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Música popular e dança de salão: o maxixe nos jornais norte-americanos do início do século
XX
(versão corrigida)

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XX
(versão corrigida)

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A handwritten signature in black ink on a light background. The signature reads "Ana Maria de Almeida Camargo" in a cursive script.

SÃO PAULO
2017

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A arte é a contemplação: é o prazer do espírito que penetra a Natureza e descobre que ela também tem uma alma. É a missão mais sublime do Homem, pois é o exercício do pensamento que busca compreender o Universo e fazer com que os outros o compreendam.

Auguste Rodin

RESUMO

RODRIGUES, V. A. **Música popular e dança de salão: o maxixe nos jornais norte-americanos do início do século XX.** 2017. 968f. Tese (Doutorado) - Faculdade de Filosofia, Letras e Ciências Humanas, Universidade de São Paulo, São Paulo, 2017.

Este trabalho trata da circulação de notícias do maxixe brasileiro nos jornais estadunidenses no começo do século XX. Os periódicos colhidos no repositório *Newspaperarchive* foram sistematizados nos moldes de um *corpus* documental. Este foi o principal objetivo do trabalho ora apresentado: produzir um instrumento de pesquisa através da construção de uma coletânea com todas as matérias a respeito do maxixe brasileiro, publicadas nos jornais dos Estados Unidos, na forma de anúncios, artigos, contos, notas, notícias e poemas, entre 1906 – momento em que encontramos a primeira notícia focalizando o tema –, e o final dos anos 1930, quando já vinha se desenvolvendo no Brasil uma música tipicamente nacional e os produtos da cultura brasileira já tinham circulado pelo mundo, especialmente Europa e Estados Unidos. No período estudado, música popular é música de divertimento, feita para dançar. Dançar nos salões do Brasil, nos *dancings* de Paris, nos *ballrooms* americanos, mais do que moda, era uma forma de participar da sociedade, de se inteirar das novidades, dos passos mais conhecidos, afinal a música popular e a dança coreográfica são expressões artísticas que transitam entre as diferentes classes sociais. O maxixe nasceu miscigenado, reflete a “misturada” de ritmos e gêneros, presentes no Brasil desde o século XVIII, como o batuque, o lundu (ambos de matriz africana). Mas, recebeu também forte influência de gêneros europeus como a modinha, e mais tarde da polca (século XIX) e do choro – uma invenção brasileira. Como toda dança, causou escândalo quando surgiu, em virtude dos movimentos considerados ousados, extravagantes e lascivos. Pouco a pouco, os passos exibidos nos cabarés do Rio de Janeiro transformaram-se, adequando-se aos ambientes “dignos” da sociedade brasileira, e é assim que passam a ocupar os salões frequentados pelas classes mais abastadas. No eixo internacional, Paris foi a bússola que orientou e pautou os códigos de comportamento no mundo inteiro, principalmente durante a *Belle Époque*. As viagens de músicos, agentes, mecenas etc. e de objetos sonoros através do Atlântico são vistas pela perspectiva da transculturação. O contato entre grupos de culturas diferentes contribui para que os artistas e sua arte se transformem e isso ocorre independente do processo de dominação econômica, uma vez que todos passam por mudanças (dominados e dominantes). Por outro lado, o conceito de triangulação é apropriado para compreender o modo como circulam os objetos sonoros e dançantes, e proporciona o mapeamento dos lugares por onde transitaram tais objetos, colaborando para a percepção dos aspectos que estão em jogo na circulação deles. Nos Estados Unidos, as escolas, as universidades e a técnica, de um lado; e a família e os professores de dança, de outro, foram centrais ao processo de branqueamento que permitiu a aceitação do maxixe. Por outro lado, o teatro de caráter trovadoresco - onde se inclui o *vaudeville* – e, mais tarde, os musicais no teatro e no cinema, colaboraram para que a música e a dança maxixe continuassem presentes naquele país, avançando além dos anos 1930. A difusão do maxixe obedeceu à lógica da indústria cultural, articulando-se aos mecanismos de reprodutibilidade próprios do mercado.

Palavras-chave: música popular do Brasil, dança de salão, maxixe, indústria cultural, cultura popular.

ABSTRACT

RODRIGUES, V. A. **Popular music and ballroom dancing: the maxixe in the American newspapers in the beginning of 20th century.** 2017. 968 f. Tese (Doutorado) - Faculdade de Filosofia, Letras e Ciências Humanas, Universidade de São Paulo, São Paulo, 2017.

This paper explores the circulation of Brazilian maxixe news in American newspapers at the beginning of the 20th century. The journals collected in the Newspaperarchive repository were systematized in the form of a documentary corpus. This was the main objective of the work presented here: to produce a research instrument through the construction of a collection of all the Brazilian maxixe materials, published in the United States newspapers, in the form of advertisements, articles, short stories, notes, news and poems, between 1906 - when we found the first news focusing on the theme - and the late 1930s, when Brazilian music was already developing in Brazil, and the products of Brazilian culture had already circulated throughout the world, especially in Europe and the United States. In the period studied, popular music is fun music, made for dancing. Dancing in the halls of Brazil, in the dancings of Paris, in the American ballrooms, more than fashion, was a way to participate in society, to find out about the news, the best known steps, after all, popular music and choreographic dance are artistic expressions which pass through the different social classes. Maxixe was born miscegenated, reflects the "mixed" rhythms and genres, present in Brazil since before the 18th century, such as the batuque, the lundu (both African matrix). But it was also strongly influenced by European genres such as modinha, and later by the polka (19th century) and choro - a Brazilian invention. Like all dance, it caused scandal when it arose, by virtue of the movements considered daring, extravagant and lascivious. Little by little, the steps displayed in the cabarets of Rio de Janeiro were transformed, adapting themselves to the "dignified" places of Brazilian society, and that is how they began to occupy the ballrooms frequented by the wealthiest classes. On the international axis, Paris was the compass that guided and led the codes of behavior throughout the world, especially during the *Belle Époque*. The trips of musicians, agents, patrons, etc. and sound objects across the Atlantic are seen from the perspective of transculturation. The contact between groups of different cultures contributes to the transformation of artists and their art, and this occurs independently of the process of economic domination, since all undergo changes (dominated and dominant). On the other hand, the concept of triangulation is appropriate to understand the way the sound and dance objects circulate, and it provides a mapping of the places through which these objects transited, collaborating to the perception of the aspects that are at play in their circulation. In the United States, schools, universities and technique, on the one hand; And family and dance teachers on the other, were central to the bleaching process that allowed the acceptance of the maxixe. On the other hand, theater like a *vaudeville* and, later, musicals in the theater and in the cinema, collaborated so that the music and the maxixe dance continued present in that country, advancing beyond the 1930s. Diffusion of the maxixe obeyed the logic of the cultural industry, articulating itself to the mechanisms of reproducibility proper to the market.

Keywords: popular music brazilian, ballroom dance, maxixe, cultural industry, popular culture.

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INTRODUÇÃO

Assim como a comida, o vestuário e a língua revelam características de uma sociedade, a música e a dança também são uma importante expressão da cultura de um povo. Uma das motivações da pesquisa aqui apresentada era entender de que modo a música popular do Brasil - produzida no começo do século XX - foi noticiada nos jornais estrangeiros no período que compreende sua formação, atentos ao momento em que ela ganhou o status de música nacional. Havia um grande interesse em conhecer os significados e significantes a ela atribuídos fora do país. Nesse sentido nos questionávamos, quais os sinônimos usados para falar da música brasileira. Além disso, queríamos saber se as turnês no estrangeiro tinham colaborado para aumentar o prestígio e o reconhecimento dos artistas brasileiros quando voltaram à sua terra.

Na introdução do livro *Maxixe, a dança excomungada*, o argumento de que a dança serviria para caracterizar uma sociedade e um povo é usado para mostrar a força que o gênero adquiriu no começo do século XIX [aqui e fora]. Explica: “[...]O *tango* não lembra a Argentina? A *morna* não indica a Ilha da Madeira? O *vira* não nos fala de Portugal? O *samba*, da atualidade não é um indicativo do Brasil? O maxixe, como tal, marcou o Brasil.” É desse Brasil que aqui falamos, ou melhor, da música e da dança de cunho popular que circulavam à época como expressão de nosso caráter, de nossa cultura, de nosso país. Elas viajaram o mundo, revelando o que o Brasil vinha produzindo.

O principal objetivo do trabalho ora apresentado foi construir um instrumento de pesquisa, por meio da reunião de todas as notícias coletadas do Newspaperarchive a respeito do maxixe, entre 1906 e os anos 1930. O resultado é a sistematização, em um só documento, de todas as matérias a respeito do maxixe brasileiro, publicadas nos jornais dos Estados Unidos, na forma de anúncios, artigos, contos, notas, notícias e poemas. O caráter de exaustividade deste estudo lastreia a relevância do mesmo e seu potencial como instrumento de pesquisa para outras investigações. A narrativa histórica seria uma outra possibilidade, mas diante da multiplicidade de perspectivas que novos estudos podem trazer, usando este material, decidimos transformá-lo em instrumento de pesquisa.

A respeito do Newspaperarchive, destacamos que este é o maior e mais completo repositório de caráter internacional, quando se leva em consideração critérios como: o número de jornais inclusos, o alcance - regiões e estados, cidades e *counties* do país-, que abriga jornais dos Estados Unidos e do mundo na íntegra. Uma empresa que se legitima na tradição estadunidense de valorizar os jornais como base de informações e notícias. O desenvolvimento

econômico do país e a evolução dos jornais estão ligados de maneira umbilical e a leitura dos periódicos diariamente é uma prática entre os estadounidenses.

O material aqui apresentado como fonte de pesquisa admite diferentes abordagens, entre as quais: de cunho ideológico, iconográfico, musical, de história da música, etnologia da música, psicologia do povo brasileiro, identidade cultural, entre outros, o que implica pensa-lo como instrumento que se abre a diversas possibilidades de estudos. Por isso mesmo, não poderia assumir a condição de um trabalho conclusivo com uma estrutura clássica onde figuram: hipótese, tese, conclusão ou mesmo, optar por desenvolver uma narrativa histórica como se poderia esperar de uma tese na área de história.

Os limites temporais da pesquisa se dão entre 1906 – momento em que encontramos a primeira notícia focalizando o tema –, e o final dos anos 1930, quando já vinha se desenvolvendo no Brasil uma música tipicamente nacional e os produtos da cultura brasileira tinham circulado pelo mundo, especialmente Europa e Estados Unidos.

Essa documentação só poderá ser compreendida à luz do contexto histórico em que os acontecimentos que motivaram as notícias se deram. Assim, o uso pleno do material implica levar em consideração a passagem do tempo e os acontecimentos que marcaram o período em questão, o que significa compreender o papel do rádio, a invenção do fonógrafo e do fonograma, do disco, a relação da música com o cinema e com o teatro, o surgimento dos musicais, entre outros. As relações comerciais e diplomáticas também vicejaram em decorrência do intercâmbio de artistas e do trânsito de objetos sonoros e dançantes, assim como medidas de caráter diplomático interferiram no fluxo de artistas entre os países. A arte popular produzida no período estudado e, conseqüentemente, os objetos¹ sonoros e dançantes são uma oportunidade para que os países interajam e mergulhem em universos culturais distintos dos seus próprios, o que colabora para o avanço e dinamização do comércio internacional, de produtos artísticos ligados à música e à dança em escala global².

Estrelas como Carmem Miranda, que também teve carreira projetada nos Estados Unidos, movimentaram a indústria cultural de modo completo. Música, dança e cinema convergiram para um produto cultural favorecido pelos avanços tecnológicos conquistados anteriormente: a gravação de sons em disco, o rádio e o cinema falado.

¹ Pode parecer um contra-senso, mas é o produto da arte (os objetos sonoros e dançantes) na forma de mercadoria que promove a dinamização do mercado e isso acaba se tornando um fator de aproximação comercial e diplomático.

² A invenção do fonógrafo, do disco de cera e do rádio colaborou para que esse processo se intensificasse, o que é bastante evidente especialmente entre os anos 1920 até os anos 1930.

Esse processo de conhecer a cultura do outro, no século XX – quando a pesquisa de mercado passou a existir – permitiu a prospecção de informações mais precisas a respeito do perfil do público. Valendo-se desse recurso, e sem encontrar qualquer tipo de resistência política no sentido de filtrar informações estratégicas, os Estados Unidos passou a ter acesso a informações específicas do perfil do público consumidor situado na América Latina, principalmente na região abaixo do equador, onde está o Brasil³.

Inicialmente nosso estudo tinha como foco as notícias concernentes à música popular, no começo do século XX, especificamente seu objetivo era pesquisar as informações publicadas a respeito da música brasileira nos jornais franceses, e sistematizá-las de maneira exaustiva, de modo a constituir um único documento com todas as notícias sobre o tema, na forma de coletânea. Para tal, pretendíamos mostrar a circulação da música através da carreira de artistas individuais ou bandas brasileiras no estrangeiro, tendo como principal destino França (Paris) e também Estados Unidos, para verificar em que medida as turnês tinham contribuído para a projeção de suas carreiras ao voltarem para o Brasil. No entanto, o número de turnês no período pesquisado é exíguo, o que exigiu que reuníssemos todo o tipo material que servisse de informação a esse respeito, inclusive anúncios de fonogramas e da programação dançante.

A escolha de Paris se justifica pelo fato de ser a França um país com o qual o Brasil tem relações diplomáticas bastante intensas, que se fortaleceram por meio de diversas ações ao longo da história e com o qual tem afinidade musical, tendo sido este o destino de muitos artistas brasileiros, desde o tempo do Império, não apenas na área de música⁴. Por outro lado, incluímos

³ Em 1920, alguns livros sobre pesquisa de mercado já haviam sido publicados nos Estados Unidos. Enquanto que no Brasil, o início das pesquisas de mercado deu-se na década de 1930 e coincide com os primeiros passos da era do rádio. O uso do rádio como ferramenta tecnológica e meio de comunicação foi providencial, visto que foi nessa mesma década que a Lever e a Sidney Ross “começaram a fazer pesquisas de mercado em nosso país sobre hábitos e preferências dos consumidores e audiência de rádio” (EDUARDO, 2003: 10). Revista da ESPM. Disponível em: http://www.q1pesquisa.com.br/HISTORIA_PESQUISA.PDF.

A pesquisa de mercado em uma fase tão primaveril da formação de público para a música brasileira faz pensar que, desde aquele período, a produção de informações através de pesquisa de mercado viabilizou que os Estados Unidos influenciasse ou, por vezes, impusesse seu gosto ao mercado fonográfico do Brasil.

⁴ Entre as iniciativas que marcam a estratégia de aproximação Brasil-França estão os convênios para incentivar os estudos de brasileiros e aperfeiçoamento técnico na França, evidenciados desde o século XIX. A criação de revistas como a *Revue Franco-Bresilienne* (1898) e o *Foyer Brésilien* (1925) foram de grande importância. A Europa foi o destino de muitos de nossos artistas, em áreas como a literatura, artes plásticas e música – tanto erudita, quanto popular. No tempo do Império, podemos citar Carlos Gomes em Milão (Flechét, 2011) e Henrique Alves de Mesquita em Paris (Severiano, 2009). Conforme Severiano (2009), o compositor inventor do tango brasileiro, aperfeiçoou seus estudos composicionais no Conservatório de Paris, permanecendo de 1857 a 1866. Sobre isso, ver tópico a respeito do tango brasileiro neste trabalho. Outros artistas são Pixinguinha com os músicos que formaram o grupo *os Batutas* em 1922 (Bastos, 2005) e Villa Lobos – que chegou à capital francesa em julho de 1923 – e havia sido levado à Paris por intermédio do grupo de pintores e escritores modernistas (Guérios, 2003). Além disso, ao voltar para a França, depois de uma temporada à frente do Lyceu Francês no Brasil, Alexandre Brégle, criou o *Foyer Brésilien*, programa de apoio destinado a estudantes brasileiros na França.

os Estados Unidos em virtude de alguns elementos comuns, como a influência do negro na produção da música, e para a qual a indústria cultural⁵ foi grande influenciadora.

É essa história permeada por aspectos comuns: ter o negro como parte constituinte e influência determinante no processo de formação das identidades musicais de ambos os países, bem como ter acesso a tecnologias de gravação e difusão da música no mesmo período – apenas com uma pequena defasagem de tempo –, que justifica a pertinência de se tomar os Estados Unidos como cenário de propagação cultural. A escolha se legitima ainda mais se se levar em consideração o papel no mercado fonográfico estadunidense. Aquele também é o país que ganhou notoriedade ao fazer com que a cultura passasse a ser apropriada na forma de produto da indústria cultural⁶ e onde música e cinema se articulam, sendo pilares para os veículos de comunicação de massa. É lá que repercutem, com singular intensidade, notícias sobre as primeiras turnês de músicos brasileiros na Europa e sobre o que se passa em nosso ambiente musical, lastreados em uma imprensa sólida e que crescia de maneira avassaladora⁷. É lá que se cultivava, em sua plenitude, a *moda do maxixe*, como extensão e componente de um clima inspirado na *belle-époque* e cujos resultados acabam por não se projetar de modo significativo

⁵ Indústria cultural é uma expressão criada por Adorno e Horkheimer no início de 1940, ligada ao contexto de seu surgimento, como crítica à produção e apropriação da cultura pela sociedade que se baseia na lógica da industrialização. Para Duarte (2008:103), os autores sugerem que “na medida em que a indústria cultural dirige a percepção de seus clientes, fornecendo-lhes ‘chaves’ de interpretação para o que eles percebem, ela ‘expropria’ uma capacidade que, originariamente estava circunscrita à subjetividade dos indivíduos”. No momento atual, esse sentido se transformou, em decorrência das mudanças tecnológicas e do novo contexto político. Os diversos processos de reificação e dominação ideológica sutis tornam difícil e confusa a percepção a respeito da perda da autonomia dos sujeitos quanto à sua capacidade de escolha. Conforme, Hullot-Kentor (2008: 22), a indústria tende a excluir tudo que não seja propósito direto e que, ao produzir uma abundância específica, ela é impelida a produzir carências na mesma medida. Um dos aspectos da Indústria cultural de maior relevância é o estético, no qual reside parte importante da crítica dos autores na *Dialética do esclarecimento*. Refere-se ao estágio de desenvolvimento da cultura de massas nos Estados Unidos, até 1940. Evidencia o confronto entre “estilo” e o conceito tradicional e discussões a respeito do “fim do trágico” e do “fetichismo nas mercadorias culturais”.

A indústria cultural transformou a música em produto de consumo, e o cinema, a televisão, o rádio e os equipamentos de reprodução colaboraram para isso. Hoje, se sabe que a globalização dos meios de comunicação não se dá de modo recíproco entre os participantes e que o processo de “Estadunização” da cultura de massas se intensificou desde que surgiu (DUARTE, 2008:98).

⁶ Desde o início da indústria cultural, os Estados Unidos assumiram posição hegemônica na produção de cultura de massa em relação aos demais países do mundo, que são meros consumidores. Duarte (2008: 98) assegura que “em 1991, 30% da transmissão televisiva na Europa eram de produtos estadunidenses; na Alemanha o índice chegava a 67%. Por outro lado, a esmagadora maioria de toda produção europeia de televisão dessa época nunca deixou seus países de origem, não havendo, no presente, dados que desmintam esse quadro do início da globalização.” Mas, todo esse processo teve início na primeira fase do século XX.

⁷ Hobsbawm assegura que os veículos de comunicação de massa já assumiam essa feição em vários países do ocidente, com números que impressionam. “A circulação de jornais nos EUA cresceu muito mais rápido que a população, dobrando entre 1920 e 1950. Nessa altura vendia-se entre trezentos e trezentos e cinquenta jornais por cada cem homens, mulheres e crianças de um país desenvolvido típico [...]” e o autor cita outros países cujos números chegam a superar os dos EUA, [...] “embora os escandinavos consumissem ainda mais publicações, e os urbanizados britânicos, talvez por ser sua imprensa mais nacional que local, comprovavam espantosos seiscentos exemplares para cada mil habitantes” Hobsbawm (1985:193).

na carreira dos músicos brasileiros ligados ao universo composicional dos gêneros populares, como o maxixe, o choro, pelo menos até o final dos anos 1930.

O trabalho ora apresentado tem uma divisão que se constitui de três partes:

1. Primeira Seção – Compreende os **capítulos de 1 a 3**. Aqui é apresentado o tema da pesquisa e suas fontes. Esta é a seção onde explicitamos os conceitos relevantes, nos debruçamos sobre a música popular, a dança de salão e os efeitos da transculturação e da triangulação na música e na dança entre 1906 e o final dos anos 30;

2. Segunda seção – corresponde ao **capítulo 4**, onde se situam os parâmetros da base instrumental. Nele mostramos a transformação dos jornais, revelamos como se deu a difusão e o processo gradual através do qual as notícias chegavam aos estados estadunidenses, considerando somente os jornais que constituem a base do Newspaperarchive e o caso de *La Mattchiche*, música apropriada de diferentes formas em regiões por onde circulou.

3. Terceira seção – Diz respeito ao **capítulo 5**. Corresponde ao Instrumento de Pesquisa *Corpus* documental – Onde estão os jornais compilados.

A ideia era fazer um trabalho que não se limitasse às inquietações de quem se lançou nesse projeto, mas que pudesse servir de base ou fonte de pesquisa para outros estudos.

O desenvolvimento dos capítulos de 1 a 4 converge para o estabelecimento de balizas temporais e espaciais que circunscrevem o tema e para a escolha do jornal como fonte, enfatizando a dupla possibilidade de utilizá-lo seja para demarcar acontecimentos pontuais (espetáculos, cursos, convenções, e venda de partituras, de fonogramas, de vitrolas e de roupas para dança, por exemplo), seja para detectar opiniões e valores. Estes elementos estão presentes nas informações coligidas dos jornais. Na medida do possível, o potencial informativo da fonte está exemplificado, especialmente quando remetemos às informações e comentamos alguns significados delas, no contexto em que se situam, de modo a dar consistência à documentação que constitui o eixo exclusivo do instrumento de pesquisa.

Um segundo objetivo era descobrir o teor das notícias, compreendendo de que maneira a música popular do Brasil era noticiada na França e nos Estados Unidos entre 1906 e o fim dos anos 1930 - período de sua formação; captar quais as expressões (jargões, símbolos) associadas à identidade brasileira e se havia conotação moral usada nas matérias jornalísticas.

Outra alteração que se fez ao longo do trabalho é a recolha de itens que tematizassem o maxixe. Em vez de encontrar centenas de notícias sobre o samba, que, de acordo com Vasconcelos (1977), Sandroni (2001), Machado (2007) e Vianna (2004), havia se tornado música nacional no começo do século XX no Brasil, é o maxixe que predominantemente figura

nas notícias que falam da música popular e da dança coreográfica, sendo presente em muitas delas, entre 1906 e os anos 1930 – período abordado.

O maxixe se tornou o principal objeto de investigação nos jornais estadunidenses, dado o fato de ser o mais frequentemente recorrente, tanto quando nos referimos à música quanto à dança, no período estudado. Esta seria a primeira surpresa ao tentar pesquisar os motes ligados à música popular. Sim, conhecíamos o maxixe, mas supúnhamos que ao pesquisarmos a presença da música popular do Brasil principalmente a partir dos anos 20, seria o samba o gênero mais noticiado à época, nos jornais estrangeiros, uma vez que a primeira gravação com a designação de samba, que alcançou grande sucesso intitulada *Pelo telefone*, ocorreu em 1916⁸.

O gênero musical maxixe nasceu miscigenado e resulta de um processo de amálgama entre gêneros provenientes da África - como o lundu e o batuque – e da Europa - a polca, entre outros, que se deu em etapas. O contato entre gêneros como a polca, a modinha, o choro, o lundu provocou o intercâmbio entre os mesmos. O processo de decantação que fez surgir o gênero musical decorreu do desenvolvimento dos passos da dança de mesmo nome. Quando no final do século XIX se dançava o maxixe nos bailes “assustados”⁹ do Rio de Janeiro, a música que tocava poderia ser uma polca, um lundu, uma polca-lundu, entre outros¹⁰ e foi um longo percurso até que aparecessem partituras identificadas como maxixe. É na transição do século XIX para o XX, que a referida música surge, entretanto por muito tempo os estudiosos se referiam ao maxixe como gênero dançante e não musical.

Ficamos intrigados também quando nos demos conta que o maior número de notícias sobre maxixe falava a respeito da dança e não da música. Deste modo, foi necessário incluir a dança coreográfica em nossa pesquisa e encontramos em Mário de Andrade subsídios para sustentar o novo direcionamento. Segundo este importante pesquisador da cultura brasileira, música popular na sua origem é sinônimo de música instrumental nos salões de dança da época,

⁸ O livro *Origem do termo samba* de Baptista Siqueira (1978: 152) mostra que os primeiros sambas gravados antecedem *Pelo telefone* em, pelo menos, quatro anos. Sustenta que *Brasilianas*, de J. Geraldo Ribeiro, teria sido a primeira gravação com essa designação, pois consta do catálogo de 1910 a 1912. Outro samba que antecede *Pelo telefone* é o *Sinhazinha*, do compositor Malaquias, gravado pela Banda *Escudeiro* e que integra o suplemento do 3º catálogo de 1914. Musicólogos que se dedicam ao estudo da música popular do Brasil como Vasconcelos (1977/0 e Sandroni (2001) afirmam que *Pelo Telefone* é um maxixe e não um samba e sugerem que a designação de samba seria uma estratégia para fugir de possíveis barreiras à sua popularização, em virtude da pecha de “maldito” sofrida pelo maxixe.

⁹ São os bailes organizados nas zonas de meretrício do Rio de Janeiro, frequentado por negros e mulatos (principalmente) e por brancos em menor escala, onde as classes sociais com maior poder aquisitivo não frequentavam. Sobre isso, ver “Maxixe: a dança excomungada”

¹⁰ Azevedo (1958), Andrade (1976), Vasconcelos (1977), Sandroni (2001), Machado (2007) colaboram para o entendimento deste processo.

portanto a dança é o que motiva a existência dessa música de caráter popular. É a dança executada nos diferentes ambientes sociais que resulta na produção da música¹¹.

Destacamos que não foi o maxixe a estreia da música brasileira em solo estrangeiro. Domingos Caldas Barbosa - padre-músico - havia viajado para Portugal, no final do século XVIII e fez grande sucesso ao mostrar a modinha brasileira, um gênero que advém da “moda” portuguesa chegada ao Brasil no mesmo século¹². A cantiga que os portugueses ouviram através de Caldas Barbosa não era a moda portuguesa, mas um gênero já “miscigenado” com o lundu (batuque dos escravos no Brasil de então). No entanto, isso aconteceu em um período que não havia uma música considerada “a cara do Brasil”, status conquistado pelo Samba já na segunda década do século XX (VASCONCELOS, 1977; SANDRONI, 2001; MACHADO, 2007 et al)¹³.

Nas palavras de Vasconcelos (1977) e de Sandroni (2001), o samba nasceu amaxiado e sofreu inúmeras transformações. Este último sustenta que depois de sua estreia no formato de maxixe, ao estilo de Sinhô¹⁴, surge o samba do Estácio, pelos idos de 1930, com uma batida diferente, agregando mais uma célula rítmica à marcação, feita para desfile de carnaval, para o qual ele dá o nome de “Paradigma do Estácio”, que se desdobrou em muitos outros, através de sua renovação estética.

No entanto, para Siqueira Baptista (1978), embora a palavra Samba seja frequentemente associada à ideia de carnaval carioca, muitos pensam que samba se restringe apenas a isso. Argumenta que o termo diz respeito à [...] “dança popular com alguma característica que a destaque”. O autor explora outros sentidos e define do seguinte modo: “samba é divertimento, função coletiva, diversificando-se em pequenos detalhes que se agregam formando um todo complexo, realmente importante como assunto de sociologia musical” (SIQUEIRA, 1978,

¹¹ Falaremos da estrutura do maxixe e dos demais gêneros musicais e dançantes no item 2.2, intitulado “O embaralhamento dos ritmos”.

¹² Ver *As modinhas do Brasil* de Edilson Lima (2001), as *Modinhas imperiais* de Mário de Andrade (1930) e *Feitiço decente* de Carlos Sandroni (2001).

¹³ Entre as informações dos jornais coligidas neste trabalho, encontramos notícias de 1922, em que o maxixe é tido como dança e música nacional.

¹⁴ Conhecido como Rei do Samba – título conquistado em 1922, o carioca Sinhô herdou dos avós o gosto pelo piano, que tocava de ouvido. É um dos compositores populares cuja história está associada ao maxixe, destacando-se em bailes e festas de agremiações, onde sua música fazia enorme sucesso, tendo nos anos 1920 o ápice de sua carreira. Almirante atribui a ele a responsabilidade por fixar o samba como gênero musical (ALENCAR: 1981: 139). Mas, não esqueçamos que o samba de Sinhô era ainda amaxiado, sendo *Jura* um exemplo de sucesso. Por outro lado, Alves (1968) considera este compositor o responsável pela popularização do samba. Sua música é vista como samba urbano, dada a forte vocação para as crônicas cotidianas. Sinhô ganhou fama como encenqueiro e brigão por se envolver em desentendimentos com outros músicos e compositores. Segundo Alencar (1981: 42), embora nascido no Rio de Janeiro, o compositor tinha forte identificação com os hábitos religiosos dos baianos e nunca lançava composições sem a bênção de Assumano – o Príncipe dos Alufás – pai de santo da Bahia, muito respeitado no Rio de Janeiro.

p.153). Por outro lado, Vasconcelos (1977, p. 25) destaca que não há dúvida quanto à origem Africana do samba. Explica,

É fácil compreender que, com a vinda dos escravos da África para o Brasil, vieram também suas músicas e suas danças e, ao que tudo indica, foi na Bahia onde começaram a surgir as primeiras sessões de samba, ou seja, danças de negros, sagradas e profanas.

Siqueira Baptista (1978) não se restringe a explicitar a origem, mostra os desdobramentos, indicando que, posteriormente, baianas como Tia Ciata, Tia Amélia (mãe de Donga), Tia Prisciliana (mãe de João da Baiana), Tia Veridiana (mãe de Chico da Baiana, Tia Mônica (mãe de Pendengo e de Carmem do Xibuca) e Tia Gracinda e outras figuras como Hilário Jovino mudaram-se para o Rio de Janeiro e continuaram a promover sessões de samba na Capital da República. Vasconcelos também argumenta que a partir de 1870, outras influências como o lundu, a polca e o choro colaboraram para que o samba tomasse forma e esse foi um longo processo.

Perfilhamos a noção de Azevedo (2013:117), para quem o samba tem sentido polissêmico e pode ser associado tanto a um gênero musical, com inúmeras facetas, quanto à situação social de pessoas que se reúnem para tocar e cantar, “um lugar para estar junto, uma festa ou baile popular, pagode, folia, bate-coxa, fuzuê, mafuá, forró, forrobodó ou arrasta pé. Afinal, é possível tanto cantar samba como também ir até ele”. Essa é uma concepção semelhante à de Siqueira Batista. Como gênero musical tem ampla diversidade, e é produzido tanto nas zonas rurais quanto nas cidades. Suas palavras:

Referir-se ao samba pode significar ou remeter a uma infinidade de formas artísticas tradicionais e rurais como, entre outras, xiba, cateretê, bambelê ou bambelô, virado, tambor de crioula, quimbete, coco de roda, congo, maracatu, sarambeque, sorongo, alujá, iequedê, batuque, jongo, caxambu, chula, zambê, samba de roda, samba-raiado, samba de chave, samba-amarrado, samba chulado, samba trançado, samba de parada, samba de matuto, samba de viola, samba de coco, samba de parelha, saba de lenço etc. Azevedo (2013:117)

Da perspectiva de Azevedo (2013), o samba foi criado no Brasil, sob diversas influências e, de fato, como gênero, nunca existiu na África, daí sua crítica a Nei Lopes por este falar em “desafricanização” do samba. Isto porque argumenta que o samba, assim como o maxixe (grifos nossos), é mestiço por definição, foi gerado e desenvolvido no Brasil e sua forte ligação com as culturas africanas não deve turvar nossa visão, fazendo-nos crer que seria a única influência.

Como é próprio das culturas marcadas pela oralidade, o samba carece de definição precisa e seu processo de formação inicialmente não contou com instrumentos de fixação como a escrita. A ausência de registro e documentação marca igualmente a criação do maxixe, também ligado às manifestações culturais espontâneas e difundidos por mecanismos orais, na fase de formação.

Neste estudo, a música popular e a dança coreográfica são vistas como conteúdos culturais que se transformaram, através da interação de pessoas. O *corpus* documental construído a partir de jornais compilados no repositório *Newspaperarchive* é um instrumento por meio do qual milhares de jornais dos Estados Unidos podem ser acessados. Nós nos propusemos a investigar de que modo a dança coreográfica e a música popular de origem brasileira eram as noticiadas nos jornais estadunidenses, entre 1906 e o final dos anos 1930. Entretanto, temas como a indústria cultural, a apropriação da música pelo cinema, a lógica do mercado, a importância da família para essa sociedade são outros assuntos que podem ser explorados. O potencial do *corpus* documental como ferramenta de pesquisa é inesgotável, o que permite que seja utilizado por outros estudiosos com objetos distintos daqueles que estabelecemos na tese que ora apresentamos. Nossa perspectiva desde o início era a de apontar possibilidades de estudos, depois de feita a compilação das matérias e não limitar o potencial investigativo do documento.

Alguns conceitos são relevantes para a compreensão da tese que apresentamos e nosso esforço foi o de explicitá-los ao longo do trabalho. Conforme dito antes, Ortiz (1991) nos dá os parâmetros a respeito do termo “transculturação”. Tal conceito diz respeito ao processo de transformação de culturas que se interconectam. Sob o pretexto de viagens, processos migratórios, ou quaisquer situações de mobilidade social, o contato com o outro propicia a mudança de indivíduos e grupos. A interação traz em si o germe da transformação. Ninguém passa incólume quando a vida propicia o contato com o outro, novas configurações acenam em virtude do entrecruzamento de universos distintos: são valores, visões de mundo, crenças, e práticas que se interpenetram, delineando uma realidade que resulta da troca de experiências.

Ortiz rejeita a ideia de aculturação postulada pela tese eurocentrista que se ancora no pensamento colonialista, por entender que – mesmo em situações onde a superioridade econômica de uns grupos se impõe como vantagem sobre outros, a dominação não está posta – as duas culturas resultam transformadas e não há a prevalência de uma sobre a outra. Ao analisar o contato entre grupos distintos, seu foco são as experiências culturais e a riqueza que o contato proporciona para os envolvidos.

Por outro lado, o conceito de plasticidade criado por Freyre¹⁵ é usado para explicar a maior adaptação e integração entre as diversas etnias que constituíram a matriz brasileira, tornando o grupo “mestiço” mais resistente a seu meio e menos suscetível às instabilidades dos trópicos. Oliveira (2001: 21) destaca a semelhança entre as teorias de Freyre e Ortiz: ambos, influenciados pela antropologia cultural de Franz Boas, adotam como pressuposto a separação entre os conceitos de raça e cultura, e isso permite que produzam noções descoladas das teorias eurocentristas, ao mesmo tempo em que dá lugar a teorias inovadoras para explicar os comportamentos das sociedades situadas na América do Sul.

Além disso, é flagrante a convergência de ideias e interpretações dos dois teóricos, ao estudarem as interações dos diferentes grupos culturais e étnicos em Cuba (Ortiz) e no Brasil (Freyre). Os conceitos de transculturação e de plasticidade jogam luz sobre a harmonização das diferenças culturais no contato entre grupos distintos, tanto em Cuba quanto no Brasil, dando pouca relevância aos conflitos que são concomitantes, atravessam e decorrem dessa interação.

A teoria de Freyre é criticada em virtude do fato de não oferecer ferramental suficiente para compreender aspectos como desigualdade, violência e subsunção dos povos colonizados em relação aos colonizadores, do negro em relação ao branco¹⁶. Dessa perspectiva, a leitura harmônica das relações raciais no Brasil se choca com a realidade desigual, e coloca em cheque a ideia de democracia racial, sobretudo quando se considera os resultados materiais das populações de origem negra e a violência física e moral a que são submetidos. As restrições de oportunidades de estudo e de atuação profissional do trabalho também são um forte argumento contra a ideia de democracia racial

¹⁵ Em sua obra *O caráter Nacional Brasileiro*, Dante Moreira Leite critica Freyre por este ser parcial em sua análise. De sua perspectiva, a partir de uma visão de quem faz parte da classe dominante, Freyre supõe ser válido para todo o Brasil o que acontece no Nordeste e considera “quase que exclusivamente a perspectiva do branco em contato com o negro empregado em trabalho doméstico”.

¹⁶ O livro *a integração do negro na sociedade de classes*, de Florestan Fernandes, oferece uma visão mais crítica do processo de interação entre os grupos étnicos presentes, na primeira fase de formação do povo brasileiro, dando destaque aos problemas que dela decorreram como a desigualdade econômica e dependência política. Dessa perspectiva, pode ser visto como uma crítica à visão Freyriana de “integração racial”.

A visão de Ortiz é melhor aceita em Cuba do que a de Freyre no Brasil. Oliveira (2001: 22) argumenta que “Ortiz será absorvido pela revolução castrista e elevado à condição de verdadeira referência nos estudos etnográficos em Cuba, servindo ainda para a cristalização de uma visão de integração do negro na sociedade cubana”.

Transculturação de Ortiz e mestiçagem de Freyre são termos contemporâneos, inovadores no contexto de seu surgimento, por oferecerem explicações não atreladas ao determinismo econômico pressuposto nas teorias eurocentristas. Refletem sobre os comportamentos ao sul do continente americano, construindo uma nova visão sobre o homem. Com esse arcabouço teórico, a ideia de superioridade e pureza do europeu branco não se sustenta, e isso abre a possibilidade de que os povos miscigenados não sejam vistos como primitivos e inferiores. Em vez disso, o discurso etnológico valoriza a diferença como chave de entendimento e os homens do Sul passam a ser vistos como adaptados e adaptáveis às realidades dos trópicos. É isso que abre o caminho para que a mestiçagem não mais fosse vista como motivo de vergonha.

Essa abordagem que Freyre chama de multiplicadora e fluida, faz surgir “[] a concepção de um novo, denso e profundo sentido de humanismo, baseado na compreensão, na tolerância, no respeito e na solidariedade” (FREYRE, 2004:19).

Em seu livro, *O imperialismo Sedutor*, Antonio Pedro Tota explica que nos anos 1920, uma geração de intelectuais norte-americanos, em sintonia com os latino-americanos, passa a “questionar o caráter segregacionista e materialista da sociedade americana. Criticavam, acima de tudo, as interpretações preconceituosas que diversos jornais faziam de nossa singularidade cultural” (TOTA, 2000: 33). Com o propósito de encontrar um caminho mais espiritual para os Estados Unidos, eles propunham: entender as forças selvagens em vez de depreciá-las. Franz Boas, é um dos antropólogos que se destacam nesse movimento e que influenciam Gilberto Freyre. Outro importante intelectual cujos argumentos se alinham às concepções de Franz Boas é Waldo Frank, para quem o “materialismo excessivo” dos Estados Unidos era um mal e deveria ser combatido através da força mística da América Latina.

Entretanto, Tota (2000) explicita que “o protestante tradicionalista foi muito pouco influenciado pela atuação dos Outsiders como Frank”, uma vez que passou a ser difundida uma imagem moralmente favorável do aspecto material e consumista do americanismo. O autor fala de um processo de americanização no âmbito cultural usado como arma de dominação política e argumenta que o componente ideológico mais importante do americanismo seria o progressivismo, que segundo o historiador “está associado ao racionalismo, à ideia de um mundo de abundância e à capacidade criativa do homem americano (a chamada American

ingenuity)” (TOTA, 2000: 20). Na sociedade estadunidense, tudo seria ditado pelo ritmo do capital gerado do dinheiro irresistível, inclusive a música.

Segundo Tota, ocorreria a americanização dos próprios Estados Unidos, algo que se efetivaria através de uma “política pedagógica e disciplinadora carregada de preceitos da moral protestante anglo-saxônica de uma elite branca” (TOTA, 2000: 36). Este arsenal seria lançado sobre a massa de imigrantes dotados de uma cultura heterogênea, indisciplinada para que fosse controlada e não colocasse em risco as bases da “civilização cristã”.

O trânsito de pessoas e de objetos sonoros é visto na perspectiva de da triangulação e da transculturação. O caso da música *La Matchiche* ilustra bem como a apropriação de um gênero como o passo doble, estranho ao “maxixe”, se acopla a esse nome e passa a circular em diferentes regiões do mundo, ganhando notoriedade. Ao longo de mais de quarenta anos, a apropriação dessa música por artistas de países distintos viabilizou sua transformação inúmeras vezes, resultando em múltiplos objetos sonoros e configurando sua metamorfose.

Por outro lado, comparar a apropriação da música e dança maxixe na França e nos Estados Unidos permitiu perceber as especificidades de cada cultura na recepção e uso desses conteúdos culturais. É verdade que a França teve um papel de mediadora dos objetos sonoros e dançantes relevante no contexto da *Belle Époque*. Na posição de capital cultural -dança, música, pintura e literatura, entre outros - Paris pautou a moda, influenciou as formas de entretenimento e a produção cultural no mundo inteiro. A apropriação do maxixe na “cidade luz” também interferiu na maneira como isso se deu na terra dos Yankees.

Em ambos países, são eliminados os passos considerados indecentes, tidos como indignos àquelas sociedades. Salta aos olhos nas matérias as censuras aos passos da dança: “indecente”, “rampante”, selvagem”, “gérmen que causa doença”, “primitivo”. Estes são alguns sinônimos para identificar as danças provenientes do Brasil (não adequados à sociedade estadunidense, segundo a visão deles próprios). Mas não se trata apenas de imitar as práticas dos franceses. Há distinções importantes.

Talvez uma dessas diferenças entre os efeitos produzidos pela transculturação na França e na maior potência da América se deva à presença dos valores morais enraizados na cultura protestante - onde a família ocupa lugar central -, algo que não se vê na França da mesma maneira.

De nossa perspectiva, o modelo de decência projetado na família joga um papel relevante no modo de apropriação da dança nos Estados Unidos e provavelmente esse seja o principal achado de nossa pesquisa. Isso explica porque nos Estados Unidos tornou-se moda casais de dançarinos serem, concomitantemente, casais na vida real. Multiplicar o número de

casais profissionais da dança fez aumentar a aceitação do maxixe. O casal Castle amplamente citado nas matérias de jornais é um bom exemplo.

No que diz respeito à **dança** brasileira, os estadunidenses adotaram um procedimento para transformar o maxixe, dando-lhe legitimidade e facilitando sua circulação naquele país:

- 1) o uso da técnica de dança - transformada pelos professores e por meio das conferências de dança;
- 2) a família - representada pelos casais de professores, que alteravam os passos e difundiam a dança nas escolas;
- 3) a prática das aulas de dança nas escolas e universidades;

Tudo isso constitui uma operação de branqueamento, incorporando à dança típica de povos considerados atrasados e primitivos elementos que legitimam e induzem sua aceitação, na medida em que os traços associados à cultura negra são disfarçados e também pelo processo de americanização a que Tota (2000) se refere e que mencionamos anteriormente.

A seletividade dirigida ao público e aos professores completa o procedimento civilizatório da apropriação do maxixe no *Tio Sam*.

Não há sequer uma descrição em que o negro seja citado como figura presente nos salões de dança. A preferência pelo público de pele branca e topetes loiros frequentador no *ballroom* é evidente. Por outro lado, essa mesma lógica opera quando analisamos o perfil dos professores que dão aulas de dança nos Estados Unidos. Segundo as matérias dos jornais compilados, o grupo de professores que ensina as coreografias fica quase inteiramente restrito aos profissionais de dança estadunidenses ou franceses. A única exceção é Duque. O dançarino brasileiro figura nas matérias que integram o *corpus* documental de duas maneiras: como o professor brasileiro de dança que exhibe o maxixe num desfile de moda nos Estados Unidos ou como o professor brasileiro de dança, que se deu conta de que o gênero coreográfico maxixe perdeu espaço para o jazz norte-americano.

A censura à música

De certo modo, as objeções à dança também se aplicam à música popular, numa espécie de relação simbiótica. Por exemplo, algumas matérias referem-se aos instrumentos de percussão empregados nas músicas brasileiras como sendo de primitivos e selvagens.

Conforme Fléchet (2013) os instrumentos musicais muitas vezes associados aos povos primitivos do Brasil são vistos como exóticos na França. Nos Estados Unidos a ênfase é dada ao primitivo, e o exótico fica em segundo plano quando observamos a interpretação que eles fazem da música brasileira de caráter popular.

Mas, é importante salientar que tudo isso ocorre por meio de um processo contraditório de repulsa e atração. A dança é “indecente”, mas depois de um processo de “branqueamento”, com todo potencial performático que possui, ela se torna febre nacional. A música maxixe é tida como estranha, mas é também vista como inventiva e, assim como o *ragtime*, faz todos dançarem. Essa abordagem é relativamente comum nas matérias que mencionam a música e um dos periódicos em que se pode confirmar data de 1909, é o **item 10** dos jornais aqui compilados. O artigo atribui a Debussy a essência da modernidade na música erudita e uma criatividade rara, com harmonias irreverentes e buliçosas que, na visão do articulista, se assemelham ao maxixe.

Por último retomamos uma afirmação de Alex Ross (2011), para quem é da essência da música buscar se renovar, se recriar, disso dependendo sua permanência. No período estudado de 1906 aos anos 1930, através das matérias coligidas nos documentos compilados, notamos que a música popular teve na dança, no teatro, no cinema e nos anúncios de equipamentos sua principal base de renovação no estrangeiro. Isto porque no Brasil, o carnaval, o disco e o Rádio são essenciais para a transformação e concomitante permanência do maxixe

A renovação da música

A lógica que permeia a renovação da música, vista através dos jornais é muito semelhante à da indústria. Há centenas de anúncios de aulas onde são citadas novas danças. Muitas com nomes estranhos, deixando claro que aquela é uma sociedade para a qual a “novidade” se faz necessária, tal como se vê o no lançamento de produtos pela indústria, repetitiva, sistemática e contínua. Até o final dos anos 1910, espetáculos de teatro no formato de Vaudeville são muito importantes para difundir as danças populares e, por conseguinte, as músicas populares. O estudo de caso usado aqui para mostrar a transformação que a música *La Matchiche* sofre por meio de sua apropriação é ilustrativo¹⁷. É possível perceber que teatro e cinema acabam se influenciando mutuamente.

¹⁷ Ver o subtítulo “O caso de La Matchiche – A música que não se prendeu a rótulos e formas”, na p. 113.

Por outro lado, os filmes musicados também se revelaram um outro mecanismo de recriação musical e os jornais dão testemunho disso. Os filmes estrelados por Fred Astaire e Ginger Rogers são ícones desse gênero em que a música e o espetáculo de dança são parte integrante das cenas, que se tornam sucesso internacional.

Se nos anos 1910, Paris fez o papel de mediadora da música maxixe, fazendo-a chegar no norte da América, quatro décadas depois esse processo de triangulação de objetos sonoros e dançantes do Brasil se dá no sentido inverso. Dessa vez, entre os anos 1950 e 1960, a indústria cultural americana exerceu influência significativa sobre a maneira como a Bossa Nova foi recebida na França, depois de viajar do Brasil para os Estados Unidos.

CAPÍTULO 1 – A TRANSCULTURAÇÃO E A TRIANGULAÇÃO NO ÂMBITO DA CULTURA

1.1- Transculturação e triangulação

A presente pesquisa enquadra-se na área de História Social e Cultural e vincula-se à tradição de estudos que tem como uma de suas bases o conceito de Transculturação. Criado pelo antropólogo cubano Fernando Ortiz, a transculturação é pensada por oposição a “aculturação”, que, conforme Malinowski, seria a subsunção de uma cultura dominada por outra dominante. Ao criar o termo transculturação, Ortiz (1983) joga luz sobre os resultados da interação com outras culturas distintas. O autor revela a complexidade do processo de transformação das culturas, especialmente as latino-americanas, considerando as perdas (desenraizamento da cultura num dado espaço de tempo), os ganhos (neo-culturação, criação de novos sentidos e fenômenos culturais), e a desculturação parcial.

Conforme Ortiz (1991) a transculturação é o processo de transformação de uma cultura ou do produto de uma cultura, pela adoção das práticas de outra cultura alheia. Neste estudo, são os gêneros de música e a dança coreográfica vistos como formas culturais que se transformam, através da interação de pessoas que deles se apropriam. O contato implica perdas, ganhos e transmutação de algumas características como resultado da interação entre os grupos (comunidades, sociedades), ao longo do tempo.

Cunha (2007: 115) argumenta que o esforço de Ortiz se daria no sentido de mostrar a singularidade das transformações em Cuba decorrentes do contato com culturas estrangeiras, destacando o ritmo com que isso se processa e a reciprocidade dos efeitos nas culturas participantes. O eixo de sua análise está na dinâmica das mudanças que não cessam, quando o que está em jogo é a apropriação da cultura através da interação de pessoas que pertencem a grupos sociais distintos.

Como veremos adiante, os gêneros dançantes e a música popular se transformam sob essa tônica. Nesta tese, a maneira como se dá apropriação tanto da música quanto da dança tem consequências para os artistas e para a arte que está envolvida neste processo. A música é valorizada, muito embora, algumas vezes sua autoria não seja reconhecida e isso ajuda a entender porque – embora o maxixe atravessasse os Estados Unidos em toda sua extensão –, entre

1906 e os anos 1930, desperte interesse, seja amplamente difundido, isso não se converte em prestígio e turnês dos compositores a ela associados.

A triangulação¹⁸ fora usada como técnica de medição por técnicos em navegação e, por analogia, nas Ciências Sociais seria uma tentativa de explicar melhor um fenômeno através do mapeamento de informações, conforme Cohen, L., & Manion, L. (2005), trata-se de: “attempt to map out, or explain more fully, the richness and complexity of human behaviour by studying it from more than one standpoint and, in so doing, by making use of both quantitative and qualitative data.”

A ideia de triangulação de informações faz-se útil e se harmoniza com a definição de transculturação, na medida em que, ao abordar a circulação de informações ou de objetos artísticos, pode revelar que tipo de mudança se processou em cada lugar por onde o objeto artístico passou.

Mudar continuamente, em ritmos variantes, como resultado da interação de culturas, provocando a transformação das mentalidades e dos comportamentos dos atores envolvidos é uma das chaves interpretativas que a concepção de transculturação oferece e que pode elucidar como a música popular e a dança de salão paulatinamente ganham novas feições. Na pesquisa ora apresentada, vistas em conjunto, a música popular e a dança de salão que figuram nas notícias podem ser compreendidas como conteúdos culturais em transformação. A dança maxixe, já miscigenada desde sua origem (WISNIK, 1977; SANDRONI, 2001; MACHADO, 2007), viajou para os Estados Unidos, via Paris e lá assumiu feições muito diferentes das que tinha no Brasil. É outra estética, são diferentes atores que produzem as coreografias, situados em redes de relações distintas, os espaços sociais nos quais a dança se apresenta se diferenciam, assim como o público para o qual está voltada também não tem o mesmo perfil do público brasileiro.

Nesse sentido, a ideia de triangulação de informações se alia ao conceito de transculturação a que nos referimos anteriormente. Quando combinados estes conceitos podem servir como instrumento metodológico e analítico mais completo para compreender as notícias sobre a música popular e a dança de salão.

A trajetória percorrida pelas danças coreográficas e pela música popular pode ser vista através dessa chave metodológica. O maxixe do Brasil e o tango Argentino, ambos da América do Sul, estiveram em contato, influenciando-se mutuamente, foram para a Europa (Portugal,

¹⁸ Nesta tese, o termo triangulação pode ser pensado de duas formas: 1 – quando nos referimos à circulação de objetos sonoros (coisas) e significados, e 2 – e para pensar o uso combinado de métodos e técnicas, também conhecido como *mixed methods*.

Inglaterra, França, Alemanha) e depois para a América do Norte (Estados Unidos e Canadá). As redes de relações, os tipos de interações e concepções estéticas específicos, a maneira como a sociedade em geral e o público reagiram à sua chegada são muito peculiares em cada um desses lugares. O fenômeno “La Machiche”, do qual trataremos adiante, é ilustrativo do complexo processo de apropriação da música popular do Brasil, quando a mesma surge no estrangeiro.

Os acontecimentos de cada período também devem ser considerados. Não se pode esquecer que o período estudado se insere, em parte, no entreguerras e isso influencia o volume de notícias sobre música popular e dança coreográfica ao longo do tempo. Os jornais revelam que os anos 1913 e 1914, sem dúvida, são o ápice das notícias a respeito dessas expressões artísticas, dado seu aumento significativo.

Os resultados, ou seja, os tipos de apresentação em cada lugar por onde passaram são diferentes entre si. Os *dancings* de Paris, embora tenham inspirado os *ballrooms* dos Estados Unidos – e muitas notícias retratam a preocupação dos professores estadunidenses de dança em se atualizar quanto à coreografia, à vestimenta, à etiqueta que a dança exige – são relativamente diferentes da atmosfera tradicionalista e conservadora presente nos espaços estadunidenses¹⁹, como veremos adiante.

No que concerne à música, conforme Anais Flechê (2013), na França a música brasileira ocupou um espaço mítico²⁰, o que colaborou para que os artistas brasileiros fossem acolhidos e valorizados naquele país, antes de isso acontecer nos Estados Unidos. Especialmente, quanto à apropriação da música brasileira na França, sabe-se que algumas editoras, como a do alemão radicado na França Francis Salabert, registravam composições brasileiras e muitas vezes as publicavam com um título que não correspondia ao de sua origem (algo compreensível do ponto de vista comercial) e sem dar crédito aos compositores brasileiros

19 Um dos fatores que podem ajudar a compreender esse comportamento mais conservador na principal potência da América do Norte, quando comparada com a França é a cultura protestante, cuja moral se impõe sobre os demais âmbitos da sociedade e regula os comportamentos sociais.

²⁰ Conforme Fléchet (2013), aquilo que no Brasil diz respeito à afirmação de sua identidade, através da música, na França corresponde à exótica música. A historiadora reforça seu argumento com base nas viagens de compositores franceses ao Brasil e de artistas brasileiros à França. O trânsito de artistas através do Atlântico seria uma oportunidade de os países conhecerem, apreciarem e reconhecerem a arte de cada um. Segundo a autora, o discurso sobre a música participa da construção francesa da alteridade brasileira na primeira metade do século XX, ocorrendo a transição do eixo ideológico para o eixo mítico no qual se situa o “outro”. Conforme segue: “Le discours sur la musique participa donc à la construction française de l’altérité brésilienne dans la première moitié du XX e siècle, à ce passage de l’axe idéologique du même à l’axe mytique de l’outre.[...] (FLECHET, 2013: 100). Na música esse espaço mítico diz respeito aos ritmos primitivos, e instrumentos de percussão que revelaram uma sonoridade distinta da tradicional música europeia. Cita Darius Milhaud, que demonstra profunda admiração pela música brasileira e produziu a peça *Le Beuf sur le toit*, inspirada na obra popular de Zé Monteiro intitulada *o boi no telhado*. A obra francesa seria uma espécie de bricolage com base nas composições de catorze músicos brasileiros, sem de fato citá-los. Ver *Parceiros em Surdina* (THOMPSON: 135-161), que mostra como isso se deu.

(um embuste contra o reconhecimento e a projeção dos artistas)²¹. Nos Estados Unidos isso também acontece, mas com mais força.

De acordo com Alexandre Dias (2012), se aproveitando da moda do maxixe e no afã de fazer sucesso, alguns compositores americanos davam a suas criações a designação de maxixe, muito embora a música nada tivesse a ver com esse gênero. É o que ele chama de “falsos maxixes”. E explica sua descoberta: “diversos compositores populares americanos e europeus passaram a publicar peças sub-tituladas maxixes (ou mattchiches), aproveitando a tendência que se revelava, mas cuja essência musical pouco tinha a ver com as características do maxixe brasileiro” (DIAS, 2012, IMS). Explicitarei adiante como se dá essa apropriação da música e dança de origem brasileira pelos americanos, que se distingue um pouco da que se via na França. Além de os norte americanos produzirem o maxixe por suas mãos - os “falsos maxixes” dão testemunho disso -, não são os artistas brasileiros que viajam para aquele país para apresentar a arte do Brasil.

Tudo leva a crer que os artistas estadunidenses atuam como mediadores de nossa música e dança, na medida em que são seus intérpretes e se lançam no projeto de “civiliza-las”, a fim de que a sociedade americana pudesse apreciá-las. Na França, embora também se possa identificar uma operação de “branqueamento”, artistas brasileiros se apresentam naquele país bem antes de irem para os Estados Unidos.

É importante destacar que o interesse mútuo entre Brasil e França remonta séculos anteriores, onde se pode perceber o esforço de estas nações se aproximarem, se conhecerem, intensificando as trocas culturais e econômicas²².

No começo do século XX, alguns atores dão testemunho deste processo, como Georges Dumas, Renato Almeida e Claude Alexandre Brigole – ligados à fundação do Liceu Francês no Rio de Janeiro, uma relevante instituição para entender as relações franco-brasileiras. Brigole

²¹ Alexandre Dias escreveu uma série de artigos para o Instituto Moreira Sales - IMS (RJ), entre os quais um intitulado *Um Maxixe nos EUA - a incrível história de dengoso (PARTE 1): 1907-1917*, que revela a produção dos “falsos maxixes”. Ver, <http://www.ernestonazareth150anos.com.br/posts/index/19>.

²² Nesse sentido, vale a pena pesquisar a história da diplomacia entre os dois países e conhecer as viagens de artistas brasileiros para a França e da França ao Brasil. Conforme Severiano (2009), Henrique Alves Mesquita, criador do tango brasileiro, viajara para a França em 1857, com subsídio do governo imperial. A respeito da diplomacia franco-brasileira, SPITZ, Clarice. **Paul Claudel au Brésil – Contrôle économique Allié em Amérique du Sud**. Mémoire de Master 2, Université de Paris – Est, Marne la Vallée, 2009. Sendo esta uma pequena mostra do que as relações diplomáticas Brasil-França produziram, com a vinda de Paul Claudel entre 1918 e 1919; em *Les Batutas, 1922: uma antropologia da noite parisiense*, Rafael Bastos mostra que a viagem de Pixinguinha com os Batutas a Paris teve grande relevância para a música brasileira, sendo vista como uma epopeia pelos brasileiros à época. *Sociais*, São Paulo, junho de 2005, n. 20(58), p. 177-196. Em *As partituras da identidade: o Itamaraty e a música brasileira no século XX*, Anaís Flechét mostra de que maneira, a partir do século XIX, músicos brasileiros assumem o papel de representar nosso país, revelando o que é o Brasil e sua identidade no estrangeiro.

foi também o criador do Foyeur Bresiliénne, que tinha como objetivo acolher estudantes brasileiros na França, nos anos 1920; Darius Milhaud²³, músico e adido do embaixador-poeta Paul Claudel no Brasil entre 1917 e 1919, acompanhou Claudel em sua missão e foi um dos importantes personagens a quem se atribui a intensificação das trocas culturais entre os dois países; Blaise Cendrars, suíço naturalizado francês, que teve importância no modernismo brasileiro e Jean Cocteau, parceiro de Milhaud em *Le Boi sur le toit*, entre outros.

Embora alguns dos mecanismos de difusão em Paris – Casas de chá, cafés dançantes, teatros – coincidissem, não são exatamente os mesmos dos Estados Unidos, onde, além dos já citados, os clubes, as universidades e/ou escolas e as conferências sobre dança são palcos frequentes para audições e para a exibição das coreografias. Outros menos comuns, mas que também colaboram para que o maxixe fosse conhecido são eventos de moda, vaudevilles e posteriormente musicais no teatro e no cinema.

1.2 – As etapas da busca

No que concerne aos gêneros musicais, fizemos um levantamento sistemático de motes e suas variantes (por exemplo, maxixe, matchiche, mashishe, mashish, masheesh, tango maxixe, tango brésilienne, maxixe brésilienne etc.), gêneros de música popular e de nomes de músicos e dançarinos do Brasil, que ganharam destaque e tiveram sucesso na época estudada – 1906 aos anos 1930 no Brasil. Entre os dançarinos, os que mais se destacaram segundo os jornais e as obras consultadas são Plácida dos Santos, a dupla “os Geraldos”, Duque e Gaby e Maria Lina.

Plácida dos Santos

Conforme Jota Efegê (1974), em entrevista ao semanário *A Noite Ilustrada* de 12 de abril de 1933, a atriz Plácida dos Santos teria afirmado ser a responsável por introduzir o maxixe

²³ A obra “O Boi no Telhado: Darius Milhaud e a música brasileira no modernismo francês” (2012) explica em detalhes o papel desse artista de origem francesa na difusão da música brasileira em seu país. Expressa o caldo cultural proveniente da intensa troca entre esses países. A composição *Le Boi sur le toit* é um rondó, música composta como rapsódia, a partir de trechos de músicas de catorze compositores brasileiros, muito embora Milhaud relutasse em revelar suas fontes. *O Boi no telhado* na origem foi uma composição de Zé Monteiro, que, após o carnaval de 1918, caiu no esquecimento, conforme explica Daniella Thompson e acabou sendo o título da obra de Milhaud, sendo lançada em 1920 no espetáculo-concerto de mesmo nome, com argumento de Jean Cocteau.

nos palcos de Paris. “Assegurou haver mostrado o verdadeiro maxixe brasileiro em Paris entre 1898 e 1901, quando lá se exibiu em cabarés e clubes noturnos.” Jota Efegê (1974: 50). Apesar de ter se antecipado em relação aos demais dançarinos, lançando a moda do maxixe na capital francesa, é a Duque e Gaby que se atribui o papel de fixar o gênero, de maneira estilizada, adequando-se aos códigos europeus da época.

A busca no *Newspaperarchive*

Para proceder à busca das notícias, com os motes escolhidos, o passo seguinte foi selecionar as notícias sobre estes gêneros musicais e dançantes (com todas as variantes dos motes), e pesquisar concomitantemente em fontes como livros, artigos e periódicos, atentos também para as práticas, viagens ou decisões de agentes, produtores de arte e mecenas que tivessem impacto nas carreiras dos músicos ou dançarinos, verificando se estas práticas estão relacionadas com a música e a dança do Brasil, e se influenciaram a projeção de nossos artistas, da música e da dança brasileiras²⁴.

Usamos o repositório *Newspaperarchive* para a busca eletrônica de notícias nos EUA. A pesquisa foi feita, ano a ano, compreendendo os decênios 1910, 1920 e 1930, sempre pesquisando os motes tanto referentes aos gêneros de música quanto aos de dança.

As notícias foram agrupadas por cada decênio e pouco a pouco os conteúdos de jornais sobre os temas foram vertidos para o texto onde estão localizados os conteúdos compilados, o que se revelou um trabalho de “garimpo”. Isto porque foi necessário, em grande parte dos dados compilados, conferir palavra por palavra cada um dos conteúdos classificados como anúncios, artigos, gênero literário (contos e poemas), notas, notícias e reportagens, para os textos que estão aqui reunidos na forma de coletânea. Nesse processo de seleção das notícias, o mecanismo de busca era demorado, requerendo a leitura de cada recorte para identificarmos se de fato a notícia discutia o tema que nos propomos investigar.

²⁴ A viagem dos Batutas, grupo de Pixinguinha que viajou para Paris e permaneceu na cidade por cerca de seis meses, teria sido financiada por Arnaldo Guinle, um milionário apaixonado por música no início do século XX. Entre as ações de Guinle estariam o financiamento da turnê, a articulação com a casa Sheherazade – sob direção do dançarino Duque à época –, onde o grupo se apresentou, e a divulgação em órgãos da imprensa. O Jornalista “A Floresta de Miranda” escreveu ao jornal *O Paiz* e essa turnê também seria noticiada em outros periódicos como *A Noite*.

Ao longo da pesquisa, foram recolhidos conteúdos de 161 jornais dos Estados Unidos, de diferentes estados e cidades no período supracitado. O critério para seleção seguiu os formatos e classificações que mencionamos anteriormente.

O levantamento total abarcou 418 conteúdos a respeito do tema, entre anúncios, artigos, gênero literário (contos e poemas), notas, notícias e reportagens. Estes foram recolhidos e vertidos para o texto que constitui a coletânea de conteúdos pesquisados e devidamente selecionados (veja no *capítulo 4 – Os jornais compilados*), como resultado de um levantamento exaustivo. Para chegar a esse número de itens pesquisados, usamos como chave de busca as expressões “maxixe”, mashish, macheesh, “*Brazilian maxixe*”, tango-maxixe, “*Brazilian tango*”, “tango Bresiliénne”, “maxixe Bresiliénne”,

Após o levantamento e a conformação dos conteúdos no modelo de coletânea, e utilizando uma ferramenta inovadora - o software *Genelines* juntamente com o *Legacy*-iniciamos um trabalho que permite fazer comparações entre os conteúdos de cada jornal, conhecer o perfil desses periódicos, conforme se pode ver nos Quadros Comparativos (Resumos dos jornais através do *Genelines*) em Apêndice.

Isso abriu a possibilidade de identificar o período histórico em que as notícias foram mais frequentes, ou se foi adotada uma linha editorial clara, seguida por cada periódico lançado nas diversas regiões dos Estados Unidos, quais as expressões mais usadas para identificar a música popular e a dança de salão e, ao final, se seria possível identificar, por região, uma maior ou menor aceitação do gênero e outras características que configuram o perfil das notícias coligidas.

1.3 – Avanços metodológicos: as notícias vistas numa perspectiva histórica e os quadros cronológicos

As notícias (conteúdos) coligidas podem ser vistas de diferentes maneiras. O fio condutor desse trabalho é toma-las na linha do tempo, com o propósito de reunir todas em um só documento de maneira sistemática. Conforme já dito, nos propomos a abarcar a totalidade dos jornais publicados nos Estados Unidos no período de 1901 até o final dos anos 1930, presentes no repositório *Newspaperarchive*.

A coletânea de notícias em conjunto com os quadros cronológicos, abre possibilidades para novas pesquisas, pois não definimos e não nos limitamos a um único viés ou a um só

critério como recorte para coligir os dados. Após a sistematização das informações, outras perspectivas tornam-se viáveis como: identificar se há um perfil específico de notícia em cada jornal, perceber de que maneira as notícias avançam dia-a-dia, localizar os tipos mais frequentes de notícias em cada período, buscando entender as razões que justificam os fatos e, na medida do possível, relacionar com adventos históricos, como por exemplo, as guerras mundiais, as crises econômicas; movimentos culturais como a Belle époque, a lógica do mercado, entre outros²⁵.

Outra possibilidade é analisar os efeitos da triangulação das informações, uma vez que a circulação da música da dança coreográfica do Brasil para os EUA acontece via Paris, e, se possível, verificar o fluxo de objetos sonoros de um país para o outro, quando estes forem mencionados nos jornais²⁶. O cotejamento entre a incidência de notícias que se referem à música e as que se referem à dança também assume grande importância para a compreensão do processo de formação da música popular do Brasil e o uso do *Genelines* como ferramenta metodológica auxilia esse cotejamento. Dança coreográfica e música popular seriam indissociáveis nessa fase, dado que, é por meio das apresentações de dança que a música popular passa a ser ouvida e, paulatinamente, ganha espaço.

A grande variedade de jornais, com perfis editoriais distintos e públicos próprios, torna complexa a análise e dificulta a construção de uma visão única ou uniforme dos periódicos dos Estados Unidos.

O uso do software *Genelines*, em conjunto com o *Legacy*, como instrumento de apoio à pesquisa, é o que nos permitiu montar um quadro cronológico com as diversas notícias, de modo sistemático, primeiro em todos os jornais. Esta é uma importante ferramenta que deu

²⁵ Embora nosso enfoque seja a respeito das notícias que abordem o maxixe como música e dança, a rápida penetração do “maxixe”, primeiro na Europa e depois na América tornou oportuna sua apropriação pelo próprio mercado como ferramenta de venda de produtos cuja natureza nada tem a ver com arte. Assim, os periódicos trazem até mesmo um anúncio de chocolates e doces vendidos com a designação maxixe, o que pode ser visto nos jornais compilados nesta tese. Esse é um aspecto que salta aos olhos, quando se compara a apropriação do maxixe feita na França e nos Estados Unidos. Neste país da América a força do mercado é tão imperativa que pode ter colaborado, mesmo que involuntariamente, para a difusão da arte, tornando-a aceitável naquela sociedade conservadora. A dança passou a ser vista como *business*, envolvendo uma rede de interesses entre os quais escolas de dança, casas de chá dançante, roupas para dança, professores de dança, entre outros. A música popular também se insere nessa lógica da indústria cultural, que se articula à dança e, a ela associados estão produtos como pianos, vitrolas, livretos de música, partituras, fonogramas (gravações de áudio vendidas como gravações de dança). A circulação desses objetos sonoros auxilia o entendimento das especificidades do processo de apropriação do maxixe pelos Estados Unidos e pela França. Sobre isso, os trabalhos de Anais Flechet e de Alexandre Dias usados nesta pesquisa são elucidativos.

²⁶ A Brilhante pesquisa de Alexandre Dias – citada anteriormente – publicada no site do Instituto Moreira Sales – IMS, a respeito da circulação das partituras de Ernesto Nazareth (em especial a música *Dengoso*), assim como a história do primeiro *hit* brasileiro no estrangeiro *La Matchiche* ajuda a compreender esse processo. Tanto a obra de Nazareth quanto a complexidade da apropriação da peça *La Matchiche*, que circulou em vários países, França, Espanha, e Brasil, assumindo formas diferentes podem ser vistos como evidência do processo de transculturação da música maxixe.

suporte à análise, e representa inovação metodológica na pesquisa que apresentamos – como pode ser visto nos quadros resumidos dos jornais (em Apêndice).

O Genelines e o Legacy como suporte à pesquisa

A cronologia de eventos a partir do software *Genelines* é empregada neste trabalho como ferramenta de visualização, que torna mais clara a evolução das notícias, ao longo do tempo. Pode ser usada em áreas de conhecimentos distintas, de maneiras variadas, sendo adaptável às necessidades do pesquisador. Neste trabalho, por exemplo, são as notícias de um mesmo jornal dispostas em um único quadro de múltiplos níveis justapostos, na linha de tempo histórica que são classificadas e cotejadas.

A cronologia vem sendo empregada na reconstrução da história de vida individual, em pesquisas qualitativas baseadas em relatos de vida e história oral. Conforme Hiller (2011), a construção de quadros cronológicos (chronological charts) possibilita uma visão sintética e integrada dos acontecimentos sobre um tema cotejado, com base em critérios considerados importantes pelo pesquisador. Hiller (2011) se refere a trajetórias de vida em pesquisas qualitativas. Embora não seja esse o foco de nosso trabalho, consideramos a cronologia de eventos uma ferramenta eficaz para a organização de informações na linha do tempo, colaborando para o aperfeiçoamento do trabalho que ora apresentamos.

Para Hiller (2011), “a novidade da múltipla sobreposição dos gráficos cronológicos reside na sua capacidade de enriquecer a visualização da relação temporal entre os fatores contextuais pessoais e sociais com base em categorias determinadas pelo pesquisador.” Segundo o autor, isso permite que os gráficos tornem os dados existentes mais acessíveis e processáveis, produzindo-se uma ferramenta de impacto visual ilustrativa dos fenômenos sociais.

Ao explicitar as funcionalidades, o autor evidencia as possibilidades que a ferramenta oferece para aprofundar uma análise de dados temática. Argumenta que ela pode ser suportada através da visualização de aspectos da vida proeminentes ou da apresentação de perspectivas de integração de vidas individuais.

Sustenta que esse *software* pode ser amplamente utilizado em análise de histórias de vida e permite a comparação entre biografias que tenham como fontes de dados relatos de vida, ou documentos e registros de arquivos, ou histórias orais, cujo foco seja a reorganização pessoal de eventos na linha do tempo, entre outros. Para Chaitin, 2002; Creswell, 2007; Marshal & Rossman, 2010; Rosenthal, 1993, 2004; Taylor & Bogdan, 1984; Wengraf, 2001 Apud Hiller (2001) o *Genelines* permite a reconstrução de histórias de vida. Mas, o que o software

possibilita como ferramenta? Permite evidenciar momentos marcantes que podem ser indicativos de mudanças sociais transformadoras, em termos das condições materiais e simbólicas da vida de um indivíduo; viabiliza a identificação de fatores relacionados e que concorreram para tais mudanças e a influência recíproca que um sujeito produz sobre a biografia de outro.

Exemplos de casos são apresentados para demonstrar como metodológica e teoricamente objetivos são cumpridos através da utilização personalizada do *software* de genealogia. Com base no problema de pesquisa subjacente, gráficos biográficos justapostos em camadas podem ser personalizados para fins de pesquisa de formas diferentes e conectados a uma variedade de sistemas de ligação complexas.

Nesta pesquisa, por exemplo, uma das possibilidades de uso do *Genelines* seria como suporte à análise da trajetória de artistas, de modo a conhecer, ao longo de seus percursos, os acontecimentos mais relevantes que colaboraram para transformar sua vida e para a projeção de suas carreiras por meio das turnês internacionais. Outra possibilidade seria se ater estritamente aos conteúdos de jornais que usam ilustrações.

Na realidade, quando iniciamos esse estudo, não tínhamos conhecimento do *software* e das facilidades que seu uso poderia permitir. Nesse sentido, a utilização do *Genelines* como ferramenta de cotejamento das notícias de cada um dos jornais estadunidenses na linha do tempo revelou-se inovadora para a classificação e o processamento dos conteúdos de jornais.

Como já dito, inicialmente tínhamos como objetivo mostrar a circulação de artistas brasileiros no estrangeiro, tendo como principal destino França (Paris) e Estados Unidos, para verificar em que medida as turnês contribuiriam para a projeção de suas carreiras ao voltarem para o Brasil. Supúnhamos que, entre 1906 e o final dos anos 1930, iríamos nos deparar com artistas brasileiros cujas carreiras fossem marcadas por viagens em turnês pela França e pelos Estados Unidos. Em virtude do fato de que as notícias a respeito da música do Brasil na França eram raras, e que ao tentar pesquisar as notícias de música, nos deparávamos com notícias a respeito da dança, logo no início da pesquisa houve um redirecionamento e passamos a investigar as notícias da música popular e da dança coreográfica do Brasil nos jornais estadunidenses.

O emprego deste *software* na pesquisa ora apresentada tornou possível entender, de modo mais criterioso, de que forma as notícias sobre a dança coreográfica e a música popular nos jornais estadunidenses evoluem. O objeto central são as notícias que concernem à música popular, especificamente o maxixe e suas variantes como tango-maxixe, Brazilian maxixe,

entre outros e a dança coreográfica, e definimos alguns critérios para classificar as notícias dispostas nos quadros:

- 1 – se há ilustrações;
- 2 – se tratam apenas da música
- 3 – se tratam apenas da dança
- 4 – se tratam da música e da dança ao mesmo tempo
- 5 – se fazem menção aos artistas brasileiros (da música ou da dança);
- 6 – se há palavras de cunho moral, que nos faz inferir qual a ideia que os estadunidenses formavam a respeito do Brasil ou da identidade brasileira.

O Biographical Chart (veja no Apêndice o *Biographical Chart* dos jornais compilados) viabilizou a criação de um quadro onde foi possível identificar, a partir dos critérios acima mencionados, o perfil do conteúdo, o tipo de informação que é recorrente nos jornais. Isso permite fazer uma comparação entre os mesmos com mais segurança, com base nos critérios de classificação definidos.

O quadro cronológico (ver Apêndice) permitiu visualizar quais os tipos de notícias de música e dança são mais frequentes nos diferentes jornais, se há entre eles (os jornais) influência mútua, abrindo o caminho para identificar os momentos de ápice dos gêneros da música popular e da dança coreográfica, quando as notícias sobre esses temas eram mais frequentes; ao mesmo tempo, foi possível entrever quando um dança deixava de estar na moda, dando lugar a outra que aparece como “novidade” do momento, assumindo importância na sociedade, mobilizando os interesses do público. Ou seja, a voga do maxixe está mais presente entre 1913 e 1914, e depois desse período outros gêneros tornaram-se predominantes e nos quadros criados a partir do Genelines, estes gêneros são apontados.

O fenômeno da *transculturação* é o fio condutor para compreender como as danças coreográficas se transformaram, e como foi feita a apropriação da música popular, ao longo do período estudado. O contato entre artistas de diferentes regiões com os conteúdos culturais (música popular e dança coreográfica), é uma das várias formas por meio das quais se pode notar a múltipla influência de uma cultura sobre a outra. Na prática, percebemos como tanto a música quanto a dança perdem características essenciais para se adaptarem à cultura local. Conforme explicamos anteriormente, a lógica da indústria cultural foi muito importante no processo de apropriação dos objetos sonoros nos Estados Unidos. É possível ver a evolução de

uma dança bem como traçar paralelos, com outros acontecimentos do período, abarcando a multidimensionalidade e a dinâmica (e mudanças) das relações sociais.

CAPÍTULO 2 – O MAXIXE – SUJEITO DO NEGACEIO

A obra mais completa que nos serve de base para abordar esse tema chama-se *Maxixe, a dança excomungada*, do jornalista e historiador Jota Efegê (1974). Usando como fonte principal as descrições de jornais e a explicação de importantes estudiosos da música, como Mário de Andrade, Renato de Almeida, Luciano Gallet, Raul Pederneiras e Baptista Siqueira, entre outros, a obra *Maxixe, a dança excomungada* traça a gênese do maxixe, com rigoroso detalhamento. Mário de Andrade (1976) afirma que esse gênero dançante teria surgido entre 1870 e 1880, embora só apareça em registro nesta última década²⁷ (JOTA EFEGÊ, 1974).

A origem comum com outros gêneros dançantes é explicitada por Jota Efegê: “Nasceu no mesmo canto onde surgiram o *chôro*, o *sorongo*, o *arrastado*, o *gravanço*, que um dicionário mais tarde há de abrigar no seu seio observador e erudito, na classificação coreográfica das pernadas cariocas.” Raul Pederneiras Apud Jota Efegê (1974: 22).

Como dança, o lugar social de onde provém são os bailes que surgem no bairro da Cidade Nova, um aterramento do canal do mangue:

Bailes característicos da Cidade Nova, os *assustados* ou *sambas*, eram, então, propriedade de um grupo sacudido, desempenado, que guardou no modesto anonimato a glória dessa invenção, de parceria com o lencinho ao pescoço, a saia de roda e *tiotése* a orquestra original do trombone, flautim, sanfona e violão. (RAUL PEDERNEIRAS Apud, JOTA EFEGÊ 1974, p. 23).

Adança maxixe no fervilhante solo urbano do Rio de Janeiro

²⁷ Siqueira (1967: 37) é um dos poucos musicólogos que discorda da suposição de que o maxixe teria surgido entre 1870 e 1880. Conforme segue: “Precisamos voltar à tese de que ‘o maxixe existe desde 1870’. Pelo menos entre as danças referidas por Machado de Assis ele não se encontra. E essa falta nós não aceitamos que Machado de Assis tivesse cometido propositadamente, como fazem na época atual, os críticos musicais do Brasil.” O autor argumenta que no referido período o gênero mais frequente era a polca, que coexistia a quadrilhas francesas, fandangos espanhóis, tarantelas, valsas, habaneras e mazurcas. Conclui seu raciocínio: “Pelo menos no Rio de Janeiro, não devia existir maxixe quando ainda eram dançadas quadrilhas francesas ou americanas.” (SIQUEIRA, 1967: 37). Com este argumento o autor discorda que o maxixe também coexistia aos gêneros citados por ele entre 1870 e 1880 e sustenta que Nazareth era comprometido com um trabalho elevado, tendo seu nome associado de fato ao tango brasileiro ou ao tanguinho. Guerra-Peixe (2007: 153-154) corrobora o argumento de Andrade a respeito do gênero: “Os maxixes – como os nossos tangos – eram publicados em grande quantidade no Rio de Janeiro até os primeiros anos do século XX”. E tenta traçar distinções entre tango e maxixe: “Ernesto Nazareth e Sinhô, ambos cariocas, empregavam admiravelmente, a baixaria em suas composições, enquanto Marcelo Tupinambá, paulista, não a usava – a não ser em algumas raras oportunidades. [...] “E por fim Chiquinha Gonzaga – ainda mais discretamente que os últimos – utiliza-se dela de uma forma muito sutil, que precisa ser procurada, sentida e analisada, se quisermos compreender todo o sentido que encerra em si”.

No que diz respeito à sua popularização, Jota Efegê (1974) mostra que, no Brasil o grande difusor desse ritmo dançante, até que se tornasse gênero musical, foram os bailes de carnaval, promovidos em clubes, onde se reuniam pessoas de vários setores, como estudantes, médicos, funcionários públicos, entre outros, sendo os mais conhecidos *Os Democráticos* e *os Feneanos*. O mesmo autor afirma que a habanera, a polca, o tango, o lundu, contribuíram para o nascimento do maxixe como gênero de música, o que reafirma seu caráter mestiço desde o início. Isto porque, de acordo com o autor, “a dança, antes, condicionava-se, sem dificuldade, e sem perda de seus meneios coreográficos, a qualquer uma delas.” (JOTA EFEGÊ, 1974: 29).

Contudo, como entender a formação desses ambientes sociais de difusão da dança e da música, de caráter urbano, num país marcado por práticas agrárias, que passava pela transição de império para república e buscava inserir a indústria em seu sistema produtivo a qualquer custo, para se atualizar em relação aos países centrais, e não se manter em descompasso com eles?

É relevante compreender que a urbanização e a apropriação dos recursos tecnológicos mecanizados e elétricos são vetores que concorrem para a popularização e difusão do gênero maxixe nos centros urbanos, principalmente no Rio de Janeiro e em São Paulo e é possível afirmar que essa música simboliza os tempos modernos da máquina e da gravação. Segundo Sevecenko (1998), a Revolução Científico-Tecnológica ocorrida entre meados do século XIX e os anos 1870, produziu um salto enorme em termos quantitativos e qualitativos. O autor destaca o descompasso temporal entre o cone sul do continente americano e os países centrais:

Essas transformações drásticas do modo de vida ocorreram concentradamente, em especial entre a última década do século XIX e as primeiras do século XX entre os países mais desenvolvidos da Europa e nos Estados Unidos, o que significa dizer que comparativamente, nessa porção do mundo ocidental, a realidade mudou em ritmo mais lento e compassado do renascimento até fins de 1800, período em que tanto as velocidades quanto as medidas de força de tração eram consideradas sobretudo em relação ao deslocamento e potencial dos equinos e muares, principal fonte de energia até então, visto que mesmo as máquinas a vapor eram avaliadas por seu “horse-power” (SEVCENKO, 1998: 10)

Para se adequar às avassaladoras transformações do mundo moderno, o governo brasileiro passou a adotar medidas para impulsionar o processo de industrialização e sua atualização técnica, e do ponto de vista social, evidenciava-se uma necessidade de expulsar ou apagar o que

simbolizava o atraso colonialista do império escravocrata. “Era como se a instauração do novo regime implicasse pelo mesmo ato o cancelamento de toda herança do passado histórico do país e pela mera reforma institucional ele tivesse fixado um nexos co-extensivo com a cultura e a sociedade das potências industrializadas”. (SEVCENKO, 1998: 27). A percepção do descompasso entre os tempos da modernidade, trazidos pelos países industrializados, e o da realidade socioeconômica ligada ao atraso escravocrata provocou um “sentimento de vergonha, desprezo e ojeriza em relação ao passado, aos grupos sociais e rituais da cultura que evocassem hábitos de um tempo que se julgava para sempre e felizmente superado.” (SEVCENKO, 1998: 28). O Rio de Janeiro tinha no início do século XX uma população próxima de um milhão dos quais, a maior parte era de negros alforriados e seus descendentes. Conforme Sevcenko (1998), na esteira do processo de modernização, avaliando as condições precárias dos portos, as aglomerações dos grupos mais pobres em habitações encortiçadas, que eram foco de transmissão de doenças e tinham práticas religiosas inaceitáveis para parte da sociedade, as autoridades traçaram um plano em três dimensões: “Executar simultaneamente a modernização do porto, o saneamento da cidade e a reforma urbana” (SEVCENKO, 1998: 22).

Entre 1902 e 1906, o prefeito Pereira Passos promoveu a reforma urbana inspirada no modelo parisiense, com o fito de que a capital federal lograsse atingir progresso²⁸. As metamorfoses da cidade não se limitaram à abertura de vias e estradas vicinais, construções de pontes etc. As mudanças estruturais, inspiradas na reconstrução de Paris, propiciam a construção de novos locais típicos de lazer como cafés-cantantes, teatros de revista, cinemas que integram um cenário típico da *belle époque*, também com sotaque francês. É dessa maneira que surgem os espaços urbanos referidos por Jotaefegê e dos quais Bessa (2010), Garcia (2004) e Diniz (1999) dão pormenores. Mas, o requinte dos novos ambientes de entretenimento convive com os casarões que foram preservados, casebres, cabarés e as velhas formas de agremiações. Embora os antigos casarões do centro tenham sido derrubados, em bairros distantes eles resistem, como o famoso bairro da Cidade nova – onde se dançava maxixe à farta –. Por outro lado, as favelas surgiram para abrigar a população pobre expulsa do centro da cidade. A casa da Tia Ciata é outro núcleo de resistência, situado na região central²⁹. A

²⁸ A ordem era suplantando o “atraso”, afastando todos os que representassem um embuste ao progresso. Conforme Sevcenko (1998), essa é a razão da expulsão da população pobre, especialmente negros recém libertos unidos aos já alforriados em décadas anteriores, do centro para os morros e dando início à formação das favelas.

²⁹ Em “Getúlio da Paixão Cearense (Villa Lobos e O Estado Novo”, José Miguel Wisnik menciona a casa da Tia Ciata como um núcleo de encontro de pessoas de diferentes classes sociais, entre os quais, ex escravos, os grupos menos abastados vindos em sua maioria da Bahia, e de pessoas da classe média. Nela havia algumas divisões entre classes sociais e as manifestações culturais do período. Tatit (2004: 31) fala dos pormenores da casa, que abrigava um terreiro, onde os negros e mulatos renovavam o culto aos santos, e “outros cômodos de fundo, nos quais se executavam os sambas de diversão talhados para os passos da dança, mas já contendo versos improvisados” e

residência é também onde estratégias de lutas se manifestam, por isso mesmo, “um lugar de integração tensa das particularidades socioculturais”. Era como um espaço de convívio pacífico entre grupos de classes sociais distantes e distintas, no fundo da casa ficavam os dominados, para não chamar a atenção da polícia, já a sala principal abrigava os de classe média, representantes da cidadania cultural da burguesia. Para Tatit (2004: 32)

Ambas as estratégias pressupõem a aceitação da convivência para, ao mesmo tempo, reforçar os próprios valores ideológicos. A primeira, praticando seu culto religioso e sua diversão comunitária à vista e aos ouvidos da elite. A segunda, querendo o controle do conjunto social por meio da expressão estética.

Um aspecto de grande relevo que Sevcenko percebe é que nós encontramos nossa identidade na virada do século XIX para o XX, no contexto da era moderna a que nos referimos anteriormente, *e a música com sabor nacional surge no seio dessas transformações, resultante da saturação tecnológica, das intensas trocas culturais- que se expressam na miscigenação -, das desigualdades e contradições entre as classes sociais, e da interação do Brasil com um mundo também em mudança* (grifos nossos).

Chiquinha Gonzaga de Edinha Diniz é um livro que nos insere nessa atmosfera da cidade do Rio de Janeiro do século XIX, a capital federal, à época, onde o processo de urbanização e modernização chegou primeiro. Revela características da modernidade brasileira, entrecortada por contradições e marcada por uma temporalidade que é fruto da cisão do passado colonial e escravocrata com o republicanismo – do presente-futuro –, algo que se expressa também no campo musical.

Diniz deixa entrever a relevância do piano como instrumento musical nas casas de famílias distintas – algo a que Freyre (2007) também se refere –, destaca que na passagem do século XIX para o XX, a vida noturna do Rio de Janeiro vinha florescendo e menciona o surgimento de importantes espaços de circulação aos quais nos referimos anteriormente, como os cafés-cantantes – frequentados exclusivamente por homens e cocotes, era o local onde se apresentavam espetáculos de variedades, agradando pelas canções maliciosas e brejeiras com

comenta sobre os gêneros musicais que eram tocados e produzidos no casarão, “Imagina-se, então, nos cômodos intermediários ou ante-salas de visita, os já consagrados lundus e polcas garantindo a animação dos bailes de classe média. E nas salas de visita, por fim, o choro que já desfrutava um certo prestígio e reproduzia, por vezes, a situação de sala de concerto, onde se apresenta ‘música para ouvir’”.

duplo sentido –, confeitarias³⁰, bares, teatros, entre outros. Estes recebiam espetáculos variados: “Troupes francesas de comédia ou de música; italianas de ópera, opereta, drama ou tragédia” (DINIZ, 1999: 77)

Oneyda Alvarenga (1982: 335) afirma que “o maxixe é o primeiro tipo de dança urbana criado no Brasil. Como todas as criações deste nosso misturadíssimo povo, o maxixe se formou musical e coreograficamente pela fusão e adaptação de elementos provenientes de várias fontes”.

Também descendente de negros, sofreu preconceito desde sua origem e passou por muitas transformações para se fixar no Brasil. No começo do século XX, dançarinos o levaram para Portugal e em seguida para a França, onde, passou por adaptações para ser aceito, conquistou o público francês com grande sucesso, tendo seu auge na Belle Époque e, sob influência desse movimento, o gênero viajou para a Inglaterra, Alemanha e para os Estados Unidos. Os americanos, mais resistentes do que os franceses às características do maxixe tidas como “censuráveis”, trataram de moralizar a dança – que já havia sido podada em Paris –, recriando e suprimindo passos; reinventaram espaços sociais, como os *dancings* e o inseriram em ambientes sociais de “respeito” como a escola³¹, a universidade e a família.

