples his largest school

[continued on next page]

[continued from previous page]

171

Complimentary Evening
to
Mr John Martin
Friday January 16. 1874
at Acadian Hall

Mr George E. Oaks leased this Hall Mar 11 1873 on a venture it being doubtful whether a course of Dancing could be organized sufficient to pay the bills and leave a margin Mr Andrews made an engagement with Billy Mergerson to assist in music Hall left me at liberty and Mr Oaks offered an interest to manage Acadian floor and teach all except calling Quadrilles Our first School had 63 girls and 54 boys the first 6 evenings, the last 6 a 128 registered pupils being the largest School ever taught in Maine to my knowledge, our 2nd School was 20 couples even for new beginners & the 2nd 12 evenings of the first school run from 50 to 64 couples every Monday evening under my management while music Hall averaged less than 20 couples and the 2nd School 10 couples the largest School

Just the length of my dance pump across the space from 4 to 5

Space 24 feet long 10 inches wide

This figure gives the Waltz to the left in red ink commencing at 2 & ending at 5

Circles 3
feet 6 inches

1870-73

This figure gives the Waltz backwards or reverse commence at 5 and leave off at 2

[at left]

Just the length
of my dance
pump across
the space from
4 to 5

[illustration]

[Sideways]

space 24 feet long 10 1/2 inches wide

This figures gives the Waltz to the left in
red ink commencing at 2 and ending at 5

Circles 3

feet 6

inches

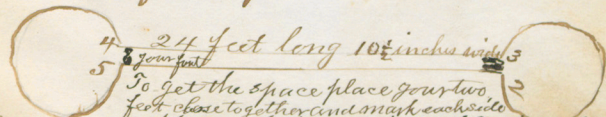
across

[at right]

[illustration]

This figure gives the Waltz backwards or reverse
commence at 5 and leave off at 2

being 28 Gent and 16 girls under the new Regime, A new Waltz being put on the floor by Mr Andrews he forbid me teaching it outside of his academy, we had from one to two Public Dances a week in acadian and as a rule the Hall was packed for 12 weeks up to my complimentary, being restricted by Mr Andrews I resolved to show the patrons in acadian my skill as a stent for any gent in this vicinity. The capacity of acadian floor is 44 couples or 11 Quadrilles and I had a 100 girls and 54 Gent present. My list was 10 dances for 50 cents & 5 dances on the Extra for 25 cents I arranged the list in this way to give the pupils and all a chance to contribute. Very soon after intermission I took a piece of white chalk and marked on the Ladies side of the floor a space in the form I give below 24 feet long with a circle on each end the size of a Spanish dance circle.



My music was 4 pieces, G. E. Oaks first Violin, Thomas a Jones (see this book page 30) Piano, Rufus Wilder Cornet B R Files Tromboon Mess Oaks & Jones played a circular

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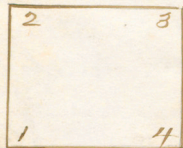
24 feet long 10 1/2 inches wide
your feet

To get the space place your two feet close together and mark each side or place on foot crosswise and mark at the heel & toe. My music was 4 pieces. G. E. Oaks first Violin, Thomas a Jones (see this book page 30) Piano, Rufus Wilder cornet B R Files Tromboon Mess Oaks & Jones play a circular

Waltz and in the presence of the company described I Waltzed from figure 2 round to 3, then through the space to 4, then round to 5. I then reversed this movement from 5 back to 4 & through the space reverse to 3 & reversed back around to 2. I then took a forward movement about half way through the space, waltzed around twice, then backwards to 5. I then Polkad through the space & Schottisch back & encircled each ring. The applause was wild. I then marked a square as below about

2 3 4
Single
movement

2 3 4
Double
movement



2 feet 7 inches square

2 feet 7 inches square, I then gave them the spanish dance as I learnt it of a P. Carlton in 1837 & 1838. I first forward & back from 1 to 2 then from 2 to 3 then from 3 to 4 then from 4 to 1, I then faced out of the square at 1, and waltzed from

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[at left]

