

Maxixe

(United States-Brazil)

The Maxixe (mahk-SHEESH) was one of the most popular ballroom dances of 1914. It was sometimes called the "Brazilian Tango" or "Tango Brésilienne". There was no agreement on how to pronounce it. Besides the above, it was sometimes called mah-SHEESH, mah-CHEE-chee, along with other pronunciations. Vernon Castle claims the "mah-SHEESH" pronunciation is from the Brazilians themselves. The dance is basically a Two-Step, with body bends and many different arm positions. This arrangement was presented by Richard and Melanie Powers at the 1989 University of the Pacific Folk Dance Camp.

CASSETTE: R. Powers special cassette (S) "Buenos Dias Maxixe" Side A/10 (with intro.);
R. Powers special cassette #3 "Down in Zanzibar" Side A/11 (no intro.).
2/4 meter

FORMATION: Cpls, in Ballroom pos, M facing LOD.

STEPS: Two-Step (L): Step on L to L side (ct 1); step on R beside L (ct &); step on L to L side (ct 2); hold (ct &). Step alternates.

Maxixe Two-Step (turning): While starting to rotate CW (as a cpl), step on L very slightly to L side (almost in place) and begin to bend body to R (ct 1); step on ball of R ft slightly behind L ft, continuing turn and bend (ct &); step on L to L side (ct 2); hold, completing turn and ending with body bent as far to R side as possible, M L (and W R) hands fairly high in air and arched over head (ct &). Repeat to R side, continuing rotation CW, but bending to L side with hands coming down. (Description for M; W beg with R ft and bend body to L side.)

Heel-and-Toe Singles (also called Les à Côte): Semi-open pos, facing and moving in LOD: step fwd on L heel and slightly to R (ct 1); bring R ft up to L, taking wt (ct &); step on ball of L ft fwd and slightly to L (ct 2); bring R ft up to L, taking wt (ct &). R ft moves in a straight line, while L ft points from side to side. W step on ball of R ft fwd/R and on R heel fwd/L, doing the counterpart of the M step.

Sliding Step: Step on one ft to the side (ct 1); bring other ft up to it, taking wt (ct &). Two per meas.

Long Singles with Stamps: Step diag/fwd on heel of one ft (ct 1); bring other ft up to the heel of the first, taking wt (ct &); repeat cts 1, & (cts 2, &). Step diag/fwd on first ft (meas 2, ct 1); stamp twice (no wt) with the other ft near the first ft (cts &, 2); hold (ct &). Can be done with either ft, moving diag/L when starting with the L ft and diag/R when starting with R ft.

Short Singles with Stamp: Step diag/fwd on heel of one ft (ct 1); bring other ft up to the heel of the first, taking wt (ct &); step diag/fwd on first ft (ct 2); brushing stamp (fwd) with other ft (ct &). Can be done with either ft, moving diag/L when starting with L ft and diag/R when starting with R ft.

POSITIONS: Ballroom: "Dancers stand directly in front of each other, the lady's right hand in the gentleman's left. The elbows should be slightly bent. The

gentleman's right hand should be a little above the lady's waist-line, more or less over her left shldr-blade. The lady's left hand should rest lightly on the gentleman's right shldr."*

Semi-open: Stand with arms as in Ballroom pos, but ptrs turn about 1/4 away from each other to face fwd in LOD.

Skating: Ptrs stand side by side, W to R of M, slightly in front. L hands are joined out to L side, R hands joined at W R waist.

Back-to-Front: W stands in front of M with her back to him, holding her hands in front of her chest, palms down with fingertips touching, elbows out to side. M stands behind her and holds his hands under hers, palms down.

STYLING: Dance is somewhat on heels, as much as is comfortable. The body should be very flexible and the bending as much as can be done gracefully. The Castles recommend being very conservative at first. "Get the steps and figures so that you do not have to think about them, and acquaint yourself with the music and rhythm of the dance; after this you may sway the body and try to be graceful. If you feel easy and graceful, you probably are; but if you feel stiff or awkward, go back to the way you first learned and do the dance simply and plainly. For, let me assure you, this dance, with all its bends and swaying, will make a woman appear very attractive or very ridiculous."*

*Modern Dancing by Mr. and Mrs. Vernon Castle, Harper & Brothers, New York, 1914.

MUSIC	2/4 meter	PATTERN
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Measures

INTRODUCTION (May vary according to music.)

1-4 No action.

5-8 Walk 8 steps in LOD in Ballroom pos. M start L ft moving fwd, W start Rft moving bkwd. On meas 8, lower clasped hands and start to turn CW so that M ends with his back to ctr.

PART I (Steps described for M; W opposite)

I. MAXIXE TWO-STEPS IN LOD, TURNING

1-4 Starting L, 4 Maxixe Two-Steps; start by raising joined hands on meas 1 and bending to M R. Rotate 2 complete times (turning CW and moving in LOD), ending with M back to ctr.

5-7 Starting L and moving LOD, Heel-and-Toe Singles, three times.

8 Step on L to L (ct 1); keeping wt on L, touch R heel in RLOD while bringing joined hands arched over head and leaning to the R, facing RLOD in Scorpion pose (pictured at R)(ct 2).



PART II (Same ftwk for M and W.)

III. SINGLES WITH STAMPS IN SKATING POSITION

- 1-4 Beg L ft, Long Singles with Stamps, to diag/L and diag/R.
5-6 Beg L ft, Short Singles with Stamps, to diag/L and diag/R.
7 One Two-Step to M L.
8 Man: Two-Step to R, let go of R hands, turn W once around CW, placing her directly in front of him in Back-to-Front pos.
Woman: turn CW once around with 3 quick steps (RLR) to Back-to-Front pos.

IV. TWO-STEPS IN BACK-TO-FRONT POSITION

- 1-7 Seven Two-Steps, rotating in place, both starting L. These should be done with some leaning from side to side, to the L when starting L, and to the R when starting R.
8 W: With 2 steps (R,L) turn CW 1/2 around to face M and take Ballroom pos (ct 1, 2).
M: With R hands joined, take 3 steps in place (LRL) and help W around, ending in Ballroom pos (ct 1&2).
End with M back to ctr (in Ballroom pos.)

Simple version: Take 6 Two-Steps rotating, ending with M back to ctr (meas 1-6); then M can just take 4 steps (cts 1,2,1,2), while W takes 3 steps and touch R, turning (CW) to Ballroom pos (meas 7-8).

- 32 meas Repeat PART I and PART II.

Optional Ending:

- 31-32 End meas 6 of Part IV with M facing LOD, and replace meas 7-8 with the following:

M: Take W L hand in M R hand, step L on L ft (ct 1); step R on R ft (ct 2); step L on L ft (meas 32, ct 1); place R heel on floor pointing twd W, bending and looking swd twd W. End in pose, with either L hand on hips, or arm out and diag/up at L side, looking at ptr.

W: Step L on L ft (ct 1); turn 1 full turn CW with 2 steps (R, L), moving to M R side and holding M R hand in L (ct 2, meas 32, ct 1); step R to R side, leaving L heel out twd M, and turning to face M (ct 2). End in pose looking at ptr, R arm out or on hips, to match ptr.