Apenas para citar um exemplo, ao refletir sobre a viagem da dança “maxixe” à França e Portugal na década de 1910, Jota Efegê (1974) reproduz a desolação de Raul Pederneiras quanto à apropriação do maxixe no estrangeiro. De sua perspectiva, tanto a dança quanto a música teriam perdido características fundamentais, sendo desvirtuadas de sua “verdadeira natureza”. Critica a profunda alteração que o maxixe sofrera nos salões de Paris e deixa escapar seu descontentamento, “[...] sofreu o dismantelo da falsificação que tudo ali sofre, pois foi completamente adulterado no nome, na origem e na maneira: “*la matchiche, danse mexicaine*,” (RAUL PEDERNEIRAS *apud* JOTA EFEGÊ, 1974: 23)

Mas, é bom lembrar que essa estilização e adaptação do maxixe aconteceu também no próprio Rio de Janeiro, para inserir o ritmo nos salões frequentados pela alta sociedade. Seus

³⁰ Diniz destaca a confeitaria Castellões, situada à rua do Ouvidor, nº19, onde músicos e profissionais do teatro se reuniam pelo fato de ela oferecer o serviço adicional da venda de ingressos.

³¹ Não encontramos nenhum registro de que no Brasil o maxixe tenha sido ensinado nas escolas. Entretanto, Siqueira (1967: 45) explica que no processo de difusão da polca, os professores de dança usaram este recurso. O autor diz o seguinte referindo-se à polca: “Os mestres de bailado residentes na Côte [sic], aproveitaram a oportunidade para desenvolver o gosto dos cariocas pela nova dança em colégios e casas familiares”. Este é um outro elemento que pode ter colaborado para a rápida difusão da polca em todas as classes sociais. O maxixe, pelo contrário, manteve sua fama de indecente construída no Brasil, mesmo depois de ter passado por adequações para ser aceito pelos grupos mais abastados da sociedade carioca. A censura moral sobre a dança se fez presente em todos os países por onde passou. Sofreu um processo “civilizatório” para adentrar os salões elegantes no Brasil, depois em Paris e, na sequência, nos Estados Unidos. Neste último, ensinar a dança maxixe nas escolas tornou-se uma prática.

passos haviam passado por um processo de readaptação, tornando-se mais comportados para serem aceitos pelas classes de maior poder aquisitivo, que frequentavam as casas de entretenimento.

Alguns jornais estadunidenses que servem de fonte e subsídio neste trabalho, descrevem em pormenores o tipo de ambiente onde o maxixe era apresentado nos Estados Unidos. Os *ballrooms*, salões de dança americanos, tinham uma atmosfera requintada e glamorosa e eram frequentados por pessoas de origem branca, da classe média. Quanto à música que animava os salões da América, as descrições dos jornais retratam a reprodução de compassos e ritmos, tanto assim que a sincopação e o ritmo são alguns dos aspectos mais comentados, quando se referem ao som³².

Em todos os demais aspectos, o maxixe executado pelos estadunidenses é uma transformação da dança oriunda do Brasil, e aportada naquele país via Paris, melhor dizendo, fora “transculturado” para ser aceito pela sociedade americana. Mas algumas informações colhidas nos jornais revelam que havia uma relativa confusão em relação à origem do ritmo: “The very latest dances is the Brazilian maxixe, of Machichi, which is a sort of second cousin to the tango. The rhythm of the music and some of the steps are very similar to the dance which has been enjoyed for years by the Cauchos of the Argentine republic.” (*The Canton Daily News*, 14/12/1913).

Para alguns autores, o tango brasileiro é uma variante do maxixe³³, e essa confusão de nomenclaturas era um dos mecanismos usado para escamotear a identidade maxixeira, que nada tinha a ver com o tango argentino.³⁴

Sandroni (2001: 64) destaca a distinção entre lundu e maxixe como gênero dançante - a disposição do par: “o maxixe é uma dança de par enlaçado, o lundu, de par separado”. Afirma que as danças de par enlaçado surgiram nos anos 1840, seriam elas a valsa e a polca. Mostra como se dá a apropriação das coreografias e como cada classe social dança. “Como novidades modernas, foram adotadas entusiasticamente pelas famílias mais ricas das principais cidades do litoral, mas custaram muito a ser aceitas no interior, nas cidades pequenas e pelo povo em geral”. Sandroni (2001: 64-65).

³² Conforme dito antes, Sandroni (2001) afirma que síncope é sinônimo de Brasil, negro e popular.

³³ Mário de Andrade tem uma visão distinta sobre esse assunto. Ao analisar a obra de Nazareth traça distinções sobre o que é maxixe e o que é tango brasileiro em Nazareth.

³⁴ Sobre isso, ver Sandroni (2001) e Machado (2007).

O maxixe como gênero musical

Embora consideremos música e dança como indissolúveis, em todas as explicações sobre a criação do maxixe como gênero musical, os autores tendem a ver na dança a origem da música de nome equivalente. Como admitir que a dança tenha surgido antes da música? Na realidade há um longo processo de assimilação de ritmos e melodias para a completa fixação da música. Gêneros como lundu, tango, choro, polca e suas variantes poderiam animar as festas para os dançarinos de maxixe. Por isso é aceitável pensar na dança como precedente à música.

Mário de Andrade, Renato de Almeida, Luciano Gallet, entre outros, subsidiam os argumentos de Jota Efegê (1974: 41), que formula do seguinte modo esse gênero musical:

A música denominada maxixe, [...] só se firmou como tal bem depois da dança se haver caracterizado plenamente. Formou-se assimilando os elementos rítmicos e melódicos que já vinham proporcionando aos dançarinos condições capazes de conduzi-los nos volteios, requebros e algo de acrobacia compreendidos na desabusada dança. Jota Efegê (1974: 41)

Mário de Andrade (1976) chama atenção para o fato de que, “o maxixe teve origem imediata instrumental” e associa a fixação desse gênero a Sinhô, Donga e ao Próprio Tupinambá. Destaca a resistência de Nazaré a ter sua obra associada a esse gênero, o que seria compreensível, como mostra Sadroni (2001: 79): “Não é de espantar que Nazareth não gostasse de ver suas composições chamadas assim quando se sabe que, por volta de 1886, o vocábulo servia, entre outros fins, ‘para designar qualquer coisa ruim, de má qualidade’”. No entanto o autor discorda da ideia de que Nazareth não queria sua obra identificada como de natureza afro-brasileira. Conforme segue: “[...] como pretender que ‘não teria jamais entrevisto a significação afro-brasileira’ de suas composições um autor cuja primeira peça leva a indicação de gênero: polca-*lundu*, e do qual uma das obras-primas se chama ‘Batuque’?” (SANDRONI, 2001: 79).

No que diz respeito ao lugar de origem, Guerra-Peixe conclui ser justo inferir que o maxixe nasceu no Rio de Janeiro e sugere uma explicação factível sobre sua formação estilística. Afirmar que o choro seria um agrupamento instrumental popular por excelência cuja

identidade, à semelhança do maxixe, era também mestiça. Nele, assim como ocorreu da modinha até as polcas, o brasileiro introduziu o contracanto na parte grave do instrumento, na baixaria do violão. “Os músicos de bandas – tantas vezes os mesmos dos bailes públicos – Certamente levariam para suas instrumentações – escritas ou improvisadas – esse processo urbano de contrapontar” (GUERRA-PEIXE, 2007: 154).

Da perspectiva de Oneyda Alvarenga (1982), o maxixe provém de três eixos. Atribui à polca europeia a responsabilidade pelo movimento, à habaneira cubana a rítmica e à música popular afro-brasileira sua sincopação.

E para esclarecer a confusão que fazem com o tango brasileiro, Guerra Peixe (2007)³⁵ oferece uma explicação mais objetiva sobre essa música, quando comparanda ao tango brasileiro. Fala que a simplicidade do tango contrasta com a exuberante baixaria aplicada ao maxixe:

A estrutura do tango é singela – simples melodia acompanhada; a do maxixe é complexa – melodia contrapontada pela baixaria, passagens melódicas à guisa de contraponto ou variações e, em alguns casos, baixaria tomando importância capital. Ambos acusam procedência afro-europeia através do ritmo polqueado em fusão com o do lundu, ao mesmo tempo que seu plano de construção é enquadrado na forma A-B-A-C-A – não obstante os tangos realmente populares, de autores anônimos, nem sempre serem construídos na forma exposta, mas reduzidos à A-B-A. (GUERRA-PEIXE, 2007: 155).

O mesmo autor conclui que é na estilística que estão as diferenças básicas entre maxixe e tango, destacando o fato de que é preciso situar os compositores em sua época e nos lugares que viveram.

Um dos pontos fortes do trabalho de Machado (2007) sobre Nazareth é investigar aquilo que Mário de Andrade indicava em seus estudos, ou seja, que a síncopa descrita nas partituras (ao estilo europeu, quadrado, em compassos binários) não correspondia à sonoridade produzida nos salões e nas ruas³⁶. A sugestão de Andrade de que análise da evolução da obra de Nazareth

³⁵ GUERRA-PEIXE, César. Estudos de Folclore e música popular urbana; organização, introdução e notas de Samuel Araújo. – Belo Horizonte: Editora UFMG, 2007.

³⁶ Mukuna (1996) critica Mário de Andrade pelo fato de este entender que a fórmula da síncopa – embora vinda da Europa –, em território nacional passaria a assumir características sonoras distintas, mais próximas de ritmos provenientes da África. Diferentemente de Mário de Andrade, preocupa-se em especificar: tais influências viriam precisamente do Congo, onde essa célula rítmica é central e na qual ocorre por adição e não por divisão como na fórmula europeia e, de sua perspectiva, esta rítmica poderia ser observada no lundu presente no Brasil desde o XVIII. Sandroni (2001) considera que a visão de Andrade decorre do fato de que o sistema musical no Brasil se alinha à teoria clássica ocidental e afirma que a síncopa característica provém do tresillo. Este seria o aspecto comum a outras músicas encontradas na América (em Cuba inclusive). Por isso mesmo, entender a síncopa como um elemento que se transformou provindo dessa interpretação europeia das expressões sonoras produzidas no Brasil. Machado (2007), ao contrário de Mukuna, considera a percepção de Mário de Andrade uma de suas maiores contribuições sobre o assunto, principalmente quando aquele pontua que os escritos das partituras não

talvez pudesse explicar a evolução do uso da própria síncope na música brasileira (Andrade, 1976).

Machado (2007) propõe que analisemos a síncope na música do Brasil não de maneira genérica, mas atentos para o “pequeno nada” que ela representa no contexto da música produzida aqui e no qual Darius Milhaud identificou nossa singularidade.

No que concerne à profusão de gêneros, Machado (2007: 115) conclui que “[...] tanto faz que fossem maxixes, tangos brasileiros polcas, lundus ou choros”, uma vez que estes gêneros são intercambiáveis. A reciprocidade com que estes gêneros se influenciam corrobora o argumento de que a transformação de nossa música se dá sob a lógica da transculturação. O autor já havia tocado neste ponto, ao destacar que: “a presença da síncope na música brasileira, entre o final do século XIX e o início do XX, surge como um fenômeno ao mesmo tempo singular e recorrente no conjunto dos gêneros dançantes praticados nas três Américas” (MACHADO, 2007: 115). Embora o deslocamento rítmico seja o elemento comum, o processo como isso se deu, a apropriação que se fez da síncope em cada uma das regiões, trouxe resultados específicos, foram criados ritmos distintos com a mesma base (matéria-prima): “o *ragtime* na América do Norte, o *dançon* na América Central, e o *maxixe* e os *tangos* brasileiro e argentino no Cone Sul” (MACHADO, 2007: 108).

Curiosamente algumas matérias encontradas nos jornais americanos referem-se ao *ragtime* como um ritmo comparável ao maxixe e carinhosamente chamado de ‘rag’.

De fato, uma “visão linear da evolução da síncope” jamais poderia apanhar a complexidade deste processo. A análise da peça *Batuque* em sua obra ajuda a entender os matizes implicados no desenvolvimento da música brasileira.

Wisnik (2004) dá subsídio à ideia de que a interação entre a polca, o lundu e o maxixe resultou na música ligeira – que seria o embrião da música popular. Explica a popularização da polca por sua capacidade de se amalgamar, percorrendo todos os espaços sociais, independente da classe. Seria justamente, na forma sincrética de polca-maxixe, velando sua origem de “música dos escravos”, que esse gênero se espalharia.

Tecnologia de gravação, a modernização da música

Tinhorão (1981) assegura que o fonógrafo foi trazido dos Estados Unidos ao Brasil por Frederico Figner no final de 1891, aportando primeiro no Pará. O autor afirma que o caicheiro

correspondiam à execução das músicas nas ruas, deixando entrever a fortuna criativa que a apropriação da síncope rendeu para a música brasileira.

viajante passaria a circular pelas principais capitais, a fim de divulgar a recente invenção estadunidense, que era exibida como “a atração de um espetáculo” em locais públicos, com ingresso pago, e nos dá pormenores desse processo que Caldeira (2007: 30) identifica como “as primeiras relações entre a música popular e a circulação industrial de produtos culturais”. O mesmo autor explica: [...] “o futuro comerciante aproveitou para rendosas exposições da máquina falante, indo de gaiola até Manaus, e em navio do Lóide a Fortaleza, Paraíba, Natal, Recife e Salvador. Finalmente, a 21 de abril de 1892, desembarcou no Rio de Janeiro” (1981: 18).

E para situar o reboliço desse momento em que a cidade maravilhosa é reformada e, recebe, ao mesmo tempo, as novas “máquinas de música”, Diniz fala da importância de Ruas como a do Ouvidor, que se tornou a mais famosa, por ser o coração da boemia carioca no século XIX. Comenta sobre as casas de produção e difusão de música, como a Casa Edison³⁷ e editoras de música e salões dançantes da alta classe. A autora mostra o clima de ebulição que havia quando a música popular dava seus primeiros passos, o encontro de artistas e o surgimento da profissão de músico, ligado aos gêneros populares. Retrata a efervescência da capital carioca, onde se ouvia assobios pelas ruas e os bailes “assustados” – nas zonas de meretrício – eram a alternativa de diversão do público menos abastado. Foi lá que o maxixe surgiu.

Obras recentes discutem aspectos relevantes e esclarecem detalhes do processo de construção e da circulação do maxixe, seja como dança, seja como gênero musical. Alexandre Dias, no Brasil, lançou uma série de artigos focalizando a obra de Ernesto Nazareth e sua difusão no estrangeiro³⁸; Por outro lado, Anais Flechét também deu uma contribuição importante para esclarecer aspectos da difusão do maxixe no estrangeiro, principalmente no livro, fruto de sua tese de doutorado, intitulado *Se tu vas a Rio*. Os trabalhos destes dois estudiosos da música popular do Brasil esclarecem e/ou confirmam aspectos apontados na obra de Jota Efegê. Especialmente a pesquisa de fôlego de Alexandre Dias tem um caráter heurístico no que se refere à constituição e apropriação desse gênero. O levantamento dos objetos sonoros e dançantes como livretos e partituras e a audição do material encontrado, que data de períodos históricos distintos – desde os anos 10 até os anos 50 –, dão lastro à sua pesquisa.

Para abordar o avanço da tecnologia empregada na produção e circulação industrial da música e de produtos culturais, em geral, é preciso compreender que o trânsito de pessoas e

³⁷ Embora não cite o nome da casa Edison diretamente, Diniz comenta a respeito desse clima de transformação cultural e artística.

³⁸ Estes artigos estão disponíveis no site do Instituto Moreira Sales – IMS e permitem conhecer, entre outras coisas, objetos sonoros (como partituras) e dançantes (livretos de dança) que oferecem uma visão mais clara a respeito da circulação do maxixe no estrangeiro, principalmente as composições produzidas por Ernesto Nazareth. Mas, não se restringem à obra nazarethiana, mencionam também outros compositores, como Chiquinha Gonzaga, J. Sotoroni

produtos culturais se potencializa na medida em que as trocas comerciais são acompanhadas de um grande interesse pela cultura das nações para onde são destinados seus produtos. Ou seja, os países têm oportunidade de conhecer a fundo outras culturas, isso se dá concomitantemente a um forte estranhamento das diferenças entre eles – algo que acontecia desde o século XVII - e os jornais coligidos nesse trabalho expressam como isso também aconteceu no século XX. Passam a ter contato com seus pares do comércio internacional, dos quais muitas vezes ignoram suas principais características³⁹, e essa interação se converte em mais oportunidade de conhecer as singularidades de cada um e realizar as transações comerciais.

Desde a apropriação das técnicas de gravação e com o advento do rádio, a transformação da música em produto industrial trouxe a ampliação do mercado de trabalho para os músicos e facilitou a circulação e difusão de suas obras. A gravação de músicas para a venda em discos permitiu a profissionalização dos que executavam música popular, especialmente choros. O trânsito de atores entre os quais, músicos, dançarinos, mecenas, produtores, e de objetos sonoros como partituras, livretos, instrumentos, através do atlântico, ajudam a entender de que modo a música e a dança maxixe, de caráter popular, são significados nos jornais estadunidenses e como se transformam.

Nosso trabalho se debruça sobre as notícias a respeito destes elementos e personagens que contribuíram para que se formasse uma ideia a respeito da cultura brasileira nos Estados Unidos entre 1906 e os anos 1930.

Vinda de Salvador de navio com outras tias baianas, Dona Hilária Batista de Almeida fez de sua casa no Rio de Janeiro, não apenas um importante reduto da música popular, mas, nas palavras de Roberto Moura, “a capital na Pequena África, em torno da Praça Onze”. É a grande liderança baiana que se impõe no Rio de Janeiro, após a diáspora decorrente da abolição. São seus braços que se abrem, acolhendo aqueles que vieram em busca de liberdade e oportunidades de trabalho no Rio de Janeiro. As festas organizadas por Tia Ciata, religiosas ou profanas, sempre regadas à muita música colaboraram para a transformação estética do samba, que no Rio de Janeiro assume feições diferentes das que tinha nos rincões baianos. Frequentadas por Pixinginha, Sinhô, Heitor dos Prazeres, João da Bahiana e Mauro de Almeida, foi nesse caldeirão cultural que nasceu a música *Pelo Telefone*, primeiro samba gravado que fez sucesso.

³⁹ Alguns jornais confundem a origem do maxixe, atribuindo-a à Argentina, por exemplo.

Tatit (2004: 33) mostra que a nova tecnologia beneficiou os sujeitos situados no fundo da casa da Tia Ciata: “desde 1897, alguns cantadores de serestas, lundus e modinhas como Bahiano (Manuel Pedro dos Santos) e Cadete (Manuel da Costa Moreira já haviam sido convidados a gravar cilindros metálicos, com voz e violão, para promover a venda dos aparelhos recém-lançados.” A lista dos artistas que tiveram o papel de protagonistas no uso das tecnologias de gravação é citada pelo autor “a partir de 1904, com a entrada no Brasil do Gramofone com discos de cera, esses artistas, mais Nozinho, Eduardo das Neves e Mário Pinheiro, formaram a primeira leva de cantores profissionais do disco do país”. Sem que tivessem consciência, ali se formava o primeiro embrião, para que as gravações tivessem lugar, uma espécie de incubadora⁴⁰ para a fase de industrialização que viria a seguir.

Um dos aspectos mais interessantes do livro *O século da canção*, de Luiz Tatit é a percepção de que a ausência de registro das músicas que vinham sendo produzidas na casa das Tias baianas como Tia Ciata limitava o poder de expansão da arte que ali se fazia. Diferentemente de outras composições contemporâneas consideradas populares como o choro e a modinha, cujos registros em partitura circulavam, essas canções paridas no terreiro das mães de santo baianas careciam de qualquer tipo de notação em virtude de fazerem parte de uma tradição oral e de serem feitas por artistas que “alheios a qualquer formação escolar, de ordem musical ou literária” - como alinhava Tatit -, “retiravam suas melodias e seus versos da própria fala cotidiana” Tatit (2004:34). É com base nesse raciocínio que Tatit conclui que a história da música brasileira teve seu destino transformado pelo encontro dos sambistas com o gramofone, fazendo surgir o que hoje conhecemos como canção popular. O gramofone é, portanto, um divisor de águas e elemento essencial para o surgimento da canção, permitindo que os compositores ligados à tradição oral superassem a ausência de registro de seus documentos sonoros e transformassem seu universo composicional em herança da música brasileira. A partir de então foi possível eternizar suas obras.

O primeiro samba a conquistar sucesso foi gravado em 1916, pela voz de Baiano e é Donga quem assina sua autoria. Ao se atribuir autoria da obra, Donga fez surgir o debate acerca da necessidade do registro, que dependeu de avanços tecnológicos de períodos anteriores. Seus pares nas rodas de samba de Tia Ciata reivindicaram a co-autoria, sem sucesso. Curiosamente, nos jornais americanos é raro o vocábulo samba aparecer, no período estudado. Aparece à farta nos anos 1940. Além disso, jornais dos anos 1925 falam do maxixe como sendo a música nacional no Brasil de então. Isso revela que o descompasso temporal entre os países ocorria nos

⁴⁰ O termo incubadora é usado em economia para se referir a novos processos de produção. No Brasil, Paul Singer (1998) trata de incubadoras na área de economia para se referir a projetos inovadores e alternativos .

dois lados, também nos Estados Unidos as notícias não eram fidedignas à realidade brasileira. Talvez essa dissonância entre o que se passava no Brasil e as notícias veiculadas nos Estados Unidos possa ser explicada pelo fato de os meios de comunicação usados à época não serem eficientes a ponto de impedirem uma defasagem entre a realidade e as notícias veiculadas em cada país.

CAPÍTULO 3 - A MÚSICA POPULAR E AS DANÇAS DE SALÃO: JUNTOS E MISTURADOS

Apoiado na contribuição de críticos e musicólogos considerados seminais ao estudo da música, entre os quais se destacam Mário de Andrade, Corrêa de Azevedo, Arnaldo Contier bem como em obras de sociólogos fundamentais como *Ordem e Progresso*, de Gilberto Freyre, Machado (2007) formula a ideia de que a democratização do piano associada à difusão da polca transforma a dança em um dos mais importantes entretenimentos, entre meados de XIX até início do século XX.

Ele equaciona: “*salão* mais *polca* mais *piano* igual a *dança*.” Refina seu raciocínio afirmando que “[...] a burguesia europeia do século XIX descobriu seu espaço de lazer nesse quarteto. E as elites coloniais importavam esses hábitos”. De sua perspectiva, esse estado d’arte seria favorecido, no Brasil do século XIX, pela chegada da polca no final dos anos 1840, e facilmente confirmado com o aquecimento da comercialização do piano, no início dos anos 1850⁴¹. Na esteira do processo de modernização, como instrumento o piano passou por diversas transformações ao longo do século XIX⁴².

Vasconcelos (1977: 13) argumenta que: “Entre 1870 e 1919, a música popular brasileira atravessou uma de suas fases mais encantadoras”, período que ele associa à *Belle époque* francesa (1880-1914), sendo um pouco mais extenso o processo no Brasil. Chama atenção para o fato de que duas guerras marcam tal momento. A Guerra do Paraguai coincide com o início desta fase prolífera da música popular, ao passo que a Primeira Guerra mundial, com seu término.

O panorama traçado pelos autores acima citados permite entender que, nesse contexto, conforme já mencionamos, música popular é música de divertimento, feita para dançar. Assim, as danças cantadas perdem sua essência cançãoeira, e assumem caráter instrumental. Andrade (1928) revela a operação no plano estético: “tema estrófico é substituído pelo melódico, assim

⁴¹ Nos jornais americanos – fonte da pesquisa que usamos como base e que ora apresentamos –, o piano aparece em anúncios, muitas vezes, juntamente com a vicirola, comercializada como instrumento de dança na prática do maxixe; na América do Norte, assim como na Europa, está ligado à difusão da música popular – o que faz supor que esse instrumento também tenha adquirido importância nos Estados Unidos, pelo menos até que os equipamentos de reprodução da música se tornassem dominantes.

⁴² Entre as partes que sofreram modificações, Balzi, Beatriz apud Janice Gonçalves (1995:108) destaca: a tábua harmônica, a armação metálica, de fixação de cravelhas, o sistema de proteção no jogo de martelos, os pedais, a extensão do teclado, etc.

como a frase oral dá lugar à célula rítmica.”⁴³ É desse modo que a música popular surge e, pouco a pouco, se espalha pelos salões de todas as classes sociais no Brasil

No que diz respeito aos gêneros de música dançantes, alguns autores como Sandroni (2001), Machado (2007), Severiano (2009) e Bessa (2010) salientam que polcas, mazurcas, *schottischs*, *habaneras*, tangos e valsas conviveram. Severiano (2009) assegura que estas teriam chegado ao Brasil em meados do século XIX, posteriormente às *modas* que – vindas de Portugal no século XVIII –, seriam aqui transmutadas, assumindo as feições de *modinhas*. São esses gêneros que predominam nos salões dos vários setores sociais até os primeiros anos do século XX.

Como se vê, o trânsito dos gêneros dançantes e musicais é testemunhado em diferentes fases da formação do Brasil, o que também acontece em outros países da Europa e da América. Os jornais utilizados nesta pesquisa confirmam que no período estudado – de 1906 ao final dos anos 30 – os gêneros coreográficos e musicais coexistiam.

O convívio e o intercâmbio dos gêneros dançantes e musicais é um traço comum entre os países de onde provem as notícias pesquisadas: Brasil, Estados Unidos e França. Especialmente no Norte do continente americano a maneira como a moda das coreografias surge nos jornais faz pensar mesmo numa competição entre os gêneros em ritmo frenético. Apesar de as escolhas não serem estritamente as mesmas, a polca, o maxixe e o tango são gêneros que circulam nos três países, no período estudado e são fundamentais para compreender a música popular do Brasil.

O que se percebe a partir dos textos coligidos é que em cada período algumas danças passam a ser predominantes, tornando-se a moda do momento e elas concorrem entre si. Por exemplo, a moda do maxixe tem seu ápice no ano de 1913 na França, onde se tornou uma “coqueluche”, e isso também acontece nos EUA meses depois, passando a ser conhecida como “The crazy dance” (ver nota “Do you Maxixe? It’s Crazy Dance” no jornal The Canton Daily News, de 05/10/1913).

Se o conceito de *transculturação* pode contribuir, em parte, para a compreensão do trânsito dos gêneros musicais dançantes através do Atlântico, os usos e formas de apropriação dos mesmos aqui devem ser vistos a partir das contradições próprias das sociedades por onde

⁴³ Embora haja semelhanças, é importante destacar que nos jornais americanos encontramos referências que ajudam a entender o significado de música popular para aquela cultura. Por exemplo, em um dos jornais estadunidenses, eles falam que a música popular é a música que faz os pés se movimentarem. Trataremos desse assunto mais adiante.

eles circulam. A ideia de “negaceio⁴⁴” – negar afirmando, em que se harmonizam aspectos que se chocam – elaborada por Wisnik (2004), ajuda a explicar de que modo se deu o contato das músicas dançantes provenientes da Europa (polca, moda, valsa) com os gêneros dançantes já estabelecidos em terras brasileiras, ramificados de ritmos da África em séculos anteriores, como é o caso do lundu e do maxixe. Este último seguiu com a pecha de gênero maldito, entretanto isso não impediu que ele exercesse concomitantemente fascínio, despertando admiração e interesse nos lugares por onde circulou.

As nuances dessa interação em que os gêneros recebem nomes que refletem seus ritmos amalgamados (polca-maxixe ou polca-lundu ou tango-maxixe) revelam contradições por traz da “miscigenação”. O termo “europeu” vem sempre na frente, uma forma de garantir seu trânsito e legitimidade (“é europeu”, está em voga, é bom!). Além disso, alguns compositores escamoteiam a autoria de suas peças.

2.1 - Compositores seminais para a fixação da música nacional

Na literatura que versa sobre a música popular do Brasil, alguns autores como Jairo Severiano (2009) e Luiz Heitor Corrêa de Azevedo (1958) consideram o papel dos compositores na criação da música popular.

Segundo Corrêa de Azevedo (1958), muitos compositores de música erudita atraídos pelo virtuosismo dos autores de música popular - entre os quais se destacam Joaquim Antonio da Silva Calado, Chiquinha Gonzaga e Ernesto Nazaré -, passaram a frequentar suas rodas e a compor peças de música popular, todavia, frequentemente usavam codinomes e não sua verdadeira identidade, por receio de “manchar” suas carreiras. A música popular ligada a raízes da cultura africana era amaldiçoada, mas contraditoriamente, os compositores eruditos se aventuravam nessas criações. Este é apenas um lado da moeda, uma vez que o universo composicional erudito busca inspiração em motivos do folclore para encarnar o verdadeiro caráter nacional⁴⁵. É assim que procedem Camargo Guarnieri, Luciano Gallet e Villa Lobos,

⁴⁴ Wisnik explica que “o negaceio tem, por definição, faces reversíveis”. Destaca que há um vai e vem de atração e esquiva, em que se combinam violência e sedução, que estão no complexo inconsciente da mestiçagem, da qual os títulos das polcas e lundus são, a seu modo, cifras, associados, não sem efeito, a uma rítmica sincopante, métrica e contramétrica.

⁴⁵ Dante Moreira Leite relativiza a ideia de caráter nacional por considera-la imprecisa, ou seja, a heterogeneidade entre os grupos de uma nação torna o conceito pouco expressivo. Para o autor a chamada cultura nacional não tem unidade, “a não ser de língua e de organização política. Embora se possa, com certas restrições, falar em cultura

conforme Andrade (1972). Por outro lado, os compositores de música popular acima citados tinham intimidade com os compositores eruditos, o que revela que o contato entre os dois grupos de compositores foi um catalisador para a fixação da música popular brasileira e não aconteceu repentinamente, tese já superada por Hermano Vianna (1995) e Carlos Sandroni (2001).

A transição da música cantada para instrumental é elucidativa do processo de formação da música nacional. Ao mesmo tempo que a música popular deixa de se basear no canto para se tornar instrumental, percebe-se, no campo erudito uma mudança seminal que está no fato de os compositores, preocupados em produzir uma música que refletisse um caráter nacional, buscarem incorporar o folclore em suas peças. Tal abertura também tem um papel importante sobre a visão que os concertistas constroem a respeito da música popular urbana, além do fato de os músicos já mencionados aqui serem talentos reconhecidos na execução e criação de suas peças.

O argumento decisivo em defesa da música popular como capaz de encarnar a identidade de uma nação, algo que não seria alcançável pela música erudita, é apresentado por Andrade (1972:126): “A música popular é a expressão mais absoluta da música ‘Pura’, até mais que um Mozart, um Scarlatti ou Strawinsky. Não é musica ‘tranche de vie’ nem descritiva não, feito Schumann, um Berlioz, Monteverdi ou Mussorgsky”. No entanto, até que a música popular⁴⁶ passe a ser reconhecida e ganhe espaço é um longo processo e suas viagens ao estrangeiro colaboram para essa transformação.

de classe média, de classe pobre e de classe rica, será muito difícil encontrar padrões comuns a essas várias classes. De outro lado, é possível notar semelhanças entre os padrões de comportamento aceitos por classes equivalentes de diferentes países” (LEITE, 1976: 119). O folclore em si não seria o mesmo em cada região do país, ainda que se possa encontrar semelhanças entre os motivos folclóricos produzidos nas diferentes regiões. No entanto, é possível admitir que o rádio colaborou para a formação de uma música popular nacional, em virtude de seu alcance, chegando às mais distantes vilas.

⁴⁶ É importante salientar que os autores até aqui citados neste tópico – como Mário de Andrade, Luiz Corrêa de Azevedo – buscavam compreender e explicar o que seria a música “genuinamente” brasileira, o que deixou de ter sentido para musicólogos, pesquisadores de etnologia musical, historiadores da cultura, a partir dos anos 70. Desde então, os estudiosos do assunto entendem que a música popular produzida no Brasil é resultado de um processo de formação que inclui a miscigenação como uma de suas marcas. Buscar a música genuína tem como premissa a existência de um produto cultural puramente brasileiro, sendo produzido em nosso país sem influências estranhas à nossa cultura, o que não aconteceu. A música brasileira seria o resultado de influências africanas, europeias e indígenas desde sua origem. Reconhecer que o batuque é uma das fortes influências na música brasileira e que colaborou para formar o samba é diferente de argumentar que esse gênero seria de origem africana, uma vez que naquele continente não há o samba tal qual nós conhecemos no Brasil, embora seja possível identificar gêneros e ritmos semelhantes. Sobre isso, Sodré (1998) colabora com uma explicação razoável ao resgatar a ideia de que na música africana, “O ritmo da dança acrescenta o espaço ao tempo, buscando em consequência simetrias às quais não se sente obrigada a forma musical no Ocidente. Na cultura negra, entretanto, a interdependência da música com a dança afeta as estruturas formais de uma e de outra, de tal maneira que a forma musical pode ser elaborada em função de determinados movimentos da dança, assim como a dança pode ser concebida como uma dimensão visual da forma musical” (1998:22). O batuque e o lundu herdaram esses traços, vez que surgiram primeiramente como danças e prepararam o terreno para o surgimento da música.

Mas, o que o termo “popular” significa?

Entre o século XIX e o século XX, a expressão “música popular brasileira” por aqui não existia, o que já se discutia era a ideia de uma “música nacional”, que era vista como uma forma de afirmação de identidade—um debate criado pelas nações europeias e que ecoou nos quatro cantos do mundo.

Assim, na década de 1870, a discussão sobre música nacional se ampliou para além da ideia de superioridade dos europeus na produção de música. O consenso de que a música europeia superaria as demais, porque seria de melhor qualidade, sofisticada, culta, deu lugar à pluralidade e à valorização das singularidades. Nesse sentido, a imposição de modelos de criação e padrões técnicos na música perdeu sentido e ampliou-se o espaço para as trocas culturais. O mundo seria um grande “laboratório” para a produção de sonoridades, fonte de aprendizagem para os compositores e diletantes e cada nação poderia apresentar um traço de distinção, ainda que se tratasse de país periférico.

Novas perspectivas e práticas musicais foram adotadas pelos concertistas brasileiros, o que colaborou para aproximar música de concerto e música popular⁴⁷. Essa tônica se estende a séculos posteriores e se aplica também à música popular quando ela surgiu no século XX. Isso vale para entender não apenas o contexto brasileiro. Nos Estados Unidos e na Europa circulava a ideia de que a música da América do Sul colaborava para a renovação do processo de criação, o que faz pensar no mundo como um grande laboratório de produção de sonoridades. Por exemplo, em 1913 o jornal *Indianapolis Star* usa o seguinte argumento: “América do Sul continua a ser o principal oásis para novos passos e o machiche e pericon são dois favoritos.”⁴⁸

Nesse processo, o folclore assumiu papel importante, já que muitos estudos culturais viam nele um repositório de informações produzidas ao longo de séculos, uma espécie de matriz por meio da qual seria possível conhecer a essência de um povo, valorizar a força de seu caráter “primitivo” entranhada na música.

Diferentemente do que ocorre na música religiosa, não se pode dizer que a música profana do Brasil é necessariamente uma forma de comunicação com o grupo, uma afirmação de identidade social ou um ato de dramatização religiosa, embora nela possamos reconhecer parcialmente alguma dessas características.

⁴⁷ Sobre isso ver a Tese de Livre Docência de Arnaldo Daraia Contier intitulada *Brasil novo – Música, Nação e Modernidade: os anos 20 e 30* e *O Círculo Veloso-guerra e Darius Milhaud no Brasil*, de Manoel Aranha Corrêa do Lago (2010).

⁴⁸ Veja na íntegra, a notícia de nº 14, do Jornal *Indianapolis Star*, de 20/07/1913, p. 25, que integra o corpus documental desta tese,

No Brasil, a temática da música nacional figurava nas críticas de teatro publicadas nos jornais bem como em conferências sobre as manifestações do povo no interior do país e depois sobre as manifestações urbanas⁴⁹.

É a partir dos anos 1920 que o termo “música popular” passa a ser usado mais frequentemente por pesquisadores, folcloristas, musicólogos, para significar a manifestação cultural de um coletivo que é definido por sua nacionalidade, englobando as festividades urbanas, além daquelas feitas no interior do país, e, desse modo, os dois termos “popular” e “nacional” passam a ser vistos de maneira associada. Música popular pode também ser pensada como distinta da música de concerto, entretanto, uma análise acurada nunca poderá se limitar a essa perspectiva, exigindo que se considere também os pontos de intersecção entre os dois universos. Um desdobramento da diferenciação entre estes campos musicais é que o conteúdo artístico de caráter popular tende a ser visto como sinônimo daquilo que pertence a um povo, portanto referência de sua identidade. Mas, é bom lembrar que toda arte de expressão popular é marcada por certo espontaneísmo, pelo improviso e tem uma grande capacidade de se adaptar às circunstâncias, de se renovar e, ao contrário da arte erudita, não se fixa a um padrão. Por isso, talvez pensar na oposição cultura oral/cultura escrita ajude a entender melhor a dicotomia popular/erudito, matizando as diferenças entre elas.

Mesmo considerando que, hoje em dia, a música popular seja grafada e siga um padrão quando vertida em partitura, ela também apresenta forte adaptação ao contexto em que se produz e tem traços de espontaneidade, sem se fixar a modelos. Gilberto Gil, Caetano Veloso, Chico Buarque são citados por Azevedo (2013:42) como “artistas que, muitas vezes, partem de modelos e procedimentos populares para criar trabalhos que remetem a outros paradigmas.”

Dois fatores favorecem a arte de cunho popular⁵⁰: a rapidez com que circula em ambientes distintos e a penetração em diferentes classes sociais, em virtude de sua

⁴⁹ Mário de Andrade foi figura central na construção da ideia de uma música nacional e um dos principais interlocutores com intelectuais (folcloristas, músicos, musicólogos etc.) de diferentes partes do país e do mundo. Sua obra expressa uma das maiores fortunas críticas tanto no que diz respeito a abrangência dos temas por ele investigados, quanto no que concerne ao volume e profundidade de seus trabalhos. Ver *Aspectos da Música Brasileira* (1939) – para compreender a evolução da música do Brasil; *Música, doce música* (1976)

⁵⁰ Nestor Canelini (1998: 279), em sua obra *Culturas Híbridas: estratégias para entrar e sair da modernidade* critica o fato de que a mídia e o mercado confundem *popular* com *popularidade*. “A noção de popular construída pelos meios de comunicação, e em boa parte aceita pelos estudos nesse campo, segue a lógica do mercado. ‘Popular’ é o que se vende maciçamente, o que agrada a multidões” Canelini (1998, p.259-260). Explica seu raciocínio com o argumento de que, “A rigor, não interessa ao mercado e à mídia o popular e sim a popularidade” E conclui seu raciocínio ao afirmar que: “Para o mercado e para a mídia o popular não interessa como tradição que perdura.” Vimos, a partir dos conteúdos publicados nos jornais que integram esta tese, que a maneira como a mídia impressa aborda a dança e a música popular se alinha à ideia de popularidade criticada por Canelini. Com uma visão inovadora em relação à lógica que norteia os jornais, o autor não define a arte popular por sua posição em relação à arte culta burguesa ou à arte de massas produzida pela indústria cultural. Popular seria um “conglomerado heterogêneo de grupos sociais” e traz em si o “valor ambíguo de uma noção teatral”. Toma emprestado de Martin

adaptabilidade a diferentes ritmos, colaborando para a ampliação de público e para sua reprodutibilidade, no contexto estudado. Wisnik (2004) considera a polca um gênero mais adaptável aos demais, o que favoreceu seu sucesso em todo o mundo. Isso leva a uma outra característica que é a capacidade de se renovar. No Brasil, muitos gêneros híbridos expressam tal adaptabilidade, como polca-maxixe; polca-lundu, tango-maxixe⁵¹, etc. e isso se expressa por sua capacidade de se amalgamar.

No começo do século XX, o fonógrafo, o disco de cera e o rádio aumentaram as possibilidades de difusão antes restritas aos livretos e partituras, cuja circulação estava em expansão desde o século XIX⁵². As tecnologias de gravação, o rádio e mais tarde o cinema⁵³ intensificaram a circulação de gêneros como a polca, o tango e o maxixe, e suas formas miscigenadas, que transitaram em diferentes ambientes sociais – o que resultou no aumento das oportunidades de trabalho e de ascensão de alguns artistas de música popular⁵⁴.

Blanning (2011) fala da explosão dos *music halls* em Londres, como reflexo da crescente e frenética industrialização, entre as décadas de 1840 e 1860, que ampliou a classe trabalhadora salarial, e com o avanço da tecnologia, expandiu também a classe média ligada à

Barbero a ideia de que “é o drama do reconhecimento e a luta para fazer-se reconhecer” que encerram o sentido de teatralidade. Canclini (1998: 281). Ele oferece uma interpretação inovadora na medida em que considera a capacidade dos grupos populares se articularem nos processos de comunicação de sua arte, e é nesse sentido que usa o termo *hibridismo*. A arte passa a ser vista a partir do sistema que engendra a todos. Atribui lugares distintos para a arte popular e erudita, ou reformula e cruza para que cumpram suas funções econômicas, políticas e psicossociais requeridas para a sua reprodução.

⁵¹ Um dos aspectos levantados por Alex Ross - ao discutir as diferenças entre música clássica e música popular-, em seu livro *Escute só - do clássico ao pop*, é que, de sua perspectiva, a música clássica desde sua origem tinha vocação para carregar o “fardo do passado”. Ou seja, apresenta dificuldade de se reinventar. Mas, ele aponta um problema que também afeta a música popular. Afirma que, nos Estados Unidos, o Jazz, considerado um gênero popular, teve sua participação reduzida aos mesmos 2% que restou à música clássica, o que sinaliza a queda de sua popularidade. O autor argumenta que a essência da música (seja popular ou erudita) é se renovar continuamente. Isso faz pensar como garantir a permanência de uma música, se não for pela popularidade? Será que somente a tradição seria suficiente para manter um estilo de música, ao longo do tempo? tudo leva a crer que a reinvenção seria um mecanismo de preservação e os jornais compilados nesta tese dão testemunho de que isso se deu com o maxixe, entre os anos 1910 e os anos 1930, na medida em que no período citado, esse gênero ganha diferentes roupagens, sendo apropriado por diversas expressões artísticas como o teatro, o cinema e os musicais.

⁵² Em sua dissertação a respeito da circulação de partituras em São Paulo, entre 1850 e 1900, Janice Gonçalves destaca que transformações alteraram o perfil do público e as condições de produção musical. A produção de instrumentos é um dos fatores que interfere na qualidade dos recursos. A pesquisadora afirma que “[A]s conquistas tecnológicas na própria fabricação de instrumentos musicais também passaram a ser salientadas e incorporadas à atividade de composição” (Gonçalves, 1995: 107).

⁵³ Blanning (2011: 180) afirma que o cinema foi o principal responsável por dissolver “as barreiras sociais, padronizar, homogeneizar e internacionalizar a experiência musical”. O autor situa essa experiência no tempo histórico: “[F]oi o cinema, cujo advento costuma se situar em 28 de dezembro de 1895, quando Auguste Marie Lumière e seu irmão Louis Jean Lumière mostraram um filme para um público pagante, no Salon Indien do Grand Café no Boulevard des Capucines em Paris” Blanning (2011: 180). Até 1927, todos os filmes eram mudos e sua execução, acompanhada de um piano.

⁵⁴ Em seu livro *Aspectos da Música Brasileira*, Mário de Andrade (1991) comenta que a elevada qualidade técnica da música de concerto dificultava a gravação em cilindro, dada a precariedade do processo, ainda muito incipiente à época. Esse fato e a necessidade de conhecimento prévio a respeito da música erudita nos fazem supor que havia mais limites à difusão da música de concerto, quando comparada com a música popular.

atividade laboral. Os novos espaços seriam uma forma de entretenimento para essas classes e tornaram-se um negócio de alta rentabilidade em virtude do tamanho do público potencial e de sua capilaridade.

O mesmo autor traça um panorama das diferenciações de entretenimento para as classes sociais em fins do século XIX:

A aristocracia se exibia na ópera; a classe média preferia concertos com orquestras e os melhores lugares nos melhores *music halls*; a classe trabalhadora se contentava com as galerias dos *music halls*, bandas e metais, coros cooperativos e bandas alemãs itinerantes. Um padrão semelhante podia ser encontrado em qualquer dos países em industrialização da Europa. (BLANNING, 2011: 180)

No final do século XIX, a diversidade musical era tal que se poderia dizer que o Rio de Janeiro era uma usina de sons (DINIZ, 2007). A autora se arrisca a reconfigurar a realidade carioca de então: “Modinhas, ao piano ou ao violão alegravam as rodas musicais de casas populares, nobres e de classe média, em saraus litero-musicais. No teatro da elite, o bel cno continuava a dar o tom da plateia.”

No Brasil, os espaços onde se produzia música para os segmentos mais pobres eram os “assustados”, alvo de críticas das classes mais abastadas, mas frequentado por alguns músicos que transitavam nas diferentes classes. Além daqueles locais, havia teatros populares de revista, “um texto musicado que passava ‘em revista’ os principais acontecimentos políticos, sociais e culturais do país. (Diniz, 2007: 35).

No contexto da pesquisa que ora apresentamos, “músico popular” diz respeito àquele que participa e atua nos circuitos da música ligeira, ou seja, produz e/ou reproduz a música colada à dança, vista como música de divertimento, que se distingue da música de concerto. Além de atuarem nos salões de dança, trabalhavam em teatros, cinemas, bares e no carnaval. No Brasil, é possível apontar uma certa divisão de classes entre o músico erudito e o popular e, embora fosse possível atuar em ambas posições, são raros os casos de virtuosos que atuaram e conquistaram reconhecimento em ambos⁵⁵.

Conforme já dito, via de regra, os compositores de música clássica escondiam sua autoria usando codinomes para não correrem o risco de ter suas carreiras desvalorizadas,

⁵⁵ Chiquinha Gonzaga, Ernesto Nazareth e Henrique Alves de Mesquita são virtuosos da música popular a quem se atribui a capacidade de transitar também pelo universo da música de concerto. Carlos Gomes é outro bom exemplo entre os que se aventuraram no universo composicional da música popular. Embora criticado por

colocando em risco seu prestígio. Via de regra, tendiam a se dedicar ou à música erudita ou à música popular. Apesar disso, parece contraditório, mas não é raro encontrar repertórios de música popular assinadas por compositores de música clássica. A obra de Carlos Gomes dá testemunho desse estado d'arte. Foi o maior expoente compositor de óperas no Brasil, e concomitantemente assinava modinhas como “Bela ninfa de minh'alma”, “Conselhos”, “Eternamente”, “Quem sabe”, “Suspiros d'alma”⁵⁶.

Corrêa de Azevedo (1958) atribui a três compositores o papel de fixação de um tipo nacional de música popular para o qual os compositores eruditos passaram a prestar atenção: Joaquim Antônio da Silva Callado, Francisca Edwigens Gonzaga (Chiquinha Gonzaga) e Ernesto Nazaré⁵⁷. Não esqueçamos que Azevedo é um dos musicólogos que buscava encontrar a música “genuinamente” brasileira, o que não faz mais sentido no contexto atual. Reivindicar um sentido de autenticidade na música popular é uma discussão que parece superada pela safra atual de pesquisadores, uma vez que se admite que a construção da música popular se deu sob influência europeia, africana e indígena em sua primeira fase e isso faz cair por terra um sentido de origem inteiramente enraizado no Brasil.

Mas isso não impede de reconhecermos o valor de tais compositores na criação da música popular.

Joaquim Antônio da Silva Callado - O primeiro era um flautista ligado ao universo composicional do choro – música de vocação instrumental –, professor do Conservatório Imperial de Música muito presente desde 1870. Conforme Corrêa de Azevedo (1958: 149): “Criou-se no meio do rebuliço das músicas dançantes da época”, sendo um virtuose da flauta. Imprimia estilo próprio à execução das peças, reunindo ao mesmo tempo desenhos de melodia, ritmos e variações de contracanto, que repousavam, segundo Mariza Lira, no amolengamento, indecisão propositada, espécie de ganha-tempo.

Diniz (1991) afirma que Callado foi um dos principais músicos a acolher e incentivar Chiquinha Gonzaga, tornando-se parceiro e oferecendo trabalhos para ela nos momentos mais difíceis de sua carreira.

⁵⁶ Enciclopédia da Música Brasileira, v.1, p. 318. Tatit (2004) ressalta que, embora Carlos Gomes buscasse inspiração indígena para construir seus personagens operísticos, as soluções musicais eram tipicamente italianas, o que o distanciava de compositores nacionalistas, entre os quais se destacam Alexandre Levy e Alberto Nepomuceno

⁵⁷ Na obra *150 anos de música de Luiz Heitor Azevedo* o nome do compositor está grafado desta maneira Ernesto Nazaré. No entanto, em outras obras aqui citadas, aparece como Ernesto Nazareth.

Chiquinha Gonzaga, exímia pianista, destacou-se tanto como intérprete quanto como compositora. Aluna de Artur Napoleão, português radicado no Brasil, compunha desde menina, uma atividade incomum entre mulheres de sua época. Edinha Diniz afirma que Chiquinha tinha uma formação musical pobre e a riqueza de seu trabalho se construiu na experiência empírica pelo contato com a boemia carioca.

A descrição de Corrêa de Azevedo sobre a magnífica pianista revela, concomitantemente, uma mulher de gênio e à frente de seu tempo: “representou um esplêndido tipo de mulher emancipada, ativa, pisando desdenhosamente aos pés todos os preconceitos da época, que vedavam a uma senhora a atividade artística que ela desempenhou, num ambiente de teatro ligeiro e de intelectuais boêmios” (1958: 150) criou fama como autora de sucessos dançantes, estando, portanto, ligada aos gêneros “amaldiçoados” pelos músicos cultos no contexto em que viveu. Era também uma ativista a favor da abolição dos negros, tendo vendido partituras para arrecadar fundos em defesa da causa.

Estreou no teatro com a peça *A corte na roça* e atingiu a marca de setenta e sete partituras teatrais. Sua parceria com Viriato Corrêa, iniciada com *a Sertaneja* (1915), alcançou grande sucesso com *Juriti* (1919), indo à cena mais de mil vezes. Seu nome está fortemente associado “às músicas que contribuíram para fixar a fisionomia típica das danças e canções brasileiras, traduzindo fielmente na pauta o improvisado pitoresco do choro ou o perdido e enfático lirismo das serestas” (Azevedo, 1958: 151).

No estrangeiro, conforme Dias (2012), a maestrina teve a composição *Gaúcho* editada na casa de Salabert em 1914, antes da eclosão da Primeira Guerra Mundial e diferentemente de Ernesto Nazareth, Diniz (1991) afirma que ela não temia ter seu nome associado ao gênero maxixe, tendo lutado por direitos autorais e registrado obras com essa identificação.

Andrade Muricy apud Diniz (1991: 111) assegura que antes de Chiquinha Gonzaga nenhum outro músico teria sido capaz de imprimir com o mesmo vigor um sentido nacionalista à música brasileira. Segundo a autora, a sensibilidade feminina teria captado com maior destreza o complexo tecido da música brasileira, entremeado de contradições. Assim descortina a opressão ao negro e à mulher, e sua música assimila esse processo. Chiquinha deu eco a estas vozes, como nenhum outro compositor. Diniz (1991: 112) pontua as razões que explicam a identificação da maestrina com os gêneros populares: “sua condição de classe, sua limitada formação musical, sua personalidade impetuosa e rebelde, sua condição feminina e a influência de Callado”.

A popularidade da obra de Chiquinha se deve, entre outras coisas, ao fato de ela dedicar parte de sua carreira ao teatro, um dos mais importantes meios de divulgação dos gêneros

populares. O elevado número de maxixes que escreveu para cenas de peças fez dela a maior maxixeira de seu tempo, sendo reconhecida como a expressão mais identificada ao gênero, muito embora ela evitasse editar suas peças com essa designação por receio de enfrentar resistência do público e ter prejuízo comercial.

Ernesto Nazareth é outro expoente a quem se atribui superlativa importância no processo de fixação da música nacional e que chama atenção dos compositores eruditos, em um período que a música popular urbana era negligenciada. Conforme Corrêa de Azevedo (1958: 151), “sua música é essencialmente pianística e nela todos os seus críticos notam a influência de Chopin, autor que ele estudava e executava amiúde” [idem]. O gênero que o consagrou foi o tango, mas é preciso dizer que se tratava de um tango abasileirado, miscigenado, que escamoteava sua “verdadeira natureza de maxixe plebeu e equívoco que o animava”, conforme destaca Corrêa de Azevedo (1958). Essa ideia é corroborada por Siqueira (1967)⁵⁸..

No colóquio a respeito de Ernesto Nazareth, organizado por Dias (2013) no IMS, um dos participantes, Vezone, músico e pesquisador da obra nazarethiana, traça distinções entre Chiquinha Gonzaga e Nazareth. Para Vezone (2013), proveniente de uma classe social abastada, a maestrina desprezava as convenções sociais da sociedade elitista e conservadora da época e não posicionava sua obra em uma condição de inferioridade em relação às obras de concerto; ao passo que Ernesto Nazareth, oriundo de uma classe social menos favorecida, ambicionava ser um concertista e, embora fosse um virtuose e respeitado pelos compositores de música clássica, não conseguia enxergar inteiramente o valor de sua obra, dado sua frustração por não fazer parte do panteão dos compositores de música clássica⁵⁹.

Do mesmo modo que acontece para Joaquim Antônio da Silva Calado e para Chiquinha Gonzaga, Nazareth é identificado ao grupo de compositores de música de dança – embora ambicionasse a música de concerto –, o que confirma que no contexto da vida urbana, a dança abre portas para a música popular. Mário de Andrade (1976: 125) evidencia a verve nacional de seu universo composicional:

⁵⁸ O musicólogo afirma que a popularidade do tango brasileiro motivou a escolha de Nazareth por esse gênero em parte significativa de sua obra: “Foi aliás, esse jeito brasileiro de tango, que apareceu no fim do século passado, que cooperou para a feliz escolha que dele fez Nazareth, para a construção de suas músicas originais.” (Siqueira, 1967: 77).

⁵⁹ Esse modo de pensar e se posicionar teve impacto na vida de Nazareth. Como mencionado nesta tese, a música *Dengoso* foi o primeiro hit brasileiro nos Estados Unidos, entretanto, o compositor não conseguiu colher os frutos decorrentes do sucesso de sua música, uma vez que a mesma teria sido editada no Brasil com o codinome “René”

Na obra dele e prodigiosamente fecunda a gente já encontra manifestações inconfundivelmente nacionais e em geral quase tudo que se tornaria mais tarde processos, fórmulas e lugares comuns melódicos, rítmicos, pianísticos, nacionais [sic], sobretudo entre compositores de maxixes.⁶⁰

Além do trabalho de Mário de Andrade, a admiração sobre a obra do compositor rendeu homenagens por parte de músicos e musicólogos. Brasília Itiberê publicou o artigo “Ernesto Nazareth na música brasileira” em 1946 e inspirou obras de pesquisadores de diversas áreas (musicólogos, músicos, historiadores, entre outros). De acordo com Machado (2007: 15), “[...] é a partir da década de 1950 que começa a haver um esboço da redescoberta em relação ao grande público”⁶¹

Machado (2007) joga luz sobre o conflito que atravessa a obra de Nazareth: o desejo de se destacar como um erudito e seu concomitante sucesso – a contragosto do próprio artista –, na prática de compor e executar gêneros populares. Em pouco tempo, é na obra desse artista que se vai reconhecer um caráter fortemente nacionalista. O fato de a música de Nazareth circular em espaços sociais diversificados, tanto populares quanto ligados ao universo erudito, permitiu que sua obra fosse conhecida também por compositores de música clássica, como Luciano Gallet, que, assim como Mário de Andrade, identifica em suas peças inspiração em Chopin para executar temas nacionais. Andrade (1976: 123-124) esclarece que o parentesco com Chopin colabora para que Nazareth toque piano com gênio e de modo personalístico:

O cultivo entusiasmado da obra chopiniana lhe deu além dessa qualidade permanente e geral da adaptação ao instrumento empregado, o pianístico, mais particular de certas passagens como a 3ª parte do *Carioca* ou tal momento do *Nênê*. Ainda é chopiniana essa maneira demonstrada no *Sarambeque*, no *Floraux*, na 4ª parte do esparramado mas excelente *Ramirinho*, de melodizar em accordes tão contra a essência monodica da musica popular.

Conclui sua consagração a Nazareth, reconhecendo seu valor para a nação: [...] “Esta homenagem prestada a Ernesto Nazareth pela Cultura artística de São Paulo me parece que é sintomática [] de tempos mais úteis além de ser justíssima.” Mário de Andrade (1976: 130).

⁶⁰ Este depoimento foi publicado inicialmente no periódico *Ilustração Brasileira*, Rio de Janeiro, ano IX, n. 94, Junho de 1928. Na década de 1970, foi integrado ao livro *Música, doce música*. São Paulo: Livraria Martins Editora, 1976.

⁶¹ Na atualidade, o Musicólogo e musicista Alexandre Dias e o pesquisador Luiz Antônio Almeida se destacam por suas contribuições ao estudo da obra de Ernesto Nazareth. Ambos colaboraram para o acervo eletrônico do Instituto Moreira Sales – IMS e do Museu de Imagem do Som – MIS do Rio de Janeiro.

Mais adiante, completa o crítico, “fiz gosto em alinhar na fadiga estas phrases [] para vir junto dos senhores trazer o meu aplauso a um artista que usando a politica subtil [] do talento se fez escutar por uma nação.”

Andrade (nos dá as pistas para entender as razões que permitiram a expansão da música popular na sociedade: “As danças do povo são na sua maioria infinita dansas [] cantadas”. [...] “do canto pros instrumentos, tiveram de fazer todo tipo de adaptação criadora”. (1976: 122)

O autor corrobora a ideia de que, como gênero musical o maxixe se origina na música instrumental para divertimento (dança): [...] “O maxixe teve origem imediata instrumental.”[idem] Atenta para os aspectos comuns envolvidos no processo de popularização dos gêneros musicais: “Porém tanto ele (o maxixe) [grifos meus] como o tango argentino e o fox-trot pra se popularizarem viraram logo cancioneros, se tornaram danças cantadas.” (1976: 122). Distingue o célebre pianista de seus contemporâneos, por não ser um compositor coreográfico: “Pois Ernesto Nazareth se afasta dessa feição geral dos compositores coreográficos por ter uma ausência quase sistemática de vocalidade nos tangos dele.” (1976: 123). O autor explica a base das composições de Nazareth, “É o motivo, é a célula melódica ou só rítmica que lhe servem de base para as construções”. (Andrade, 1976: 123).

Essa transição da música cantada para instrumental é elucidativa do processo de formação da música nacional. A música que frequenta os círculos das camadas populares deixa de se basear no canto para se tornar instrumental também. Vale a pena compreender o sentido do termo popular. É popular não porque circula entre as classes populares, mas por todas as classes sociais e, além disso, testemunha a profunda metamorfose da sociedade, passando da circunscrição rural para se transformar em urbana. Ou seja, a música que se torna popular ganha um novo espaço social na medida em que passa a ser predominantemente urbana. Reflete, portanto, as transformações da própria sociedade, que deixa de se concentrar no campo para ocupar as cidades, onde chegam as novas tecnologias em primeira mão. É lá que se ouve os primeiros programas e os cantores de rádio, para depois chegarem aos lugares mais longínquos e é também nos centros urbanos que os discos para vitrola serão a atração no ambiente privado das casas de família, depois da moda do piano, embora não tenham alcance semelhante ao do rádio.

Por outro lado, percebe-se, no âmbito erudito uma mudança seminal, que está no fato de os compositores, preocupados em produzir uma música que refletisse um caráter nacional, buscarem incorporar o folclore em suas peças.

Tal abertura também tem um papel importante sobre a visão que eles constroem sobre a música popular urbana, além do fato de os músicos já mencionados aqui serem talentos reconhecidos na execução de suas peças.

Andrade justifica sua admiração pela obra de Nazareth através do reconhecimento de sua “expressividade psicológica”, o que o distingue do gênero popular em geral e, ao mesmo tempo por ser capaz de expressar a realidade nacional sem cair no universalismo típico dos românticos. Como se vê a seguir:

Dentre as características que percebo na obra de Ernesto Nazareth agora só me resta falar duma. A sua expressividade psicológica. Também nisso ele se distingue do gênero popular em geral e particularmente se afasta da música nacional. Esta, não tem dúvida que possui uma expressão étnica admirável, é malincônica, é irônica, e por vezes perereca e no mais barreada de dengue sensual. Porém, como na maioria dos casos universais não é expressiva nesse sentido de se acomodar a estados-de-alma transitórios. Não é psicologia em relação às palavras que a acompanham ou ao título que leva (Andrade, 1976: 126).

Em seu artigo *Um Maxixe nos EUA - a incrível história de dengoso: 1907-1917*, escrito em três partes para o Instituto Moreira Sales–IMS, Dias (2012) revela ter sido *Dengoso*, composição de Nazareth, o primeiro sucesso alcançado pela música brasileira no estrangeiro. No entanto, é possível que o célebre compositor tenha morrido sem saber de seu grande feito ou talvez não pudesse obter reconhecimento, uma vez que a partitura não leva seu nome. Não há notícias de que tenha recebido pelos direitos de autor.

Segundo levantamento realizado por Dias (2012), a composição teria recebido [...] “mais de 100 gravações, e mais de 70 edições, foi cantado em musicais, integrou trilha sonora de filmes, e depois nasceu como *Boogie Woogie Maxixe*, integrando o repertório das mais famosas big bands.” Nos jornais disponibilizados pelo *Newspaperarchive*, que são base desta tese, a partitura da composição *Bregeiro*, de Nazareth, foi publicada com menção de que seria do mesmo compositor da música *Dengozo*⁶² – o que confirma ter sido este um grande sucesso em 1914, quando aparece nos periódicos e figura entre os fonogramas comercializados em catálogos da Victor Records nos jornais. A perenidade do maxixe como gênero musical foi marcada por um processo de reinvenção semelhante ao traçado por Ross (2011). A apropriação desse gênero no Brasil e no estrangeiro passa pelo teatro de variedades, como Burlesques, mais tarde em musicais no próprio teatro e no cinema. Seu nome circula pelo mundo, mesmo quando

⁶² Nos Jornais estadunidenses, “Dengoso” aparece grafado com Z, sendo que no Brasil é escrita com S.

o gênero musical nada tem a ver com o maxixe sincopado que conhecemos. O caso La matchicha, do qual falaremos adiante, expressa bem essa situação.

Nos anos 1920, quando “Pelo Telefone”, o primeiro samba a fazer sucesso surgiu, a canção estava modelada na fórmula entoativa da voz, como variação da fala que os próprios compositores arriscavam a criar e sinhô é o representante máximo dessa época; já nos anos 1930, dois aspectos colaboram para a mudança do modo de cantar: o carnaval e o rádio (SANDRONI, 2001; TATIT, 2004) e Noel Rosa é o maior símbolo desse período.

2.2 – O embaralhamento dos ritmos – polca, lundu, modinha, choro, valsa e maxixe

Muitos autores falam do intercâmbio entre gêneros. Mário de Andrade (1972) usa expressões como “embaralhamento” e “misturada” de ritmos para mencionar a articulação e fusão dos mesmos. Machado (2007), apoiado em Andrade, refere-se também à “misturada”⁶³ de que o cancioneiro popular dispõe de exemplos à farta e que está no seio de sua formação.

A grafia amalgamada é um dos sinais desse hibridismo, visto tanto no Brasil quanto no estrangeiro nos jornais da época e na identificação dos objetos sonoros (polca-maxixe, tango-maxixe e polca-lundu, este somente no Brasil); outro aspecto é que tango brasileiro é, para alguns autores, semelhante a um maxixe que esconde sua identidade negra, e o compositor de maior prestígio à época - Ernesto Nazareth - produzia maxixes que ele fazia questão de identificar como tangos (MACHADO, 2007; SANDRONI, 2001).

Nos jornais estadunidense que utilizamos como fonte no período estudado (1906 ao fim dos anos 1930), esse embaralhamento é perceptível na medida em que os gêneros brasileiros de música e de dança predominantes frequentemente aparecem na forma de *brazilian tango*, *tango bresiliénne* (quando se referem à música brasileira em Paris) ou *tango-maxixe*. Algumas notícias falam que o tango brasileiro não é o mesmo que vem da Argentina, por ser sincopado, – um resultado dessa miscigenação.

⁶³ Em seu texto “A comunicação na história”, Peter Burke argumenta que quando aparece uma nova mídia, as mídias mais velhas não desaparecem e ressalta: “o antigo e o novo coexistem e competem pela atenção” (2008, p.61-2). Isso também acontece com os gêneros dançantes, coexistem e concorrem mutuamente. O maxixe obteve seu apogeu nos jornais estadunidenses entre os anos 1913 e 1914, mas é possível ver seus concorrentes figurando como personagem principal nos jornais da época - o fox trot, o banana glide - bem como é possível identificar outros momentos em que o mesmo teve sucesso. Os anos 30 são um exemplo, quando o gênero coreográfico seria apropriado pelo cinema e volta a ganhar a cena nos Estados Unidos.

Like the maxixe, the tango came from South America via Paris. As it is danced in New York, Paris, London and Berlin, the tango is very diferente from the real Argentine tango, which would not be countenanced in anything but underworld circles in this country, as indeed is the case in Argentine. (*The Canton Daily News*, 14/12/1913).

No que concerne às notícias compiladas, no período estudado, de 1901 aos anos 1930 é perceptível que a música popular está colada à dança, uma característica do início de sua formação, conforme Sandroni (2001) e Machado (2007). Nesta pesquisa, muitas são as matérias em que o foco principal é uma dança específica, por exemplo, o maxixe, e coreografias pautadas em gêneros diferentes são citadas como o tango, a polca, entre outras (ver artigo de **número 031**, que consta dos jornais compilados nesta tese, do jornal *The Syracuse Herald Journal*). Esse é um sinal de que, pelo menos no que concerne à dança, elas coexistiam, embora em cada período uma seja predominante em relação às demais, se projetando como moda. Algumas matérias confirmam que nos Estados Unidos os gêneros dançantes competiam entre si (ver notícia de **número 32**, nos jornais compilados, do jornal *The Oakland Tribune*, em Oakland, California, e que visa explicar como aprender a dança do momento, “*How to Dance The New Steps*”).

Nesta seção, situamos dois grupos: o primeiro é o das danças e músicas cuja influência foi fundamental para constituir e dar forma à música popular e às danças coreográficas brasileiras. Algumas, como o lundu, a modinha e a polca, datam de uma fase anterior e transitória entre os séculos XVIII e XIX, ou seja, a rigor estariam fora do período no qual a pesquisa está situada – 1906 até os anos 1930. Entretanto, consideramos importante seu papel na formação da música que posteriormente viajou através do Atlântico para se consagrar na Europa e na América do Norte. O segundo grupo é o de gêneros de música e de dança coreográfica brasileiros que estão presentes nos jornais dos Estados Unidos.

Uma vez que o maxixe é a dança predominante nos jornais pesquisados, entre 1906 e os anos 1930, poderíamos nos restringir apenas ao processo de constituição deste gênero no capítulo aqui apresentado. Entretanto, com base no argumento de que havia um embaralhamento dos ritmos no Brasil, devido a uma certa confusão dos nomes dos gêneros de música e de dança e pelo fato de que isso se reflete nas notícias dos jornais pesquisados, consideramos adequado falar dos principais gêneros e/ou dos mais frequentes nos jornais, que colaboraram para identificar a música brasileira no Brasil e no estrangeiro e também dos que coexistem e são mencionados nos periódicos.

De acordo com Valença (1985), um aspecto comum a toda dança é que quando surge precisa enfrentar barreiras e superar a resistência social, em virtude dos preconceitos, até que sejam aceitas por todas as camadas sociais. Suas palavras: [...] “parece que toda nova dança, até o dia em que passa a ser aceita, é sempre considerada como lasciva, decadente ou indecente”. O autor ilustra seu raciocínio:

A valsa era indecente, nos salões, porque o cavalheiro podia enlaçar a cintura da dama. Era indecente o lundu, pelos meneios sensuais do corpo, ou o maxixe, que era uma paródia do próprio ato sexual. [...] “também se fazia restrição ao xote, supostamente originário da Escócia, à polca, à mazurca ou qualquer coisa que se dançasse, brasileira ou estrangeira. (VALENÇA, 1985: 45)

Embora se reconheça que, de maneira geral, as danças populares enfrentaram resistência da sociedade, quando foram lançadas, o maxixe parece ter sido objeto de uma rejeição forte e peculiar tanto no Brasil quanto no estrangeiro, sobretudo em virtude do fato de a ele ser associado um caráter erótico e lascivo e por incorporar a diversidade étnica existente no Brasil miscigenado. Essa miscigenação de raças já vinha sendo discutida em todo mundo, mas sobre ela muitos muros se levantaram por ser a expressão de uma sociedade que se distanciava do sentido de civilização baseado na visão eurocêntrica. Por outro lado, a experiência musical que se valia da fusão de gêneros distintos é vista como inventiva, valorizada como produto diferenciado. A ideia do negaceio desenvolvida por Wisnick ajuda a compreender. O negar incorporando, a esquiva e a atração são a tônica do processo de rejeição do gênero musical e dançante. Velloso (2011) interpreta o maxixe como “resultado de uma fusão entre vários gêneros musicais”, entre os quais: polca-chula, polca-cateretê, polca-brasileira e lundu-maxixe e ressalta a capacidade de se abrir para novas formas, a assimilação do improvisado como expressão e sua capacidade recriadora seja na dança ou na música.

O Lundu e a Modinha

Não encontramos notícias a respeito do lundu e da modinha nos jornais dos Estados Unidos no período pesquisado, o que é compreensível, uma vez que a prevalência destas danças data de período anterior ao intervalo entre 1906 e o final dos anos 1930. Entretanto, dada sua influência na formação da música brasileira, bem como a presença destes gêneros musicais nas apresentações de maxixe no Brasil, decidimos incluí-los neste capítulo. Alguns autores como Sandroni (2001) destacam que os mesmos colaboraram para a fixação do maxixe como música.

Lundu

De acordo com José Ramos Tinhorão, em seu livro *os sons dos negros no Brasil*, o *Lundu* seria “[...]conhecido também como *lundum*, *londum*, *londu* e *landu*, diz respeito invariavelmente a uma dança profana, mais cultivada por brancos e mestiços do que por negros”. O autor destaca ainda que a dança passou por um processo de transformação, ainda no século XVIII, integrando números de teatro e canção humorística (Tinhorão, 1988: 36). Por sua vez, Valença (1985) afirma que os pesquisadores vêm no batuque dos escravos a origem do lundu e, por essa razão o gênero era barrado nos salões familiares.

Lima (2001) entende que o lundu e a modinha são as raízes da música popular no Brasil e afirma que esta surge como gênero musical brasileiro estruturado, adquirindo feições próprias, no final do século XVIII, caracterizando-se como canção lírica. Destaca o fato de que as modinhas brasileiras são levadas a Portugal e fazem sucesso na corte no final do século XVIII⁶⁴, entrando em declínio após a virada, enquanto no Brasil, a “modinha”, perdura até final do século XX⁶⁵.

Como dança, de acordo com Valença (1985), o lundu seria de par separado com coreografia rica, fazendo uso de variadas improvisações. Desconsiderando a vestimenta, a descrição do autor nos transporta para a execução da coreografia que se aproxima, em muito, dos requebros vistos nos sambas de roda de Salvador ainda hoje:

Toda sua febril sensualidade está retratada no alegre colorido das roupas das mulheres, oscilando perigosamente sobre a cabeça dos parceiros que, requebrando vão quase até o chão, com olhares suplicantes e apaixonados, mas evitando sempre as saias ameaçadoras. Quando a saia finalmente o encobre, a dama sai vitoriosa [...]. (VALENÇA, 1985: 46)

O mesmo autor descreve a música: “O lundu aparece como uma forma de canção, lânguida, triste como o fado e como a modinha romântica”. (Valença, 1985: 46). Sustenta que o gênero teria sobrevivido até o começo do século XX, sendo sucesso em lojas de música e em folhetins vendidos de porta em porta. Tamanha popularidade e aceitação explica porque a

⁶⁴ Domingos Caldas Barbosa, padre brasileiro e músico respeitável foi um expoente desse gênero em Portugal, é ele que faz com que se conheça a estilística brasileira, conferindo-lhe valor, através do reconhecimento artístico. Lima (2001) afirma ser nosso músico-padre o divulgador desse gênero além-mar. Sua viagem a Portugal é tida como uma expedição em que se propagará com grande sucesso a modinha brasileira.

⁶⁵ O livro *Modinhas Imperiais*, de Mário Andrade aponta outra fase para o declínio da Modinha. “As Modinhas e os Lundus brasileiros quase que não existiam senão na memória dos antigos; foram banidos dos salões elegantes antes de 1862.” (J. Manuel de Macedo *apud* Andrade, p.9).

primeira música no Brasil foi um lundu, de Xisto Bahia, intitulado *Isto é bom* (“Iaiá você quer morrer”), o disco de número 1 da casa Edson, gravado em 1902 na voz de Baiano, *o mesmo que irá gravar a música Pelo Telefone, quase quinze anos depois*⁶⁶ (grifos nossos) – conforme Vilaça (1985) e Siqueira (1977).

Diniz e Cunha (2014) chegam a conclusões semelhantes, quando afirmam que o lundu saiu do ambiente rural e foi para a cidade e lá fundiu-se com os gêneros europeus, dando luz ao ritmo miscigenado pioneiro da canção brasileira. “Com roupagem urbana e temáticas variadas tornou-se o lundu-canção, que continha, em alguns casos, letras de duplo sentido”, como na canção *Isto é Bom* de Xisto Bahia, citada anteriormente.

67 Iaiá você quer morrer?

- iá vo - cê quer mor - rer, Quan - do mor - rer mor - ra - mos

No que se refere ao gênero musical, alguns autores afirmam que teria se fixado no século XVIII e outros, no século XIX. Diante da discordância quanto à data em que o Lundu se firma como gênero musical, Carlos Sandroni (2001) oferece uma explicação válida e convincente. Mas é preciso atentar para a razão que justifica que os gêneros aqui referidos sejam vistos em conjunto.

Sandroni refere-se à viagem de Domingos Caldas Barbosa, padre brasileiro, de que Lima (2001) e outros autores também tratam. Afirma que “o livro mais importante sobre o assunto, o de Araújo (1963), chama-se justamente *A modinha e o lundu no século XVIII*”, título semelhante ao do livro de Bruno Kiefer (1977), *A modinha e o lundu*. Sandroni (2001: 41) esclarece as confusões sobre o assunto, partindo de um argumento do próprio Araújo, de que as “conexões históricas” entre os gêneros reforçam a tendência de que sejam vistos em conjunto.

⁶⁶ Tatit (2004) é quem nos lembra essa curiosidade, a respeito de Baiano ser o cantor a gravar ambas as músicas aqui referidas.

⁶⁷ Trecho do primeiro lundu gravado, *Isso é bom* ou *Iaiá, você quer morrer?*, que é a primeira música popular gravada no Brasil. Extraído do livro *Música Popular Brasileira*, de Oneyda Alvarenga. Disponível em: <http://shdestherrense.com/home/2013/11/28/partituras-para-saraus/>. A primeira versão desse lundu foi gravada por Bahiano em 1902 (TATIT, 2004), a segunda por Eduardo das Neves, em 1904, e a terceira, por Nara Leão, com arranjo de Radamés Gnattali, em 1977 (ULHÔA, 2003: 4).

68 Beijo a mão que me condena (modinha)

Tenor

Bei - jo_a - mã - ão que___ me - con - de - na

Modinha

Partamos do argumento de Sandroni (2001), para quem “moda”, até o século XVIII, era sinônimo de canções populares, tanto no Brasil como em Portugal. Pouco a pouco, vai separando o joio do trigo. Considera aceitável a suposição de Araújo, também perfilhada por Tinhorão (1988) e Vasconcelos (1977), entre outros, de que “Caldas Barbosa levou para Portugal as primeiras ‘manifestações de sensibilidade e do sentimento musical do povo brasileiro’, de que se guarda registro importante”. Sandroni (2001: 42). Entretanto, discorda que os termos “modinha” e “lundu” já fossem usados como gêneros de canção desde o século XVIII. Sandroni (2001: 42) argumenta, “não há, pelo que sei, um só documento que ateste a existência desses dois nomes no sentido de gêneros de canção no Brasil antes do século XIX.” Desse modo, desfaz a ideia de que a modinha já circulava no Brasil, com essa identidade desde o período setecentista. Um elemento central que orienta o raciocínio de Sandroni é que não havia partituras, ou seja, objetos sonoros com a identificação de modinha, o que fragiliza a tese de que já circulavam composições com essa identificação. No entanto, se considerarmos a semelhança da rítmica e as “conexões” históricas que reforçam a coexistência de lundus e modinhas, podemos admitir que esse gênero dançante se fazia presente antes do século XIX.

Para o historiador André Cardoso, que escreveu *A Música na corte de D. João VI, 1808-1821*, “[A] mais antiga referência documental ao lundu data de 10 de junho de 1780 e já faz menção ao fandango” (CARDOSO, 2008: 148). Refere-se a uma carta do conde de Pavolide, d. José da Cunha Grã Athayde e Mello, em resposta ao ministro Martinho de Mello e Castro, dando conta de uma denúncia de que em Pernambuco eram cultivadas ‘danças africanas que vinham já de remotas épocas’ e consideradas ‘torpes e escandalosas aos bons costumes. Cardoso (2008) fala da dança e não da música.

68 O trecho da música *Beijo a mão que me condena*. Música Brasilis. Disponível em: http://musicabrasilis.org.br/sites/default/files/cpm226_modinha_1.pdf. Essa modinha é atribuída a José Maurício Nunes de Souza, que segundo Mário de Andrade foi padre e músico compositor sacro brasileiro, mulato, filho de pretos alforriados. Atuou como mestre de capela da Sé do Rio de Janeiro, da Capela Real, sob D. João VI de Portugal, e da Capela Imperial, sob D. Pedro I do Brasil. Ver Andrade (2001) e Dicionário Biográfico Caravelas - Núcleo de Estudos da História da Música Luso-Brasileira.

De acordo com o Sandroni, o que se pode afirmar a partir dos estudos é em Portugal a existência de modinhas portuguesas e modinhas brasileiras, com diferenças evidentes, que seriam as mesmas apontadas um século depois entre modinha e lundu no Brasil.

No que diz respeito à singularidade da música brasileira, um aspecto relevante para o qual Sandroni chama atenção é que a apropriação da síncope aqui se distingue uma vez que ocorre pelo processo de contrametricidade.

O autor explica que nossa teoria clássica admitia dois tipos de compasso, os simples e os compostos, onde a lógica opera por divisão. Nos compassos simples, as unidades de tempo são binárias. Vejamos: nos compassos 2/4, 3/4 e 4/4, as unidades de tempo são semínimas, que se dividem sempre por dois, sendo equivalentes a duas colcheias ou quatro semicolcheias; já os compassos compostos têm unidades de tempo ternárias, sendo representados por semínimas pontuadas (divididas em três colcheias), um exemplo deles são os 6/8 e o 9/8. Até então, não existiam no Brasil compassos que combinassem, de modo sistemático, agrupamentos de duas e três pulsações, trazendo semínimas e semínimas pontuadas. Esse traço aparece nas músicas da África subsaariana, que operam por adição e não por divisão.

Quando a música popular começou a se formar, o contato entre as sonoridades africanas, encontradas nas rodas de dança, e a música europeia – que seguia a notação clássica – exigiu que se passasse a considerar a contrametricidade, combinando compassos binários e ternários o que fugia à regra. Essa notação inusitada passou a ser necessária para dar conta das novas sonoridades que surgiram a partir da alternância ou interpolação de duas e de três pulsações. É essa sonoridade surpreendente que Darius Milhaud chamou de “esse pequeno nada” que escutamos na música brasileira, ao ter contato com música nas rodas populares (MACHADO, 2007). Quando essa rítmica aparece, o tempo do compasso é visto como irregular, deslocado, o que vai exigir a notação especial da ligadura, ou a contagem como recurso analítico. Esse aspecto que passa a ser visto como peculiar da música brasileira.

Os traços que se destacam como uma singularidade brasileira dizem respeito ao uso sistemático de síncope ao que o autor conclui: “Essa insistência de síncope não é uma característica puramente formal, mas carregada semanticamente: ela é associada com ‘Brasil’, com ‘negro’ e com ‘popular’, três coisas que parecem por sua vez estar associadas entre si [...]” Sandroni (2001: 47).

Behag *apud* Sandroni (2001: 47) define: “as síncope seriam ‘traços rítmicos característicos da música popular e folclórica brasileira’”. No entanto, deve ser entendida não como entidade rítmica absoluta, mas no contexto em que ressoa, por meio dos matizes melódicos que provém de sua execução.

A afirmação de Sandroni se confirma nos jornais americanos, nos quais, muitas vezes o termo *sincopação* aparece como sinônimo de brasilidade.

Por fim, apoiado em argumento de Mário de Andrade, Sandroni toca num ponto fundamental, que revela a mentalidade brasileira no período referido: “a resistência que a sociedade brasileira teria oferecido, desde sua formação colonial até meados do século XIX, às manifestações artísticas do negro”. (SANDRONI, 2001: 53). Mário de Andrade não deixa dúvidas de que, depois de um longo processo, a penetração do Lundu nas diferentes classes sociais seria uma evidência, no campo da música, de que a dissolução de barreiras entre brancos e negros havia começado:

O lundu...é a primeira forma musical afro-negra que se dissemina por todas as classes brasileiras e se torna música ‘nacional’. É a porta aberta da sincopação característica. É a porta enfrestada do texto cantando sexualmente os amores desonestos [entre senhores e escravos], as mésalliances, e se especializa na louvação sobretudo da mulata. (ANDRADE *apud* SANDRONI, 2001: 53)

Em Portugal, Tinhorão (2004: 75) identifica uma oposição entre a “cultura oficial das elites, fundada na literatura e na música clássicas, e as novas criações da nascente cultura urbana, baseadas na espontaneidade na improvisação poético-rítmico-melódica” que, em seu entendimento se expressam na arte de Domingos Caldas Barbosa. O autor também destaca que o poeta e cantador brasileiro tocava seu instrumento de ouvido, razão pela qual ficaria ele sujeito aos azares da transmissão oral, ou à mercê da mediação de músicos de escola, “responsáveis pelos arranjos desfiguradores do estilo popular” Tinhorão (2004: 75).

O preconceito contra as danças de origem negra também é usado para desqualificação do maxixe no Brasil, na França e nos Estados Unidos e vale a pena examinar como, diante do preconceito, cada país reage, como contornam um problema complexo como este. As especificidades desse processo refletem as diferenças culturais, os arranjos sociais, a integração dos grupos e o uso de espaços sociais de maneira singular. Sobre isso, falaremos adiante.

Polca

Gênero de música dançante com compasso binário e andamento vivo – teria nascido na Boêmia por volta de 1830, chegando ao Brasil nos anos 1840. De acordo com os especialistas, uma das principais contribuições da polca seria sua capacidade de se amalgamar a outros ritmos, contribuindo substancialmente na fixação de uma música de sabor nacional no Brasil. É a polca que irá animar os salões do século XIX no Brasil, nas festas de diferentes classes sociais (MACHADO, 2007, WISNIK, 2001; SANDRONI, 2001.).

A apropriação da polca à moda brasileira se dá mediante o recurso apontado anteriormente quando falamos do lundu, ou seja, a interpolação de compassos binários e ternários. Assim, são feitas modulações para abarcar concomitantemente grupamentos de duas e de três pulsações, o que resulta numa espécie de mestiçagem sonora. Alguns subprodutos dessa recriação musical são a polca-lundu, polca-chula, polca-maxixe, polca brasileira etc.

Severiano (2009: 26) indica que teria nascido em 1830. Explica como, após sua invenção, esse gênero se espalhou pelos grandes centros urbanos, incluindo a chegada ao Brasil, e detalha a sequência dos fatos, apoiado em Baptista Siqueira⁷⁰: “Introduzida em Praga sete anos depois (*de seu surgimento*) [grifos meus], logo se espalhou, alcançando Viena e São Petersburgo (em 1839), Paris (1840), Londres, Nova York, o Rio de Janeiro (1844)”.

Machado (2007) aponta a confusão em torno da data em que a polca teria chegado ao Brasil. Com base em fontes distintas, afirma que o compositor e musicólogo Baptista Siqueira referencia-se na “apresentação do *vaudeville La Polka*, que fez parte das comemorações do

⁶⁹ Trecho da polca *Atraente*, música que marca a estreia de Chiquinha Gonzaga no cancioneiro popular e, segundo Edinha Diniz, nasceu na casa de Henrique Alves de Mesquita em 1877. A escritora afirma que a canção projetou o nome de nossa primeira maestrina para a fama, e embora registrada como polca, tornou-se um clássico da música popular instrumental, integrado ao choro. Foi publicada em 1932, como n. 11 da 2ª série de Alma Brasileira, choros para flauta (DINIZ apud BRAGA e DIAS, 2011). Disponível em: http://www.chiquinhagonzaga.com/acervo/partituras/atraente_alma-brasileira_piano_cifra.pdf. *Atraente* – Composições de Chiquinha Gonzaga. Tudo isso confirma a ideia de que os gêneros populares são intercambiáveis, uns confundindo-se e fundido-se a outros.

⁷⁰ Um aspecto curioso, comentado por este autor, que pode ajudar a entender o sucesso da polca é que ela significou a emancipação das mulheres, uma vez que esta dança motivara a confecção da saia balão, feita com armação, permitindo que dançassem com mais segurança. “[...] A polca é uma dança alegre, feita em tom maior e compasso binário simples, que teve a glória de servir, no Brasil, de pretexto para a emancipação da mulher, que vivia sujeita a insulamento. [...] “Agora, com a polca e a saia balão, não haveria dificuldades em convencer pais severos e maridos recalcitrantes”. (SIQUEIRA, 1967: 44-45).

aniversário do imperador d. Pedro II, na sala do Teatro São Francisco” e teria ocorrido em 7 de dezembro de 1844. Segue as pistas sobre o acontecimento, com base em outra fonte: “já Mário de Andrade apoia-se no artigo ‘o carnaval de outrora’, publicado no periódico fluminense *O Jornal* (em 15 de fevereiro de 1931)”, sugerindo que a “primeira polca teria sido dançada no Rio de Janeiro pela atriz Clara Del Mastro no carnaval de 1846” (MACHADO, 2007: 17).

Por último, cita a explicação da *Enciclopédia da música brasileira*, sobre o verbete “polca”, para a qual teria sido “em 3 de julho de 1845, no Teatro São Pedro no Rio de Janeiro” (2007: 17). Em virtude dessas divergências de data, é possível afirmar apenas que a polca chegou ao Brasil em meados da década de 1840. É a este gênero de música de dança, de compassos binários, que se atribui o processo de difusão da música e da dança de cunho popular e urbano. Surgiu na Boêmia e tornou-se a mais conhecida das danças de salão em todo o mundo no período oitocentista. Outra característica que justifica seu amplo poder de difusão é a grande facilidade de se amalgamar, segundo Wisnik (2004), Sandroni (2001) e Machado (2007). A polca-maxixe, polca-lundu são resultantes do processo de miscigenação que ela favoreceu e isso é facilmente comprovado nas notícias de jornais e nos objetos sonoros como partituras, livretos de música e fonogramas brasileiros.

Nas notícias dos anos 1910 que integram o corpus documental desta tese, o primeiro decênio pesquisado nos jornais americanos, a polca figura como um gênero do passado, ou ultrapassado, mas é também usada como sinônimo de música de fácil aceitação que se populariza e aparece de forma híbrida como polca-maxixe, ou polca brasileira, quando associada aos gêneros do Brasil.

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Mesquitinha (Tango brasileiro)

Tango brasileiro

Severiano (2009) afirma serem o tango, o maxixe e o choro parentes próximos, tendo como traço comum o ritmo binário e o emprego da síncope afro-brasileira. Outro aspecto que

⁷¹ Trecho do Tango Brasileiro *Mesquitinha*, de Ernesto Nazareth, feito em homenagem ao compositor Henrique Alves de Mesquita. Disponível em: <http://musicabrasilis.org.br/sites/default/files/partitura/mesquitinha.pdf>

liga os gêneros aqui referidos é o uso da polca em sua formação. O autor baseia-se em Baptista Siqueira para afirmar que Henrique Alves de Mesquita seria o inventor do tango brasileiro, a quem se atribui a autoria da mais antiga composição do gênero “Olhos matadores”; ao passo que Ernesto Nazareth seria o sistematizador deste gênero. Suas palavras: “o mais antigo tango brasileiro que se conhece chama-se ‘Olhos matadores’ e é de autoria do compositor, regente, trompetista e organista carioca Henrique Alves de Mesquita (1830-1906)” Severiano (2009: 28).)

Mesquita, ainda muito jovem, recebera um prêmio oficial de viagem à Europa para aperfeiçoar seus estudos. Viveu na França por nove anos, de 1857 a 1866. Severiano (2009: 28) oferece detalhes a respeito da carreira do virtuose brasileiro: “Matriculado no conservatório de Paris, onde teve a oportunidade de estudar harmonia com o famoso professor François Bazin, Mesquita Permaneceu na França por nove anos”.

Neste período, compôs as seguintes obras: a abertura sinfônica *L'Étoile du Brésil*, a ópera cômica *La nuit au Château* e a ópera *O vagabundo*. Em virtude de ter se envolvido em um escândalo amoroso, o compositor perdeu a proteção do Imperador, foi expulso do conservatório e teve uma temporada na prisão. Após retornar ao Brasil, em 1866, no afã de recuperar seu prestígio, o compositor teria criado o tango brasileiro – “uma mistura da habanera e do tango espanhol com elementos da polca e do lundu”. (SEVERIANO, 2009: 29).