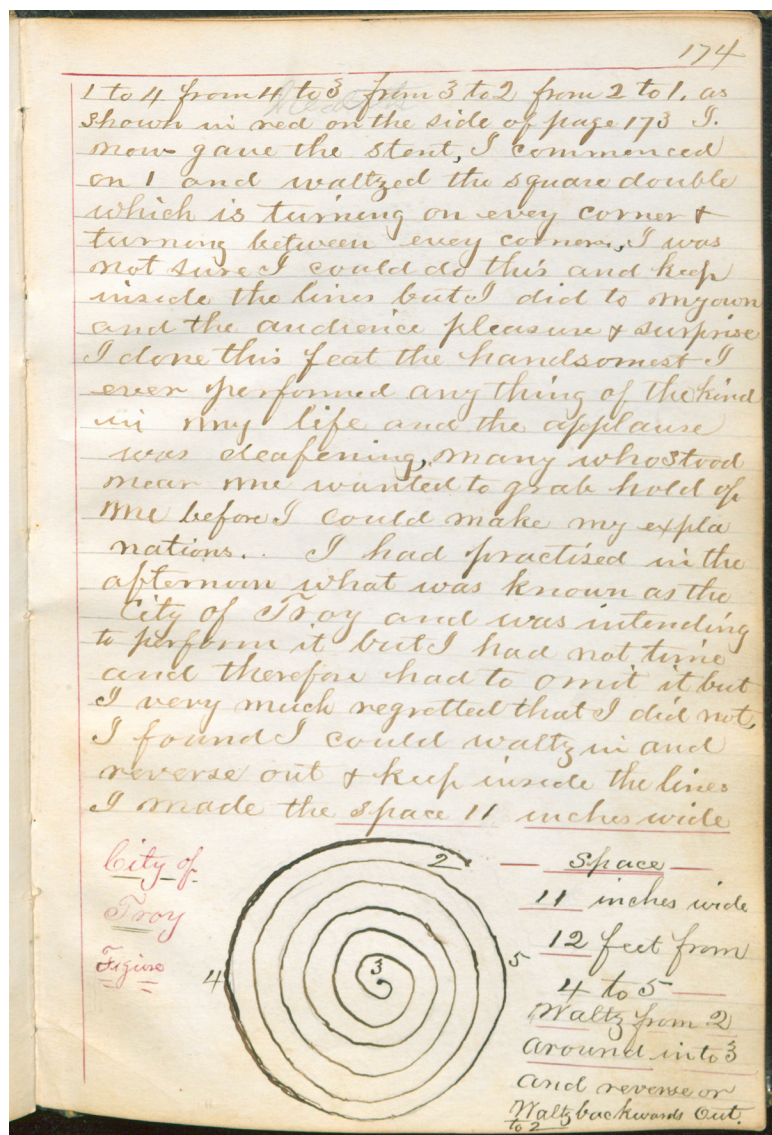
[illustration]

Single

movement

[illustration]

Double movement



1 to 4 from 4 to 3 from 3 to 2 from 2 to 1. as shown in red on the side of page 173 I now gave the stent. I commenced on 1 and waltzed the square double which is turning on every corner & turning between every corner. I was not sure I could do this and keep inside the lines but I did to my own and the audience pleasure & surprise. I done this feat the handsomest I ever performed any thing of the kind in my life and the applause was deafening, many who stood near me wanted to grab hold of me before I could make my explanations. I had practised in the afternoon what was known as the city of Troy and was intending to perform it but I had not time and therefore had to omit it but I very much regretted that I did not. I found I could waltz in and reverse out & keep inside the lines. I made the space 11 inches wide

City of	Space
Troy	11 inches wide
Figure	12 feet from
	4 to 5
	Waltz from 2
	around into 3
	and reverse or
	Waltz backwards Out
	to 2