Outro nome fortemente associado ao tango brasileiro é Ernesto Nazareth, que tinha grande afeição e admiração por Henrique Mesquita. O tango “Mesquitinha” seria uma homenagem de Nazareth ao inventor do gênero. Conforme Severiano (2009: 30), “[...] os dois compositores terão para sempre seus nomes ligados, pela atuação, ao desenvolvimento do tango brasileiro” e à *música popular* de modo involuntário, uma vez que pretendiam se lançar no universo de composições eruditas (grifos meus).

Não é à toa que Nazareth também tem seu nome associado ao Tango brasileiro, uma vez que escreveu mais de noventa composições com essa designação - quase metade de sua obra. Referindo-se à fortuna de criação do “tanguero”, Severiano (2009: 30) argumenta: “Ernesto Nazareth deu-lhes uma formulação rítmica bem brasileira, ou seja, mais próxima do batuque e do lundu, numa variante diferente dos tangos de Mesquita e de outros compositores da época, mais próximos da *habanera* e do tango espanhol”.

72 Flor Amorosa (Choro)

Choro

O Choro é, junto como tango brasileiro, a música que mais se assemelha ao maxixe. Composto de ritmo binário, segundo Severiano (2008), é o mais importante gênero instrumental da música popular do Brasil, cuja principal influência seria a polca. O autor assegura que “os nossos choros primitivos eram polcas tocadas à moda brasileira, ou seja, polcas que incorporavam a síncope do batuque”. O efeito do tempo tornou o choro mais sincopado e mais próximo do samba, com um toque apimentado da brasilidade.

Também nascido no Rio de Janeiro, no século XIX, esse gênero musical foi criado, ao longo de 50 anos, por músicos de classe média baixa que, em sua maioria, tinham outra profissão. Ayres de Andrade apud Tinhorão (1998) cita as bandas de barbeiros da Bahia como “grupos instrumentais que pareciam profetizar os futuros e inconfundíveis choros cariocas”.

Tinhorão (1997) afirma que “[O]s compositores dos conjuntos de chorões cariocas do fim do século XIX e do início do presente século eram, na sua quase totalidade, representantes da baixa classe média do Segundo Império e da Primeira República.” Menciona o livro de Alexandre Alves Pinto, que leva o nome do gênero em questão, por ser um levantamento das características dos músicos que colaboraram para a assimilação do gênero na sua fase inicial. O autor afirma que um estudo envolvendo esses músicos de choro citados pelo memorialista indicou que, “dos 128 chorões cuja profissão foi possível determinar, 122 eram funcionários públicos (militares componentes de bandas do Exército ou de corporações locais, e civis empregados de repartições federais e municipais)” (TINHORÃO, 1997: 118).

Entre os empregos revelados, Tinhorão (1997) assegura que o *Animal* cita algumas profissões ou atividades de 128 chorões. As principais classificações: 31 eram pequenos funcionários públicos federais, principalmente da Alfândega (9), da Central (8), do Tesouro (4), da Casa da Moeda (3), e 13 outros pequenos servidores municipais.

72 Trecho da introdução da música “Flor amorosa”, do compositor Joaquim da Silva Callado. Conforme o painel SESC de Partituras, foi concebido como música instrumental em 1867 e, no século XX, recebeu letra de Catulo da Paixão Cearense. Disponível em: <http://www.sapartituras.xpg.com.br/choro/flor%20amorosa.pdf>.

Pinto (2009), em seu livro de reminiscências, involuntariamente, faz uma espécie de esboço etnográfico a respeito do Choro, na medida em que descreve não apenas os locais, mas os nomes e as profissões dos que participavam daquelas reuniões musicais. O autor confirma a ideia de que choro era um jeito de tocar e não um gênero musical. Segundo Tinhorão (1998), é já pelos idos de 1930, quando os “antigos chorões” deixam de existir, que os mais novos tomam lugar e passam a se profissionalizar, tocando para gravações e nas rádios. Desse período em diante, o choro passa a ser visto como gênero.

Alguns autores como Severiano (2008) e Pinto (2009) atribuem ao flautista e compositor Joaquim Antônio da Silva Callado o papel de principal representante do gênero. Foi professor do Imperial Conservatório de Música aos vinte e poucos anos. Severiano (2008: 34) também nos conta que desde cedo demonstrou interesse pelos conjuntos formados por violão e cavaquinho, o que deu origem à “formação básica do choro: uma flauta ou outro instrumento solista, dois violões e um cavaquinho” e formou o primeiro grupo com essa configuração, batizando-o com seu nome o *Choro do Callado* ou *Choro Carioca*. Não por acaso, a primeira composição do gênero é considerada a polca “Flor Amorosa”, composta por Callado em 1867. Já a primeira gravação foi feita por Patápio Silva.

Anacleto de Medeiros é tido como o principal maestro de bandas de choro, sendo grande influenciador de Villa Lobos e Pixinguinha, de acordo com Diniz (2007). No entanto, o mesmo autor informa que o choro se consolida apenas em 1910, sob a batuta de Pixinguinha, a figura mais importante deste gênero. “Na época de Anacleto de Medeiros o estilo era considerado mais uma forma de interpretar os gêneros estrangeiros, como a polca, a valsa, a quadrilha, o schottish” (DINIZ, 2007: 45).

Tinhorão (1998: 201) assegura que “a época de esplendor dos conjuntos de música de choro vindos do século XIX” se espalhou até o século XX, período em que a atração das revistas de teatro, em primeiro lugar, e o disco e o rádio, depois, vieram oferecer à classe média as mais variadas formas de diversão. Quando o choro começou, os espaços públicos de diversão rareavam, o que explica como esse gênero se desenvolveu, primeiro pelas mãos dos barbeiros, conforme Mariza Lira nos dá pistas, através de festas privadas de gente da classe média. A modernização das cidades, a criação das gravações em disco de cera, o advento do rádio deram as condições para a consolidação desse gênero musical.

Valsa

No dicionário de música popular brasileira, a valsa é vista como dança de compasso ternário e andamento vivo, moderado ou lento. Chegou ao Brasil através de Viena e não de Portugal ou Paris. Sigismund Neokomm foi um grande influenciador desse gênero no Brasil, que teve penetração em todas as classes sociais. Praticamente todos os compositores de música Clássica como Alberto Nepomuceno, Francisco Mignone, Villa Lobos e os de música popular como Chiquinha Gonzaga, Ernesto Nazareth fizeram composições identificadas como valsas⁷⁴.

Citada juntamente a danças europeias, como o minueto, a gavota, o solo inglês, a contradança, o lanceiro e a quadrilha conforme Severiano (2009), a valsa fez parte do Brasil Imperial. Diniz e Cunha (2014) asseguram que, junto com a quadrilha, foi a única que vingou, depois de aportarem por aqui em 1808, com a vinda da família real. A valsa continua presente em festas solenes como bodas e debutantes, sendo o momento mais esperado em ambas. “Originária da Alemanha e conhecida desde o século X, a valsa só seria aceita nas cortes da Europa a partir do início do século XIX, quando se expandiu como uma das danças de salão mais apreciadas no mundo ocidental” (SEVERIANO, 2009: 23).

No que diz respeito à música, Severiano (2009: 23) explica também que a valsa é uma “composição ternária, primeira a ser dançada por pares enlaçados, ganhou estilos distintos ao adaptar-se ao gosto dos países que a importaram”.

Muitos pesquisadores como Mário de Andrade (1989) e castanha (2014) confirmam que, no Brasil, embora a valsa inicialmente fosse associada ao meio erudito, principalmente porque figurava em partituras, circulando entre músicos que tiveram acesso ao ensino formal, aos poucos, conquistou o gosto popular. Isso se deve, entre outros aspectos, ao contato com outros gêneros musicais como a modinha e o Lundu. Para Souza (2006), apesar de inicialmente ter provocado um choque cultural, tanto pela rapidez dos movimentos como por ser uma dança de par enlaçado, a valsa foi assimilada rapidamente pelas elites como símbolo da modernidade. O

⁷³ Valsa de Anacleto de Medeiros, intitulada “Terna Saudade”, que foi composta em 1905, conforme Bertolini (2016: 2).

⁷⁴ Valsa in Dicionário Brasileiro de Música. Disponível em: <http://dicionariompb.com.br/>

mesmo autor assegura que a estrutura formal da valsa oitocentista seguia o modelo rondó: A: ||B: | A: ||C:|| A⁷⁵ (Souza, 2006).

Sobre a valsa, Mário de Andrade esclarece: “Amaneirou-se no Brasil, onde entrou por volta de 1837, ficou sestrosa, sofreu influência das modinhas e adaptou-se ao choro nacional. Se guardou as suas características fundamentais, abrigou sua melodia e se tornou uma forma de canção sentimental” (ANDRADE, 1989: 548).

Em seu artigo *A invasão de um corpo brasileiro*, Mônica Pimenta Velloso fala a respeito de uma sociedade litero-musical pertencente a Francisco de Paula Brito, que abrigava uma oficina-editora, uma loja onde se vendiam variados objetos, e uma casa de chá nomeada de Sociedade Petalógica. A historiadora destaca o papel desse espaço como ponto de encontro entre letrados e instrumentistas de camadas populares, que reverberava os novos ritmos e sonoridades do Rio de Janeiro do século XIX. Ali eram editados lundus, modinhas e valsas. Ou seja, a valsa era relevante como gênero musical neste ambiente em que surgem gêneros da música popular brasileira, embora não seja ela originada em nosso país. A valsa figura, portanto, entre as expressões populares que circulam na cidade maravilhosa, mesmo que no início fosse vista como música clássica. Nos jornais estadunidenses, reunidos neste trabalho, a valsa aparece como Waltz e é citada junto a outros gêneros considerados populares.

⁷⁵ Os dois pontos ao lado das letras mostram quais seções são, geralmente, repetidas.

CAPÍTULO 3 –A MÚSICA POPULAR E AS DANÇAS DE SALÃO: JUNTOS E MISTURADOS

De que maneira as danças de salão e a música popular se transformaram ao longo das viagens através do atlântico? O que permaneceu, o que se perdeu de sua concepção e o que foi acrescentado, em termos dos gêneros musical e dançante? Quais as reações do público que a novidade dessa música e dança provocaram? E principalmente, como foram noticiados nos Estados Unidos e em Paris? Quais as novas feições que a música e a dança assumiram em contato com a cultura, os ritmos e coreografias de outros países? Estas são algumas das questões que provocam inquietação. É importante que se leve em conta o que motivou a transmutação das coreografias e da música, o que teve que passar por adaptação até que fosse aceito nos países por onde circularam.

No que diz respeito ao trânsito de gêneros musicais e dançantes, Andrade (1930) e Lima (2001) mostram em suas obras as viagens da Moda (gênero musical) de Portugal para o Brasil e, em seguida para o Portugal, já transformada em Modinha, entre os séculos XVIII e XIX. No entanto, esse processo não fora amplamente difundido, e ficou desconhecido por longo tempo, diferente do que aconteceu com o maxixe e o tango no começo do século XX. Nessa fase, os jornais exercem papel fundamental no esclarecimento sobre o trânsito de objetos sonoros e de dança. Partituras, suplementos sobre dança e vendas de fonogramas são alguns serviços prestados pelos jornais que colaboram para a difusão da música popular e da dança coreográfica, mas não dos artistas brasileiros nesta primeira fase. Os periódicos são também indutores de comportamento, na medida em que são mídias que divulgam a moda e os novos hábitos.

O conceito de transculturação ajuda a compreender a transitoriedade dos gêneros musicais e dançantes ao longo das viagens que os mesmos fizeram entre países atravessados pelo Atlântico. Partindo da América do Sul, já influenciados reciprocamente, o maxixe e o tango, com novas feições (tango-maxixe, tango brasileiro etc.) viajaram para a Europa e depois para os Estados Unidos.

Na prática, a transculturação pode ser vista como a adaptação, que implica incorporação ou eliminação dos traços de uma cultura alheia como sendo próprios. O processo como isso se dá implica tensões, principalmente na fase inicial de contato, quando a cultura receptora adota as características da outra com a qual não estava acostumada, ou mesmo que eram ignoradas. O resultado dessa interação proporciona enriquecimento cultural, pois os atores que participam

adotam novas práticas. Mas isso ocorre concomitantemente à subjugação das culturas da América do Sul pelos estadunidenses.

Se o termo mestiçagem, criado por Freyre (2008 e 2010) e ao qual Andrade (1976), Sandroni (2001), Wisnik (2004) e Machado (2007) se referem, ajuda a pensar as características dos ritmos e gêneros musicais e dançantes no Brasil como a sincopação, a capacidade de se fundir a outros ritmos, o gingado, a malemolência; por outro lado, a noção de *transculturação* nos parece adequada para compreender a interação dos países estrangeiros com a música popular e a dança coreográfica do Brasil e o efeito desse contato sobre as formas ou produtos culturais, no processo de apropriação dos mesmos no eixo estrangeiro.

O *ragtime*, o *dançon*, o maxixe e o tango brasileiro, já citados anteriormente, ilustram bem como a apropriação da síncope na América do Norte, na central e no sul do continente produziu resultados diferentes.

A transculturação pressupõe não haver dominação de uma cultura pela outra, mesmo quando economicamente um é dominante em relação ao outro, e que a interação dos grupos produz resultados específicos para cada arranjo. Na situação estudada, o tipo de adaptação feita em Paris para tornar, por exemplo, a dança maxixe aceitável não foi o mesmo nos Estados Unidos.

Transculturação nos remete às formas de apropriação da música e da dança e às transformações envolvidas nesse processo, que ocorre por meio de um mecanismo de transferência cultural. Já a *triangulação* de informações implica pensar a trajetória percorrida pelos produtos da música e da dança, de que forma circularam, de onde saíram e para onde foram (mapeamento do trânsito destes objetos culturais) e um processo altera o resultado do outro. Por exemplo, o maxixe viajou para os Estados Unidos via Paris de maneira direta (os professores de dança americanos foram à capital francesa para aprender as coreografias da época) e indireta (quando os americanos se inteiravam das novidades do maxixe executado em Paris, tomando por referência os modelos que os ingleses criaram inspirados na moda parisiense)

As metamorfoses do maxixe no estrangeiro

Delfino (1998, p.18) descreve como *Le Duque*, o dançarino brasileiro com maior notoriedade em Paris, foi recebido no auge da Belle Époque. “Danseur émérite, *Le Duque*, connaît aussi à la perfection le maxixe et il possède l’allure et la grâce nécessaires pour séduire ces Parisiennes en mal d’exotisme.” Mais interessante é ver como o público francês reagiu: “Le resultat est immédiat. Les dames de la bonne société se pressent pour être guidées par les bras

de cet Hidalgo”. Ao que parece, o próprio artista brasileiro adaptou a dança de seu país ao estilo francês, provavelmente baseado em uma ideia de refinamento da capital francesa que povoava o imaginário de todos, “se é francês, é *chic*”.

Paris nos anos 1910 foi, sem dúvida, a grande influenciadora cultural em todo mundo e os efeitos da triangulação de objetos sonoros e da dança se evidenciam quando vemos o interesse dos Estados Unidos pela dança e música do Brasil à época (o maxixe e o tango, mais em voga) a partir dos acontecimentos na capital francesa. Ou seja, Paris dita a moda.

Os professores de dança americanos viajavam para Paris com o intuito de aprender os passos e incorporar toda a etiqueta que o novo jeito de dançar exigia. Quase não há notícia sobre artistas brasileiros nos Estados Unidos e poucos são os nomes que ali se evidenciam nas páginas de jornais. Em vez disso, são as produções dos dançarinos americanos que ocupam páginas inteiras dos jornais e os lançamentos de livretos de dança (inspirados em semelhantes criações produzidas por dançarinos brasileiros na França). Assim como, na música os fonogramas comercializados raramente são identificados aos artistas brasileiros. O que aparece são os nomes das bandas norte-americanas que executam as peças brasileiras ou de compositores estadunidenses, quando são eles os autores dos “maxixes brasileiros”.

A respeito da circulação dos ritmos, práticas musicais e dançantes no eixo internacional, Fléchet (2008) argumenta que nas décadas de 1940 e 1950 os ritmos brasileiros participam de uma cultura musical transnacional e da formação da cultura sonora de uma parte do público francês. Isso denota respeito e interesse dos franceses pela música popular brasileira desde o início de sua formação.

As notícias coligidas no trabalho que ora apresentamos aparentemente revelam um estranhamento maior do público americano aos ritmos brasileiros, quando comparado ao público francês. Isso aparece em várias notícias. Um exemplo é o artigo publicado no jornal *Washington Post*, que conta dos itens compilados com o **número 039**. Nele a articulista afirma que o maxixe é uma música muito diferente da que o público americano estava acostumado ou tinha ouvido, por isso é vista como “estrangeira” ou talvez “estranha”. A consequência presumida pela especialista é que “não será popular nos próximos anos”.

These are the five variations of the bresilienne maxixe. I feel sure that you are wondering what sort of music this weird dance is done to. And there lies the real reason why this dance will not, at least for a few years, be very popular in America. The music is different from anything we have over here. I don't know anything that sounds like it at all. It is very foreign. If you heard it played you would stop and listen. Last summer at Narragansett Pier I gave the music for one of the beat maxixes to the Casino orchestra, and though no one knew

what it was there were about five requests a day for it. It is extremely thrilling.
(*The Washington Post*, em 16/11/1913).

Segundo a afirmação da crítica, para uma música ser popular, o ritmo deveria ser familiar ao público. Soa contraditório, apesar de ser vista como diferente, criativa, sincopada e de chamar atenção, ela gera tanto estranhamento que os estadunidenses não conseguem estabelecer conexão com a música, enquanto produto da cultura brasileira⁷⁶. Na realidade ocorre interação com a música, uma vez que os estadunidenses se apropriam dela, fazendo surgir novas sonoridades com o nome de maxixe. Ele, o maxixe penetrará os musicais trovadorescos, onde se destacam os vaudevilles, integrando muitas de suas cenas.

Sem dúvida, um modo diverso daquele com o qual a França interagiu com nossa música e dança de salão. Ali, o maxixe é visto como um ritmo exótico, diferente, rico, criativo, mas a consequência desse fato é um pouco diferente da que vimos nos EUA: O ritmo, o sincopado, os sacolejos despertam a curiosidade do público, que se empolga e busca cada vez mais, quer saber, quer testar, quer sentir, quer experimentar a nova dança, desde que adaptada à cultura francesa, uma vez que também lhes parece “indecente”. O preconceito também aparece nos jornais que descrevem o maxixe ou anunciam a apresentação de um dançarino negro. Neles o “homem negro” figura quase como um objeto/um “ser” exótico, um “animal” de raça.

3.1- Técnica, escola e família – para “branquear” o maxixe

O que é “exotismo” na França⁷⁷ (diferente, mas apreciado naquele país) será nos EUA “estrangeiro(ismo)” (diferente e, de certo modo, distante da cultura americana). O “indecente” da dança acaba sendo contornado de modo distinto, por meio de uma certa escusa ou distanciamento em relação aos artistas brasileiros na América. Resultado: as notícias de jornais indicam que a intensidade com que os americanos censuram o maxixe é maior do que ocorre

⁷⁶ Talvez seja arriscado afirmar que este seria o pensamento médio dos estadunidenses sobre a música brasileira. No entanto, houve um longo processo até que a música popular do Brasil tivesse aceitação, ainda que a dança maxixe tenha alcançado sucesso em momentos distintos, o maxixe continua sofrendo censura. É possível apontar que a longa história do Maxixe naquele país abre portas para os gêneros criados posteriormente, como o samba - a partir dos anos 40, as irmãs Miranda (Carmem e Aurora) conquistaram sucesso, em parte, graças à sua aparição no cinema.

⁷⁷ Em seu artigo *Aux Rythmes du Brésil: Exotisme, Transferts culturels et appropriations*, Anaïs Fléchet (2008, p.3) afirma que o exotismo musical diz respeito à criação erudita, representada por Darius Milhaud e Heitor Villa-Lobos e motivou os primeiros trabalhos etnográficos musicais sobre o Brasil na França. No entanto, os produtos produzidos pelo Brasil, inclusive a música popular, tendem a ser identificados dessa forma.

na França, e isso tem implicações na interação e reconhecimento dos artistas brasileiros, nesta primeira fase. O gênero aparece como sendo brasileiro, mas os artistas brasileiros quase não aparecem, não são exaltados nos Estados Unidos como acontece na França, muito embora a música maxixe tenha sido o primeiro gênero popular do Brasil que circulou em toda a extensão do país, com sucesso estrondoso, o que é uma contradição.

O maxixe é brasileiro, mas não são os dançarinos brasileiros que vão para lá, são os coreógrafos estadunidenses que se apropriam daquela dança, conformando à cultura local o que já tinha sido podado em Paris – a dança maxixe. Segundo Jota Efegê (1974), esta já chega à França entre 1911 e 1912 com ares de “civilidade”, moldada pelo próprio Duque, depois de várias tentativas de dançarinos que lá se apresentaram alcançando sucesso episódico. Com Duque, a dança se fixou em Paris, tornou-se moda, conquistou espaço nos jornais, viajou pela Europa e foi para a América. Isso permitiu a circulação do gênero, tornando-o mais conhecido e deu espaço para artistas brasileiros buscarem novas oportunidades⁷⁸. Nos Estados Unidos, a dança foi ainda mais censurada e ganhou novas feições.

Talvez as barreiras comerciais em âmbito internacional e a configuração das relações de mercado, de um lado, e os valores morais conservadores enraizados na cultura protestante⁷⁹, de outro, expliquem em parte essas diferenças entre os efeitos produzidos pela transculturação nestes países banhados pelo Atlântico. Algumas notícias comentam sobre a dificuldade que existia para trazer os registros sonoros de Paris, conforme é dito na mesma notícia do jornal *The Washington Post*, aqui compilado, identificado com o **número 39**. A articulista afirma que *Amapá* é o nome do maxixe mais popular em Paris, à época e que não pode ser comprado na América ainda, mas com todas as pessoas que retornam da Europa e muitos trazendo música para casa, não vai demorar muito até que seja possível tê-lo.

⁷⁸ Além de Duque, outros artistas que conseguiram espaço na França foram os Batutas, o grupo de músicos liderado por Pixinguinha, que esteve em Paris no primeiro semestre de 1922. Na música, alguns compositores tiveram suas composições editadas e comercializadas em Paris - Chiquinha Gonzaga, Bastos Tigre, J. Storoni e Ernesto Nazareth. Os dois últimos são os compositores que tiveram músicas circulando nos Estados Unidos como “novidades das danças europeias”. J. Storoni, com a música *Amapá* e Ernesto Nazareth com *Bregeiro* e *Dengoso*, que nos jornais estadunidenses aparece escrito com Z e não com S. As composições mencionadas são citadas em matérias de jornais ou são comercializadas como gravações em catálogos de músicas, cujos anúncios figuram como “gravações de danças” e todas são instrumentais.

⁷⁹ Nas religiões cristãs o corpo assume o lugar do pecado, é a faceta humana corruptível. Essa noção de pecado nasce na idade média e ganha força, assumindo novos contornos nos séculos seguintes. É exatamente por ser repositório do pecado, que no corpo se manifestam as ações condenadas pela igreja. Muitas doenças, epidemias, movimentos gestuais inaceitáveis, tidos como “possessões”, sexo sem o objetivo de procriação eram vistos como sinais de pecado. Assim, as instituições religiosas produziram um discurso a favor do controle do corpo, como forma de conter o mal que se abatia sobre o homem. O uso da técnica do exorcismo é um exemplo. Trata-se de um processo disciplinador do qual, em nome da moralidade, a igreja toma as rédeas e impede que se espalhe o mal que corrompe o corpo. Com o passar do tempo, outras instituições irão adotar discurso semelhante em nome da ordem social. Assim, o que não se adequa às regras da sociedade é condenado por ela e tende a ser extinto ou transformado

Que solução é apontada para alguém que quisesse ter acesso à música mais popular, à época?

In the meantime any one who really wants it can write to the publisher in Paris and have it inside of three weeks. Write to Edouard Salabert, 22 Rue Chauchat, Paris, and ask for "The Vrai Maxixe Bresilienne Amapa". It is about one of the most attractive bits of *music* I have ever heard (*The Washington Post*, 16/11/1913).

As barreiras para a comercialização dos produtos culturais colaboraram para que os estadunidenses se apropriassem da música popular de uma maneira diferente da que ocorreu em Paris e, por essa razão e provavelmente motivados pela possibilidade de fazer sucesso, nos Estados Unidos surgem os compositores de maxixe. Outro aspecto que aparece à profusão nas notícias são as objeções morais feitas aos passos da dança: “indecente”, “rampante”, selvagem”, “gérmen que causa doença” são alguns termos cotejados. Por fim, a comparação entre o número de notícias sobre música popular e o de notícias a respeito da dança ajuda a elaborar questões importantes a respeito da apropriação e transculturação dos objetos sonoros e dançantes. Há um número muito maior de notícias sobre dança do que sobre música. Por que isso se dá?

O que deveria ter sido feito para que a música popular e a dança de salão brasileiros fossem aceitos, e difundidos de modo que os artistas a quem se atribui sua autoria fossem prestigiados?

Dança

No que respeita à **dança**, como produto da cultura brasileira, os estadunidenses criaram uma fórmula para transformar o maxixe, dando a ele legitimidade para circular naquele país:

- 1) a técnica de dança - transformada pelos professores e por meio das conferências de dança;
- 2) a família - representada pelos casais de professores, que alteravam os passos e difundiam a dança nas escolas;
- 3) a escola e a universidade – que se tornaram os espaços de circulação prioritários para a difusão e para as práticas de dança;
- 4) a operação de branqueamento do público alvo.

Em vez de trazer para os Estados Unidos os dançarinos brasileiros que faziam sucesso em Paris, os jornais do “Tio Sam” dão testemunho dos nomes de dançarinos estadunidenses que foram a Paris para aprender as danças em voga naquela estação e trazer a novidade para a América.

Na realidade, para uma dança considerada “indecente” e uma música muito estranhada, os norte americanos criaram esta fórmula. Com as novas técnicas os passos das danças foram transfigurados (reduziu-se o número de passos, foram excluídos os mais complexos e os considerados indecentes).

As aulas de dança eram ministradas por casais da América, que adaptavam os passos e criavam novas danças, como o casal *Castle*⁸⁰ que produziu objetos de dança como livretos e vídeo, com o passo-a-passo para difundir a dança, ou *Gibson Glide*, que inventou o “*banana glide*” inspirado no maxixe e no tango (ver crítica de página inteira do jornal *The Washington Post*, cujo **número é 80** nos jornais compilados e Florence Walton e Maurice Mauvet, que também escreveu livro ensinando o maxixe e o tango brasileiro. Estes casais dão aulas nas escolas de danças, nos chás dançantes (*ballrooms*), assim como nas universidades (cursos de verão) e nas escolas públicas.

Ou seja, para se adaptar ao gosto americano, “nada melhor” do que um casal de dançarinos americanos que, imbuído dos valores da família, conhecendo os valores morais e os gostos do público dos Estados Unidos, criou uma dança “adequada”, em virtude de sua capacidade e competência técnica e por pertencerem à América, pois eles “Assuredly, could an acceptable revision of these taboo dances, be accomplished by any one, twere an easy task for Mrs. Rowland and Mr. Gibson”, trecho encontrado em artigo do *The Washington Post*, que consta dos itens compilados com o número 080. (

No que diz respeito à criação (nova dança) do casal Gibson e outros casais, a partir da revisão dos passos do maxixe e do tango, o jornalista assegura: “The result of their work will be that presently no more shall we see great headlines in the papers proclaiming that the tango

⁸⁰ Ver filmagem descoberta por Alexandre Dias e disponível no site do IMS no link: <http://ernestonazareth150anos.com.br/Posts/index/19>. Nele se pode ter uma ideia da evolução da dança nos Estados Unidos, que começa a ser incorporado no teatro de variedades, entre o fim do século XIX e começo do XX. A primeira notícia que encontramos nos jornais que estão no *Newspaperarchive* data de 1906 e é a respeito de um espetáculo de teatro que traz como uma de suas atrações a dança maxixe. No entanto, o boom de notícias a esse respeito ocorre a partir de 1913. Os periódicos dessa época sinalizam mais restrições quanto ao contato entre os corpos dos dançarinos, aconselham: “o foco dos movimentos da dança deve ser o movimento dos pés e das mãos, e não as acrobacias e contorcionismos indecentes dos corpos em contato”. Neste vídeo de 1915 já percebemos uma aproximação maior dos corpos de quem executa os passos, pelo menos se usamos como referência a descrição dos passos feitas nos jornais.

and the maxixe may not be danced at this smart house, at that exclusive club, or at some moss-grown and decorous old European court” [ibidem]. Ou seja, se é feito por professores americanos, tem-se a garantia de estar de acordo com as regras desta sociedade e, por isso, deve ser aceito, legítima seu uso.

As performances de dança quase sempre eram feitas por dançarinos casados na vida real, fazendo um apelo à ideia de família e da decência projetada na família. Florence Walton e Maurice Mauvet são os pioneiros nessa prática, segundo Dias (2012c). Além disso, o *ballroom*, ambiente próprio da dança, ganhou glamour e requinte e criaram outros espaços sociais onde aconteciam as performances e as aulas, como pode ser visto na notícia de **número 063**, do *The Atlantic News Telegraph* ou do periódico *The Postville Review* em 13/02/1914. Clubes frequentados por famílias abastadas, universidades, escolas e o espaço privado do lar.

Saltam aos olhos as descrições do público mencionado nas notícias: topetes loiros e peles brancas fazem a cabeça dos frequentadores dos *ballrooms*, vestidos com a moda refinada da época, ditada por Paris. São eles que ocupam o lugar dos negros e mulatas que dançavam estas coreografias no Brasil, com roupas justas e consideradas vulgares, à época, nos bailes populares conhecidos como “assustados” ou nos bailes de carnaval. A despeito de a população norte-americana ser composta em parte por negros⁸¹, nos jornais, a figura do negro não aparece, não é comentada. Ou seja, o tipo de evento criado era voltado para o público branco e não para os negros com os quais os dançarinos e o público oriundos do Brasil poderiam ser associados. Em outras palavras, ao que parece, de fato, o maxixe fora transfigurado⁸² sofrera um certo branqueamento, tal como afirma Jota Efegê (1974).

Essa seletividade no público era condizente à maneira de dançar recriada pelo próprio Duque na França, país onde o dançarino baiano a estiliza, no afã de corresponder à sofisticação francesa. O pesquisador Jota Efegê (1974: 135), com base em correspondência de Antônio Simples, ilustra:

o seu curso de danças da Cité Pigalle passou a ser freqüentado pela mais elegante aristocracia do velho mundo e o próprio Sr. André de Fouquières, que é o melhor par de valsa do mundo, foi lá aprender as

⁸¹ De acordo com o censo estatístico dos Estados Unidos, em 1910, a população negra representava 10,68% do total. Já em 1998, o último período em que as estatísticas constam do censo, essa população era 12,72%. Ver: <https://www.census.gov/prod/99pubs/99statab/sec31.pdf>.

⁸² Transfigurado significa Muito mudado, transformado, conforme o Dicionário Priberam da Língua português. Por outro lado, Transfigurar quer dizer: “1. Mudar a figura, o aspecto de.; 2. Transformar; ou 3. Alterar, dar uma ideia falsa de. Ver: “**transfigurado**”, in Dicionário Priberam da Língua Portuguesa [em linha], 2008-2013, <https://www.priberam.pt/DLPO/transfigurado> [consultado em 24-01-2017].

marcas volutuosas, insinuantes, trêfegas do *Não faça isso* e do *Meu bem tem cócegas*. Manes do Saco do Alferes! que ouvia eu? O professor Duque dizia-me tranqüilamente:

- Para a semana regresso a Londres, vou dançar diante do rei Jorge V. Com um sorriso amável, ajuntou:

- Não te mostrei ainda o que é "o meu maxixe". Anda cá, vou dançá-lo, para que o vejas, - com a melhor maxixeira de Paris ...

- Quem é?, quem é?

- A princesa Etienne Murat. . . ,

- Ah! - foi o que me saiu das entranhas.

E, passando ao salão de dança, atirando para trás a aba do casaco, entoei num brado entusiástico, aquela veracíssima copia:

Conforme dito anteriormente, os ritmos são adaptados de forma específica em cada país, na França e nos Estados Unidos e por isso mesmo, importa conhecer a experiência de cada um no processo de adaptação e transformação dos ritmos e das coreografias. Quais práticas rítmicas e instrumentais são adotadas, adaptadas e reivindicadas especialmente nos Estados Unidos – o país cujas notícias de jornais pesquisamos – e qual o papel da França nesse processo, uma vez que os ritmos musicais e dançantes chegam na América via Paris? Modificar os passos, tornando-os adequados às sociedades “civilizadas”. A censura interfere no tipo de passo empregado para compor a dança, conforme Fléchet (2013: 86),

La modification du statut social de la maxixe s’accompagne de profondes transformations choréographiques. Les théories de la danse publiées en France comprenaient des “pas” et des “attitudes” inconues au Brésil comme “la corbeille”, “la promenade” ou les “ballons qui tombent” – um ensemble de mouvements de bras que le couple devait exercer de concert.

A mesma historiadora destaca que o rebolado, característico da dança nos moldes brasileiros, desapareceu, o que, também ocorre nos Estados Unidos, conforme sinalizado nas matérias dos periódicos que constituem o corpus documental.

Para Fléchet (2008), o estudo do imaginário sonoro do Brasil implica pensar as noções de exotismo e primitivismo na França, ao passo que os textos coligidos na pesquisa aqui apresentada, a partir dos jornais americanos, fazem pensar que foi mantido relativo distanciamento em relação aos artistas brasileiros, dando-se a eles um lugar de pouca relevância, que não se restringe ao produto do exotismo. Ou seja, a música e a dança brasileira, em Paris, aparecem como um produto cultural diferente, mas suscita o interesse do público

francês, que procura saber mais sobre os ritmos e acolhe artistas brasileiros (o sucesso de Duque, o dançarino brasileiro que se radicou em Paris nos anos 1910 e a turnê dos Batutas, grupo de Pixinguinha em 1922 são bons exemplos); já nos Estados Unidos, o estranhamento causa um relativo distanciamento em relação aos artistas, mas não propriamente sobre o gênero maxixe e os objetos sonoros produzidos com essa identificação. Essa é a impressão que se tem de uma visada nos conteúdos de jornais daquele país, pelo menos nos documentos aqui apresentados, que foram extraídos do *Newspaperarchive*, em relação à música brasileira.

Muitas notícias refletem essa escusa dos estadunidenses em relação aos músicos, que obedece a lógica do *negaceio*⁸³ - negar afirmando, um misto de atração e repulsa - em relação à música, embora a inventividade musical seja apreciada e a coreografia impressione os profissionais de dança, muito em virtude de seu caráter performático – um aspecto que colabora para que o maxixe mais tarde figure nas cenas do cinema musicado. Se em plena *Belle Époque*, o maxixe era a música em voga em Paris, os americanos queriam mostrar que acompanhavam a moda, esse gênero aparece em diversas matérias de jornais que abordam a dança, muitas matérias buscam explicar “como se dança o maxixe”, mas a respeito da música pouco se vê nos jornais.

Frequentemente, visto como música, o maxixe aparece nos jornais como gravação de dança, como “records” à venda principalmente pela Victor Records, ou em matérias sobre a dança maxixe, onde figuram comentários do tipo “essa é uma música muito diferente de tudo que ouvimos por aqui”, ou onde se fala que a orquestra segue os passos da dança.

Não encontramos sequer uma matéria, onde a música popular (maxixe ou tango brasileiro e seus congêneres) seja tema central. Talvez isso se deva ao fato de que no período estudado, principalmente nos anos 1910, quando se falava de música, de maneira geral, o que vinha à mente era a música de concerto, ao passo que a música popular seria sinônimo de música para dançar, conforme explica Carlos Sandroni (2001).

Aliás, os próprios aparelhos de música, as vitrolas, muitas vezes são vendidos como aparelhos para dançar e não para ouvir música, “*Get Your Dance Outfit at Steinert’s*”. No anúncio do jornal *The Anaconda Standard Sunday*, de **número 169** nos jornais compilados, a frase comercial da Victor Records expressa bem a maneira como a música popular era pensada “Where there’s Dancing there is usually a Victrola”.

Do mesmo modo, as gravações de música muitas vezes são comercializadas como registros/gravações de dança, “Victor Dance Records”⁸⁴ ou “Sixteen Superb New Dance

⁸³ Ver Wisnik (2004).

⁸⁴ Ver o anúncio publicado no jornal *Lebanon Daily News*, cujo **número é 067**, nos conteúdos compilados.

Numbers”⁸⁵ ou New Dance Records”⁸⁶. Esse modelo de comercialização aparece nos jornais de diferentes cidades e regiões, o que faz supor que é uma prática generalizada.

A música brasileira, em voga em Paris, soava muito diferente do tipo de som com que os americanos estavam acostumados a ouvir. Curioso é que, mesmo sendo considerada “censurável” – e diversos jornais expressam essa ideia –, eles tentavam fazer suas próprias criações com esse título.

Assim, surgem maxixes *brésiliennes* feitos por americanos (o maxixe *Bayo Baya*⁸⁷ do compositor Arthur N. Green é um exemplo) ou por europeus. A explicação de Alexandre Dias (2012a) para este fato é que, para aproveitar o sucesso do momento, muitos compositores estrangeiros registravam músicas de sua autoria, cuja essência nada tinha a ver com o maxixe como se fossem autênticos maxixes brasileiros. Eram os maxixes ‘fakes’.

Por outro lado, algumas vezes não eram divulgados os nomes dos músicos brasileiros a quem se atribuía a autoria das músicas. Nem sempre se vê o nome do compositor de música popular nos anúncios de venda dos fonogramas, em vez disso, o que se vê com maior destaque é a banda que executa a música. Nas notícias coligidas, a orquestra mais frequente é a “*Victor Military Band*”. Conforme Alexandre Dias, “o tango-chula *Vem cá Mulata*, de Arquimedes de Oliveira e Bastos Tigre, sucesso do carnaval de 1906, foi publicado em 1913 em Paris com arranjo de Francis Salabert, sem mencionar os autores originais, sob o título “*La célèbre et véritable maxixe brésilienne*” ou “*Creole Girl*”. É metamorfoseado, com essa última designação que aparece nos jornais americanos, entre os quais o *The Lebanon Daily News*, que integra a coletânea do presente trabalho, com o **número 067**.

Por qual razão, os artistas cujas composições foram sucesso nessa época não chegaram a se apresentar no norte do continente americano? Talvez a popularidade do gênero maxixe não fosse suficiente para motivar uma turnê dos principais artistas brasileiros nos EUA. Além disso, a música popular predominate é instrumental – o que restringe a comunicação dos intérpretes com o público, quando comparada ao gênero canção, por ser tocada por diversos músicos no formato banda, dificultando que um só artista tenha os holofotes sobre si -; há também

questões morais e relativas à mentalidade da época, que não têm a ver essencialmente com arte e podem ter influenciado os interesses e as escolhas de quem trabalhava com entretenimento. Por exemplo, no contexto estudado, as ideias racistas em que o negro e o

⁸⁵ Ver o anúncio publicado no jornal *The Anaconda Standard*, que consta dos conteúdos compilados com o **número 083**.

⁸⁶ Ver o anúncio publicado no jornal *The Albert Lea Evening Tribune*, que consta dos conteúdos compilados com o **número 110**.

⁸⁷ Nos anúncios de gravações dos jornais aparece também como Bayo Bayo.

indígena são vistos como inferiores encontram campo fértil e eram usadas para classificar e distinguir grupos sociais nas diferentes regiões do mundo. Sendo assim, por qual razão os americanos deveriam trazer ao seu país, artistas brasileiros cuja identidade era associada a negros e indígenas se estes grupos sociais eram tidos como “selvagens” e “indecentes”? Apesar disso, contraditoriamente, são os instrumentos associados a essas culturas, pouco valorizadas aos olhos americanos, que ganham destaque e são exaltados em algumas matérias que se dedicam a explicar o gênero maxixe.

São as bandas americanas que interpretam os sucessos brasileiros e ganham notoriedade e não os artistas do Brasil, nos *ballrooms*, clubes e chás dançantes ou peças de teatro, operetas ou mesmo num evento ligado à moda no estrangeiro. As orquestras em certa medida são mediadoras da música popular do Brasil, na medida em que dão vida a nossas criações, e é a elas que se atribui a performance musical nos ambientes sociais em que as danças coreográficas são o motivo do evento ou peça chave do entretenimento, é a elas que são dirigidos os pedidos de bis quando a música tocada impõe o balançar dos corpos.

No ambiente familiar

Ewen (1967) salienta que no século XX as invenções da modernidade como o telefone, a eletricidade, acenavam para novas perspectivas. Outros frutos da tecnologia como o fonógrafo e as vitrolas também fazem parte dessa transformação da vida moderna.

O mesmo autor toca num aspecto que expressa bem o comportamento da sociedade de consumo de massa, que acelera o passo no século XX, ao afirmar que “Partituras, jornais, revistas e novelas alcançavam pleno êxito com fabulosas tiragens” (Ewen, 1967: 61). Estas novidades indicam as práticas e hábitos da sociedade, que surgem no século XX. As partituras (comercializadas individualmente ou em jornais) são objetos sonoros que significam, ao mesmo tempo, novas perspectivas de trabalho para os músicos e novas formas de interação de famílias que levam a música como entretenimento para casa.

Do mesmo modo, os jornais, revistas e novelas denotam os hábitos adquiridos pelas sociedades reinventadas na vida urbana moderna. Além de ser a principal fonte de informação, estes periódicos acabam sendo o mecanismo de formação de opinião e gosto e assumem papel central na educação dos estadunidenses porque interferem na etiqueta das famílias, indicando o que é certo ou errado fazer, o que é mais adequado usar (moda), lista e faz propaganda do que se deve consumir⁸⁸.

⁸⁸ Burke (2008: 76) ressalta que assim como o rádio foi capaz de encorajar a padronização da língua falada, a imprensa favoreceu a padronização da linguagem escrita. De nossa perspectiva, os jornais acabam colaborando

No que respeita aos equipamentos sonoros, depois dos pianos, são as vitrolas que levam a música popular ao ambiente privado, em reuniões íntimas das famílias americanas. Entretanto, apesar do sucesso dos *outfitings* (victrolas), as gravações mais pedidas não se convertem necessariamente em prestígio para os compositores, até porque a autoria das músicas muitas vezes não aparecia. Outra barreira à consagração dos compositores é que, sendo em geral, música instrumental, falta o aspecto performático que os cantores adquirem numa apresentação assim como não há lugar para o papel de destaque que assumiriam no palco. Na dança, são os profissionais da coreografia estadunidenses que obtêm reconhecimento e têm seus nomes difundidos através dos jornais diários ou semanais. Neste campo, Irene Castle e seu marido Vernon Castle figuram nos jornais como os melhores dançarinos da história, participando de espetáculos de teatro cômico do gênero *vaudeville*, de filmes e de programações de dança em cafés e casas de entretenimento, inclusive na Broadway, e isso motiva a produção do filme a respeito da trajetória pessoal e profissional desses artistas intitulado *The Story of Vernon and Irene Castle* nos anos 1939.

O apelo à diversão restrita ao âmbito familiar aparece em vários anúncios de diversos jornais compilados, e eles expressam a confiança das empresas em um potencial mercado a explorar, a compra de vitrolas e fonogramas para usar em casa⁸⁹.

Imagens sonoras

Interrogar sobre as imagens sonoras que se formam nos Estados Unidos a respeito do Brasil torna-se pertinente para entender a ideia que se construiu de nosso país, a partir das notícias que versavam sobre a música popular e a dança coreográfica. As imagens podem expressar os valores predominantes em uma época determinada e devem ser vistas em conjunto aos conteúdos escritos.

para a padronização dos hábitos e práticas cotidianos e interferindo no comportamento de consumo de produtos ou serviços. Nos jornais compilados nesta tese, percebe-se que a dança maxixe, antes vista como imoral, pouco a pouco torna-se aceita e passa a ser assimilada como forma de entretenimento. Neste caso, além da educação como instituição, que é um meio de tornar aceitável a prática da dança, os jornais são usados para padronizar o gosto, na medida em que retratam os passos, divulgam anúncios (sobre aulas de dança, moda de roupa para dançar, livretos de dança, fonogramas, vitrolas etc.), indicam programações. Indiretamente, a lógica de mercado, que se baseia na difusão do consumo e na ampliação do número de consumidores, involuntariamente, colabora para que o maxixe passe a ser conhecido, e penetre a sociedade americana, passando a ser um modismo, mesmo que os povos sul americanos – de onde provem a dança – sejam considerados “selvagens”, “atrasados” ou “primitivos”.

89 Conforme Leite (1976), ressaltamos que, embora se reconheça que pode haver diferentes níveis de formação em uma mesma classe, grupos que se assemelham do ponto de vista econômico acabam tendo uma cultura semelhante, tanto do ponto de vista material – maneira de vestir, acesso a aparelhos domésticos, produtos etc –, quanto para os demais aspectos culturais, como educação aos filhos, objetivos a alcançar etc. A formação intelectual dos grupos sociais também produz similaridade na forma de conceber o mundo.

De acordo com Flechê (2008), na França, o imaginário sonoro do Brasil é atravessado pelas noções de exotismo e primitivismo e que a literatura musical, a imprensa especializada, a iconografia das partituras, o encarte e as capas de álbuns, permitem examinar as diferentes formas de apropriação de ritmos afro-brasileiros pelo público francês. Nesse sentido, o *corpus* documental apresentado em nosso estudo, que enfoca as notícias da música popular e da dança coreográfica do Brasil nos jornais americanos, entre 1906 e os anos 1930 também oferece essa possibilidade de entender o processo de transferência cultural e de apropriação da música e da dança, colaborando para o entendimento do imaginário sonoro do Brasil nos Estados Unidos. As matérias jornalísticas coligidas no trabalho aqui apresentado, vistos em conjunto com outros materiais iconográficos contemporâneos aos periódicos, como capas de álbuns, encartes de discos etc., poderão ser ainda mais elucidativos. Os artigos de Alexandre Dias (2012a, 2012b, 2012c, 2012d) a respeito de Ernesto Nazareth e sua obra⁹⁰, e de Anais Fléchet (2013) colaboram para esse entendimento, uma vez que investigam fontes que se situam em um período histórico semelhante ao de nossa investigação e são ricos em materiais iconográficos da referida época.

Fléchet (2008) argumenta que a retórica de alteridade usada pelos atores franceses (músicos, dançarinos, mecenas, agentes, produtores, entre outros) coloca o Brasil em um espaço mítico⁹¹ na França, donde se depreende que os desejos e as expectativas dos horizontes atentos do público francês jogam um papel importante sobre a maneira como evolui a interação desse público com a música e com os músicos do Brasil e suas carreiras.

No trabalho que apresentamos, faz sentido refletir a respeito do modo como os americanos ouvem a música do “outro” (a percepção deles que se expressa nos jornais sobre as sonoridades do Brasil); qual a chave de entendimento, e o que se pode dizer de uma criação essencialmente diferente daquela produzida em seu país. Qual a visão que se constrói a respeito de uma música completamente estrangeira, cuja estética, ritmo, andamento, melodia são distintos de tudo que havia sido produzido até então? **A informação número 207**, de novembro de 1914, que integra os conteúdos coligidos salta aos olhos. Nela os símbolos de “progresso” e “atraso”, “civilizado” e “primitivo” ou “selvagem”, “rural” e “urbano”, entre outras antípodas deixam escapar algumas perspectivas dos estadunidenses a respeito do Brasil e seu povo⁹². A

⁹⁰ Disponíveis no site do Instituto Moreira Sales.

⁹¹ Conforme citamos anteriormente

⁹² Essas visões de mundo carregadas de preconceito têm equivalentes no Brasil nas teorias de Oliveira Vianna, Nina Rodrigues, Sílvio Romero, Euclides da Cunha, Viana Moog entre outros. Leite (1976) argumenta que o pensamento social brasileiro é permeado pela ideologia de raça, com forte teor etnocêntrico, e isso permanece vivo até o lançamento da obra *Formação do Brasil Contemporâneo*, por Caio Prado Junior, quando se inaugura um novo momento na interpretação histórica do Brasil. Leite (1976: 316) explicita: “já não se trata de explicar a situação do país através de um ou outro fator – a raça, o clima, a escravidão, as características psicológicas dos

matéria que ensina como dançar as novas danças, cujo título é “How to dance the new dances” aparece na mesma página em que se situa a matéria a respeito das roupas dos selvagens indígenas, intitulada “*Clothless tribe is found in the wilds of Brasil*”.

Modos de apropriação

Algumas notícias coligidas nos anos 1910 nos levam a pensar em um desejo de apropriação da música e da dança como produtos de mercado, no contexto da indústria cultural, e não propriamente como arte, sem necessariamente estabelecer vínculos com a cultura de onde ela provém (o Brasil) especialmente com os artistas associados a tais criações. Seria possível pensar que, em vez de fruição em relação à música popular e à dança coreográfica, o que os estadunidenses buscavam eram produtos para multiplicar o potencial mercadológico da arte?

A paixão pela dança de salão nos Estados Unidos encontrou elementos internos favoráveis ao mercado ou será que o mercado transformou a dança em produto para criar oportunidades de negócios? Campeonatos de dança; salões de dança glamorosos; escolas de dança, que se ancoram nas representações da família (os casais de professores); espetáculos de teatros como *vaudevilles* e operetas; a moda da dança (saías, vestidos, chapéus, sapatos, bolsas e até *corsets*), as vitrolas; os registros sonoros (fonogramas) figuram nos jornais como matérias que se relacionam com o maxixe e são convertidos em *business*. As oportunidades de mercado se insinuam em toda a parte – em uma página de jornal se pode ver múltiplos apelos comerciais –, e elas só se sustentam porque subvertem e superam a ideia do corpo “pecador” enraizada na moral religiosa (protestante) dos Estados Unidos. A “ciência” e o “método” trabalham associados nos congressos de dança para dar legitimidade às coreografias modernas e à prática de uma dança que, em seu país de origem, era vista como “não civilizada”, com o intuito de disciplinar esse corpo que antes era visto como “lugar do pecado”.

O item **número 125**, um artigo que tem como título “*here is new book on modern dancing*” dá testemunho desse uso, assim como a informação de **número 142**. Nesta última, o título da reportagem “Dance exact science? professors to study” sugere essa ideia de usar a ciência como forma de legitimar a prática da dança brasileira. O maxixe vai para as universidades e escolas – o espaço do conhecimento – através de “professores” considerados sumidades no assunto ou por meio de manuais escritos ou em vídeo feitos por eles, que ensinam

colonizadores – mas de interpretá-la em função do sentido da colonização”. O mesmo autor ressalta que o livro de Florestan Fernandes *A integração do negro na sociedade de classes* é a obra mais ambiciosa sobre o tema, por mostrar que a desorganização do grupo negro dificulta sua integração numa sociedade em processo de industrialização e na qual o imigrante branco aparece como braço competitivo. Essa conjugação de forças seria um embuste significativo à independência do negro.

técnicas e métodos para tornar a dança adequada à sociedade americana. Este último artigo questiona se a dança moderna é matéria que deveria ser ensinada nas universidades e se existe o logaritmo da curva do maxixe. “What's the logarithmic curve of the Maxixe?”

A reportagem indica que “as classes vão aprender na Universidade da Califórnia nas aulas de Verão. Professores sóbrios que são suscetíveis ao charme feminino vão aprender os métodos exatos e científicos de ‘tangar’ [sic] -, bem como ver as danças dos gregos, dos árabes, dos latinos e as aulas de música de Paris”. Ou seja, sugere que a dança é uma ferramenta que ajuda a entender a cultura do “outro”.

Nesse sentido, os manuais de dança e vídeos que ensinam a maneira adequada de dançar se valem do método e de técnicas para eliminar o que não é aceitável, o que é censurável

Por outro lado, conforme mencionamos antes, é raro ver nos jornais a difusão do nome de cantores, bandas de música e dançarinos ligados à arte popular brasileira. Em vez disso, o que se tem é a divulgação dos aparelhos de dança, e dos fonogramas ligados à música em voga à época, muitos dos quais não são criações de brasileiros e sim de americanos e ingleses, como por exemplo o “Maxixe Bresilienne, Sans Souci”, do compositor americano Arthur N. Green, comercializado pela Victor Records.

No campo da dança, são os professores americanos das coreografias, como o casal Castle que aparece nos jornais como dotados de um talento sem precedentes na história da dança⁹³, ou Gibson que criou uma dança inspirada no maxixe e no tango-maxixe⁹⁴ e a professora Allan Forbes⁹⁵, e Sebastian Glide, entre outros que têm seus nomes reconhecidos e divulgados em virtude de serem talentos na prática da coreografia do maxixe. Uma pergunta relevante é qual o critério que faz um casal de dançarinos ser considerado invencível? Outros dançarinos do mundo foram avaliados ou essa é uma expressão que deixa escapar que os estadunidenses se consideram superiores⁹⁶? Seria essa uma estratégia de venda com apelo global para o cinema?

⁹³ Ver informações que integram os jornais compilados, com os números: **65, 113, 121, 299, 300**, que se referem ao casal.

⁹⁴ Ver artigo do jornal The Washington Post, que integra a coletânea desta tese, com o **número 080**.

⁹⁵ Ver anúncio do jornal The Boston Post, que consta dos conteúdos compilados com o **número 166**.

⁹⁶ Leite (1976) critica Vianna Moog em sua tentativa de explicar porque o Brasil não prosperava como um país desenvolvido. Para ele, Vianna Moog teria feito uma teoria com base em argumentos simplistas em que o clima, a geografia e as influências psicológicas são prevaletentes em relação a fatores como concentração de renda e desigualdades sociais. Sua visão é a de que o pensamento de Vianna Moog é calcado em sua posição de classe para concluir que: “como o americano acredita no trabalho e está num ambiente favorável, organizou o país mais rico do século XX; o brasileiro, ao contrário, não acredita em trabalho, nem na perfectibilidade do homem, está em ambiente desfavorável e, por isso, o seu país é pobre” (LEITE, 1976: 301).

Os espetáculos de variedades, entre os quais se incluem os *vaudevilles*, a operetas, assimilam o maxixe em suas performances, incorporando a grande novidade do momento no universo da dança coreográfica e, indiretamente da música, principalmente entre 1913 e 1915.

Nesse estudo, sob a lógica da triangulação, as notícias de jornais permitem perceber os lugares por onde circularam a dança e a música maxixe de origem brasileira (estrangeira para a França, Inglaterra, Estados Unidos). Ao passo que o conceito de transculturação joga luz sobre as formas de apropriação típicas de cada nação, as transferências culturais que decorrem delas e a solução encontrada em cada lugar para legitimar uma prática que, em sua origem era condenável. O maxixe já havia sido “podado” em Paris, para se adaptar aos hábitos e valores franceses, os brasileiros e parisienses alteraram suas características “censuráveis” a fim de que a dança tivesse aceitação. Semelhante processo ocorreu nos Estados Unidos, onde a ação dos professores de coreografias para adequar as danças aos valores locais é ainda mais radical e são as conferências e o método que legitimam esse processo. Algumas notícias revelam isso, como a do jornal *The Fort Wayne News*, que faz parte dos itens compilados com o **número 115**. A jornalista comenta sobre o maxixe “It was exceedingly vulgar. Paris modified it. New York did still more to it until now it is a very graceful, pretty dance, full of verve and swing, but by no means vulgar.”

A articulista argumenta: “[..] E o apache brasileiro jamais reconheceria a dança selvagem que durante o processo de poda dado em Paris e Nova York perdeu características desagradáveis”.

As notícias coligidas permitem arriscar que o processo de transferência cultural através do mecanismo da triangulação de informações já acontecia desde os anos 1910, perfazendo o seguinte circuito: América do Sul (Brasil e Argentina) – Europa (Portugal, França, Inglaterra e Alemanha) – América do Norte (Estados Unidos e Canadá).

A música popular e a dança coreográfica em voga no Brasil vão para os Estados Unidos via Paris, através de diversos objetos sonoros como partituras, livros especializados em dança, livretos, fonogramas, entre outros⁹⁷. Esse estado d’arte se revela uma antecipação em relação ao que Fléchet (2008) aponta em sua pesquisa sobre a circulação da música brasileira entre os Estados Unidos e a França.

Fléchet (2008) argumenta que houve um processo de triangulação na década de 60, com a bossa nova, gênero musical criado por João Gilberto na década de 50. A circulação desse

⁹⁷ Na França, também há os artistas brasileiros que atravessaram o atlântico para mostrar a arte do Brasil, como dançarinos e músicos - Plácida Domingos, Duque e Maria Lina, Nina Teixeira, Pixinguinha e os Batutas, entre outros

gênero perfaz um caminho no sentido inverso ao que encontramos nos jornais americanos no período estudado (1906 até os anos 1915). Nesta terceira fase de contato entre os países, a bossa nova viajou do Brasil para os Estados Unidos e depois para Paris. A ideia de triangulação permite mapear a circulação de objetos sonoros como partitura, livretos, fonogramas, discos, e agentes envolvidos como artistas

Portanto, é possível distinguir três fases do processo de triangulação dos objetos sonoros e de informações concernentes à música popular e à dança coreográfica.

A primeira fase de triangulação, localizada nos anos 1910, tem seu ápice em 1913 e 1914 e se estende até a Primeira Guerra Mundial. Nela, a música popular e a dança coreográfica em voga no Brasil vão para os Estados Unidos via Paris, por meio de objetos sonoros como partituras, fonogramas, livretos (de dança ou de música), e agentes ligados ao universo de ambas expressões artísticas, como compositores, cantores, dançarinos e incentivadores e produtores. Nesse sentido, a capital francesa foi palco de apresentações de dançarinos brasileiros como Duque e Maria Lina (JOTA EFEGÊ, 1974) e faz o papel de importante mediador cultural dos objetos sonoros do Brasil para os Estados Unidos. Mas neste país do Norte da América o efeito sobre a carreira dos artistas brasileiros é pouco expressivo. Nessa fase, quando o maxixe e o tango-maxixe eram a moda e viveram momentos de glória, poucos artistas brasileiros ligados às criações de cunho popular ganharam notoriedade nos jornais dos Estados Unidos. Duque, que passou a morar em Paris nos anos 1910, é citado poucas vezes e há apenas uma notícia onde consta sua passagem por aquele país, quando apresenta sua dança para um desfile de moda, Ernesto Nazareth e J. Storoni têm suas obras conhecidas, mas não vão aos Estados Unidos, depois de terem suas obras conhecidos na França.

Jotaefegê (1974) mostra que o maxixe era tido como um produto *made in* Brasil e visto por muitos brasileiros como algo que os representava no estrangeiro, um verdadeiro símbolo da brasilidade. Os textos dos jornais coligidos neste trabalho indicam um grande esforço no sentido de os Estados Unidos se inteirar a respeito das culturas de países da América Latina, como o Brasil, a Argentina, o México, Cuba. No começo do século XX - na esteira do processo de modernização, quando os jornais se tornaram um dos principais meios de comunicação, presentes inclusive em cidades cuja população era muito pequena - muitas matérias expressam o interesse em conhecer os países estrangeiros, com informações pertinentes e coerentes; mas, há também equívocos, fala-se em rumba sendo de origem brasileira ou mexicana, e que “Carioca” seria um gênero oriundo da terra do tango, conforme consta no item coligido **número 298**, do jornal *The Lowell Sun*, a respeito do filme *Flying Down to Rio*, ou ainda que o maxixe seria proveniente do tango argentino. Isso indica pouca intimidade com as características das

culturas mencionadas e a chance de saber mais. Por isso mesmo, as trocas culturais entre o Brasil, os Estados Unidos e a França foram uma oportunidade para a aproximação destes países no eixo diplomático e resultaram em oportunidades de negócio e expansão de mercados nas décadas subsequentes, com a difusão da música pelo rádio e pelos discos. Mas isso se dá por meio de um longo processo e em etapas.

Grosso modo, as matérias a respeito dos gêneros musicais e dançantes permitiu que o público americano, leitor de jornais, tivesse ocasião de conhecer os hábitos e práticas dos países situados no eixo sul do continente. Muitas matérias deixam escapar os juízos de valor, noções preconcebidas e moral ancorados no tão propalado eurocentrismo que coloca a “civilização” do lado norte e o “primitivismo” ao sul, dando lugar a uma caricaturização da cultura do “outro”. A matéria de **número 118**, nos jornais compilados, datada de 1914, simboliza bem esse processo. Nela, o jornalista verte para o papel o que povoa o inconsciente coletivo de parte dos americanos, a respeito deles próprios – a encarnação da civilidade e produtores da modernização – e dos povos da América do Sul, identificados como “primitivos” e “selvagens”.

O maxixe música é admirado por sua versatilidade e variedade. Num dos periódicos de 1909, no **item 10** dos jornais aqui compilados, o artigo em questão atribui a Debussy a essência da modernidade na música erudita e uma criatividade rara, com harmonias irreverentes e buliçosas que, da perspectiva do jornalista, se assemelham ao maxixe - um gênero popular.

Apesar do reconhecimento da inventividade e graça – frequentemente associados ao gênero –, produtos da cultura brasileira são apropriados e transformados na América do Norte e na Europa por meio do processo de triangulação, transfigurados em objetos sonoros de feições diferentes, a partir da eliminação das características censuráveis.

Nos anos 1910, o Brasil viu o maxixe, seu primeiro gênero popular, fazer sucesso em escala global. Dengoso foi nosso primeiro *hit* internacional, conquistando a América e a Europa⁹⁸.

O que explica que suas obras fossem festejadas e até mesmo desejadas, mas não o suficiente para motivar turnês no estrangeiro? Candido (2006) fala de duas categorias que podem ser elucidativas da situação de nossos artistas no estrangeiro:

Arte de agregação e arte de segregação. Explica os conceitos indicando que “A primeira se inspira principalmente na experiência coletiva e visa a meios comunicativos acessíveis. Procura, neste sentido, incorporar-se a um sistema simbólico vigente, utilizando o que já está

⁹⁸ Como dito antes, a modinha brasileira já havia viajado a Portugal e feito estrondoso sucesso pelas mãos de Domingos Caldas Barbosa, mas em uma escala muito pequena comparado ao maxixe. Provavelmente o grande alcance do maxixe na América e na Europa se deva, em parte, aos jornais como mecanismo de difusão de massa.

estabelecido como forma de expressão de determinada sociedade”. Por sua vez, diferentemente da primeira, a “segunda se preocupa em renovar o sistema simbólico, criar novos recursos expressivos e, para isto, dirige-se a um número ao menos inicialmente reduzido de receptores, que se destacam, enquanto tais, da sociedade”. (CANDIDO, 2006: 26).

Candido se ancora nas categorias *integração* e *diferenciação* para aprofundar sua análise. O autor explicita que a “integração é o conjunto de fatores que tendem a acentuar no indivíduo ou no grupo a participação nos valores comuns da sociedade”, ao passo que a diferenciação “é o conjunto dos que tendem a acentuar as peculiaridades, as diferenças existentes em uns e outros”. (CANDIDO, 2006: 27). Claramente, uma não existe sem a outra, havendo entre elas uma relação de complementaridade e um dos desafios que a arte enfrenta para se manter viva é manter o equilíbrio entre as duas.

A música maxixe, uma rica criação musical, que se vale de contrapontos em melodias complexas (GUERRA-PEIXE, 2007) caiu no gosto do povo, no entanto mesmo que as obras ligadas a esse gênero passassem a ser conhecidas nos Estados Unidos, isso não foi o suficiente para que os artistas e ele associados fossem prestigiados a ponto de experimentarem sua consagração em turnês. Neste caso, talvez não seja exagero afirmar que outros elementos como os valores morais da época (racismo, preconceito) concorressem para a socialização do artista. Assim, a comunicação artística que se erige com base na relação autor, obra e público sofreu interferências de outros fatores, o que produziu impacto na recepção do artista.

Candido (2010) argumenta que é a sociedade que define a posição e o papel do artista, ao mesmo tempo que a obra está condicionada aos recursos técnicos para incorporar os valores propostos. O público, por sua vez, se configura através da própria realidade social, não é uma entidade à parte. De sua perspectiva, a posição social é um aspecto da sociedade e o artista não é outra coisa que não um agente individual que assume a tarefa de criar ou apresentar a obra, podendo ou não ser reconhecido. A trajetória de Carmem Miranda em contraste com a de Nazareth pode ser usada para compreender por qual razão, mesmo o maxixe sendo um gênero de grande sucesso, o músico brasileiro de maior reconhecimento naquele país não teve sua carreira projetada internacionalmente. Não há indícios de que Nazareth tenha sabido de seu estrondoso sucesso nos Estados Unidos. Mas, é importante destacar que, pelo menos entre 1913 e 1914, quando se tornou um grande sucesso, era música popular instrumental e esta apresenta mais limitações para se expandir do que a canção popular.

No entanto, é preciso considerar também que a indústria cultural adquire maturidade na medida em que o rádio, o disco e o cinema são usados como mecanismo de difusão dos artistas e se combinam – o que viabilizou a ampliação dos mercados de consumo em nível global.

Carmem Miranda chegou aos Estados Unidos num período em que os países já tinham tido oportunidade de saber as características de cada um e depois que gêneros como o maxixe e o tango brasileiro já eram conhecidos e tinham sido apropriados pela cultura estadunidense. Em outras palavras, já havia um caminho construído que facilitou os contatos e o potencial artístico da música popular do Brasil já era conhecido. Além disso, na medida em que os países vinham se conhecendo, o potencial mercadológico do Brasil também aparece como um aspecto relevante. Hollywood faz dela uma grande estrela -entre outras coisas - por conhecer a trajetória da música brasileira e por reconhecer seu talento individual.

Provavelmente, o maxixe colaborou para a preparação do terreno para os artistas dos períodos subsequentes e para que a música popular do Brasil passasse a ser valorizada, mas seus efeitos não foram suficientes para motivar turnês nos anos 1910 e 1920. As Maiores beneficiárias do prestígio e reconhecimento da música que atravessou todo o país não eram artistas cujas carreiras estavam direta ou intimamente ligadas. Nem sempre aparece o crédito ao compositor, ao passo que a banda que executa a gravação tem sempre destaque. Nesse sentido, é importante reconhecer que as orquestras tiveram um papel na difusão do gênero.

Na segunda fase, fim dos anos 1930, quando Carmem Miranda e posteriormente sua Irmã, Aurora Miranda, passam a ser conhecidas naquele país, apresentando-se em teatros e participando do *boom* dos musicais no cinema, já tinha havido um reconhecimento da obra de alguns artistas brasileiros⁹⁹, como Ernesto Nazareth, J. Storoni¹⁰⁰—o que motivou o contato com outra safra de artistas nas décadas seguintes. A produção do disco de cera e o rádio colaboram para a intensificação do contato entre os países e para o conhecimento e o reconhecimento dos artistas. Essa combinação de forças garantiu as turnês de Carmem Miranda e Aurora Miranda citadas anteriormente, permitindo que se apresentassem nos Estados Unidos, nos anos 30.

Um aspecto relevante destacado por Garcia (2004) é que outras artistas latino-americanas já haviam estrelado no cinema estadunidense como a mexicana

Na terceira fase, a Bossa Nova desembarcou nos Estados Unidos fazendo estrondoso sucesso e em seguida foi projetada na França, não apenas os objetos sonoros, mas os artistas brasileiros têm seus nomes conhecidos e difundidos nos jornais da França.

⁹⁹ Carmem Miranda passou a ser sucesso no Brasil no final dos anos 20, entretanto a glória alcançada na Urca e sua estreia no cinema colaboraram para que seu nome se tornasse conhecido nos Estados Unidos. Garcia (2004) explica Carmem apareceu pela primeira vez publicamente em 1929, em um festival beneficente organizado por um político. No entanto, Castro (2005: 204) afirma que a oportunidade de fazer carreira nos Estados Unidos veio quando o grande empresário americano, um magnata do entretenimento nos anos 30, Shubert, aportara no Rio de Janeiro em férias e conheceu Carmem Miranda de perto em 1938. A estreia da pequena notável aconteceu em Boston com o espetáculo *Street of Paris*, no teatro de revista em 1939, seguindo para a *Broadway* doze dias depois.

¹⁰⁰ Não se pode esquecer que estes artistas não conseguiram converter o sucesso de suas obras em termos econômicos e de prestígio pessoal no âmbito internacional e nacional.

O percurso da música, dos objetos sonoros e dos artistas é distinto daquele conhecido na primeira experiência onde se pode mapear o trânsito destes objetos sonoros e de dança bem como os agentes a eles ligados, através do processo de triangulação. A bossa nova produzida no Brasil viajou para os Estados e, em seguida foi à França. O relativo distanciamento com relação aos compositores brasileiros experimentado com o maxixe nos Estados Unidos nos anos 1910 não se repetiria com a Bossa Nova, gênero que é comumente associado ao Jazz norte-americano. Este fato associado com as experiências anteriores da circulação do maxixe e, posteriormente do samba (com Carmem e Aurora Miranda) podem ter colaborado para o estrondoso sucesso da Bossa Nova, que perdura até hoje naquele país.

Já havíamos mencionado anteriormente que a música necessita de contínua renovação para perdurar, nos termos definidos por Ross (2011). Principalmente no que respeita à produção artística ligada à indústria cultural, a popularidade é um aspecto relevante para a durabilidade tanto da dança quanto da música, para que e continuem sendo apreciadas pelo público. No caso específico do maxixe, a dança foi um dos elementos que colaborou para sua renovação e para assegurar sua perenidade (até os anos 1930). Conforme dito anteriormente, é a dança que, incorporada pelos musicais no teatro e depois no cinema, e também a atividade de lazer que se torna mania nacional, e motivará o uso dos objetos sonoros que vão para as escolas, clubes e ambiente privado da família. A apropriação da música maxixe na América pode ser vista quando os compositores estadunidenses vêem naquele gênero uma oportunidade para eles próprios fazerem sucesso.

Ocorre um processo de transculturação no contato com esta música tão diferente daquilo que era ouvido à época, que pode ser entendido como o de transferência cultural. A experiência cultural dos compositores americanos contribui para o tipo de sonoridade que se vai produzir do lado norte do continente americano, quando os músicos passam a ouvir a música brasileira e tentam fazer criações no mesmo estilo. O contato entre estas culturas diferentes resulta em um produto sonoro que é, ao mesmo tempo, um pouco de cada um, e não é individualmente nenhum dos dois. Está condicionado aos valores e padrões construídos em cada cultura bem como às práticas e técnicas, antes de haver o contato entre elas e por isso o produto cultural de cada país é diverso em termos da estética, da harmonia, da melodia e dos instrumentos empregados para a produção de sua música.

O Bayo Bayo¹⁰¹, composição de autoria do norte-americano Arthur N. Green, que leva a identificação de maxixe soa para um brasileiro muito distante daquilo que se conhece como

¹⁰¹ Sugerimos a experiência de escutar essa música. Ver:

maxixe *made in* Brasil. As inúmeras gravações de *Dengoso*, ao longo das décadas é outra forma de entender as transferências culturais expressas na música¹⁰². Conforme Dias (2012 a) “o maxixe *Dengoso* recebeu pelo menos 31 edições diferentes e 16 gravações entre os anos 1913 e 1917, um número extraordinariamente alto para quaisquer padrões.” Esse dado marca o grande sucesso alcançado nos anos 1910. A pesquisa de Dias (2012 b) também indica que desde 1907, quando foi registrado sob autoria escamoteada de Renaud, até hoje, *Dengoso* teve cerca de 100 gravações e pelo menos 73 edições, tornando-se a quarta música mais gravada de Nazareth, depois de *Odeon*, *Brejeiro* e *Apanheite, cavaquinho*, e a mais editada. Como ela continua sendo gravada e publicada, quem pode garantir que não voltará a ser sucesso?

Por outro lado, a dança maxixe, pelas razões morais já pontuadas nesta tese, passou ,por uma série de adequações. As conferências norte-americanas sugerem a separação dos corpos¹⁰³ numa dança que é, em sua essência, de par enlaçado, conforme Sandroni (2001). A ciência e o método são usados como uma maneira de legitimar a dança “excomungada” desde sua origem no Brasil. Muitas notícias de jornais indicam que as acrobacias e os passos censuráveis haviam sido extintos. Interessante é notar que isso se dá pelas mãos dos professores de dança cujas carreiras eram respeitadas, evidenciando um aspecto da racionalidade científica como critério. Os manuais em formato de livros ou de vídeos são uma ferramenta importante do processo por meio do qual se buscava disciplinar a dança considerada “indecente” para os padrões americanos. De acordo com Dias (2012 c), entre 1910 e 1920, pelo menos 11 livros que ensinavam os passos do maxixe foram publicados nos EUA e na Europa. Dois estão presentes em notícias dos jornais que estão compilados nesta tese: *The tango and the new dances for ballroom and home* (Laird & Lee, Inc., Chicago), de Maurice Mauvet, que tinha como parceira Florence Walton, com quem iniciou a moda de casais ensinarem a dança, e *The Modern dancing*, de Vernon e Irene Castle (World Syndicate Co., New York), o casal de dançarinos mais respeitado nos Estados Unidos¹⁰⁴.

A operação de adaptação do maxixe à cultura dos Estados Unidos e sua renovação como gênero dançante e musical guarda semelhança com a lógica de renovação no processo de

¹⁰² Sugerimos a audição de algumas versões do maxixe. Por exemplo, a versão gravada na França. Conforme Alexandre Dias, “Em 1913 a Pahté Dance Orchestra gravou na França o *Dengoso* no 80-RPM “vertical cut disc” Pathé 65079 (B.8016)”. No entanto, o pesquisador não encontrou a partitura correspondente à gravação. Link: <http://www.ernestonazareth150anos.com.br/posts/index/19>.

Também disponível a versão de George L. Cobb e W. L. Beardsley, de 1914 (trecho de *Dance that Dengozo with me 'Oo-la-la'*) e em seguida, escute a Gravação de Edmundo Ross e sua *Rumba Band* (1945) na brilhante pesquisa de Alexandre Dias (2012), que pode ser encontrada no link: <http://www.ernestonazareth150anos.com.br/Posts/index/20>.

¹⁰³ Muitas notícias compiladas nesta tese deixam claro isto.

¹⁰⁴ Para mais detalhes, ver: Os maxixes no exterior (parte 3): “maxixe, tango, trot, one or twostep”. Link: <http://www.ernestonazareth150anos.com.br/posts/index/24>

produção de produtos na indústria, feita em etapas, com inovação técnica e variedade de produtos: adequação do produto (dança maxixe) aos padrões vigentes - censurando o que não servia, eliminando o que era inaceitável –, incorporação de elementos que tornariam o gênero atrativo àquela sociedade, criação de técnicas para facilitar a assimilação, registro e documentação de modelos em vídeos, livretos (no caso da dança) e composições gravações de maxixes (feitos por músicos e orquestras estadunidenses), venda desses fonogramas gravados por orquestras do país e comercializados nos jornais.

CAPÍTULO 4 - NO BALANÇO DAS ONDAS - CIRCULAÇÃO DE NOTÍCIAS, TRÂNSITO DOS OBJETOS SONOROS E APROPRIAÇÃO DO MAXIXE

Entre o final do século XIX e o começo do XX, as trocas comerciais e o trânsito de pessoas se intensificaram. As viagens através do Atlântico são um reflexo do processo de modernização, onde o avanço tecnológico e a ampliação dos mercados têm destaque. O telégrafo, os fonógrafos, as vitrolas, o jornal são alguns elementos que ilustram esse contexto em que a comunicação entre as diferentes regiões do mundo torna-se mais eficiente e permite aproximar culturas e encurtar distâncias. Nos centros urbanos, a busca pelo novo, o interesse pelas singularidades - que marcam as diferentes culturas - dão a tônica e essa tendência estimula a produção artística nos diferentes segmentos.

Na música, desde o fim do século XIX, houve uma mudança significativa de direção na medida em que os compositores passaram a ver no folclore a representação de um povo, incorporando-o como modo de expressar sua essência. Ao mesmo tempo, conhecer a cultura do outro tornou-se um mecanismo de renovação, na medida que favorecia a descoberta de diferentes e múltiplas sonoridades, instrumentos e estéticas antes invisíveis, quando a busca de um único modelo e padrão era a lógica. Os viajantes atravessam os mares, buscando novos negócios e desafios. Artistas, estudantes, pesquisadores, comerciantes, profissionais de diferentes áreas de conhecimento se lançaram em novos projetos em busca de oportunidades para conquistar mercados, clientes, públicos no estrangeiro.

No início do século XX, as notícias que circulam através dos jornais refletem esse processo de transformação das relações sociais, onde a vida urbana é o centro gravitacional. É na metrópole ou nas grandes cidades que pulsa o ritmo da vida moderna. É lá que florescem novas maneiras de viver, novos estilos de vestimenta, novas formas de cantar e dançar. Os objetos sonoros e de dança como folhetos, partituras, livretos, fonogramas, discos, dão testemunho do cenário de renovação que se produz como forma de suprir as expectativas urbanas. As informações dos periódicos dos Estados Unidos retratam diferentes aspectos da sociedade americana, facetas de seu modo de viver, pensar e sentir e dão indícios das formas de apropriação dos objetos sonoros que circulam entre o Brasil, a Europa e os Estados Unidos.

Neste capítulo, tratamos da transformação dos jornais e de como as notícias que têm como tema o maxixe circulam e avançam no território norte-americano. Ao final, mostramos o caso da música *La Matatchiche* e as nuances do processo de apropriação desse produto artístico na Europa e nos Estados Unidos e a maneira como circula através do Atlântico.

4.1 -A transformação dos jornais e a classificação das informações

No processo de identificação das notícias encontramos certa dificuldade de classificá-las em tipos. Isto se deve ao fato de que no período pesquisado, entre 1906 e os anos 1930, o jornalismo estava em vias de transformação e a definição dos gêneros jornalísticos acontece apenas a partir da modernização do próprio jornal. Em algumas situações, os gêneros se assemelham e isso impôs desafios à classificação das informações. No afã de esclarecer esse aspecto do trabalho (a classificação das notícias), deparei-me com o livro de Tom Wolfe, *Radical chic, o novo jornalismo*, onde o autor descreve o espaço físico do jornal em que começou sua carreira, o *Herald Tribune* (um dos 161 jornais que integram este trabalho), em 1962. Diz o seguinte :

Aqui é o meu lugar!... Olhava a Editoria de Cidade do *Herald Tribune*, cem míseros metros ao sul da Times Square, com uma sensação de perplexa felicidade boêmia [...] O lugar parecia o latão de doações da legião da Boa Vontade...um monte promíscuo de lixo... destroços e cansaço por toda a parte (WOLFE, 2005, p. 11).

Conforme foi mencionado no início desta tese, pesquisamos informações jornalísticas entre 1906 e o fim dos anos 1930, ou seja, cerca de cinco décadas antes do período a que Wolfe (2005) se referiu no excerto acima. A descrição dessa realidade faz cair por terra a imagem mítica que um leitor pudesse ter dos jornais estritamente como instituições de poder e dos jornalistas como profissionais de status diferenciado, que gozam sempre de condições de trabalho confortáveis. Por outro lado, Wolfe ajudou a compreender que as páginas dos periódicos coligidas neste trabalho refletem, em parte, a história do jornalismo em seu início nos Estados Unidos, quando a classificação das notícias ainda estava em curso e o fazer jornalístico era incipiente, tanto no que diz respeito ao método para produzir os periódicos, quanto no que se refere aos recursos e ferramentas empregados. A descrição que ele faz a respeito do ambiente de jornais ajuda a entender o contexto, «O editor executivo trabalhava num espaço tão miserável e infecto quanto o do mais ínfimo repórter. A maioria dos jornais era assim » (WOLFE, 2005 : 11).

Do ponto de vista dos recursos técnicos, conforme Medina (1988), quando o jornal surgiu o processo de impressão era quase artesanal e a dificuldade do acesso à informação,

notória. O trabalhador da gráfica montava a página com placas de chumbo, era a chamada « impressão a quente »¹⁰⁵.

No que tange à essência da atividade, a autora argumenta que o interesse precípua dos jornais é formar opiniões, antes mesmo de informar. Daí a importância de considerar que todo órgão da imprensa adota um « lado » e que a busca da isenção é apenas uma referência ética, quando o jornal tem comprometimento com a notícia. Isso faz pensar que, ao usar jornais como fonte para investigar um dado objeto, é fundamental destacar que as informações produzidas têm caráter subjetivo. Aspectos como valores morais, ideologia, identificação política são indicativos do perfil de um jornal ou dos jornais produzidos em um país e ajudam a compreender sua essência¹⁰⁶. Pode ser que não tenha relevância para um estudo, se o jornal usado como base para uma investigação é conservador ou progressista, mas o pesquisador deve considerar esse aspecto, para evitar que sua análise tenha vieses.

Além disso, todo jornal tem um público específico e esse fato explica, em parte, a linha adotada pelos órgãos da imprensa em geral. A linguagem usada, os principais temas explorados estão relacionados ao público. Como gerar empatia em um público que não se interesse por um determinado tema?

O fato é que o jornal como fonte de informação, desde sua origem até o momento se transformou. A respeito da experiência americana, com base em Charnley, Medina (1988) afirma que na fase colonial dos Estados Unidos, a notícia era associada a fatos oficiais, e argumenta que semelhante situação ocorrera no Brasil. A partir de 1789 (na etapa revolucionária), a informação passa a ser dimensionada « pela importância político-liberal », o que faz presumir que desde então o interesse em formar opiniões supera o de informar.

A maneira de produzir informações teve de se adequar às conveniências de quem viu nos periódicos a chance de comunicar assuntos de seu interesse para a massa. A venda de produtos e serviços tornou-se frequente, uma estratégia para atingir o mercado consumidor. Neste estudo, o maxixe, como dança e música popular figura nos jornais como a grande novidade estética da cultura popular até 1914. Tal status justifica que este gênero ocupe as páginas de jornais tanto em reportagens—com grande cobertura sobre o assunto, detalhando

¹⁰⁵ Nos periódicos pesquisados, percebe-se que a diagramação do jornal está em sua fase inicial e, muitas vezes, a continuidade de uma notícia se dá nos espaços menos prováveis e menos lógicos, falta padronização na formatação de notícias e isso dificultou o processo de pesquisa.

¹⁰⁶ Ao longo da pesquisa que ora apresentamos, percebemos que alguns jornais utilizavam expressões impregnadas de carga moral para se referir à música e à dança do Brasil. Sinônimos como « selvagem », « indecente », « não-civilizado » são frequentes no material compilado para se referir aos produtos *made in* Brasil e isso revela o potencial que esta pesquisa tem como fonte em estudos que investiguem as relações dos Estados Unidos com o Brasil no século XX.

sobre sua origem, definição, ilustração sobre os passos, ritmos etc -, quanto como artigos, contos, poema, notas, notícias e anúncios de aulas de dança ou de gravações.

Nesse sentido, a força ideológica do mercado superou a ideia de jornal como lugar primordial da notícia e da informação, agregando a esse sentido o de vitrine de produtos, ferramenta para intensificar os negócios, símbolo de *business*. Por isso mesmo, além de notícias e artigos, os anúncios vieram para suprir as necessidades dos empresários, potencializando o espírito competitivo dos jornais.

Sodré e Ferrari (1986: 14) afirmam que o desenvolvimento da imprensa norte-americana se deu « [...] na base de uma acesa concorrência entre os jornais, consentânea, aliás, com a feroz competição empresarial e individual que sempre caracterizou aquela sociedade. » Na corrida pela informação, quem não dá a notícia fica para trás. Muitas vezes, a mesma notícia aparece em jornais com datas diferentes¹⁰⁷. Era comum que o jornalista responsável pela matéria negociasse conteúdo idêntico para jornais distintos, via telégrafo.

Os mesmos autores chamam atenção para o esforço das instituições jornalísticas no sentido de conquistar o público-leitor, o que resultou na criação de um jornalismo com estilo próprio, assumindo as seguintes características : « periódicos concisos, frases abreviadas e palavras selecionadas, dentro de uma retórica da ênfase ou da familiaridade .» Sodré e Ferrari (1986: 14)

De maneira geral, « Jornalismo cultural é a especialização jornalística de mais baixo status na maioria das redações. Considerando que os jornais, além de informar, são ferramenta e espaço que permitem ampliar a competitividade do mercado, as seções mais valorizadas num jornal são aquelas que atraem mais público [...] «A verdade é que as artes não constituem a área que concentra a atenção da maioria das empresas de comunicação ». Nos Estados Unidos, na maior parte dos jornais, esse é um campo de prestígio relativamente baixo. (ANDRAS ZSANTO, 2007: 37).

A distribuição dos conteúdos jornalísticos e a difusão das notícias por região

Na pesquisa aqui apresentada, entre os 418 itens coligidos, 148, o equivalente a 35%, são anúncios – o que corrobora a ideia de que o jornal é visto também como oportunidade de mercado, pois contribui para intensificar as vendas de diversos tipos de produtos, entre os quais

¹⁰⁷ O item 063, reportagem do *The Atlantic NewsTelegraph* (Atlantic, Iowa), que consta dos jornais compilados nesta tese também se repete nos seguintes periódicos: *The Postville Review* (Postville, Iowa), *The Oelwein Daily Register* (Oelwein, Iowa), *New Oxford Item* (New Oxford, Pennsylvania), no *The Democrat*, Defiance, Ohio, *The Farmington Enterprise*, New Mexico.

fonogramas, vitrolas, partituras, livretos de música, cursos de dança, livretos de dança, roupas para dançar, e de dança. As notícias totalizaram 109 itens, enquanto foram publicados 64 artigos e 61 notas no período entre 1906 e o final dos anos 1930, conforme se pode ver no Gráfico 1 abaixo.

Gráfico 1 - Distribuição dos tipos de publicação nos jornais estadunidenses

Outro indicador seria o espaço ocupado pelos diferentes itens, na medida em que no espaço ocupado por uma matéria jornalística pode haver o equivalente a 4, 5 ou mais anúncios.

É possível supor que as notícias sobre o gênero refletem, em alguma medida, a produção e circulação de objetos sonoros e dançantes. Isto porque evoluem em ritmo semelhante ao da comercialização de música ou em sincronia com sucessos do momento, pelo menos até os anos 1930. O boom de publicações a respeito do maxixe coincide com a maneira como avança o aumento do número de edições de partituras da música *Dengoso* de Ernesto Nazareth, um dos primeiros sucessos da música brasileira nos Estados Unidos no referido período. No gráfico 2, abaixo, é possível confirmar que os anos 1913 e especialmente 1914, são aqueles em que há um crescimento expressivo do número de publicações a respeito do maxixe (música ou dança) nos anos 1910.

Gráfico 2 - Evolução do número de publicações sobre o maxixe

Outro aspecto que salta aos olhos é que embora os anos de 1913 e 1914 sejam os mais importantes, em termos do número de conteúdos publicados tematizando o maxixe, não ocorre um declínio linear e imediato dessas publicações a respeito do primeiro gênero musical e dançante do Brasil que foi sucesso no estrangeiro. De maneira geral, há uma queda brusca de 1914 para 1915, mas nos anos 1920 e 1930 as publicações sobre o tema voltam a crescer, embora em um ritmo muito inferior ao do primeiro decênio. A visibilidade deste tema nos jornais estadunidenses volta a ser destaque, ainda que em um ritmo muito inferior ao que ocorreu na primeira vez, nos anos 1915, 1916, depois em 1921, 1922 e 1925 e por fim em 1931 e no final dos anos 1930, especialmente em 1938 e 1939.

A pesquisa realizada por Alexandre Dias¹⁰⁸ e disponibilizada no site do Instituto Moreira Sales¹⁰⁹, a respeito da obra de Ernesto Nazareth na mais pulsante economia da América, que já se impunha como maior potência ocidental no começo do século XX, mostra que as publicações nos jornais são resultado do prestígio do gênero. Compare o gráfico 3 de Alexandre Dias (2012a), a seguir, com o anterior. O número de edições explode nos anos 1910 (que abarca os anos 1913 e 1914).

¹⁰⁸ Musicólogo e músico, que estuda a obra de Ernesto Nazareth e de outros compositores brasileiros, cujas obras se destacam a partir do começo do século XX.

¹⁰⁹ Ver site do Instituto Moreira Sales – IMS. <http://www.ernestonazareth150anos.com.br/posts/index/20>. Pesquisado em 10/11/2016.

Gráfico 3 - Número de edições da música Dengoso nos Estados Unidos

Tudo leva a crer que o advento da Primeira Guerra Mundial tenha colaborado para a queda do número de notícias e de edições de partitura, provocando a desestabilização do comércio de objetos sonoros e dançantes, em geral, e o gênero maxixe não escapou¹¹⁰. Isso se confirma, quando observamos o gráfico que reflete a evolução do número de publicações que tocam no tema «maxixe». Entre 1913 e 1914, O número de publicações aumentou significativamente, de 40 itens para 239, cerca de 500%.

Quando se analisa as regiões por onde circularam tais informações, nota-se que a maior parte dos anúncios foi publicada em jornais cujas sedes situam-se ao leste e ao centro-leste do país, e majoritariamente na região portuária, em sincronia com o próprio avanço econômico dos Estados Unidos, conforme se pode ver abaixo,

¹¹⁰ Entre as informações de jornais que compõem a coletânea desta tese, consta uma do periódico *Norwalk Reflector-Herald*, situado na cidade de Norwalk, Ohio, que pode ser identificada com o número 170, que descreve a situação de Paris, quando começou a Guerra na Europa e o clima instaurado.

Gráfico 4 - Distribuição de notícias sobre o maxixe por regiões

A propagação das notícias de maxixe nos jornais estadunidenses

Abaixo, disponibilizamos o **mapa 1** dos Estados Unidos, onde se pode visualizar a incidência das publicações sobre a dança e a música, em quais regiões do país foram mais frequentes, em que direção avançam gradualmente. É como se fossem ondas, através das quais o maxixe se espalhou : Há uma primeira onda que chegou no leste e centro-oeste, sem atingir o restante dos Estados Unidos antes de 1912 ; depois, a novidade se espalha e é perceptível um movimento do Leste em direção ao Oeste até a Califórnia¹¹¹ , perfazendo a terceira e quarta etapas deste processo, quando atingiu a Califórnia, e depois, na quinta onda há uma mudança de direção para o sudeste, tocando o Arizona, o New México e Oklahoma e, por último, o Texas, o Arkansas e o Mississippi, e assim sucessivamente até atingir o West Virgínia. Conforme se pode ver abaixo,

¹¹¹ Esta configuração está em consonância com a descrição feita por Even (1967), a respeito do processo de expansão econômica, que favoreceu o surgimento dos musicais nos Estados Unidos, no começo do século XX. O autor mostra os pontos fortes e indica os sinais de desenvolvimento e expansão em todas as regiões. Interessante é ver que no Leste, onde se concentra a atividade portuária, que reflete as trocas comerciais via navegação, esta expansão está associada ao “crescimento de modernas cidades e a ampliação do comércio com a Europa”. Tudo leva a crer que a circulação e difusão das notícias do maxixe seria um reflexo deste contexto de intensificação do comércio de navegação.

Mapa 1 - Propagação das notícias de maxixe nos jornais estadunidenses

Nenhuma região resistiu, o maxixe foi avassalador, um *hit* tocado em espetáculos de teatro (até a década de 1910 em variedade como *vaudevilles*, *burlesques* etc. Daí em diante, nos musicais de teatro), desfiles de moda, clubes, escolas de dança, salões de dança, casas de chá, universidades e escolas secundárias e no ambiente íntimo das casas de classe média. Para tal, teve de ser transformado em um modelo aceito e nesse caso, a família e a escola são os principais padrões que servem de referencial para lastrear a dança que no Brasil fora «excomungada». E é desse modo, sob o pretexto da dança, que a música passa a ser conhecida e valorizada, tendo em Ernesto Nazareth o compositor cujas músicas são mais tocadas, quando se considera especificamente o gênero popular, nos Estados Unidos. É importante esclarecer que as músicas populares do Brasil que tocam nos Estados Unidos nessa fase não são canções e sim instrumentais. Mesmo quando Pelo Telefone é sucesso no carnaval de 1917, as vozes brasileiras não alcançam o lado norte do continente americano. A primeira voz de gênero popular a povoar as terras do Tio Sam é a de Carmem Miranda.

O caso de La Matchiche – A música que não se prendeu a rótulos e formas

A música *La Matchiche* e suas formas de apropriação no começo do século XX revelam aspectos importantes da lógica de circulação bem como do processo de apropriação da música popular surgida na modernidade; ela percorre um caminho não linear, o que foi até pouco tempo um empecilho à compreensão das nuances que envolvem esse processo, ao longo da história. A miscelânea de gêneros musicais produzida a partir do contato de artistas de origens distintos

turvava a visão dos pesquisadores que estudam o assunto e foi o maior embuste para o esclarecimento desse enredo.

Antes de mais nada, é importante ressaltar que, apesar do nome se assemelhar ao do gênero brasileiro “maxixe”, *La matchiche* não pode ser classificada como tal, uma vez que não apresenta sínkopas em sua estrutura. Ainda assim, faz-se relevante na medida em que “tornou-se uma referência importante no cenário musical da França pré-guerra, e abriu as portas para a febre dos verdadeiros maxixes que se instauraria em 1913 e 1914 em Paris e depois nos EUA”. Dias (2012d: 8).

A pesquisa de doutorado de Anaís Flechet (2007)¹¹² já havia recuperado parte da história de *La Matchiche*¹¹³, ao mostrar o sucesso do cantor Felix Mayol na Europa. A música ganhou cinco gravações e foi sucesso de vendas, atingindo 240.000 partituras comercializadas. No entanto, foi a brilhante investigação de Alexandre Dias (2012d) que teve o papel de juntar as peças e completar o quebra-cabeça, respondendo às inúmeras dúvidas deixadas por esta intrigante história.

Dias (2012d: 1) adota como ponto de partida as gravações de *La Matchiche* por Felix Mayol a partir de 1905, que atribuem a autoria a Charles Borel Clerc e revela que sempre a considerou uma canção francesa, cujo esforço em aludir ao ritmo maxixe teria sido frustrado.

Ao mesmo tempo, segue as pistas deixadas por Jotaefegê (1974), reconhecido como o maior especialista do gênero maxixe. Na obra *Maxixe: a dança excomungada* é dito que *La Matchiche* seria proveniente de uma opereta espanhola, estreada em 1895, intitulada *Los inocentes*, cuja música é assinada por Ramón Estellés.

Duas outras informações importantes são dadas no livro de Jotaefegê: baseado em entrevista à revista Noite Ilustrada de 12 de abril de 1933, atribui a primazia do maxixe no Estrangeiro a Plácida dos Santos. A entrevista seria prova de que a cantora se apresentou em Paris, cantando e dançando maxixes em 1889; já em 1901 foi a vez de Jenny Cook representar a arte brasileira, dançando o maxixe na Argentina. Ao que tudo indica, embora o nome faça crer no contrário, Cook também seria uma estrela brasileira levando nossa arte coreográfica ao estrangeiro.

¹¹² O livro *Se tu vas a Rio* foi resultado da tese defendida em 2007, portanto, bem antes de Alexandre Dias concluir sua pesquisa.

¹¹³ A informação que dá início aos dados coligidos nesse trabalho é uma nota, a de **número 1**, e refere-se a um espetáculo burlesco que ocorreria em Boston pela primeira vez: *La Matchiche*. Diz que uma dançarina, linda como uma deusa grega, vai apresentar pela primeira vez em Boston a nova dança brasileira, *La Matchiche*. Ver informações no corpus documental desta tese.

Mas, voltemos ao labirinto musical que *La Matchiche* representa. Salta aos olhos a natureza irreverente dos versos que eram entoados em coro na peça *Los Inocentes*, onde a melodia surgiu:

“No me criou mi madre
para casada
Porque de solterita
No pierdo nada”.

Certamente os versos acima causaram escândalo à sociedade, em virtude do lugar ocupado pela mulher como sujeito autônomo, que troça de um dos símbolos mais importantes da sociedade burguesa – o casamento, acenando para a transgressão da norma. Segundo Dias (2012d) essa primeira música, cuja melodia estava presente no coro da peça, não fez sucesso. Por essa razão, e pelo fato de a partitura não ter sido comercializada, *La Matchiche* se transforma, através dos processos que envolveram sua apropriação nos diferentes países por onde circula. Perfaz uma trajetória ziguezagueante, de idas e vindas, recebendo inúmeras gravações e interpretações, que dão à música múltiplas feições.

Outras andanças na Europa

No mesmo ano (1905), um cantor italiano chamado Leopoldo Fregoli, que viaja para a Espanha, encomendou novo arranjo ao maestro Ugo Jacopetti. Com roupagem diferente, ao que tudo indica na forma de chula madrilenha, passa a integrar a peça “Eden concerto”. Coincidentemente no mesmo ano, durante uma turnê na Espanha, Félix Mayol ouviu *La Matchiche* e encomendou um arranjo especial a Charles Borel Clerc. Em nova roupagem, a peça ganhou letra em francês de Paul Émile Briollet. Desta vez, a composição seria uma fusão de *La Matchiche* com o Passodoble *La Giralda*, de Eduardo López Juarranz. Mayol cantou-a no teatro de revista Ça Mousse, e Mme Dermigny e Paule Morly executaram uma coreografia com base na nova melodia no Alcazar d'Été. O sucesso da nova versão foi estrondoso e resultou em diversas edições da partitura e gravações na França. Segundo a pesquisa de Dias, somente Mayol fez seis gravações, o que não era comum à época. Além destas, conforme Dias (2012d), houve pelo menos quatro outras gravações. Entre estas, algumas foram plágios, visto que não faziam menção ao autor. São elas: *Le Polo* (Vincent de Lopez), *Ma Peau d'Espagne* (Dalbret), *La Mouyette* (Fragson), *Czimpilimpi* (sem identificação de autor e em húngaro)

Na América

Do lado Sul do continente americano, no Brasil, com base em informações de Anais Fléchet, Dias (2012d: 4) afirma que em 1906, a melodia de *La Matchiche* fez parte da Revista de Costumes *O Maxixe*, sendo encenada no teatro Carlos Gomes, do Rio de Janeiro, com letra de Bastos Tigre (Xiquete) e Batista Coelho (João Phoca). No entanto, não se limitou a essa forma de entretenimento e, no ano seguinte (1907), foi sucesso do carnaval carioca, integrando-se a várias quadrinhas. Ainda em terras brasileiras, o programa *O pessoal da velha guarda*, colocou no ar a música em questão com arranjo de Pixinguinha, que segundo Dias (2012d: 4) seria a versão mais próxima do nosso maxixe. Nessa ocasião, várias quadrinhas popularizadas no carnaval foram cantadas. Em 1909, foi a vez de a dupla *Os Geraldos* (Geraldo Magalhães e Nina Teixeira) gravar a crítica do maxixe francês¹¹⁴, falando do “falso maxixe” e entoando a melodia de *La Mattchiche*.

Nos Estados Unidos, *La Mattchiche* surgiu sob o título *La Sorella* com autoria do arranjador Gallini e Letra de Chas. H. Taylor. Nas informações compiladas aparece em dois anúncios: O primeiro, **de número 238**, do jornal *The Washington Post*, 27/06/1915, em um catálogo de gravações intitulado *These patriotic records*, onde figura como Marcha (March); o segundo, consta com o **número 254**, praticamente dois anos depois do primeiro, no jornal *The Mansfield News*, em Ohio. O curioso é que a música permaneceu viva e foi oferecida como “sucesso do momento” doze anos depois de ter sido lançada na Europa.

De volta à Europa

Em seu retorno à Espanha, *La Matchiche* integrou a opereta *Aventuras de Don Procopio em Paris* na Kursaal Central de Madrid, com libreto de José Juan Cadenas e Álvaro Retana, e música de Gerardo Estellés¹¹⁵, sendo cantada por *La Fornarina*, um ícone da canção ligada ao erotismo feminino na Espanha. Dias (2012d: 5) afirma que essa versão alcançou sucesso na Espanha, recebendo várias gravações nas décadas subsequentes e integrando filmes que reviveram o *Vaudeville* do início do século, como o filme *Pierna creciente, falda minguante* (1970). Esse contexto colaborou para que as partituras de *La Matchiche* se tornassem sucesso de vendas com mais de 150.000 unidades vendidas.

¹¹⁴ (78RPM Odeon 108286). Para mais detalhes, consulte o artigo *Os maxixes no exterior (parte 1): o caso de La Mattchiche*. Fonte: <http://www.ernestonazareth150anos.com.br/Posts/index/22>. Pesquisado em: 10/01/2017.

¹¹⁵ Da perspectiva de Dias (2012d) trata-se de um arranjo criado por Borel Clerc (com a citação de La Giralda) e letra em espanhol.

Com tantas idas e vindas, tendo sido apropriada por diversos compositores de países diferentes, a música teve problemas ligados aos direitos autorais, envolvendo principalmente as famílias de Estellés, Borel Clerc, Jacopetti e Fregoli. Na França, após longa disputa, a justiça deu parecer favorável a família de Borel Clerc. Já na Espanha, os direitos foram assegurados às famílias de seus compositores originais (Estelles, Delgado e Silva). Dias argumenta que: “Talvez o fato de *La Mattchiche* ser uma colagem de duas peças tenha contribuído para que fosse vista como uma nova obra” (2012d: 6).

Outro aspecto levantado por Dias (2012d) que demonstra a complexidade do enredo dessa história *sui generis* a respeito da apropriação da música *La Mattchiche* é a interpretação dada pelo radialista brasileiro Almirante, no programa *O pessoal da velha guarda*. O cantor e pesquisador teria afirmado:

Pois bem, ouvintes, há quase 50 anos, fizeram aqui uma adaptação d’*O Guarani*, e ninguém esbravejou, não. E, no entanto, a adaptação fez furor e correu o mundo. Ela foi feita por um compositor francês de nome Borel-Clerc, que pretendendo compor um maxixe brasileiro, foi se utilizar de um dos temas mais populares de Carlos Gomes. E na falta de melhores dados sobre ritmos brasileiros, ele utilizou o ritmo do pasodoble espanhol. Viu-se então essa impropriedade, uma música classificada como maxixe brasileiro e em ritmo de pasodoble espanhol. Bem, mas fosse como fosse, a peça fez um enorme sucesso até mesmo entre nós. Dias (2012d: 6).

O mesmo pesquisador assegura que “as seis primeiras notas de *La Matchiche* são as mesmas do tema central da Protofonia de *O Guarani*, de Carlos Gomes.” (DIAS, 2012d: 6). Admite que, tendo estreado como *O Guarani*, no Scala de Milão, em 1870, é possível que sua melodia já fosse conhecida na Espanha em 1895. No entanto, uma vez que são músicas bem diferentes do ponto de vista estrutural e rítmico, considera mais razoável supor que houve uma convergência das melodias.

Acompanhe a trajetória da música no diagrama abaixo¹¹⁶, com base nos resultados da pesquisa de Dias (2012d), publicados no site do Instituto Moreira Sales.

Apropriação e circulação da música *La Mattchiche*

Dias (2012) identifica uma semelhança entre a apropriação de *La Matchiche* e a música *Dengoso* de Ernesto Nazareth, que foi um *hit* entre 1913 e 1914 nos Estados Unidos e voltou a

¹¹⁶ Elaboração própria, com base em pesquisa realizada por Alexandre Dias (2012d).

ter sucesso em outros momentos, inclusive nos anos 1930. Nas duas experiências, fica evidente que a apropriação de um produto cultural depende do momento histórico em que ocorre e dos códigos culturais prevalecentes em cada lugar. Tudo isso colabora para a transformação da arte, que ganha novos sentidos na medida em que é apropriada. Esse é o processo que faz com que um trabalho artístico perdure, conforme Ross (2011) argumenta. A música, seja ela clássica ou popular, necessita se recriar para continuar viva. Foi o que se deu com o maxixe, até mesmo quando circulou com um nome ligeiramente diferente e com uma roupagem musical também diversa, mas o processo de renovação que se expandiu por décadas não obedeceu necessariamente a uma lógica de dominação, muito embora, a dominação econômica facilite a apropriação de qualquer expressão artística.

Especificamente a apropriação do maxixe nos Estados Unidos confluiu com o fenômeno do progressivismo, que é associado ao racionalismo, ou seja, a ideia de abundância e capacidade criativa do homem americano, conforme Tota (2000), a chamada *American ingenuity*. É Tota (2000) quem explicita essa noção, afirmando que ela enaltece a visão de que o homem «americano» energético e livre é capaz de transformar o mundo natural, de tal modo que, por um processo mágico, ele seja capaz de fazer todas as coisas se multiplicarem num mundo criativo, onde a abundância se faz presente. Tota (2000: 20) explicita: «Graças a isso, o mercado podia oferecer em abundância vários produtos úteis e atraentes, criando uma nova forma de prazer».

De nossa perspectiva, os produtos do maxixe - como os livretos, fonogramas e partituras - bem como seus subprodutos - roupas, sapatos, chapéus para se inserir na dança -, provenientes da apropriação do gênero, no teatro, no teatro de revista, cinema, musicais segue essa lógica progressivista.

Diagrama de apropriação e circulação de *La Mattchiche*

As informações extraídas e vertidas na coletânea que apresentamos nesta tese foram classificadas em seis tipos, do seguinte modo: anúncios, artigos, gênero literário – contos (short stories) ou poemas - , notas, notícias e reportagens. Estes tipos são definidos, a seguir.

4.2 -Classificação das informações jornalísticas

ANÚNCIO

De acordo com Bahia (2010), é definido como sendo – « Notícia, aviso, comunicado, proclamação. Meio pelo qual se transmite ao público qualquer tipo de informação. Espaço editorial ou ineditorial em um veículo de comunicação social. Espaço publicitário para inserção de mensagens ».

É na forma de anúncios que o mote « maxixe » aparece em número expressivo, o que sugere que a lógica do apelo ao mercado pode ter colaborado, ainda que involuntariamente, para a popularização do nome e do gênero, fazendo com que se espalhasse por toda a extensão daquele país.

Bahia (2010: p.) também fala do anúncio como mecanismo de veiculação de propaganda, de várias naturezas :« seja política, comercial, institucional, etc. Formato de informação publicitária para apresentação, promoção ou vendas de um produto, marca, serviço, instituição, utilizando palavras, imagens, música, ilustração, efeitos audiovisuais, etc., nos veículos de comunicação. »

O autor indica as técnicas de transmissão empregadas no anúncio, conforme o *objeto estabelecido*: «*persuasão, motivação de interesse, atração, sedução, necessidade, desejo, etc.*». e os espaços convencionais dos veículos: anúncio classificado, anúncio de varejo(ou indeterminado), anúncio determinado de página certa).»

ARTIGO

Tem em sua essência um caráter opinativo. O artigo expressa o pensamento de quem o escreveu e, em geral, tem a assinatura de seu autor. Neste gênero jornalístico, se espera que o profissional que escreve argumente, defenda suas ideias. O artigo de fundo, à semelhança do editorial, decorre do fato de haver uma opinião predominante, por isso, « o veículo reserva um

espaço próprio à apresentação, formulação e sustentação de suas posições de princípio » Bahia (1990: 97).

CONTO & POEMA

Lima (1960) entende que a literatura subdivide-se em : verso e prosa, podendo o verso ter caráter lírico, épico ou dramático. Já a prosa pode ser de ficção, de apreciação e de comunicação. O conto estaria no campo da ficção, o qual inclui : romance, novela, conto e teatro. O autor considera a prosa e o verso as duas principais vertentes da literatura – o que justifica o esforço de distingui-las. « O verso é o primado específico da palavra, dentro de seu primado geral », o mesmo autor define a prosa do seguinte modo : « é a marginalidade da palavra e sua subordinação ao sentimento, à ideia, à paixão, à narração, o que não for propriamente palavra, dentro também de sua primazia em princípio » (LIMA, 1960: 30).

Entre os textos que aparecem nos jornais compilados como gênero literário, há seis classificados como contos e dois como poesia. Pertencem ao universo da criação, da invenção, da originalidade. Os contos são constituídos de símbolos, o que não quer dizer que configuram a irrealidade, uma vez que podem ou não pertencer a uma realidade ontológica e de um modo ou de outro tem sua realidade própria.

Referindo-se à relação entre literatura e jornalismo, Nina (2007: 19) argumenta que os literatos do passado dominavam os diários com excessos beletristas. Ela explica : « Ainda não havia jornalistas formados nem regras a seguir. A imprensa do início do século XIX foi toda marcada pela atuação de escritores que, naturalmente, aproximava a linguagem do livro à linguagem do jornal». A autora destaca que diversas obras clássicas nasceram nos jornais, na forma de folhetins. Cita a produção de José de Alencar e de Machado de Assis, no Brasil. O que aconteceu no Brasil é semelhante ao que já vinha acontecendo na Europa e nos Estados Unidos, onde escritores escreviam contos e crônicas em jornais diários.

NOTA

Genericamente, é vista como uma notícia de tamanho reduzido. Conforme (BAHIA, 2010 : 258) : « Em jornal e revista, notícia pequena, sem muitos detalhes. O mesmo que registro. Diz-se uma notinha no sentido de uma noticiuzinha. Notícia breve, sumária ».

NOTÍCIA

De acordo com Pinto (2009), notícia é sinônimo de novidade, ou novo. Destaca que uma notícia tem mais relevância na medida em que for capaz de associar dois aspectos : 1)

importância e 2) interesse. Cita os critérios usados pelos manuais de jornalismo para definir a importância de uma notícia :

- Ineditismo
- Improbabilidade
- Utilidade
- Apelo
- Empatia
- Conflito
- Proeminência
- Oportunidade

Bahia (2010: 258-259) explica o significado de **Notícia** de maneira longa e pormenorizada: «é o relato, a narrativa, a descrição, o comunicado, o registro de um acontecimento de interesse para a comunidade ». argumenta que a notícia se traduz em muitas possibilidades e pode ser tanto a informação bruta, que se expressa como um rumor, quanto a mera dedução racional, evidenciada na formalização de um gesto, numa atitude ou num princípio. Sua explicação mais abrangente, revela que a complexidade do fazer jornalístico torna difícil alcançar uma definição precisa, «é também a opinião, o ponto de vista isento ou engajado, a acusação e a defesa, o dado elaborado, os fatos que formam e informam, a mancha impressa, a expressão oral e a expressão escrita». Completa sua explicação, pontuando as etapas do processo jornalístico - busca, apuração, preparação, seleção, apresentação e comunicação - para que se publique matéria.

O autor chama atenção para o fato de que «toda notícia é uma informação, mas nem toda informação é uma notícia». Isto porque, de sua perspectiva, os elementos do jornalismo - organização editorial, técnicas de elaboração, critérios de ocupação do espaço e do tempo disponíveis, opção entre a quantidade e a qualidade, etc. - interferem entre uma e outra.

Outra perspectiva considerada por Bahia (2010) é aquela na qual a notícia é vista como um campo onde se situa a influência social dos *mass media*: «cultura de massa, linguagem coletiva, mecanismos potenciais de consumo da civilização industrial, intercâmbios econômicos, padrões de comportamento, projeções éticas, etc».

REPORTAGEM

Uma explicação objetiva desse termo é a de que a reportagem é um tipo de notícia que adquire valor especial, um status diferenciado. Bahia (1990; 49) esclarece o sentido do termo : « Enquanto a notícia nos diz no mesmo dia ou no dia seguinte se o acontecimento entrou para a história, a reportagem nos mostra como é que isso se deu. » Explicita seu ponto de vista ao afirmar que, diferentemente da notícia, que se esgota no anúncio, a reportagem só se esgota no desdobramento, na pormenorização, no amplo relato dos fatos.

Em outras palavras, a reportagem é a notícia que ocupa lugar de destaque no jornal, assumindo uma nova dimensão narrativa e ética, em decorrência de uma investigação aprofundada, que se ancora nos pormenores, questionando o que parece obvio, apurando os fatos. Destaca : « É fundamental ouvir todas as versões de um fato para que a verdade apurada não seja apenas a verdade que se pensa que é e sim a verdade que se demonstra e tanto quanto possível, se comprova. Bahia (1990, 50)».

A reportagem seria a grande referência ou balisador do padrão do jornalismo moderno. Jornais como o The New York Times, nos Estados Unidos; Le Monde, na França; The Times, na Inglaterra; e o Jornal do Brasil, no Brasil são conhecidos por suas reportagens emblemáticas. O autor justifica porque a reportagem ganha importância: «Na sua estrutura a reportagem não se limita a uma notícia, mas a várias notícias. [...]». Ela pode reunir tantos indícios e consistência que permitam um conhecimento adequado das coisas» Bahia (1990: 51).

Lage (1987) argumenta que a diferença entre reportagem e notícia se define, na prática, a partir da pauta, ou seja, do projeto do texto. O autor faz distinções: «Para as notícias, as pautas são apenas indicações de fatos programados, da continuação (suíte) de eventos já ocorridos e dos quais se espera um desdobramento». No que concerne às reportagens, o planejamento é diferente daquela da notícia, as informações são abundantes, seu estilo é menos rígido, quando comparado ao da notícia e «varia com o veículo, o público, o assunto. Podem-se dispor as informações por ordem decrescente de importância, mas também narrar a história, como um conto ou fragmento de romance» Lage (1987: 47).

4.3 - Modelo de apresentação

Foi criado um padrão de apresentação dos itens colhidos nos jornais contendo os seguintes elementos:

1 – Do lado esquerdo o número do item compilado – esta numeração foi criada após a finalização da compilação, começando pelo primeiro item encontrado nos jornais que constam do Newspaperarchive, até o último, dispostos sequencialmente na coletânea, com fonte Arial, tamanho 18 e em negrito:

Nº inform.

2 – Do lado Direito consta o ano com fonte Times New Roman, tamanho 16 e em negrito:

Ano

3 – Abaixo da identificação do ano, também do lado direito constam o dia e o mês de publicação da notícia, com fonte Times New Roman, tamanho 12:

Dia/mês

4 – Também do lado direito inserimos a cidade, o estado da federação e o número da página em que se situa a notícia, com fonte Times New Roman, tamanho 14 –

Jornal, Cidade, Estado, p. xx

5 – O nome do jornal fica no centro, com fonte Times New Roman, tamanho 12

Nome do Jornal,

6 – Por último, do lado esquerdo consta a classificação do item compilado, em uma das seis categorias jornalísticas inclusas neste estudo: anúncio, artigo, gênero literário (conto ou poema), nota, notícia e reportagem, com fonte Times New Roman, tamanho 16 e em negrito.

Classificação da informação

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ANO

Dia/Mês

Jornal

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Notícia na íntegra, Notícia na íntegra, Notícia na íntegra, Notícia na íntegra, Notícia na íntegra, Notícia na íntegra, Notícia na íntegra, Notícia na íntegra, Notícia na íntegra.

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Também publicado em:

– *Le Mars Globe Post*, Le Mars, Iowa, em 20/01/1909, primeira página.

CAPÍTULO 5 - OS JORNAIS COMPILADOS

001**1906**

16/09

*The Boston Sunday Post***Nota**

Boston, Massachusetts, p. 18

VARIETY FEATURES DZIRIA

Without question the most wonderful and sensational dancer of the age. Pretty as a greek goddess, introducing for the first time in Boston the new Brazilian dance. "La Matchiche." Nothing so choice ever preisented before. She makes that famous Seeley dinner affair look like a quick lunch. All her movements a personification of ease and grace — with just a touch of the real thing. Are you wise?

002**1906**

16/09

*The Boston Sunday Post***Nota**

Boston, Massachusetts, p. 20

Howard Atheneum

Girls with winning ways and lots of magnetism, girls with accomplishments and girls with jolly actions will add their captivating presence in the return of the burlesquers at the Old Howard this week. Many of the strong attractions of the burlesque companies of the past will be found in the front row, and centre stage beauties will be found quite as attractive as any the Howard has had in the days of yore.

There are 15 big vaudeville acts in the programme. The world-famed Dziria dancer will head the company. She will introduce for the first time in Boston the Brazilian dance, Matchiche. The Transatlantic Four in their great singing act: Bowers, Walton and Crocker in a new rube act, and Raymond Finley and Lottie Burke will be prominent. George H. Wood, the comedian; Diamond and Smith, Fields and Hanson, the Ader Trio, Kenney and Hollis. Charles Reed and May Hadley, Pucella and Orben, Nick Hughes, the Green sisters and the Howardscope will round out the programme.

003

1906

9/12

*The Logansport Journal***Notícia**

Logansport, Indiana, p. 5

HOOCHY-COOCHY CAKE WALK! PARIS MAD OVER NEW DANCE

MELLE DORGERE.

Paris, Dec. 8.—Paris has invented a new dance. It is called, "La Matchiche" and is a combination of the American cakewalk and the Turkish hoochy coochy. It is being danced all over Paris on the music hall stages, in the public dance houses, and at artistic homes. It has caught on more than any dance since the days of high kicking began, and it has set Pairs on

the keen edge of excitement.

The finest dancer of the Matchiche is Mlle. Dorgere. Two dancers have been arrested at Liege, Belgium, for giving the "Matchiche," but they were discharged by the judge. Germany and Austria are trying to stop it, and it has been refused a hearing in England, but France can't get enough of it.

Hoochy-Coochy cake walk! Paris mad over new dance

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004

1907

24/05

*The Ellettsville Farm***Conto**

Ellettsville, Indiana, p. 2

"ANNETTE PILKINTON"

A sufficiently straightforward and [ilegível] letter, you will admit, for a woman to [ilegível] in reply to the proposal of any man. Why, then, did Mr. Sheringham, whose appearance was hardly that of the rejected! suitor, feel apprehensive? The reason is simple. He had not written the letter to which this is was na answer. Mr. Sheringham, le short, had never proposed to Mrs. Pilkington, and was now faced with what he conceived to be an unpleasant duty of telling her so.

He had small doubt as to the misereant who was almost certainly the cause **of his** dilemma. Not for nothing had Mr. Sheringham been a bachelor [ilegível] for the past twenty years. He remembered with grim satisfaction how often he had reproved his sister Mary for her absurd leniency toward [ilegível] unconscionable boys, how often he **had** predicted that some day [ilegível] now a cadet at West Point, with his dangerous capacity for imitating hand writting, would achieve some serious [ilegível]. His pride in the [ilegível] of this prophecy was dashed by the [ilegível] that he could never proclaim it. He felt that he owed it not only [ilegível].the lady's dignity, but to his owm, that no living soul [ilegível]. ever hear of the affair. Vengeance, secret but [ilegível], upon [ilegível] was a matter to which Uncle Augustus could attend at his greater leisure.

Meanwhile, in the Immediate presente was the Interview with Mrs. Pilkington.

With a final quiver of reins the hansom drew up before the door of the widow's house, and Mr. Sheringham slowly descended. From one direction came the distant echo of German musicans playing La Matchiche, and imparting to that frolicsome air all the Teutonic melancholy of their race. Nearer at hand a commercial vocalist with a cart was vaunting the excellence of ripe strawberries in what is so appropriately termed a fruity baritone, and two elderly gentlemen had paused in the very center of the pavement to discuss a question of politics. Mr. Sherlngtham noted all these trifles with the sharpened perceptions of a drowning man. He felt absurdly as he did when, as a small boy, he was led to the family dentist.

"There will be no occasion for you to wait, Henry," he said, in a hollow voice. Then he walked up the steps and pressed the bell.

The room into which he was shown was one that had long stood to Mr. Sheringham as a model for all that such a room should be. It was long and low, full of soft delicate color, and odorous with flowers. The dim light of the drawn blinds was grateful to him in his nervous and overwrought condition; he felt vaguely rather than realized an atmosphere of tranquillity that had already begun to soothe him as he crossed the threshold.

At his entrance the mistress of the house arose with a little startled gesture. Mrs. Pilkington was a tall and remarkably graceful woman, whom time had treated with gentleness. Her age, given by herself as 38, might well have passed in that subdued light for at least ten years less, and she wore with distinction a gown of the kind occasionally described by masculine novelists as "some soft clinging material."

"Ah," she said in a voice which, while agitated, betrayed no great astonishment.

"You have come, then."

"Yes," repeated Mr. Sheringham mechanically, "I have come." After an imperceptible pause he added, "I—I felt that it was better that it was due to both of us, that I should do so."

"Sit down," said Mrs. Pilkington, herself sinking on to the couch from which she had risen.

Mr. Sheringham obeyed in silence. With returning self-possession, there was beginning to grow upon him an almost overwhelming sense of the difficulty of the task that he had undertaken. He dreaded the humiliation which he must bring upon the charming woman before him—how charming he realized in that moment as never before. His eyes, that dared not look up, were attracted suddenly by the delicate beauty of the hand that played nervously with the cushions beside her.

For it would have been obvious, had not Mr. Sheringham been still too preoccupied to perceive it, that Mrs. Pilkington was extremely nervous—far more so than the tone of her note could have led him to expect. Not only did this involuntary movement of the hand betray her (in one usually so restfully composed), but a little agitated color that kept coming and going in her cheeks. Mr. Sheringham, however, was now looking at his boots, and saw nothing of this.

"I—I have something to explain," he began unsteadily, "something that it is right you should learn from me personally." He paused before the final leap. "It is about that letter."

"My dear friend," she interrupted him, "surely no explanation is needed. Your letter, which I shall always be proud to have received, was quite sufficient in itself. It told me everything!"

Mr. Sheringham felt then that he would gladly give a large sum of money to know exactly what that Implied. "You—you have kept It?" he asked clumsily.

"You speak," she laughed back, but with an uncertain ring in her voice, "as though you were anxious to withdraw the offer. Be reassured. I shall not bring action."

Here at once was his opportunity, given by herself. Before he could take it, however, she had continued in an angered tone—"But do not think that I shall part with that letter."

"Why?" asked Mr. Sheringham, startled into an upward glance. You want an answer to that?"

"Of course."

"Because it made me more proud and happy than anything I have ever read in my life."

Then, quite suddenly, Mr. Sheringham saw that the thing was not to be done. Perhaps the tone of her voice showed him. Better a lifelong misunderstanding than a disclosure—after that. He breathed a sigh of genuine relief.

"And yet you refused me," he said, watching her, and seeing for the first time that tremulous color. "Why?"

"You have a right to ask. Yet—it is difficult sometimes for a woman to explain her reasons."

"But you gave no hint in your answer. It was not that—that I am distasteful to you?"

His voice was unreasonably anxious, and he was unable now to take his eyes from her face. How beautiful it was in its unexpected [*illegível*]!

"Ah, no! You must understand that at least it was not that. But surely - we have known each other too long."

005**1907**

23/11

The Lake Count Times

NotaHammond Lake, Indiana, p. 8

New York Life

The life of New York seems a tragic matchiche, a religious can-can, the maddest blend in all Christendom of common sense and lunacy dignity and folly, poetry and a furious pogrom against everything that makes *for* beauty — Pall Mall Gazette.

006

1908

28/11

*La Crosse Tribune***Anúncio**

La Crosse, Wisconsin, p. 4

BERTHA DOUD MACK

— THE ORIGINAL —

ANNA HELD

**Premier
Skate
Dancer**

Featuring the Famous
Parisian
La Matchiche Dance
As Danced by Anna Held
in the "Parisian Model"

**SEVENTEEN MONTHS
With the Anna Held
Parisian Model Co.**

Miss Bertha Doud Mack, the Worlds Greatest Fancy
Skater will be at the

PARK ROLLER RINK
Monday-Tuesday-Wednesday, Nov.30, Dec.1-2

007

1908

02/12

*La Crosse Tribune***Anúncio**

La Crosse, Wisconsin, p. 8

DON'T MISS BERTHA DOUD MACK

THE ORIGINAL
ANNA HELD
Premier Skate Dancer

Miss Mack's exhibition last night was better than was even hoped for. Be sure to be on hand tonight or Wednesday night if you want a skating treat.

La Matchiche Dance

was the sensation of Anna Held's "Parisian Model." Miss Mack danced it with the original Anna Held Co. for 17 months. She dances it on skates tonight at the

PARK ROLLER RINK

10c -- ADMISSION -- 10c

008

1909

19/01

*Le Mars Semi Weekly Sentinel***Anúncio**

Le Mars, Iowa, p. 4

A big hit. Don't miss it.

Bertha Doud Mack

At LeMars skating rink
Thursday, Friday and
Saturday, Jan. 21, 22, 23.
Matinee Saturday.

The world's greatest fancy skater. Seventeen months with Anna Held's "Parisian Model" Co. Featuring the famous Parisian La Matchiche dance asdanced by Anna Held in the "Parisian Model."

Admission 10 cents at the door.

A big hit. Don't miss it. Bertha Doud Mack

The world's greatest fancy skater. Seventeen months with Anna Held's "Parisian Model" Co. Featuring the. Famous Parisian La Matchiche dance asdanced by Anna Held in the "Parisian Model."

Admission 10 cents at the door.

Também publicado em:

– *Le Mars Globe Post*, Le Mars, Iowa, em 20/01/1909, primeira página.

Reportagem

New Castle, Pennsylvania, p. 8

[illegible]

The Newest Theatrical Beauty **Mlle. Dorgere as Prince Charming in "Cinderella"**

The reigning beauty of the Parisian stage is Mademoiselle Arlette Dorgere. She has extended her conquest to London, and has made as great a success there as at home.

In time no doubt she will come to New York and then we shall see whether the beauty that Europe raves about comes up to the lofty standard of the American metropolis.

In the meantime Americans may Judge what she is like by her newest and best photographs, which are printed on this page.

Mademoiselle Dorgere personifies everything that is implied in the term "Frenchy." Her appearance and gestures are extremely saucy, but they are accompanied by just that air of recklessness and spontaneous gaiety which are considered necessary to make such behavior attractive.

In figure Mademoiselle Dorgere is taller than is usual with French women, and is very generously developed, although not to such a degree as to destroy grace. Her bust is particularly fine, and has been the subject of much enthusiastic comment.

How fine her figure is considered may be judged by the fact that the greatest dressmakers in Paris are anxious to have her photographed in their latest creations. This is really the highest test of beauty, for in France, which is unlike America in this respect, new fashions are first launched through the medium of the stage, and are then adopted by high society.

She is also distinguished for her extravagant and luxurious taste in fine lace and linen, with which she delights the public in many of her dances.

Her face is pretty but not strictly beautiful. It is full, round and soft. Her eyes are large, bold and languishing. One of her best features is her mouth, with its full, red, prettily curved lips and fine, white teeth.

Mlle. Dorgere has lately been playing the part of Olga in "The Dollar Princess" at the Hicks Theatre in London. She wears a little coat with representations of the American silver dollar embroidered all over it. It must not be supposed from this that a dollar goes far with Mlle. Dorgere.

One of her recent successes was achieved in a remarkable production called "Paris tout nu." This phrase appears to mean "Paris entirely naked." It cannot be exactly that, but must be one of those curious French subtleties that escape adequate translation into English.

She was responsible for the introduction of a new dance called "La Matchiche" to Paris. It is a combination of the American cakewalk and the Turkish hoochy coochy. After she made it popular it was danced all over Paris, on the music-hall stages and at artistic houses.

The dance is performed to rapid ragtime music, the dancers going through the various figures like a cinematograph working for a speed record. Some of the movements are more remarkable than anything seen at the Chicago Midway or the St. Louis "Pike."

One of Mlle. Dorgere's greatest successes was in a little operetta called "A five minute love match." The remark was made that it far surpassed in dramatic interest and rapidity of action Elinor Glynn's "Three Weeks."

Among the well-known persons who are warm admirers of Mlle. Dorgere's dramatic talent is said to be Baron Alfred de Rothschild, member of the famous banking family. It is understood that he induced her to accept an engagement in London, in order that the British public might have an opportunity of enjoying her art. Will some philanthropist induce her to come to America?

Mlle. Dorgere was born in Paris, and is a typical Parisienne in every respect. She is noted for the pose, movement and animated manner which are typical of the successful artistes of the Parisian variety theatre.

After studying a year at the Conservatoire under Vernier, she appeared as a page in operetta at the Varietes. Afterward she had small parts at the Marigny, La Scala and the Capucines. Then she took a bold flight to Russia, where she starred in light opera in

"La Mascotte," "Mlle. Nitouche" and "La Belle Helene." She scored a great success in St. Petersburg, and that raised her very much in the estimation of the Parisian public and theatre managers.

She made a particular hit with the grand dukes and their friends, who supply most of the gaiety of St. Petersburg life and contribute largely to the prosperity of the restaurants and theatres. She came back loaded with Diamond necklaces and tiaras which they had showered upon her as tokens of their appreciation.

As Olga in "The Dollar Princess"

"What struck me most in St. Petersburg," she said, "was that there was no night in Summer, so that I had no time to sleep."

Upon her return to Paris she played Prince Charming in "Cinderella" at the Porte St. Martin Theatre, and made a great success.

Shortly after this she was the victim of a most alarming automobile accident. Her machine was caught between two electric street cars going in opposite directions and was smashed to pieces. Mademoiselle Dorgere narrowly escaped with her life, and was, in fact, seriously injured, for her hip was dislocated. Obviously a permanent Injury to this joint would destroy one of the chief attractions of her performances, but, with good luck and careful nursing. She recovered her health and the use of her limb perfectly, so that she is now able to act as gracefully as ever.

Mademoiselle Dorgere has gone through many remarkable performances in private houses. At an entertainment after a dinner party at the house of Munis Pasha, the Turkish Ambassador in Paris. She executed with true oriental feeling a series of turkish dances.

Altogether Mademoiselle Dorgere puts in the shade Liane de Pougy, Regina Badet and several other Parisian stars who are somewhat of the same order.

Just how women are handicapped in business

Employ that woman? I wouldn't have her in the place! The look of her Is enough."

How often may one not hear these, or very similar, words expressed by would-be employers, male and female. And, glancing at the object of their scorn, can one wonder at it? Quite recently the writer was present when an employer interviewed a number of girls and women answering an advertisement for "an experienced lady shorthand-typist, with knowledge of French and bookkeeping, a girl of good appearance and used to interviewing preferred."

The ladies who applied for this berth formed one of the most extraordinary collection of individuals it is possible to imagine. In the case of many it needed only a glance to see they were "quite impossible." There was the little old, drabby, shrinking individual near the door, who spoke so softly it was quite painful to listen for her reply, and usually when you got it the gist was utterly beside the point, and often took the form of a counter question.

Beside her flaunted the common, loudvoiced girl, who spoke as though she was hailing a vessel almost out of sight. And in these instances the dress of both Individuals gave the keynote to their character. The old, withered specimen was really very nice looking as regards face and expression, but her untidy, down-trodden appearance made her application quite hopeless from the start.

As might be expected, her siren-voiced companion was attired in raw, vivid colors, with a mountainous hat one mass of spiky quills, and a dirty smart silk blouse which proved a worthy accompaniment to her illtrained voice and altogether irritating manner.

Why will women never understand how much they lose in life for want of careful attention to their personal appearance? Some go about anyhow, with dreary clothes of unbecoming color, hair badly dressed and looking often anything but clean. Others adopt loud attire for quiet occasions, then blame fate for their undoing. Yet any one who will look around for a moment cannot fail to see that it is the women who earn most who are dressed becomingly according to their work; no matter whether this be in the office or workroom, the showroom or the dairy: for dress in every walk of life is the keynote to success. To strangers it is the first thing which speaks either for or against us. If it be suitable and tasteful it will admit to one almost anywhere, just as if it be torn, dirty, and untidy it will tend to close doors which otherwise might stand open easily.

So the first question that a girl has to master is the dress question. Let her satisfy herself that this is suitable to most ordinary occasions, then she can start fair with her competitors. Next, let her consider whether her manner is likely to follow up the good impression which her clothes have first procured for her. Is she pleasing in her mode of address? Do people seem anxious to prolong a conversation or get it over?

It is, of course, understood that if she values the good opinion of others, and does not wish to knowingly stand in her own light, she will refrain from shortcomings of the toilet order—cleaning her nails in public, incessantly rearranging her hair, and so forth—and keep clear of those irritating habits of constantly fidgeting hands or feet, humming, cultivating a smile, or rather smirk, which is supposed to be bewitching, but which, like other good things, can be tried too often until its sweetness palls.

Girls who stand very pronouncedly in their own light are those who “only come out to business for amusement.” They usually want every duty mapped out in black and white, stipulate for long holidays and short work hours, and who do the employer the honor of turning up at his establishment each day, provided he sees that they receive good salaries, sit in specially heated rooms and have office boys to wait upon them.

The girl with a sheaf of pet harmful hobbies and foibles is another type who consciously stands in her own light. She sits up half the night developing photographs or poring over stamps, then comes to business the next morning fit for nothing—too ill to do her work unless the eye of her employer is actually upon her—thus leaving her duties to be done among the others, who do not like complain of her meanness.

She is the girl, too, who will waste an hour of her employer's time in the morning while she finds out some knotty point in connection with her hobby; but she will run back from lunch for fear of being five minutes late, “for fear of wasting her employer's time”. And he knows by

past experience that such conduct will upset her digestion and render her practically useless the best part of the afternoon. This point, however, she refuses to consider. She is a law unto herself, judging things by her own warped ideas of what is right and just. Yet she is the first to express surprise when people find they “have no more work for her.”

Much the same fate awaits the girl who spends half her nights in late parties, balls, and whist-drives. She is unfit for work, and cannot expect people to employ her. She should be wise, and take her pleasure in moderation if necessity compels her to work for her living. These gayeties often lend her into the forming of curious and tactless friendships, and at all hours of the day she is called to the telephone to answer her private friends who are making arrangements for the evening. Or perhaps they stroll in to chat things over. That no employer will tolerate for any length of time, and, though he may not complain at first, sooner or later he becomes resentful, and either has the practice stopped, or sends the Young lady flying.

The variety of women who stand in their own light is simply astonishing. There is the girl who brags: the one who toadies to people above her; the crank, who develops ailments and talks of them incessantly, perhaps enlivening the monotony of the day with a fit of hysterics. And, last, how many otherwise able and intelligent workers do themselves incalculable harm by declining to do more than that for which they consider they are paid!

“That is not my work, and I don’t intend to do it,” you will hear them say. “Let others do what they like. I don’t intend to be put upon..” With that phrase hundreds have signed their own employment death warrants, and will continue to do so until the end of time.

Women who fail should see if they are not to blame themselves rather than that poor, defenceless scapegoat — fate.

010

1909

16/05

*The New York Times***Artigo**

New York, New York, p. 98

THE NEW MUSIC CULT in FRANCE AND ITS LEADER

Claude Achille Debussy Tells of His Present and Future Works

Paris insists on modernity. To be truly Parisian one must be of the minute. The Boulevards demand a new catchword, a new scandal, a new idea each day. Naturally there was a great delight in Paris when a composer appeared who could write a new music, and Claude Achille Debussy soon gathered about him a clan of faithful followers whose admiration for their favorite composer now amounts to adoration. The reputation which his music soon gained for being esoteric has enabled him to hold this position. The faithful Debussyites may be found in large numbers at any Colonne concert when even one small work of the master

appears on the programme, but they are seen en at a performance of “Pelléas et Mélisande” at the Opera Comique. The ordinary audience at this theatre is smart and worldly, but the Debussy audience has quite a different flavor. Observe it first in the amphitheatre, where seats may be had for 2f.

The men are mostly noticeable for their long hair and velvet coats, the women for their frowsy blouses. They assume attitudes of rapt attention as soon as the house is darkened, and no relaxation is possible to them until the act curtain falls. If some unfortunate individual rattles a programme or tries to tell his neighbor something during one of the musical interludes while the scene curtains are drawn, he is soon hissed into silence and regarded with brutal and bloody eyes by his unsympathetic companions. If you are not a Debussite do not visit the Comique gallery on “Pelléas” night.

If you are only an admirer of Brahms and Beethoven and sit in the orchestra you will find yourself scarcely any more at ease. Soulful women dressed in long, dull-colored robes are accompanied by men of severe mien, who often carry the score of the lyric drama. It is not an opera night at this theatre. One is reminded of Beireuth on a “Parsifal” afternoon.

Debussy’s followers are militant. They applaud vociferously and they write articles to the newspapers which prefer Saint-Saens and Massenet. But the composer remains exclusive and oblivious, writing little, talking less, and seldom giving the Parisian public a chance to personally approve of him.

Twice during the past Winter, however, he has conducted works of his at public concerts, coming out of his seclusion suddenly and returning to it as completely. The first of these occasions was one of the Sechiari concerts in the Salle Gaveau, given in March. Debussy conducted his prelude to Mallarmé’s prose poem, “Après-Midi d’un Faun.”

His appearance on the platform was the occasion for a demonstration which lasted nearly ten minutes, and which exceeded in its real enthusiasm the noise which follows a Caruso high note. As the clapping and the shouting neared their conclusion and died down into obdylion and the composer had turned to his desk to commence the work of the evening, a strident voice from the first balcony called out: “A bas le claqué de Debussy!” The composer turned around to glare at this very Judas, and the flippantly minded in the audience laughed aloud, and then there was silence, and the composer proceeded to the business in hand, that of conducting his very beautiful tone poem, which he did very well, indeed.

His second appearance as a conductor this season was at the last Colonne concert of the season, given on Good Friday night. On this occasion he conducted his youthful cantata, “Le Demoiselle Elue,” composed over the words of Dante Gabriel Rossetti, and three old French

songs, written by Charles d'Orleans. These are for unaccompanied choir. Charles d'Orleans was born in 1391, and his destiny led him into wars with the English. In 1415 he was taken prisoner by the enemy and forced to spend the next twenty-five years of his life an exile from his native land. It was during this period that he wrote his poems. They were either soon forgotten or else utterly unknown, for it was only in 1815 that they were finally discovered and published, but since then they have been regarded with the keenest interest by students of early French literature.

It is curious that the most modern of French musicians should have chosen words by the earliest of French poets for his latest music, but there is no doubt of the success he has made with them.

The three songs which Debussy has set to music are "Dieu! qu'il la fait bon regarder," "Quant j'ai ouï le tabourin," and "Yver vous n'êtes qu'un villain." Of course these are but a trivial expression of the Debussy genius, but it must be confessed that he has succeeded in expressing the spirit of the epoch and the words marvelously well. When these songs were first heard last month at the Colonne concert the last two were instantly redemanded and received with every appearance of favor by a very enthusiastic audience. The second one is specially charming. The chorus sings a guitar accompaniment while the words are chanted to a fascinating melody – yes, it is true, Debussy has written a melody! – by a soprano voice, on the occasion just referred to by Miss Maggie Teyte, the young pupil of Jean de Reszke, to whom the role of Mélisande is now intrusted, not altogether with reason. They will probably be heard in this country next year.

Debussy is only moderately tall and rather stout. His hair is very black and wavy and his face is almost concealed in profuse black whiskers. His two eyes are hidden deep. They are very small eyes, but very keen. His appearance is not imposing, but it has dignity. He is a conductor without mannerisms.

He lives in a house in the Avenue du Bois de Boulogne, and his workroom windows all look into a garden. Here it is that his later compositions have been written, and here it is that Debussy is happiest, for he dislikes the country.

"Only souls without imagination go to the country for inspiration," he says, "I can look into my garden and find there everything that I want."

Debussy married a very rich woman several years ago, and since then he has worked in a leisurely fashion. Nothing of any great importance has appeared from his pen since "La Mer" in 1905.

However, he has several works under way; two stories of Edgar Allan Poe's he is making into operas. He also is struggling with a new version of the Tristan legend, one which is said to be more nearly in keeping with the conception of the scholars who are struggling through the various manuscripts in Bibliotheque Nationale than Wagner's drama.

But Debussy is in no hurry to finish these uncompleted manuscripts.

"I can only write," he said recently, "when I am in the mood for it and then I can only write on the work to which my mood for it, and then I can only write on the work to which my mood directs me. I haven't touched 'Tristan' for months. I may never look at it again. I have lost sympathy with it for the time being, and that sympathy may never come to me again. I don't care to merely repeat 'Pelleas'. When I write another opera music drama I must have envolved a new style, something which will suitably express the work.

That is what I tried to do in 'Pelleas.' Until I have been successful in this again. I shall not allow any of my work to appear. I don't care for repetition."

The composer has little sympathy with the French composers who look to Germany for inspiration.

"Of all the Germans, Bach alone was universal," he said, "After that, commencing especially with Beethoven, the composers belong to the German School.

A composer should work out his music along the lines of his own nationality, but of course in his own original way.

I should advise French composers to study Couperin and Rameau rather than Wagner and Brahms."

Debussy has a little girl, and she has been one of his inspirations during the past year. It is to her that he has dedicated his delightful "Children's Corner" in this charming way.

"A ma Chère petite Clou-Clou avec les tendres excuses de son père pour ce que suivres."
(To my dear little Clou-Clou, with the tender excuses of her father for that which follows.)

The pieces in this volume are delicious and include a cakewalk – "Golliwogg's cakewalk" – Which has all the abandon and verve of the "Georgia Campmeeting" or the "Mattchiche," combined with some of Debussy's extraordinary harmonies. With a little coaxing it would make an excellent piece for actual ballroom use. Such is the versatility of the Debussy imagination.

Probably the composer will never wholly eschew his whole tone scale, which has made him famous, but it is probable that he will become more melodic instead of less so as he grows older. This volume and the songs to the words of Charles of Orleans seem to prove this The

oother pieces in this book are called “Jimbo’s Lullaby,” “Doctor Gradus ad Parnassum,” “The Serenade of the Doll,” “The Snow is Dancing,” and “The Little Shepherd.”

Debussy’s sister has always remained a laundress of laces and fine undergarments in spite of her brother’s success. She has nopathy with his compositions, and has always refused to take any money from him. She does work for Mme. Colonne, and often tells that lady how ridiculous she finds her brother and his attitudes, especially what he is pleased to call his music.

Debussy’s music is written on a scale which is derived, as is well known, from the Gregorian chant. This territory has been invaded by other musicians: Berlioz, Liszt, Fauré, and d’Indy, to name a few. But with Debussy this scale is a part of his inner consciousness. Other composers have used it occasionally and consciously. In Debussy’s music it is so well woven in that its detection requires the closest attention. And so his music has a fluidity, a richness, a rhythm, a refinement all its own.

011

1912

11/08

*The Salt Lake Tribune***Artigo**

Salt Lake City, Utah, p. s.n

Biff-Bang-Go Comedy Akin to Wallingford

The Ballet of 1830" Presents Beautiful Costumes
 of the Crinoline Period; the Chief Enchantment,
 However, Is in the Coloring.
 (by Vanderheyden Fyles)

Do you care for dancing! That sounds like a remark a shy and inexperienced boy might pause on. But I meant it as a sort of "feeler" in the matter of your interest in a letter about dancing on the stage. It happens that the more noticeable novelties of the moment here are terpsichorean. Some are less than a week old; some have been with us nearly a fortnight. The latter are the more important, being *a* good half of the new splendors at the Winter Garden. When I first wrote to you about the glowing spectacle I cut it in half, devoting myself solely to the singing and speaking. "Now for the feet! And at that extremity we have not only many of the leading charms of" The Passing Show of 1912,"but the entire dancing pantomime imported from France, by way of England, and called "The Ballet of 1830," about which I told you nothing whatsoever. Its attractions are beauty, quaintness, grace and melody—by which I mean that it lack's only in vital interest of story. But "Sumurun" has raised our standards of pantomime unreasonably high: besides, "The Ballet of 1830" should be considered rather as a Wattean-like picture on a fan with which the girlish Queen Victoria might have sought to hide her maiden blushes from the love avowals of Prince Albert, or better, on an intimate silken sachet of a Parisian court beauty of the second empire.

Maurice Volny's silente drama transports us to the time and "atmosphere of Henri Murger's "Vie de Boheme."

But the music was as appropriately chosen from operattas by Offenbach, Leclercq and kindred geniuses of airy-fairy melody. The scenery of the three brief acts does not excite enthusiasm; but the costumes are so rarely beautiful as to arouse self-anger with my inability to

convey their quaint chorus. The women's bonnets are poked; their skirts spread out over crinolines; long mitts extend to spreading sleeves, and rosebuds deftly made of taffeta abound. But it is in the coloring that the chief enchantment lies. Pinks, yellows, blues and violets are jumbled together with a seeming recklessness, yet really with such sensitiveness for effect, and discreet and practiced artistry, that the tradition of French supremacy in feminine attire incites the declaration that the dresses show [*ilegível*] that they could not possibly have been conceived anywhere but in Paris. And in order to convey to you the pictorial impression, I should like to drop the matter with that conventional point, of view; but truth compels me to reveal the fact that every gown and hat was designed and executed in the wardrobe room of the Alhambra Music hall in London.

The story starts in the jovial little garret studio that seems to promise the immediate appearance of Mimi and Musette; and the "Boheme" suggestion is heightened by the fact, that, the chief role is an impoverished artist named Rodolphe. The role is played by Emil Agoust, producer of the mimo-drama, who might be called a Mounet-Sully of the Feet. A skittish baron comes to the studio to buy a picture, which sale could be, regarded as bewildering good hick did the nobleman not thereat see and covet. Rodolphe's own Mariette. However, the shallow miss does not put up much of a fight against being "lured a way." Good riddance, I'd say: but then a New England ancestry does not "make for the most generous sympathy with Parisian standards; it can't help but keep alive a spark of the Sunnybrook Farm Rebecca's summing up of the French as "a gay people, very fond of pink parasols and dancing."

The second scene introduces us to the night-life of bad, mad Paris, where we happily observe that though frivolity had to get on somehow, in 1830, without matchiche or Texas Tommy, the blither beaux and belles could wake things up pretty lustily with the cancan. The plot also flings itself about tho white, bright restaurant, though I suspect many other auditors succeeded in comprehending as little of the meannig as I did of much laborious pantomime. Perhaps it simply was not thought wise for us gross Americans to understand too much. Enough to see that the deserted Rodolphe had anticipated Kipling, Mrs. Patrick Campbell and the younger Burne-Jones by fourfifths of a century in succumbing to the baleful fascinations of a Vampire Girl, beautiful in midnight black and scarlet; that he has fallen almost fatally under her power when Mariette came before him again and sought to reclaim him as her own; that in a duel of allurements, the wicked woman won a temporary victory; and, finally, that Mariette brought the scene to a tempestuous, if reckless, climax by tearing a string of pearls from her throat and scattering them to the winds. I suppose the wicked baron had given them to her; but the New England in me can only bone they were imitation, anyway.

012

1912

23/12

*The New York Times***Reportagem**

New York, New York, p. 4

PARISIAN EXQUISITE HERE WITH 24 TRUNKS**French Papers Call Chevalier de Fouquieres****Their Ambassador of Fashion****HE'LL TEACH US A NEW DANCE**

Brings Six Boxes of Roses and a Spug

Present That Nearly Causes a

Tragedy on the Pier

The Chevalier Andre de Fouquieres, the Parisian arbiter of manly modes and manners, arrived yesterday on the French liner Provence with twenty-four trunks containing his personal wardrobe, one trunk filled with 4,000 letters of introduction from the aristocracy of France to the aristocracy of the United States, and six boxes of roses which, he said, were to be distributed by Mrs. Cornelius Vanderbilt.

There was a slight delay at the pier, where the Chevalier was met by Miss Elisabeth Marbury and the Marquis de Berjerac and a French woman press agent, owing to the determination of the Customs Inspectors to inspect each piece of baggage, notwithstanding a letter from the United States Ambassador in Paris, Myron T. Herrick, requesting that the Chevalier receive every courtesy on landing to make a four weeks' stay in this country. When the trunks were all opened and the many shirts of various blends, with socks and ties to match, were exposed to the view of those standing on the pier, the press agent turned away, in order not to embarrass M. de Fouquieres, she said.

The polite manners of the Frenchman evidently affected the Customs Inspectors, for one of them started to place the things back in the trunks, and this, was the cause of an amusing incident. Among the gifts brought over by the Chevalier for his American friends was a shoe case for Miss Anne Morgan. It was a square wooden box with a leather case inside, and marked "Usages." M. de Fouquieres had heard about the "Spugs," and hence his choice of the leather case, just large enough to hold a pair of Cinderella shoes.

One of the Customs officials picked up what he believed to be the shoe case and placed it in a trunk, which was immediately locked and strapped. Suddenly the people on the pier were startled by a thrilling series of cat wails and meows, which sounded as if some person were trying to stop the feline's voice by strangling it.

The noise attracted the attention of Mme Ella L. Fazende of New Orleans, whose baggage was under the same letter "F," on the pier, and she cried out, in distress:

Oh, where is my Celestine? Oh, where is my angora cat?

The reply came in a wail of distress from one of the Chevalier's trunks, which was quickly opened and the poor Celestine rescued from an untimely end. The cat toas in a small wooden box with a perforated top, and she appeared to be the worst-tempered feline that was ever landed on these shores.

Vive le Spug: Also is Delicatesae

When the box containing the shoe case was opened by the Customs Inspector the French press agent exclaimed in tones of rapture, "Vive la delicatesses" and then explained to the reporters that she alluded to the delicacy of the Chevalier's taste in selecting a useful present to conform with Miss Morgan's ideas of "Le Spug."

M de Fouquières did not dazzle the be-holders on his arrival. His attire was quite unemotional, and might be described as a symphony in green, gray, mauve and blue. He is a man of medium height, of slender build, with a black mustache, and manners so polite that his friends were delayed in getting off the pier because of his continuous sidestepping to allow rushing Americans to pass by.

The Chevalier wore a green soft hat, a gray chinchilla coat, skirted so artistically that it oscillated gently with the western zephyr as the wearer moved; blue trousers with strips of black braid at the sides, patent leather shoes, and buff spats. A turn-down collar, with mauve shirt, and a four-in-hand black tie in which there was a diamond pin in the shape of a prehistoric starfish (so the press agent described it) completed the attire of the French dandy, who was described by his friends when he sailed as "the ambassador of fashion from Paris to the United States."

M de Fouquière described his impressions of New York as seen from the harbor in tones that moved up and down the scale with musical cadence, and which he accounted for by saying that he was a devoted student of dancing, past and present, and the tunes were always running through his head. While his English was not perfect, the Chevalier, by a picturesque force of

expression, which included gestures and shrugs, managed to make himself perfectly understood. He said:

“I have always wanted to see New York, which impressed me like a mythical town when I looked at it in the distance last night from Quarantine. The tall, buildings, with their lights twinkling like stars falling from the skies, gave the impression of a fantasie that one reads of in the olden chronicles of the East. It impressed me as immense,” and he waved his arms energetically to express his idea of the expanse he intended to give his words.

The Chevalier's Opinion of US

"In my lecture which I shall give on Jan. 2 under the auspices of Miss Elisabeth Marbury," he went on, "I shall pay my tribute to New York, its wonders and its women."

Then, drawing a paper from his coat pocket and holding it in one hand and waving the other to the reporters as they stood gradually petrifying in the icy blast on the deck of the Provence, he read in part:

New York is the financial capital of the world, because it represents financial and social progress. A man who has not seen New York is not a complete man. French students should visit the United States in order to acquire the great qualities that distinguish your Nation, namely: the spirit of enterprise and genius of organization.

Our young ladies of France would also find here many examples that they might follow with profit to themselves and to those with whom they may come in contact later in life. In a word, in this great city one learns the self-control which develops the man of action. We are the past, you are the present and the future. We must help one another.

The American woman has the talent of taking her place gracefully in any position or in any country. Since the early days of the Republic she has played an important part in her husband's career by her tact and adaptability in the social, political, or artistic world.

"I like the American men, too, because they are so unobtrusive in their manners and dress. I can always tell an American in Paris by [sic] his studied effort to avoid attracting attention by his costume, and at the same time to be faultlessly correct in taste."

At his first lecture, to be given at 3 P. M. on Jan. 2 at Maxine Elliott's Theatre, the Chevalier will describe the "Persian Fêtes" which he organized in Paris, and illustrate them with the aid of Gervais-Courgellemont slides of naturally colored views, of which he has 2,000 in his baggage. He left his trunks on the pier after the customs examination, to be sent up to the St. Regis where he is staying. They were all marked in 2^{1/2} inch black and white stripes, his colors, with the Chevalier's family coat of arms.

On arriving at the hotel M. de Fouquières found an automobile waiting to convey him to Mr. Cornelius Vanderbilt's country home on Long Island and he also paid a short visit to Clarence Mackay before driving back to New York. He will go to Baltimore to-morrow to spend Christmas with Charles Carroll, and on his return to New York on Thursday he will become, in his own phrase, "a business man."

In addition to his lectures the Chevalier intends to introduce a new dance to New York society which he calls the Brazilian Matchiche," and which is a combination of the eighteenth century minuet with the Highland fling. He has also composed a poem which the dancers sing as they gracefully gyrate across the ballroom floor.

013

1912

24/12

*The New York Times***Reportagem**

New York, New York, p. 6

OUR TURKEY TROT SUITS FOUQUIERES
Paris's Best Dresser, Who Comes with New Dance,
Approves This Old One.
FOLLOWER OF PUGILISM, TOO
Admires American Newspaper Reporters
for Waking Him Early and
Wants to See a Baseball Game

André de Fouquieres's first day in New York was long, but his first night, was short, so far as slumber was concerned. He got to bed about 3 o'clock yesterday morning, and it was only 6:30 when his telephone bell rang. Some body wanted to interview him. Yet, quoting M. de Fouquieres when seen later in the day, the fashion leader, poet, critic, and "conferencier" did not lose sight of his rule of "courtesy always," and was able to compliment American newspapers their energy.

M. de Fouquieres confessed late yesterday afternoon he had not had an idle moment since his arrival on the Provence Sunday morning. In the first place, there were awaiting him 253 letters, many of them, twenty-four, at least, containing invitations to luncheons, to dinners, to receptions and to dances, ever so many telephone messages.

So busy was he yesterday that he did not get time to change his clothes once until night.

Between 5 and 5:30 o'clock in the afternoon, when he came back to the hotel to apologize because the reporters had been kept waiting, he wore a short black coat and waistcoat, black and brownish gray trousers, a white shirt modestly striped with heliotrope, a turned down, white pique collar, a black four-in-hand tie, and a small Diamond scarf pin. The trousers were not creased.

Yesterday I had lunch with Mrs. Stanley Mortimer at her place on Long Island—I do not know the place, said M. Fouquieres. "Then I went to see Mrs Clarence Mackay's house—a palace. Then I had dinner with Miss Marbury at her house, when there were present Miss

Morgan Miss Elsie De Wolfe, Mrs. Leonard Thomas, my compatriot, Hellen, the artist, and many others. After dinner I made a speech, in the course of which I presented the La France roses I had brought from the women of France to the women of America, to Miss Marbury, and Mrs. Cornelius Vanderbilt.

“I saw the turkey-trot and the one-step danced. They are very pretty, and in good style.”

There has been some confusion as to the name of the dance M. de Fouquieres has brought over. He says he is going to introduce it next week, as well as the song he wrote and dedicated to Mrs. Cornelius Vanderbilt, and for which Pierre Arezzo composed the music. The dance is called the “Brazilian Maxixe.”

“That is not the same as the Mattchiche—not by any means,” explained M. de Fouquieres. “This dance of mine is some thing like the one- step.

“This morning I was awakened very early. At 6:30, on the telephone, I was told a journalist wanted to communicate with me. I had to ask him to come back. At 8 o’clock I received some people. Then I lunched at Sherry’s with the Vicomte Gaston de Corninck, meeting there the artist, Paleologue, Mrs. Ralston, and Miss McClellan. Then I made a trip in car to the Library. It is splendid. Next I went to the Cathedral, a beautiful monument, and then rode down Broadway. Now I must soon go to Mrs. Charles Alexander’s reception.

“To-night I dine with Mrs. John Astor, going after ward to the opera with her.”

“This afternoon, also,” said M. de Fouquieres, being reminded by the Vicomte de Corninck, “I paid a visit to a jeweler, also a compatriot of mine, to select for Mrs. Ralston a few Christmas presentes.

“The Exelsior,” said M. de Fouquieres, taking up a copy of that Paris newspaper, “called me ‘an ambassador from Paris to the United States.’ When I left Paris the shops were selling post cards about my departure for America.”

He showed several that bore a photograph of himself and one of a statue of Washington and Lafayette.

I can say that I know almost all American families who come to Europe, and, above all, to Paris,” M. de Fouquieres went on to say. “Many are my friends, and I am pleased to come here. The modern man must now come to America to be a complete man.”

It was explained to M. de Fouquieres that there had been some discussion as to the size of the wardrobe he had brought with him.

“When one travels one must be very simple,” he said. “At home one may have a lot of things, but not so when one voyages. I have only about fifteen suits with me. For me, the elegant man must not be remarked by his dress. He must always be in sober colors—black or blue.

Distinction in dress consists in wearing nothing to startle. One must draw a distinction between the gentleman, who must be sober, and the 'rastaquouere,' the adventurer, who seeks notoriety in his dress. A gentleman must dress well, but he must not have the air of thinking of it.

"The people one sees in the streets of New York look nice," commented M. de Fouquieres. "The men dress simply and well, and I admire you for your taste for sport. Besides my interest in intellectual work, I am keenly interested in sport. Over here I shall take in every boxing match I can get to. I also want to see a game of baseball.

"Politeness is a quality most necessary," said M. de Fouquieres, when he was thanked for breaking in upon his numerous engagements to come back to his hotel to be interviewed. "France may have faults, but her courtesy would overbalance a great deal. Here I have seen so many polite people. The policemen are extremely courteous, and each time I have appealed to them they have taken the greatest pains to direct me.

"I like all I have seen in New York. Even from my window I see so much to wonder at. Look! There you can see all Brooklyn, the lights looking like stars fallen from heaven. This is a magic city. There is some thing fantastic about it. Yet New York is the financial capital of the world."

014

1913

20/07

*The Indianapolis Star***Notícia**

Indianapolis, Indiana, p. 25

Try imported dances

After-dinner dancing has so gripped Paris that most of the Bois de Boulogne restaurants clear their dining rooms immediately after the coffee for the dance.

The famous—or infamous—tango has taken a back seat for the later and more graceful South American dances. South America remains the principal oasis for new steps and the Machiche and Pericon are two favorites. The dance habit has even taken hold of big rits, which has a dance every Sunday evening which is large patrocined by american visitors.

The Russian ballet attracted many americans, and among these, noted several whose names are internationally famous. The outlook is that the season will extend well into the present month, and there seems to be no letup in the number or entertainments that are being announced. During no previous year can Paris recall a social season that has lasted so well into the summer, and the end is apparently not yet in sight.

The Austrian Tyrol Is drawing many visitors from Paris for brief motor tours, and all those who return from that picturesque section are loud in their praises over the charm of the trips, which can be made at comparatively small expense. The same holds good with the trips from here to the Swiss Alps, where hundreds of americans are making stays of from a week to three weeks, returning to Paris by motor.

015**1913**

24/08

*The New York Times***Notícia**

New York, New York, p. 14

QUADRILLE OUSTS TANGO**Reaction Against American Dances****In Favor of Old Stately Steps**

Special cable to The New York Times

PARIS, Aug. 23.—A strong reaction has suddenly taken place in Paris against exotic dances, such as the tango, cakewalk, grizzly bear, and the matchiche, and the old-fashioned quadrille, which has not been seen or heard of for years, is now danced everywhere.

What is still more curious is that the turn of the tide occurred not in fashionable salons, but in the dancing halls of Montmartre. The Moulin de Galette, the Elysée de Montmartre, and the Moulin Rouge are now regularly dancing quadrilles every night, and they bid fair before long to oust even the American dances from popular favor.

One of the most remarkable features of the change is that the quadrille, thus mysteriously revived, is the genuine stately measure as trod in the early forties by the students of Murger's time at the balls of the Latin Quarter, with all the traditional graces and courtesies, which it was thought had disappeared from the face of the earth-forever.

The Man Who Revolutionized the Silhouette of Gowns, and Who Is a Many Sided High Priest of the Beautiful, Comes to Lecture in New York of His Art

Paul Poiret arrived in New York yesterday to lecture on the relation of dress to personality. This man is one of the personalities of his day.

It is difficult to remember all the words with which Paris describes Paul Poiret. Whether they are in praise or in satire, the number of them and their ceaseless voicing prove one thing: that Paul Poiret is to be reckoned with every moment of the time. His vitality is endless: it would take two or three lives to use it up.

He seems to need neither sleep nor rest. His brain teems with endless schemes, both good and new, to use a Gilbertian phrase.

If he had not turned out a dressmaker, he would have been an artist, or a musician, or an interior decorator, or a writer of ballads, or an actor. And the amazing truth is that he is all of these things now.

There are dressmakers who say he is only a great artist and not dress maker: and there are artists who declare that he left them for a handful of silver when he became a dressmaker. Outside of these two vocations—although they are not wide apart, when they are successful—he is a man of sports, a singer of ballads, a player of the violin, an Oriental scholar, a maker of rare perfumes, a decorator of houses and yachts, and now, the latest of all his achievements, he is to produce amazing ballets! Paris and London are ecstatic over “Le Minaret,” the Persian play which he staged and costumed.

Poiret does not know what the word “new fashion” means. I asked him why he did not go to Deauville for the Grande Prix, where were gathered together the representative dressmakers of the world to see the new fashions.

“The new fashions,” echoed Poiret with a frown, “what are they!” It struck him as amazing that any one should go to see what was called the mode, for he does not know such restriction. He sees large. He invents new movements in dress, and whether the world applauds or frowns, it has a trick of paying enough attention to follow them.

Poiret thinks out certain new lines that material should take in harmony with the figure and the combination of colors; that is all he knows about fashions. When he invented his narrow skirt the world ridiculed, then accepted it. When he invented the large waist and the corsetless figure, the world held back for five years and then came to his way of thinking. When he hung clothes from the shoulders and let them faintly outline the figure, he was thought to be mad—yet, look how we follow his dictate now.

When he revived the primitive use of cords and tassels, he was thought eccentric; and now our clothes are girdled with these monastic accessories, as a matter of course.

The man's position in the world of dresses well known; what he is behind this face, which he shows to the public is utterly unknown in America. Paris knows him well, as a man who is apt to break out in a new departure any week, and, as likely as not, under an assumed name, or without any name.

For instance, take the house of Martine. Here is a house on the Faubourg St. Honore, which does interior decorating, leading the way in a new school of decoration which is as revolutionary as that invented by William Morris, who did away with Nottingham lace curtains, the "tidy," and the lambrequin, and yet went down into history with his name attached to a chair, hideous, if comfortable.

Martine teaches simplicity and color, and here is found that very new note in decoration—since the last days of Pompeii—the use of blocks in black and white against each other. Here is found the best example of that new school of primitive coloring which consists of huge colored flowers on a black ground, or vivid figures on a white ground, all the outlines being bold and amateurish.

Martine has struck the world of decoration a blow in the face, just as the house of Poiret struck a blow to the world of dress. Everything is vivid, startling; it leaps out at you with a kind of savagery. It is a school of decoration in which there are no furbelows, no foolery. Here there are no half tones, no lights and shadows. The colors, like black and white, startle but cause no confusion in the mind. One is not distracted by details, nor overwhelmed by incidentals.

A yacht for Herriot and a dining room for Doucet are the latest examples of Martine's work, and Martine is Paul Poiret. From paper and perfumery to boat decks and eating tables is the range of this remarkable house, and its name, like its work, is a symbol of infancy, for Poiret named this new venture after his baby girl, and his explanation was unique.

"This school of decoration," he said, "is a generation younger than I am. So is my girl. Martine is a generation younger than the present one in thought, and the house and the baby will be full grown when I am an old man."

The Ballet That Changed Fashions.

And what about this business of the ballet? It was a natural thing that Poiret, of all men, should go into stage spectacle; so much Paris knew, but the world does not know that a Persian ballet would be the choicest exploitation of Paul Poiret's specialized knowledge. He is an

Orientalist, and knows Persia and its customs well, and as the costumer for a Persian ballet he was easily a master.

This play was called “Le Minaret,” and it set Europe by the ears. One reason was that it revolutionized the silhouette of women. It made the wire tunic fashionable, and it is responsible for the extravagant circumference of a woman’s figure between the knee and the waist.

This fact alone gave the play great news value to a public who were unaware that Poiret had costumed the ballet; but it gave to the man himself a new field of adventure, and last week, before he sailed for America, I found him deep in his sketches for a spectacular Assyrian ballet which will have its premiere in London.

His Cinematograph Dinner.

Even as a host Poiret has inventive genius. He gave a cinematograph supper which was gotten up on the spur of the moment, and yet, had it been given in New port by one of our millionaires, it would have been heralded far and wide.

It was given in the walled Garden which lies between the back entrance to his house and the front entrance to his dressmaking establishment. The garden and the houses were once occupied by the pages of Louis XVI. When there are circular globes of electric lights hidden in the trees and the sound of fountain, as there were that night, the scene is romantic enough for anybody.

There were about thirty guests. Each one of them had some place in the world of art and letters. Boutet de Monvel the younger was one and Monot was another—also that very clever woman who made for “Le Minaret” the Persian headdresses which are on exhibition in America.

The guests sat on the marble steps that run across half the front of the house, and suddenly, into their vision, came a dramatic parade of pictured mannequins who moved in and out of the garden trees, and sauntered on the graveled Garden paths, wearing the very newest clothes that had been invented by Poiret that week.

Here was André, famous as the queen of mannequins in Paris and who indulges in a touch that “gets over the footlights” and never ceases to have its effect, when she saunters across the room wrapped in a costly coat which, with a superb gesture, she unfastens, lifts from her shoulders, and throws to the floor without even a backward look, then saunters on, disclosing an equally costly robe.

There is no putting into words the effect she produces by throwing one coat after another to the floor as she parades up and down the salon. Poiret taught her this touch. She does it in

the cinematograph as she does it in the salon, and Americans will see it in the moving pictures with which Poiret will illustrate his lecture here.

Goddesses from the Machine.

But back to the supper: It was difficult to believe that these visions of lovely women and costly robes moving among the trees were produced by a machine. It was a nicer to believe the other way round.

After the pictures, supper was served in a *salle à manger*, which was decorated by the host, and followed the period of Louis Seize, with its walls and ceilings of green latticework and its green floor to imitate turf. Then came a most Interesting development There was the sound of strange music, and on the high graveled garden terrace Rafael, the young boy dancer from Madrid, whom America will see this Winter, began his Spanish folk dances in costume. After him danced his sister, a young, slim, dark thing, who was an immature Carmen, with castanets, and after these danced the Duque, doing the Brazilian maxixe, the new dance, which has fascinated Europe.

After this came the long, swinging, stately tango—not the tango of the music halls—but the dance stepped with dignified measure, which is rapidly becoming the drawing room dance of the day.

When you remember that the fashionable world goes to the Café de Paris to see Duque and his wife dance, and that the same world goes to El Carron to see Rafael dance, and that here they were dancing, casually, in the moonlit gardens, you can easily applaud the ability of Poiret to entertain.

His Hunting Lodge.

Where one sees Poiret at his best is at Vaucresson. This was once the hunting lodge of the last three Louis, and was built by Gabriel, who was the architect of the little Trianon. The lodge is set back in the forest, and belongs to Poiret for several years. It is owned by the French Government, and falls, each seven years, to the man who distinguishes himself in hunting there, and the huntsman to whom it fell this time leased it to Poiret for a small sum.

It is useless to ask if Poiret changed the building. He hasn't even furnished it. He has placed in it only the necessary articles for living, and, as he said, it is probable that even now he lives more luxuriously there than did the Kings.

A bed and a washstand with a mirror over the mantel is the complete furnishing of each bedroom, and the three quite adorable Poiret babies sleep in a short hall on the first floor. The

single immense room downstairs is uncurtained, uncarpeted, unupholstered. Nothing disturbs its rare woodwork and its lines of beauty. It is octagonal in shape, and opens out with long Gabriel windows to a wide stone terrace that just into the trees—those sombre black pines that give depth to the landscape. Here we dined one night and here we lunched one day, on this terrace, and the table was moved to deceive the sun and to greet the moon. Happy living, that.

And, by the way, you should have seen this table. It was long and narrow, and covered with a bright yellow muslin cloth with merely a hem as decoration. Straight one end to the other was placed a row of squat silver candles, and at regular intervals, down the sides, were flat platters heaped with purple figs, green almonds, yellow oranges, and scarlet apples. Quite Poiretesque!

Some one said that Poiret had four babies, the youngest of whom was Mme. Poiret. And she is really a beautiful child out of Normandy whom he married when she was seventeen.

She is as slim and dark as tradition makes Pocahontas, with eyes like after dinner coffee, and is a living example of his artistic experimenting. She wears amazing clothes that suit her style, devoid of ornament, but brilliant in color and usually with the most trying décolletage invented by man; that straight line from the collarbone to the point of the shoulder.

Poiret as a Musician.

Here, in this huge octagon room which is isolated in a forest, Poiret has old musical instruments such as a clavichord, a viol d'amour, and a 'cello of rare merit. For Poiret goes to music for his rest when he isn't designing gowns, and staging plays, and inventing perfumes, decorating houses, or touring in Russia. He not only plays the violin, but he writes ballads for the clavichord, and, with a few talented friends, he gives three musicales a year, the programmes for which are so unique that one can see them on exhibition at a society of engravers in Paris.

He has just published a book in conjunction with his fellow artists, one a musician, and one an artist, called. "Ballet Italien"; his part in this is to write the ballads in the stilted manner of the seventeenth century, but he keeps his name from the cover.

A man with Poiret's vitality cannot give all his leisure moments to music, so he has gone in for painting, and he has just finished a portrait of his wife. Now he comes to America for a month's vacation, and it is the Great Adventure. He has never been on a liner before, he has never been to America, and he has never given a lecture in English.

If you ask Poiret to what single Influence he owes most of his amazing inspirations, he will tiptoe softly across the old garden of his town house, and take you to a corridor latticed in black and white wood with lush green things growing high. He opens a door, softly, very softly,

disclosing a large circular room finished in rough stone colored plaster with a single sheet of glass as a panel. In the middle of this primitive chamber, standing on a revolving pedestal, is his greatest inanimate possession—a Chinese statue of the seventh century. It is the Goddess of Pardon, as large, as a small woman. The Boston Museum has been anxious to buy this rare find, but Poirot regards it as a dominant force' in his life; it has no price.

He brings to America his lovely wife and one hundred gowns for her to wear; gowns which are not even distant cousins to the fashions; and he also brings one hundred cushions. The three will be grouped together— the lovely woman, wearing the gowns, seated on. the cushions.

These vivid colorful pillows, by the way, were Poirot's exhibition in the Salon last Spring. He showed with these brilliant bits of stuffed fabrics the art of massed colors to a dazed public. Oh, he is original this many sided artist. He travels like a comet, in na orbit all his own.

017**1913**

24/09

The New York Times

AnúncioNew York, New York, p. 6

REISENWEBERS

58th St. and Columbus Circle.

ENGAGEMENT EXTRAORDINARY

Maurice and Florence Walton

in the latest and newest Parisienne craze,

THE BRAZILIAN MAXIXE

Nighthly in the GRAND BALL ROOM

Beginning

Saturday, Sept. 27, 1913,

Afternoon Tea Dances— The dansant

From 4 to 6:30 P. M.

DANCE and DINE under the VINE

018**1913**

02/10

*The Constitution***Nota**

Atlanta, Georgia, p. 6

Dancing

Miss Moseley's classes will reopen for the fall and winter season Thursday, October 9, at 3:30 o'clock and at 8 o'clock in the evening, at her studio, Segadlo's. Miss Moseley is bringing from New York the very newest steps in the fashionable ballroom dances, inciuding Maurice's Brazilian Maxixe, the hesitation waltz, the tango and the one step, and many beautiful new descriptive and national dances.

– Também publicada neste jornal, em 05/10/1913, p.2. M.

019

1913

03/10

The New York Times

Anúncio

New York, New York, p. 11

MODERN DANCES

With Parisian and European Variations

One *step*, Boston,

Tango, Brazilian Maxixe,

Hesitation Waltz and Glide.

Louise Morgan Studios,**Tel. 540 Columbus. 150 W. 57th St.**

(2 doors East of Carnegie Hall.)

- Na mesma página de jornal foi publicado este anúncio e uma notícia, conforme se pode ver a seguir.
-

020

1913

03/10

*The New York Times***Notícia**

New York, New York, p. 11

GAY AT PALAIS DE DANSE.**Marble Entrance at Winter Garden****Opened—Dance the Maxixe.**

With a new marble entrance on Broadway and the first all-night license issued by Mayor Kline, the winter Garden and the Palais de Dance held a celebration last night in the Persian ballroom. There was a programme of dancers, including Rose Dolly, Charles and Mollie King. George White, and The Haven and Nice. Another attraction was a pair of dancers from Monte Carlo, who introduced the Brazilian Maxixe, a dance new to this country. The dance is much more energetic than the tango, but the dancers do not cling to each other.

Mlle. Dancrey sang several songs in French after giving her performance in the Winter Garden.

021**1913**

05/10

The Canton Daily News

NotaCanton, Ohio, p. 2

Do You Maxixe? It's Crazy Dance

If you do not Maxixe, you are so far behind the dancing times that you'll have to hurry to catch up. Turkey trot? Ask Noah, Tango? Consult Kip Van Winkle.

The Maxixe, Broadway's new phase of dance mania, starts with a modified buck-and-wing, the man and woman side by side; changes in to a sort of two-step in the middle and ends by the man lifting the woman clear off the floor with his knee.

022

1913

05/10

*The Boston Sunday Post***Reportagem**

Boston, Massachusetts, p. s.n

Taming the Tango in Boston

Exit the "ragging turkey trot", the "dip", the old form of "tango," the "grizzly" and all their tribe from the fashionable fiance halls of Boston.

Enter the fascinating "Viennese hesitation waltz," the "one-step" and the modified "tango."

Oscar Duryea, formerly president of the American National Association of Fancy Dancing, first brought word to the Hub of the "taming of the tango," as it was humorously referred to, at the convention of dancing professor at Bar Harbor Me.

Hardly had he finished uttering the dictum than Wallace McCutcheon, star terpsichorean of "Her Little Highness" company, which played at the Tremont Theatre, came to town and, in a whirlwind dancing act with four fair partners, gave a spectacular and graceful exhibition of the old form dances and beautiful new movements.

"There isn't any question but that there is a reversion from the sensational dances of the past year," Mr. McCutcheon told a Sunday Post reporter. "For stage purposes, of course, we give the dances in extreme form, and it makes a very pretty picture from the front of the house. I don't recommend them for ballroom purposes, for they are somewhat exaggerated, but they must be exaggerated to get them 'over' the footlights.

"Now the Viennese hesitation waltz is one of the most beautiful dances i hate ever seen. I dance it with Miss Ethel Mae Davis, i have four partners in my act, because of the exhausting demands made upon them. Each partner dances four minutes with me. and that is enough for them tor oneperformance.

"My other partners are Misses Mae Murray Grace Langdon and Lillian Tashman."

Mr. McCutcheon is a graduate of Cornell University, has been in the army as a commissioned officer, and is a member of the exclusive Army and Navy Club of Washington, D. C. He is also a baseball player of note, and during the championship series between the Giants and Red Sox last year he practised regularly with the Giants, and was rated as a member of the team.

Swaying from the hips and the extreme dips are among the moviments of the sensacional dances that are eliminated by the new dancing.

Those exaggerated movements appealed to many because they were novelties, the experts said, and then gave it as their opinion that the novelty had worn off.

But it would have been too much of a blow to the fashionable set to have eliminated the "tango" entirely, they decided, and so they compromised by "taming" it.

"The idea is," Professor Duryea says, "to dance the tango with the least movement possible. The trouble with the american public is that it overdose everything. Last year the dips couldn't be low enough. Moderation is now returning and we are getting back to the real dance steps.

"The tango has been modified to suit the most puritanical taste.

“We shall settle down to a winter of moderation, the attempt at exhibition dancing in ballrooms having proved futile.

"The dances which will be popular this season are the ‘hesitation waltz,’ the ‘Ostend onestep’ and the ‘Maxixe.’ The pronounced and exaggerated dances of last season are a thing of the past.”

‘Ragging’ is dead, and without ‘ragging’ the turkey trot hasn’t enough in it. Other dances will take its place.

"The one-step is going to take the place of the trot. That has happened at Bar Harbor and the one-step is also popular in Europe. I am going to teach a pretty form which i shall call the Ostend one-step,” because i first saw it danced in Ostend.

Wallace McCutcheon and his dancing partners in some of the graceful and picturesque poses of the modified tango, turkey trot, Brazilian maxixe and the new and popular Viennese hesitation waltz.

“We are putting the two-step movement in the one-step. The minute you take away ‘ragging’ there is not enough in walking around the room, and so the two-step movement is being put into the turkey trot and a real dance made of it.

“The tango is going to be put in ballroom shape. It will be danced in the orthodox waltz position and society will dance it here the same as society in London and Paris. Gyration which are all right in an exhibition dance or a cabaret show are not often at all possible in the ballroom.

“The ‘Maxixe,’ which was being danced a great deal in Paris and which is tripped to the same tempo [sic] as the tango, will probably be very popular. It comes from Brazil originally. It is an elongated two-step with two or three fancy movements introduced. There is a walking movement and a quick slide to the side.”

Professor Duryea admits, to a certain extent, that the changes the dancing masters made at their convention were because they thought there would be more money in it. They catered to public opinion, and public opinion among the more fashionable was for a modified form of all the dances that proved so alluring in the season of 1912-1913.

Not alone did society look with great favor upon the new forms of dances, but in every dance hall they were looked upon with considerable favor. At the beaches this summer the tango was very much in evidence, although in many halls it was frowned upon by the management, more because the word tango did not appeal to them than because of the manner in which it was executed by the Boston experts.

It is the opinion of dancing teachers all over the country that the action of the National Association is well-advised, for they feel some form of the tantalizing tango is demanded but do not want to take the responsibility of "going the limit."

Taming the tango, from a practical standpoint, may not be as easy as the dancing masters hope, however. When the fashionable ballrooms of Greater Boston open, no little time will be given to a minute study of the situation, and the modified form "takes" the professors may even further next season.

Frederick H. Whitin, secretary of the committee of 14 and a member of the committee amusement of working girls in New York, delighted that the day of turkey trot is rapid passing.

"The trot and the tango are going," he marked, showing evidence of satisfaction, "as I am glad to hear it, because they are ugly at suggestive.

"It's the music that's to blame. Without syncopated music, trotting can only be done experts. Syncopated music seems almost compel it."

023**1913**

07/10

The Albert Lea Evening Tribune

NotaAlbert Lea, Minnesota, p. 2

Brazil is said to be trying to send us a dance called "Maxixe." We have been expecting something like this under this new Democratic free trade measure.

024**1913**

11/10

The Oak Leaves

NotaOak Park, Illinois, p. 43

New Dances Are Popular

New dances, such as the Brazilian maxixe and the Parisian tango, are rapidly superseding the old ones. Miss Ingram of the Ingram School of Dancing has been studying them in conference with associate teachers who recently brought them from Europe, and is prepared to give them to her classes. These dances are graceful and beautiful and Miss Ingram asks the co-operation of her pupils in making them popular.

025

1913

11/10

*The Salt Lake City Deseret Evening News***Notícia**

Salt Lake, Utah, p. 30

LONDON HAS NEW CLUB
FOR TEACHING TANGO
Will Open in November as Place
Where Members Can Dance
All Night
(Special Dispatch) London, Oct 11.

Argentina tango teas and the teaching of the Brazilian Maxixe dance, are to be the features of a new West End dancing club, which will be open to members practically all day and night. There also will be a class for the teaching of the two dances, as well as others of a similar character.

The date of opening the club has been provisionally fixed for the beginning of November, and the best Continental musicians, acquainted with the special dances, have been engaged for the orchestra.

Mr. F. H. Payne, chair man of Earl's Court Limited, who is the originator of the idea, said that in support of the scheme he has received scores of letters from all parts of the country. The premises will be in the heart of club and theatre and hotel land.

"It will not be a night club in the ordinary acceptance of the term," he said, "In fact it will be no more a night club than the Carlton or the Reform, which are already open all night. It will be a club to provide the members with entertainment and with facilities for dancing.

"A feature will be the tango teas, and during supper there will be a high class cabaret entertainment, including an exposition of the latest forms of dancing, the Argentina tango, the Brazilian Maxixe, and ragtime, by the finest performers to be found. After supper the rooms will be available for dancing by the members personally.