I next took a young lady that the audience knew had never taken any lessons, or even been a member of any Dancing School from her childhood up, but had attended social and Public dances and learned what she practised by her observation and waltzing with girls & gent dancers. Before the dance, I practised with her about 20 minutes alone in the Hall and I found she could perform with ease any steps I might want to use. Mess Oaks & Jones gave me a circular Waltz. We first waltzed up & down the Hall a circular in Scottische Waltz & reversed handsomely. she then followed on a line backwards the full length and we reversed back on a direct line, we then waltzed to the head of the Hall when she held both hands up over her head and stood still while I waltzed around her twice. My right hand simply touching her waist, my left arm hanging by my side. I then Waltzed the length of

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[illustration at left]

176
the Hall with one hand around her
bust both her hands hanging down
by her sides reversed in same
position clear back I then placed
myself back to her back and we
joined hands and waltzed in
good time and motion handsome
ly about 20 feet up the Hall back
wards and then formed in front
of her placing my fore finger
in her belt and waltzed the
length of the hall and seated her
The feats described were so sin
gular and unexpected to the
audience that a minute elapsed
before they encored when the whole
room was one scene of joy.
I now took Mr W^m Margersen
Known as (Billey) M.H. Andrews
Assistant in Music Hall, and ann
ounced the Redowa Waltz, We
performed this in lines in circles
lengthwise & crosswise the Hall
reversed &c, then stoped a mo
ment and announced to the
New York & Boston Waltz, Billy
naturally done his best and of
course I done the same, Our
music was not so appropriate
as Mr Andrews, for these dances,
but we made no mistakes and

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177 performed with ease, but smart
these difficult and fashionable
dances and this last performance
satisfied the room that I asked
no odds, and when we passed
through the line it was one accords
you done well, you beat, you
cant be beat, &c, &c the man
is not in Bangor that has any
business with you, I would give a
hundred dollars if I could do that,
&c &c after which till 2 o'clock the
company enjoyed themselves as finely
as ever a company did on acadian
floor. In the transactions described
I settled a few points which have
been discussed for many years. First
that I held the line on Polka Schottische
and Waltz from 1837 to date. 2d that
W^m Margersen acknowledges before the
company that he gives in to me but to
no other man in Bangor or its vicinity
3d that old Dances and the first Wal-
tzes are the handsomest and most
difficult to perform, 4th That what
ever I have won, I have acquired through
the most unfavorable circumstances
both in form, business, public sentiment,
which has been overcome by an ever
persevering vigilance and never ceas-
ing practice pushed forward by a keen
and quick perception to ascertain the
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[sideways at left]
assumed Proffes-
ser without any
Diploma

1873

[clipping at center]

New Parisian Waltzes & Dances.

Prof. Barnes, of Washington, D.C. who first introduced Waltzing in this city, at the opening of the Bangor House January 1st, 1835, and who now claims to be the Champion Waltzer and Waltze teacher, of the United States, intends to give an exhibition, assisted by an accomplished young lady pupil, of the New Parisian Waltzes and Dances, in this city, prior to commencing a juvenile and an adult class in September. prof. Barnes has exhibited his new and beautiful Parisian waltzes and dances since October, 15 times at New York, four at Brooklyn, four at Philadelphia, fifteen at Washington, D.C., three at Baltimore, fifteen at new Haven, four at Bridgeport, twelve at Troy, one at North Adams, four at Newport R.I., five at Boston, six at Jersey City, N.J., and several times at Portland, and has arranged to give exhibitions at the several watering places. 1875 July 18 1w*

[sideways at right]

Refer to Page 105

[clipping]

— Prof. Barnes of Washington, D.C., who introduced waltzing in this city at the opening of the Bangor House in 1835, has an advertisement in another column relative to giving an exhibition of new waltzes and dances in September.

[continued on next page]

18703

New Parisian Waltzes & Dances.