"I have been fortunate in securing two dancers, each of whom I believe will create a great sensation. One is an Argentine gentleman, who is a member of a very good family named Marquis. He has danced these dances from his childhood. The other is an English lady, Miss

Clayton, who has never before appeared in public. Their performance of the two principal dances will, I am sure, dispel the idea that they are indelicate, If not indecent. As a matter of fact, when danced as they should be, they are the most fascinating and graceful movements imaginable.

An essential feature of the dull will be the cuisine, which will be in the hands of the famous Gustave, late of the Savoy.

"I evolved the idea because I found when I opened the Olympia Skating Club, and from my association with people who usually go to the hotels for supper, that there was a strong desire for some place of the sort where they were not obliged to finish their evening at half-past twelve or be turned out, with now here to go except places in which they would meet undesirable people.

"Arrangements will be made for temporary membership of a week or a month to suit transatlantic and other travellers, and during the daytime there will be classes at which members may learn the dances properly."

026

1913

12/10

The Galveston Daily News

Artigo

Galvestone, Texas, p. 43

THERE are those who maintain that the world is worn off for the influence of the dancer now in vogue. It may be a fact that these modern interpretations of the poetry of motion have had an influence, other than good, but it is only necessary to look back a few years to find that the so-called frisk dances are not modern by any manner of means.

Human nature is much the same the world over, and the popularity of dancing, of expressions of joy, sorrow and the other emotions by some kind of physical demonstration, has been in vogue since the first man (and woman) found that they could wiggle their feet and dance, their heads and arms aloft. It is most interesting to watch the development of the dance from the time it begins to walk. The little fellow will crawl about and find out, by actual experiment, that he can move his two independently of his head, that he can wiggle his fingers and still remain in his tracks, that he can wag his head and feet and hands all at the same time. And children have been doing that ever since the days when their ancestors, clustered in the cave and wild mountain at the edge of the world, that displayed them of time by their talk and steps like steps of the just men rambling, seeking in the gentle, profound, forces of an antediluvian world. It is but natural that children now imitate the father and ponder on inherited tendencies, and it is but natural that at times, he method of expression should change and "dances," as called, become more or less of a medium to a part of the people who can't dance or dancing to another part of the people who are trying to elevate the morals and place of living of civilized man.

Strangers love their dances, and the father we see down the walk or in the street, and approach the infatuation and the closer we come to the cause

and hidden expression of the emotion by means of some form of dancing.

There are, however, years ahead of us in which the tango and the turkey trot will be relegated to the shades of the unobtainable. This spells HOPE in great letters. For when you make a thing obsolete, it becomes more of a thing to be forgotten than a thing to be remembered.

which means that the girls will not

do the tango and turkey trot if it is not the fashion.

Ingenuously Tamed.

New dances, while novel and attractive, and more numerous than ever, are to be the answer to the question that the tango and turkey trot have run its course. Tropicana's ingenuity to

toward new movements and the imagination for picturesque nonconformity.

Tango Came From Argentina.

The tango, which came from Argentina by way of Paris, is still prominent on the dancing cards, but it has been changed out of all semblance of its original character and recognized under a dozen different names. Besides the tango there are the waltzes that are always in vogue and which have all sorts of variations. The mazurka and other time-honored dances that have long fallen into disrepute are changing for a place and, in addition, there are a score of new ones. Probably the one which promises to replace the tango in popular favor most thoroughly is another South American dance, the Brazilian, variously spelled waltz and mambo. Like its relative from Argentina, this dance found its way to Paris, and after its success there was brought to America.

Walking Steps Popular.

The dances that are now popular, however, belong to the class which might be termed the walking steps, which possess their charm because of the opportunity to change the motions of the walk with every variation in the music, and these, therefore, are not fatiguing. In fact, it might be said that to dance properly now it is almost necessary to have an acute ear for music, for the only difference in the multitude of dances for the different steps is the rhythm of the music and the length of the time which brings on more measures on one step and so many on another.

It was, through the efforts of a dance enthusiast that the names of tango, turkey trot, and turkey trot and waltz were laid definite and others that the popular reason for this year is a state of absolute frenzy. The music is a riotous and the steps, invented after a while, although still in contrast to all former dances, it has proved highly successful. Each piece of music is aimed for the dance that it represents, and, therefore, to the informed at the various summer balls an "old-fashioned" to hear the music is to recognize the step.

The fish walk, which is mainly like

the horse trot, the dream tango, which is a variation, and the waltz mambo, which is the latest thing in walking steps, were among the various fads of the late season. The waltz mambo might be termed a walking waltz, in which the rhythm is more important than the steps, which are varied slightly by various dancers. It is so varied that to persons of the dancers in this country do not know how to dance these different steps, and that they walk around in an aimless fashion in the streets of the various metropolises. However, during the next two seasons the steps of these modern dances will be standardized. This will not come about by the efforts of the dancing masters at their conventions, but by the desire on the part of the more careful of the enthusiasts to show their ability with a recognized standard to judge from. Although the waltz mambo is the latest thing introduced, there is another which will have its effect this winter called the rigo. This was to have been introduced at the close of the season in Newport, but which had to be postponed. It will have its introduction in Washington this winter as a special entertainment. It is a radical change from any other in vogue and is intended to excite a belief that all the ordinary dancing, both waltzing and tango dancing will eventually be laid back to the prehistoric days of our grandmothers, such as the waltz and some possibilities of Colonial times.

Tiger Is Like Barn Dance.

For the tiger the time of the music is much like the barn dance, except that it is exaggerated or exaggerated, and the idea has been to produce at much greater of motion of a sliding and walking nature in perfect accord with the change of music as it passes.

Coming back from the summer resorts the devotion to the dance has begun to display itself in many ways. The first "the dance" opened on a September afternoon as a riotous and noisy affair as ever of the summer, yet at long as the music lasted men and women danced and were ready at the end to get on, seemingly indefinitely. At the business men in various restaurants the same enthusiasm is shown, and on the most common the dancing has been more popular this summer than ever.

Cópia com qualidade comprometida

027**1913**

25/10

The New York Times

AnúncioNew York, New York, p. 22

Reisenweber's**58th street and Columbus Circle Popular Prices.**

THE DINER experiences a certain personal satisfaction dining at Reisenweber's— he is served with the best in foods, entertained by an exceptional cabaret and dances on an ideal dancing floor—and then he finds that an evening's pleasure has been moderate in cost.

Dancing from four until closing. \$1.00 Table d'Hote Dinner Every Evening.

Genuine Old Fashioned Beef-Steak Dinner, \$1.25. Ballroom, Private Banquet Halls and Beef-Steak Garret. Mlle. Jenee and Quintan Tod dance the Brazilian Maxixe every evening in the grand ballroom.

Dancing de Luxe

– Também publicada no mesmo jornal, em 28/10/1913, p. 20 e em 30/10/1913, p.9.
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028

1913

25/10

*The Oak Leaves***Artigo/Editorial**

Oak Park, Illinois, p. 18

THE SEX DANCE RAMPANT

Life is so related in these times that the sins of one group cannot be entirely escaped by other groups. By building homes in a sylvan retreat we cannot entirely escape the vice district. The microscope has revealed the awful fact that the most innocent is not protected against the germs incubated in sin, the sanitary drinking cup notwithstanding.

Exploited girls in the oldest profession, despised by all and outraged by many, unconsciously wreak a terrific vengeance on society for its pharasaical aloofness.

But the germs of disease are not the only evil that reaches the suburban family. The music of the bagnio finds its way to *every* piano, and our young people habitually sing songs, words and music produced by degenerates.

The demimonde of Paris contributes the popular designs for gowns which grow more and more to emphasize the sex of the wearer and to aggravate tendencies which civilization demands be held in sure control—natural impulses, noble and purposeful, not playthings.

Long ago the music came to Oak Park. It is now "the thing," debauching taste and making the fine things insipid to appetites depraved by constant feeding on the creations of writers of rot.

Next came the gowns from the underworld, and now the dance has come from the borthel to take its place beside the disease germ, the nasty music and the sex gown.

Ever since the group dance gave way to the waltz, the influence of the dissolute has been growing until now the low life of America is not adequately fecund in immoral tendencies and we must go to South America and bring to Oak Park the tango and the maxixe. Everybody is "doing it, doing it," in the words of one of our most popular songs.

All this is apropos of an event at the Oak Park club on Friday evening when three hundred of the leading men and women of Oak Park and scores of young people and children saw an exposition of the tango, the maxixe, the one-step and the hesitation—an exposition, it may be added, supplied free of cost by a newspaper in Chicago which commonly is refused

admittance to Oak Park homes. Few people expressed themselves between the acts, and only in the smoking room were real opinions disclosed of the gown of the young woman, of her dog of her partner, and of the whole exhibition.

There is a cancer in society. It is the scarlet sister and her business. Until she is taken out of commerce, society cannot be saved. Perhaps it is just as well that we must all suffer together until such time as all shall join for the bringing in of a new era of light and freedom and justice, for the slum as well as for the suburb.

O. MCF.

029

1913

25/10

*The Syracuse Herald Journal***Anúncio**

Syracuse, New York, p. 7

How to Dance the Brazilian Maxixe

By ELSIE JANIS

In to-morrow's Sunday Herald the noted actress will describe the different steps of this new and much talked about dance.

The article is illustrated from photographs posed for by Miss Janis and her dancing partner.

ELSIE JANIS

IN TO-MORROW'S SUNDAY HERALD

How to Dance the Brazilian Maxixe

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In To-Morrow's Sunday Herald

How to dance the new steps

By Elsie Janis

(copyright, 1913, by Elsie Janis)

My lesson this week is on the Brazilian maxixe. The first thing to do is to learn to pronounce this dance before you dance it. In Paris last summer it was beginning to be very popular, but only with the expert dancers. The public at large was doing as I advise—finding out the real name of the "darn thing". Some say Brazilian machiche, pronounced "masheesh;" [sic] but the real Parisienne says "maxixe bresilienne."

I saw all of the best of the maxixe dancers, and while at Deauville met one of the very best, whom I had seen in Paris—Louis Bayo (pronounced Byo). His dancing partner had not yet arrived from Paris, and he was rather maxixeless without her, so some of our party wagered that I could not get up and dance the Bresilienne with him, never having tried it before. So up I dashed. It was in the afternoon, before the dancing time, and we had it all to ourselves.

I must say that I never enjoyed a dance more. Bayo is a most wonderful leader, and any one could dance with him. All those successful teachers have a very unusual idea for teaching dancing. I wish some one would start it over here. Bayo, for instance, has a very nice house, and there at 5 o'clock he is at home. He has good music, and it is a sort of tango club. People pay so much (having been invited to do so) to go in, and then instead of giving regular lessons Bayo dances with all the women.

Acrobatic But Graceful

The Bresilienne maxixe never will rival the tango 1-step, or waltz, in my opinion; it is too acrobatic. To dance it you are really working quite hard. You start off like they used to in the old-fashioned 2 step, taking two steps each way, but on the heels with the toes turned up. It sounds comic, but is really a very graceful dance.

The man's cheek rests against the girl's—but don't get excited; it is only for a moment. As they turn from side to side their heads turn also, so that on the second two steps they are practically looking back over their shoulders. They do this step about four times each way, then they change positions to this extent the girl places her left arm behind her meeting the man's left around her waist. The girl's right hand goes up over her head, as in an old-fashioned minuet, and the man's right hand meets it up there, holding it by the very tips of the fingers, and they do the same two steps each way about four times. Then, retaining that position, they go eight steps to the right, as if they were doing an old-fashioned polka, and eight steps back, turning

their faces to the left over their shoulders, changing feet at the end of the first eight and making a slight pause to do so.

At the finish of the eight steps coming back to the left, the man retains his hold upon the girl's hands, but she turns in his hands so that her back is to him. Still holding his hand, she pulls his left arm about her waist (after you know the dance it is not necessary *to* pull the hand there) and places her left hand on top of it to hold it there (also unnecessary after practice). His right arm goes right out straight and hers rests right on top of it, so that they are now in one of the most graceful positions in any dance. This change of position is very pretty and wants to be done quickly.

Like London Bridge

Now, having accomplished the change of grip, you start off around the room like a couple of kids, taking the same two steps to each side about eight times, or if you like this step, which is lots of fun, do it as long as you like—it is quite decent.

The next step is a little difficult, but i will endeavor to simplify it as much as possible and at the same time keep the grace in it. After you have done that last step until you've had enough give the partner waiting that the next step is due, and then go twice each way with the same two steps; and while you are doing these steps keep on holding hands (that should be simple) and with the same "grip" lift the arms right above the head, like a couple of kids playing "London bridge".

It is not as easy as it sounds, for remember, you keep dancing all the time—one, two, right one, two, left, etc. Now comes the big show. When you succeed in looking like "London bridge was falling down", only you don't leave any room for people to pass between and say which they choose diamonds or rubies (then was the childhood days), you break suddenly and go back to the original position. Do the first step four times, and now comes it—the step that they are already proclaiming as indecent, and i who have a mother who is veri fussy about how her angel child dances, have danced many times without feeling indecente. I may have looked it, but think i would have been stopped by said lady mother.

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Music new to us

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"Amapa" it is the name of the most popular maxixe in Paris today. It cannot be purchased in America yet, but with all the people returning from Europe and many bringing music home it will not be long until we will have it. I may get very generous and give my orchestration of it. In the meantime any one who really wants it can write to the publisher in Paris and have it inside of three weeks. Write to Edouard Salabert, 22 Rue Chauchat, Paris, and ask for "Le Vrai Maxixe Bresilienne Amapa". It is about one of the most attractive bits of music i have ever heard.

Until we import tunes i must suggest some substitute. The best i can think of at the moment would be the "Maurice Tango," played half again as fast as it is written, or "Tres Moutarde," played about half as fast as it is written. Either one will do. That seems baffling, but try it. You see, after all, the maxixe is very like the old two-step, only over there they put a spanish bass (not a fish) to it that makes it gr-rand.

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I can imagine that some people are wondering why i had dancing pictures taken in an afternoon costume and hat, but there is a bit of romance connected with the "reason why" (not by Mrs Glyn). It is the duplicate of a gown that i got in Paris and learned to dance the maxixe in. Every afternoon a crowd of us would go to one of those tea-dansants and dance until nearly

dinner time. Every one wore this type of dress, and found them wonderful for the tango and maxixe, so i thought it would be just as well to keep in the atmosphere of the tea-dansant.

In starting the maxixe and in all the steps remember that instead of putting your toes on the floor you put your heel down. This does not hold good in the fourth step, where the girls back is to the man and they go around the room. In this step you start off with the heel on the ground and then, of course, to cover space and get around the room, you must go on your entire foot. In the fifth step it is also unnecessary to feature the heel movement, in fact, the pointing of the toe in the kicks is very essential, and one of the prettiest parts of the step is when the man leans back and the girl forward—they both must point their toes.

Lots of fun learning it

If this dance ever becomes popular it will afford a great many chances for “getting even”. Instead of as we do now when hated rival pass coyly extending the foot and tripping them we will be able to get in front of them and while executing a perfectly legitimate step, kick them gently but firmly in the chest. I may add that when this dance comes into its own the skirt of today will have to be slit up the back and a goodly portion of accordion platting innserted there in. For any woman who attempts to maxixe in a smart up to date, “trip as you enter” skirt had better practice how to fall into a graceful heap at home before going to a dance. Isn't it awful the way the man gets the best of it—no i am not a suffragette—always? Skirts may come, and skirts may go but trousers, go on forever—at least i hope they will keep “on going” on forever.

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The next on the program will *be* the hesitation waltz, a most wonderful dance which is stepping right along as a rival to the one-step.

Também publicado em:

- “Kansas City Star”, Kansas City, Missouri, em 2/11/1913, p. 33;
 - .The Washington Post, Washington, Columbia, em 16/11/2013, página. 8, com pequenas alterações.
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My lesson this week is on the Brazilian maxixe. The first thing to do is to learn to pronounce this dance before you dance it. In Paris last summer it was beginning to be very popular, but only with the expert dancers. The public at large was doing as I advise—finding out the real name of the "darn thing". Some say Brazilian machiche, pronounced "masheesh;" [*sic*] but the real Parisienne says "maxixe Bresilienne."

I saw all of the best of the maxixe dancers, and while at Deauville met one of the very best, whom i had seen in Paris—Louis Bayo (pronounced Byo). His dancing partner had not yet arrived from Paris, and he was rather maxixeless without her, so some of our party wagered that i could not get up and dance the Bresilienne with him, never having tried it before. So up i dashed. It was in the afternoon, before the dancing time, and we had it all to ourselves.

I must say that i never enjoyed a dance more. Bayo is a most wonderful leader, and any one could dance with him. All those successful teachers have a very unusual idea for teaching dancing. I wish some one would start it over here. Bayo, for instance, has a very nice house, and there at 5 o'clock he is at home. He has good music, and it is a sort of tango club. People pay so much (having been invited to do so) to go in, and then instead of giving regular lessons Bayo dances with all the women.

They go there every afternoon, have a cup of tea, and perfect their tango by dancing with one of the best dancers in Paris. At the same time they take a partner with them, who watches Bayo's style, and soon this couple are taking tango prizes. Quite simple, and Incidentally, Bayo is not starving to death, for all are delighted to be invited to pay over their hardearned cash.

Acrobatic But Graceful

The Bresilienne maxixe never will rival the tango 1-step, or waltz, in my opinion; it is too acrobatic. To dance it you are really working quite hard. You start off like they used to in the old-fashioned 2 step, taking two steps each way, but on the heels with the toes turned up. It sounds comic, but is really a very graceful dance.

The man's cheek rests against the girl's—but don't get excited; it is only for a moment. As they turn from side to side their heads turn also, so that on the second two steps they are practically looking back over their shoulders. They do this step about four times each way, then they change positions to this extent the girl places her left arm behind her meeting the man's left around her waist. The girls right hand goes up over her head, as in an old-fashioned minuet, and the man's right hand meets it up there, holding it by the very tips of the fingers, and they do the same two steps each way about four times. Then, letaming that position, they go eight steps to the right, as if they were doing an old-fashioned polka, and eight steps back, turning their faces to the left over their shoulders, changing feet at the end of the first eight and making a slight pause to do so.

At the finish of the eight steps coming back to the left, the man retains his hold upon the girl's hands, but she turns in his hands so that her back is to him. Still holding his hand, she

pulls his left arm about her waist (after you know the dance it is not necessary *to* pull the hand there) and places her left hand on top of it to hold it there (also unnecessary after practice). His right arm goes right out straight and hers rests right on top of it, so that they are now in one of the most graceful positions in any dance. This change of position is very pretty and wants to be done quickly.

Like London Bridge

Now, having accomplished the change of grip, you start off around the room like a couple of kids, taking the same two steps to each side about eight times, or if you like this step, which is lots of fun, do it as long as you like—it is quite decent.

The next step is a little difficult, but i will endeavor to simplify it as much as possible and at the same time keep the grace in it. After you have done that last step until you've had enough give the partner waiting that the next step is due, and then go twice each way with the same two steps, and while you are doing these steps keep on holding hands (that should be simple) and with the same "grip" lift the arms right above the head like a couple of kids playing London bridge.

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In starting the maxixe and in all the steps remember that instead of putting your toes on the floor you put your heel down. This does not hold good in the fourth step, where the girls

back is to the man and they go around the room. In this step you start off with the heel on the ground and then, of course, to cover space and get around the room, you must go on your entire foot. In the fifth step it is also unnecessary to feature the heel movement, in fact, the pointing of the toe in the kicks is very essential, and one of the prettiest parts of the step is when the man leans back and the girl forward—they both must point their toes.

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Também publicado em:

- “*The Syracuse Herald Journal*”, Syracuse, New York, em 26/10/1913, p. 98;
- .The Washington Post, Washington, Columbia, em 16/11/2013, página. 8, com pequenas alterações.

Maxixe is very simple. New Dance Is Sensation

Do you Maxixe? If you don't, its about time you learned how to do it—for the Maxixe has been in New York a whole week. It was Imported from Brazil via Europe by Maurice and Florence Walton, his dancing partner. But unless you have supped at Relsenweber's, where these dancers appear every evening in this latest and most exotic [*quatro palavras ilegíveis*] don't know how archaic the tango is and how prehistoric the turkey trot has become.

What is the Maxixe? Maurice says it is easy, that he could teach the most stupid person to dance it in an hour—he doesn't add U\$40 an hour—but that's what he got on the last westward trip of the Emperor, when Mr. and Mrs. Spreckels of San Francisco, who were fellow passengers, decided that they positively must learn to maxixe right away. In San Francisco, and elsewhere, Spreckels rhymes with shekels, but ordinary mortals on dry land pay Maurice \$25 an hour. The extra \$15 of course, was for asking him to maxixe on his sea legs.

Shock in it

One afternoon recently Maurice and Miss Walton gave a special performance of the new dance at No. 46 West Sixty-ninth street, so that everyone might get an idea what the maxixe is like.

Maurice says the dance *is* not shocking; Miss Walton says it is shocking if you dance it that Way.

I can't say positively whether it is or not. Nevertheless, i should advise all persons who are easily upset to have a shock absorber somewhere about when they see the maxixe for the first time.

The maxixe begins with the man and woman dancing side by side in a forward heel-and-toe movement like a modified buck and wins.

In the second position they face each other and swing into the old-fashioned two-step, revolving about till they have made a complete circle and accompanying the rhythm of the music with a slow, swaying motion of the shoulders (not the discredited shoulder movement of the old turkey trot, but a languid graceful motion).

In the third position the girl is in front of the man (that is her back is toward him though he clasps her hands), and the step is one—two—three, one—two — [*ilégível*].

The girl dips way down to the ground. Miss Walton described the figure as a Russian step.

The fourth position of the maxixe is, literally and figuratively—the kick. It is also the one which stern moralists will view with a dubious eye—and they, too, may make a kick. Miss Walton described it this way.

Not for "Heavies"

The step is the five step of the tango. I do the man's step with my foot in the air and Maurice comes forward with the women's step, so that his knee touches mine as my other knee recedes.

As Maurice comes forward with the woman's step he literally raises me from the floor with his knee. For this reason a fat woman cannot dance the maxixe though it would reduce her [uma linha inteira *ilegível*], but no man could lift such a weight as would be required of him if he danced the maxixe with a stout woman.

For this reason every woman in New York who weighs more than one hundred and thirty pounds may consider [ilegível] safe from the temptations of the maxixe.

Maurice—sponsor of the new dance in New York—does not view it with a critic's or bishop's eye.

"It is the national dance of Brazil", he said, "and succeeds the tango—the national dance of Argentina - It is proper when properly danced. Just as the waltz is proper or improper according to the people who dance it. As they do it in Rio de Janeiro sometimes, where [uma linha inteira *ilegível*] hour till they become dizzy and senseless, it is what you would call risque. It is the rage in Paris. But the French do not dance it properly.

"They don't dance anything properly. It's only in America that you see clean, fine dancing. Why the amateurs in New York—the men and women who get up and dance at Reisenweber's every night—are far better dancers than half the professionals in Europe that people pay real Money to see. French women cannot dance without the wiggles and waggles that make a dance suggestive.

They are all right for slow, languishing music. But when it comes to a rag, they're a joke, and a risque joke at that. Ragtime, after all, means a good time, a clean time but only American boys and girls understand that."

Europeans can't dance

"Europeans can't dance," Miss Walton Interrupted. "I taught the tango to the Grand Duke Michael and later to the Grand Duke of Mecklenburg-Strelitz. Strelitz told me I was the first woman he had ever danced with, I didn't have any difficulty in believing him, because I felt as

if I were dragging a chair around the room. But when he got on to the swing of it, he learned quickly the tango, the maxixe — every thing.

"Oh, the maxixe," shrugged Maurice, "is easy. I could teach anybody in hour".

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1913

09/11

*The Boston Sunday Post***Reportagem**

Boston, Massachusetts, p. 45

WHAT NEXT? GASP DEVOTEES OF DANCE

**The Newest Steps on the Programme Here and Abroad Demand Acrobatic Ability
Worthy of the Circus**

Where will the cult of the fancy dancers end?

What will be the next sensation in acrobatic dances ?

Each week the frequenters of the most famous ballrooms in London, Paris and New York, bring forth some new and wierd dance that is a little more startling in its boldness and its grotesqueness than anything that has gone before.

When will the limit be reached? many are asking. Will it be in Boston, as some of these sensations in the dancing world are to be seen in this city during the winter season?

There was a time not very long ago when stage dancers had to be pretty and extremely graceful. Now they do not have to be beautiful, but they must be acrobats of the highest order.

Only by going through the most rigid kind of circus training can many of the former dancing stars remain as headliners. In the new order of things the dancers must be midair artists, who keep the audience breathless while they are doing their act.

One of the latest sensations in the acrobatic dancing line has been brought out by Mlle. Regine Flory and M. Chevalier. They are now appearing at one of the Paris Theatres in “Non—Mais” and have created a great stir.

Rival Circus Acrobats

During this act Mlle. Flory is in the air much of the time , often being thrown around by her partner much as if she were a teddy bear. At the climax of several of the hardest steps and feats she lands on her partner ’s shoulders where she remains until the applause dies down. It is an act that would feaze some of the acrobats that travelled with the big circuses, but while the audience is amazed yet there is a call for something still more strenuous for the next week.

In London just now the “spider’s web dance” is making a great hit. Mlle. Minty is the centre of attraction as the spider and before she went to London she had already created a mild sensation In Paris where she appeared for some time at two different theatres.

It was because of her success in this odd role in Paris that the London theatrical managers sent for her to go there. She is a very beautiful young French artist and originated this latest thing in dances. The web required in its execution takes up practically the entire stage.

She makes such an attractive little spider that the poor flies (patrons of the London theatres) have become easy victims to her charms as a fair weaver of webs. It is said that the Brazilian maxixe is going to flood the ballrooms this winter in many of the big cities in this country and Europe. This dance is being given special attention just now in London.

It is claimed for this dance that it is pretty, without being improper, that it offers an agreeable contrast to the ugly rowdiness of most one-steps, and the monotonous tango.

Allied to Tango

As a matter of fact, the Brazilian maxixe is, in a sense, allied to the tango for both the rhythm of the music and the idea of some of the steps are not dissimilar. But this new dance is more energetic, and less clinging.

The idea of this new dance is extended movement, and that will perhaps militate to its success. To dance it requires a good deal of space, which is the thing hardest to obtain in the modern ballroom.

But the Brazilian maxixe is pretty and it is likely that many different cities will make a special effort to see that it is introduced in the dance halls as early as possible in the season.

There is a whirligig version of the tango which is being given in "Keep-Smiling," now playing in London, which has scored a decided hit. This is performed by Oy-Ra and Miss Phyllis Monkman. It has all the frills and a little bit more. This dance is accompanied by the Assyrian ballet and the beauty of the scene is said to be magical.

As Phyllis Monkman is one of the finest dancers now in Europe it can readily be seen why she has made such a success.

It is now claimed by some of the dancing critics in Europe that the Russian ballet has carried the cult of Oriental decadence a little too far. As a good example of this one critic calls attention to the dance of Nijinsky in "Schehazade." He declares that this is undoubtedly a masterpiece, but he is reminded of the intelligent printer's reader, immortalized by Andrew Lang, who, in a geological work dealing with "erratic boulders," talked of a "plain strewn with erotic blacks."

Another of these standing new dances is the aviation glide. It is meeting with much favor and has elements that are likely to make its popularity continue to increase.

But in spite of all the new dances, the tango is still holding Paris dancers spell-bound. "I tango," "she tangoes," "do you tango?" are expressions which have been adopted into the French language. They call it tango mania.

The new dances come along so fast that it is only a few days before they have passed. The "fish walk" has already seen its best days, as has the "horse trot," which is some times called the "Boston gallop." The "seasick dip" came only to be followed by the "grape juice wallow," which followed Secretary Bryan's famous grape juice banquet in Washington. This is a kind of hop, skip and jump, and slower than the others, and by no means intoxicating. But it has a zip.

The "tiger" dance, although it is now some weeks old, is still one of the best of the new ones. It was started in England last summer and brought to Newport at the close of the season, it will be introduced in Washington this winter.

The “valse reseda,” or “walking waltz” is one of the very latest and its only rival seems to be the “dream tango.”

While the “moderation glide” is about the latest popular dance in Boston yet the word moderation does not infer that this or any of these other dances have any thing very slow about them.

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1913

09/11

*The Joplin News Herald***Reportagem**

Joplin, Missouri, p. 11

NEW YORKERS ABANDON TANGO AND
THE NEW STEP WAS IMPORTED FROM BRAZIL AND IS ALL THE
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Nixola Greeley -Smith in New York evening wolrd.

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HEAVY WEIGHT SAKE BARRED

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"They don't dance anything properly. It's only in America that you see clean, fine dancing. Why the amateurs in New York—the men and women who get up and dance at Reisenweber's every night—are far better dancers than half the professionals in Europe that people pay real Money to see. French women cannot dance without the wiggies and waggles that make a dance suggestive. They are all right for slow, languishing music. But when it comes to a 'rag,' they're a joke, and a risqué joke it that. Ragtime, after all, means a good time, a clean time; but only American boys and girls understand that."

"Europeans can't dance", Miss Walton interrupted. "I taught the tango to the Grand Duke Michael and later to the Grand Duke of Mechlinberg-Strelitz. Strelitz told me I was the first woman he had ever dancing with. I didn't have any difficulty in believing him. Because I felt as if I were dragging a chair around the room. But when he got on to the swing of it he learned quickly the tango, the maxixe—everything.

"Oh, the maxixe," shrugged Maurice, "is easy, I could teach anybody in an hour."

How to dance the news steps

BY *ELSIE* JANIS.

(Copyright, 1913, By Elsie Janis)

"The tango is not the tango." That remark might be called cryptic, but it says just what I mean, I am sure the number of people who can dance a real tango in America today could be confined to *a* few hundred—that is, people who can dance anything that resembles the tango as it originated in South America and Spain and is now being danced all over Europe.

Here is an example of what I mean, I arrived in Chicago, and as soon as the opportunity to dance presented itself I, as usual, snatched it, and at a very nice dancing party I started gayly stepping it about. Between dances one very good dancer said to me, "You know the tango backward, don't *you*?" Being a modest little violet, I said, "O, I wouldn't go so far as that, but I do love it, Do you?" He replied, "You bet; I never dance anything else."

To say that I was delighted would be putting it [*ilegível*] and, thinking to myself "Shades of Paris and Beauville, I shall have a regular dance," I said, "Let's have him play a tango", my friend said, "There's a [*ilegível*] of a tango" as the band struck up in my harem ". I have never been known to remain sitting while they play a ragtime tune, so off we started—and then I found out that what most people call the tango is nothing more or less than a "one-step" dressed up a bit," with a few fancy steps to make it more difficult.

Now for a description of the tango as it is being done, and for three years has been the rage in Europe. In the first place, it is very slow—one item that may hurt its chance for success in America. To give you an idea of the tune. I would recommend that wonderful old Spanish tune. "La Poloma", for all the new tangos are written after the style of that old favorite.

Music in Two-Four Time

The music is in two-four time and the whole dance could be done in a drawing room, or for that matter in a kitchen if the drawing room is occupied by pa and ma, or the older sister who must be married off this year.

The dancing- partners stand directly in front of each other, as shown in the picture marked "Correct tango position." The man takes four steps backward—that is always the beginning of the dance—four steps, as if you were starting to "one-step," onlly slowly. If you get the right music you will not want to dance any way but slowly.

The position of the hand is as I described last week, only instead of holding the hand straight out at the side the arms are bent at the elbow and the girl's hand rests very lightly in her partner's. In fact, she just gives him the tips of her fingers.

After the first four steps the real "first step" of the tango begins. The man takes one step back with the right foot, then two steps with the left, then brings the right foot back to its original position with a slight bend of the right knee.

It is very difficult to describe a dance on paper, but I have had some pictures of feet taken, which on my part is a very brave act, as my feet are not what one might call "a dream of beauty," even if i do play "Cinderella".

But seriously, count one, two, three, four. On count one the man steps back on the left foot; swings the right out a little to the right side on the second count. On the third count place it directly back of the left, and on the fourth count bend the knees slightly, then start right off again with the left. That makes one, two, three, four, the left foot one count and the right foot three counts.

The girl does just the opposite. Count one, forward on right, count two, swing left out to side; count three, left goes in front of right, and on count four slight bend of the knees. Then start off again with the right on the "one." That is the first step, and the foundation of the tango.

Real Tango Wonderful Dance

In Paris at a dance I have danced with as many as fifteen good tango dancers in one evening, and i say right now that if America ever learns the real tango every one will be crazy about it, for that spanish time is wonderful to dance to. Some say there are hundreds of tango steps. I personally have danced about 40 variations, but it does me no good, because when you get beyond eight different steps they become personal steps that different people make up, and you dance them perhaps once with the originator, and then never again. Worse luck!

There is, however, a regular routine of steps that every one does. After the step I have just described they always go into the "three-step," which is like this. The couple stands more side by side, but with their arms in regular dancing position, and the arms

that were bent at the elbow for the first step are now extended straight out in front of them. Then they take one, two, three steps, and on the third step lift the foot off the ground as if to, kick. The foot, however, is lifted only about 4 inches off the ground.

In this step the partners use opposite feet, and, in fact, that rule goes in most all the tango steps the man starting with the left and the girl with the right, which amounts, in correct counting, to one, two, three, and on the three a very tiny kick. For the man left, right, left, and

the kick with the left. For the girl right, left, right, and the kick with the right. In this step they are practically walking along with their arms about each other. It sounds quite improper but is really very nice. Now we have the first two steps of the tango.

Third Is "The Scissors Step"

Step three is known as the "scissors step". The couple stand in front of each other, with arms retaining their same position—the man's arm about the girl's waist and the girl's hand on his shoulder. And then they "scissor". Sounds dangerous, but it's really lots of fun. Step forward on opposite *[ilegível]*, as shown in first position of scissor's step. Bring other feet over, as shown in second position of scissors step taken turn on them, as shown in third position. Do this step both ways, counting one, two, three, which keeps you going from right to left.

Many of you have seen this step done in the *[ilegível]*, but when done in a ballroom it must be done more quietly. On the stage one has to accentuate all these steps. We do a tango in "The *[ilegível]* of the sleeper, but i would not want any of the Paris dancing partners to see it – it is too shown and too full of *[ilegível]*.

The great beauty of their tango is as, i said before, that it can be done in such a small space. However *[ilegível]* went on the stage and did tango, i am sure the public

[.....]The dance looks so simple. Why the last step i described is called the "scissors"?, is beyond me, but it is a lovely step and very simple.

In the tango, when in doubt about how to get into the next step, it is always safe to walk, as i described before, slowly, but as in the one-step or turkey trot, if you still cling to that title of the world's most popular dance.

How the "Four-Step" Is Done

Next comes the "four-step." Same position as in the "three-step." You walk four steps forward, starting as usual with the opposite feet. At the end of four steps 3 you turn and walk four steps back retaining the same hold and looking over your shoulders as it were. In this t-step a couple can go all around the room making triangles. The four-step is the nearest step to the one-step that there is in the tango.

There is no point in my saying that the tango is not a close dance/for as they dance it in Europe it is, although in London last summer, when there was a lot of talk about whether or not it was a refined dance, those two splendid dancers, Maurice and Florence Walton, did a tango at the Alhambra Music Hall and proved it could be done quite decently by dancing it, with all

the variations about eight inches apart. This is, however, difficult, as one must be near his, partner to follow well.

The American are conceded to be the world's greatest dancers, and i want to see them excel in the tango, just as they do in the waltz two-step, and one-step. Tha's why i am taking the double to describe there dances, because, believe me, if i were not very much interested in dancing America nothing could pay me to get writer's cramp as i am doing every week.

The tango makes such a nice change in the evening a dancing it will never take the place of the waltz or one-step because it is not so simple but after you heard waltzes and rags for an hour it is quite restful to heard a [*ilegível*], sneaky spanish turn steak up and the the tango is a respectable dance. If you don't get out of breath, you don't team your [*ilegível*] and with perfect else you can converse [*ilegível*] the once of eggs at how fight . Till begining ways [*ilegível*] is gown.

I have given four steps of the dance [*ilegível*] know when he the understood [*ilegível*]......any thing you or understand would [*ilegível*] ask [*ilegível*] i am perfectly wings to tell all Know and maybe a little bit more.

The Brazilian maxixe will be my next victim.

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The Kokomo Daily Tribune

Nota

Kokomo, Indiana, p.4.

The new Brazilian dance is called the maxixe. It is pronounced maxixe. It is danced about the way it, sounds.

037**1913**

14/11

The Times

NotaLogansport, Indiana, p.2

We hope that Brazilian dance, the Maxixe, isn't as hard to dance as it is to pronounce.

Também publicado em:

- *The Blue River Gazette, Fredericksburg, Indiana*, p. 6, em 20/11/1913, p.6;
 - *The Washington Daily Herald, Washington, Columbia*, em 01/12/1913, p. 8.
-

The Washington Post,

Anúncio

Washington, Columbia, p. 14

Some of the Features

IN NEXT

Sunday's Post

The White House Bridegroom.

Of course, the full advance story of the wedding, and interesting facts about the bride, will be told in The Sunday Post. But this is the real life story of Francis B. Sayre, the bridegroom, and his career of adventure in the frozen north. Told by one who knows.

Do You Dance the Brazilian Maxixe?

If not, you may learn it by reading the full-page description written by Miss Elsie Janis for The Sunday Post. If you know it, read this warning by the most graceful dancer on the American stage, who tells you how the Maxixe may be made beautiful and not indecent

“The Wages of Sin Is Death.”

How young Charlie Gates, reckless spendthrift, hurried himself into an untimely grave by feverishly pursuing everything that was not worth while. The moral lesson of a modern “Rake's Progress” pointed out by Dr. Madison C. Peters, pastor of the People's Church, in New York.

Why Actresses "Go Broke."

An inside story of the private lives of the women of the stage, and where their big salaries go, told by Clara Morris, the famous actress.

A War Correspondent in Mexico.

An intensely interesting and up-to-the-minute description of the real situation in the republic to our south. Told by a man who has had long training in the work of getting genuine news at the risk of his life.

China Overrun by Brigands.

A remarkable story of the chaotic condition that exists in the land of the Yellow Dragon, cabled to The Post by trained correspondents sent to China to investigate the terrible reign of terror.

How to dance the new steps

BY ELSIE JANIS.

(Copyright, 1913, By Elsie Janis)

My lesson this week is on the Brazilian maxixe. The first thing to do is to learn to pronounce this dance before you dance it. In Paris last summer it was beginning to be very popular, but only with the expert dancers. The public at large was doing as I advise—finding out the real name of the "darn thing". Some say Brazilian machiche, pronounced "masheesh;" [*sic*] but the real Parisienne says "maxixe Bresilienne."

I saw all of the best of the maxixe dancers, and while at Deauville met one of the very best, whom I had seen in Paris—Louis Bayo (pronounced Byo). His dancing partner had not yet arrived from Paris, and he was rather maxixeless without her, so some of our party wagered that I could not get up and dance the bresilienne with him, never having tried it before. So up I dashed. It was in the afternoon, before the dancing time, and we had it all to ourselves.

I must say that I never enjoyed a dance more. Bayo is a most wonderful leader, and any one could dance with him. All those successful teachers have a very unusual idea for teaching dancing. I wish some one would start it over here. Bayo, for instance, has a very nice house, and there at 5 o'clock he is at home. He has good music, and it is a sort of tango club. People pay so much (having been invited to do so) to go in, and then instead of giving regular lessons Bayo dances with all the women.

They go there every afternoon, have a cup of tea, and perfect their tango by dancing with one of the best dancers in Paris. At the same time they take a partner with them, who watches Bayo's style, and soon this couple are taking tango prizes. Quite simple, and Incidentally, Bayo is not starving to death, for all are delighted to be invited to pay over their hardearned cash.

Acrobatic But Graceful

The Bresilienne maxixe never will rival the tango one-step, or waltz, in my opinion; it is too acrobatic. To dance it you are really working quite hard. You start off like they used to in the old-fashioned two step, taking two steps each way, but on the heels with the toes turned up. It sounds comic, but is really a very graceful dance.

The man's cheek rests against the girl's—but don't get excited; it is only for a moment. As they turn from side to side their heads turn also, so that on the second two steps they are practically looking back over their shoulders. They do this step about four times each way, then

they change positions to this extent the girl places her left arm behind her meeting the man's left around her waist. The girl's right hand goes up over her head, as in an old-fashioned minuet, and the man's right hand meets it up there, holding it by the very tips of the fingers, and they do the same two steps each way about four times. Then, retaining that position, they go eight steps to the right, as if they were doing an old-fashioned polka, and eight steps back, turning their faces to the left over their shoulders, changing feet at the end of the [ilegível] eight and making a slight pause to do so.

At the finish of the eight steps coming back to the [ilegível] the man retains his hold upon the girl's hands, [ilegível] turns on his hands so that her back is to him [ilegível] retaining his hand, she puts his left arm about her [ilegível....] it is not necessary [ilegível...] and places her left hand on top of it [ilegível] it there (also unnecessary after practice). His right arm goes right out straight and hers rests right on top of it so that they are now in one of the most graceful positions in any dance. This change of position is very pretty and wants to be done quickly.

Like London Bridge

Now, having accomplished the change of grip, you start off around the room like a couple of kids, taking the same two steps to each side about eight times, or if you like this step, which is lots of fun, do it as long as you like—it is quite decent.

The next step is a little difficult, but I will endeavor to simplify it as much as possible and at the same time keep the grace in it. After you have done that last step until you've had enough give the partner warning that the next step is due, and then go twice each way with the same two steps, and while you are doing these steps keep on holding hands (that should be simple) and with the same "grip" lift the arms right above the head like a couple of kids playing London bridge.

It is not as [ilegível] as it sounds, for remember, you keep dancing all the time—one, two, right one, two, left, [ilegível]. Now comes the big show. When you succeed in looking like "London bridge was falling down, only you don't leave any room for people to pass between and say which they choose diamonds or rubies (then was the childhood days), you break suddenly and go back to the original position. Do the first step four times, and now comes it—the step that they are already proclaiming as indecent, and I who have a mother who is very fussy about how her angel child dances, have danced many times without feeling indecent I may have looked it, but think I would have been stoned by said lady mother.

Well, anyway, this step can be very vulgar, but not if done this way. The man and girl stand about half a foot apart, the hands in the same position as originally. The man steps forward

on the left foot (count one), kicks right foot out in front of him (count three), and kicks out with left foot (count four).

It might be called the rocking step because in motion it looks as if the couple were rocking to and fro. Now the woman steps down on her right foot as the man steps on his left, throws her left leg out behind her, then tilting forward on the left and throwing the right out behind.

Music new to us

These are the five variations of the bresilienne maxixe. I feel sure that you are wondering what sort of music this weird dance is done to. And there lies the real reason why this dance will not, at least for a few years, be very popular in America. The music is different from anything we have over here. I don't know anything that sounds like it at all. It is very foreign. If you heard it played you would stop and listen. Last summer at Narragansett Pier I gave the music for one of the beat maxixes to the Casino orchestra, and though no one knew what it was there were about five requests a day for it. It is extremely thrilling.

"Amapa" it is the name of the most popular maxixe in Paris today. It cannot be purchased in America yet, but with all the people returning from Europe and many bringing music home it will not be long until we will have it. I may get very generous and give my orchestration of it. In the meantime any one who really wants it can write to the publisher in Paris and have it inside of three weeks. Write to Edouard Salabert, 22 Rue Chauchat, Paris, and ask for "The Vrai Maxixe Bresilienne Amapa". It is about one of the most attractive bits of music I have ever heard.

Dance Suited to Afternoon Gown

Until we import tunes I must suggest some substitute. The best I can think of at the moment would be the "Maurice Tango," played half again as fast as it is written, or "Tres Moutarde," played about half as fast as it is written. Either one will do. That seems baffling, but try it. You see, after all, the maxixe is very like the old two-step, only over there they put a spanish bass (not fish) to it that makes it grand.

I can imagine that some people are wondering why i had dancing pictures taken in an afternoon costume and hat, but there is a bit of romance connected with the "reason why" (not by Mrs Glyn). It is the duplicate of a gown that i got in Paris and learned to dance the maxixe in. Every afternoon a crowd of us would go to one of those tea-dansants and dance until nearly

dinner time. Every one wore this type of dress, and found them wonderful for the tango and maxixe, so i thought it would be just as well to keep in the atmosphere of the tea-dansant.

In starting the maxixe and in all the steps remember that instead of putting your toes on the floor you put your heel down. This does not hold good in the fourth step, where the girls back is to the man and they go around the room. In this step you start off with the heel on the ground and then, of course, to cover space and get around the room, you must go on your entire foot. In the fifth step it is also unnecessary to feature the heel movement, in fact, the pointing of the toe in the kicks is very essential, and one of the prettiest parts of the step is when the man leans back and the girl forward—they both must point their toes.

Lots of Fun Learning It

If this dance ever becomes popular it will afford a great many chances for “getting even”. Instead of as we do now when hated rival pass coyly extending the foot and tripping them we will be able to get in front of them and while executing a perfectly legitimate step, kick them gently but nirrly in the chest. I may add that when this dance comes into its own the skirt of today will have to be slit up the bip it and a goodly portion of accordion playting it i sorted there in. For any woman who attempts to maxixe in a smart up to date, "trip as you enter" skirt had better practice how to fall into a graceful heap at home before going to a dance. Isn't it awful the way the man gets the best of it—no i am not a suffragette—always? Skirts may come, and skirts may go but trousers, get on forever—at least i hope they will keep “on going” on forever.

I read last night that the maxixe is to replace the tango, but before that happens some one will have to invent a collar for the men that will not will, for one maxixe will make the average colla look very discouraged. Despite all these little items that argue against this new dance, I would advise dance-doors to teach it, because it is a very amusing dance and you will have lots of fun learning it. Note: do not try to be dignified – Just go to it and have a good time. It will surely not hurt anyone, and it will tend to make you more graceful and help you in any other dance you may try.

The next on the program will *be* the hesitation waltz, a most wonderful dance which is stepping right along as a rival to the one-step.

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*The Times-Democrat***Artigo**

Muskogee, Oklahoma, p. 7

Have You Danced It Yet-The "Maxixe?"

The Newest Dance of Them All Described by Maurice, the World's Greatest Dancing Teacher

(Editor's Note—M. Maurice,' the greatest of all dancing masters, who has already written two articles on the new dances of the season especially for the Times-Democrat; describes today for our readers the newest of them all, and the one which is becoming the biggest fad of the year—the Brazilian "Maxixe.")

(By. Maurice.)

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The Maxixe—the newest and most popular dance of the year—Is the national dance of Brazil, just as the tango is the national dance of Argentine. Like the tango, it is a graceful and whilly unobjectionable dance when properly executed. In this article i have tried to describe a form of the dance which is easy to learn and which could be danced in any ballroom with perfect propriety.

Any good two-step music gives the proper time for the dance.

In the first position the gentleman places his left arm around the lady's waist as far as he can, she facing him, his left and her right hand, being outstretched as in the old waltz position. The gentleman's left foot is far advanced, resting on the heel," with the toe raised and the knee bent. The first step brings tho right foot up to the left and the second step advances the left again. This two-step is repeated eight times, the lady dancing backwards.

The second figure is an ordinary two-step, with strides and a swaying motion of the body from the waist up.

The steps of the third figure are a repetition of the first, but the position is entirely novel. The gentleman's left foot, is flat on the floor and his hands aro outstretched in front of him, holding his partner's hands. She assumes a similar position and scorns trying to pull away from him as far as possible. There are eight measures of this step, followed by the most picturesque figure of the Maxixe.

In this, the fourth figure, the lady stands with her hands resting on her chest, and the gentleman stands behind her, with his arms encircling her and hist hands clasping hers. In time with the music they two step eight beats to the left, while the gentleman brings the lady's hands down, outward and then up over her head till the palms touch. The hands should be in this position on the eigth beat. Then the couple two step eight beats to the right, reversing the movement of the arms, go that they are brought back again to the original position. Again they two-step to the left, repeating the upward circling movement of the hands, and at the end of the eighth beat the gentleman turns the lady completely around so that she faces him. His left hand still holds her right in the air, and his right holds her left behind her back. In this position they dance eight large two-steps.

Then, still holding his partner's left in his right the gentleman releases her right and takes it again in front of them, as shown in figure 1. In the position there shown, bringing the [*ilegível*] foot up to the forward foot again, the couple dances six measures.

Then they change hands again, assuming the posture of figure 2, and dance eight two-steps as in the fourth position. But this time right arms go down as the right foot moves, and the

left arms go down and the left foot moves. This dance is repeated for four more bars, with the lady facing the gentleman, the arms still outstretched.

There follows one movement from the tango. Still facing the lady, with his right foot diagonally forward of left, the gentleman draws his right foot back of the left, brings the left back to it and then steps backward with it into the original position. Then he brings the left back of the right and close to it and bends the right, knee, the lady, of course, follows with opposite foot movement when she turns her back to the gentleman and, he putting his left hand around her waist dances five long two-steps with her.

To conclude, the dance there may be repetition of the fifth figure.

It will be seen from this article that the dance is splendid exercise. But it is graceful, as well, and much simpler than you would think on first reading the, description.

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The Oak Leaves

AnúncioOak Park, Illinois, p. 16

Dancing Classes and Assemblies

Herbert S. Jones and Katherine Hadiey announce the opening of a series of dancing classes and assemblies every Wednesday evening, at Suburban club ball room, Kenilworth and South boulevard. Opening date, December 3, 1913; class 8 to 9, assemblies 9 to 12. Music by Osterholm. Admission 50c each, Wardrobe free. Complete instruction in tango, maxixe, hesitation, flirtation and dream waltzes. Private instructions by appointment, 1 to 10 p. m. Residence studio, 615 Clinton, south. Telephone, Oak Park 1466. City studio, 73 Auditorium building. Telephone, Wabash 1260—adv.

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The Washington Daily Herald

NotaWashington, Columbia, p. 8

DANCING TANGO, LOSES EYE.

Man Has Sight Destroyed by Quill In
Hat of His Partner.

Asheville. N. C.—For the pleasure of dancing the tango Brent Latimer of Greenville, S. C., paid the price of one eye, the sight being destroyed by a quill in the hat of the young woman with whom he was dancing.

In making a turn the quill swept in behind his glasses, cutting the ball of the eye. Physicians announced that the sight of his right eye is destroyed.

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*The Oak Leaves***Notícia**

Oak Park, Illinois, p. 16

COLONIAL MINSTRELS**Ladies' Auxiliary Arranges Brightest****Evening of the Season—Fair****Ones in the First Part**

Once a year Colonial club members intend to have a minstrel show. This year the ladies' auxiliary took charge and Mrs. W. E. Dwight, president, and her associates gave the club its liveliest evening of the season on Friday evening. The ladies even took part in the first part, but they appeared in their own complexions which appeared to please every one. Only the end men were blacked. Standing room was at a premium and the promoters were flattered by as large an audience as could be squeezed into the ball room.

Minstrels change and instead of the old time buck and wing, the tango and other modern steps were offered by the graceful girls of the club.

From the recital of the prologue by Mrs. Lillian Bernard Parsal to the finale, the audience demonstrated its hearty approval and the ladies' auxiliary was congratulated for arranging the liveliest event of the season.

The opening chorus, "Any Place the Old Flag Flies," was participated in by the entire company, led by Charles F. Lorenzen, the interlocutor, attired as a brigadier general. Draped American flags furnished an appropriate background for the scene. Ladies adorned the first part.

Cecil B. Smeeton sang "When Uncle Joe Plays a Rag on His Old Banjo," receiving many encores. Mr. Parsal followed with a catchy whistling song, "Where's that Dog-gone Dog of Mine." He was accompanied on the chorus by the company, which marched thru the audience searching for the missing canine.

Little Dorothy Jane Hughes captivated the audience with "Wait Till Daddy Comes Home." responding to encores with "Good Night, Nurse," and "Million Dollar Doll." Rudy Maiworm and the tango chorus featured "Salvation Nell." Mrs. T. L. Gatke rendered "Peg o' My Heart."

Ray McGill made a decided hit with his song, "The International Rag," interspersed by some lively dancing. Walter M. Crowley followed with a plantation melody "I'm Going Back to Carolina," accompanied by the tango chorus. Master Fred Loomis sang two old fashioned ballads.

Jack Sullivan with a toy trumpet led the company with the "Ragtime Band."

With rhythmic marking of time, clashing of cymbals and the waving of flags, the company joined in the climax to the first part, singing "The U. S. A. for Me."

Each musical number was interspersed with mirth provoking jokes and the humorous antics of the end men kept the audience in a constant ripple of laughter.

The second part opened with a dainty little couple, Misses Marion Patrick and Marion Blessing, as a lady and gentleman attired in evening costumes, performing the tango Argentine, hesitation waltz, maxixe Brazilian and castle walk. Their efforts met with great approval. The little girls are pupils of Miss Ingram.

Jack Sullivan closed the program with a humorous German monolog which convulsed the audience from beginning to end, putting one over on the Dutch.

The harmonious team work of the tango chorus composed of Lois Ingram, Bertha Groth, Jean Cox, Hazel Caster, Charlotte Beck. Winona Williams, Laura Borwell, Helen Davis and Georgia Fischer, is particularly worthy of mention.

Mr. Parsal was the promoter of the minstrel. He is widely associated in amateur theatrical work and famed as the author of the touching ballad, entitled, "Don't Drive the Pile Too Near the Main, I Want to Take a Bath Tonight."

ABSOLUTELY NEW DANCE IS DESCRIBED BY ITS ORIGINATOR, THE FAMOUS MAURICK.

FIG. 1.

By Maurice.

(Copyrighted, 1913, by the Newspaper Enterprise Association.)

This dance hasn't yet been seen on any stage. Miss Walton and I have only just originated it and it is still without a name. But it is so fascinating a step that we, who dance all day every noon to nearly dawn, are always ready and eager to try our "new dance" just now more.

It can be danced in any two-part ragtime music. The swaying of the body is the chief of the music in the fascinating part of the dance. The easiest way to get this time is to remember that there is a rising and falling of the shoulders corresponding to the movement of the feet. When the left foot advances the left shoulder rises, and the right shoulder rises with the right foot.

Some of the principal steps we have taken from the tango, the mambo and the cakewalk.

The dance starts with eight plain walking steps, in the position which we have posed in figure 1. Remember that right from the start we keep time with the accompanying abundant movement.

After these eight bars, we drop into the old polka step, with the tender addition of two movements of the hip in each step. The gentleman starts to the left with left-right-left, turning at the

right. This is once repeated, followed by eight bars of the habanera step.

Then the gentleman folds his arms about his chest, and the lady, folding hers, rests them on his. In this position they describe a large circle in plain two-step measure.

This is repeated, the couple separating and each dancing singly in a long circle. Coming back to him with her folded arms again resting on his, the lady bends slowly her right knee, extending the left leg backwards until it touches the ground. The gentleman, of course, kneels at the same time, but his left knee is bent and his right extended. They kneel thus in a series of little jerky movements, one jerk to each beat of the music.

Then they two-step once again separately, turning back to back and returning so as to face each other. The gentleman steps, and the lady dances half way around again, so that her back is to him. He takes her hands as in figure 2, and they make three running steps, first to the right, ending in a long glide, as shown in figure 2, and

FIG. 2.

POSED ESPECIALLY FOR THE NEWSPAPER BY MAURICE AND MISS WALTON.

some time so that when he continues the step right-left-right he advances in the same direction. Those familiar with the opera of "Carmen" will recognize this as the so-called "habanera dance" of Spain.

Then we slide four bars to the left, with the body bent in the direction of the movement, and then four times to

then to the left.

Then they go back to the step which I described as the habanera and dance this for sixteen measures. The dance finishes with a regular old-fashioned cakewalk, the lady facing in the same direction as the gentleman and turning as the last beat to drop in front of him in a graceful curtsy.

ABSOLUTELY NEW DANCE IS DESCRIBES BY ITS ORIGINATOR, THE FAMOUS
MAURICE
(by Maurice)

This dance hasn't yet been seen on any stage. Miss Walton have only just originated it and it is still without a name. But it is so fascinating a step that we, who dance all day from noon to nearly dawn, are always ready and eager to try our "new dance" just once more.

It can be danced to any two-part ragtime music. The awaying of the body to the time of the music is the fascinating part of the dance. The easiest way to get this time is to remember that there is a rising and falling of the shoulders corresponding to the movement of the feet. When the left foot advances the left shoulder rises, and the right shoulder rises with the right foot.

Some of the principal steps we have taken from the tango, the maxixe and the Cakewalk.

The dance starts with eight plain walking steps, in the position which we have posed in figure 1. Remember that right from the start we keep time with that fascinating shoulder movement.

After these eight bars, we drop into the old polka step, with the modern addition of two movements of the hip to catch step. The gentleman starts to the left-right-left, turning at the same time so that when he continues the step right-left-right he advances in the same direction. Those familiar with the opera "Carmen" will recognize this as the so-called "habanera dance" of Spain.

Then we slide four bars to the left, with the body bent in the direction of the movement, and then four times to the right. This is once repeated, followed by eight bars of the habanera step.

Then the gentleman folds his arms across his chest, and the lady, folding hers, rests them on his. In this position they describe a large circle in plain two-step measure.

This is repeated, the couple separating and each dancing singly in a long circle. Coming back to him with her folded arms again resting on his, the lady bends slowly her right knee, extending the left leg backwards until it touches the ground. The gentleman, of course, kneels at the same time, but his left knee is bent and his right extended. They kneel thus in a series of little jerky movements, one jerk to each beat of the music.

Then they two-step once again separately, turning back to back and returning so as to face each other. The gentleman stops, and the lady dances half way around again, so that her

back is to him. He takes her hands as in figure 2, and they make three running steps, first to the right, ending in a long glide, as shown in figure 2, and then to the left.

Then they go back to the step which I described as the habanera and dance this for sixteen measures. The dance finishes with a regular old-fashioned cakewalk, the lady facing in the same direction as the gentleman and turning on the last beat to drop in front of him in a graceful courtesy.

045

1913

10/12

*Dubuque Telegraph Herald***Notícia**

Dubuque, Iowa, p.5

MAJESTIC THEATRE

Despite the opposition of other entertainment events, the Majestic attracted a surprisingly large attendance on Tuesday night, attesting that the current bill must be well thought of by the amusement lovers of the city.

No individual act of the season has awakened the interest aroused by the thrilling feats of Mr. J. C. Booth in his bicycle act. Mr. Booth's sensational leap for life is one of the biggest stage thrillers that have ever been devised, and he certainly livens up the act amusingly.

Harry Brooks and Co. have in "The Old Minstrel Man", a playlette which ranks in the class of "The Half – Way House", in as much as it could be seen season after season without the public's becoming tired of it. Mr. Brook. Individual work proves the fact that there is appreciation of the legitimate even in vaudeville, and Mr. Donovan, in his support, gives another stage picture which is very true. Miss Katherine Clinton is acceptable as the girl in the story.

Barnes and Robinson have a singing and talking act which has much in it to amuse. The man at the piano and the woman with the singing entertain in an informal, free-and-easy manner which the audiences seem to like.

Stross and Becker are enjoyable from the fact their act is neat and refined throughout. Both of them are exceptionally talented musically, and their offering is one which all may enjoy. Their appearance is pleasing, and the appointments of the turn are attractive.

Alfred Latell and his fair companion, Miss Elsie Vokes, offer a distinct novelty in their "Fantastic Dog". Mr. Latell is a master when it comes to animal impersonating, and there is a droll humor about the conception of the idea which cannot but appeal.

The Dohertys get away nicely with a singing and talking act which is flip and part from start. The man is a comedian of the "nut" school now in such favor with vaudevillians, and the girl is a good "feeder" and looks pretty.

On Thursday, one of the biggest vaudeville shows of the season will open, the bill including Emma Francis and her Arabian boys and the Wilson Brothers, to say nothing of

Kennison Sisters and Kerr, Tango exponents whose exposition of the society dances of the day will probably set the town wild. If you want to see the Hesitation Waltz and the Brazilian Maxixe done, and done right, don't miss these clever people, as they were recently a sensation at both the Palace and Majestic in Chicago.

046

1913

11/12

*Dubuque Telegraph Herald***Notícia**

Dubuque, Iowa, p. 8

FOUR HEADLINE
 ACTS AT MAJESTIC
 EMMA FRANCIS AND HER ARABIAN
 BOYS HEAD BIGGEST SHOW
 OF THE SEASON.
 TANGO DANCERS WILL EXHIBIT
 Wilson Brothers, the Famous “Go
 Out” Comedians, also on the BIK

Now that Dubuque is tango crazy with the rest of the nation, there’ll probably be a wild rush to the Majestic Thursday night to see the terpsichorean experts, Kennison Sisters and Kerr, who are on the bill the last half of the week, which bill easily numbers four headline acts.

Emma Francis and Arabians

Emma Francis and her Arabian whirlwind dancers constitute an act which has played the principal theatre in every city of importance in the United States, to say nothing of a number of foreign countries. It is a sensational singing and dancing spectacle, which, from its very novelty, ought to be a wanning attraction. The swarthy little sons of the desert whirl and dance like so many fire-flies, and they will undoubtedly create all sorts of interest and comment after their first appearance.

And the Wilson Brothers! Is it necessary more than merely to mention their name, here in the field of their triumphs? On the occasion of their last visit to the Majestic, they were a knock out—that’s all. Their act is of the old school, of course, but where are there any turns of the new school that seem able to tickle the popular audience as do the Wilsons?

Van and Carrie Avery are another pair who will “lay ’em flat in the aisles.” They have a black face skit called “The Night Porter”, and to merely tell about it on paper doesn’t give

you the slightest idea of what a hit it is. They're hilarious entertainers with real material to work with, and the result is fun of the first water.

Tango Dancers

The Kennison Sisters and Kerr dance not only the tango, but a number of other society dances as well, including the beautiful "Hesitation Waltz" and the Brazilian Maxixe. This act was the big rave in Chicago several weeks ago when they appeared at the Palace, and they have been very favorably compared with Maurice and Florence Walton.

Dilla and Templeton have a genuine surprise in "The Goblin's Den", which they use to introduce the acrobatic and gymnastic specialty which has made them famous. The scenery carried by this act is superb, and its gorgeousness would do credit to an extravaganza.

Frank Owens is a violinist who is so thoroughly expert that the most classic music is given by him with the zest of the simplest script. He also is a matter of the syncopated harmony now so tremendously in vogue, and his efforts ought to prove thoroughly enjoyable.

"The Red Bird."

Opening next Sunday afternoon will be another musical comedy. "The Red Bird." positively one of the biggest and most pretentious attractions of this character which Mr. Rosenthal has ever brought here. Heading the cast will be Mae Taylor, late star of "Louisiana Lou", and a musical comedy favorite of established reputation. Miss Taylor is well known here, having visited in Dubuque on several occasions, so her friends will probably take advantage of this opportunity of showing their loyalty to her.

Supporting Miss Taylor is a company of seven principals and fifteen choristers, so they ought to make a lot of mirth and music.

047

1913

14/12

*The Canton Daily News***Artigo**

Canton, Ohio, p. 20

Indecent Dances

How Questionable Hops, Walks and Trots Were Born, Reared and Killed By Society Dancers— First Came From Underworld But Variations Were Added Later.

What Has Been Done To Suppress Tango

Senate Welfare commission exposed indecency of dances, in Chicago. Mayor Nye of Minneapolis ordered cabarets closed because of dances.

"Frisco's Barbary Coast forced to close.

Police, churches and schools in Springfield, Mass., combine to fight tango and turkey trot.

Police of Philadelphia stopped dancing of "Rag" in public.

New York City police stopped dancing after hours and indecent dancing at any time.

Prof. Robert Mc Elroy of Princeton disapproves of modern dancing.

Prof. Paul Van Dyke of Princeton regards the dances as evidence of deterioration of the race.

The Kaiser forbids his officers to dance tango in uniform.

Ban of the Vatican put on the tango and turkey trot.

Warm controversy in progress in London over propriety of tango. Boston and turkey trot.

Canon Newbolt, of London, Eng., denounces modern dances from pulpit.

United professional teachers of dancing, of U.S.A., would have censor for dancing appointed in all cities to suppress indecency.

Resolution Introduced in board of aldermen, New York, to prohibit "turkey trot", "grizzly bear", "tango", etc.

Mayor Fitzgerald of Boston blames public indecent dances on boldness of society dances.

New York society women organize to do away with modern dances.

By Gotham Knickerbocker

NEW YORK, Dec. 13— The report was typical of the underworld. I entered with a feeling of trepidation, for while I don't like to talk about myself, I can't help confessing that I have never been able to enter such places without a slight feeling of nervousness.

Walter Sweeney's Is in existence no longer. Mr. Sweeney got into a dispute with the son of a millionaire one evening, and not only said, but did several unkind things. Later Mr. Sweeney went to Blackwell's Island for several months, and following his enforced incarceration, his notorious resort went out of business. But what I was about to say was that in Walter Sweeney's, which was a bowery dance hall In the tenderloin, I saw the turkey trot in all its glory years before it ever became the rage in society or at the lobster palaces of Broadway.

To give the devil his due, however, I must say that I have been Informed by those in a position to know, that the turkey trot, and similar dances, did not originate at Sweeney 's or any other like resort in New York, but In establishments of evil repute on the Barbary coast of San Francisco. It naturally followed that the underworld dance hails of New York should soon adopt the dances of the Barbary coast.

Supplant bowery's own vulgar dance

The old Bowery dance halls, such as the Chatham club which once was a mecca for the hangers-on of Chinatown and Chatham-sq, did not produce the turkey trot, the bunny hug the grizzly bear, etc., until much later. The bowery used to have a dance all its own—a dance that was un speak able in its vulgarity, a sort of perversion of the waltz. The bowery dances It no longer. It is the tango, the one step, the Texas tommy, the 'Frisco rag and the grapevine that interest the bowery today, just as they have Interested and still do interest Broadway and Fifth-av.

From the underworld came most of the original "trots". Lather society purged them of some of their sensuality, and invented new "trots". But whether the bowery, or the Barbary coast, or Broadway or Fifth-av, danced them, they have been the unceasing subject of attack by press and pulpit, and other sources too numerous to be mentioned.

Even the kaiser forbade the tango, and the vatican put the ban on it.

Society invents home new dances

Some of the remarkable dances of to day first came into existence in society circles. The "horse trot," for example, was introduced at a ball given by Hamilton Fish, Jr., in Boston. It made an instantaneous hit, and soon was the rage at Newport, Lenox and other fashionable summering places. It was danced in the best social circle of New York, Chicago, Washington, Boston and Philadelphia. As it consisted of a series of high steps it was not easy for a woman wearing a tight skirt to dance, and that i believe, is largely responsible for its going out of favor as rapidly as it becam e popular.

The very latest dances is the Brazilian maxixe, of Machichi, which is a sort of second cousin to the tango. The rhythm of the music and some of the steps are very similar to the dance which has been enjoyed for years by the Cauchos of the Argentine republic. It is more energetic, however, and (chaperones please take notice) the dancers do not cling like creeping vines as in the tango. It has become extremely popular in New York, where it was introduced from Paris, after being brought from Brazil to that city. London has also been taken by storm by the maxixe, although the English capital is still excited over the tango.

Argentina denies its own dance

Like the maxixe, the tango came from South America via Paris. As it is danced in New York, Paris, London and Berlin, the tango is very different from the real Argentine tango, which would not be countenanced in anything but underworld circles in this country, as indeed is the case in Argentine. Not even an expurgated edition of the tango is danced by self respecting people in Buenos Ayres, and the Argentine is puzzled to understand how americans and europeans can have taken it up, supposing, of course, that it is the same as danced by the Argentine Gauchos, or cattle herders.

We are indebted to New York society for the "fish walk." I have heard vulgar persons remark that "so and so walks like a fish." It has never been made clear to me how a fish walks, and i still am curious to learn a reason for th is dance having been so named. It is very much like the "horse trot," and like the latter became popular at Newport. The "horsetrot," "fish walk," and the "dream tango," all were originated for the amusement of society folk. They are all walking steps and are danced very slowly. Almost anyone can dance them, which may account for their popularity.

Some New Ones

Following are some of the many freak dances that have become popular from time to time in both the underworld and in most exclusive social circles since the introduction of the turkey trot:

The Boston, the Grizzly Rear, Luncheon Lurch, Tennis Tango, Futurist Twirl, Banana Peel, Glide, Turtle Dove, Wilcox Glide, (named after Ella Wheeler Wilcox, the poetess), Grape Juice, Wallow, (dedicated to Secretary of State Bryan), The Seasick, The Double Boston, Boston Dip, Pannier Waltz, (a return to graceful dances of a century ago), The Kitchen Sink, Debutante Dip, Tango Dip, Bunny Hug, Frisco Hag, Frisco Glide, One Step, Grape Vine, Texas Tommy, Aeroplane Dip, Horse Trot, Brazilian Maxixe, or Machichi, Fish Walk, The Tiger, The "Cucia" (Chilean dance adopted in Berlin), Tango Dream, Hitchy-Koo, Hesitation Waltz, Boll Weevil Wiggle, (introduced in Georgia), Diaphanous Dip.

Hitchy-Koo is losing popularity

In the "hitchy - koo" we have the tango combined with the turkey trot and the bunny hug. It was popular for a time, but was soon forgotten. At a convention of the dancing masters of western Pennsylvania and Ohio, It was declared, the successor of the tango. It was just a trifle less sensual than most of the other freak dances that have followed in the trail of the turkey trot craze.

Little has been heard in America of the "valse chaloupe," originated by the art students of the Latin quarter of Paris and danced at Montmartre, it is extremely lively, and even outtangoes the tango. It amounts to nothing more, however, than a variation of the tango, of which there are many, including the "luncheon lurch", introduced into Washington society by such prominent young society persons as Miss Catherine Britton and Miss Sally Williams.

The "peacock strut", was endorsed by the United Kingdom Alliance of Professional Teachers of dancing, and I have not seen it on this side of the water. It is similar in many respects to the turkey trot, The "tennis tango" is a stage dance, in which the participants whirl about with tennis racquets in their hands. Its introduction followed the international tennis matches for the Davis cup.

Divorcees Star in Reno Glide

New York was shocked recently by the "reno glide," which should it become general, would undoubtedly result in a general "glide" towards the city of easy divorces. Fair divorcees returning from Nevada are credited with having Introduced it to Metropolitan society.

A New York society girl tried to do away with the tango and the unseemly trots, and invented the "turtle dove", which was a weak attempt to return to the stately minuets and court quadrilles of colonial days. Needless to say it did not become popular although danced quite a bit at the more conservative society entertainments.

The "banana peel glide", the title of which is quite appropriate, for the "glide" gives one instantly the impression that the dancers have slipped on a banana peel, came from the Pacific Coast, which, it appears is responsible for most of our much censured dances. It was introduced in the east at a dinner of the famous Haggled Edge club.

Bryan responsible for new one

Secretary of State William J. Bryan is responsible for the "grape juice wallow." Not that he was undignified enough to dance it, or that it was perpetrated by any of the vaudeville performers who accompanied Mr. Bryan on his Chatauqua tours. Uriel Davis, who spends his time thinking up new dances for New York society invented it, as he did the "fish walk," and "horse trot", and others. Mr. Davis dedicated it to Secretary Bryan. It is a combination of the "fish walk", the "seasick" and a dash of the "horse trot".

Some learned persons have endeavored to blame the modern dances on the ancient Greeks, which i consider very unkind. Probably the Greeks never would have countenanced such vulgar aversions of a beautiful art. No, the Greeks are not responsible. The probability is that some unknown burglar, pickpocket, yeggman or police "stool pigeon", frequenter of the Barbary coast, deserves the rather questionable honor.

Também publicado em:

- “*The Syracuse Herald Journal*”, Syracuse, New York, em 28/12/1913, p. 5, com ilustração, diferenças de diagramação e ausência de alguns subtítulos.

048

1913

28/12

*The Boston Sunday Post***Notícia**

Boston, Massachusetts, p. 9

BOYS AND GIRLS DANCE TANGO**Miss Byrne Gives for Pupils**

Boys and girls of various ages danced the tango, hesitation waltz, Western Maxixe, fairy queen and other terpsichorean novelties of the present generation yesterday afternoon at Miss Roe I. Byrne's party in the Somerset ballroom.

Miss Byrne is and has been for some years a dancing teacher of children and grown folks. Her party yesterday was composed of three classes from Malden, West Roxbury and Roxbury. The girls and boys numbered 200, filling the large ball room at the Somerset almost to overflowing.

Fond parents and friends came and witnessed the youngsters do dances that, in many instances, they could not dance themselves. To them it was surprising with what ease some of the tots essayed the difficult steps of the tango or the still more complicated figure, the Maxixe.

Some of the dances were of the variety known as "society steps" But there were others of the aesthetic type, such as the valse brilliant, fairy queen, firefly and golden butterfly. The "Bride's Dance" was also one of the latest shown.

The entrance of the youngsters was novel and at the same time dramatic. One couple after another came in through a door, the boy and girl making deep courtesies. Applause greeted the entrance of the dancers.

There were a number of "solo" dances. Perhaps the biggest hit of the afternoon was made by "Edna" and "Edward," two youngsters who went through the steps of the Maxixe very gracefully.

What was called the Hungarian Madgar was danced with ease, despite its difficult steps, by Miss Ruth Byrne. Miss Esther Nissen, Miss Esther Woodward and Miss Marion Hiltz.

Miss Byrne stood in the centre of the floor from 2 until 4 o'clock, directing the children in their exhibition.

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28/12

*The Boston Sunday Post***Notícia**

Boston, Massachusetts, p. 75(B)

Juveniles entertain at somerset in holiday assembly

Some 200 masters and misses gave a delightful programme at the Holiday assembly of the pupils of Miss Rose I. Byrne, held in the Somerset ballroom, yesterday afternoon. The children were much appreciated in their graceful numbers, the class work concluding with social dancing.

Mrs. Charles Johnston and Mrs. Fred Ruisseau, the matrons, assisted in the greetings and the little ones and their guests were presented by Miss Byrne, who is a member of the New York American Society of Professors of Dancing. Mrs. Clara Lambert Hill presided at the piano. Members of the advance class ushered. One of the favorite numbers was the Brazilian Maxixe, which was very prettily interpreted by Edna Lougreth and Linwood Sinnott; while the valse brillante was daintily danced by Fred and Blanche Ruisseau; the Misses Marion Hiltz, Esther Woodward and Esther Nisson were a picturesque trio in the Hungarian dances, and Miss Ruth I. Byrne was a leader in the esthetic dancing. The esthetic numbers included the fairy queen, the fireflies, the bride's dance, the valse brillante and the Magyar. Refreshments were served in the palm room at the conclusion of the dancing.

Artigo

Syracuse, New York, p. 5

Também publicado em:

- “The Canton Ohio Daily News”, Canton, Ohio, em 14/12/1913, p. 20, com diferenças de diagramação, sem ilustrações e com alguns subtítulos.

051

1914

01/01

*The Muncie Indiana State Journal***Notícia**

Muncie, Indiana, p. 5

SENSATIONAL TANGO HAS ORIGIN IN DIVES

New York, Dec. 31.—The resort was typical of underworld. I entered with a feeling of trepidation, for while I don't like to talk about myself I can't help confessing that I have never been able to enter such places without a slight feeling of nervousness.

Walter -Sweeney's is in existence no longer. Mr. Sweeny got into a dispute with the son of a millionaire one evening, and not only said but did several unkind things. Later Mr. Sweeney went to Blackwell Island for several months and following his enforced incarceration, his no [ilegível] resort went out of business. But, what I was about to say was that in Walter Sweeney's which was a Bowery dance had in the [ilegível]. I saw the Turkey Trot in all its glory years before it ever became the rage in society or at the lobster [ilegível] of Broadway.

Originated in Dives

To give the devil his due, however, I must say that I have been informed by those in a position to know that the Turkey trot, and similar dances, did not originate at Seweney's or any other like resort in New York, but in establishments of evil repute on the Barbary Coast of San Francisco.

From the underworld came most of the original "trots." Later society purged them of some of their sensuality, and invented new "trots." But whether the Bowery, or the Barbary Coast, or Broadway or Fifth avenue, danced them, they have been the unceasing subject of attack by press and pulpit, and other sources too numerous to be mentioned. Even the kaiser forbade the tango, and the Vatican put he ban on it.

Some of the remarkable dances of today came into existence in society circles. The "horse trot" for example was introduced at a ball given by Hamilton Fish Jr., at the Copley Plaza, in Boston.

The "Fish Walk."

We are indebted to New York society for the "fish walk." I have beard vulgar persons remark that. "So and so walks like a fish." It has never been made clear to me how a fish walks, and I still an to learn a teoson for this dance having been so named. It is very much like the "horse trot, and like the latter became popular, at Newport. The "horse trot," "fish walk," and the "dream tango" all were originate for the amusemant of society folk. They are all walking-steps and are danced very slowly. Almost anyone can dance them.

In the 'hitchy-koo' we have the tango combined with the Turkey trot and the bunny hug.

The Brazilian Maxixe.

The very latest in dances is the Brazilian Maxixe, or Machichi, which is a sort of second claim of the tango. The rhythm of the music and some of the steps are very similar to the dance which has been enjoyed for years by the Gauchos of the Argentine Republic.

Like the Maxixe, the tango came from South America via Paris. As it is danced in New York, Paris, London and Berlim, the tango is very differente from the real Argentine tango, which would not be countenanced in anything but underworld circles in this country as indide is the case in Argentine.

"Valse Chaloupe," "Luncheof Lurch."

Little has been heard in America of the "valse chaloupe", originated by the art students of the Latin quarter of Paris and danced al Montmatre. It is extremely lively and even outtangoes the tango. It amounts to nothing more, however, than a variation of the tango, of which there are many, including the "Luncheon Lurch," introduced into Washington society by such prominente young society persons as Miss Katherine Britton and Miss Sally Williams.

The "peacock strut" was endorsed by the United Kingdom Alliance of Profesional Teachers .and Dancing, and I have not yet seen it on this side of the water. It is similar in many respects to the Turkey trot.

"Reno Glide" Shocking.

New York was shocked recently by the "Reno glide," which should it become general, would undoubtedly result in a general "glide" towards the city of easy divorces. Fair divorcees returning from Nevada are credited with having introduced it into metropolitan society.

A New York society girl tried to do away with the tango and the unseemly trots, and invented the "Turkey dove," which was a weak attempt to return to the stately minuets and court

quadrilles of colonial days. Needless to say, it did not become popular, although danced quite a bit at the more conservative society entertainments.

The "banana peel glide," the title of which is quite appropriate, for the "glide" gives one instantly the impression that the dancers have slipped on a banana peel, came from the Pacific coast, which, it appears, is reasonable for most of our much censured dances. It was introduced in the east at a dinner of the famous Ragged Eds club.

Secretary of State Bryan is responsible for the "grape juice wallow." Not that he was undignified enough to dance it, or that it was perpetrated by any of the vaudeville performers who accompanied Mr. Bryan on his chautauqua tours. Uriel Davis, who spends his time thinking up new dances for New York society, invented it, as he did the "fish walk", and the "horse trot" and others. Mr. Davis dedicated it to Secretary Bryan. It is a combination of the "fish walk", the seasick and a dash of the "horse trot".

Greeks Not Responsible

Some learned persons have endeavored to blame the modern dances on the ancient Greeks, which I consider very unkind. Probably the Greeks never would have countenanced such vulgar perversion of a beautiful art.

052**1914**

16/01

The Wisconsin State Journal

NotíciaMadison, Wisconsin, p. 6

THEATRE
At The Orpheum

Hal Stephens and company in a miniature musical comedy "Red and White" are the big attraction at the Orpheum the last half of the week. In the double role of the man suffragette and the waiter, Mr. Stephens was inimitable and created roars of laughter. The chorus were very pleasing in their singing and dancing.

Cervo, the piano-accordion virtuoso, is a real artist and he played that difficult instrument with consummate skill.

Pat Rooney and Marian Bent, well known vaudevillians, present a rapid fire song and dance act and take well with the audience. Mr. Rooney is an agile and exceedingly active comedian.

Moving pictures of the Vernon Castles in the Argentine tango, hesitation waltz, Brazilian Maxixe, one step, and their own invention, the Castle walk were interesting.

Madame Bedini's horses are the last act on the bill. Some beautiful animals were shown, but there seemed to be little interest in the act by the audience.

Hill and Adams, hop-Scotchers, open the bill in a quasi-comedy acrobatic offering which is not far above the mediocre.

053

1914

18/01

*The Syracuse Herald Journal***Notícia**

Syracuse, New York, p. 12

NEW YORK COUNTESS AS TEACHER OF DANCE

Former Miss Fithian -Now Gives Lessons to Children
of Fashionable Mothers in Paris.

Paris, Jan, 17.—Countess Arthur de Gabriac, neo-Fithian, of New York, has undertaken to lead a movement to teach the children of prominent society women in Paris all the popular dances of the day and adapt the exotic dances to the needs of respectable ballrooms.

The American countess has thus thrown a new idea to the aristocratic world of Paris, whereby society leaders -will personally, superintend the dancing lessons of the younger generation, which have been left from time immemorial, solely in the hands of dancing masters.

"My purpose is to initiale the children of the upper classes," the Countess said to-day, into the modern ideas of the of the dance, but without grossness or extreme realism. Some of the rich American families residente in Parish are glad to send their juniors to our mansion three Saturdays of each month, when special instructors are presente to supplement our own teaching.

"The tango figures in my-curriculum, also the matchiche, but both are toned down so as to be shorn of all possible offense when danced in ballrooms.

"I believe in the adaptation of pretty exotic dances to the needs of American and European society by preserving the picturesque and graceful features, while excluding everything of a demoralizing nature."

Among the prominent society people who are co-operating with Countess Gabriac in this ballroom censorship of the tango and matchiche are Mrs. Marcellin Singer, Countess de Seyvre, [ilegível] O'Donnell, her sister, Countess de la Bastiere: Mrs. Frederick Sherman, Mrs. Henry Montgomery, Mrs. Hamilton Russell, Mrs Robert Bliss and Mrs. Warren Robbins of the American embassy.

The Countess's dancing lessons which are open to all children of good families, are subsidiary to the Gabriac salon, which is frequented by some of the most famous singers and composers of Europe, the Count himself being the finest titled singer, in the world. It was at

their charming residence in the Boulevard Bineau, Neuilly, that Mlle. Aida Boni, of the Paris Opera, with Krustino, the ballet chief, created what is known *as* the "danse moderne," which caused na enormous sensation. In both stage and society circles last season.

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1914

28/01

*The Decatur Review***Notícia**

Decatur, Illinois, p. 3

**MANY GO TO THE
SPRINGFIELD BALL**

Mrs. C. P. Summers one of Committee In Charge of Functions.

One of the most brilliant social functions of the mid-winter season will be the charity ball to be given at the St. Nicholas hotel In Springfield on Feb. 11. The event Is the third annual one given under the auspices of the Progress Circle of King's Daughters. A good many Invitations have been sent to Decatur and It is hoped that a party will be made up to go over.

A special feature will be the dancing of Perrin and Benedict, the exponents of latest ball room dancing who have created quite a sensation In Chicago with, their beautiful exhibitions. The first part of the evening will be given over to these artists who will dance all the new figures in the society dances. The latter half of the evening will be given over to general dancing.

Following is the program selected for presentation by the two artists:

Viennese waltz.

Brazilian Maxixe.

Argentina tango.

Pavlova gavotte.

Group of three Japanse-dances.

Valse Brilllante from "Jewels of the Madonna."

Mrs. C. P. Summers, formerly Miss Florence Jones of Decatur, is one of the committee in charge.

055**1914**

28/01

*The Racine Journal News***Notícia**

Racine, Wisconsin, p. 7

POPE SAYS THE TANGO IS O.K.

PARIS, Jan. 28.—According to reports which have reached this city from Rome, the pope has removed the ban Instituted against the tango with the proviso that the name- of the dance be changed. He has also suggested that another dance might well be substituted for the tango.

Last night's issue of *Le Temps* says that after the cardinal vicar had banned the much discussed Argentine dance, the pope summoned two Young persons belonging to a princely Roman family and asked them to dance the tango for him.

Pontiff Sees the Tango

The young people, looking rather abashed and surprised at the unexpected honor, began to hum a well known tango melody and danced before the pope with great earnestness.

When their performance had been concluded the pope said:

"The dance is one of the duller things imaginable. If a sinner should be compelled to dance the tango as penance he would be treated most harshly."

Furthermore, continues the article in *Le Temps*, the pope decided to annul the papal ban on the tango on the condition that its name be changed. But before dismissing the young patricians who had danced for him he said:

Ridiculous and Barbarous

"Persons of your age must dance. But why adopt the ridiculous and barbarous, contortions of negroes and Indians?, I will show you something really graceful."

Thereupon he called before him two Venetian domestics and ordered them to dance the "furlana" in which, like the Brazilian Maxixe, the dancers twirl sinuously, with hands raised and clasped above their heads.

On the recommendation of the pope the young couple who had danced the tango for him learned the “furlana,” which is now called the pope's tango.

056

1914

28/01

The Syracuse Herald

Notícia

Syracuse, New York, p. 12

A UNIVERSAL TANGO PICTURE

To-day, when everyone from the office boy to the leading society belle, is striving to master the latest tangos and turkey trots have swing into such extreme popularity, when the press is devoting columns in every issue to various important personages expressions who either applaud or condemn the airy dances, such a feature as this should be [*ilegível*] with unusual enthusiasm by exhibitor and his patron.

The Universal Film Manufacturing company secured the services of Sebastian and Allen, the favorites of the smart set in New York, to pose for a set of the world famous modern dances. The artists have been brought close up to the camera in order that every movement might be plainly distinguished by the spectator: that the spectator might be able to fasten the various movements in the mind's eye.

Mr. Sebastian is such a favorite with the society people in the East that he receives not less than \$50 na hour from patrons who are desirous of learning the steps of the newest dance creations. He is a big drawing card at the Jardin de Dance, New York, and hundreds of New Yorkers visit this place every night to see the graceful movements as executed by him and his partner, Miss Allen, in the following dances: The Modern Turkey Trot, the Hesitation Waltz, the Maxixe Brazilian, the Sebastian Maxixe, the Sebastian Tango.

This exhibition of modern dancing will be shown at the Savoy on January 29th.

Na mesma página deste jornal consta também um anúncio de aulas de dança em que o “maxixe” é citado. Como pode ser visto na página seguinte.

057

1914

28/01

*The Syracuse Herald***Anúncio**

Syracuse, New York, p. 12

SAVOY THEATER

To-morrow

First Time in SyracuseDances of Today

5 c 5c

Mr. Sebastian

AND

Miss Allen

America's Premier**Dance Artists****In a Wonderful Exhibition**

Of the Tango

Turkey Trot

Hesitation

Argentine Dip

Maxixe

Parisian Whirl, Etc.

058**1914**

29/01

*Rochester Weekly Republican***Notícia**

Rochester, Indiana, p. 15.

POPE TERMS TANGO DULL

Pontiff Personally Initiates Revival of
 "Furlana," Old Venetian
 Dance.

Paris, Jan. 28.—Pope Pius personally initiated a revival of the old Venetian dance "Furlana" after the cardinal vicar had banned the Argentine dance, says Le Temps. The pope summoned a young couple belonging to a princely Roman family before him and bade them do the tango. Afterward the pope said: "It is one of the dullest things imaginable. If a sinner were compelled to dance the tango as a penance he would be treated harshly."

Forthwith the pope decided to annul the papal ban on condition that the dance be changed.

"People of your age must dance," he said, "but why adopt such ridiculous, barbarous contortions?"

Thereupon he called in two Venetian domestics, ordered them to dance the "furlana," which is like the Brazilian maxixe, and praised for its gracefulness.

059**1914**

30/01

The Daily Ardmoreite

NotíciaArdmore, Oklahoma, p. 5.

A Universal “Tango” Program

Today, when everyone from the office boy to the leading society belle is striving to master the latest tangoes and turkey trots that have swung into such extreme popularity, such a feature as this should be greeted with unusual enthusiasm by movie fans.

Sebastian and Allen, favorites of the smart sets of New York, have posed for a set of the world famous modern dances. Every movement in these dances can be plainly distinguished by the spectator. Mr. Sebastian receives not less than \$50 an hour from patrons who are desirous of learning these latest dance creations, therefore it can be plainly seen to what an expense the Universal company has been put to secure his services.

The modern turkey trot, the hesitation waltz, the Maxixe Brazilian, and the Sebastian tango are reproduced before the camera.

This wonderful feature will be shown at the Theatorium Sunday afternoon.

060

1914

30/01

*The Decatur Daily Review***Notícia**

Decatur, Illinois, p. 8.

But Why Call It a Dance?

A Paris paper tells a story of Pope Pius and the tango dance. All the way to the end it is an interesting story.

The pope summoned a young couple and had them do the tango for him. The pope looked and at the finish said:

"It is one of the dullest things imaginable. If a sinner were compelled to dance the tango as penance he would be treated harshly."

It may be worth while to keep in mind that estimate of the tango. A great many who have seen it danced are ready to agree with the pope as to its dullness.

The pope continued and told that young people must dance. But he could not understand why they should adopt such "ridiculous, barbarous contortions" Then he called in some others and had the "furlana" dance presented. That he considered graceful.

Few of us perhaps know anything about this "furlana" dance. It is said to be like the Brazilian maxixe, which doesn't add appreciably to enlightenment.

The outcome of the session was that the pope lifted a ban that had been placed by a cardinal on the tango, only asking that the name of the dance be changed. He could not see why young people should not take to some dance altogether more graceful. So far as he is concerned, as the story goes, they can call the tango by some other name and go ahead with it: but he thinks they should wish to treat themselves with altogether more consideration.

061

1914

04/02

*Dubuque Telegraph Herald***Notícia**

Dubuque, Iowa, p. 3.

Majestic Theatre

By special request and arrangement Mr. Joseph Callahan, the excellent delineator of "Great Men of the Past and Present", will, on Wednesday afternoon and evening, include Prince Bismarck in his repertoire at the Majestic. Mr. Callahan's remarkable performance has attracted intelligent interest throughout the city since the inaugural of his engagement. He offers an act which appeals to the finer senses and one which is certainly an elevation and a credit to Vaudeville. His Prince Bismarck is said to be one of the truest and most faithful which he does, so many will probably take advantage of the opportunity Wednesday to see him do it.

The Castle dancing pictures also are coming in for their share of interested attention. The Brazilian Maxixe, the Argentine Tango, the One-Step, the Hesitation Waltz and the Castle Walk are all beautifully done by this pair of extremely graceful and proficient young people. It is almost as good as seeing them.

The Keough Sisters do a pleasing singing and dancing act. Their finishing number stands out particularly.

De Varo and Zemater have some excellent stunts in their bar routine.

Harry L. Webb has a way of putting his stuff over that grasps and holds your attention riveted without his seeming to make any effort.

The Bell Boy Trio are hailed with acclaim at every performance. The boys don't particularly feature their comedy. Singing is their *forte* and rightly so. All have good voices and their harmony, except when they go after the extremely high notes, is much superior to most vaudeville vocalization.

Morris Almost Human Baboons appeal to your risibles if there is must of the fun of living left in you. The wedding ceremony especially is a scream.

On Thursday, one of the most Important vaudeville offerings of the year will be included on the bill. It is a dramatic playlet of the underworld—"Nighthawks", and is sensational in theme and thrilling in execution.

An act coming to the Majestic in the near future, and one which they will all be talking about, is the Old Soldier diddlers. These are men who actually served In the Civil War, and the youngest

of them is 74 years of age. The act is a knockout, and the town will go wild over it once it lands here.

062

1914

09/02

*The Muscatine Journal***Notícia**

Muscatine, Iowa, p. 10.

BOOK TALENT FOR STYLE EXPOSITION TANGO DANCERS HERE

Committee Representing Local Garment Dealers Complete Arrangements For First
Style Show Ever Held In State of Iowa—Will Cost Big Sum.

That the Muscatine Style show will prove to be the greatest exhibit of its kind ever held outside of Chicago is indicated by the preparations which are being made for the event. The cost of staging the elaborate style exposition and entertainment will exceed \$4,000.0 according to present expectations. The entertainment features alone will likely hit the thousand dollar mark. The local committee while at Chicago last week booked several of the highest priced vaudeville acts ever brought into the state and this together with the fashion display will attract large crowds to Muscatine during the first week in March when the show will be held. The Grand Theatre has been secured as the scene of the exposition and March 6 and 7 are announced as the dates of the affair.

The Arrangements

Thirty-five people are expected to take part in the show. The committee has secured the presence of a number of the models who featured in the Chicago show last week. Announcement is also made that the style exhibit will be under the direction of Miss Stevenson who had charge of the models at the Chicago exhibit and will also stage the exhibit to be held in New York city under the auspices of the John Wanamaker store.

Gowns which will cost from \$75 to \$200 will be displayed by the models. Merchandise which will total \$6,000 in value will be displayed by the local merchants. Not only women models will be seen as children's apparel will be shown by juveniles. The youngest of the models will be six years of age while the second youngest is eight years old.

The Entertainers

The entertainment will be featured by the appearance of Cohan and Janis tango dancers. The team is one of the most popular of the many appearing in Chicago at this time. The act is booked through the Western Vaudeville association and has never been outside the larger cities. As exponents of the tango, the hesitation and the Maxixe they rank among the most celebrated in the country.

Aside from the dancers, several other vaudeville acts will be offered. Several singing and talking comedy artists have been booked and a gifted vocalist will also be a part of the company of entertainers. It is also planned to introduce several local talent artists.

Receive Praise

Muscatine merchants have received no little praise because of the ambitious undertaking. At the manufacturers banquet held at Chicago last week the chairman called attention to Muscatine's efforts and declared that the undertaking was one which was worthy of praise. Garment dealers throughout the country are interested in Muscatine's enterprising move and the business people of several cities are now endeavoring to secure the exhibit after it closes at Muscatine. It is not likely that any other city will share in Muscatine's good fortune, however, in the opinion of P. L. Ryan, B. G. Lilly and E. E. Gordon, members of the local committee, who completed arrangements for the show while at Chicago last week.

TANGO MANIA HAS NEW YORK IN ITS GRIP

Great Personages and Very Small Ones Clamor
for the Privilege of the Dance That Intoxicates

NEW YORK.— Castle house was very still in the after-luncheon hour. An expectant hush fell over, all its shiny, polished-up surfaces. Everything was ready for the junior dance.

The long serving table on the little balcony at the far end of the room was laden with tea things and platters heaped high with diamond and heartshaped sandwiches and tiny fairy cakes, and decorated at each corner with a miniature Christmas tree.

The mirrors set in the French gray paneled walls reflected countless holly wreaths that looked as though they just belonged there for always, with their crimson berries and ribbons, exactly the color of the cushions on the benches ranged along the walls.

The flunkey at the door assumed his stiffest and haughtiest pose, chin drawn back, nose tilted in air and spotlessly white gloved hands at his sides.

Suddenly, as though of their own accord, the glass chandeliers flared up into hundreds of lights, that turned into thousands as they were caught in the mirrors and reflected from the floor. Through the open doorway leading into the smaller ballroom came a flood of rosy light, setting everything aglow with warmth and color. At the same time several darkey minstrels wandered in with banjos and drums, took possession of the piano and burst in the strummingest, most rollicking one-step. In another moment a pretty, shining-faced little girl, looking proudly conscious of her very best dancing frock and fluttering ribbons, came dancing out into the middle of the floor on the arm of Mr. Vernon Castle himself.

Extremes Find Means to Dance.

What a picture they made! It was certainly a case of the long and the short of it. Long and lean, with arms like two wisps of a straw and legs that look as though they'd snap in the middle when he walks, he bent over her befrilled chubbiness and danced her gallantly through to the end. Under the immense butterfly bow perched on top of her golden head she peered out anxiously, her dark eyes fastened every now and then on the floor, as though watching in trepidation lest 'her fat little legs and turned-in toes should get entangled in her partner's dangling ones. Finally with a sigh of relief she returned to the safe harbor of mamma's side, while her cavalier bowed himself away to seek a partner for the next dance.

The junior “after-lunch dance” at Castle House is the latest development of the craze that has swept like a storm over the land. Dancing, dancing everywhere, by every one, at every time.

Nothing matters nowadays but the tango. The debutante listens impatiently to mamma's accounts of the list of virtues of a certain eligible, and burst out with:

"Yes, yes, I know, but—does he tango?"

The hostess, in her quest of that rare species, the social male, asks not whether he be fat or thin, old or young, gallant or boorish, good to look upon or homely as a barn, but—does the tango? And, worse and more incredible than all, the intellectual, the college prof., the highbrow, the man of letters, the rigid financier care not whether a woman as is lovely as Venus, as wise as Minerva and as wonderful to look upon as a fashion plate; the only matter of any import is—does she tango?

The Dansant-The

When the dansant was first introduced people raised their eyebrows and looked at one another in mild questioning. What were things coming to with the awful prevalence of the unspeakable tango? Now, instead of the dansant, we have rather the darisant-the, in which tea is a mere incident generally overlooked in the excitement of the dance.

And not only that, but we have the dansant sandwiched in between an after-lunch dancing class and a dinerdansant, the newest evolution of the dance-while-you-eat habit.

Whereas, last year the leading hotel and popular eating houses advertised the excellence of their food and sought only to please their patrons by concocting rare and toothsome dishes, today they seek to attract the multitudes in this wise: Dancing every evening in the magnificent ballroom de luxe; diner dansant every Tuesday, Thursday and Saturday; dancing until morning on the fastest floor in New York; tonight at 10:30 in the ballroom, dancing by Mile. Frou-frou de Chic and M. Stick-in-the-Mud in society's latest dances.

Truly can it be said these days that Milady Butterfly dances through life. From the moment she wakes until she drops exhausted in her fluffy nest of a bed her day is just a continuous round of dancing. After breakfast the more ambitious of her will migrate to the studio of a dancing master, usually a young man of foreign importation and unpronounceable name whose dexterous movements in the tango and the maxixe cast a spell nightly over the feminine portion of his audiences in some big eating and dancing palace. Here she will cheerfully surrender 25 of papa's good, honest American dollars for one hour's private instruction in the intricacies of the latest variety of the tango.

Her Tango Toilet.

After a hasty luncheon at home she sprinkles a drop of tango perfume on her tango frock, adjusts her tango veil over her freshly powdered little nose, grabs her tango bag, and hikes off to an after-luncheon dancing class, where she whirls and twirls in joyous abandon. Then, after a the dansant in any one of the numerous gorgeously appointed places devoted to this fad, she joins the merry throng on the ballroom floor of a dinner dansant restaurant,' where she dances away until the wee hours of the morning.

Even a Dance Magazine.

And now we have a magazine devoted to the dance, and last, and more important than all, an entire house given over to the one-step, the hesitation waltz, the Brazilian maxixe and the terrible tango.

Castle House is an exquisite little place, all white and gray, and rose both inside and out, situated at No. 26 East Forty-sixth street, opposite the Ritz-Carlton hotel. On any day between the hours of four and six you may find a string of motors and limousines ranged along the curb outside, reaching well into the middle of the block. The neat silver lettering above the door frame assures you that you are at Castle House and no mistake, and once admitted by the aforementioned pompous flunky you need no further assurance.

The moment the door is opened the ear is pleasantly assailed by the strumming of music and the gentle pit-a-pat of slippered feet on a glass-like floor. You are vaguely aware of a beautiful little stone-floored reception hall, where a trim maid relieves you of your heavy wraps while you watch the playing of the lovely fountain with the regulation goldfish and ferns at its base.

A Momentary Joit.

It's all like a glimpse-, of fairyland—that is, all but landing on the little stone stairway, where a pleasant-faced lady at a tiny desk smiles sweetly at you while she demands the two dollars admission fee. For a moment—just the moment it takes to surrender your two perfectly good paper dollars—you are rudely awakened to grim, material reality; then, up four or five more steps, and Into fairyland itself.

You wind through the maze of swaying couples, dodging here an elbow and there a fierce-looking protruding feather and wishing that your stout walking boots (for you have come to look on as spectator) had some of the clinging qualities of a fly's legs, so that you might walk

with a little more dignity over the treacherous floor, you finally succeed in reaching the seclusion of the furthest corner of the room. Here you ensconce yourself comfortably in a cushioned chair and look agog upon the gay scene before you.

Almost Senior Juniors.

Junior dance? Yes, there are two or three juniors, but for the most part you are quite surprised at the size and apparent ages of the majority of the "juniors." There are some in natty tailor mades, with filmy blouses and big fur muffs; there are a few Young girls, in ruffly afternoon dancing frocks and pretty girlish hats; and boys, fine young chaps, scions of the Vanderbilt and Harriman families, just home from college for the holidays all dressed up with flowers in their buttonholes.

In a few moments a maid enters with an enormous tray of lemonade glasses and a platter of cakes, and you sip and munch while listening to the sway of the rag and watching the rhythmic swinging of countless couples.

Now they come toward you advancing, then retreating, gracefully, awkwardly, flexibly, stiffly. Here comes a beautifully gowned society matron, one of the patronesses, on the arm of a boyish young man with a blond pompadour and an air of assurance, dancing the one-step with polite dignity. You get a fleeting glimpse of blue velvet and ermine, topped by a hat laden with a mass of black aigrettes, and crane your neck to see more, but alas! they glide away and give place to another pair.

The Lengthy Mr. Castle

It is Daddy-Long-Legs Castle himself, with a very pretty, very shy debutante. She is wholesomely plump, and seems very conscious of the fact that she was chosen for the dance by none other than the most perfect dancer there. So, while Mr. Castle looks a trifle bored, as though he were performing a painful duty, Miss Bud's pretty face is softly flushed, and her big eyes look out seriously from over his shoulder.

Next comes a college youth, who comes dancing along with big strides, his enormous hand sprawled over the entire back of the sweet young thing on his arm. Her fluffy blonde hair peeps out from under a demure brown toque, and she has one arm slung through a velvet and fur muff decorated with orchids.

They spin out of sight, and directly in front of you looms the figure of a tall, serious chap, completely overshadowing his tiny partner. She is a sweet sixteen-year-old, with skirts just

reaching her ankles and she wears a hat of black velvet with a single gardenia blooming-at the back.

You watch them all till the end of the dance, when—you discover that there is no end! Ye shades of Terpsichore! No sooner does the orchestra in one room reach the end of a dance when another trio [sic] of minstrels in the adjoining room burst out strumming and drumming, and the dancers pirouette right through the doorway without even pausing for breath. There is nothing for you to do but gather yourself up and follow, for you cannot miss a single dance.

Watching Feet, Not Faces

For a while you decide to watch feet instead of-faces, and you look down and are amazed at the variety of them. There are flying feet that leave a blur of shiny patent leather and sparkling rhinestones, and substantial men's feet that measure their distances with care.

And then—is it possible? You look down at something, fascinated, and find that every one else is looking at the same strange object. A pair of gold chain anklets, that make their owner look like a captive princess! Your eyes travel upward slowly to see what the rest of her is like, and you discover that it is Baroness de Meyer tangoing gracefully with M. Lou Tellegen, the young French actor.

Another turn in the dance, and you are brought face to face with a lovely, bright-faced lady, whose black eyes and vivid smile seem to radiate joyousness. You are conscious of a disturbing sense of having seen or known her somewhere, and consumed with curiosity you follow her at the end of the dance to the tea balcony. Here, while you debate inwardly as to whether you will have sandwiches or cake, and, finally deciding on both, you watch her join a merry party, the central figure of which is a delightfully English-looking man, in correct dress and fawn-colored spats. Of course—Sir Johnston and Lady Forbes-Robertson!

It is, indeed, a gala day at Castle House, you think. But the truth is that all days are just as "gala."

También publicado em:

- *The Postville Review*, Postville, Iowa, em 13/02/1914, p. s.n;
- *The Oelwein Daily Register*, Oelwein, Iowa, em 16/02/1914, p. 2;
- *New Oxford Item*, New Oxford, Pennsylvania, em 19/02/1914, p. 19;
- *The Democrat*, Defiance, Ohio, em 20/02/1914, p.2;

– *The Farmington Enterprise*, New Mexico, em 06/03/1914, p.4.

064**1914**

12/02

*The New York Times***Anúncio**

New York, New York, p. 5

Three New Maxixe Records – Two New Tango Records –
 Four New “Hesitation” Records – Three New One-Step Records –
 Are found in the eagerly awaited collection of

New Victor Dance Records

which have just appeared and are on sale in the GIMBEL Talking Machine Section. Here is the list—all double-faced, all played by the Victor Military Band:

Irresistible - Tango Argentine, (L. Logatti)	Maurice Hesitation Waltz, (Jas. M. Shaw)
Brazilian Dreams-Tango Argentine (Will H. Dixon)-	The Poem—Valse Boston, (Romberg)
Amapa – Maxixe Bresilienne, (J. Storoni)	Girl on the Film—Hesitation Waltzes. (Sirmay).
Sans Souci-Maxixe Brasilienne, (Arthur N. Green)	Adele Waltzes Hesitation or Boston (Phillipp)
Some Smoke — One-Step, Two-Step or Turkey Trot (Romberg)	Queen of the Movies—One-Step, Two- Step, or Turkey Trot.
Lego f Mutton—One Step, Two Step, or Turkey Trot (Romberg)	Maurice Matchiche—Brazilian Maxixe, (Duque-Costa)

065

1914

13/02

*The Decatur Review***Anúncio**

Decatur, Illinois, p. 2

The New Dances

Mrs. Cassel! spent Sunday In Chicago securing the latest dances as demonstrated by Maurice McCutcheon. The Castle's and others, such dances as the Brazilian Maxixe. the Argentine Tango the various *new* Hesitation Waltzes and the so-called Waltz Tango. The Castles have no uniformity in their "Castle Walks," going through their movements unconsciously and seldom repeating.

The Dancing teachers have chosen such figures front the new dances as are suitable for the ballroom, and do not teach the freak movements of the cabaret to their classes. The One Step and its [*ilegível*] dances, which will live long after the freak dances are forgotten, are the most popular of the new dances, among which are the Cassell Glide. Marie Waltz, Dream Waltz, etc. They are not suggestive nor freakish.

Advance dances every Monday night.

Beginners Thursday night.

Assemblies Tuesday and Friday nights.

066**1914**

13/02

*Naugatuck Daily News***Anúncio**

Naugatuck, Connecticut, p. 2

NEW VICTOR RECORDS
OF THE LATEST DANCE MUSIC JUST
RECEIVED
SIXTEEN SUPERB NEW DANCE NUMBERS
 Played by Europe's Society Orchestra
 And the Victor Military Band

IRRESISTIBLETango Argentine
 BRAZILIAN DREAMS.....Tango Argentine
 AMAPAMaxixe Breslienne
 BANS SOUCI Maxixe Breslienne
 SOME SMOKEOnestep
 LEG OF MUTTONOnestep
 MAURICE HESITATIONValse
 THE POEMValse Boston
 GIRL ON THE FILMHesitation Waltz
 ADELE WALTZESHesitation or Boston
 QUEEN OF THE MOVIESOnestep
 MAURICE MATTCHICHEBrazilian Maxixe
 TOO MUCH MUSTARDOnestep
 DOWN HOME RAGOnestep

The ideal place for the new dances is in the home, and here the Victor is absolutely indispensable.

Make Your Selections Early.
The Driggs & Smith Co.

115, Grand Street Buckingham BLDG**Pianos Player Pianos**

Também publicado no mesmo jornal, em 14/02/1914, p. 2 e em 16/02/1914, p. 2.

067

1914

14/02

*The Lebanon Daily News***Anúncio**

Lebanon, Pennsylvania p. 4

EXTRA SPECIAL

**New
Victor Dance Records**

17526—Irresistible—Tango Argentine... Victor Military Band
Brazilian Dreams—Tango Argentine, Victor Military Band

17528—Amapa—Maxixe Bresilienne... Victor Military Band
Sans Souci—Maxixe Bresilienne, Victor Military Band

17530—Some Smoke—One-Step, Two-Step or Turkey Trot, Victor Military Band

Leg of Mutton—One-Step, Two-Step or Turkey Trot, Victor Military Band

35355—Maurice Hesitation Waltz... Victor Military Band
The Poem—Valse Boston... Victor Military Band

35361—Girl on the Film—Hesitation Waltzes, Victor Military Band
Adele Waltzes—Hesitation or Boston, Victor Military Band

35366—Queen of the Movies—One-Step, Two-Step or Turkey Trot... Victor Military Band
Maurice Matichiche—(Brazilian Maxixe), Victor Military Band

35359—Too Much Mustard—One-Step or Turkey Trot, Europe's Society Orchestra
Down Home Rag—One-Step or Turkey Trot, Europe's Society Orchestra

35360—Irresistible—Tango Argentine, Europe's Society Orchestra
Amapa—Maxixe Bresilien, Europe's Society Orchestra

Miller Organ & Piano Co.
738 Cumberland Street

EXTRA SPECIAL**New Victor Dance Records**

- 17526 Irresistible—Tango Argentine.....Victor Military Band
Brazilian Dreams — Tango Argentine.....Victor Military Band
- 17528 Amapa — Maxixe Bresilienne.....Victor Military Band
Sans Souci — Maxixe Bresilienne.....Victor Military Band
- 17530 Some Smoke —One-Step, Two-Step or Turkey Trot, ..Victor Military Band

- Leg of Mutton—One-Step, Two-Stop or Turkey Trot...Victor Military Band
- 35355 Maurice Hesitation Waltz.....Victor Military Band
- The Poem— Valse Boston.....Victor Military Band
- 35361 Girl on the Film— Hesitation Waltzes,Victor Military Band
- Adele Waltzes— Hesitation or Boston,Victor Military Band
- 35366 Queen *of* the Movies — One-Step, Two-Step or Turkey Trot
-Victor Military Band
- Maurice Matichiche — (Brazilian Maxixe),Victor Military Band
- 35359 Too Much Mustard – One-Step or Turkey Trot, Europe's Society Orchestra
- Down Home Rag— One-Step or Turkey Trot,Europe's Society Orchestra
- 35360 Irresistible — Tango Argentine,Europe's Society Orchestra
- Amapa — Maxixe Bresilien,Europe's Society Orchestra

Miller Organ & Piano Co.

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14/02

*The Oak Leaves***Anúncio**

Oak Park, Illinois, p. 40

New Victor Dance Records

The eight records on this special list are the very latest up-to-the-minute music for the new dances that are taking the country by storm. Now in stock: “Irresistible,” tango Argentine; “Brazilian Dreams,” tango Argentine; “Amapa,” maxixe Bresilienne; “Sans Souci,” maxixe Bresilienne; “Some Smoke,” one-step, two-step or turkey trot; “Leg of Mutton” one-step, two-step or turkey trot; “Maurice Hesitation Waltz;” “The Poem,” valse Boston; “Girl on the Film.” hesitation waltzes; “Adele Waltzes,” hesitation or Boston; “Queen of the Movies,” one-step; “Maurice Mattchiche, (Brazilian maxixe); “Too Much Mustard” (Tres Moutarde), one-step or turkey trot; “Down Home Rag,” one-step or turkey trot; “Irresistible,” tango Argentine; “Amapa,” maxixe Bresilien. Victrolas, records, needles and all Victor supplies, for sale in Oak Park by H. G. Hartman, druggist; phone Oak Park 155, East avenue and Randolph street.—adv.

069

1914

15/02

*The Constitution***Notícia**

Atlanta, Georgia, p. 4

*Society Folk Dance at Cabaret**Tuesday for Safe of Charity*

Cabaret.

A l'Hotel Georgian Terrace.

Mardi le 17 Fevrier au profit.

Home for Incurables—A constellation of world's famous headliners.

Brazilian Maxixe—Danced on the heel to save the sole, by the Bernin Castle, New York's greatest favorites.

Le Minaret—Imported from the salon of Paul Poiret, a surprise in every movement.

Danse Espanole—Helene et Eugene, dances of Madrid. Bought at great expense, from the Blais de Dance.

Famous Russian Dancers—In their thrilling and marvelous perversion of Salome.

Mlle. Louise et Monsieur Jerre—Pantomime sensation of the century. Pierro et Pierette.

Pad-Adair-Riske-Freres—Greatest living pianists.

Mlle. Jean et Monsieur Gene—Tango and tangerine artistes, illustrating the latest fish innovation, direct from Sans Souci.

Herr von Limberger—The great German gazabo.

Sensational Dance by Turkish Maidens—Having appeared with great success before the crowned heads of Europe and baldheads of America—Turkish delights. General dancing.

For sweet charity. Atlanta's prettiest and most prominent young women will dance at a cabaret at the Georgian Terrace hotel Tuesday night. Mrs. Frank S. Ellis will direct the program with that artistic taste which marks the entertainments she gives in her own home. Mr. Albert Keene has tendered the ladies the use of the rose room at the Terrace for the occasion, and the members of the woman's board of the Home for the Incurables, for which the entertainment is given, will act as patronesses. The tickets are \$1.50.

Without attempting to dwarf the altruistic and sentimental significance of the occasion, the committee has, with clear vision and unerring artistic discrimination, secured dancers you would not care to miss seeing if the price of admission was double what is asked.

Dancing—strange dancing—that may have emanated from Afric jungles, but with, all its original savage crudeness and barbaric abandon subdued and refined by ineffable grace and elegance.

The spirit of harmony in restless, reckless motion; audacious freedom; vivid, sprite-like, veiled by the unflinching sweetness and unsuggesting innocence of youth. Measured, leisured glides; delicious, precipitous dips; airy-fairy whirls, madrigals galvanized into action by music.

Such a swinging and surging of lustrous light, bright curiously-colored silken draperies. The whole room seems to sway and rock to the rhythm of tripping, rippling forms that chase and change beneath the flood of flower-scented electrics that flicks the scene with rainbow tints. Joyousness—not bold or ribald—but triumphant and tumultuous. Just joy without a lingering pot of care or ache or regret.

No clip-clepping trawlers will fare upon the ice-smooth floor. Filmy, ethereal, blossomy beings—diaphanous as fleecy clouds, delicately dyed by caressive rays of the setting sun.

Le Minaret has a sparkling kiss and a silvery sheen of sunshine in every turn. Fluffy spirals of chiffon, flung in quivering swirls, seem to follow the radiant sylphs like a mystical seethe of snowy apple blossoms. A flashing and clashing of dizzying flashiness to the time of singing stringed instruments.

The Russian dancers are daring and impetuous. Bizarre temperament in every pose and attitude. They might be a mass of madcap wraiths—wild and wondrous—gyrating violently against wanton boreal winds sweeping over frozen steppes.

Brazilian Maxixe—sympathy and simplicity alternate with sudden gusts of frenzy and emotion in the dance of Brazil.

Overwrought fantastique, sirocco-like convolutions supported entirely by perky pink heels. An epic of love and tragedy done in brilliant kickques.

The dance of Spain by Helene and Eugene, the tango and tangerine executed by Mademoiselle Jean and Monsieur Gene, the amazing performance of Herr von Limberger, the great German Gazabo, the wonderful pantomime of Mademoiselle Louise and Monsieur Jerre and the playing- of the pessimistic pianists, Pad-Adair-Riske brothers, are all worth traveling miles to see and hear.

070

1914

18/02

*The Canton Daily News***Artigo**

Canton, Ohio, p. 6

The Brazilian Maxixe and other New Dances Described

(by Adelaide of the Jardin de Danse)

The Brazilian Maxixe, what is it? It is a dance evolved from the languorous life of warm climates, sunny skies and temperamental, lowly rythmical music. Like the tango, it is an adaption, merely that, nothing more, for the tango in the original could never be danced here; It has been so modified from the original Argentine movement danced to the tinkle of the castanets and with all the abandon of the race In its interpretation, that save for the name the tango would hardly be recognized abroad.

The Brazilian Maxixe is adaptable—that is, the dancers having at their commands a fair amount of suppleness may learn the steps to exactness and reproduce to some extent the wonderful grace of the body and arms in the maxixe movement. The entire movement may be roughly divided into four parts, but as the third movement is an exact repetition of the first and second perhaps it would be better to outline the steps under three main divisions.

In the first movement the stands facing the girl with her hands in his, the girl's left hand in the man's right hand, simply facing each other. They make the same steps together, but with opposite feet. The entire meaning of the dance is revealed in this one fact. It is the most important thing to remember in the whole movement.

On the first count of the music the man slides his left foot forward, draws his right foot near from the left, sliding Immediately the left foot forward again, and bending the right knee. The girl does the same backward. This is really a double movement forward with the left foot, with a slight bend of the right knee, bringing the right foot off the floor.

On the second count the man touches the floor slightly with the point of his right foot and bends the body slightly backward, and then points his foot in the opposite direction, backward, in the meantime bending the body forward. That means that the movements of the feet and body are directly opposite. This contrary movement is in itself the most beautiful things in the dance. At the same time the girl bends her body forward, then backward.

The third and fourth counts of the first movement are a repetition of the same thing, the steps of the first an (i second counts only beginning with the other foot and reversing the body movements).

Thus it can be seen that there is nothing at all difficult about the first movement. The hardest thing about the dance lies in the swaying grace of th e body; the steps in themselves are very simple. It is suppleness and agility that must be attained.

071**1914**

22/02

*The Eau Claire Leader***Notícia**

Eau Claire, Wisconsin, p. 8

**CARLOS SEBASTIAN AND BEATRICE ALLEN, FAMOUS
VAUDEVILLE TEAM, POSE FOR SPECIAL DANCE FEATURE.**

Mr. Sebastian is such a favorite with the society people in the East that he receives not less than \$50 na hour from patrons who are desirous of learning the steps of the newest dance creations. He is a big drawing card at the Jardin de Dance, New York, and hundreds of New Yorkers visit this place every night to see the graceful movements as executed by him and his partner, Miss Allen, in the following dances:

THE MODERN TURKEY TROT.

This dance originated in San Francisco.

A dance for those who don't want to make their feet behave. The turkey trot Is the "poultry motion."

THE HESITATION WALTZ.

Showing how you can dance "standing still."

The Sebastian "Skating pivots," are in vogue in New York.

THE MAXIXE BRAZILIAN.

Revolutionary in its use of the heel, it is the most spectacular dance excepting the acrobatic dances.

THE SEBASTIAN MAXIXE.

Dancing with the hands as well as with the feet, not literally, but-figuratively, was Mr. Sebastian's idea. When you see it pay particular attention to the perfect harmony between arms and legs.

THE SEBASTIAN TANGO.

Taking the Argentine tango for his basis, Mr. Carlos Sebastian has woven a number of beautiful movements it is a refined and pleasing dance.

072

1914

23/02

Oil City Derrick

Anúncio

Oil City, Pennsylvania, p. 3

EVERY HOME CAN HAVE A

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and the way is easy on our convenient weekly payment plan. For instance, we will sell you Style Fourth Cabinet and Six Discs for **\$29.50**.
Delivered to you for only \$5.00 down and the balance on easy weekly installments.

THEY'RE HERE

THE NEW VICTOR DANCE RECORDS
EXTRA LIST

17526—	Irresistible—Tango	Victor Band
	Brazilian Dreams	Victor Band
17528—	Amapa—Maxixe Bresilienne	Victor Band
	Sans Souci—Maxixe Bresilienne	Victor Band
17520—	Some Smoke—One-Step	Victor Band
	Leg of Mutton—One-Step	Victor Band
35355—	Maurice Hesitation—Waltz	Victor Band
	The Poem—Valse Boston	Victor Band
35361—	Girl on the Film—Hesitation Waltz	Victor Band
	Adele Waitzes	Victor Band
35366—	Queen of the Movies	Victor Band
	Maurice Matichiche	Victor Band

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THEY'RE HERE

THE NEW VICTOR DANCE RECORDS

EXTRA LIST

- 17526 **Irresistible—Tango** Victor Band
Brazilian Dreams..... Victor Band
- 17528 **Amapa—Maxixe Bresilienne.....** Victor Band
Sans Souci— Maxixe Bresilienne..... Victor Band
- 17520 **Some Smoke—One-Step.....** Victor Band
Leg of Mutton—One-Step Victor Band
- 35355 **Maurice Hesitation—Waltz.....** Victor Band
The Poem—Valse Boston Victor Band
- 35361 **Girl on the Film—Hesitation Waltz** Victor Band
Adele Waltzes..... Victor Band
- 35366 **Queen of the Movies.....** Victor Band
Maurice Mattchiche..... Victor Band

Delahoyde & Wuller

Stationers and Druggists

107 Center Street, Levi Block

Both Phones Oil City, Pa.

O mesmo anúncio foi publicado neste jornal em 24/02/1914, p. 3.

073

1914

24/02

*The Canton Daily News***Artigo**

Canton, Ohio, p. 6

The Brazilian Maxixe**By ADELAIDE**

(Copyright, 1914, by the International News Service)

The second movement of the Brazilian maxixe, beginning on the fifth count of the music, embraces the other four of the eight counts. The first movement danced on the first four counts was described fully in the preceding article.

On the fifth count the man makes four small polka steps or slide, the kind of a simple dance step we used to do in the old fashioned ring games when we all glided around rapidly in a circle. In the meantime the girl makes four polka steps whirling, making one turn to the left.

The first picture illustrates [*sic*] the position for the turn, or whirl, which is the feature of the second movement. The man raises the right arm, the girl the left, and she passes under these two raised hands very rapidly, the other two hands remaining at the height of the waist. At the end of the whirl the first position again taken, and the the [*sic*] first and second movements are repeated for eight counts. The man slides the left foot forward, draws the right foot near from the left and slides forward again on the left foot, bending the right knee. The lady does the same backward, as illustrated in the picture.

On the second count the man points forward with the left foot, touching the floor slightly and bending the body slightly backward, then the left foot is pointed backward, still lightly touching the floor and bending the body forward. The girl in the meantime bends her body forward theb backward. All this is simply a summary of the first movement to show how easily the sequence of steps follows, for the first and second movements are clearly related. The fourth movement is almost entirely different in execution.

So it will be seen that the first and second movements danced consecutively take eight counts, and a repetition of the entire first and second movements constitute the third movements, also taking eight counts.

The fourth movement, which is more interesting, will be described in the next article. However, I think that it may already bee seen that the Brazilian maxixe depends for its beauty not so much on its originality of step as the personal interpretation with which the steps are executed and the dexterity and suppleness which through the body portrays the deeper meaning which dancing itself always typifies.

074**1914**

24/02

Daily Democrat Tribune

Anúncio

Jefferson City, Missouri, p. front.

Miss May Byrnes and Mr. John Fiorita
will give an exhibition of the newest dances, including
the Argentine Tango, Brazilian Maxixe and the
Pavlowa Gavotte, at the TANGO TEA at the
Madison Tea Room
Saturday, February 28th
Public is invited. Admission for this day 50c
PALM & PALM, Prop.

O mesmo anúncio foi publicado neste jornal em 25/02/1914, p. front.

075

1914

24/02

*Dubuque Times Journal***Notícia**

Dubuque, Iowa, p. 8

***TANGO, TURKEY TROT AND
ALL THE MODERN DANCES
ON UNIVERSAL SCREENS***

**Personal Magnetism of Belle Adair Gives Her Firm Place
in Public Heart.— Grace Cunard's "Washington at
Valley Forge" Staged at Pacific Coast Studios**

Today, when everyone from the office boy the leading society belle, is striving to master the latest tangos and turkey trots that have swung into such extreme popularity; when the press is devoting columns in every issue to various important personages expressiona applauding condemning the airy dances, such a features the appearance of Sebastian and Allen on the screen in those dances, should be greeted with unusual enthusiasm by the exhibitor and his patron.

It was through na exceptionally fortunate arrangement that the Universal Film Manufacturing Company secured the services of Sebastian and Allen, the favorites of the smart set in New York to pose for a set of the world famous modern dances. The artists have been brought close up to the camera in order that every movement might be plainly distinguished by the spectators— that the spectator might be able to fasten the various moviments in the mind's eye.

Mr. Sebastian is such a favorite with the society people in the East that he receives not less than \$ 50 an hour from patrons who are desirous of learning the steps of newest dance creations. He is a big drawing card at the Jardin de Danse, New York, and hundreds of New Yorkers visit this place every night to see the graceful movements as execurted by him and his partner, Miss Alen, in the following dances: the modern turkey trot, the hesitation waltz, the Maxixe Brazilian, the Sebastian Maxixe, The Sebastian Tango. This exhibition of modern dancing will be released under the Victor Band.

076

1914

25/02

*Dubuque Times Journal***Anúncio**

Dubuque, Iowa, p. 6

The Victrola has made home dancing a delight.

Roshek Bros. Co.
VICTROLA DEPT.
The New Dance Records

The ideal place for the new dances is in the home, and here the Victor is absolutely indispensable, as most of this music is extremely difficult and loses much of its effectiveness unless played by hand or orchestra.

To its comprehensive and brilliant list of dance records the Victor now adds four records by the Europe Orchestra, and twelve splendid new selections by the Victor Band, which is now the most widely known and popular organization furnishing music for dancing.

17526—Irresistible—Tango Argentine. (L. Logatti) Victor Military Band.	17529—Some Smoke—One-Step, Two-Step or Turkey Trot (De la Fumee) (Rhombert), Victor Military Band.
Brazilian Dreams—Tango Argentine. (Will H. Dixon) Victor Military Band. 10 inch.	Leg of Mutton—One Step, Two-Step, or Turkey Trot (Le Gigot) (Rhombert) Victor Military Band. 10 inch.
35355—Maurice Hentation—(Shaw) Victory Military Band.	35360—Irresistible—Tango Argentine (L. Logatti), Europe's Society Orchestra.
The Poem (La Poeme) Valse Boston, Victor Military Band. 12 inch.	Amargo—Maxixe Brazilian (Le Vrai) (J. Stormi) Europe's Society Orchestra. 12 inch.

ROSHEK'S VICTOR RECORD SERVICE
A Full and Complete Library of All Victor Records Constantly at Your Command.

Hear the newest Turkey Trots, Tangos, and One Steps at any Victor dealer's.

There are Victors and Victrolas in great variety of styles from \$10 to \$200.

Victor Talking Machine Co.
Camden, N. J.

Victrola XVI, \$200
Mahogany or oak.

The Victrola has made home dancing a delight

Hear the newest Turkey Trots, Tangos, and One Steps at any Victor dealer's.

There are Victors and Victrolas in great variety of styles from \$10 to \$200.

Victor Talking Machine Co. Camden, N. J.

Roshek Bros Co**Victrola Dept.****The New Dance Records**

The ideal place for the new dances is in the home, and here the Victor is absolutely indispensable, as most of this music is extremely difficult and loses much of its effectiveness unless played by band or orchestra.

To its comprehensive and brilliant list of dance records the Victor now adds four records by the Europe Orchestra, and twelve splendid new selections by the Victor Band, which is now the most widely known and popular organization furnishing music for dancing.

17526 —Irresistible— Tango Argentine, (L. Lagatti)

Victor Military Band.

Brazilian Dreams— Tango Argentine, (Will H. Dixon) Victor Military Band.

35355 —Maurice Hesitation—(Shaw) Victory Military Band.

The Poem (La Poeme) Valse Boston, Victor Military Band.

17520 —Some Smoke—One-Step, Two-Step or Turkey Trot (De la Fumee) (Rhombert), Victor Military Band.

Leg of Mutton—One Step, Two-Step, or Turkey Trot (Le Gigot) (Rhombert) Victor Military Band.

35360 —Irresistible—Tango Argentine (L. Logatti), Europe's Society Orchestra.

Amapa—Maxixe Brasilien (Le Vrai) (J. Storoni) Europe's Society Orchestra.

ROSHEK'S VICTOR RECORD SERVICE

A Full and Complete Library of All Victor Records Constantly at Your Command.

077

1914

26/02

*New Brunswick Daily Times***Anúncio**

New Brunswick, New Jersey, p. 3

★ BIJOU NEW BRUNSWICK'S BEST PHOTO PLAY HOUSE ★	
The Vavasour Ball	
Vitagraph Two Part Drama, featuring LEO DELANEY AND NORMA TAL- MADGE. Story of one woman's love and desire for pleasure and another's love for display, bring joy to an impecunious playwright and a happy surprise to all.	
Matinee 2 to 5 P. M. 5c Nights Balcony, 5c. Orchestra, 10c	PATHE WEEKLY
	Introducing the Brazilian Maxixe Dance
	THE MYSTERY OF THE LADDER OF LIGHT
	Fourth Story in the "Chronicles of Cleek"—Edison Drama
	A DESPERATE HERO BIOGRAPH COMEDY
	SKELLY AND THE TURKEY BIOGRAPH COMEDY
Tomorrow— PORKE'S DRIFT —Edison Two Part	

BIJOU NEW BRUNSWICK'S BEST PHOTO PLA HOUSE**The Vavasour Ball**

Vitagraph Two Part Drama, featuring LEO DELANEY AND NORMA TALMADGE.
Story of one woman's love and desire for pleasure and another's love for display, bring joy to
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**THE MYSTERY OF THE LADDER
OF LIGHT**

Fourth Story in the "Chronicles of Cleek"—Edison Drama

A DESPERATE HERO

BIOGRAPH-COMEDY

SKELLY AND THE TURKEY

BIOGRAPH COMEDY

Matinee

2 to 5 P. M.

5c

Nights

Balcony, 5c.

Orchestra, 10c

Tomorrow—PORKE'S DRIFT—Edison Two Part

078

1914

28/02

*The Lowell Sun***Notícia**

Lowell, Massachusetts, p. 9

AMUSEMENTS NOTES

D. F. KELTIUS THEATRE

The sensation of the hour in New York society and in the Vaudeville world are Mr. and Mrs. Vernon Castle, the noted dancers, who are running the most select dancing school in the Metropolis and who number among their pupils some of New York's most wealthy residents. They have been transferred to motion picture films and will be headlined at the B. F. Keith theatre next week. This film is the first successful dancing picture ever made, and great caution is taken that the running of the picture shall, insofar as possible, approximate the actual conditions obtaining at the time it was made. It was necessary to pay a goodly sum of money to the pair, and in addition to this a handsome royalty was agreed upon. The Castles have been acknowledged to be the foremost exponents of society dances in the world. They appeared in vaudeville earlier in the season and created a sensation for three weeks. Later they came to New York where they opened a cafe and remodeled a beautiful building. They have called it the "Castle House." Over 200 people are in attendance every day and the admission is two dollars. Just now they are playing at Haimnerstein's to capacity audiences. The film, which was taken at *Castle House*, is perfect, photographically. Special rehearsals of the theatre orchestra will be held in preparation for the showing of the picture, and the dances which Mr. and Mrs. Castle will give are the Brazilian Maxixe, the one-step, the hesitation waltz, the "Castle Walk" and the Argentine and Buenos Ayres tangoes.

Mr. and Mrs. Frederic Voelker and company will give one of the choicest of musical plays step here in a long time. This act was specially written for them by Mr. Clayton, and it holds all of the sweetness and charm that one associates usually with the best in music. Mrs. Voelker is a delightful soprano singer, and Mr. Voelker is an excellent violinist.

"Me and Dave," To be produced by Ada Latham and company will serve to introduce local audiences to a peep into the world of the gangmen in the Bowery of New York. The act shows gangman who has never committed a crime leady to make a hand in order to get married.

In the presenting company will appear Miss Leigh DeLacy, Adam Latham, Charles Latham and Guy Collins.

The Arion Four, gifted harmonists, will render the very latest of popular songs. They attack about any style of music and the result is a maze of wonderful harmonies. The four men recently appeared in New York, where their work was much liked.

Jen and Ethel Dooley will give the second tango sensation to the bill. They are the original Texas Tommy and tango dancers, and are known all over the circuits. In addition to their dancing they can supply some excellent entertainment in other lines, and all together will be found to be a very bright spot on a big bill.

Toomey and Norman in a comedy sketch are bound to introduce something and the Olympic trio consist of three Champion parallel bars performers. A Helda won the world's amateur championship on the bars at the Stockholm Olympic games . He is one of the most sensational performers in the world. He will prove intensely interesting to the Y. M. C. A. gymnasium habitues. Richard and Brandl are wonderful athletes who will appear to advantage, and the hill will wind up with the Pathe trip around the world. Good seats for all performances may be obtained in advance. Phone 25.

Tomorrow afternoon and evening special entertainments will be given a the theatre. Five acts and six reels of pictures will constitute each performance.

079

1914

01/03

*The Canton Daily News***Artigo**

Canton, Ohio, p. 42

(By ADELAIDE)

With the fourth movement of the Brazilian Maxixe, the part with most variations is introduced. That is, almost any step may be tried. The dancers may be tried. The dancers may make any revisions or original introductions that may please so long as the motive of the dance is clearly understood and kept in mind.

The couples take the regular position for dancing, as in the first picture. Notice the position of the hands. This is quite universal now and need hardly be commented upon, but perhaps it would do no harm to place a little stress upon the fact that it helps in maintaining the grace of the dance. It prevents the idea of unnecessary contact which has awakened much

displeasure among many people who have either willfully misunderstood or have never really seen the modern dances interpreted properly.

There are sixteen counts of the Brazilian in this movement. The first four steps are plain march steps. The next eight steps are of the polka variety, with the bend of the knee on the first count, as illustrated in the third Picture. This is practically a sliding step, the man sliding his left foot, then his right, then his left foot forward again and bending the knee. This is what is known as the polka step in the second movement, in that there the lady dances practically alone, save for the man's hand above her head, and whirled while executing the steps. This completes the actual theory of the Brazilian maxixe. Of course, there are other steps, modifications and introductions. But to be able to add or to take away from it is always necessary to learn certain fundamental steps which will help, because they serve as a certain standard or background.

The entire dance may be resumed at will, or new steps may be introduced. As I said in my first article, it is quite impossible to reproduce the dance in its entirety. Certain steps of the Bresilienne, as it is formally called, have been omitted, certain revisions have been made, certain other steps have been chosen to fill out and make the dance real till the original would never be recognized. Perhaps it is just as well, for every one has his or her own theory of dancing these days, and, as the dance lies entirely with the dancers, we place in your hands our theory of the Brazilian maxixe to do with as you will.

[illegible]

Preston Gibson Charms Society with New Dance Step

Mr. Gibson and Mrs. Rowland Demonstrate Art Poses in the Latest and Newest Fancy Steps, Including the Fascinating Glide Originated by the Clubman-Play right Himself and Which Has Captivated Washington Society—Poetry Shown in the Tango and a Song in the Maxixe.

The Gibson glide!

Evolved by Preston Gibson, cotillon leader and social favorite of Washington, Newport, and New York, the Gibson glide is conceded the last word in modern dances.

Not so flagrant as the dances which have been banned, combining all the good points and none of the bad, rejuvenating the stately minuet and yet combining with it the joy and freedom of the tango, Mr. Gibson has given to society a dance that is destined to become the craze in all the fashionable ballrooms from Palm Beach to Bar Harbor.

Already the Gibson glide has taken society by the feet and sent it gliding gracefully and almost continuously about the ballrooms in a score at Washington homes.

Popularity Already Assured

Not [illegível] because of his social popularity, but because of the grace and charm of the steps invented by Mr. Gibson and their freedom from the [illegível] which caused many persons [illegível] down upon the tango, the popularity of the new Gibson glide is assured.

It was at the smart dance and tableau given last Thursday night at the play house for the benefit of Diet [illegível] that Mr. Gibson and Mrs. Edward Howland of Philadelphia, introduced the modifications to the tango and other modern dance steps, out exemplified the modifications and the graceful poses of the evolved Gibson glide.

These modifications are destined to revolutionize dancing, not alone in the capital, but in other centers of American society and in European court circles as well.

Assuredly, could an acceptable revision of these taboo dances, be accomplished by any one, were no easy task for Mrs. Rowland and Mr. Gibson.

Mrs. Rowland a Ballroom Fairy

Mrs. Rowland, lithe, supple, and airily graceful as a wind-blown thistle, since the days of her debut has been one of the most charming figures in any ballroom graced by her presence and one of the most admired and envied dancers at exclusive functions in Philadelphia and New

York. She is of a distinguished Philadelphia family, as well known these several generations back for the beauty and grace of its daughters as for the place in history occupied by its sons.

There is, nothing radically diferente in the revision—just skillful toning down here, just a trifle less abandon to the rhythmic swing of the music, just a bit of repression of the spirit of youth which bounds to the dance with a very joy of life itself—just a touch of this and a hint of that, and presto! The change is wrought.

Lacking nothing of the delights of the nonexpurgated editions of modern dancing, yet preserving and emphasizing all the grace and beauty the wild Latin-American dances admittedly possess, these steps which Mrs. Rowland and Mr. Gibson danced for the first time Thursday night are destined to be accepted everywhere. The result of their work will be that presently no more shall we see great headlines in the papers proclaiming that the tango and the maxixe may not be danced at this smart house, at that exclusive club, or at some moss-grown and decorous old European court.

How It All Started

Society, old and young and just middling, has been fascinated, obsessed, mad, if you will, at the delights of these South American products which came without leave or hindrance from the Pan-American Union. The youngsters danced them on sight with the ease a hen-hatched duck takes to the first spring puddle. The answer? Simplicity itself. For youth to dance is, biblically-speaking, as natural as for sparks to fly upward; to dance the tango and the like also is nature itself to youth, for the tango and its kin are primitive dances of all peoples. Of course, the elders needed a bit of coaching, but not much.

Then, in the very middle of it all, rose a staid cult which said "These things are not nice. They even are not decent! They are taboo! We will-have none of them."

To tango, or not to tango; that was the question which disrupted many a staid and amiable club membership. Because the dances were not "nice" many a dear little bud in all her fluffy pink chiffon, who just "can't keep still when the music starts," was dragged off home from a perfect love of a party and a crammed-full program because mamma, didn't approve of that awful tango!

In Philadelphia, New York, Baltimore, Boston, and other precincts not yet reported in detail, many a coming-out dance and many a club cotillon was a dismal failure to the only ones really interested, the youngsters, because mammas and chaperons sat so frightfully tight on the lid that never, never a tango or a maxixe c'ould slip out.

Queen Mary does not like the tango along: with a number of other modern inventions; the tango may not be danced at the aristocratic court of Vienna; the kaiser will not have it at the court or anywhere else if he can prevent, and the Pope has frowned upon 'the' tango and maxixe, but realizing their charm has offered a substitute in the Italian furlana.

Saved by Courtly Couple

But how Mrs. Rowland and Mr. Gibson have evolved a new method of dancing these beloved and disgraced dances of youth in which, far from finding objection, every one must find delight and approval. The threatened return of the two-step and such music as "The Stars and Stripes Forever," to which everybody was dancing a decade ago, and the old gliding waltz in which, the elders drifted to dreamland while the band gave that throbbing, haunting "Blue Danube," will not be.

Programs will carry the hesitation, the Castle walk, the fish walk, the one-step, the tango, and the maxixe, and decorous dames and dainty damsels shall dance to their hearts' content with none to say them nay.

New Dance Easily Mastered

Mr. Gibson and Mrs. Rowland say that the new Gibson glide can be easily mastered. In it there is no strenuous clasping of partners, no gyrations of the body, and no irregular angles. They say that once the "peculiar tempo" of the dance is mastered the steps can be learned quickly.

The maxixe is a development of the most attractive kind of folk dancing. It is conceded to be a wonderful expression of refined joyousness and youthful spontaneity. In this dance so long as the motive is clearly understood, the dancers can make as many revisions or introductions as they may wish. Most variations are experienced in the fourth movement. In this movement there are sixteen counts of the Brazilian.

The first four steps are ordinary march steps. Following, there are four running steps. After advancing forward, the couple take eight steps of the polka variety, with the knees bended on the first count. There are other steps, modifications, and introductions, which the dancers may inject at their option.

Poses in the "Gibson Glide" and the "Castle Innovation" That Are Inspirations for the Music of Motion in Grace, Dignity, and Charm

The Hesitation Waltz

The hesitation waltz is lauded as another of the modern creations that are refined, if properly mastered. Devotees say that the hesitation is so entrancing, that the hesitating habit becomes permanent when once acquired. The dancers take their position as in the one-step. The count is one, two, three, as in the old-fashioned waltz. The gentleman steps forward with left and the girl with right. These feet are lifted from the floor, and the couple rise at the same time on the toes of the feet that are still on the ground. The girl lifts the left foot, and the man the right foot, and they count a short one, two, and on three they drag the other foot along the floor, bringing it over in front of the first foot, which is by this time on the floor. Then repeating, with the man's left foot and the girl's right foot off the floor, counting one, two, and dragging the other foot after it on a count of a long three. This last is the hesitation step, and it is the step from which the dance gets its name.

Evolution of the Minuet

Correctly danced, the much-abused tango, Mr. Gibson says, becomes a graceful evolution of the minuet. Good dancers do not inject into it hideous gyrations of the limbs, abnormal twistings, or vicious poses. Too often it is said this dance has degenerated into exhibitions of acrobatic display, but if the steps are properly learned, it is contended that the tango should be both courtly and artistic. The world gives to Americans the credit for being the best dancers. They are said to excel in the tango just as they do in the waltz, one-step, and two-step.

Dancers say that the tango never will take the place of the waltz or the one-step, because it is not quite so simple. After an hour's entertainment with waltz and ragtime, the introduction of the tune of the tango produces a decidedly soothing effect. Some have asserted there are hundreds of tango steps that are really only one, but in the tango that is free from all criticism, and which has challenged great popularity in fashionable drawing rooms, the steps are limited to eight. When this number is lengthened, the additional steps are regarded, somewhat in the nature of personal steps that the dancers may choose to introduce.

All of the new tangos are written after the style of the Spanish tune "La Poloma," a favorite in every ballroom. The music is in two-four time. The partners stand directly facing each other. The man takes four steps backward. This begins the dance. The four steps are taken just as though a regular one-step was being commenced. The steps are made slowly. The arms are bent at the elbow, and the girl's hand rests in her partner's. Properly the girl merely gives her partner the tips of her fingers. The real first step of the tango is taken following the first four

steps. The man takes one step back with the right foot, then two steps with the left, then bringing the right foot back to its original position with a slight bend of the right knee. One, two, three, four are counted. On one the man takes a step back on the left foot, swinging the right out a little to the right side on the second count. On the third count it is placed directly back of the left, and on the fourth the knee is bended slowly, then a start is made right off again with the left. This makes one, two, three, four, the left foot making one count and the right foot three counts. The opposite is done by the girl. She counts one, goes forward on right foot on count two the left is swung to the side; on count three the left goes in front of the right, and on count four the knees are slightly bended. Then the girl starts off again with the right on count of one. This is the foundation of the much-criticised tango.

The Graceful Castle Walk

Mr. and Mrs. Vernon Castle, originators of the Castle walk, contend that in drawing room dancing there is utterly no basis for adverse comment, if the one-step is correctly danced. The one-step as interpreted by Mr. and Mrs. Castle eliminates all hoppings, all contortions of the body, and all flouncing of the elbows. Twisting of arms and fantastic dips are also eschewed by these.

081

1914

03/03

*Mount Pleasant Daily News***Anúncio**

Mount Pleasant, Iowa, p. 3

HAVE. YOU HEARD MR. EDISON'S
New Diamond Disc Phonograph?

It is a wonderful improvement on the others, Call and hear free demonstrations of Sans Souci; Maxixe Bresilienne (Arthur N. Green) Victor Military Band.

17520 —**Some Smoke**; one step, two step or turkey trot (the la fumee) (Romberg), Victor Military Band.

Leg of Mutton; one step, two step or turkey trot (Le Gigot) Romberg), Victor Military Band.

39359 —**Too Much Mustard**; (Tres Moutarde) one-step or Turkey trot Cecil Macklin), Europe's Society Orchestra.

Down Home Rag; one-step or Turkey trot (Wilbur C. Sweatman Europe's Society Orchestra.

The March records are here, along with hundreds of popular records which are Always desirable.

Edison Diamond Disc and Victor Victrolas. All off the New Dance records in stock including;

17292 —**Too Much Mustard**; two step or turkey trot; Victor Military Band.

Gertrude Hoffmann Glide; two step or turkey trot; Victor Military Band.

17526 —**Irresistible**; Tango Argentine (L. Logatti), Victor Military Band.

Brazilian Dreams; Tango Argentine (Will H. Dixon), Victor Military Band.

17528 —**Amapa**; Maxixe Bresilienne (J. Storoni). Victor Military Band.

Full Size Cabinet Victrola and 24 selections of music for \$84.00.

Pay down for the records, and begin paying next month for the instrument.

Other styles as low as \$15 for genuine Victor Victrola.

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1914

04/03

New Brunswick Daily Times

Anúncio

New Brunswick, New Jersey, p. 3

OPERA HOUSE-THURSDAY-FRIDAY-SATURDAY, MARCH 5-6-7		SUPREME VODVIL
New Brunswick--Feiber & Shea Managers 3 Performances Daily 3:00 7:15 and 9 P. M.		
EXTRA ! EXTRA ! THE TREAT OF YOUR LIVES The Sensation of the Day. Most Talked About Feature Ever. Biggest Scoop On Record Here.	Coming Here Direct From the Great White Way. For Eight Solid Weeks At Hammerstein's Victoria Theatre, New York City.	JUST ABOUT THE CLASSIEST VAUDEVILLE SHOW YOU EVER SAW. A MOST NOTE WORTHY ARRAY OF CUSTLY FEATURES EVER BROUGHT TOGETHER FOR PRESENTATION IN A SINGLE BILL SPECIAL ENCAGEMENT OF THOSE FAMOUS FUN MAKERS SHERMAN & DEFOREST CO. OFFERING THEIR SCREAMINGLY CHARACTER COMEDY THAT HAS MADE MILLIONS LAUGH. A RIOT OF FUN FOR THE KIDNERS ..A JAY CIRCUS !.. THE BIGGEST LAUGHING SENSATION OF THE DECADE
MR. & MRS. VERNON CASTLE Famous Society Dancers in Their Artistic Interpretations of the Leading Dances Of Today THE "CASTLE WALK" "BRAZILIAN MAXIXE" "THE ONE STEP" "HESITATION WALTZ" "ARGENTINA TANGO" All the late Dancing Yids, with special and entrancing music by Geo. Mallet's Opera House Concert Orchestra. The Dances are so simple and thorough that anyone seeing these pictures can, with a little practice, become a graceful dancer, even though you are one of those who always say they "Just Can't Learn." NOTE--Mr. and Mrs. Vernon Castle pictures will be shown Thursday, Friday and Saturday in addition to the regular vaudeville show of FIVE BIG ACTS.	The Famous Eddy Trio The Sensational Novelty Trio. Also introducing the oldest wire walker in the world at the age of 78 years. THAT MERRY YOUNG COUPLE Dooley and Evelyn In Vaudeville of Today, introducing their surprising specialty of clever and new ideas. MUTUAL GREAT FEATURES	Hillman and Roberts These original Broadway Buffaloes, and who have the habit of stealing the honors from some of the costliest headliners in Vaudeville. Powers and Francis In a bright Melange of Patzer and Song. A delightful song and Conversational Comedy Division. PRICES Matinee 10 and 15 Cents Evenings 10, 20, 30 Cents

Sixteen Superb New Dance Numbers
PLAYED BY EUROPE'S SOCIETY ORCHESTRA AND THE
VICTOR MILITARY BAND
 Further additions to the Victor's list of dance records—Now the greatest in the world.

To its comprehensive and brilliant list of dance records, the Victor now adds four records by the Europe orchestra.

The success of this organization is due to the admirable rhythm sustained throughout every number, whether waltz, turkey trot or tango; to the original interpretation of each number, and to the unique instrumentation, which consists of banjos, mandolins, violins, clarinets, cornets, traps and drums.

35359—"Too Much Mustard"—(Tres Montarde) (one-step or turkey trot) (Cecil Macklin)..... Europe's Society Orchestra
 "Down Home Rag" (one-step or turkey trot) (Wilber C. Sweetman)..... Europe's Society Orchestra
 35360—"Irresistible"—Tango Argentine (L. Legatti)..... Europe's Society Orchestra
 "Amapa"—Maxixe Bresilienne (Le Vrai) (J. Storoni)..... Europe's Society Orchestra
 17526—"Irresistible"—Tango Argentine (L. Legatti)..... Victor Military Band
 "Brazilian Decadence"—Tango Argentine (Will H. Dixon)..... Victor Military Band
 17528—"Amapa"—Maxixe Bresilienne (J. Storoni)..... Victor Military Band
 "San Sanci"—Maxixe Bresilienne (Arthur N. Green)..... Victor Military Band
 17520—"Some Smoke"—One-step, two-step or turkey trot (De la fumeo) (Romberg)..... Victor Military Band
 "Leg of Mutton"—One-step, two-step or turkey trot (Le Gigot) (Romberg)..... Victor Military Band
 35355—"Maurice Hesitation Waltz"—(L'hésitation) (James M. Shaw)..... Victor Military Band
 "The Poem"—(La Poeme)—Valse Boston (Romberg)..... Victor Military Band
 35361—"Girl on the Film"—(Hesitation waltzes) (Sammy)..... Victor Military Band
 "Won't You Come and Waltz With Me?"—"Steady Freddy"—"Typewriting Girls"..... Victor Military Band
 "Adole"—"Hesitation or Boston" (Philipp)..... Victor Military Band
 "Adole"—"Somehow It's Not the Same"—"Is It Worth While?"—"Young for Me and Mine for You"
 35366—"Queen of the Movies"—One-step, two-step or turkey trot..... Victor Military Band
 "In the Night"—(When the Moon Sky Wins)—"Oh, Cecilia"—"Girls Run Along"
 "Maurice Matthele"—(Brazilian Maxixe) (Dugue-Costa)..... Victor Military Band
 Victrola X

The ideal place for the new dances is in the home, and here the Victor is absolutely indispensable, as most of this music is extremely difficult and loses much of its effectiveness unless played by band or orchestra.

216 North Main Street
Butte, Mont.
Orton Brothers
The Only Exclusive Talking Machine Department in Butte

\$75.00

Sixteen Superb New Dance Numbers

Played by Europe's Society Orchestra and the Victor Military Band

Further additions to the Victor's list of dance records — Now the greatest in the world:

To its comprehensive and brilliant list of dance records, the Victor now adds four records by the Europe Orchestra. The success of this organization is due to the admirable rhythm sustained throughout every number, whether waltz, turkey trot, or tango: to the original interpretation of each number, and to the unique instrumentation, which consists of banjos, mandolins, violins, clarinets, cornets, traps and drums.

- 35359 "Too Much Mustard" (Tres Moutarde) (one-step or turkey trot) (Cecil Macklin)
.....Europe's Society Orchestra
"Down Home Rag" (one-step or turkey trot) (Wilber C. Sweat man)Europe's
Society Orchestra"
- 35360 "Irresistible "— Tango Argentine (L. Logatti)Europe's Society Orchestra
"Amapa" — Maxixe Bresilienne (Le Vrai) (J. Storoni) Europe's Society Orchestra
- 17526 "Irresistible" — Tango Argentine (L. Logatti).....Victor Military Band
"Brazilian Dreams" — Tango Argentine (Will H. Dixon)..... Victor Military
Band
- 17528 "Amapa"— Maxixe Bresilienne (J. Storoni).....Victor Military
Band
"Sans Souci"— Maxixe Bresilienne (Arthur N. Green).....Victor Military
Band
- 17520 "Some Smoke"—One-step, two-step or turkey trot (De la fumec)
(Romberg).....Victor Military
Band
"Leg of Mutton"—One-step, two-step or Turkey trot (Le Gigot) (Romberg) Victor
Military Band.
- 35355 "Maurice Hesitation Waltz" (L'hésitation) (James M. Shaw).....Victor Military Band
"The Poem" (Le Poeme) —Valse Boston (Romberg)..... Victor Military Band
- 35361 "Girl on the Film" — Hesitation waltzes [ilegível]Victor Military
Band "Won't You Come and Waltz With Me?"— "Steady Freddy" — "Typewriting
Girls" "Adele Waltzes"— Hesitation or Boston (Philipp).....Victor
Military Band
"Adele"—"Somehow It's Not the Same"— "Is It Worth While?"—"Yours for Me
and Mine for You"

35366 "Queen of the Movies"— One-step, two-step or turkey trotVictor Military Band

"In the'Night"(When the Moon Sky Winks) — "Oh, Cecelia"— "Girls, Run Along
"Maurice Matchiche"— (Brazilian Maxixe) (Duque Victrola x Costa).....Victor Military Band

The ideal place for the new dances is in the home, and here the Victor is absolutely indispensable, as most of this music is extremely difficult and loses much of its effectiveness unless played by hand or orchestra.

084

1914

10/03

*The Washington Post***Notícia**

Washington, Distric of Columbia, p. 4

*Glances Through Lorgnette**At Passing Masks and Faces**Casual Episodes in the Day's Events Caught in Foyer or
Lobby and Told at the Tea Table.*

Mrs. William Leeds found it so troublesome running her house in London, which she rented from Mrs. George Keppel two years ago, that she vowed she would entertain at hotel In the future, but now she has taken the Dowager Lady Nunburnholmes house at 41 Grosvenor square, In London, for the season.

Here she-will have several American neighbors, Including Mrs. John Astor.

Mrs. J. Pierpont Morgan's house at No. 12 was rented last year by the Marquis of Anglesey. The Morgan estate still includes the late Mr. Morgan's houses at 13 and 14 Princes Gate.

A Monte Carlo correspondent telegraphs that there can be no doubt that the Riviera is feeling the competition of the Swiss winter resorts, and just now of tours to Egypt, Ceylon and even India that many English families are making. In spite of competing attractings the River chnges are unchanged A man well known in the French social world took a parto f eight to luncheon at Nice the other day. The bill amounted to \$175, including \$7 for potatoes. He said to the proprietor:

"It may be all very well to give a foreign visitor such a hill, but I am a Frenchman." The proprietor bowed and said: "How much would you pay?" "No more than \$100," was the reply, and that was the amount paid. A London visitor was asked to pay \$7.25 for six sandwiches and 80 cents for a. bottle, of beer.

A woman taking tea at Monte Carlo asked for a saucer, to give her lapdog a drink from her own milk. She was charged 48 cents for the dog's drink.

Some notable visitors insist on even less than reasonable prices, and, thanks to their position, get their way.

Mrs. Henry S. Redmond, who has purchased additional land near her cottage in Eutis avenue, Newport, is contemplating the erection of a new summer residence.

Mr. and Mrs. Stuyvesant Fish, who planned to spend the coming summer in Europe, will open Crossways, their Newport villa, instead.

The tango craze is rapidly dying In London, Even at the night clubs, where it *raged* furiously a few weeks ago, it is being replaced by the maxixe and by the earlier, much-decried negroid dances. The one-step, turkey trot and bunny hug have evidently come to stay until some easier and more attractive rival than the tango appears. Teachers of the tango, who ruled the social universe during the winter and earned bigger salaries than England's prime minister, are wilting away under the -slump. Fortunate ones are said to have procured engagements at \$15 to \$20 a week.

The new dance, the furlana, has fallen flat, and a big firm of music publishers which was preparing to run It has lost heavily. What is clearly yearned for by the British miss and matron today Is not something innocuous, but the reverse, and the tango failed merely because of its difficulty.

085

1914

11/03

The New York Times

AnúncioNew York, New York, p. 22

E. FLETCHER HALLAMOREand an efficient personnel **offer** expert private Instruction In**ALL MODERN DANCES.**

Morning, afternoon, and Evening at Studio Hall.,

64 E, 34th St. Tel. Murray Hill 6534. (Next door to Hotel Vanderbilt.)

FIVE (\$5) DOLLARS.

Assures proficiency.

Hesitation, Tango, One-Step, Maxixe. All Latest Variations.

Fifteenth Successful Year.

We teach just what the public dances.

A NEEDED WARNING.

Before payment of fee to any school or teacher it is advisable to insist upon a demonstration
of their ability to instruct you. We are prepared at any

Time to prove our ability by a

FREE DEMONSTRATION

086**1914**

13/03

New Brunswick Daily Times

AnúncioNew Brunswick, New Jersey, p. 3

EMERALD BALL**St. Patrick's Night****TUESDAY, MARCH 17th****BISHOP'S AUDITORIUM**

Music by Cortelyou's Enlarged

Orchestra

Special Program All Irish Airs

Dancing 8:30 to 1.30

Ladies, 35c. Gentlemen, 50c

Beginners' Class

EVERY WEDNESDAY EVENING

All the latest dances taught at this school; including
one-step, hesitation, waltz, tango, Maxixe and
all their variations, just being; introduced, the
Vienense side step waltz and Brazilian glide.

087

1914

14/03

*New Brunswick Daily Times***Notícia**

New Brunswick, New Jersey, p. 5

An Emerald ball has been planned for at the Bishop Auditorium for Tuesday evening, St. Patrick's night. The music for this occasion will be furnished by Cortelyou's enlarged orchestra and the program will be made up of all Irish airs. Dancing will commence at 8:30 and continue until 1:30 a. m. A grand march will be conducted at 10 o'clock and souvenir green paper hats will be distributed to all the dancers. The beginners' class at this school meets every Wednesday evening. All the popular dances were taught including On-Step [*sic*], Hesitation Waltz, Tango and Maxixe. The two very latest dances that are just being introduced are the Vienes Side Step Waltz, and the Brazilian Glide. Professor Bishop is arranging all the best variations, of the modern dances of the present day for publication. He is also arranging a series of fancy combinations in Fancy Ball Room Dancing so that couples who so desire may have there own dance.

088

1914

15/03

*The San Antonio Light***Notícia**

San Antonio, Texas, p. 22

Real Dancing Act Will Be Feature at Majestic

Frank Hale and Miss Signe Patterson, Originators of Argentine Tango,

Will Show Latest Steps as They Should Be Danced—Six

Other Exceptional Acts Are on the Bill

DANCING with the flavor of genuineness will be seen in San Antonio this week when Frank Hale and Miss Signe Patterson, originators of the Argentine tango, will appear-as the headliner at the Majestic. It will be a treat to habitues of the ballroom to see the latest steps danced as they should be, instead of a harum-scarum hopping in imitation of the authentic steps that have been offered so long.

Hale and Patterson come from Ciro's at Paris, the most exclusive haunt of European royalty. Just prior to their refusal of an offer of a long time contract at the Royal Opera, St Petersburg, because of their desire to return to America, they appear as the piece de resistance in a tango tea given by the queen of Sweden. Their artistic work at this function was like a shower of feathers in their caps and they instantly became in strong demand in all the principal cities of Europe and America.

Hale and Patterson go on the theory that the new steps are not merely a departure from the old waltz, but are scientific work in the training of the feet to carefully timed music. Their repertoire includes the hesitation waltz, the Argentine tango, the Brazilian maxixe and the Hale and Patterson walk.

089

1914

18/03

*Defiance crescent News***Notícia**

Defiance, Ohio, p. 4

Amusements

Oscar and Adolph

Oscar and Adolph, those funny Germans, who have made the nation roll in laughter at their antics, surrounded by pretty gilrs, nimble boys and a singing and dancing organization worthy of a two dollar entertainment, are coming to the Citizens for Thursday night.

Oscar and Adolph Is the latest of the cartoon musical comedies. J qs. Weimer introduces the famous duo to the stage and with them their co-workers in cartoon land, Mr. Skygack from Mars and Diana Dill-pickles, probably the most unusual characters in the daily newspaper comics.

Oscar and Adolph are portrayed by the famous vaudeville team of Rice and Cady, recruited from the two-a-day to create the parts.

The entertainment might well be called "The Adventures of Oscar and [*cerca de três palavras ilegíveis*] Land," for the book tells the story of the meanderings of the two in a land abounding with pretty gils. It is from the pen of Fred Schaller, who conceived the idea of the characters as drawn by Artist Condo Phil Schwartz has contributed a tuneful score of original numbers abounding in raggy ragtime and whistling melody. Clarence iLndner, well known as a lyricsist, has furnished the lyrics.

The cabarets have furnished several specialties for this new successful cartoon review. The Tango is 'tangoed" by dancers who can demonstrate the latest sensation, terpischorean. The present novelties of the ballroom, the stage of dance-mad New York, are shown in the cabaret scene in the second act of Oscar and Adolph, including the Maxixe and the Hesitation Waltz.

090

1914

19/03

*The Washington Post***Reportagem**

Washington, Columbia, p. 4

**New York's Social Beauties Would Allay Criticism of
Modern Dances by Demonstrating Correct Steps**

New York. March 18 — In preparation for a conference on standardizing the modern dances, to be held at the Colony Club on next Tuesday, Mrs. Edward Roscoe Mathews, one of the younger women of the Washington square coterie, danced yesterday before the motion picture cameras for the producing of some educational films available for public school, in all parts of the country.

The taking of the motion pictures occupied nearly five hours, and about 8.000 feet of film was used. This will have been cut down one-half by the time the pictures are first shown at the Colony Club conference.

All winter women of society who have felt the criticism that has been heaped upon the new dances have been trying to do something to spread the doctrine of dignity and propriety in dancing and to make standardized correct steps and poses known to parents and children in every town and city in the country, if possible, and to present to a fair basis of judgment.

She Dances in Small Space.

To this end the conference has been arranged, especially for teachers in the public schools in this and other cities, by Miss Elisabeth Marbury, Mrs. Mathews, and Miss Juliana Cutting.

Miss Marbury believed that the greatest helpfulness could be obtained if some expert dancer of society would dance before the camera in addition to professionals whose steps may be shown. Mrs. Mathews was selected by a council of the professionals, and she agreed to the rather trying ordeal of dancing in the small chalked-off space in the ovenlike glare of the highpower picture lights.

How Dances Should Not Be Danced.

Baron de Meyer and Miss Alice Earl also danced, showing how the one-step should and should not be danced. Miss Marbury gave a sort of picnic luncheon, various "movie props" coming handy as seats and tables. The "prop" piano provided five hours of maxixe and tango music, with Miss Anna C. Byrne at the keys.

At the conference—the correctness of the dancing shown will be indorsed in a few words by the professional experts—the one-step, Mr. Vernon Castle; the tango, Mr. Casimer Ain; the hesitation waltz, Mr. Tod, and the maxixe, Mr. Douis. The films, which were especially requested—by teachers in the schools of Boston and Chicago, will have as an adjunct posed views for stereopticon lanterns for small schools where motion picture productions would not be practicable.

091

1914

21/03

*The La Crosse Tribune***Notícia**

La Crosse, Wisconsin, p. 5

**F. R. A. COMEDY IS
AMBITIOUS EFFORT**

Big Cast and Number of Special Songs
to Be Features of "A
Cheerful Liar"

The F. R. A. Dramatic club is planning on staging the biggest production, in the history of the club, by giving the musical comedy, "A Cheerful Liar," at the La Crosse theater Wednesday night, March 25. The cast has been enlarged to forty people and with the advantage of sufficient stage room, scenery and orchestra, this show promises to outdo all of their other dramatic events.

New people are to be seen in different parts, several new songs have been put in the musical numbers. Some of the new song hits, which have been especially written for this one show are "I've Found My Dog Rover," "Take Me Back to Dear Old La Crosse," "I've Got Your Number," "Tell Me Your Dreams," "What Will You Tell Her Tonight," etc.

Several of the latest dances will be presented, among them being the Brazilian Maxixe, North American Tango, Texas Tommy, etc. The new cast of characters is as follows:

Lysander Lyon, a cheerful liar," A. C. Radke; Col. Lyon, his uncle, E. A. Duke; Derby Dashwood, an Englishman, Walter Stendel; Don Francisco Martinez. Ly's valet, I. Schiabile; Nellie Goldengate, the colonel's ward. Mayme Morgan: Prudence Mayflower, an heiress. Laura Schollberg.

Newport society folks—Catherine Thurston Phoebe Ness: Nini Van Dorn. Dorothy Lodegar: Claudia Van Ripper. Lillian Jojade; Jeanette La Morli, Leona Ness; Harry Wayne, Ambrose Coughlin; Dick Benton, Henry Freehoff; Milton Merry, a naval cadet. Mike Nowak: George Curtis, his friend, Art Bedessem.

Yachting girls and beaux—Elsie Stoiber, Pearl Holmes, Lilian Nowak, Laura Clements, Mattie Tappan, Petra Erickson. Dora Gunther, Ruth Atkinson, Harold Scholberk, Casper

Knutson, Albert Stoiber. Arthur McGuire, George Rogowsky, Frank Kolbo, Otto Goodwil, Bert Williams.

Fancy stage dancers—Prof. Falls, Alice Mockley, Mydell Exley.

For specialties Roy Danielson, Rover, a mascot; a popular brand, Marshall Cohen.

092

1914

23/03

*The La Crosse Tribune***Notícia**

La Crosse, Wisconsin, p. 6

**SOCIETY WITNESSES
THE MODERN DANCES**

Society turned out Saturday evening to witness at the Hotel Stoddard the tango cabaret inaugurated there by Manager Baker.

The exhibition of modern dances by Miss Helen O'Rourke and her brother, M. J. O'Rourke, Dubuque, Iowa, proved a big attraction and the clever and artistic dancing of the Iowans won continued approval and applause from the 175 guests assembled in the dining room.

The program followed with the flirtation-hesitation waltz, and the remainder of the program included the maxixe Brazilian, the one-step, the castle walk, the Robert tango and the hesitation.

Enthusiasm was aroused over the grace of the new dances and at the Elks' club at o'clock this evening the O'Rourkes will make arrangements for a class of local people.

093**1914**

29/03

*The New York Times***Nota**

New York, New York, p. 20

But Better English It.***To the Editor of The New York Times:***

Why do you advise C. D. Burkhardt to pronounce “maxixe” us “makseeks” ? Is not the word Brazilian? If so, linguistically Portuguese? And In Portuguese the last three letters of alphabet are named “shayish”, “ eezrec," and "tsayta"; the Knight of La Mancha is spoken of as "Keeshott ”; “Xeres,” which is something like “Khairress, to itself, is “Shayres” to the Portuguese, (whence “sherry”) and the famous Admiral of Brazil was “Teshayra,” not “Teksayra,” though spelling his name “Texeira.” Then why not say “masheesh,” with a shade of a suppressed “e” like a faint hesitation, at the end? Any Portuguese would naturally pronounce it so.

E. MACPHERSON. New York, March 27,1914.

094

1914

29/03

*The Washington Post***Notícia**

Washington, Distric of Columbia, p. front page

EYE BANDS ENHANCE BEAUTY**Newest Fad of All Credited to Washington Debutantes.**

New York, March 28-A Washington dispatch to the American, says:

Eye bands to bring out the color of the eyes are worn around the throat by the Washington debutantes. These bands are of silk velvet a quarter of an inch wide, and enhance not only the eyes beauties, but that of the skin of the throat. Miss Margaret Wilson was one of the first to adopt an eye band, and wears one of turquoise blue velvet to match her eyes. Miss Nona McAdoo, the daughter of the Secretary of the Treasury, also wears an eye band of blue, but of the Sapphire shade and caught with a tiny clasp of gems.

That the maxixe is a sure cure for embonpoint is affirmed by a number of social leaders here who incline to fleshiness. They say that the graceful evolutions and swing of the Brazilian dance are the best flesh reducers in the world. Among the advocates of the new dance cure are Mrs Delos Blodgett. Mrs. John H. Bankhead, wife of Senator Bankhead, and Mrs. Franklin MacVeagh, wife of the former Secretary Of the Treasury.

095**1914**

30/03

The Washington Post

AnúncioWashington, Distric of Columbia, p. 4

MISS CHAPPELEAR, 1312 Q ST. N. W.

Parisian tango. Brazilian maxixe,
and all the latest dances taught.Phone North, 6344.

096

1914

31/03

*The Constitution***Notícia**

Atlanta, Georgia, p. 6

AT THE GRAND TONIGHT
**Brazilian Maxixe Will Be Given as Curtain
 Raiser to "The Genius."**

The Elks' charity performance of "The Genius" by the Players' Club of Atlanta will be presented at the Grand opera house tonight.

In addition to the play, the Elks will offer another brilliant attraction tonight.

This will be a curtain-raiser by Guy Murray and Miss Katherine Wheaton, who will present the Brazilian maxixe, than which there is no more graceful and entertaining modern dance. Mr. Murray and Miss Wheaton are already popular in Atlanta.

Tonight's performance of "The Genius" is a great improvement on the excellent first production by the Players club, which took place so successfully on Shrove- Tuesday night.

There are several interesting and important changes in the personnel of the cast, including the appearance of Mrs. W. C. Jarnagin and Lamar Hill in important roles.

Seats are on sale at the Grand opera house at the prices each of. \$1, 75 cents and 50 cents.

After the performance, the Players and Past Exalted Ruler Walter Andrews will be the guests of Exalted Ruler Al Dunn, at the Elks' home.

097**1914**

01/04

The Joplin News Herald

NotaJoplin, Missouri, p. 4

We don't know whether Washington danced the Maxixe or the Tango as the D.A.R. ters say, but we do know that he was never addicted to the hesitation.

098**1914**

03/04

The Times-Enterprise Semi-Weekly

NotaTomasville, Georgia, p. 2

The Brazilian contortion known as the Maxixe, is said to be a sure cure for embompoint, and all of the fatties are adopting it without delay.

099

1914

05/04

*The Anaconda Standard***Anuncio**

Anaconda, Montana, p. 20

Dance at Home

The informal, impromptu little dances at home—are the most enjoyable of all. Every one enters into the fun. A contagious jollity seizes the company. There is genuine and wholesome spirit in the dancing. And every one has a heartily good time.

The Pianola furnishes dance music that has a captivating rhythm. And it is *piano* music—the best of all music to dance by. The Victrola, too, has won great favor for accompanying home dancing.

Victor dance records are loud and clear, and produce music of correct and satisfactory rhythm.

Whichever instrument you wish, Howard Music Co. is the best place to buy it. The *genuine* Pianola is on sale nowhere else in the city. And, if you want to choose a Victrola, the complete stocks in the Victor Salon afford the widest and most complete selection.

Music by the Pianola

\$35.00 Down

Places in Your Home This

Stroud Pianola

Balance of \$20 in convenient 40-
month payments. How to the satis-
faction of many (see ad).

2075	1st. Dan. d'Amore	2074	To the Right
2076	Waltz	2075	Queen of the
2077	La Bamba	2076	Victrola
2078	Times Argentine	2077	Victrola
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The Pianola furnishes dance music that has a captivating rhythm. And it is *piano* music—the best of all music to dance by. The Victrola, too, has won great favor for accompanying home dancing.

Victor dance records are loud and clear, and produce music of correct and satisfactory rhythm.

Whichever instrument you wish, Howard Music Co. is the best place to buy it. The *genuine* Pianola is on sale nowhere else in the city. And, if you want to choose a Victrola, the complete stocks in the Victor Salon afford the widest and most complete selection.

Special Sale of Used Pianos

On display in our basement sample room will be found four special bargains in slightly used pianos:

One Estey. in ebony easy, price **\$145.**

One R. S. Howard, in oak ease, price **\$225.**

One Ludwig, in fancy dark English oak ease, **\$325.**

One Lyon & Healy, concert size, mahogany ease, **\$325.**

LIBERAL TERMS

Music by the Pianola

Stroud Pianola

Balance of \$675 in convenient deferred payments. Here is the selection of music rolls:

30088 - Un Peu d'Amour, Waltz	300784 – In The Night Queen of the Movies
300792 - La Rumba Tango Argentine	300856 – Festasi Tango Argentine
300786 – Maurice Maxixe	300756 – La Brulante One-Step
300886 – Queen of Movies	300774 – Little Cafe
300888 – Whirl of the World	300874 – American Beauty Rag (Lam)
300894 – Sari (Kalman)	300872 – Love's Confession Waltz
300798 – El irresistible	300782 - Parisimo
201276 – Just Because It's You (Little cafe)	300714 – San Fran-Pan-American March and Two-Step
201288 – El Choclo – Tango	
201338 – Girl on the Film Valse	

Music by the Victrola

Victrola and Library of Records

Balance of \$100 in deferred payments as low as \$2 weekly. Following is the list of records included In the library:

Sunshine Girl – Tango	Brazilian Dreams – Tango Argentine
Haunting Rag Modern Eve – Hesitation	Amapa – Maxixe Bresilienne
Tout Paris Maurice Tango On the	Sans Souci—Maxixe Bresilienne
Mississippi Y como le Va – Tango	
Up the Street – March	Some Smoke Leg o' Mutton Maurlee – Hesitation
Isle d 'Amour Flower Garden Ball He'd	The Poem Girl on the Film Adele
Have to Get Out and Get Under There's a	Waltzes In the Night Maurice Matichiche
Girl In the Heart of Maryland Junk Man	Apple Blossom Time in Normandy –
Rag On Honeymoon Express—Medley	Medley
Bobbing Up and Down Medley	Hippodrome – One-Step Medley
International Rag Pullman Porters - One- Step	
Peg o' My Heart Sunshine Girl – Medley	Sari – Waltzes
Follies of 1913 – One-Step	La Brillante Nights of Gladness Maori
	Tango Dreaming Golden West Medley
	Marriage Market –
	Boston
All Aboard for Dixieland – Ninette	Miss Caprice – Hesitation
Irresistible – Tango Argentino	Too Much Mustard Down Home Rag
	Irresistible—Tango
	Amapa- Maxixe.

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1914

05/04

*The Helena Daily Independent Record***Reportagem**

Helena, Montana, p. 10

A New Dance

Without doubt the dance of the hour is the famous “furlana,” which has been brought into fashion by a remark attributed to Pope Pius X. The story was that the pope found the tango, as danced before him, a very dull affair indeed. He was reported to have said he did not see how it could amuse or interest any one, and as a sequel to this expression of opinion to have mentioned an old Venetian dance which he had seen in his youth and which he considered very graceful and attractive. This dance was the furlana.

At this season of the year it is Monte Carlo that indicates the course of fashion, and Monte Carlo was not slow to seize upon an opportunity for launching a new dance which had in it all the elements of a popular success. The other afternoon at a tango tea given at the Hotel Metropole the furlana was exhibited for the first time as a show dance, and it scored an immediate success. Without doubt it is charming, and though the steps seem complicated they present no difficulties to dancers who have mastered the intricate movements of the Argentine tango or of the maxixe. The music is inspiring — not unlike a glorified ragtime, but with a splendid swing running through it. As for the dance itself, it seems at first sight like a mixture of tango and maxixe and one - step. It is all these and much more besides, and I shall be very much surprised if it does not become immensely popular.

The furlana is essentially a dance of youth. You can imagine—indeed, one often sees the painful reality—middle aged persons dancing the tango; but the furlana, no! It would be too absurd. The lilt of the music suggests gay laughter and twinkling feet and fresh young faces. It is exceedingly graceful, but it would be very difficult to make it languid. I think it would be impossible to make it objectionable in any sense of the word.

I have been interested to observe that the best dancers in Monte Carlo this season, that is to say the best amateurs, are Americans. Almost every afternoon at the Metropole tango teas one sees a very good looking New Yorker dancing vigorously, and he is quite as good as most of the professionals. At the same teas I have seen an American “bud” who might be described

as the poetry of motion. This lovely girl danced the furlana at one of these teas with an Italian teacher who had given her lessons and she danced it to perfection. When she sat down a ripple of hearty applause rang through the room. Of course one expects to find American young men and girls doing the ragtime dances to perfection, but it is amazing to find that they are equally successful in the tango and maxixe.

If I were asked to name the best all round dancers In the world I should certainly choose Americans. Englishmen waltz well and of course the Spaniards are inimitable In their own special genre, but looking at the question of dancing from a broad viewpoint I should give the laurel wreath to America.

With regard to the tango. I believe It to be dying out; I mean the craze for it. That it is a charming and seductive dance cannot be denied; that it is suitable for ordinary drawing rooms is a moot point. One is constantly hearing that this tango or that is "quite free from offense. Very likely. But are these very correct tangos at all like the genuine article? And if not why call this modified dance a tango? It is a fact that up to very recently the tango was never danced in drawing rooms in the Argentine Republic. It was recognized; as a dance of the cabarets, of the theatres. It was regarded there very much; as the Spanish tango is regarded in Spain. Now, I am told, the smart set in Buenos Aires is beginning to dance the tango at private entertainments, but it is an eloquent fact that the Argentine minister in Paris refused to permit the dance to be performed in his house or by any member of his family.

It is a curious situation and one which is now being studied rather seriously by a good many society women. I believe that the advent of the furlana will be a real relief to smart hostesses who wish to be in the swim but do not care about taking up any thing which has been openly condemned in royal circles. I saw recently a list of "don'ts" connected with the tango: "Don't move your shoulders," "don't sway your hips," "don't hold your partner tightly", "don't bend your knees," etc. This is all very well and no doubt the result would be a highly proper dance, but — not an Argentine tango.

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1914

09/04

*The Carbondale Daily Free Press***Anúncio**

Carbondale, Illinois, p. 3

YALE THEATRE

TONIGHT

Good Picture Program

The Return of Jack Bellew..... Vitagraph
Featuring Robert Thornby.

The Sherlock Holmes Girl..... Edison Comedy
This girl finds a book telling how to become a home-made detective, and goes to work at the trade right away. Its good

Pathe Weekly..... Current Events
This is the most interesting weekly we have had for some time.

Among other things see the new dance that is to take the place of the TANGO. It has taken the East by storm, every body there is dancing it. The new dance is the BRAZILIAN MAXINE pronounced "Maxie." George Hepburn and Miss Doris Darling members of the New York Four Hundred, show the steps to-night.

The reel "Who Will Mary Marry" did not arrive. (Telegram)

4 Reels 4

3 FULL SHOWS. FIRST SHOW STARTS AT 6:45

Prices 5 and 10 Cents.

Tomorrow Night

The great feature, An Unseen Terror. Kalem (Two Parts)
Division Nine of the Home Missionary Society will have charge of our Saturday Matinee, special music and good picture program.

Hewitt's Drug Store will give a coupon good for a glass of Orange Julep the new summer drink with every ticket sold at this Matinee. Don't miss either the Matinee or treat.

2:30 to 4:30

Prices 5 and 10 Cents

Stanley Stock Co., all next week at the Opera House.

YALE THEATRE**TONIGHT****Good Picture Program**

The Return of Jack Bellew.....	Vitagraph
Featuring Robert Thornby .	
The Sherlock Holmes Girl.....	Edison Comedy
This girl finds a book telling how to become a home-made detective, and goes to work at the trade right away. Its good	
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1914

10/04

*The New York Times***Notícia**

New York, New York, p. 12

THE BRAZILIAN MAXIXE**Different from the Dance Here, and
Considered Immoral.***To the Editor of The New York Times:*

In the issue of your to-day's paper I noticed an advertisement of a South American professional dancer engaged to teach the Argentine Tango and Brazilian Maxixe, as danced In Argentine and Brazilian societies, respectively. I wish that it could be clearly understood that in Brazil the real society does not dance the Maxixe, although this dance was originated In the so-called "land where the coffee comes from." There it **is** considered Immoral to do the Maxixe out of the limited boundaries of the carnival clubs, (clubs carnavalescos,) which are not at all frequented by families. The Maxixe as danced in the United States and Europe is rather a very fascinating and harmless fancy.

As a Brazilian, and as a firm believer in the truth, I would appreciate it if you oblige me in publishing this letter for the sake of the society in which I born.

OSCAR CORREIA. New York, April 7, 1914.

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*The New York Times***Anúncio**

New York, New York, p. 7

**The Barnard Studios of
Modern Danse**

Broadway, Southwest Corner 110th St.

An attractive and refined studio offering the opportunity to learn the modern dances under the supervision of competent and refined lady and gentlemen instructors.

Expert instruction in the

Aeroplane Waltz

Hesitation

Half and Half

Maxixe

One-Step, and

Tango.

A studio unique in the harmony of its appointments, with an exceptionally fine floor.

Open from 10 A. M. to 11 P. M. Private lessons by appointment.

Terms most reasonable.

Na mesma página deste jornal constam mais dez outros anúncios de aulas de dança em que o “maxixe” é citado. Em um deles foi usada a palavra “Machicha”, erroneamente.

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*The Anaconda Standard***Reportagem**

Anaconda, Montana, p. s/n

Blind Girls Learn Dances Quickly

Heel, step, toe. Heel, step, toe. Slide, slide, slide, slide. Do you hear my steps? I will do it harder. Do you get It? Listen. "Do you recognize it, oh, tired tangoist? It is the Brazilian maxixe.