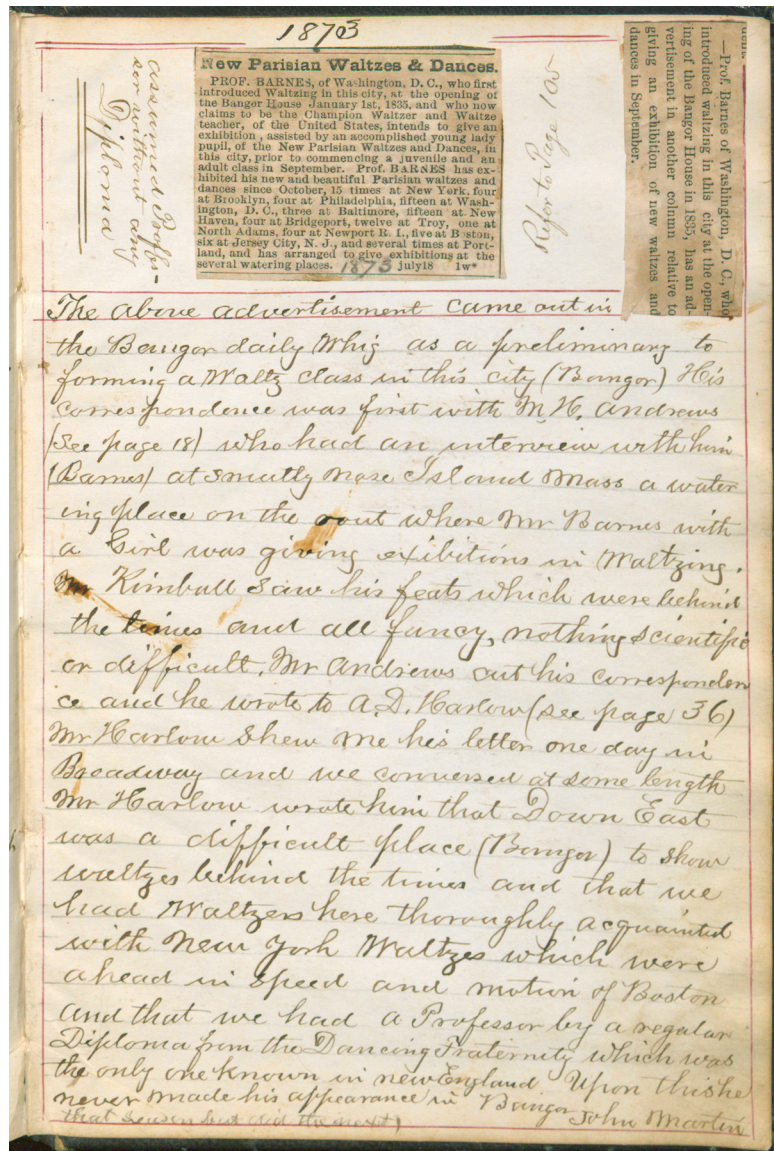
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Refer to Page 105

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The above advertisement came out in the Bangor daily Whig as a preliminary to forming a Waltz class in this city (Bangor). His correspondence was first with Mr. Andrews (see page 18) who had an interview with him (Barnes) at Smuttys Neck Island Mass a watering place on the coast where Mr Barnes with a girl was giving exhibitions in Waltzing. Mr Kimball saw his feat which were behind the times and all fancy, nothing scientific or difficult. Mr Andrews cut his correspondence and he wrote to A. D. Barlow (see page 36) Mr Barlow shew me his letter one day in Broadway and we conversed at some length Mr Barlow wrote him that Down East was a difficult place (Bangor) to show waltzes behind the times and that we had Waltzers here thoroughly acquainted with New York Waltzes which were ahead in speed and motion of Boston and that we had a Professor by a regular Diploma from the Dancing Fraternity which was the only one known in New England. Upon this he never made his appearance in Bangor John Martin that Sunday did the next.



[Continued from previous page]

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The following is a copy of the Constitution of the scientific school by which every signature was obtained, constitution framed, terms arranged, meetings called, every preliminary and detail carried through (except the teaching the dancing furnishing Musick, Hall & Treasure ship) by John Martin,

BANGOR, April 10, 1860.