This is the way it is taught to the blind when they meet for their Tuesday evening tango class in the second story of the Children's Aid society, which is next door to N°. 78 Schermerhorn street, the headquarter of the blind in the Brooklyn bureau of charities.

The lesson proper lasts from 7:30 until 8, but the girls were there before 7. They practiced the new dances while they waited for the professor. Many had never danced at all before the class started, five weeks ago, says the New York Press, but they are full of music, and swing to the waltz as easily as any one could.

The strange part is that, although they cannot see, a few of them have caught the real trot of the one-step as well as an up town trained tangoist, so it must be bound up some way in the old familiar music of Tres Moutard.

The social engineer

Promptly at 7 o'clock the professor, as they call him, or the social engineer, as James Jenkins jr. explains himself, arrives. Mr. Jenkins, by the way, is considered to be the best dancer in the junior assembly set of Brooklyn. So you see it is no middle class maxixe which is taught, but the blue book, Brooklyn brand.

Not only does Mr. Jenkins give his time to the class, but he has interested Brooklyn society, and he will be assisted by some of its members. Among them will be Miss Katherine White, Miss Bertha Sexton, Mrs. John Bailey of the navy yard, Mrs. Rehard Dorsey, Miss Hepburn and Thomas G. Flaherty, a well-known New York lawyer.

"These girls are much easier to teach than those who can see," said Mr. Jenkins, when caught for a moment while he was putting on his furlined overcoat as he hurried off to another

dance. "It is because their other sensibilities are so finely trained. When i say, 'Right foot forward ' they put it forward, and not the left, as the average person does. They dont watch my feet and then forget what to do. They think the plan of the dance in their head and get it much better in that way.

Avoid Collisions

"Another thing , they do not bump into each other as the ballroom waltzer does. They are so keenly aware when some one is near them that they instinctively separate and go to another part of the room. Also they can tell from the sound whether a person is coming toward them or going away from them. Some of these girls can cross a street alone, and they have to have this keen sense of hearing or they would be run over."

When these girls have a good partner to dance with them it will be much easier for them to get th e new dances, just as it is for anyone. It is rem arkable, however, what they can do for them selves. They do keep time to the music. That is one point on which they are absolutely perfect. They may not slide in the right direction, nor stand facing each other always in the right position, but they are in time.

"Other people are looking around the room watching how their neighbor does it, or admiring the gown of the woman across the floor, or speculating on how their partner across the room will dance. These girls have one idea—the step. There are some girls here to whom I could teach all the new dances, no matter how complicated. So far I have only tried six steps of the tango. I do not expect to make ballroom dancers. That could never be, but I hope to give them a means of enjoying themselves and at the same time getting exercise and a rest from the work they do.

Thirty happy girls

There are from 30 to 40 girls in the class, and the faces are the happiest that you could find in New York city. It didn't matter whether they danced badly or well, they danced for all they were worth. The music began about 6:30, and they reveled in "Adele", Sympathy "and" Tres Moutard to their heart's content.

There were a few guides and teachers who helped them, but many of them danced together. They would count for the new steps or slide back and forth to the music in a simplified waltz which looked just as exhilarating as the conventional one.

This dancing class is only one of the many interests of the department of the blind which is under the direction of Eben P. Morford, secretary of the committee on the blind in the Brooklyn bureau of charities.

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*Indianapolis Star***Nota**

Indianapolis, Indiana, p. 4

Back to the Soil

It sure is going to be good-bye to chicken à la king, the tango, hesitation, Brazilian maxixe and hot old Broadway in the summer time. New York is going back to the soil. They are eager after the past winter for a lot of fresh air, a big area where they can throw their arms wildly in the air and not care whether there is to be a new police commissioner in New York or police chief in Indianapolis.

New York has money. The happy [*ilegível*] smile is prevalent, not openly, but still there. This all argues well for the New York automobile dealer, and he knows it. If the Hoosier manufacturers do not get their share of this big business, it is going to be because they are not properly represented in New York. The product is here; it needs salesmanship to sell it.

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The Sheboygan Press

Artigo

Sheboygan, Wisconsin, p. 7

HOW TO DANCE THE TANGO, No. 2

By ODGERS T. GURNEE

Illustrated With Specially Posed Photographs

WITH millions of devotees and thousands of dancers, the modern dance craze has been a topic of contention in almost every corner of the civilized world.

There is little doubt that in their original form the dances of today were improper, but after passing through the mill of public usage they have been so remodeled as to be absolutely unobjectionable at the present time.

The present mode of the tango calls for the Panaman steps in place of the South American style, which was the rage last year. However, some of the Argentine steps are very attractive, and a description of them will not be amiss.

The deep dip, forward and backward, is one of the essential figures from this dance and should be done as follows:

Start from the open tango position, as shown in the accompanying illustration, take three steps forward, and on the fourth step bend forward till the knee almost touches the floor. In all open steps start with the outside foot, so that in the forward dip the outside foot are advanced. Rising from this position, take three more steps, swing the inside foot forward, then back, then on the outside foot and fly back with the inside foot. In this manner you have turned halfway around and are facing in the opposite direction. The foot which was formerly on the outside is now inside and vice versa. Take three steps forward, repeat step and you are straightened out again.

Another pair step is as follows:

Take three walking steps, swing out side foot in front of inside foot and drag back three times. This sounds very simple, but is really quite difficult as the dips must not be jerky.

These are the three principal steps of the Argentine as introduced in this country, and countless other steps can be devised to accompany them.

A hint for a few semi-original steps may be gleaned from the following:

A hesitation step, such as is desired in the waltz, standing behind the girl and going from one side to another.

A step similar to the hesitation, with pose forward and swinging backward. The man stands still crossing, one foot in front of the other, while the girl does a series of steps halfway around him and then back again to original position.

These steps of the girl's can be changed at will and offer many opportunities for original thought.

Rowley Jones, Jr., who has been in the foremost ranks of dancers since the craze started, explains the dance craze as follows:

"Many persons are anxious to know why the dances have become so popular. Take all other amusements that are taken up by the majority, there is bound to be constant improvement. In the dances of the present this improvement has been along the lines of less effort and greater simplicity. For instance, the hesitation is only another step of the waltz, and the one step cuts down the effort of two steps by half."

"This explains why so many other men and women have taken up the dance and find it so attractive. A moderate amount of dancing is excellent exercise and helps to keep the body in where many medicines might fail."

"By the introduction of a new tempo naturally the public interest is kept at a high pitch, and some one is al-

ways learning a new step. For instance, the tango arrived just in time to save the jaded turkey trot, the Maxie did the same for the tango, and now an attractive new rhythm in waltz music is the seven-quarter time of our new dance—the moderation."

"This is a perfect combination of tango and Viennese waltz and lends itself splendidly to ballroom usage."

"So long as a new tempo or a new step can be devised the interest in dancing will continue."

Astrologues say that the tango will last till 1924. Which does not mean

POSITION FOR THE OPEN STEP IN THE TANGO.

that the archbishop of New York, the Kaiser of Berlin or the Duchess of Norfolk in London will not triumph in their views upon the subject.

The tango of the astrologues is the tango type, the poetry of motion, the Maxie also and all these dances of graceful attitudes and unbecomingly graceful, chiefs d'œuvre of rhythm and gesture, the negation of romp and the whirling dervish movement.

But we may even see folks wait, for we are in a dancing period. It is the sun's fault.

Everybody knows that with spots require dancing, and as it is a critical period of solar activity, none may hope—and few would desire—to keep folks from being charmed by rhythmic movement.

Which leads to the fact that there is a time to dance and a time to live. The sun's periods of eleven years, its maximums of thirty-three years and grand maximums of once a century correspond perfectly to the waltz of 1842, the gallop of 1874 (which also entered in the schottische, the mazurka of 1877, the polka of 1845, the quadrille of 1872, the serenade of 1861, the cancan of 1880, the rix de quatre of 1882 the Boston of 1883, the cakewalk of 1902 and the tango of 1912.

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Another pretty step is as follows:

Take three walking steps, swing out side foot in front of inside foot and drag back three times. This sounds very simple, but is really quite difficult as the drags must not be jerky.

These are the three principal steps of the Argentine as introduced in this country, and countless other steps can be devised to accompany them.

A hint for a few semi-original steps may be gleaned from the following.

A flirtation step, such as is danced in the maxixe, standing behind the girl and going from one side to another.

A step similar to the hesitation, man going forward and girl going backward.

The man stands still crossing, one foot in front of the other, while the girl does a series of steps halfway around him and then back again to original position.

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Rowley Downs, Jr , who has been in the foremost ranks of dancers since the craze started, explains the dance craze as follows:

Many persons are anxious to know why the dances have become so popular. Like all other amusements that are taken up by the majority, there is bound to be constant improvement. In the dances of the present this improvement has been along the lines of less effort and greater simplicity. For instance, the hesitation is only one-half the step of the original waltz, and the one step cuts down the effort of two stopping by half.

This explains why so many older men and women have taken up the [ilegível] and find it so attractive. A moderate amount of dancing is excelente exercise and helps to keep the body in where many medicines might fail.

By the introduction of a new tempo [sic] occasionally the public interest is kept at a high pitch, and some one is al ways learning a new step. For instance, the tango arrived just in time to save the jaded turkey trot, the Maxixe did the same for the tango, and now an attractive new rhythm in waltz motif is the seven-quarter time of our new dance—the moderation.

This is a perfect combination of tango and Viennese waltz and lends itself splendidly to ballroom usage.

"So long as a new tempo or a new step can be devised the interest in dancing will continue."

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The tango of the astronomers is the tango type, the poetry of motion, the Maxixe also and all those dances of graceful attitudes and syncopated measure, chefs d'oeuvre of rhythm and gesture, the negation of romp and the, whirling dervish movement.

But we may even see folks waltz, for we are in a dancing period. It is the sun's fault.

Everybody knows that sun spots regulate dancing, and as it is a critical period of solar activity none may hope —and few would desire – to keep folks from being charmed by rhythmic movement.

Which leads to the fact that there is a tune to dance and a time to tire of dancing. The sun's periods of eleven years, its maximums of thirty-three years and grand maximum of once a century correspond perfectly to the waltz of 1812, the gallop of 1824 (which also ushered in the schottische), the mazurka of 1836, the polka of 1845, the quadrille of 1852, the lancers of

1861, the cancan of 1869, the pas de quatre of 1882, the Boston of 1893, the cakewalk of 1902 and the tango of 1913.

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*Englewood Times***Anúncio**

Chicago, Illinois, p. front page

This Beautiful Victrola
Including the Following **16** Selections
Only \$81.50 at \$5.00 per month

Sextette from Lucia	Sharpshooters' March
Jewels of the Madonna	Beautiful Days Waltz
Flow Along River Tennessee	Silver Threads Among the Gold
I'm Afraid I'm Beginning to Love You	When You and I Were Young, Magie
Take Me Back	AMAPA—MAXIXE
Irresistible—Tango	Sans Souci—MAXIXE
Brazilian Dreams Tango	To Have, To Hold Hesitation Waltz
You Know You Did	Dixieland—One Step or Trot

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Sextette from Lucia	Sharpshooters March
Jewels of the Madonna	Beautiful Days Waltz
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Entire outfit placed in your home FREE for your approval.

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Englewood Talking Machine Shop

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*The Sheboygan Press***Artigo**

Sheboygan, Wisconsin, p. 5

HOW TO DANCE THE MAXIXE

By ODGERS T. GURNEE
Illustrated With Specially Posed Photographs

THE Maxixe is the latest foreign dance to find popular favor on these shores and owes most of its popularity to the happy tempo of the music and the originality of the steps. Coming from Brazil via Paris, it has been changed somewhat to suit American tastes and morals. The principal thing to remember in learning the Maxixe is the rotation of

Next comes the basic step of the Maxixe, the turn. On the fifth forward step bend forward from the waist, turn slightly on the heel and, going forward on the other foot, repeat the step. Continue this turn, alternating heel and toe, for four counts. Next come four more straight steps. While these steps are being taken the position of the arms is changed. The left hands are clasped over the head, and the right hands are clasped behind the girl's back. Four turns are done from this position.

Following the fourth turn, swing the girl around so that you are in an open position, but she has her back toward you. Hold the left hands out straight to the side and hold her right hand on her hip. From this position the skating step is done. This consists of the regular Maxixe step on first the left and then the right foot. On the second count of the step to the right do a long gliding dip, turning just a little to be in position for the next step.

From the skating step the man stands directly behind the girl, holding both arms outstretched. They do the Maxixe step on alternate feet, but the man must take longer steps, carrying him from side to side, so that on the right step the girl's head is on his left shoulder, and vice versa. With the man still behind the girl, eight side steps are taken, in the course of which the girl must make three half turns. This brings them face to face, and four turns on heel and toe follow.

It is now time to do the famous Mercury step. Take four straight steps in one step position (facing each other), follow with a half circle from the tango and you are ready. The actual step of the Mercury is as follows:

On the last step of the circle the man's right foot is slightly advanced, his left flat on the floor. The girl's right foot is also flat on the floor and her left back a few inches.

The man must take a firm hold on the girl's shoulder with right hand and hold her right hand down on a level with his waist. He raises his right knee until it touches the girl's left knee, and she then jumps into the air about a foot, throwing the left leg back. The touch of the man's knee must be very slight, all of the jump coming from his left hand and a slight spring on the girl's right foot.

This ends the series of steps, and one can go into the turn and repeat them if desired.

Any number of semi-original steps can be devised for the Maxixe, but care must be taken that they are in keeping with the spirit of the dance. It is better to use variations of other standard steps. For instance, the turn from position position and the jumpless Mercury are very pretty figures.

MR. AND MRS. ROWLEY DOWN IN A PERFECT MAXIXE TURN POSITION.

the positions. It is a difficult dance in that the hands play as important a role as the feet.

The principle of the Maxixe step is somewhat on the order of a lengthened polka step. It is a gliding motion, with the feet at right angles. The advanced foot alternates between heel and toe, while the other foot slides up until they touch.

The rotation of the figures is as follows:

Four straight steps, the man going forward. Four steps in open position, with man's left and girl's right heel advanced.

How to dance the maxixe**By Odgers T. Gurnee**

(Illustrated With Specially Posed Photographs)

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También publicado em:

- “*The Corona Daily Independent*”, Corona, California, em 28/04/2014, p. 2.

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*The Corona Daily Independent***Artigo**

Corona, California, p. 2

The Maxixe Mercury

This is the final figure in the Maxixe. It is also the most difficult to do well. The picture illustrates a perfect position for the start of the step. They have taken four walking steps, a half

corde, and now the man's knee is touching here. This is the signal for the jump. Notice how firmly he is holding her shoulder with his right hand.

Anúncio

Minnesota, p. 3

ANNOUNCEMENT!

In order to give the dancing public a true interpretation of the new dances with arranged with Prof. von Koenigsmark and his assistants to give them in their correct form

Next Saturday Evening

from 9 to 10 o'clock, on our fourth floor—new building—take elevator and turn to left. This will also demonstrate the use of the Victrola and Victor records for dancing.

Dance the new dances in your home and use the Victrola and Victor records.

New Dance Records for May

A Special List for Dancers of the Following Programs:

15724—Argentine—Tango.	Castle House Orchestra
15725—Innocent—Tango.	G. Novati.
15726—Lullaby—Waltz.	Castle House Orchestra
15727—Lullaby—Waltz.	"Castle House"
15728—Love's Melody—Hortation Waltz.	Victor Military Band
15729—Love's Melody—Hortation Waltz.	Leo Danneberg
15730—Familiarity—Waltz Hortation.	Carlita de Bengalia
15731—Cocle—Waltz Hortation.	Castle House Orchestra
15732—Dancing—Brazilian Maxine.	Rosette Natanzon
15733—Destiny—Waltz—Boston or Hortation.	Victor Military Band
15734—"Laughing Husband"—Melody.	One Step or Two.
15735—"We've Here and I'm Here."	Victor Military Band
15736—"Sweet and Fast For"—High Jinks.	One Step or Two.
15737—"Bunny and Bird"—High Jinks.	One Step or Two.
15738—"Bunny and Bird"—High Jinks.	One Step or Two.
15739—"Bunny and Bird"—High Jinks.	One Step or Two.
15740—"Bunny and Bird"—High Jinks.	One Step or Two.

Two Dance Numbers by Felix Arndt, Flauto

Summer Hat Modes

Ladies can depend upon finding the very last thing in headwear and we are now showing an entirely new line.

Summer Hats

right from the hands of the fashion makers, many of them being exact reproductions of designers of Paris, London and New York.

New Thing in Flowers,

Ribbons and other trimming for hats.

An Especially Good Line of Hats for Misses and Children

All millinery with the same care as to style and detail as is shown in the hats for Grown-ups.

Dainty Dresses for All Occasions

Including in a shipment just received are the nicest assortment of seasonable dresses we have been able to secure—in fabric, style and finish.

Embroidered French Crepe Dresses—the shades are very attractive and consist of blue and gold, pink and white, green and white, rose, lavender and other late novelties in styles. Priced at

\$8.50 to \$25

Less Expensive Dresses are in Dolly Varden pattern, some all one color, others in combinations with white. Prices

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Striped Crepe Dresses—blue, pink, gold, all white, etc., most attractive made up. Priced from

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Dancing Frocks—soft Tulle skirt, fancy lace bodice, pink, blue, lavender, white, very pleasing garments. Prices,

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Dancing Frocks of Net, Shadow Lace and Chiffon, ecru and white, colored girdles, Russian stripes, in combinations of colors. Each,

\$12.50 to \$25

Silk Gowns in Tulle, Chiffon, Crepe Marquis, etc., also Silk and Wool, Wood Cladins, Serge, almost every shade represented and all the recent styles, with prices ranging from

\$7.50 to \$37.50

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EVERYTHING TO EAT AND WEAR

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New Dance Records for May

A Superb List for Devotees of the Reigning Pastime.

- 17556 Arganarez – Tango. FirpoCastle House Orchestra
- 17556 Enticement – Tango. G. Noceti.....Castle House Orchestra
- 17570 Half and Half, a “Castle Creation”, new dance introduced at “Castle House”.
Arthur N. Green.....Victor Military
Band
- 17570 Love’s Melody – Hesitation Waltz. Leo DaniderffVictor Military
Band
- 35373 Esmeralda – Waltz Hesitation. Carlos Mesquita.....Castle House Orchestra
- 35373 Cecile – Waltz Hesitation. F. W. McKee.....Castle House
Orchestra
- 35375 Dengozo – Brazilian Maxixe. Ernesto Nazareth.....Victor Military
Band
- 35375 Destiny Waltz – Boston or Hesitation. Sidney Baynes..... Victor Military
Band
- 35376 “Laughing Husband”, Medley, One Step or Trot. Jerome D. Kern.....
..... Victor Military
- “You’re Here and I’m Here”, “Take a Step With Me”, “Bought and Paid For”.
- 35376 High Jinks, One-Step or Trot. Frim larr. Savino. Including “Jim” and “When
Sammy Sang the Marseillaise”..... Victor Military
Band

Two Dance Numbers by Felix Arndt, Pianist

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Less Expensives Dresses are in Dolly Varden pattern, some all one color, others in combinations with white. Prices,

\$ 7.5 to \$ 12.50

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Dancing Frocks – soft Taffeta skirt, fancy lace bodice, pink, blue, lavender, White, very pleasing garments. Prices,

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Dancing Frocks of Net, Shadow Lace and Chiffon, ecru and White, colored girdles, Roman stripes, in combinations of colors.

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Silk Gowns in Taffeta, Charmeuse, Crepe Meteor, etc., also Silk and Wool, Wool Challies, Serge, about every shade represented and all the recente styles, with prices ranging from

\$7.50 to \$37.50

Também publicado em:

– *Albert Lea Evening Tribune*, Minnesota, em 30/04/2014, p. 3.

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*The Boston Post***Anúncio**

Boston, Massachusetts, p. 6

**For perfect dance music
—all kinds—the Victrola.**

COME IN We're always glad to demonstrate and help you in your selection of either machine or records. We carry the largest assortment of all makes, at all prices, to suit every pocketbook. We sell for cash or accurately heard terms. We give delivery charges and guarantee safe arrival by all orders. Full—this new complete books in records and standards, when you call or write.

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The Poem—Valse Boston
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Amapa—Maxixe Brésilien
Peg o' My Heart—One-Step or Turkey Trot
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Victor Military Band
Victor Military Band
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Victor Military Band
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Hear these and other dance numbers
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Castle, teachers and
greatest exponents of
the modern dances, use
the Victor exclusively
and superintend the
making of their Victor
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Mr. and Mrs.
Vernon Castle
dancing
the Tango

**For perfect dance music
all kinds—the Victrola.**

35355	Maurice Hesitation	Victor Military Band
	The Poem — <i>Valse Boston</i>	Victor Military Band
35360	Irresistible— <i>Tango Argentine</i>	Europe's Society Orchestra
	Amapa— <i>Maxixe Brésilien</i>	Europe's Society Orchestra
	Peg o' My Heart- <i>One-Step or Turkey Trot</i>	Victor Military Band
35362	The Horse Trot - <i>One-Step or Turkey Trot</i>	Victor Military Band

Hear these and other dance numbers at any Victor dealer's.

Victor Talking Machine Co.

Mr. and Mrs. Vernon Castle, teachers and greatest exponents of the modern dances,
use the Victor exclusively and superintend the making of their Victor Dance Records.

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*The Joplin Globe***Anúncio**

Joplin, Missouri, p. 2

**You'll Be Satisfied
With Your Figure in an**

R&G
RUSTLESS
CORSET

YOU can no longer buy a corset in a haphazard way. To meet the present fashions you require a certain model designed for your type of figure. Your dealer has that model. Insist on getting it.

In dancing it is especially necessary to have the right corset. "La Maxixe", the dancing model of R & G Corsets, is as soft and comfortable as a French waist. It gives just the needed support at the waist and hips, but allows perfect freedom above the waist.

La Maxixe E-250—for slender figures—is practically boneless. No harsh rubbing on the delicate bones of the hips. La Maxixe E-254—for medium figures—is a little more firmly boned and has elastic sections to allow freedom of motion in the dance. Both have long, straight hips and extremely low bust—perfectly producing the new uncorseted figure effect.

Price of either of these models, \$3.00.

See La Maxixe styles today at your favorite store. Find the one that fits you exactly. Know the unrestrained joy of dancing in a corset made just for dancing. The new laced-front R & G also will interest you.

You'll Be Satisfied
With Your Figure in an
R & G Rustless CORSET

You can no longer buy a corset in a haphazard way. To meet the present fashions you require a certain model designed for your type of figure. Your dealer has that model. Insist on getting it.

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*The Kansas City Star***Reportagem**

Kansas City, Missouri, p.24

NEW DANCES IN A BOOK

VERNON AND IRENE CASTLE EXPLAIN AND DEFEND THEIR ART

Our Alm in to Uplift and purity dancing, they say –

One-step and Hesitation this year, maxixe and tango next

RULES FOR THE NEW DANCES

Do not wriggle the shoulders

Do not shake the hips

Do not twist the body

Do not flounce the elbows

Do not pump the arms

Do not hop – glide instead

Avoid low, fantastic and acrobatic dips.

Stand far enough away from each other to allow free movement of the body in other to allow free movement of the body in order to dance gracefully and confortably.

The gentleman should rest his hand lightly against the lady's back touching her with the finger tips and wrist only, or if preferred, with the inside of the wrist and the back of the thumb.

The gentleman's left hand and forearm should be held up in the air parallel with his body, with the hand extended, holding the lady's hand lightly on his palm. The arm should never be straightened out.

Remember you are at a social gathering and not in a gymnasium.

Drop the turkey trot, the grizzly bear, the bunny hug, etc. These dances are ugly, ungraceful and out of fashion.

Vernon and Irene Castle have formulated the above rules for the guidance of those who would learn the new dances – or for the information of those who think they have learned them, but haven't. In other words, strike a happy médium. Dance neither with a strangle hold nor as if you feared your partner might bite you.

Now, these greatest exponentes of modern dance, the Vernon Castles, who, by the way, will shortly be in Kansas City, have told all about their art and how they would use it to promote the happiness of humanity in a pretty little blue-covered book, just published by Harper & Brothers. In its pages Mrs. Castle describes the various steps from the one-step to the maxixe and half and half, and Mrs. Castle adds some piquant chapters on grace and etiquette, proper dancing costumes for women, dances as fashion reformers, dancing as a beautifier, giving the dansant, proper dance music and the dances of the past. The book is replete with pictures from “movie” films, snapshots, and some very pretty studio photographs of Mrs. Castle. There is an introduction by Miss Elizabeth Marbury, who saw the Castles dancing at the Cafe de Paris, was charmed, and brought them to New York, where she opened the shrine of Terpsichore on Forty-second Street, which, at Vernon Castle’s suggestion, was called Castle House.

REFINEMENT WITH A CAPITAL “R”

The keynote of “Moder Dancing”, as the book is called, is Refinement, with a capital “R” – one writer refers to the Castle’s crusade as “refinement at \$ 25 a refining”. It is na earnest and praise-worthy effort to counteract the evil effects of giving a dog a band name.

“In the first place, it aims to explain in a clear and simple manner the fundamentals of modern dancing,” say the authors. “In the second place, it shows that dancing, properly executed, is neither vulgar nor immodest, but on the contrary, the personification of refinement, grace and modesty. Our alm is to uplift dancing, purify it and place it before the public in its proper light * * * a means of preserving youth, prolonging life and acquiring grace, elegance and beauty.”

As for Mr. Castle's explanations and instructions – well, they are as clear and concise what with the illustrations, as they could possibly be in a book. In fact, you could, without doubt, learn to do the different variations of the one-step by Reading about them. You see, you just walk – that is the point, and anyone who can humor whistle a rag with a good, snappy lilt can visualize the whole process. Too ne-step, simply hold your partner according to instructions and walk gracefully in time with the music, with a bit of a “la-dee-da” lilt if you must – but walk, don't hop; and, above all things, “can the contortionist stuff,” as the guys says. And right here, by the way, a point might be made clear for the benefit of many who think that the one-step and Castle walk are synonymous: the later is merely an elaboration of former, the only difference being that you “raise yourself up slightly on your toes at each step, with the legs a trifle stiff, and breeze along happily and easily, and you know all there is to know about the Castle walk”. Could anything be plainer?

NOT AN AUTHORITY ON HESITATION

"REFINEMENT AT \$25 A REFINING."

Now When it comes to the steps of the hesitation waltz , the tango, the maxixe (or tango Bresilienne, to give it its scientific name) and the half and half – it is difficult to imagine how they can be learned, with all the admiration for Mr. Castle's decription, unless you have the music, the tempo [sic], wich for each of the last three is quite unique in beat and measure. Mr Castle admits that he is no authority on the hesitation. "I only try to explain it," he says, "the way it is done by the best dancers. Every-one seems to do differently, and i know at lest four persons, whose word i would swear by, who assure me that they are originators of hesitation. In fact, my wife and i seem to be the only dancers who have not had a hand (or a foot) in this sometimes beatiful and much abused dance." Then he proceeds to explain, and reader, having possibly paid out good Money to learn it, fails to discern a single familiar landmark. This is the life!

One word about the lame duck, which you dance, or hobble, to hesitation time. (It is becoming popular in Kansas City.) Mr. Castle says: "If you do it smoothly it is pleasing to the on lookers and to yourself; if you exaggerate it you lose all the duck and it is simply lame."

Mr. Castle undertakes to standadize the tango, which is being neglected in ballrooms because everybody has learned it differently and because of the rumor that the Argentine has ine hundred and sisty diferente steps.

“I have never seen so many,” says he, “and Mrs. Castle and I do not dance anything like that number.” He suggests mastering the Cortez, the Media Luna, the scissors, the promenade and the eight-step, and lets it go at that.

Should it be pronounced maxeks, maxesse, mattcheche or mattchsche?”[sic] asks Mr. Castle, “I know how to do the dance, but the name i have not yest quite mastered. The brazilians themselves pronounce the word mashish, with a slight accent in the second syllable.”

The book says a word about dance music which might well be heeded by “whom it may concern” in Kansas City. “The music of today is far prettler than the music of yesterday – if it is not played too fast. That is a mistake that is often made, particular by amateur musicians and dancers; too swift a tempo is set for the music and the dance steps.”

Have you wondered what you will be dancing next winter?

“Personaly I believe the tango and the maxixe bresilienne are the dances of tomorrow”, says Mr. Castle. “More and more people are becoming proficient in the variations of both these South American dances. In the smart ballrooms of New York, London and Paris the one step na the hesitation waltz lead the dances this season. Next season it will be tango and the maxixe.”

Vance Thompson, writing in the New York Sun, gives a flippant though vivid Picture of any busy afterniin at Castle House “in Forty-sixth Street north-by-west from the Grand Central Terminal and near enough Fifth Avenue to be proper.”

Vance Thompson, writing in the New York Sun, gives a flippant though vivid Picture of any busy afternoon at Castle House “in Forty-sisth Street north-by-west from the Grand Central Terminal and near enough Fifth Avenue to be proper.” Here it is:

A boy in buttons – a rather refined boy – admits you to the foyer. There a little marble fountain exudes water, which flows over upon pale, pathetic water plants and makes little pools upon the tessellated floor for people to walk in. There is a tal chimney piece ando n the shelf thereof two refined angels kneek in prayer, holding the while two refined little electric bulbs. A bench, a few chairs. This is all. The impression is one ofe refined simplicity.

On the walls there is only one Picture. It depicts in clamorous black and White na ardente and beautiful woman. Under the Picture in inch- high letters is printed: “J. Montgomery Flagg.” I stared at it with unfeigned interest, for i have never know whether J. Montgomery Flag was a man or a woman or a syndicate or a joke – and now I never shall know! It wasn’t a

Picture of J. Montgomery Flagg at all. It was a picture , ardente but refined, of Mrs. Vernon Castle.

On the stairs leading up to the dance hall sit the money changers, refined women in hats. Above is the dancing floor surrounded with walls and seats and little tea tables. From 4 to 6:30 o'clock the smart set dances there the corously, with grave, sweet enjoyment. The selfless uplifters have succeeded in their noble endeavor. They have taught New York the beauty of decorum.

Will you watch the dance?

Tall girls in slim anti-maternal gowns, in flounces, in flowers, dip and circle sweetly with old, old men. A woman who is seeing better days wears a crimson bodice and Diamond; she is globular, but refined. The Young men wear refined yellow shoes. And just as the refinement is getting a bit too thick the right thing happens.

It is 5 o'clock. A motor car roars up to Castle House. The boy in buttons throws wide the door. A lean, acrobatic man dashes in, dragging a dog on a leash. He is a reddish man, with a face that looks like na Unfulfilled intention. He has a forehead and a nose like a belgian king, and while you are admiring his nose you are suddenly confronted by the extraordinaryfact that nature forgot to finish off his face with a chin.

Even if you had not seen him at the Cafe Paris over sea you would know at once this could be no other than Vernon Castle. His airo of acrobatic refinement is unmistakable. He casts loose the hairy dog and mounts the stairs. The money changers beam on him. On the dancing floor there is a loud but refined outburst of gayety. The woman who is seeing better days floats toward him with globular enthusiasm. The tall, anti-maternal girls throw their young heads up like colts, and one after the other, throbbing but refined, one-step in the guiding arms of Vernon Castle.

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*The New Castle News***Notícia**

New Castle, Pennsylvania, p. 9

**Tango Leads
To The Altar
Girl of Sixteen Years Eludes Mother
and Weds Dancer She Met at Fete.**

NEW YORK, May 1 —Tea, tattle and tango proved to have been successful allies of Cupid when Miss Annabel Dade, aged. 16, daughter of Mrs. Charles A. Henderson, 24 West Fifty-ninth street, eloped with James Douglas More Gray, who had been a dancer in an uptown restaurant.

When Mrs. Henderson was making frantic inquiries for her daughter in the Church of the Transfiguration, known as the "Little Church Around the Corner," in East Twenty-ninth street, Miss Dade was listening to the words of the Rev. David J. Burrell in the Marble Collegiate Church, half a block away, which made her Mrs. Gray.

Mrs. Gray asserted that she and Mr. Gray met in the Astor hotel at charity tea dansant. A terpienschorean they won many dancing cups at various restaurants in the theatrical district. They decided to be married and agreed to elope, she said, knowing th a t her mother would not consent on account of her youth.

They told several friends to be at the Church of the Transfiguration and procured a marriage license, Miss Dade giving her age as 19. When questioned about the issurance of the license by a newspaper reporter Mrs. Henderson called by telephone several of her daughter's friends and discovered where they thought the marriage ceremony was to be performed.

Failing to get a taxicab, she commandeered an automobile and drove to the church. There she found several young men and women who were to be witnesses of the ceremony, but no signs of the prospective groom and bride.

Miss Dade said she had called her mother on the telephone and denied that she was to be married, but that intuition told her not to go to the Church of the Transfiguration. Consequently, they went to the other church nearby and were married.

Mrs. Henderson eventually received the news of the wedding from a reporter.

Mr. and Mrs. Gray went immediately after the ceremony to a restaurant. "We ordered luncheon," she narrated, " but were too excited to eat it, so we danced a couple of tangoes to quiet our nerves."

Then they braved Mrs. Henderson, who, with many tears, forgave them. "Why didn't you tell me," she said. " If you had insisted on being married you might have had a nice wedding."

Mr. Gray asserted that he was a civil engineer and had been interested in aviation and automobiles. He came here in December from Scotland, he said, to go in the "terrestrial magnetism" department of the Carnegie expedition to the polar regions.

He filled in his spare time dancing with a theatrical company and at restaurants, he said. At the marriage license bureau he said he was the son of a Scottish baronet.

Mrs. Henderson chided him for giving his occupation as a dancer to the marriage license bureau. "I didn't think to say I was an engineer," he replied. " I was too happy.

Mr- Gray said that he and his wife were the only persons in the city who danced the Brazilian maxixe correctly. "That dance is to show a love affair from first acquaintance to marriage," he explained.

disturbed by the scathing criticisms of our tight skirts and our sex because of our skirts which were heaped upon our befrizzed, becurled and bepuffed heads. But when that same tight skirt interfereed with our pleasure, when we found that we could not tango or maxixe or furlana wltt any degree of comfort or grace in it, why, the tight skirt was relegated to the limbo from which it will not be resurrected so long as the tango flourishes and the maxixe is abroad in the land.

As can be seen by the illustrations, which are of real people engaged in dancing as a profession, the skirt, while apparently following the old narrowness about the feet, is supplemented by a fluffy underskirt which is sufficiently wide to permit of all the bends and swirls and dips of the fascinating new dances.

The two pictured in the center in two poses are Mr. and Mrs. Vernon Castle, who have made name, fame and dollars for themselves as the highest exponents of the new dances.

They began their career in an amateur way by appearing together at little neighborhood parties until now they have an international fame and can be seen from the Atlantic to the Pacific in the movies, which show them in their own famous dance, the castle walk, as well as in the other popular dances.

SOME FIGURES OF MODERN DANCES

Paquin was the first modiste to detect the desire on the part of femininity for a reasonable skirt. Upon the tour through the country of Mme. Joure, fresh from the Paquin studios, in Paris, accompanied by four mannequins, the new skirt with an astonishing amount of space about the feet was exploited. Now all the modistes in this country are inserting plaitings of lace or some other material equally fragile and fluffy in the slits of the dancing frock.

In more ways than as an arbiter of fashion, however, has the dance gyrated its way into the life of the american people. It is making us ail young. There is no longer the dancing set, meaning the younger set, since grandma and grandpa dance now with all the ardor of their grandchildren.

The play instinct in humanity has at last been recognized as practically indestructible, and the modern dance is giving it a legitimate outlet. We needed diversion. Modern living was unduly repressing us, making us into automatons for work. We took even our pleasures seriously. Then came a natural revolt. We looked about for a sane way in which young and old could relax and found it in the modern dances.

These modern dances have been called even by hardy scientists "modest, beautiful, healthful and artistic," and in them we find not only amusement, but healthful exercise.

So to the strains of the fascinating syncopated dance music we travel miles and miles which if we were obliged to do without music would send us to bed with wornout muscles and shattered nerves, but the glitter of the lights, the pretty costumes, the vivifying effects of the music, the flowers and perfume satisfy our innate aesthetic sensibilities, and we retire after a night spent in dancing among the harmonious surroundings pleasantly weary physically, but mentally alert, to sleep soundly through the night and to awake the next morning reconciled to the weary grind of the daily work since night is the time when no man shall work, but the whole world shall tango.

The Argentine tango came to us from the Argentine Republic by way of Paris, as did the Brazilian maxixe. In its original form, as it was danced by the cattle men of the Argentine, It was exceedingly vulgar. Paris modified it. New York did still more to it until now it is a very graceful, pretty dance, full of verve and swing, but by no means vulgar.

And the Brazilian apache would never recognize the wild dance which during the pruning process given it in. Paris and New York lost it objectionable features. The Italian furlana is supposedly a florentine folk dance which sprang into universal favor through extensive newspaper comment and upon the favor which Pope Plus was said to have shown it. It is not adaptable for general dancing, as there are too many open figures.

May Wilmoth.

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*The Cumberland Evening Times***Notícia***Cumberland, Maryland, p. 10***MARYLAND OPENS SUMMER SEASON****Tozetti And Bennet In Latest****Dances Score Big Hit – Three Good Acts**

The Maryland Theatre opened its summer season last night, and you can believe us, Xantippe, it was some opening. Long before the doors opened for the first show, crowds thronged the lobby and the street outside waiting to buy tickets. Relying on the promise of Mellinger Brothers to give them the very best that vaudeville word affords, they flocked to the Maryland in droves. They had come to see a show, and they certainly saw One, the like of which had been seldom seen before in the Queen City.

When the doors were opened and the lights thrown on, the view that met the eager crowds was a sight for sore eyes. The Playhouse Beautiful was all decked out in her summer garb. The house has been swept so clean that not a fleck of dust could be seen, and all the chairs were covered with cool linen. Suspended around the house from the different posts were perfume cones, filling the air with a sweet odor like that which comes from a hidden bank of violets.

First on the scene after several reels of the latest licensed pictures had been thrown on the screen by operator J. B. Jenkins, came Teed and Lazelle, in their original laughing skit "Delmonico's Upside Down." It was the old sketch of the girl and the waiter in the old, old restaurant, done in a new and original way. Lazelle, as the German waiter, was exceptionally clever, and kept the audience convulsed with laughter at his funny antics.

Next on the program came the Harrisen West Trio, variety artists featuring little "Bluster," the king of double comedians. Buster and his little sister did a dance that set the audience wildly applauding. Their dancing was truly remarkable for children of their size and age, and would be a credit to much older and more seasoned performers. They also sang several songs together in a very pleasing manner. They were encored a number of times.

Last on the program came Tojetti and Bennett, graceful ball room dancers illustrating the Tango. Maxixe, One Step, Hesitation and Castle Walk. This was the star act of the bill. To say that they were graceful would be putting it entirely too mildly. They were wonderful and were by far the prettiest, best and most charming vaudeville act ever seen in Cumberland. A prominent dancing master of Cumberland witnessed the performance yesterday afternoon, and said that Tojetti and Jewel were by far the best exponents of the latest dance that he had seen on a vaudeville stage in Cumberland. Miss Tojetti gave a very excellent exhibition of toe dancing, and together with Mr. Bennett danced the famous Apache dance of Paris, this was the feature of Madame Polaire's dancing when she appeared here last season with Lady Richardson and Gertrude Hoffman.

The same bill will be presented at the Maryland today and tomorrow. It is decidedly worth while so be sure and see it. You can't afford to miss it.

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*The Manitowoc Daily Herald***Nota**

Manitowoc, Wisconsin, p. 3

SEVERAL of the more recent dances, such as the Brazilian Maxixe, form the basis of some very graceful figures in the one step. In the picture is shown a Maxixe turn done to turkey trot time. The left hands are held above the head, and the right hands are clasped behind the girl's back. In this way it is possible to turn the girl completely around on the turns and reverse the position. During the turn the man stands practically still, only moving his feet enough to keep in time.

Maxixe step in the Trot

Several of the more recent dances, such as the Brazilian Maxixe, form the basis of some very graceful figures in the one step. In the Picture is shown a Maxixe turn done to turkey trot time. The left hands are held above the head, and the right hands are clasped behind the girl's back. In this way it is possible to turn the girl completely around on then turns and reverse the position. During the turn the man stands practically still, only moving his feet enough to keep in time.

A mesma nota a respeito de dança, que cita o maxixe, foi publicada nos seguintes jornais:

- *Sheboygan Press*, Sheboygan, Wisconsin, 15/05/1914, p. 8;
 - *The Burlington Hawk-Eye*, Burlington, Iowa, em 09/08/1914, p.19.
-

**Can You Dance the Real Tango?
It is a Beautiful Pastime When the
Participants Know What They Are
Doing, Otherwise it is Ugly.**

The best thing about the tango be sure to pronounce it “tahngo”—is that there need not be any waltz flowers where it reigns supreme. *[ilegível]* away with them. Old and Young *[ilegível]* dance the simple steps of it, and of danced by our best exponents it is most beautiful. Say what you please *[ilegível]* it, you must acknowledge that *[ilegível]* handsome young women, and they will look handsome in the new fashions *[ilegível]* ballroom dress, looks all the *[ilegível]* handsome dancing it properly. The woman who dances the tango improperly, no matter how handsome *[ilegível]* may be, makes a spectacle of herself.

There are a lot of young girls and young gentlemen in Burlington who can dance the tango in a most acceptable style. Not only can they *[ilegível]* all the intricacies of that form, but they also have the steps of the “hesitation,” the “Castle walk,” the “Lame- duck,” the “Maxixe” and a dozen other styles of dances down fine, and can, do them to the queen's taste.

But it is feared the fancy style of dancing is to have its day. The fact in the matter is, that only the most *[ilegível]* young people, who have time to study them can master the most graceful steps. The fact that Mr. and Mrs. Vernon Castle, and other professionals are making large incomes out of the dance, both as teachers and as exponents of the art, is evidence that it is an art that everyone cannot or has not time to learn. In other words, it is only those who can give the attention to the new dances who are proceeding in making them attractive.

A Matter of art

For those who go to a dance once a month the simple steps first learned, and possibly the “Grapevine” figure must suffice. These are easy, and old and young can dance them. At every hall fashion, therefore, one can see White haired men gravely walking *[ilegível]* with some smiling partner, to the tune of “Tres Moutarde,” or “Where Did You Get That Girl?” They say “Oh, its easy. All you have to do is to walk to music.” And that is true. But it not attractive. It really is ugly. Just imagine a plump patron being pushed by some grinning man about a room and trying to step away from his feet! That’s about all there is in the Tango for a great mass of people. But when it comes to the really graceful part, the dips, the swings, the whirls, the rushes and the glides, it takes a couple that has studied out the figures, and has danced often together

to do the thing properly. And as has been said, when properly done, the Tango, the Maxixe, the Argentine, the Castle Walk and what not, are beautiful.

But to beautiful these dances must be executed in a style that is decente. Probably no more indecente exhibition can be conceived than that given by people careless of how they look or act and wanting in a refinement that guards one in every act.

Rupert Hughes, the well known writer, has seen the new dances in all sorts of places, and he has chosen the public restaurant of New York as productive of the kind of dance he wished to use as a Picture in his recente published story of "what will people say?" He has his [três palavras ilegíveis] the theater to one of these restaurants and view from their table the dance.

Flirtation Turn In the Hesitation.

A charming position from the hesitation. It is merely a series of reversals from the same basic position. Care must be taken to stand gracefully while doing the turn. Do not whirl while doing this. It is a slow and stately measure in time with the waltz. A treat many dancers have a tendency to toe in badly when doing this step. It throws one off their balance and ruins all possibilities of gracefulness. The beginner should guard against it continually.

Where the Dance Is Indecent

He says:

Forbes was disgusted. 'The one epithet he could think of was 'obscene.' He felt that he was witnessing a tribe of savages in a mating season orgy. He had seen the Moros, the Igorrotes, the Samoans and the Nautch girls of Chicago; and the meaning of this turmoil was the same. He knew that this dance was the Invention of negroes. Its wanton barbarity was only emphasised by the fact that it was celebrated on Broadway, in the greatest city of what we are pleased to admit is the most civilised nation to the world.

He could not adjust it to his mind. In the eddies he saw women of the most manifest respectability, mothers and wives in the arms of their husbands, Young women who were plinly what are called 'nice girls,' and wholesome looking young men of deferential bearing. Yet mingled with them almost inextricahly, brushing against them, tripping over their feet, tangling elbows with them, were girls of precocious [ilegível] shop girls of their own bodies and

repulsive vulgarity [uma linha inteira ilegível]... And the music seemed to unite them all into one congress met with one motive: to exhibit their sensual impulses over the very borders of lawlessness."

Finally, however, Forbes tries turkey trotting with one of the girls to experiences are set down with unusual candor.

"And yet they were gripping one another close; they were almost one flesh; their thoughts were so harmonious that she seemed to follow even before he led. She prophesied his next impulse and coincided with it.

"They moved like a single being, a four-legged—no, not a four, but a two-whom he has been introduced. His legged being, for his right foot was wedded close to her right, and her left to his right.

"And so they ambled with a teetering, sliding hilarity. So they spun around and round with knees clamped together. So they see-sawed with thighs crossed X-wise, all Intermingled and merged together."

Really a Turkey-Trot

But the dancing thus described by Mr. Hughes is not the real tango, but merely a turkey trot. Many women, though attracted by the dance were not satisfied with it. They felt there was something the matter and although it became very fascinating it really was ugly and repulsive to right thinking people. They felt it could not last long on that account It was tabooed from many public dance halls, and a lot of society gatherings said it should not be danced there. The reason was not that the dance itself was hurtful it properly executed, but that either through ignorance of vulgarity many people constrained to make a spectacle of themselves by it.

[*Uma linha inteira ilegível*]

[...] wished to understand the new terpsicore movements took up the study of it in earnest. They found that what they had been dancing was not the real tango. They discovered that many of the movements that had made the dance ugly and uninviting should be cut out, and that when properly executed the new movements became very attractive and anything but immodest. One young woman who has seen and studied the dance in Paris, says of it:

The genuine tango, as danced by the aristocratic Argentines, is very, very different from that danced in this country last year, which was simply variations on the turkey trot, also diferente from that danced in the lowclass dance halls and cabarets.

What vulgarity will do

"Of course, in dancing, as in every manifestation of life, a vulgar person necessarily vulgarizes everything he touches, and to one unfortunate enough to have seen this dance only under cheap and vulgar conditions, probably the impressions received were most distasteful and only condemnation and disapproval could be expressed. I, myself, was peculiarly fortunate in seeing it danced in Paris by both Parisians and Argentines of a high social position and under conditions where the intrinsic beauty and dignity of the dance were most apparent.

Under such conditions one can hardly dance the tango without partaking of the courtly grace and ceremony that constantly permeate the French life. I can't say how much I deplore the experience of one who has seen this dance executed only by broken-down vauveville actors in the dense smoke of a second-class cabaret. My experience was far different in the Parisian social life and high-class caf. [*Uma linha inteira ilegvel*]

[...] the tango has a well established technique, if one might call it so. It is not a haphazard dance at all. There are twelve fundamental steps absolutely set in their execution which have to be studied out and taught very carefully. They are not the kind of Steps that one can see at a glance and, pick up. They are different, and require very close and accurate analysis—almost mathematical in their precision.

Fascinating Names

Each has a fascinating Spanish name, by which it is always called. The twelve steps are as follows:

El Paseo—The Promenade.

La archa—The Walk.

El Medio Corte—The Half Cut.

El Corte—The Cut.

La Media Luna—The Chase.

La Rueda—The Wheel.

El Cruzado—The Scissors or Cross.

El Ocho—The Eight.

El Abanico—The Fan.

El Frotado—The Shuffle.

El Molinete—The Mill.

These twelve steps are absolutely fixed in their method of execution—there is one right way of doing them and everything else is incorrect.

The one peculiarity about the dance is that, although the music is 2-4 time, the steps vary in the number of counts necessary for their execution. Some are in two counts, some in three, some in four, some in five and some in six.

After one has once learned the twelve basic steps there are many subtle movements to be developed in the method of combination. It is in this that the Skill of a good tangoist can be displayed. As an Argentine said to me this summer, Mademoiselle, every time I dance a tango I create a work of art.

Of course it is a question whether the impatient temperament of the average American will be able to subject itself to the necessary amount of discipline in order to master the twelve fundamental steps. I find a number of American men only want to learn dances that they can as they express.

Back Step In the Open Tango.

This is a simple and effective step when done correctly. A great many dancers spoil the effect by making low and grotesque dips. The correct position, as shown in the picture, should be an erect one, with a slight bend from the waist.

This step may be led up to either the scissors or a half corde from the open forward walking step. It affords a haven of refuge when stuck in a corner and tends to break the monotony of continually going forward.

Watch the positions of the arms in this step. The man's left and the girl's right arm are always held out straight, and the other arms are entwined whether going backward or forward.

Speed Is One Defect

Furthermore, one wonders whether here in America, where our main ambition is to exceed the speed laws, we will develop in our bodies a requisite amount of suppleness and languor to allow them to become the channels of expression for the slow expressiveness of the strangely exotic music of South America. It is all very different from the swift lilting swing and objectivity of the turkey trot. The tango has within it the tremendous power that is

developed through selfrestraint and control. One feels in it a poise and temperateness almost Greek in its manifestation.

One does not feel in it one single bit the graceful charm, of the waltz. In this connection I am reminded of a remark by Nijinsky, famous Russian dancer, "Grace and charm in connection with dancing- make me seasick." All I care for is expressiveness. One feels this very strongly, I think, in all modern art. It seems to me that the old-fashioned dancing masters feel to [uma linha inteira *[ilegível]*

[...] anger and resentment that a convention-bound artist feels toward the Futurist movement in art.

In fact, there is something about the poses of the tango that is strangely reminiscent of the best Futurist paintings. Of course, no one can predict just where all this is going to lead us. At any rate, we have made wonderful strides since this time last year. I have taught the tango to a number of people—have found them gratifyingly eager to master its intricacies and unexpectedly responsive to its subtleties."

Skating Step In the Maxixe.

This is considered by many the prettiest step in the Maxixe. Starting from the position shown in the picture, step forward with the left foot, touching the heel to the floor. Follow up with the right foot in the regular Maxixe step; then repeat on the other side, making a deep sliding dip on the second count. It must be remembered that the dip comes only when doing the right hand step and is on the second count. The left step is an ordinary Maxixe straightaway.

An easy and graceful recovery following the dip must be acquired, as an ugly position in this part of the movement will spoil the whole effect of the dance.

The Maxixe

Another gay little dance that has gained great vogue is the Maxixe. It is Brazilian in origin and charmingly dainty. One might call it a cross between a two-step and a polka. The step is extremely simple. The effective part of the dance lies in the very graceful arm movements. It has the quality it is thought that make for great popularity and simple enough to be universally.

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1914

10/05

*Canton Daily News***Notícia**

Canton, Ohio, p. 21

**Castles To Present
Their Dances In Akron**

The two preeminent exponents of the modern dance, Mr. and Mrs. Vernon Castle, with their special company of "Castle House" students and society assistants will appear at the Colonial theater, Akron, next Friday night for one performance.

The Castles have reached that point in fame where they have been featured in moving pictures, have had magazine articles galore written about them and their personalities, as well as their dancing achievements, and they have written a book on modern dancing.

For their Akron engagement they will present the same series of dances shown in all the large cities. This embraces the famous Argentine Tango; the Brazilian Maxixe, the one-step, the "hesitation," the "innovation" and their own creations, which have made them the peers of all dancers.

They are accompanied by their own special orchestra headed by the celebrated "Europe" who will direct at every performance.

The present tour embraces twenty-two cities, after which the Castles will return to New York to fill society engagements.

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1914

11/05

*The Muscatine Journal***Anúncio**

Muscatine, Iowa, p. 10

GRACEFUL AND CORRECT DANCING
IS TAUGHT ONLY IN
A MARVELOUS DANCE INSTRUCTION BOOK
NOW OFFERED TO ITS READERS BY

The Muscatine Journal

**THE LATEST AND
NEWEST ONE-STEP**

Up to the present moment by far the most popular of all dances is the One Step. There are many reasons for its popularity, the chief being that it can be learned in a very little time by any one, old or young, who is able to walk in time to music—and, in fact, by many who cannot. Another reason is because the music is rag-time. The Waltz is beautiful, the Tango is graceful, the Brazilian Maxixe is unique. One can sit quietly and listen with pleasure to them all; but when a good orchestra plays a "rag" one has simply GOT to move! The One Step is the dance for rag-time music.

THE ONLY CORRECT WAY
TO DANCE THE ONE STEP
IS IN
THE CASTLE BOOK

THE REFINED WAY IS
JUST AS EASY
AS THE OTHER WAY!

WHEN YOU LEARN—
MAKE NO MISTAKE!!

MRS. VERNON CASTLE IN DANCE COSTUME

CLIP THE FAMOUS "CASTLE COUPON" IN TO-DAY'S PAPER

GRACEFUL AND CORRECT DANCING

IS TAUGHT ONLY IN A MARVELOUS DANCE INSTRUCTION BOOK

NOW OFFERED TO ITS READERS!

BY THE MUSCATINE JOURNAL

The latest and newest one-step

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The only correct way to dance the one step is in The Castle Book

The refined way is just as easy as the other way!

When you learn make no mistake!!

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1914

12/05

*The Cedar Rapids Evening Gazette***Anúncio**

Cedar Rapids, Iowa, p. 9.

GRACEFUL AND CORRECT DANCING
IS TAUGHT ONLY IN
"MODERN DANCING"
—BY—
Vernon and Irene Castle
A MARVELOUS DANCE INSTRUCTION BOOK
NOW OFFERED TO ITS READERS BY
The Cedar Rapids Evening Gazette

**THE LATEST AND
NEWEST ONE-STEP**

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**GRACEFUL AND CORRECT DANCING IS TAUGHT ONLY IN MODERN
DANCING**

By Vernon and Irene Castle

A marvelous dance instruction book now offered to its readers by
The Cedar Rapids Evening Gazette
The latest and newest one-step

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1914

12/05

*The Ogden Standard-Examiner***Notícia**

Ogden, Utah, p. 3 A.

COTERIE CLUB.

The new Coterie club formed about two weeks ago with a membership of 42 of Ogden's business men gave one of the most enjoyable dancing parties of the season in the Colonial academy last evening. The latest dances were on the program and their gracefulness was proven by the one hundred guests at the dance last evening.

A canopy of purple and White streamers interspersed with many crescents and stars decorated the auditorium. In the hall punch and wafers were served while in the banquet room a delicious luncheon was afforded.

The weil known Turner orchestra furnished music for the following program of dances: Dixie Kisses, Dream Days, Some Smoke, Nights of Gladness, Amapa, This is the Life, Dream On. Sailing Down the Chesapeake Bay, Maurice Tango, Tres Moutardo, Aloha, Phyllis Maxixe, A Stroll Through Cairo, Maori, Maiden Sweet, International Rag, I'm a Fool Who Believed in You, Cloud Kisser, Good Night.

The following are included in the membership of the Coterie club: C. A. Boyd, LeRoy Buchmiller. W. D. Brown, W. L. Burt, George W. Barlow, A. P. Bigelow, G. L. Becker, Ralph E. Bristol, M. S. Browning, John Culley, E. M. Conroy, Royai J. Douglas, Dr. W. G. Dalrymple, W. H. Eccles, J. E. Ellis. G. Morris Flowers. K. S. Griffin, C R. Hollingsworth George Halverson, Ralph E. Hoag, Frank J. Hendershot. William G. King, William A. Larkins, George McCormick, T. J. McDonough, Richard Leek, Frank M. Naishett Jr, Fred.M. Nye, H. W. Peery, O. M. Runyon, Joseph Scowcroft, J. H F.Yolker, Dr. W. E. Whalen, L. F. Whirlock, H. C. Wood, Walter G. Webb, S. N. Wheeler, Charles Ziemer, LeRoy Eccies and Dave C. Eccles.

The club intends giving a dancing party every two weeks and Ogden's society folk are looking forward to a season of entertainment.

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1914

15/05

Bluefield Daily Telegraph

Nota

Bluefield, West Virginia, p. 7

Household Hints

The maxixe is a Brazilian vegetable, although a dance of the newest species by the same name is better known. It looks like a cucumber and has a rough skin. This is removed and the vegetable is sliced and served with onions, as a salad. It may also be fried.

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1914

16/05

*The Fort Wayne Sentinel***Notícia**

Fort Wayne, Indiana, p. 7

BROTHER AND SISTER WILL MAKE A TANGO TOUR OF THE WORLD

San Francisco. May 16.-Having tangoed from New York to San Francisco, Thomas Allen Rector and his sister, Miss Natalie Rector, continued their tango tour of the world when they sailed from here recently for the orient.

They will introduce the tango, turkey trot, maxixe, Brazilian and one-step in Japan and China, having appointments; to dance in the court of the emperor of Japan and among the royalty of the Manchu dynasty in Peking. They will then tango across Russia into Vienna, Rome, Paris and into London.

By special arrangement with the Steamship Company, the professional ballroom dancers will instruct passengers and give several dansants on board the steamer during the voyage to Yokohama.

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1914

17/05

*The Oakland Tribune***Notícia**

Okland, California, p.s.n

HERE IS NEW BOOK ON MODERN DANCING.

One of the events of the hour in the smart sets all over the country is the arrival of a new book, a wonderful volume, "The Dance," with superb illustrations. It is by Troy Kinney and his wife, and Mr. Kinney is -well known as one of the finest mural artists in this country. And he has written his book because he considers "dancing" *a* fine art.

Mr. Kinney tells us:

"Is it not extraordinary that people should wish to dance every day? It was extraordinary that there should have been a period of sixty years in which people did not wish to dance."

He tells us what we already know: "The trot was easily learned; the problem became one of finding space in which to dance it, so quickly did its performers fill every floor within hearing distance of a piano. Of the original trot nothing remains but its basic step—and now we call it the one-step."

"It is a good thing for society to have its dances properly formulated, and to have things classified in a thoroughly scientific fashion.

"The Boston waltz was found to be in tune with the times. With the tango and the one-step it has come into a family relationship. Add to these the Brazilian maxixe and the hesitation waltz, and we complete the list of dances, which, *at* the moment of writing, animate social gatherings on both sides of the Atlantic: inspire restaurant keepers to provide dancing floors, hotel managers to give the dansants, with instruction if desired. The extent of the vogue needs neither record not comments. The fashion is proving to be a well-spring of good spirits and a fountain of youth for millions of men and women. Every one benefits by It. None discontinue it."

MUCH MUST BE LEARNED BY ARTIST.

Every one may dance simply, of [mais ou menos 5 palavras ilegíveis] know what the really expert dancer must master before he leader in the new art.

Under the one-step are included: the castle walk, the turn, the dip, the grapevine, the eight, the square. Under the Boston one finds: the essential step backward, the Boston dip, an embellishment. The hesitation waltz includes: Theme, the [mais ou menos 5 palavras ilegíveis] chasse.

The Argentine tango has the following variations: The walk, the corte, the scissors, the midia luna (half moon), the eight, a waltz turn, an easy step, a North American figure, el votteo (the whirl).

The Brazilian maxixe: An essential step, a flying- two-step, an essential, step, an arch *a. la pisonette*, miscellaneous.

Though, of course, when one has learned all that, one might be entitled to a place in the Russian ballet.

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1914

18/05

*The Cedar Rapids Evening Gazette***Anúncio**

Cedar Rapids, Iowa, p. 3

No Need of a Dancing Teacher **By VERNON and**
 WITH **IRENE CASTLE**
"Modern Dancing"

THE NEWEST AND GREATEST
 DANCE BOOK IN THE WORLD NOW
 OFFERED TO ITS READERS BY

**CEDAR RAPIDS
 EVENING GAZETTE**

You can learn at home all the latest steps of the dance as actually taught at Castle House in New York, which means you learn to dance with grace, elegance, refinement, and ease the Tango, Hesitation, Maxixe, Innovation and the Famous Castle Walk, in the only proper way to dance them!

Grace of manners and grace of mind must be the forerunners of all kinds of grace, and most certainly must lie back of the grace of dancing. Skill in stepping intricate measures and a wide knowledge of many dances does not make either a man or a woman graceful on the dance floor; there must be, besides this, a knowledge of the dance, a knowledge of etiquette, and of life's little courtesies.

The vulgarity of a dance lies as much in the mind of the dancer as in the steps, and a suggestive dance is inevitably the outcome of an evil thought, or a lack of knowledge of the finer and better way to dance. While etiquette is a word that brings a sneer to the faces of many, yet the real meaning of the word and its dictionary definition, is "good breeding." It means not merely conventional rules, but rules of courtesy as well, and these should be scrupulously followed on any dance floor. The rules of etiquette are just as strict for women as for men, and it is not at all necessary to be stiff and formal in order to observe them. The greatest book ever published on the dance, "Modern Dancing," by Irene and Vernon Castle, now being distributed by this paper, contains the latest word on dance etiquette, as practiced by New York's "Four Hundred," who are pupils of the Castles. We advise all our readers to obtain this book while our supply holds out. The coupon published in today's issue, explains the terms fully.

Dance and the World dances with you—
 Don't, and you mope all alone!

Don't Fail to Clip the "Castle Coupon" in Today's Paper

No Need of a Dancing Teacher with "Modern Dancing"**By VERNON and IRENE CASTLE****THE NEWEST AND GREATEST DANCE BOOK IN THE WORLD NOW****OFFERED TO ITS READERS BY****CEDAR RAPIDS EVENING GAZETTE**

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1914

21/05

*The Newport Daily News***Anúncio**

Newport, Rhode Island, p. 5

Entertainment

For the Benefit of the Choir Fund of St. Mary's Church, Portsmouth, In Middletown Town
Hall, Friday, May 22.

Miss Helen Weaver will give en exhibition of the Maxixe, Music by the **Alpha Orchestra**
Who play for the Saturday The Dansant
General Dancing Cake [ilegível]

128**1914**

23/05

The Bryan Daily Eagle

AnúncioBryan, Texas, p. 4

NOTICE

All desiring to join the Monday and Thursday dancing class please phone 329 or 524.

Dances taught:

Tango — Brazilian, Spanish, Argentine Maurice, Hesitation waltz – La Jota, One Step, Castle Walk, Maxixe, Trojin. Exposition Waltz.

O mesmo anúncio foi publicado neste jornal nas seguintes datas:

- 25/05/1914, p.4 4;
 - de 16/10/1914, p. 3.
-
-

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1914

25/05

The Charlestone Daily Mail

AnúncioCharlestone, West Virginia, p. 10

Wonderful New Palais de Danse

Introducing

Exhibition Dancing by New York Society Favorites.

In the Tango, Hesitation, Brazilian, Maxixe, and All Modern Dancing. Amateur Prize Contests.

O mesmo anúncio foi publicado neste jornal em 26/05/1914, p. 6.

130**1914**

26/05

Albilene Daily Reporter

AnúncioAlbilene, Texas, p. 8

Royal Theatre – The House of Players**PROGRAM FOR TUESDAY****1— OH! DOCTOR**

(Good Essanay Comedy, with Chas Stine, Wallace Bury and Billy Mason)

2 - PATHE WEEKLY OF EVENTS

(Good news items and showing the Brazilian Maxixe the new dance replacing the "Tango.")

3—THE ATTIC ABOVE

(Selig detective story featuring Harold Lockwood.)

FIVE AND TEN CENTS

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1914

31/05

The Anaconda Standard

Anúncio

Butte, Montana, p. 6

Announcement Extraordinary

Every Afternoon ^{2 UNTIL 3} _{4 UNTIL 5} For Several Days

Orton Brothers, 216-218 North Main Street

Present **MR. W. J. RYAN**
(Formerly Ballroom Instructor New England Normal School, Boston, Mass.)

IN EXHIBITIONS OF THE MODERN DANCES

<p><u>Tangos</u></p> <p>La Mode Argentine Buena Vista Brazilian Maurice Sebastians</p>	<p>Maxixe Castle Walk Half-Half One-Step Gavotte</p>	<p><u>Waltzes</u></p> <p>Hesitation Dreams Flirtation One-Step. Boston Valse. Boston</p>
--	--	--

ONE STEP

As Danced by the World's Foremost Exponents

Mr. Ryan will demonstrate the different movements as danced by Maurice, Sebastian Sawyer, Mr. and Mrs. Vernon Castle and other famous dancers, to

The Perfect Music of the Victrola and Victor Dance Records

This is the first time that the public in Butte has had an opportunity to see and have the steps of the modern dances demonstrated to them.

All owners of Victrolas and Victor records should not fail to attend, as the records best suited to the dances you wish to learn will be thoroughly demonstrated and instruction given. Our main floor will be comfortably arranged to seat our friends and patrons.

Dancing to the music of the Victrola and player-piano is now all the "go." Certainly an easy way to get music for dancing, and the best way, too—for the Victrola and player-piano not only offer the greatest variety, but plays each selection in perfect dance rhythm.

ORTON BROTHERS
216-218 North Main Street

ONLY EXCLUSIVE VICTOR TALKING MACHINE DEPARTMENT IN BUTTE

HESITATION

TURKEY TROT

Announcement Extraordinary

Every Afternoon For Several Days

MR. W. J. RYAN (Formerly, Ballroom Instructor New England Normal School, Boston, Mass.)

TANGO IN EXHIBITIONS OF THE MODERN DANCES

Tangos		Waltzes
La Mode Argentine	Maxixe	Hesitation
Buena Vista	Castle Walk	Dreams
Brazilian	Half-Half	Flirtation
Maurice	One-Step	One-Step (Boston)
Sebastians	Gavotte	Valse (Boston)

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1914

31/05

*The Atlanta Constitution***Conto/poesia**

Atlanta, Georgia, p. 46

The Old-Time Dances

I.

The world's moved on and left me, and now my only stand
 Is on a little spot o' ground this side o' Glory Land!
 The old days are memories, only seen through sighs.
 An' when I'm thinkin' on 'em the rain's around my eyes!

II.

A thousand old-time dreams have gone a-glimmerin' down the ways;
 You wouldn't know the times we called "The Halleluia Days!"
 The blossoms that we loved of old have left the tush [sic] an' bough,
 An' what was halleluia THEN ain't halleluia NOW!

III.

Jes' take the old-time dances that gave the world a thrill—
 Sashayin to your partner in the countryside quadrille,
 An' all the many others—what joy they did reveal!
 But now, farewell forever to the hands-round in the "reel!"

IV.

The Turkey Trot's the ticket; the "Hesitation" hits
 The New time taste; The "Maxixe" throws wild, Brazilian fits'.
 I won't do for a "One Step," and I tell you, I'm too slow
 For the most ambitious hoppin' of the "Argentine Tango!"

V.

My old-time Sweetheart by my side, we watched them dances new;
 In old-time days together we danced the quadrilles through,
 An' thought we'd reached Joy's limit! For the old boys used to feel
 That there warn't no "Hesitation" in the old "Virginny Reel!"

VI.

But I said: "My day is over! The world's made over so,
The very steps I'm takin are the steps I do not know!
An' I reckon, when we've reached the Gate we've striven long to win,
We'll find these 'Maxixe' people a-turkey-trottin in!"

FRANK L. STANTON

Também publicado em:

– *The Daily Democrat*, Greenville, Mississippi, em 12/09/1914; p. 5.

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1914

02/06

*The Anaconda Standard***Notícia**

Anaconda, Montana, p. 18

SOCIETY LEARNING**THE LATEST DANCES**

Pleasant Innovation By Highly Expert Demonstrators.

 Good Music Adds Pleasure

Orton Bros., take progressive method of introducing popular steps and entertaining their customers at music store.

A decided novelty as well as a distinctive pleasure not to be found elsewhere is being enjoyed by crowds of people that fill Orton Bros. music store on North Main street every afternoon. The attraction is the same as is attracting the attention of people of culture the world over, for modern dances are being demonstrated and free lessons are being given by an expert demonstrator of the very latest, some of which he helped to originate—Prof. W. J. Ryan of Boston, former ballroom Instructor in the New England normal school in Boston. The demonstrations and free lessons will be given every afternoon this week from 2 till 3 o'clock and from 4 till 5 o'clock. The enterprising firm was fortunate in securing Mr. Ryan's services and their belief that the innovation would be appreciated by many of their patrons and friends has been shown to be well founded.

At every demonstration the seats arranged for spectators are filled and many are very willing to stand in order to see the graceful exhibition. Mr. Ryan is assisted by several who have learned some of the latest steps, but devotes the most of his time to instruction.

Yesterday half a dozen society girls availed themselves of the opportunity to learn, and lessons were given in the waltzes known as the hesitation, flirtation, dream and Boston and in the tangos, with which a lesser degree of familiarity has been obtained in Butte than with others,

such as the La Mode, Argentine, Buena Vista, Brazilian Sebastian, Maxixe, Castle Walk, Half-Half, One-step, etc.

Many of these have been demonstrated by Mr. Ryan for the first time in the West. The dancing is done to the music of Victrolas and piano players, employing the latest selection appropriate to the dances. Professor Ryan said yesterday that nowhere had he found the music supplied for his efforts so perfectly satisfying as in this engagement. Not only is the variety greater than is usually afforded by an orchestra, but the time is perfect and the selections all new and pleasing to the dancers and spectators alike.

This afternoon again at 2 and at 4 o'clock the demonstrations will be repeated. There is no admission charge and all persons, whether interested in learning or not are cordially invited to visit the store and sort the dancing. The demonstrations will continue throughout the week.

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1914

03/06

*The Freeborn County Standard***Notícia**

Albert Lea, Minnesota, p. 2

The New Dances .

Billy Sunday, the remarkable evangelist, was asked after his successful Philadelphia season what he thought of the new dances.

“What do I think of the new dances?” said Mr. Sunday, with a laugh. “ Well, let me tell you a story.

“A young man and a girl in evening dress sat in a conservatory. A fountain trickled and gurgled in a marble basin before them. Palms drooped their long leaves over them.

“The light was dim. Distant music sounded softly.

“‘Suddenly the young man, overcome by the girl’s beauty, seized her in his arms and crushed her madly to his breast.

““Why, Mr. Trevanion.’ she said, putting her white hand on his shirt bosom and pushing him coldly away, you forget yourself. This sort of thing isn’t proper— here.’

So saying, she took his arm and they went out on to the ballroom floor and indulged in a maxixe.”

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1914

04/06

*The Des Moines Daily News***Anúncio**

Des Moines, Iowa, p. 4

Announcing Mr. Conrad Nagel
and Miss Ethel Veatch

In a Series of New Dances

Illustrating the Various Steps of
The Tango, Hestitation and Maxixe

Music By Victor-Victrola

Saturday Evening, June 6th

Main Floor Chase & West

You Are Invited to Come and Bring Your Friends.
Book of Dance Instructions Given Free.

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1914

04/06

*The Waterloo Press***Notícia**

Waterloo, Indiana, p. 6

The New Dances.

Billy Sunday, the remarkable evangelist, was asked after his successful Philadelphia season what he thought of the new dances.

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"Suddenly the young man, overcome by the girl's beauty, seized her in his arms and crushed her madly to his breast.

"‘Why, Mr. Trevanion’, she said, putting her white hand on his shirt bosom and pushing him coldly away, ‘you forget yourself. This sort of thing isn't proper—here.’

"So saying, she took his arm and they went out on the bollroom floor and indulged in a maxixe.”

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1914

08/06

*Canton Daily News***Notícia**

Canton, Ohio, p. 2

Dancing Masters 'Hesitate'

Terpsichorean Artists at Cleveland

Would Revert to Old Dances.

By United Press

CLEVELAND, O., June 8.— Are the tango, maxixe, hesitation and other forms of "catch as catch can" dancing to be laid to rest beside the lately minuet and lively quadrille of another day?

Many of the leading dancing masters of the country who arrived here today to attend the thirty-first annual convention of the National Association of Masters of Dancing at the hotel Statler, declared themselves in favor of abolishing the more strenuous forms of the terpsichorean pastime and reverting to the waltz and two step.

The champions of the old style dances point out that the difficulty of learning the new steps keeps the busy man and woman away from the dance halls, because they have not time to learn them, and yet are loath to confess they are old fashioned by dancing the dances which they know and really enjoy.

The dancing master will remain here until June 20. The first three days of the meeting are to be spent in business session and entertainments which will conclude June 11 with a vaudeville show and a cotillion. The remainder of the time the instructors will spend in the perfection of their art.

Instructors in Convention at Dayton**Introduce Several New Steps**

By United Press.

DAYTON, O., June 8.— The introduction of now faddish dances will cease only when dancing masters run out of names. Such was the belief of Daytonians who read printed programs

of the twenty-first annual convention of the International Association of Dancing Masters which opened here today. Sessions will close Saturday.

As a starter the teachers of terpsichorean art will be initiated into the mysteries of the La Florena and Ta Tao. Then there will be demonstrations of the Brazilian maxixe, aeroplane waltz, invitation gavotte, half and half, one step, hesitation waltz, tango, both the Maurice and Castle variety and others too numerous to mention. As a diversion F. M. Agostini of Los Angeles, Calif., has been engaged to teach the old time dances. D. H. Thomson of Glasgow, Scotland, who is visiting this country, will teach Scottish reels and group dances.

The question of standardizing the modern dances says the program will be one of the most important topics to be considered.

138**1914**

08/06

The Lowell Sun

NotíciaLowell, Massachusetts, p. 3

THE KASINO

Lowell People who are not familiar with the real Texas tango, the hesitation, the one step and the Brazilian maxixe will take advantage of the opportunity tomorrow night to see Mr. Frank Packard and Miss Gertrude Packard depict them at the Kasino.

These artists recently won first prize at the Boston dancing carnival, and since that event, they have scored a big success wherever they have appeared. The Kasino management has secured them at considerable expense, believing that Lowell people will enjoy the exhibition, which is free, and will learn the new dances by observation. There are many ways to dance the tango and similar dances, but there is only one correct way. Meanwhile the Kasino is open every night.

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09/06

*The Daily Huronite***Notícia**

Huron, South Dakota, p. 3

**WAR BAD FOR CURIO
SPECULATORS
AND ALSO FOR GAMBLERS THE
DANCE HALL PROPRIETORS AND BULL FIGHTERS**

Juarez, Mex., May 30 – (By N. C. Parke, United Press staff correspondent) (By mail to New York) – Have a heart, if you will, for the downtrodden peon, the war-riddled pacifico and the thousands of other sufferers in bleeding Mexico, but save a tear for the luckless curio dealer, the professional gamble, the dance hall proprietor and the bull fight promoter of the Mexican border town.

In the hoarse voice of a prominent American gente of this town: “An noddermont’ of dis and I’ll have to go to wolk.”

The bottom blew out of the business of entertaining and trimming American tourists drummers and plain visitors in Juarez when the war scare struck El Paso and the gentlemen who look after that profitable trade have room for lament.

The first dash of cold water was the order that street cars should not cross the international bridge from El Paso after 9 o’clock at night. This precaution was taken to prevent inebriated Americans from El Paso with inebriated Mexicans, the authorities of both towns working on the theory that man commonly does not become warlike along the border until after 9 p. m.

Proprietors of dance halls on the Juarez side were the first ones hit. Ordinarily their amusement palaces were thronged each night with goldlined Americans from Florida to Oregon who came to see the maxixe danced properly and improperly and who were conveyed to El Paso hotel in the bracing air of the morning. The talk of trouble threw a big scare into them.

More wild talk of a row with the constitutionalists and the curio dealers got theirs, tourists fighting shy of Juarez even in the daylight and abandoning nearly altogether the nightly, joy-rides by sigh-seening autos from El Paso. The little ball ceased to spin about the roulette

wheel as frequently as in the past; the gambling fraternity got the dumps and the bull fight promoter found advertising the game on the American side less remunerative.

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10/06

*Albuquerque Morning Journal***Notícia**

Albuquerque, New Mexico, p.front

DIGNIFIED DANCES FOR NEXT SEASON

Cleveland, O., June 9. — War or dips, twists, glides, and all objection able features of the tango and other modern dances, was renewed today at the dancing masters' convention in session in this city. Before 300 dance Instructors from many parts of the world, Prof. D. I. MacLennan of I Edinburgh, Scotland, demonstrated; newer dances as they will be executed next season.

Among the newer dances, the Parisian version of tango and maxixe, the La Furlana, suggested by Pope Plus X as a substitute for the tango, and Tatao, a Chinese dance, are the most popular with the delegates.

The effect of the convention on the dance steps the coming season will be marked, according to Louis Kretlew of Chicago, presidente of the association, and tendency will be towards the older and more dignified dances.

"As a reaction from the recent; 'twisty' dances society feels the need of more aesthetic steps, 'said Professor MacLennan, "and this need can be best met by the contra [sic] dances so that the dances for couples will give way in a large measure to dances for 'groups.'"

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1914

11/06

The Anaconda Standard

Anúncio

Butte, Montana, p. 6

The Victrola Helps You Learn ^{All} the New Dances
The Same Dance Music as Used by
Mr. and Mrs. Vernon Castle

VICTROLA IX.

\$59.00

When the foremost authorities on the modern dances use the VICTROLA to teach dancing, you can be sure the VICTROLA furnishes the best dance music—and you can have it right in your own home.

Those who attend the EXHIBITION OF THE MODERN DANCES AT THE BROADWAY THEATER this evening will learn why dancing to the music of the VICTROLA is so extremely popular.

Here are a few of the selections which will be used and are highly recommended by our demonstrator, Mr. W. J. Ryan:

Amazo—Maxixe or Tango Victor Military band	17528
Sans Souci—Maxixe or Tango Victor Military band	
Leg of Mutton—one-step or trot (Le Gigot) Victor Military band	17520
Some Smoke—one-step or trot (De la fumee) Victor Military band	
Irresistible—Tango Victor Military band	17526
Brazilian Dreams—Tango Argentine Victor Military band	
Santley Tango (From "When Dreams Come True") Victor Military band	17466
Dreams of Childhood—waltz hesitation Victor Military band	
Cecilia—waltz hesitation and. Rememberable—waltz hesitation Castle House orchestra	35373

Come in and hear other latest Victor dance records (made under the supervision of Mr. and Mrs. Vernon Castle), and let us explain how you can easily get a VICTROLA for your home—\$15 to \$200.

ONE-STEP

ORTON BROTHERS
The Only Exclusive Victor Talking Machine Department in Butte
216-218 North Main Street Butte, Montana

The Victrola Helps You Learn All the New Dances
The Same Dance Music as Used by
Mr. and Mrs. Vernon Castle

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Amapa – Maxixe or Tango - Victor Military band	17528
Sans Souci – Maxixe or Tango Victor Military band	
Leg of Mutton – One-step or trot (Le Gigot) - Victor Military band	17520
Some Smoke – One-step or trot (De la fumee) - Victor Military band	
Irresistible – Tango - Victor Military band	17526
Brazilian Dreams – Tango Argentine - Victor Military band	
Santley Tango (From When Dreams Come True”) - Victor Military band	17466
Dreams of Childhood - waltz hesitation - Victor Military band	
Cecile – waltz hesitation and, Esmeralda - waltz hesitation – Castle House Orchestra	35373

Come in and hear other latest Victor dance records (made under the supervision of Mr. and Mrs. Vernon Castle), and let us explain how you can easily get a VICTROLA for your home— \$13 to \$200.

DANCE EXACT SCIENCE? PROFESSORS TO "STUDY"

AWAIT NEW COURSE

Parisian Premiere Will Instruct
University Summer
School.

What's the logarithmic curve of the
Maxixe?
Describe the tangent curve of the
tango.
What is the cosine of the Ratinne
waltz?

That's what the classes are going
to learn at the University of California
Summer School this term. Staid
professors who still are not impres-
sioned to feminine charms will also be
in the classes, and will learn the exact
and scientific methods of tangoing
and Bunny humming—as well as see
the dances of the Greeks, the Arabi-
ans, the Latins and the Parisienne
waltz, all in confusion and profusion.
Mlle. Louise La Gal, former Paris
premiere danseuse, is coming here—
and excellent reigns so the University
campus. She's now on her way
home from New York and should ar-
rive in a couple of days.

CLAIMS EXPERT SCIENCE.
Mlle. La Gal declares that dancing
is an exact mathematical science, and
Dean C. H. Reber of the summer
school is giving her a chance to prove
it. The professors say they're open
to conviction and they're going to be
on hand.

Of course she's going to have her
troubles. Women's clubs are already
protesting. The Maxixe in the Uni-
versity? The tango in the elastic
halls of learning? Awful, they say.
Dean Reber, however, has promised
to protect her. When he arranged
with her to come here for the courses
he wrote, according to a New York
paper:

"You will find many difficult prob-
lems, but Dr. Beach and I are pledge-

George G. Moore, New ways, to Finance E Island Is Te

SAN FRANCISCO, June 13.—
road between San Fran-
Hayward and Bay Farm I
recent purchaser of the S
Railways, was revealed through t
ing agreement between Moore, V
ford by the State Railroad Comm
Not only has Moore promised
extend through the county of
rangements have been made for
of money needed to put through
contract provide that the constr
March 1, 1915, at Hayward and
leted by March 1, 1916.

The corporation necessary for the de-
veloping of the project is to be organized
by Torm and Man'el, while the lands
are to be underwritten by Moore.

The contract also calls for the con-
struction of two sidings, four and half
connecting the road with Bay Farm Is-
land and the providing of motive for all
conductions and the securing of the con-

Mlle. Louise Le Gal, who's going to teach the Maxixe
and Tango at the University of California, and who,
it is declared, will precipitate a spirited war on the
campus.

(Continued on Page 2 Col. 5)

DANCE EXACT SCIENCE? PROFESSORS TO “STUDY”

Await New Course

Parisian Premiere Will Instruct University Summer School.

Parisian Premiere Will Instruct University

Summer School

"What's the logarithmic curve of the Maxixe?

Describe the tangente curve of the tango.

What is the cosine of the Salome dance?

That's what the classes are going to learn at the University of California Summer School this term. Staid professors who still are not impervious to feminine charm will also be in the classes, and will learn the exact and scientific methods of tangoing [*sic*] and Bunny hugging—as well as see the dances of the Greeks, the Arabians, the Latins and the Paris music halls, all in confusion and profusion. Mlle. Louise La Gal, former Paris premiere danseuse, is coming here—and excitement reigns on the University campus. She's now on her way here from New York and should arrive in a couple of days.

CLAIMS EXPERT SCIENCE

Mlle. La Gal declares that dancing is an exact mathematical science, and Dean C.H. Rieber of the summer school is giving her a chance to prove it. The professors say they're open to conviction and they're going to be on hand.

Of course she's going to have her troubles Women's clubs are already protesting. The Maxixe in the University? The tango in the classic halls of learning? Awful, they say.

Dean Rieber, however, has promised to protect her. When he arranged with her to come here for the course he wrote, according to a New York paper:

"You will find many difficult problems, but Dr. Beach and I are pledging you our most earnest support. Our university community is somewhat conservative, and for several years i have been criticised for introducing dancing into the summer session program, but i am sure, with our assistance, you will put the art into its proper place on the university program".

And whether criticism rages or not, she's going to teach just those dances objected to.

MAXIXE AND OTHERS.

"I will teach the maxixe," she declared. "The maxixe is very good and has dignity and variety. The hesitation waltz is charming kent to its simplest form. Then i shall teach others, the mazurka, the polka and some of the European dances."

The dancing lessons will be given in Hearst hall, acording to university plans. The tiny dancer will be in full command, and will alternate teaching with exhibition dances. She will also teach history of dancing pantomime, national, folk and advanced aesthetic dancing.

She also plans a series of exhibition dances for the faculty only. Students are wondering—and the faculty says it'll be there. The professors have already forgotten some of their philosophy and mathematics in the anticipation of -what's coming and they're more than Interested. A professor needs some diversion, especially in the summertime, and here, they say, they'll get it and knowledge at the same time.

"Dancing is far from being on the [*mais ou menos 5 palavras ilegíveis*] really educated professor ought to dance the tango nowadays." At any rate some of them are going to try to learn.

O artigo começa na página 1 e termina na 2.

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1914

20/06

*The Lebanon Daily News***Anúncio**

Lebanon, Pennsylvania, p. 5

MONDAY-The Big Feature Day

KING BAGGOTT

In the Great three-Reel Sensation

ACROSS THE ATLANTIC**Startling, Stupendous, Mystifying Production**

Wonderful beyond comprehension is this
mighty feature of international fame.

G. M. ANDERSON AS BRONCHO BILLY IN

BRONCHO BILLY'S DUTY

Another famous Essanay life portrayal of
life in the West. Thrilling, Impressive.

Eclectic Three-Reel Feature

THE FIGHT WITH BEASTS OF**THE JUNGLE**

Or The Lost Diamond

One of the most sensational wild animal
dramas ever made. A thrill in every Inch of
this wonderful feature.

THE DANCING CRAZE**Special Crystal Comedy**

See the Tango, Maxixe and all other late
dances.

Admission Afternoon 5c, Evening 10c

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1914

23/06

*The Eau Claire Leader***Notícia**

Eau Claire, Wisconsin, p. 4

Cafe Dansant

On Friday evening, the twenty-sixth. Fournier's academy will presente the appearance of a big brilliant cafe. In the ball-room there will be a circle of a hundred small tables, leaving space in the center for dancing. There will be opportunity for everyone to dance to his heart's content; there will also be special feature dancing, introducing the Brazilian Maxixe and the Furlana, by accomplished dancers whose names are not yet divulged. The dances will alternate with a musical program. Twelve of our leading singers will sing favorite old songs while there will be some in which everyone will join.

The refreshments will be served by the young ladies in charge, at any time during the evening at the [*ilegível*] where all are seated. Each [*ilegível*] entitles the holder to a place; at the table throughout the evening. Tables may be engaged before hand, so that a party may be seated together. Tickets are on sale at the Case Drug Store.

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1914

24/06

*Newport Daily News***Anúncio**

Newport, Rhode Island, p. 15

ISLAND PARK

Thursday, June 25,

8:45 P. M.

Engagement of

The packards

of Boston

In an exhibition of

MODERN DANCING

Hesitation Waltz,

Ballet Two Step,

Brazilian Maxixe,

One Step

O mesmo anúncio de aulas de dança, que cita o maxixe entre as modalidades oferecidas, foi publicado neste jornal em 25/06/1914, p. 17.

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25/06

Daily Kennebec Journal

NotíciaAugusta, Maine, p. 3

Lamontes Exhibition

The modern dancing carnival given by the famous Lamontes Wednesday evening at City hall was fully up to what was expected and although the crowd was not large, those who were present had the pleasure of witnessing some very clever dancing. The Argentine, Brazilian, Maxixe, Hesitation, Flirtation, One-step, and Tango were danced very prettly and brought forth much applause.

The Lamontes are classed as the “only real rivals” of the Castles, and certainly gave their audiences Wednesday evening a performance of high class in its nature.

There were no entries in the amateur dancing contest and consequently the silver cup was not awarded.

Free dancing was enjoyed after the exhibition until 11:30h. Music was furnished by the Brazilian Orchestra.

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27/06

*The Eau Claire Leader***Notícia**

Eau Claire, Wisconsin, p. 4

CAFE DANSANT ARTISTIC EFFORT

RICH IN MUSIC AND IN
DANCING MOST DELIGHTFUL

The cafe dansant so called was na artistic delight as given at Fournier's academy last evening, and was a novelty that set a high social mark. Unfortunately the storm came, as storms have been coming of late, and undoubtedly the downpour kept away a hundred, perhaps two or three times that many. At any rate provision had been made for at least 400 people, and the number presente was about 250. In double rows about the fine dancing hall were the tables to the number of about 80 and the audience was seated in little groups and were served light refreshments by about fifty young ladies,

radiantly gowned, and presenting a charming picture. The program had fifteen numbers and no such program has ever before been presented in Eau Claire. Seated at the tables was the double quartette and many charming songs were sung, the singing including Mrs. Iver Anderson, 'Mrs. Gilbertson, Miss Hogan, Miss McDonough and Messrs. Andersons, Culver and Droege, and McDonough. They first sang "High Jinks," "I Am Crying For You," "Every Little Movement." A little later came "When It's Apple Blossom Time in Normandy," "My Little Bungalow," and then Mrs. Anderson in splendid manner sang "My Little Persian Rose," and gracefully scatered red roses about the hall Mr. Culver was quite rich in his "Waiter's Song." Besides this came the songs "Silver Threads Among the Gold," "Sympathy" and "Dixie."

All delightful and yet the main feature of entertainment, which by the way was for the "benefit of the "Children's home, was the up-to-date graceful dancing, those featuring the occasion being Miss. Ryma Wood, and Mr. Billy Wells. A description of their artistic work can not do them justice. It was a keen pleasure and enthusiastically received. The dances were the Argentine Tango, the Maxixe Brazilian, the Pavlowa Gavotte, and besides these the several encores which were equally good. It was really the real thing and bouquets and congratulations

were showered on the young couple. In the general dancing the one step, the Hesitation, and all the rest of them, were enjoyed.

The event was arranged by the directors of the Children's home, and in the planning the work was chiefly done by Mesdames Wheeler, Moore, Barber, Steven, Keith and Ingram, while the waiters were drilled by the Misses Wheeler, Hayes and Ingram.

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1914

27/06

*Manitoba Free Press***Notícia**

Winnipeg, Manitoba, p. 2

LITTLE LAUGHS

Members of the Brown family were seated around the dinner table one evening and discussion ranged from the Brazilian maxixe to straw hats Mrs. Brown had accepted an invitation to a bridge party for the next afternoon, a letter had been received announcing the fact that the Brown bungalow at a nearby summer resort had been painted and fixed up for the season, and Tommy, the youngest of the family, was promised *a* booklet of Mexican photographs.

Finally, Mr. Brown, who had been forced to hold his tongue during all the buzz and hubbub of conversation, had a chance to make a remark.

“Well,” he began. “I received a number of sealed proposals at my office—today”

“Oh, father,” interrupted his eldest daughter, “were any of them for me?”