We, the undersigned, being desirous of forming a set of selected and Fancy Dances embracing the latest Quadrilles, such as the Russe and Polka Quadrilles, Scottische and Varsoviana, Esmarella, Polka Redowa, and such new dances as may be deemed worthy of practice, agree to pay six dollars for a course of eighteen evenings, to be held in J. G. Wasgatt's Dancing Academy, (Arcadian Hall,) to commence about the 20th of September next, and drill the first twelve evenings, twice a week. The last six evenings, once or twice a week as the majority of the school shall decide by a vote taken on the twelfth evening. The School is to be taught and managed under the style of Etiquette as taught by Carlton, Teague, Leavitt, and Wellington, in the years from 1836 to 1840, and for the advancement of manners, dress, and dancing, we subscribe to the following rules, with the understanding that J. G. Wasgatt teaches the Dancing, John Martin or some other person belonging to the school may lead in etiquette, as the school may prefer.

1. The number of subscribers shall be from twenty-four to thirty-six, and shall not exceed thirty-six.
2. Each subscriber shall have the privilege to carry two Ladies, and shall be under obligation to have at least one of them attend every evening unless sickness or their absence from the city prevents.
3. Every subscriber and their partners shall be of good moral character, and the best dancers that can be induced to become subscribers.
4. Each member shall use their influence to make the association agreeable and social, and abide by the rules laid down by whoever may be our leaders and teacher, without any regard to out door association, with the understanding that each and every one have assembled together for three general objects:—First, to learn to dance scientifically; Second, to practice and conform ourselves to rules of etiquette which will make our manners polite and easy, and correspond with the dances, or whatever place of the same nature we may be in hereafter; Third, to kill the cheap aristocracy which prevails to such an extent that makes hard feelings and personal disgust among our friends year after year.
5. The first twelve evenings shall be devoted to practice on steps, figures and manners, before intermission, and the partners drawn by tickets. After intermission, partners selected by choice as is customary in other schools. None but subscribers and their

[All sideways on page]

179

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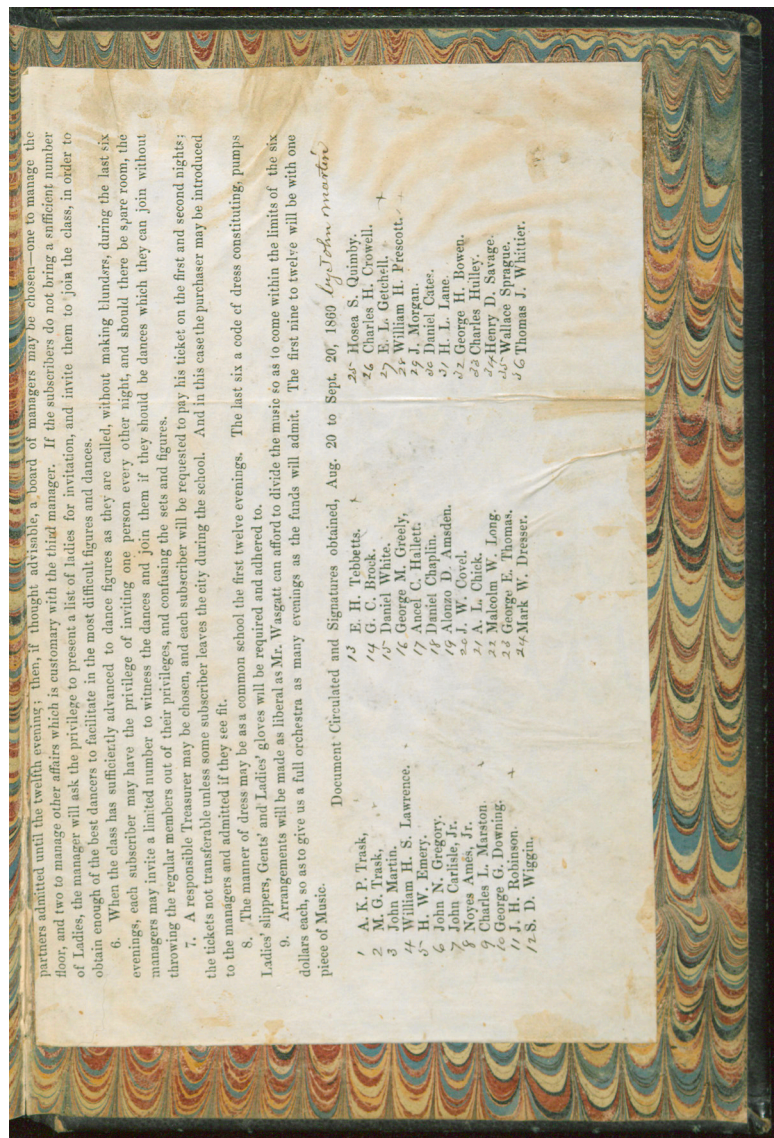
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[All sideways on page]

180

partners admitted until the twelfth evening; then, if thought advisable, a board of managers may be chosen — one to manage the floor, and two to manage other affairs which is customary with the third manager. If the subscribers do not bring a sufficient number of ladies, the manager will ask the privilege to present a list of ladies for invitation, and invite them to join the class, in order to obtain enough of the best dancers to facilitate in the most difficult figures and dances.

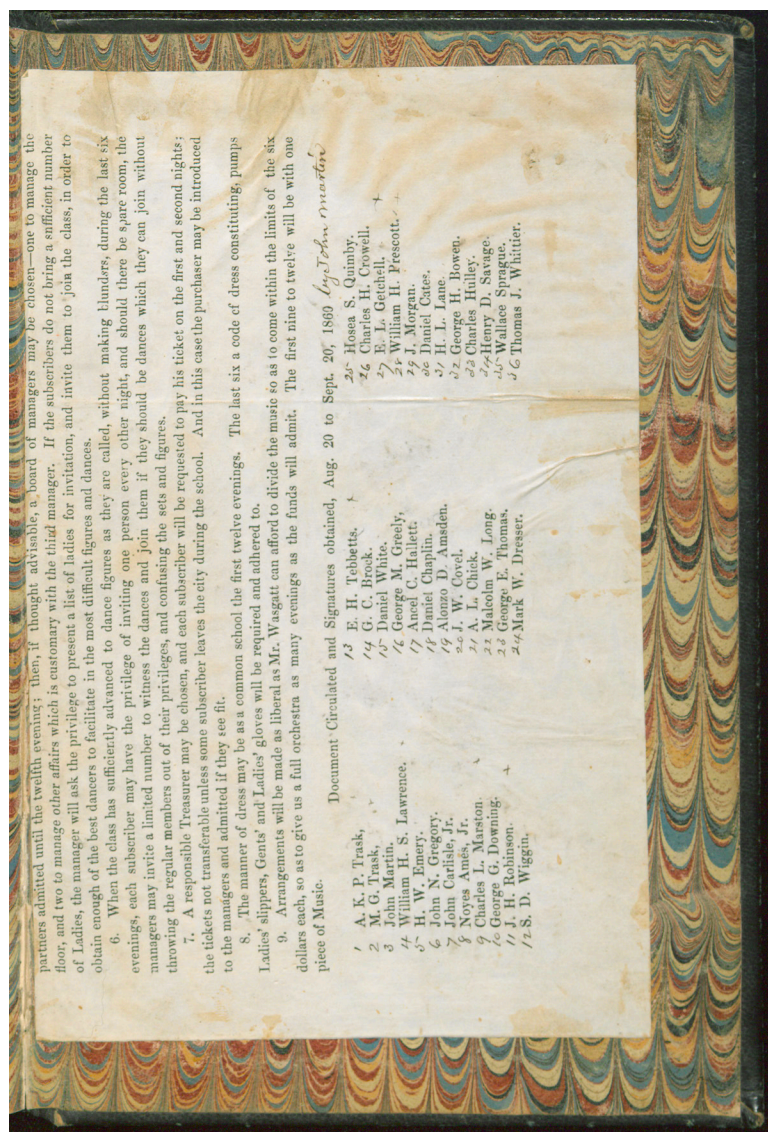
6. When the class has sufficiently advanced to dance figures as they are called, without making blunders, during the last six evenings, each subscriber may have the privilege of inviting one person every other night, and should there be spare room, the managers may invite a limited number to witness the dances and join them if they should be dances which they can join without throwing the regular members out of the privileges, and confusing the sets and figures.

7. A responsible Treasurer may be chosen, and each subscriber will be requested to pay his ticket on the first and second nights' the tickets not transferable unless some subscriber leaves the city during the school. and in this case the purchaser may be introduced to the managers and admitted if they see fit.

8. The manner of dress may be as a common school the first twelve evenings. The last six a code of dress constituting, pump Ladies' slippers, Gent's and Ladies' gloves will be required and adhered to.

9. Arrangements will be made as liberal as Mr. Wasgatt can afford to divide the music so as to come within the limits of the six dollars each, so as to give us a full orchestra as many evenings as the funds will admit. The first nine to twelve will be with one piece of Music.

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Document Circulated and Signatures obtained, Aug. 20 to
Sept. 20, 1860 by John Martin

[Left column]

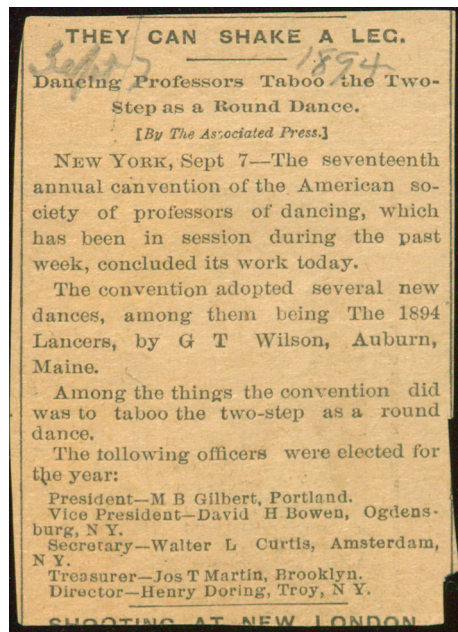
- 1 A.K.P. Trask,
- 2 M. G. Trask,
- 3 John Martin.
- 4 William H. S. Lawrence.
- 5 H. W. Emery.
- 6 John N. Gregory.
- 7 John Carlisle, Jr.
- 8 Noyes Ames, Jr.
- 9 Charles L. Marston.
- 10 George G. Downing.
- 11 J. H. Robinson.
- 12 S. D. Wigginn.

[Center column]

- 13 E. H. Tebbetts.
- 14 G. C. Brock.
- 15 Daniel White
- 16 George M. Greely,
- 17 Ancel C. Hallett.
- 18 Daniel Chaplin.
- 19 Alonzo D. Amsden.
- 20 J. W. Covel.
- 21 A. L. Chick.
- 22 Malcolm W. Long.
- 23 George E. Thomas.
- 24 Mark W. Dresser.

[right column]

- 25 Hosea S. Quimby.
- 26 Charles H. Crowell.
- 27 E. L. Getchell.
- 28 William H. Prescott
- 29 J. Morgan.
- 30 Daniel Cates.
- 31 H. L. Lane
- 32 George H. Bowen.
- 33 Charles Hulley.
- 34 Henry D. Savage.
- 35 Wallace Sprague.
- 36 Thomas J. Whittier.



[loose clipping]

They Can Shake a Leg.

Sept 7 1894

Dancing Professors Taboo the Two-
Step as a Round Dance.

[By The Associated Press.]

New York, Sept 7 – The seventeenth annual convention of the American society of professors of dancing, which has been in session during the past week, concluded its work today.

The convention adopted several new dances, among them being The 1894 Lancers, by G T Wilson, Auburn, Maine.

among the things the convention did was to taboo the two-step as a round dance.

the following officers were elected for the year:

President – M B Gilbert, Portland.

Vice President – David H Bowen, Ogdensburg, N Y.

Secretary – Walter L Curtis, Amsterdam, N Y.

Treasurer – Jos T Martin, Brooklyn .

Director – Henry Doring, Troy, N Y.