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1914

28/06

*The Anaconda Standard***Anúncio**

Butte, Montana, p. 6

New Victor Records

Just out—the July list. New enjoyment for every home that has a Victor or Victrola—entertainment that any one can enjoy here. Come in and hear such numbers as these:

<p>17,585—"Sympathy," Waltz Hesitation (From "The Firefly") (Rudolph Friml) Victor Military Band</p> <p>"Swanee Ripples Rag," One-Step (H. C. Thompson) Victor Military Band</p> <p>33,374—Baya Baya Maxixe (Dick Stone). Castle House Orchestra, Frank W. McKee, Director</p> <p>Crescendo Maxixe (Vem Ca Malata) (Francis Salabert) Castle House Orchestra, Frank W. McKee, Director</p> <p>17,588—Hesitation Waltz (F. Henri Kieckmann) Victor Military Band</p> <p>Who Paid the Rent for Rip Van Winkle Medley—One-Step Victor Military Band</p> <p>Introducing "Who Paid the Rent for Rip Van Winkle"—"Fido Is a Hot Dog Now"—"Everybody Loves My Girl."</p> <p>17,586—You Broke My Heart to Pass the Time Away (Leo Wood-Joe Goodwin) Henry Burr</p> <p>That's a Real Moving Picture From Life (Sterling-H. Von Tilzer) Billy Watkins</p>	<p>17,576—He's a Devil in His Own Home Town (Grant Clarke-Irving Berlin) Billy Murray</p> <p>If They'd Only Move Old Ireland Over Here (Blanche Ring's Hit in "When Claudia Smiles") (Kelly-Klein-Gillen) Ada Jones</p> <p>Margaret Romaine, Soprano, and George McFarlane, Baritone.</p> <p>80,118—Oh, Gustave! (From "The Midnight Girl") McCormack and Kreisler Give the Vocal Arrangement of the Popular "Intermezzo."</p> <p>87,192—Ave Maria (Adapted to the "Intermezzo" from Cavalleria Rusticana) (Sacred Words by F. E. Weatherly).</p> <p>Julia Culp Sings the Loveliest of Welsh Folk Songs</p> <p>84,114—All Through the Night Old Welsh Air</p>
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COMPLETE STOCK OF VICTROLAS

We're glad to demonstrate the Victrola at any time, and will play any music you wish to hear. Victrolas \$15 to \$200.

Easy Terms on Any Style You Select

ORTON BROTHERS

The only exclusive Victor talking machine department in Butte.
216-218 N. Main St. Butte, Montana.

New Victor Records

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Come in and hear such numbers as these:

17,585—“Sympathy Waltz Hesitation (From “The Firefly”
 (Rudolph Friml).....Victor Military Band
 “Swanee Ripples Rag, ”One-Step (H . C. Thompson)

Victor Military Band

35,374	Bayo Baya Maxixe (Dick Stone) Castle House Orchestra. Frank W. McKee, Director. Creole Girl Maxixe (Vem Ca Mulata) Francis Salabert.....Castle House Orchestra Frank W. McKee, Director	17,576	He’s a Devil In His Own Home Town (Grant Clarke-Irving Berlin). Billy Murray If They’d Only Move Old Ireland Over Here (Blanche Ring’s Hit in “When Claudia Smiles”) (Kelly-Klein - Gillen).....Ada Jones Margaret Romaine, Soprano and George McFarlane, Baritone.
17,588	Hesitation Waltz (F. Henri Klickmann) Victor Millitary Band Who paid the Rent for Rip Van Winkle Medley One-step..... Victor Millitary Band Introducing “Who paid the Rent for Rip Van Winkle” – “Fido Is a Hot Dog Now” – “Every body Loves My Girl.”	60,118	Oh, Gustave! (From "The Midnight Girl") McCormack and Krealer Give the Vocal Arrangement of the Popular "Intermezzo."
17,586	You Broke My Heart to Pass the Time Away (Leo Wood - Joe Goodwin)..... Henry Burr. That’s a Real Moving Picture Front Life (sterling - H. Von Tilzer)..... Billy Watkins	87,192	Ave Maria (Adapted to the “Intermezzo” From Cavalleria Kind Rusticana) (Sacred Words by F. E. Weatherly). Julia Culp sings the love lies of Welsh Folk Songs
		64,414	All Through the Night.....Old Welsh Air

COMPLETE STOCK OF VICTROLAS

*We're glad to demonstrate the Victrola at any time, and will
play any music you wish to hear. Victrolas \$15 to \$200.*

Easy Terms on Any Style You Select.

150

1914

28/06

*The Boston Sunday Post***Notícia**

Boston, Massachusetts, p. 27

The Spanish Revival

The recent success of Manuel de Falla's opera, "La Vie Breve," at the Paris Opera Comique, reminds us that Spanish music is attracting more attention at the present day than has been the case for a considerable time. We are too prone to imagine that all that Spanish culture stands for in the musical world is the Argentine tango and the Brazilian maxixe, though Pierre Loti, who has more than once shouted "Viva Euskual Herria!" in his pages, has shown that he is alive to the value of Spanish song and dance. French musicians, however, have recently shown great interest in the neighboring school, an interest that was represented officially by the visit of the Philharmonic Orchestra of Madrid to Paris. This attraction is but natural, for the younger group of French composers has exhibited a strong inclination to deal with exotic subjects — subjects full of color, atmosphere and picturesqueness. The material for these Spain has in plenty, and hence the fascination of the country for the artist. Debussy in "Iberia," for example, and Ravel in his rhapsody and in "L'Heure Espagnole," have, like Chabrier, Lalo and Bizet, turned to Spain for inspiration. And Laparra, if I mistake not, gathered local color in Spain for his "La Habanera".

It is scarcely surprising, therefore, if Spain show signs of a musical revival, for her life, history and tradition soffer many suggestions to the musician. It is strange that the greatest figure of the novel, "Don Quixote," should be immortalized in music by a Frenchman and a German — Massenet and Strauss; though the subject has been treated by other composers, among them Macfarren. But if Spain has seemed to many some what lacking on the creative side, there are indications, as I have said, of a new energy, and we may soon have a school of composers worthy to stand beside Zuloaga and Anglada - Camarasa — so prominent in the sister art of painting. The writer of the opera already mentioned, Manuel de Falla, is one of the most outstanding of the young men. Other well-known names are those of Yradier, Albeniz, Chapi, Turina, Pedrell and Granados. In England we know comparatively little of these men, though London is indebted to Mr. Franz Liebich for having given us an opportunity of hearing

works by some of them. Perhaps if we knew their compositions more intimately, we should realize that today Spain possesses music other than folk and nomadic.

The revival is not confined to composers. We have word of the performance of "Parsifal" at Barcelona, which calls to mind that in this city there is an enthusiastic Wagner coterie, which is doing much to instruct public taste. The musical life of Madrid, too, has been commented upon in their view *La Espana Moderna*. The capital has, I believe, Italian opera in the Teatro Real from November to March. There are orchestral concerts conducted by Senor Arbos. Six chamber chamber concerts are given every season by the Cuarterto Espagnol. An association called the Sociedad Filarmonica Madrilenia, it seems, has several concerts at which artists who are not Inhabitants of Madrid appear. There is also a Wagner society, which performs the works of that master in concert version. Only recently "Lohengrin" was produced in the theatre with great care. The caste included Madam de Cisneros, and the orchestra was conducted by Maestro Saco del Valle, a pleasant fact to record when one reflects that Spanish singers have had so often to adopt Italian names and to sing in Italian In the past.

It is encouraging to read of this activity, for many of us concert-goers must remember with delight the appearance in or mids [ilegível, cerca de 3 palavras] artists like Sarasate, Vines, Maria, Gay, Manen, and Casals. And, after all, half the Joy of life springs from differences of temperament and outlook. Personally I like to come to modern music, feeling that is good that it is many-sided. Germany and France, each is a complement to the other; the one provides a foil for its neighbor, and contrast quickens the artistic conscience. Bohemia, Hungary, Italy, Russia —have they not all a place in our hearts? The ancient history of Spain contains many great names, such as those of Morales and Vittoria, and the country was for some time a dangerous rival to Italy, as may be proved by the Spanish Influences which made themselves felt on Palestrina. Spain, Indeed, has practically always possessed good musicians, but has suffered from having had only two orchestral centres—Madrid and Barcelona—and from its geographical isolation. But if we are to have something worthy of her great name, her aristocratic populace, and all the glories of her past. I, for one, shall rejoice. And it may be that to know this music the public will strive and jostle in a manner not unlike that of the two students who fought a duel over Le Sage's "Diable Boiteux."—D. C. Parker in the Monthly Musical Record.

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05/07

*The Indianapolis Star***Anúncio**

Indianapolis, Indiana, p. 6

Park Concerts Today.

The Indianapolis Military Band will give concerts afternoon and evening at Fairview Park today. The programs follow:

AFTERNOON.

March—"Ha-Za-Za" Kalman
 Selection—"The Mask Ball" Verdi
 "Way Down South" Laurendeau
 "Haviland's Happy Hits," Arr. by Schultz
 Introducing—"Those Dixie Eyes of Southern Gray," "After All That I've Been to You," "Good By Little Girl of My Dreams," "Down Georgia Way," "I'm Going Back to Broadway," "When the Twilight Comes to Kiss the Rose Good Night," "Who Will Be With You When I Go Away?" "Down on the Farm in Harvest Time," "My Love, and the Desert, and You," "I'm Going Back, Back, Back, to Memphis, Tenn.," "I Am Going Home."

Three Spanish dances Moszkowski
 Overture—"Italians in Algiers" Rossini
 Solo for chimes—"America"
 ..Arr. by Beissenherz
 Herman Rlane

"Recollections of the War" Beyer
 "Love and Idleness" Macbeth
 Rio Brazilian Maxixe "Bregreiro" Nazareth

EVENING.

March—"Battle Ship New York" Fulton
 Overture—"Rosamund" Schubert
 "Dance of Hours" Ponchielli
 Quartet—

(a) "Good Night," from Martha Flotow
 (b) "A Street Plan" Howe
 "We Won't Go Home 'Till Morning" Dalbey
 Synopsis: Introduction and Theme.
 (a) Spanish Waltz. (b) Gavotte.
 (c) Polka. (d) Reel. (e) Galop.
 (f) Dhrge. (g) As it is often heard
 about 4 o'clock in the morning.

Echoes from the Metropolitan Opera. Tobani
 Introducing — Prophet, Cavalleria
 Rusticana, Boabdil, Tannhaeuser,
 Nibelungen, Pagliacci, William Tell.
 "Danny and His Robby Horse" Pryor

"A Trip to Japan" Klein
 Introducing—"Every Girl Loves a Uniform," "Fair Flower of Japan,"
 "Meet Me Where the Lanterns Glow,"
 "Our Navy's the Best in the World."

Berceuse tendre—"Love's Melody" Danidoff
 March—"Castles in Europe" Europe
 Henry W. Klausmann is director of the band.

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Selection—"The Mask Ball"	Verdi
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"Havlland's Happy Hits," Arr. by Schultz.

Introducing—"Those Dixie Eyes of Southern Gray," "After. All That I've Been to You," "Good By Little Girl *or* My Dreams," "Down Georgia Way," "I'm Going Bach to Broadway," "When the Twilight Comes to Kiss the Rose Good Night," "Who Will Be With You When I Go Away?", "Down on the Farm, in Harvest Time," "My Love, and the Desert, and You," "I'm Going Back, Back, Back, to Memphis, Tenn.," "I Am Going Home."

Three Spanish dances	Moszkowski
Overture—"Italians In Algiers"	Rossini
Solo for chimes—"America"	Arr. by Beissenherz

Herman Rinne

"Recollections of the War"	Beyer
"Love in Idleness"	Macbeth
Rio Brazilian Maxixe "Bregeiro"	Nazareth

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Overture—"Rosamund"	Schubert
"Dance of Hours"	Ponchlelll
Quartet—	
(a) "Good Night," from Martha.....	Flotow
(b) "A Street Piano"	Howe
"We Won't Go Home Till Morning"	Dalbey
Synopsis: Introduction and Theme.	

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 (c) Polka, (d) -Religiose, (e) Galop,
 (f) Dirge. (g) As it is often hoard about 4 o'clock in the morning.

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 the Lanterns Glow", "Our Navy's the Best in the World."

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1914

06/07

*The Racine Journal News***Nota**

Racine, Wisconsin, p. 5

THAT NEW DANCE

When I first met the world in speech, a lady called it the maxixe.
 The next—I never smoke hasheesh—I heard it plainly, the maxixe.
 And then a man from down in Dixie Insisted it should be maxixe.
 And so it goes. The days increase of uttering this word, maxixe.
 Can no one tell me (help! police!) The proper way to say maxixe?
 It puts me in a frightful fix.
 I dance, but can't pronounce, maxixe.

(Ellis O. Jones, in *Life*.)

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1914

06/07

*The Washington Post***Notícia**

Washington, Columbia, p. 4

‘LULA FADO’ IN FAVOR

Dance Has Displaced Maxixe and Other Steps in Paris

DANZON CUBANO ALSO IS NEW

Portuguese Invented the First, and the Latter Came From the "Island Gem of the Caribbean," as Senoritas Call Cuba. Miss Chadburn Brings Details of Developments Abroad.

Special to The Washington Post

New York, July 5 —Paris has condoned the maxixe and has reverted to a modified form of the tango. The new fashions in the modern dances are the lulu fado and the danzon cubano, according to Miss Hazel Chadburn a pupil of Chalif, who like many other New York dancing teachers, went over to Paris in the late spring to see what was being danced there She is one of the first to come back.

"There is no question that the dance craze attained Just as wide popularity in Paris last winter as it did in New York," said Miss Chadburn "The hotel tea dance or dinner dance has not seemed to catch on yet, although i saw a big crowd at the opening night of a hotel dinner dance managed by americans.

STEPS IN THE NEW DANCES

"The tango is now the one dance that all Paris is doing: The tempo [*sic*] of the dance has changed. The music is more brilliant, but the time is a little slower. In fact, the dance has been much simplified instead of the three or four dozen steps whose very complexity seemed last winter to be responsible for the wane in the local popularity of the dance, the tango in Paris is now limited to about five figures. Of course the Parisians do it gracefully.

"The lulu fado is of portuguese origin. It Is taking the place of the maxixe. A great many people who don't want to do that dance the danzon cubano. The lulu fado is done to music of a rather oriental character, in fact, the dance itself is very simple, it is in polka time. You will see people dancing it and not think they are at all enthusiastic, but the moment the band stops everybody howls for more. The principal part of it is two walking steps, followed by four little running steps.

"The danzon cubano is really a Cuban dance, and you cannot liken it to either the tango or the maxixe. There are running steps to the sides and a very subtle, smooth pirouetting, with knees bent. This is done in two-four time.

BELIEVES TANGO WILL LIVE

"As for the one-step, the Parisians simply haven't been able to accomplish it. They do what they call an american one-step very much like the old turkey trot, but they don't seem to like our darky music. And they do not know how to do the hesitation. They think they can waltz, but if they are in time with the music, it seems to be pure accident

Our straight, old-fashioned waltz they call the Boston, i am inclined to think that the tango will still be the rage over here next winter".

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1914

09/07

*The Ellettsville Farm***Nota**

Ellettsville, Indiana, p. 3

The New Dances

Billy Sunday, the remarkable evangelist, was asked after [ilegível] suscessful Philadelphia season what he thought of the new dances.

"What do I think of the New dances?" said Mr. Sunday, with a laugh. "Well, let me tell you a story.

"A young man and a girl in evening dress sat in a [ilegível]. A fountain trickled and gurge, marble basin before them. [ilegível].drooped their long leaves over them.

"The light was dim. Distant music sounded softly.

"Suddenly the young man, overcome by the girl's beauty, seized her in his arms and crushed her madly to his breast.

" 'Why, Mr. Trevanion', she said, putting her white hand on his shirt bosom and pushing him coldly away, you forget yourself. This sort of thing isn't proper—here.'

"So saying, she took his arm and they went out on the ballroom floor and indulged in a maxixe."

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1914

12/07

*The Oakland Tribune***Notícia**

Oakland, California, p. 4

SOMETHING NEW IN DANCING THIS SEASON

Nowhere do fashions change as much as in dancing, and the greatest curiosity is being expressed in smart sets everywhere in regard to the new dances, which, it is said, every one will be attempting in the early autumn. The names of the newest dances are the Lulu Fado and the Danzon Cubano. The Lulu Fado, which is of Portuguese origin, is taking the place of the Maxixe. A great many people who do not care to dance that try the Danzon Cubano. The Lulu Fado is done to music of a rather oriental character, and, in fact, the dance has one thing to recommend it, that it is very simple, and is in polka time. They say of it in Paris that people dance it and are not at all enthusiastic, but the moment the band stops there is a perfect uproar for more. The principal part of it is two walking steps followed by four little running steps.

The Danzon Cubano, as its name indicates, is really a Cuban dance, and you cannot liken it to either the Cuban or the Maxixe. There are running steps to the sides and a very subtle smooth pirouetting with knees bent. This is done in two-four time.

One of the observing Americans recently abroad writes that the Parisians simply haven't been able to accomplish the one-step. They do what they call an American onestep, very much like the old turkey trot, but they don't seem to like our darky music. They say they cannot stand the tooting horns, cowbells and other noise-making devices our colored musicians think essential factors in dance music. And they do not know how to do the hesitation. They think they can waltz, but if they are in time with the music, it is pure accident. Our straight, old fashioned waltz, they call the Boston.

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13/07

*Newport Daily News***Anúncio**

Newport, Rhode Island, p. 2

"THE LIVEST STORE
IN NEWPORT."

Plummer's

Joan Sawyer's Persian
Garden Orchestra makes records
exclusively for Columbia.
Their first recordings: —

"Bregeiro" - Brazilian Maxixe,

"Joan Waltz" – Hesitation

You can buy both of these
dances on Record A 5572.

For \$1.00.

PIANOS TO RENT.

Plummer's Music Store,

Opp. Gov. Landing.

O mesmo anúncio de registro de música, que cita o maxixe, foi publicado neste jornal nas seguintes datas:

- 15/07/1914, p. 6;
- 17/07/1914, p. 7.

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1914

15/07

*The Boston Post***Anúncio**

Boston, Massachusetts, p. 4

On with the dance! The Victrola is always ready with the music.

Victrola IV, \$15
Oak

Your Victrola Is Now Ready
FOR IMMEDIATE DELIVERY
There are Victors and Victrolas in great variety of styles from \$10 to \$200
Come in and make your selection. Our stock is always complete.
Oliver Ditson Company
150 TREMONT ST. New York 36.

STEINERT RECORD SERVICE
IS PROMPT, RELIABLE AND SATISFACTORY
The following much-wanted records may be had at Steinert's Service:
VICTOR MILITARY BAND
17570—Half and Half—(A Castle Creation).....\$0.75
Love's Melody—Hester's Wail.....75
17526—Irish Jigs—Tango Argentine.....75
Brazilian Dances—Tango Argentine.....1.25
Merry—Tango.....1.25
M. STEINERT & SONS CO.
Uptown—Grove 1541 Downtown—35 Arch Street
STORES THROUGHOUT NEW ENGLAND

Hesitation, Maxixe, One Step, Tango, and other dances—and the Victrola plays as long as any one wants to dance.
There are Victors and Victrolas in great variety of styles from \$10 to \$200 — at all Victor dealers.

Mr. and Mrs. Vernon Castle, teachers and greatest exponents of the modern dances, use the Victor exclusively and superintend the making of their Victor Dance Records.

Mr. and Mrs. Vernon Castle dancing the Tango.

**On with is the dance! The Victrola is
always ready with the music.**

Hesitation, Maxixe, One Step, Tango, and other dances—and the Victrola plays as long as any one wants to dance.

There are Victors and Victrolas in great variety of styles from \$10 to \$200 — at all Victor dealers.

Victor Talking Machine Co.

Mr. and Mrs. Vernon Castle, teachers and greatest exponents of the modern dances, use the Victor exclusively and superintend the making of their Victor Dance Records.

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1914

17/07

*The Fort Wayne Sentinel***Artigo**

Fort Wayne, Indiana, p. 12

MODIFIED MAXIXE PLACES BAN ON SINUOUS WRIGGLES AND CLOSE EMBRACES

(By Mrs. Karl Van Rabe.)

The "modified maxixe," which we devised at the Cleveland convention of dancing masters, is becoming more and more popular this summer.

The effort was to preserve in it the attractive features of the Brazilian maxixe, and yet eliminate the more objectionable movements and to do away with the close embraces.

The whole tendency of this summer's dancing, in fact, is away from the sensuousness of the steps which were all the rage last winter. If you are still putting sinuous wriggles and voluptuous hugging into your dancing, you are following a fashion which is fast dropping from favor in most circles.

Dancers have come to realize that the movements of the tango and maxixe, which were objected to, were really not graceful in the least, and, though they furnished pleasure of a kind to the dancers, it was not the pleasure of lightsome exhilaration, which the dance really should give, but rather on oppressive sensuousness.

With this realization has come a great improvement in dancing, from the artistic point of view. Without any lesson at all, it is perfectly possible for each dancer to trip through the Measures of the maxixe, dropping the figures which he instinctively knows are not modest and yet preserving all the grace and picturesqueness of the dance.

In the above pictures Mr. Van Rabe and myself have shown two postures from the modified maxixe. The first shows the opening, balancing step, and the second the final pose, which is held for several bars, as the music dies out at the end of the dance. Both of these postures have the more striking and picturesque effect of stage dancing, which the ballroom tried to obtain when it deserted the waltz for the tango, and yet there is nothing in them which could be considered as objectionable.

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1914

18/07

*Trenton Evening Times***Anúncio**

Trenton, New Jersey, p. 7

**DINNER DANCE AT
INN THIS EVENING**

At the dinner-dance to be given tonight at the Morris Heights Inn. Baron de Glayet of Buenos Ayres, Argentine Republic, and his partner, Miss Mayo, will teach the Argentine Tango, the Brazilian Maxixe and the Castle two-step.

For the dinner an exceptionally fine menu has been arranged and among those who expect to attend are: Mr. and Mrs. A. B. Fickersen", Mr. and Mrs. I. E. McGuire, Mr. and Mrs. Clarence Foster. Mr. and Mrs. C. H. Williams, Mr. and Mrs. Carl K. Dresdner, Mr. and Mrs. William E. Maddock, Charles E. Mitchell, J. C. Anderson, Charles R. Smith. Miss Katherine Clemens, Louis Fickersen. Miss Dorothy Salter, Mrs. J. K. I. Cody. Miss Mary Connors, Miss Marjory Williams, Clark Gibbs, Miss Josephine Fritz, Mrs. J. Walter Phares, Hammond Fickersen. Dr. and Mrs. Warren, Dr. and Mrs. M. W. Redden and Frank Cabiness.

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21/07

The Chester Times

NotaChester, Pennsylvania, p. 3

Mid-Summer Dance

The mid-summer dance, which was given in Person's Hall, on West Washington street, last evening under the management of Sam H. Reading was largely attended. The women guests appeared in some striking gowns. The tango, hesitation waltz and maxixe were demonstrated. The music was exceedingly good.

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1914

24/07

*The Boston Post***Notícia**

Boston, Massachusetts, p. 7

Brazilian dances are going to be the fad this coming season. Leo, prize Brazilian parrot at the Franklin Park bird cage, says so and will demonstrate the latest steps. Leo dances for groups of children at the Bird cage daily and conducts classes for parrots in neighboring cages as a sideline.

Leo is a native of the interior of Brazil and a member of the old Hyacinthe Macaw family. H. R. Wheeler, keeper of the bird cage, takes special pride in Leo, since he is the only bird of his kind in this part of the country.

Although he is only three years old, Leo has already learned enough English to talk to the children who gather round his cage and ask him to dance for them. He is particular about his audiences. Children, he says, are the most appreciative, and he likes to dance for them.

Leo taught himself to dance. Keeper Wheeler and the children caught him practising one day, and after considerable persuasion succeeded in getting a public exhibition. Now Leo

wheels and dips daily. “Dance, Leo, dance,” is the password, and the gaily colored bird whirls through the Brazilian maxixe, the South American tango and several other steps which he has named himself.

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02/08

The Lima Daily News

NotaLima, Ohio, p. 7

**Free Exhibition of Stage and Society Dances
at McCullough's Lake Park
Dancing Pavillion**

TUESDAY EVENING, AUGUST 4, BY one of Toledo's leading dancing" instructors, PROF. F. S. LAUX. The following dances will be demonstrated: Brazilian maxixe, Argentine tango and half and half (A Castle Creation). Exhibition will start promptly at nine-thirty.

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1914

02/08

*The Oakland Tribune***Reportagem**

Oakland, California, p. 10

Turkey Trot Intrudes at University of Cal

No university curriculum and no theatrical performance of contemporary life is complete without an interlude of dancing, grave or gay, grotesque or graceful. The observation is suggested by a serious minded debate, conducted with the help of the Oakland Tribune as chorus gentleman in the Greek sense, to settle the important question whether an amateur performance of the "Mikado," given by the young ladies of the Oakland High School graduation class, should be permitted to include as part of the opera the fashionable dances of the period such as the tango, the maxixe, the hesitation waltz, and other hilarious steps. The faculty frowned at the [ilegível] but the stage manager winked, and when asked what he meant to do said: "To please every one. I think [*mais ou menos quatro palavras ilegíveis*] introduce [ilegível] of the most dances [*mais ou menos quatro palavras ilegíveis*] should reconcile themselves to these dances because they have come to stay. The opera itself is so full of life and humor that it really does not need any addition but I believe in pleasing; every one.

Here, to be sure, is what the author of the "Mikado" might have described as the very model of a modern stage manager. He is right up to date, and has no [*mais ou menos três palavras ilegíveis*] old schoolmaster who stands on the way of progress. It may be true that the tango was not danced in old [*mais ou menos oito palavras ilegíveis*] stage manager, is a silly objection. We may naturally expect in this era of progress to see the witches in "Macbeth" doing a turkey trot.

So it is with the University of California as with the Oakland High School. They are right up to date, and they have introduced a Parisian young lady of many airs and graces to steer the blundering steps that tread the summer groves of academe. There was in the beginning some mystery about the rites conducted by Madame La Gal. and one learns from the same veracious authority that Prof. C. H. Rieber, dean of the summer session appeared in a delightful new role of protecting women. For be it known. Professor Rieber has undertaken to guarantee peace and quietude to Mme. La Gal. the dainty French danseuse, who has come to teach at the summer

session. Callers at the Hotel Shattuck who asked to see the Madame received from the hotel clerk the question in return: "Have you permission from Dean Rieber?" A negative reply was met with the *[mais ou menos 3 palavras ilegíveis]* would be permitted to see Mme. La Gal except upon presentation of a written order from Dean Rieber.

It may be that the young lady was kept incommunicade by a jealous dean—no imputation is cast on the dean's virtue—because °of thee extensive and perhaps embarrassing publicity given to Madame La Gal the eastern press on her way across the *[três palavras ilegíveis]* the course of one interview she had given out a letter written to her by Dean Rieber, in which he said:

"Our university community is some what conservative, and for several years i have been criticized for introducing dancing into the summer session program, but i am sure with your assistance you will put the art into its proper place on the university program."

Before the lady's arrival the dean was confidante that she could set right old fogles and the young fogles of Berkeley, who were too "conservative" to see any legitimate relationship between a learned picnic in the good old summer time and the light fantastic toe. In fact, the Rev. David A. Pitt of the First Baptist Church of Berkeley had expressed his disapproval of Madame La Gal's Program, Which may explain the dean's hesitation waltz. But here a vile suspicion intrudes. A smart press agent would understand that he could get the fullest measure of publicity by keeping a beautiful dancing damsel, hot off the Paris griddle in mysterious seclusion. At least we may conclude that the summer picnic at the university needs neither a stage manager nor a press agente. – News Letter.

An Accomplished Press Agent

The policy of exclusiveness adopted at the University of California for Mlle. Le Gal was widely exploited in the press, and when it was extended to the exclusion of men from the dancin classes the awful *[ilegível]* of the associated dancing masters rose like a thunder cloud, threatening the university, professor Daniel, who notwithstanding the "conservative" quality of the town teaches dancing in Berkeley, took up the matter with the *[ilegível]* thoroughly posterred dean, and when he was refused admission to the class he made these new but were chosen remarks.

"If they are teaching dancing as an art, why should they exempt men? One of the alms of the dancing department of the university is to fit its pupils to teach dancing, and surely men should be allowed to give such instruction as well as women. While I have been fitting young women for the last twenty years. I am anxious to learn Mlle. La Gal's methods and her dances.

I believe that the Pacific Association of Dancing Masters, of which I am a number, will back me in na effort to have men admitted to these classes as pupils.”

His constitutional rights as a dancing master had been violated by a lawless dean, afraid of his old fogies. It was cruel enough to give "Veritas" and “Old Subscriber” the willies.

The dean's seclusion rule was later relaved, and in fact was explained to be a mistake made by somebody not otherwise identified. The dean's skirts are clear, and he takes rank as a highly successful and ingenious impresario. When the newspaper people got access to Madame La Gal this was the result:

"My art is the thing," she said, "and not myself. So I shall allow no more of the pictures of myself to be given out. For myself, I am nothing. But my message of beauty to the people: that is everything. The dance is a fine, living thing; it is more: it is divine. It not only bestows grace upon its devotee, when it is [*mais ou menos seis palavras ilegíveis*] rhythm' make for the perfect body. In New York I danced for the people and I now the lesson was of great value to them. These were dances that expressed the soul and the beautiful mind. The gospel of grace. It is that i have come to teach and should want it to make your women to the beautiful and Strong.”

Oh, the lovely patter of art for art's sake, and the gospel of the talking legs that should confound Dean Rieber's conservative old fogies of Berkeley. But the exclusion order applying to the men remained in force, and the heavenly wrath of Daniel was not to be appeased. The professor made several efforts to secure admission to the classes, but without aval. [*duas palavras ilegíveis*] it has been explained to him with much firmness that his sex is an obstacle and the summer session ruling is against his sex. Now he falls back upon the belief that the costumes of the woman in the dancing classes are not presentable. Just what these are thus stated in the announcement of Mlle. La Gal's courses:

“Bloomers, short gathered above the knee with very little fullness. Skirt, accordeon pleated or fulled, length ending just above knee. Color, dark blue or black.”

“They must be ashamed of themselves, and so won't let me see them,” said [*mais ou menos seis palavras ilegíveis*] discrimination and a ‘combination in restraint of trade’ not to admit men these classes, because women teachers may this secure na advantage over us . There is nothing in the nature of the real science of dancing – and it is na exact and beautiful Science – that ought to stand in the way of my participation. I wished to go to all the classes,” he says. “I see no reason why not. I can't harm them, and [*mais ou menos seis palavras ilegíveis*] of Dancing Masters Association are permitted to take the courses, but as they are women, there is no objection. It isn't reasonable.”

During the early period, while Madame La Gal was hold incommunicado [sic] – by mistake – Dean Rieber gave out this statement;

“Mlle. La Gal has mapped out what seems to be a very sane and national program of teaching. Of course, she will teach the maxixe and the hesitation and some of the neo-modern dances, like the mazurca and the polka: but you see she is to use these dances only as a means to an ed. She will teach her students that out of them can be developed some very beautiful dances. She and I agree tha these modern dances have many beautiful and few objectionable features. However, she will not emphasize the dances themselves, but only as an introduction to her more classical work.”

Dean Rieber did not comment upon the dancers statement that she planned an exhibition to which the faculty only is to be admited. Perhaps the professor supposed that was a matter which concerned only the dancer and the scientists and philosophers who are to watch her evolutions.

Madame La Gal’s intimation that she was to appear before the faculty like a perfectly virtuous Susannah before the elders seems to have been dropped in the course of a newspaper interview before they lady met the university press agente. Indeed, If any such function was ever [ilegível] the reporters must have slipped a cog or been excluded – News Letter.

164**1914**

05/08

The Lima Daily News

NotaLima, Ohio, p. 8

**DEMONSTRATIONS OF
NEW DANCES GIVEN**

Prof. F. X. Loux one of Toledo's leading dancing instructors, assisted by Lucille A. Williams, a young society woman of Birmingham, Ala, gave a brief demonstration of the latest stage and ballroom dances at McCullough's Park last night. The dances consisted of the Brazilian Maxixe, the half and half, a Castle creation, and the Argentine Tango.

The frequent applause accorded the dancers by the largest audience that has gathered at the lake this summer showed approval of the graceful manner in which the intricate steps were executed. Harry Homer Introduced the dancers.

Mrs. Williams has been the guest of Mrs. Swigert at the Lima House for the past week and leaves Thursday for her home in Alabama.

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1914

09/08

*The Oakland Tribune***Notícia**

Oakland, California, p. 30

'DUTCH' MAXIXE? YES! Mlle. LE GAL TO BLAME!

BERKELEY, Aug. 8. — There are dances and dances—but a Maxixe in wooden shoes is the limit—according to the critics. They say that no one but Mlle. Louise La Gal could have

taught it—and so far no one except two very pretty "Dutch girls" who aren't as Dutch, as they look, have learned it—and their staccato accompaniment of the Maxixe music on a hard stage is a joy to hear, as their evolutions are to behold. In other words, they've invented a new dance – and one that's made a hit – and Mlle. La Gal has added another laurel to her record. She's some teacher, she maintains, and her pupils acclaim, but at that no one has ever before taught the Tango or the Maxixe in wooden shoes—but the shoes were on the pupils! Still, they do the dance!

The two dancers who've perfected the "Wooden Shoes Maxixe" are Miss Dolorita Falvey and Miss Hilda Tonge. Both real Dutch girls, they declare. The dance has been lauded as very graceful—and decidedly original.

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1914

11/08

*The Boston Sunday Post***Anúncio**

Boston, Massachusetts, p. 4

Mrs. Allan Forbes
Best Maxixe Dancer

Mrs. Allan Forbes of Commonwealth Avenue, Boston, has been pretty generally acclaimed the best of the tango.

Mrs. Forbes was Josephine M. A. Crosby, daughter of Mr. and Mrs. Henry Ashton Crosby of Washington square, New York. Her marriage a year ago was a big event.

While dancing the maxixe with her friend, Preston Gibson of Washington, who with Mrs. Gibson is on the list of north shore cottagers, at one of the smartest of the private affairs the other night, they performed so well that the other dancers all sat out the number to look on.

Won!

With right—and **persistence**—battles are won **consistently**. That's the way purity in liquors has won out at the Old Wine Store, where Snow's pure and mellow old whiskey at 75c and \$1.00 a quart is gaining new recruits right straight along.

THOS. SNOW & SON
39 North Market St.

MRS. ALLAN FORBES.
Formerly Josephine M. A. Crosby, the champion tango and maxixe dancer of the north shore.

Mrs. Allan Forbes Best Maxixe Dancer

Mrs. Allan Forbes of Commonwealth Avenue, Boston, has been pretty generally acclaimed the best of the tango, one step and maxixe dancers of the north shore colony. Mrs. Forbes was Josephine M. A. Crosby, daughter of Mr. and Mrs. Henry Ashton Crosby of Washington square, New York. Her marriage a year ago was a big event.

While dancing the maxixe with her friend, Preston Gibson of Washington, who with Mrs. Gibson is on the list of north shore cottagers, at one of the smartest of the private affairs the other night, they performed so well that the other dancers all sat out the number to look on.

MRS. ALLAN FORRES, formerly Josephine M. A. Crosby, the champion tango and maxixe dancer of the north shore.

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1914

11/08

The Daily Courier Gazette

NotaMckinney, Texas, p. 2

The “**Brazilian Maxixe**” is one of the eighty-five new shades from which Milady will have to select her fall millinery. The Tango will also remain for another season according to the designer and lecturer, Ora C’ne, the world’s most noted “man milliner” who is now in Dallas giving a series of lectures to Texas Milliners.

168

1914

11/07

*The Fort Wayne Sentinel***Notícia**

Fort Wayne, Indiana, p. 11

THE "PEANUT VINE"
WAS THE FIRST MAXIXE
Originator of Dance Tells You
Just What It Should Be.

Philadelphia Aug. 12.—The wild Indian tribes of Brazil were the originators of the maxixe which is now danced in every musi hall, cafe, roof garden and ballroom from New York to San Francisco, according to reports received by the University of Pennsylvania from the Farabee Amazon expedition, which recently completed an extensive tour of Southern British Guiana, Brazil and the hitherto unexplored wilds of the Amazon region.

Furthermore, the maxixe, known to the Amazon Indians as the "peanut vine," because of its similarity to the graceful windings of the peanut vine tendrils, originally was the courting dance" of the Indian girls and their lovers. The proper maxixe costume consisted solely of a tiny garment fashioned like a modern apron. [*sic*]

The maxixe first was taken from the Brazil Indians by the Portuguese, Dr. Farabee reports, who introduced it into their own country, and then, it was transferred to Paris, The dance was grossly vulgarized by its introduction In Europe.

In addition his description of the maxixe, Dr. Farabee sends specimens of the maxixe costumes. Around the bottom of the maxixe apron is suspended a string of shells, or seeds, or animals teeth, anything, in fact, that tinkles. These aprons are worn by both man and maid and are used exclusively in courting and prenuptial festivities.

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1914

16/08

*The Anaconda Standard Sunday***Anúncio**

Butte, Montana, p. 9

**Where There's Dancing
There Is Usually a
VICTROLA**

The instrument that is always ready to oblige with the best dance music.

The VICTROLA and VICTOR DANCE RECORDS help you learn all the new dances. Perfect music for dancing—right in your own home. Practicing under these conditions, you are soon able to master all the new dances and enjoy them as often as you wish.

VICTROLA X.

\$75

A Few of the Most Popular Dance Records

Amapa—Maxixe Bresilienne.....	Victor Military Band	17528
Sans Souci—Maxixe Bresilienne..	Victor Military Band	
Ninette—One-step (Christine)...	Victor Military Band	17533
All Aboard for Dixieland—One-step.....	Victor Band	
Adele Waltzes—Hesitation or Boston....	Victor Band	
"Adele"—"Somehow It's Not the Same"—"Is it Worth While"—"Yours for Me and Mine for You"		35361
Girl on the Film—Hesitation waltzes.....	Victor Band	
Brazilian Dreams—Tango Argentine.....	Victor Band	17526
Irresistible—Tango Argentine...	Victor Military Band	
Maurice Mathehiche—(Brazilian Maxixe) (Costa)...	Victor Band	35366
Queen of the Movies—One-step or trot....	Victor Band	
Cecile—Waltz hesitation, and Esmeralda—Waltz hesitation.....	Castle House Orchestra	35373

Easy Terms on All the Various Style Victrolas

ORTON BROTHERS

The Only Exclusive Victor Talking Machine Department in Butte

216-218 North Main Street Butte, Montana

TANGO

Where there's dancing there is usually a Victrola

The instrument that is always ready to oblige with the best dance music. The Victrola and Victor Dance Records help you learn all the new dances. Perfect music for dancing—right

in your own home. Practicing under these conditions, you are soon able to master all the new dances and enjoy them as often as you wish.

A few of the most popular dance records.

Amapa – Maxixe Bresiliene.....	Victor Military	17528
Band		
Sans Souci—Maxixe Bresilienne.....	Victor Military	
Band		
Ninette—One-step (Christine).....	Victor Military Band	17533
All Aboard for Dixieland—One.step.....	Victor Band	
Adale Waltzes—Hesitation or Boston.....	Victor Band	35361
“Addle” —“ Somehow It ’s Not the Same” —“ Is it Worth While”—“ Yours for Me and Mine for You” Girl on the Film — Hesitation waltzes	Victor	
Band		
Brazilian Dreams —"Tango Argentine	Victor Band	17526
Irresistible —Tango Argentine.....	Victor Military	
Band		
Maurice Mathiche — (Brazilian Maxixe) (Costa)..	Victor Band	35366
Queen of the Movies —One-step or trot.....	Victor Band	
Cecile — Valtz hesitation, and Esmeralda—Waltz		35373
hesitation.....	Castle House Orchestra	

Easy Terms on All the Various Style Victrolas

ORTON BROTHERS

The Only Exclusive Victor Talking Machine Department in Butte

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1914

26/08

*Norwalk Reflector-Herald***Notícia**

Norwalk, Ohio, p. 8

CONKLINS HAVE STRENUOUS TIME

FORMER NORWALKIANS LEARN

NEW DANCES WHILE SOLDIERS

MARCH STREETS OF PARIS

Mr and Mrs. Fred B Conklin, former residents of this city, returned to Cleveland yesterday from a trip abroad, where they went to learn the very latest dances, which they will teach in their academy the coming fall and winter. The Cleveland Leader this morning, has the following interesting interview with Mr. Conklin:

When the Conklins reached London and learned of Germany's war declaration they fled to Paris against protests, to take the dancing lessons, they said.

"We got what we wanted and a good deal more than we anticipated," said Conklin Tuesday.

In restaurant s waiters s asked you to show your money before 'serving. They'd take nothing but gold or silver. Mrs. Conklin and I took different doors and stood in line to cash our American express checks for 24 hours at a stretch and then we were not able to get more than \$10 or so at a time.

"For the first time in the history of the Ritz-Carlton people did not dress for dinner. The hotel was turned into hospital and modistes were busy making garments for the wounded instead of gay creations.

After hearing and reading so much of airships and dirigibles every one at the hotel would instinctively look skyward to see if a bomb was about to be dropped on them before stepping out on the street.

Acting on the advice of Ambassador Herrick we got out of Paris as quickly as possible. We tried to board a train, but that was impossible, because all were being used for the transportation of troops. So we boarded a cattle car at Calais. Sardines couldn't be packed any

tighter than we were, We saw automobiles stopped, baggage seized by soldiers and the occupants forced to walk.

Couldn't Use Camera.

"Crossing the channel we were warned not to use a camera for fear of being seized as spies. They carried 1,000 on the boat, which had a capacity for only 200.

"On recrossing the channel to Southampton we were piloted in and out by a tug, scaping mines, submarines and torpedoes We obtained steerage on the Philadelphia. Men stood on the deck waving \$500 and \$1,000 bills for berths. The steerage was unbearable and Mrs. Conklin went upstairs in one of the state rooms pretending that she was deathly ill. With a bribe of \$200 we were permitted to remain in first class. One man offered the steward \$500 just to permit his wife to eat at the table upstairs."

The Conklins brought back five new dances. The "Rouli Rouli"—meaning nothing but round and round—promises to replace the maxixe. Paris before war broke out was "Rouli Rouli" mad. This dance calls for a continual graceful swaying of the body and flinging of the arms. It is wholly unlike any dance America ever has seen. Other dances brought back by the Conklins are "Lu Lu Fado," a Portuguese dance; "Brazilian Polka," "Ta-Tao " a Chinese dance set to its own weird music and the "Trouville Trot," which promises to replace the one step.

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1914

28/08

The Newark Advocate

Anúncio

Newark, New Jersey ou Ohio?, p. 5

New Victor Records For September

THE SEPTEMBER POPULAR SONG LIST

- 17501 He's Working in the Movies Now (Williams-Bryan-Lodge) Billy Murray
17502 They Don't Hesitate Any More (Puck-Kulmar-Leslie) Irving Kaufman
On the Shores of Italy (Al. Plantadosi-Jack Glogau)
Harmony Bay (J. Brandon Walsh-Terry Sherman) Albert Campbell-Henry Burr
17604 Kiss Me Again (I Like It) (Fleta Jan Brown) Helen Clark-Henry Burr
Where Can I Meet You Tonight? (Parren-Lange)
17605 Don't Go Away (Milt Feiber-Jess Feiber) Ada Jones-Billy Murray
The 20th Century Rag (Clark-Leslie-Abrahams) Heidelberg Quintette
17610 Eagle Rock (From "Passing Show of 1914") Billy Murray
My Croony Melody (B. P. Goetz-Joe Goodwin) Collins and Harlan
17608 TWO LIVELY RAG NUMBERS BY FELIX ARNDT
Nacderda—The Society Tango (Paul Riese) (Piano Solo) Felix Arndt
Desecration Rag (A. Classic Nightmare) (Piano Solo) Felix Arndt
Being ragtime versions of "Humoresque" (Dvorak)—"2nd
Hungarian Rhapsody" (Liszt)—"Rhapsody of Spring" (Shindig)—
"Improptu" (Chopin)—"Militaire Polonaise" (Chopin) and Che-
pla's "Funeral March."
TWO NEW "SUMMER HITS" SONG MEDLEYS
35304 Gems From "Passing Show of 1914" (H. Atteridge-H. Carroll)
"Out in Frisco Town"—"You're Just a Little Better (Than the
One I Thought Was Best)"—"Kitty MacKay"—"Eagle Rock"—
"Good Old Levee Days"
Broadway Favorites
"This Is the Life" (Irving Berlin)—"My Croony Melody" (E.
J. Goetz-J. Goodwin)—"When the Angelus is Ringing" (J.
Young-E. Grant)—"I Love the Ladies" (G. Clarke-J. Schwartz)
—"They're on Their Way to Mexico" (Irving Berlin)
NEW RECORDS OF TWO FAVORITE INSTRUMENTAL GEMS
35342 Träumerei (Reverie) (Schumann, Op. 15, No. 7) (Violoncello Solo With
Orchestra) Rosarte Bourdon
Heart and Flowers—Intermezzo (Tobani, Op. 245) (Violin, Flute, Cello
Harp)
TWO MORE NUMBERS BY THE VAN EPS TRIO
17601 Chinese Picnic and Oriental Dance Medley—One-Step Van Eps Trio
Notoriety Rag—One-Step (Kathryn L. Widner) Van Eps Trio
35302 TWO SPLENDID DESCRIPTIVE BAND NUMBERS
Caravana Tripolina (A Passing Caravan in Tripoli) Vessella's Italian Band
Through the Panama Canal—Descriptive Fantasy—
(J. Louis von der Mehden, Jr.) Victor Military Band
NEW DANCE RECORDS FOR SEPTEMBER
17607 Breguero Tango—Maxixe (Ernesto Nazareth) Conrad's Society Orchestra
Mex e Remexe—Maxixe (M. Sarrablo) Conrad's Society Orchestra
35301 Come on Over Here—Combination One-Step and Waltz Hesitation
(Kollo-Christine) Conrad's Society Orchestra
Sur La Riviera—One-Step (Including Le Long du Missouri)
(Bertal-Rom) Conrad's Society Orchestra
35303 All He Does is Follow Them Around Medley—One-Step
"All He Does is Follow Them Around"—"Do They Love It?"
"The 20th Century Rag"—"Push It Along"
Something Seems Tingle-Ingie-Ing Medley—One-Step (from "High
Jinks") Victor Military Band
17547 A Little Love, A Little Kiss—Waltz Hesitation (Un peu d'amour)
(Lao Silasau) For dancing (60 bars per minute)
Little Grey Home in the West—Waltz Hesitation (Hermann Lohr)
For dancing (60 bars per minute) Victor Military Band
Intro, "Little Grey Home in the West"—"There is a Hill By
the Sea"—"Rose of My Heart"
17616 Old Cremonese—Waltz Hesitation (Le Vieux Jardin) (Gordon Dawson)
For dancing (60 bars per minute) Victor Military Band
Valse Noble Hesitation (Eugene C. Lesser) For dancing (60 bars per
minute) Victor Military Band
17615 By the Beautiful Sea Medley—One-Step
"By the Beautiful Sea"—"Off with the Old Love, On with the
New"
Sit Down, You're Rocking the Boat Medley—One-Step
"Sit Down, You're Rocking the Boat"—"Don't Blame It All on
Broadway"—"At That Reuben Tango Huskin' Bee."
Come in and hear these new additions to the Victor List. We'll be glad to
play them for you at any time.

New Victor Records

For September

The September Popular Song List

- 17561 He's working in the Movies Now (Williams -Bryan - Lodge) Billy Murray They Don't Hesitate Any More (Puck – Kalmar Leslie) Irving Kaufman
- 17602 On the Shores of Italy (AL Plantadosi – Jack Clogau) Albert Campbell – Henry Burr Harmony Bay (J. Brandon Walsh – Terry Sherman) Heidelberg Quintette
- 17604 Kiss Me Again (I Like It) (Fleta Jan Brown) Helen Clark-Henry Burr Where Can I Meet YOur Tonight? (Farren-Lange) Ada Jones – Billy Murray
- 17605 Don't Go Away (Milt Feiber – Jess Feiber) Heidelberg Quintette The 20th Century Rag (Clark – Leslie - Abrahams) Billy Murray
- 17610 Eagle Rock (from "Passing Show of 1914") (Harold R. Atteridge – Harry Carroll) Collins and Harlan My Croony Melody (E. P. Goetz – Joe Goodwin) Collins and Harlan

Two Lively Rag Numbers By Feli Arndt

- 17608 Hacienda – The Society Tango. (Paul Riese) (Piano Solo) Felix Arndt
Desecration Rag (A Classe Nightmare) (Piano Solo) Felix Arndt
Being Ragtime perversions of "Humoresque" (Dvorak) – "2nd"
Hungarian Rhapsody" (Liszt) – "Rustle of Spring" (Sinding) –
"Improptu" (Chopin) – "Militaire Polonaise" (Chopin) and Chopin's "Funeral March."

Two New "Summer Hits" Song Medleys

- 35304 Gems From "Passing Show of 1914" (H. Atteridge – H. Carrol) Victor Light Opera Coldpany
"Out in Frisco Town" – "You're Just a Little Better (Than the One I Thought Was Best) – "Kitty Mackay" – "Eagle Rock" – "Good Old Levee Days"
Broadway Favorites Victor Light Opera Company
"This is the Life" (Irving Berlin) – "My Croony Melody" (E. R. Goetz – J. Goodwin) – "When the Angelus is Ringing" (J. Young – B. Grant) – "I Love the Ladies" (G. Clarke – J. Schwartz) – "They're on Thei Way to Mexico" (Irving Berlin.)

New Records of Two Favorite Instrumental Gems

- 35342 Traumerei (Reveric) (Schumann, Op.15, N° 7) (Violoncello Solo With
Orchestra)
Rosario
Bourdon
Hearts and Flowers – Intermezzo (Tobani, Op. 215) (Violin, Flute, Cello Harp)
Florentine
Quartet

Two More Numbers By The Van EPs Trio

- 17601 Chinese Picnic and Oriental Dance Medley – One- Step Van Eps Trio
Notoriety Rag – One-Step (Katryn L. Widner) Van Eps Trio

Two Splendid Descriptive Band Numbers

- 35392 Carovana Tripolina (A. Passing Caravan in Tripoli) (Vessella) Vessella's Italian
Band
Through the Panama Canal – Descriptive Fantasy – Victor Military Band
(J. Louis vonder Menden, Jr.)

New Dance Records For September

- 17607 Bregeiro Tango – Maxixe (Ernesto Nazareth) Conrad's Society Orchestra
Mexex e Remexex – Maxixe (M. Sarrablo) Conrad's Society Orchestra
35391 Come on Over Here – Combination One-Step and Waltz Hesitation
(Kollo-Christine) Conrad's Society Orchestra
Sur La Riviera – One Step (Including Le Long du Missouri)
(Bertal – Ronn) Conrad's Society Orchestra
35303 All He Does Is Follow Them Around Medley – One-Step Victor Military
Band
“All He Does Is Follow Them Around Medley” – “Do They Love It” –
“The 20th Century Rag” – “Pitsh It Along.”
Something Seems Tingle – Ingle- Ing Medley – One – Step (from “High
Jinks”)
Victor Military
Band

“Something Seems Tingle – Ingle- Ing” and “Dixiana Rise”

- 17547 A Little Love. A Little Kiss – Waltz Hesitation (Um peu d’amour)
 (Lao Silesu) For dancing (60 bars per minute) Victor Military Band
 Little Grey Home in the West – Waltz Hesitation (Hermann Lohri)
 For dancing (60 bars per minute) Victor Military Band
 Intro “Little Grey Home in the West” – There is a Hill By the Sea” – Rose of
 my Heart”
- 17616 Old Cremorne – Waltz Hesitation (Le Vieux Jardin) (Gordon Darson)
 For Dancing 60 bars per minute Victor Military Band
 Valse Noble Hesitation (Eugene C. Lesser) For dancing (60 bars per minute)
 Victor Military Band
- 17615 By the Beautiful Sea Medley – One Step Victor Military Band
 “By the Beautiful Sea” – “Off with the old Love, On with the New”
 Sit Down, you’re Rocking the Boat Medley – One Step Victor Military
 Band
 “Sit Down You’re Rocking the Boat” - “Don’t Blame it All on
 Broadway” – “At That Reuben Tango Huskin Bee”
 Come in and hear these new additions to the Victor List. We’ll be glad to play
 them for you at any time.
-

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1914

30/08

*The New York Times***Anúncio**

New York, New York, p. 62

1 – Maxixe, Fox Trot, One Step, Tango, Hesitation, Lulu-Fado Taught privately from 10 to 10 summer rates. Prof. A. Albert Saato, Broadway, 86th to 87th St. Tel. 6435 Schuyler.

2 – Mansfield Studios

247 W. 42d St. Bryant 4674.

[ilegível], Private. Est. 1964. One-step, Hesitation, Maxixe, Fox-Trot, Lu Lu Fado, and latest modern dances taught privately. Each pupil has private room with instructor. No one can laugh of your mistakes. Summer prices until Spt. 15th. Closed Saturdays and Sundays until Spt. 12th.

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1914

31/08

*The Washington Post***Notícia**

Washington, Distric of Columbia, p. 7

*A Tour in the Smart World
of Point Lace and Diamonds*

*Episodes More or Less Diverting in the Daily Rounds of
Fortune's Favorites—Whispers of Balroom,
Boudoir, and the Avenue Caught
on Two Continents.*

Anouncement was made Saturday by Mr Eugene N. Foss one time governor of Massachusetts and Mrs Foss of the engagement of their daughter Miss Helen Foss to Mr William Whitman Hohbs son of Mr and Mrs Franklin Warren Hobbs of Brookline Mass.

Miss Foss is the twin sister of Miss Esther Foss whose engagement to Mr Albert Hickman of Canada was announced last spring and who will be married on Saturday October 10 at the summer residence of Mr and Mrs. Foss In Cohasset Mass.

The Misses Foss spent the last two witters in Europe studying In Paris and Dresden and traveling on the continent.

Mr Hobbs father is president of the Arlington Mills and prominent in the textile Interests of New England.

Under the direction of Miss Bell B Gurnee of New York a dancing competition was given at the building of arts Bar Harber with the Hon. Mrs Alfred Anson, Miss Emelle Young, Mr Edgar Scott and Mr David B Ogden as judges Mrs Allen G Wellman dancing the man's part with Miss Alexandra Emery won the prize for the best maxixe. Her prize intended for a man victor was an ash tray Mr Henry C Emmet jr and Miss Margaret Wright won the one step contest and Mr Emmet with Mrs Dave H Coddington won the hesitation waltz competition.

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1914

02/09

The Daily Courier Gazette

AnúncioMckinney, Texas, p. Front Page

SCHOOL OF DANCING.**Mrs. Nowland. Graduate of Vernon
Castle School, to Have Class Here**

Mrs. Louise Nowland has returned from New York where she graduated in the Vernon Castle school of dancing. Mrs. Nowland announces that she will open dancing classes at the Elks' Hall in this city. The first class will open Thursday evening at 8 o'clock and the children's class will begin Friday afternoon at four. She will introduce the LuLu Fado, Maxixe Canter, Parisian Tango, Castle's famous one-step, Brazilian Polka, Marcel Wave, Half and Half, and other popular steps.

175

1914

04/09

*The Orange County Time Press***Notícia**

Santa Ana, California, p. 3

ACROBATIC FEATS TO BE ELIMINATED

Dancing Masters in Annual Convention So Decide—
Two New Dances

New York, Sept 2—One step forward, after a little hesitation, and then the American Society of professors of dancing waltzed all round a plan to censor the modern dance at their convention which opened at the Hotel Majestic yesterday.

Serious faced, one of the professors urged that the modern dance be simplified so that the movements should not be too intricate for the masses. At this an orchestra quite unwittingly struck up, "Everybody's Doing It."

The net result of the session was that it was decided to eliminate "acrobatic feats" and to introduce two more dances. La Russe and the Hungarian society dance.

The organization is composed of 75 of the more prominent professors of dancing in the United States.

Among the numbers which the teachers planned to standardize for the leading schools and ballrooms next winter are: Canter waltz (syncopated waltz), Furlana, Lu La Fado, Polka, Brazilian maxixe, Parisian tango and Parisian polka, Ta Tao. The standardized one-step and hesitation waltz, as recently approved by the New York Association of Dancing Teachers, has been accepted by this organization. The standardization steps have been approved by the following committee of censorship; P. B Carpenter, Providence; Henry Doring Troy; Mrs M. E. D. Sperra Dankirk, N. Y; W. V. McCarthy, Springfield, Mrs E. F. Thayer, Worcester; Louis H. Chalif, New York; R. W. Vizay, dancing instruction at West Point.

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1914

05/09

*The Republican News***Notícia**

Hamilton, Ohio, p. 3

Newest Dance the Fox Trot

Mrs. M. Chenault has returned from the district meeting of the International Association of the Masters of Dancing which is affiliated with the Academic des Mailres de Dance of Paris.

The most popular dances in the east are: The Fox Trot, Scroll Hesitation, Maxixe, Twinkle, High Jinks. The Eastern One-Step is quite different from the Fish Walk and the plain Walk Around and the new One Step contains many new figures: The Marcell, Box Turn, Slip Step, Get Over, Scroll, Wheel, Wave Yale, Tass Away or Cortez, Vlads, Brazilian Polka promises to be very popular. The The new novelty fancy ball room dances are Ta Tao (Chinese One Step), Lulu Fado (Portuguese La Furlana), *[ilegível]*, Pavanne (Parisian), Castles Half and Half, and Pavlovas Gavotte.

These new dances are smooth and graceful with on ragging or tight chilches and the arm positions are very essencial. The old steps are coming back innew form. The newest dance, the Brazilian Polka contains the old Dos-i-do *[sic]* and swing, your partner, Mrs Chenault has found that he Waltz and Two Step are very near obsolet in the east and that everything is One-Step, Dame Duck, Hesitation, Fox Trot and Maxixe.

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1914

06/09

*The Indianapolis Star***Anúncio**

Indianapolis, Indiana, p. 43

Brenneke's Dancing Academy

MRS. DAISY AVERILL, Instructor

Opening Classes Adults Tuesday Evening, October 6
Children's Classes Saturday Afternoon, October 10

Mrs. Averill and Miss Marion Averill are prepared to teach classical, aesthetic and ballroom dancing, interpretative folk and toe dancing, using the methods for classwork and special study from the best schools and instructors in this country.

**GILBERT NORMAL SCHOOL,
NEW YORK**

**VERNON CASTLE STUDIO,
NEW YORK**

**MADAME PUFFLES,
ST. LOUIS**

**MISS ELIZABETH BURCHNELL
NEW YORK**

Acknowledged the leading exponent of folk dancing in the United States.

Mrs. Averill will teach the dances standardized at the convention of the New York Society of Dancing Teachers, which are the Hesitation, One-step, Maxixe and Half and Half. Among the newer dances the Parisian version of the Tango and Maxixe is the La Furlana, suggested by the late Pope Pius X as a substitute for the Tango, and the Tatao, a Chinese dance, also the Bresillienne Polka and Lulu Fado, the craze at Newport this summer.

LA FURLANA

*Private Lessons and Private Classes
for Adults a Specialty*

STUDIO—129 W. Nineteenth St. Phone North 1862

BRENNEKE'S DANCING ACADEMY**MRS. DAISY AVERILL, Instructor****Opening Classes Adults Tuesday Evening, October 6****Children's Classes Saturday Afternoon, October 10**

Mrs Averill and Miss Marion Averill are prepared to teach classical, aesthetic and ballroom dancing, interpretative folk and toe dancing, using the methods for classwork and special study from the best schools and Instructors in this country

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NEW YORK

Acknowledged the leading exponent of folk dancing in the United States.

Mrs Averill will teach the dances standardized at the convention of the New York Society of Dancing Teachers, which are the Hesitation, One-step, Maxixe and Half and Half Among the newer dances the Parisian version of the Tango and Maxixe is the La Furlana, suggested by the late Pope Pius X as a substitute for the Tango, and the Tatao, a Chinese dance, also the Bresilienne Polka and Lulu Fado, the craze at Newport this summer.

Private Lessons and Private Classes

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*The New York Times***Anúncio**

New York, New York, p. 6

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When you can procure, at this greatly reduced rate, the most efficiente and expert instructions, in the beautiful ballrooms of

Wm. L. Loew. Jr.,

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10 A. M. to 10 P. M.

Maxixe, Half and Half, Hesitation, Fox Trot, Lulu Fado, Pavlowa Gavotte, and all Society's Modern Dances.

Na mesma página deste jornal constam mais três outros anúncios de aulas de dança em que o “maxixe” é citado.

Semelhante anúncio foi publicado neste jornal em 13/09/1914, p.6, junto com outros quatro anúncios de aulas de dança que também citam o maxixe como uma dança a ser ensinada.

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*The Indianapolis Star***Notícia**

Indianapolis, Indiana, p. 17

ENGLISH'S—"THE QUEEN OF THE
MOVIES"
THE CAST

Mrs. Clutterbuck	Helen Roi-Raymond
Anne Clutterbuck	Stella Hoban.
Bobby Lopp	John Estevan
Billy Hilton.....	Frank Crumlt
Celia Gill	May de Sousa
Prof. Josiah Clutterbuck	Harry D. Ward
Baron Victor de Gardennes	Barrett Greenwood
Croker.....	Charles Mitchell

One of the brightest, merriest, most tuneful and elaborately staged musical entertainments that has been in Indianapolis for a long time drew two capacity houses to English's yesterday. It was Thomas W. Ryley's "The Queen of the Movies," the same Tom Ryley who was responsible for "Fiorodora" and other successes, and who is repeating in his present show something of the big success of former days.

In the original German "The Queen of the Movies" was known as "Die Kino Koenigen," but it has lost 'by now all trace of its German ancestry. It is full of typically American dash, American comedy, American dancing, American girls—the prettiest imaginable—and American verve, The book as you hear it at English's is by Glen MacDonough, the music by Jean Gilbert, the ensemble numbers show the hand of that mastercraftsman, Julian Mitchell, and the dialogue comes from the hands of Herbert Gresham.

There is a clever little plot to "The Queen of the Movies" dealing with one Josiah Clutterbuck, 'who heads an antimoving picture society and who is lured into a motion picture studio by the "queen of the movies," where a film is taken of himself, his wife and his daughter. How the film is recovered and the reputation of the reformer saved makes up the story.

But, after all the story is inconsequential, save that it gives a lot of clever performers a chance to furnish two solid hours of delightful entertainment, something doing every minute. At times "The Queen of the Movies" is reminiscent of "Fiorodora" at times it reminds you of the "Belle of New York" but at its best times it stands quite alone, strikingly original. During the course of the show all the old dances and most of the new ones are shown by a big chorus of big girls, medium-sized girls and little girls, all of whom can dance. In the costumes yet get a chance to see all the extremes of fashion; the latest styles in slit skirts, the last word in the way of shadow gowns; all the costumes are imported; all of them are fresh, colorful, wonderful in design, the whole forming a picture of grace and beauty that is a sure guarantee against the blues.

Principal among the funmakers was Henry Ward as Clutterbuck, a comedian new to Indianapolis, but one who impressed yesterday his personality on the audiences yesterday. He is a fine eccentric dancer, his dialogue was delivered cleverly and his songs all went over. One of his best numbers was "Follow the Crowd," an Interpolated number written by Irving Berlin. Another was the best number in the whole piece, which he sang with Miss May de Sousa; it is called "Oh, Secilia," and if it is not whistled all over Indianapolis before the week is out it will be surprising. Very clever, too, was Frank Crumit, who played a stuttering part and sang a stuttering song with great effect. He has a most pleasing voice and his numbers, "Pardon Me If I Stutter," "Girls, Run Along," a rattling good march song, and "When the Moon Slyly Winks In the Night, all received encore after encore.

Miss De Sousa has no individual songs to sing, but is heard to good advantage in several of the ensemble numbers and her dancing was a feature of the show. One of the comedy hits was her dance with Harry Ward called "Mooch Along."

Stella Hoban as Anne Clutterbuck was very dainty and pretty and showed herself possessed, of a delightful voice. One of her big hits was made when she danced the Brazilian Maxixe with Barrett Greenwood.

The company works well together, Showing the effect of long training and thorough drill, and it was fine to note the spirit of fun and evident enjoyment with which the chorus danced and sang. In short "The Queen, of the Movies" Is the sort of a show to make you forget for a time all about the European war or, Indeed, anything unpleasant. It is as full of good things as an egg is of meat. It will remain at English's all the week and will probably crowd the house at every performance.

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The Times-Democrat

NotaMuskogee, Oklahoma, p. 4

Owing to the popularity of the "lame duck," the "Maxixe," the "hesitation" and the other new-fangled dances, there will probably be few Germans at the diplomatic dance fests in Washington this coming winter.

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*The Kansas City Star***Reportagem**

Kansas City, Missouri, p. 8B

WAR STEPS IN NEW DANCES**LA RUSSE AND THE HUNGARIAN ARE DISTINCTLY MILITARY**

From the New York Evening World.

What are you going to dance next winter and how are we going to dance it?

That highly agitating question has just been settled in the terpsichorean supreme court of the American Society of Professors of Dancing, which has concluded its thirty-seventh annual convention. From all over the United States the most conservative and influential masters of the dance have journeyed to New York and in conscientious conclaves the dance laws for the coming season have been decreed.

TWO NEW DANCES EVERYWHERE

In any brief resume two points stand out prominently. First, the favorite ballroom dances of last winter, the tango, the hesitation and the maxixe, will be as popular as ever this year, but each of them will be reduced to a simplified and standardized form. And, second, two brand new dances will be seen everywhere, both invented by New York dancing masters. One of these dances is called La Russe; the other is the Hungarian Social Dance. Both are charming and – apparently – not difficult to learn.

But first what's going to happen to our old friends, Tango & Co.

If you would be up to the minute in your dancing, avoid the dip. Hold your partner loosely. Don't dance with heads touching or close together. There must be no swinging of the upper part of the body. Finally, remember that it is entirely possible – and much better form – to tango classical music instead of ragtime.

HOW TO DANCE THE TANGO

So much for the dance don't's.

“But can you not describe in detail the steps of the correct, standardized tango, maxixe and hesitation?” Louis H. Chalif, the New York vice-president of the American Society of Professors of Dancing, was asked. And Mr. Chalif obligingly complied.

“Properly danced, the tango consists of four steps”, he began. “The first is a march step. This is followed by the *cortes* and double *cortes*. Cortes is Spanish and means literally ‘cut’. In dancing it denotes a short step. The third step in the tango is *el medio luna* [sic], the half moon, to perform which the dancers move in a semicircle. The fourth and last step is *el passio*.

“In the standardized maxixe there are eight movements. The first is the promenade; the second the single arch, where each dancer raises one arm above his head the hand clasping that of his partner; the third movement I the skating step, a long, sliding step; the fourth movement is the twining skating step. In the fifth movement, called *la coquette*, each partner dances a few steps to one side of the other while the hands remain clasped. The sixth movement is the double arch, where all four arms are raised; the seventh movement, the spinning step, the eighth and final movement, *la maxixe* itself.

“The hesitation has only four figures – first, the side hesitation; second, the forward hesitation; third, the butterfly, a weaving movement from side to side, and fourth, one hesitation step, three waltz steps and a turn.

MILITARISM IN NEW DANCES

“These are the three standard forms of the three standard ballroom dances. The fox trot is simply a modified turkey trot, and it is doubtful if it will be danced to any great extent next winter. The lulu fado is a variation of the maxixe and will have a certain amount of popularity. La furlana and tao tao are better adapted to exhibition purposes than to the ballroom.”

Mr. Chalif is the originator of La Russe, one of the two new dances which will probably sweep the ballrooms next winter. There is more than a hint of militarism in the tens vigor La Russe steps. This is how its originator describes this dance:

“The first movement is three march steps and one long swift step; the second movement consists of eight short, quick turns; the third movement, four long, swift steps and a stamp; and, finally, eight long, swift steps and a little kick with the toe pointing backward. La Russe is based on the one step and on Russian dance steps. “

MORE MILITARY THAN LA RusSE

But though La Russe is military, the Hungarian Society Dance is even more so. This is the pet production of Adolph Newburger, a New Yorker Who has taught four generations to

dance. Its most distinguishing feature is called the chikoss, which is nothing more or less than soldier's sharp bringing together of his heels for attention.

"The first movement of this dance," explained Mr. Newburger, "consists of three short steps and an audible tap with the heel twice repeat. Then take two running steps and bring the heels together twice in the chikoss. Then each partner must turn away from the other and do the same steps separately, one hand behind the head, the other placed smartly on the hip. Then each swings twice to the left, they meet in the open position and dance forward, hussar fashion. They two-step to one side, click heels again for the chikoss, turn quickly and dance forward, backward and sideways in the Hungarian trot. To make the dance most effective the music should be played rather slowly."

It sounds complicated, perhaps, but it really isn't, and it somehow combines gypsy glee with ballroom grace and seemliness. It's really the pretties new dance yet.

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*Berkeley Daily Gazette***Anúncio**

Berkeley, California, p. 8

Do you Dance the New Dances?

Yes? Then you will want to secure the latest European Dance Novelty.

“Bregeiro”

(By the writer of Dengozo)

Which we are going to give away absolutely free to our readers.

This is a Brazilian maxixe-tango number and is being used by all leading exponents of the dancing art in New York and other metropolitan cities, be sure to watch out for this other dance numbers will follow.

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*The Daily Democrat***Gênero literário/poesia**

Greenville, Mississippi, p. 5

THE OLD-TIME DANCES

The world's moved on and left me,
 and now my only stand .
 Is on a little spot o' ground this side
 o' Glory Land
 The old days are memories, only seen
 through sighs,
 An' when I'm thinkin' on 'em the
 rain's around my eyes.
 A thousand old-time dreams have
 gone a-glimmerin' down ways;
 You wouldn't know the times we called
 "The Hallejah Days!"
 Mossoms that we loved of old
 have left the bush an' bough,
 what was hallejah then, ain't
 hallejah now!
 Jes' take the old-time dances that
 gave the world a thrill —
 Sashayin' to your partner in the country-
 side quadrille
 An' all the many others — what joy
 they did reveal
 But now, farewell forever to the
 hand, round in the "reel!"
 The turkey trot's the ticket! The
 "hesitation" hits

The new time taste: the “maxixe”
throws wild Brazilian tits!
I won't do for a “one step” an' I tell
you, I'm too slow
For the most ambitious hoppin of
the "Argentine tango!"
My old sweetheart by my side, we
watched them dances new:
In old-time days together we danced
the quadrilles through,
An' thought we'd reached joy's limit
for the old boys used to feel
That there wasn't no “hesitation” In
the old “Virginny Reel!”
But I said: “My day is over! The
world's made over so,
The very steps I'm takin are the
steps I do not know;
An' I reckon, when we've reached the
gate we've striven long to win,
We'll find these “maxixe” people a
turkey trottin in.”
- Frank L. Stanton, in Atlanta Constitution.

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*The Constitution***Anúncio**

Atlanta, Georgia, p. 6

*When
You
Dance—
Wear*

La Maxixe

*—The New Dancing
Model of*

R&G
RUSTLESS
CORSETS

YOU cannot dance gracefully unless you wear the right corset. In La Maxixe you have a corset flexible as your own body. It gives just the needed support at the waist and hips, but allows perfect freedom above the waist.

La Maxixe E-250—for slender figures—is practically boneless. No harsh rubbing on the delicate bones of the hips. Soft and comfortable as a French waist. La Maxixe E-254—for medium figures—is a little more firmly boned and has elastic sections to allow freedom of motion in the dance. Both have long straight hips and extremely low bust—perfectly producing the new uncorseted figure effect. Price of either of these models, \$3.00.

See La Maxixe styles today at your favorite store. Find the one that fits you exactly. Know the unrestrained joy of dancing in a corset made just for dancing. The new Laced-front R & G will also interest you.

When You Dance — Wear La Maxixe — The New Dancing
Model of R & G Rustless Corsets

You cannot dance gracefully unless you wear the right corset. In La Maxixe you have a corset flexible as your own body. It gives just the needed support at the waist and hips, but allows perfect freedom above the waist.

La Maxixe E-2SO—for slender figures—is practically boneless. No harsh rubbing on the delicate bones of the hips. Soft and comfortable as a French waist. La Maxixe E-254—for medium figures—is a little more firmly boned and has elastic sections to allow freedom of motion in the dance. Both have long straight hips and extremely low bust—perfectly producing the new uncorseted figure effect. Price of either of these models, \$3.00.

See La Maxixe styles today at your favorite store. Find the one that fits you exactly. Know the unrestrained joy of dancing in a corset made just for dancing. The new Laced-front R&G will also interest you.

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*The Piqua Daily Leader-Dispatch***Anúncio**

Piqua, Ohio, p. 7

The Latest European Dance Novelty
"Bregeiro"
 Brazilian Maxixe-Tango
 by ERNESTO NAZARETH
 Composer of the celebrated
 "DENGZOZU"

Allegretto

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The Latest European Dance Novelty**Bregeiro****Brazilian Maxixe-Tango****(by Ernesto Nazareth composer of the celebrated "Dengozo")**

A mesma partitura da música "Bregeiro" foi publicada em:

- *Berkeley Daily Gazette, Berkeley, California*, em 15/09/1914, p. 10;
- *The Portsmouth Daily Times*, em 19/06/1915, p. 15, na seção "*The Daily Times Saturday Song Hit*", como sendo a "última novidade da dança europeia".

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*The Evening Telegram***Notícia**

Elyria, Ohio, p. 4

Rose Bud Chorus, "September Morn," at Elyria Theatre, Tuesday, September 22.

"SEPTEMBER MORN." "September Morn," by Argentina and chorus; "Everybody is Tan Crazy," Argentina and chorus; "Where is the Pleasure in Wine at Song," Bunkum and chorus; "O Cornfield Queen," by Louise and chorus; "The Sunshade Girl," Argentina and chorus and "Beautiful Dreams I'm Dreaming," Mrs. Stori Nat Phillips as Rudolph Flats artist, carries the chief comedy part and is good. He kept the audience in a merry mood throughout. Hazel Shannon was a good Argentina, both in singing and in her dancing part. Dorothy Earl as Louise and F. J. Howland as Willie Bunkum were so acceptable in their parts.

The present craze for dancing is not forgotten in staking the show and the tango and maxixe played prominent part in the specialties.

"September Morn," that merry and musical Rowland and Clifford attraction, held the boards at the Fuller last evening and gave unexpected entertainment to an audience that lacked in number what it made up in enthusiasm and appreciation. This offering, appearing the same week as Ruth St. Denis and Corinne in "Forty Five Minutes from Broadway," had been classified among the rather second rate attractions. That is where the theater going public made a mistake. While it is of the overworked musical comedy type, it is good. There is plenty of real stuff in the bill and is replete with laughs, songs and good dancing.

The musical numbers that got past easily were Ted and Louise in "When a Boy Loves a Little Girl";

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*The Kansas City Star***Reportagem**

Kansas City, Missouri, p. 6

TAKE YOUR PICK, DANCERS**THE NEW FALL STYLES IN STEPS HAVE ARRIVED**

One Kansas City Dance, Just Back From Europe and the East, in Boosting the Fox Trot
and the Waltz Canter

The fall dance styles have arrived. A host of new steps have returned with the dancing teachers from Europe and the East. It remains for the dancing public to decide which ones will be in vogue this winter.

Last season two dances, the one-step and the hesitation, survived. Now come a number of others, designed to succeed them, and backed by the teachers whose success depends upon their popularity. After Kansas City dancers learn what is being danced abroad and in New York they will adopt or reject according to taste, and thus determine what the Kansas City ballroom shall prefer. That's what happened last season.

In the opinion of Miss Helen Thomes, who returned yesterday from a four month's trip to Paris, London and New York, the fox trot and the waltz canter are to be the logical successors to the one-step and the hesitation.

A TEAR FOR THE TANGO

"Of Course, i do not mean that last season's favorites will be superseded entirely," Miss Thomes said, but the popularity of the fox trot and the canter in the East indicates that they will supplant the others to a large extent. The half-and-half may come into vogue here also.

"There are a number of later dances being danced abroad, which will be taken up by experts who want to be just a little ahead of the rest. Among these are tatao, of chinese origin, the valancello, the brazilian or tango polka, the furlana and a number of others. All these are possiblçe for the ballroom, but it is too much to hope that they will come into general use at presente."

Miss Thomes, like most of the teachers, drops a figurative tear at the passing of the tango.

WHO WANTS TO DANCE THE POLKA?

“We ruined it in this country”, she said. In Paris they do it wonderfully well, and as they use only four or five diferente steps everyone knows them. The maxixe, if it is not allowed to become too complicated, will be danced by a great many. It is a beatiful dance and not at all difficult to learn.

La Russe is a dance that is new in New York this season. It should take well here. The steps are easy to learn. It will be good News to some to hear that the old fashioned polka is coming back. Not in precisely the same form, perhaps, but modeled on the dance of many years ago.

The Castles have taken up the polka and are teaching two or [duas palavras ilegíveis]. By the way, they put out fall and winter styles now just as Poiret, Paquin and Worth issue new designs in gowns. Theis polka is one of advance modes and other will be announced later.

HOPPETY HOPPETY HOP

“It would never do to forget the lulu fado, which is one of the besto f the new dances. If i were to choose those which will bem most generally danced i would put lulu with the fox trot, canter, polka and maxixe. The others will have as ardente but not a numerous devotees.”

The music for the fox trot, as Miss Thomes teaches it, is slightly faster than the one step, especially on the turns. A number of fancy steps use trotting walk as the base.

The waltz canter differs fro m the hesitation in that two beats of the waltz measure are taken on one foot ando ne beat on the other. The others dances cannot be described satisfactorily.

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The Oak Leaves

AnúncioOak Park, Illinois, p. 14

The Latest Dances

The Ingram School of Dancing will give either private or class instruction in the following new dances:

Lulu Fado, La Russe, fox trot, Brazilian polka, canter or syncopated waltz, maxixe, tango, four hundred one-step and many others.

Address 213 North Ridgeland avenue. Telephone 875.—adv.

O mesmo anúncio foi publicado neste jornal *em*:

- 03/10/1914, p. 40;
 - 10/10/1914, p. 2.
-
-

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*The Sunday State Journal***Notícia**

Madison, Wisconsin, p. 21

THE NEW DANCES

The new dances really grew out of a revolt against the monotony of the old waltz and two step—a breaking away from conventions—almost a kicking over the moral traces. But the pendulum swung too far, and for nearly two years America was plunged into a ring of “Hugs” and “Trots” that cemed to hark back centuries to barbarous ancestors. From out all this chosen has emerged the New Dances, standardized and purged from the *[ilegível]* that marked the first steps of the revolt. The modern interpretation of the graceful Argentine, the beautiful Hesitation and the intricate Maxixe, shows that the dancers who have been raised to prominence by society—appreciate that dancing is an art and not mere whimsical, pleasurable exercise.

Modern dancing by the leading dancers of the day —the Castics Josephine Sawyer, Hope Loring, Edith Hinz and a few others, is a revelation of grace and beauty. Each of these dancers seem to approach their art from a different point of view and each has put into the steps an individuality that amounts to swing.

John Sawyer’s success to due first of all to dignified grace, both of carriage and movement. She has the aid of personal beauty. So have a thousand other dancers who have no position worth considering. If Miss Sawyer were the reverse of beautiful she would seem beautiful while dancing just the same. This can be done, as could be proved by instance.

Of Mr. and Mrs. Vernon Castle it is impossible to mention a quality not already familiar, so widely is their darting known in all its details. Their extraordinary unity of movement, perfected by seasons of work together, their tempo *[sic]*, the everrecurring surprises in the lines of their figures—these and a score of other properties unite in giving Castle House a wide acceptance as a temple of modern dancing.

Hope Loring and Edith Hinz with their partners combine vivacity and action with refined grace which is gaining them a safe place in ranks of leading dancers.

The revival of dancing was accompanied by a clamor for variety above everything else. The response was an avalanche under which dancing was almost brought to a standstill. It was

rescued by the timely movement toward standardisation. The wholesale reduction of the number of steps has had no effect except good. The one dance that has lost individuality during the past year has suffered not through quantitative, but qualitative reduction. That was the Tango. The Turkey Trot, of course dispensed with its copious ugliness in evolving with into the One-Step; but as the latter retains a character distinctly its own, the loss of earlier marks of distinction need not be taken into account.

The Hesitation Waltz and the Boston are the happy outgrowth of a desire for contrast of speed and form of movement, which at the same time should conform to waltz rhythm. The essential device, which consists of periodically holding a position through several repeated counts, is certainly interesting.

TANGO AND MAXIXE

Controversy flared up around the Argentine Tango the moment it set foot in Paris, In no time at all, it scandalised two continent and an important island. I am not prepared to say what grounds It may have given for censure at the time of its European debut, because I was not in the storm zone. I am prepared to record the opinion, however, that much of the hostility it has met in America has been unmerited. That it was vulgarly performed by the vulgar is no more the fault of the dance than vulgar conversation is the fault of language. Unconsciously, people resent a strange thing because it is strange. To be alien is to be monstrous. A little originality is pleasing: a degree too much gets people stoned to death. Criticism seemed to center on a relaxation the Tango gave the body and a trick it had of turning the foot. It was denatured in an arbitrary way, to save it from arbitrary attacks. Even so, it remains a pleasing dance.

Experience teaches; the Brazilian Maxixe, coming later, was better treated. It may be classifid as a cousin of the Tango, in common with which it comes from origins comparatively rustic. To adapt such dances to formal surroundings without lost of essencial character, is a delicate operation; The Maxixe furnishes an example of the manner in which it should be performed. It remains rich in character, animated with pretty groupings playful with coquettish pantomime, and free from objectionable features.

Regarded collectively the dancers are in excellent conditions. Their moviment is following a direction that is gratifying from any whole some point of view. The danger of a relapse to vulgarity is past, so [ilegível] as the respectable public continually the reasonable watchfulness that is due to any institution that repeat cultivation with health and beautiful as dancing does.

Na mesma página foi publicado também um anúncio de Vitrola de música para dança em que o maxixe é citado, conforme se pode ver a seguir

The Modern Dance
— AND THE —
VICTOR-VICTROLA

¶ The Victrola has played and is playing a most important part in the development of Modern Dancing. Without the Victrola and its perfect dance music, the One Step, Tango, Hesitation, Maxixe, Half and Half and the latest dances, the Fox Trot, the Ta Tao and Brazilian Polka, would still be only the property of the professional dancers. "Practice makes Perfect"—and with the Victrola it is easy to learn the dances—for you can dance whenever and wherever you please. The cosiest, most delightful little dance parties may be arranged on a moment's notice, and the Victrola will give you the most famous dance orchestras and bands to play the latest music in absolutely perfect dance time. Victor Dance Records are personally supervised by Mr. and Mrs. Vernon Castle.

THE VICTOR-VICTROLA IS THE KING OF ENTERTAINERS

Victrolas \$15 - \$25 - \$40 - \$50 - \$75 - \$100 - \$150 - \$200 - \$250

Complete Stock of Dance Records in Stock

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Mr. and Mrs. Vernon Castle, Dancing the Tango

The Modern Dance And the VICTOR-VICTROLA

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Victrolas \$15 - \$25 - \$40 - \$50 - \$75 - \$100 - \$150 - \$200 - \$250

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*The New York Times***Anúncio**

New York, New York, p. 18

The CELEBRATED ALVIENE

The Dancing Master who taught the world's greatest dancers: LULU FADO, *Fox* Trot, Ta Tao, Maxixe, La Rouge, La Furlana, Brazilian, Polka (Alviene La Russe), Marsovian, One-Step, Hesitation, Half and Half. Also all stage and classic dancing.

ALVIENE STUDIO, 225 West 57th Street near Broadway, Phone 4732 Columbus.

Na mesma página deste jornal constam mais dois outros anúncios de aulas de dança em que o “maxixe” é citado.

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*The Boston Post***Anúncio**

Boston, Massachusetts, p. 22

Dancing Teachers

Can learn in class “The La Russe,” “Balancello,” “ Fox Trot,” “Indian Trot,” “Rouli Roull,” “Ta Tao,” “Lulu Fado,” “Brazilian Polka,” “Opera Tango,” “Dernier Canter,” “Furlana,” “Half and Half,” “Pavlowa Gavotte,” and the standardized modern dances —One Step, Hesitation, Maxixe, Tango, etc. Class taught daily from 10 a. m. to 12, Monday, Sept. 28, to Oct. 9, at Court Hall, 200 Huntington ave., Boston, personally by MISS ROSE I. BYRNE, Who was assisting MR. LOUIS H. CHALIF at the Chalif Normal School of Dancing, New York.

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*The Constitution***Artigo**

Atlanta, Georgia, p. 34

*In the Social Whirl**(By Isma Dooly)*

That there is both beauty and grace in the so-called old-fashioned dances, and that it may be expected they will be revived, in their simplicity, was proven in the very graceful interpretation given of many of them by Mrs. George Dexter at the cotton ball Thursday night.

Mrs. Dexter danced them as they were danced when she was a school girl, and was applauded time and again as she appeared dancing them with professor John A Mahtei. The waltz, the polka, the mazurka, the two-step were all danced with charming grace.

The echoes of the ball sound with enthusiastic praise of the dancing of Miss Virginia Bowman in the modern or newer dances. "She was like an old miniature in her youth and coloring, the quaintness of her coiffure, the simplicity and picturesqueness of her gown," said one admirer, while another said "I have never seen more exquisite grace and naturalness in dancing, it made one realize that there is an art in it."

The beauty of Miss Harriet Calhoun on the occasion of the ball has been discussed on all sides, she wearing her soft dark hair combed low over her [ilegível] and gathered in bunches of curls at the back of her neck. Her tarleton gown was [ilegível] to the waist, and she ware one of the old-fashioned little bodiees. Mrs Andrew Calhoun, Mrs. Albert Thornton and Mrs. Phinzy Calhoun were a trio of admired beauties in Victorian costumes, and Miss Sara Bell was one of the belles of the evening and a strikingly handsome figure Miss Catherine Ellis was, being welcomed home after a trip abroad, and was notably lovely in na ail- white costume reflecting the art of the Parisian modiste.

THE PRIZE WINNERS

Mrs Ben Lee Crew, who won the prize for the most unique and appropriate costume carrying out the idea of a cotton ball, proved that a pretty woman was not always dependente upon the glitter and color the ball gown demands. She used in her costume the maternals of

which the hale are made up, and still was dazzlingly pretty, a miniature bale of cotton on her curly blonde hair.

Mr Brooks Morgan who shared honors with Mrs Crew in the originality of his costumes, went to a milliner, Mr. Ernest Rhodes, for the little bale of cotton he wore on his head and which was not half so heavy as many a toque of the season is, and the bale of cotton in which he appeared walking in the ballroom, was a gift tp him from Mr. Virgil Shepard, the decorator, so that modiste, [ilegível] and even the practical decorator were assembled when it came to fashioning the costumes for the cotton ball. Mr. Frank Inman wore one of the most remarkable costumes of the evening. and he and Mrs J T. Williams were a. couple who, in their appearance, gave the ball one of its most enjoyable features. All but a very few people entered into the spirit of the occasion, and wore the costumes which the club management quested, the management leaving nothing undone to do their pait toward the complete effect and brilliancy of the occasion.

IT WAS COTTON LACE.

Colonel Lowry was accused by a number of ladies as not "toting" square at the cotton ball because they were ready to be most positive that the elegante lace jabot which he wore with his white velvet suit and fluffy muslin shirt was real lace of the most expensive kind.

"No, madam, i happen to know what this lace cost, and i have bought enough lace for a certain little queen to know that if this lace were what you call 'real,' it would have cost me more than it did. It is cotton lace made in Paris, and it proves conclusively that there is not anything prettier women can wear. I want to see the day come when every gown worn by every pretty woman in this country (and they are all pretty) will be made of goods made in this country, trimmed in lace made In this country, and fashioned by women in this country. Why, who could have made a better suit than this, and our own tailor did It, and who could make better cotton material than this made in a Georgia mill? Look at this cotton stuff here that looks exactly like ermine—and i know what that costs, too, and the difference between the real and the imitation."

Colonel Lowry pointed out many of the ladies in the room who were in cotton costumes, and declared something ought to be done to keep them from going continuously to Paris or New York.

PRETTY COSTUMES

Among the many handsome women wearing dainty gowns of cotton fabrics to the ball were Mrs C. A Sisson. Mrs. J. B. Hockaday, Mrs Clark Howell, Mrs. Don Pardee, Mrs. Harry Harmon, Jr., Mrs Doughty Manley. Mrs. Sam Weyman, Mrs. Henry Miller, Mrs W. F. Spalding, Mrs. Gus Dodd, Mrs. Frank Adalz, Miss Leone Ladson, Miss Ada Alexander, Mrs -Tames Palmer, Mrs E. A. Alsop, Mrs Luther Rosser, Jr, Mrs. Hudson Moore, 'Miss Lulu Dean Jones, Mrs. John S Cohen, Mrs William Schroeder, Mrs. Hughes Spalding, Mrs. Charles Sciple, Mrs. J G Oglesby, Jr., Mrs Shephard Bryan, Mrs. A. J Orme, Mrs. Hall Miller, Mrs. T H. Paine, Mrs John Sommerville, Mrs Charles Remsen, Mrs. LeRoy Childes, Mrs. W. S. Goldsmith and Mrs C. C. McGehee.

THE NEW DANCES

That Terpischoe will still hold the wand over the social gaities of the season is proven in the demands being made upon the professional dancers, who (have their time taken every hour, and who are trying to meet every demand in the matter of the very newest dances Miss Gasle Forbush, who is a pupil of Joan Sawyer and the Castles, leaves today for New York to perfect herself in some of the dances not seen here and returning the latter part of the week, she brings a partner to help her demonstrate. This sine will do in the rose room of the Ansley and at the Druld Hills club.

Miss Viola Mosely has returned from a course of lessons with M. Chalz, Mr McLennen, Bankof. the Russian artist, and with a diploma from the Castle school. Miss Mosely talks in interesting [*ilegível*], and mentions as a partial list of the dances to be danced this season, the following: Syncophated waltz (waltz canter), one-step canter, hesitation, maxixe, tango (maxixe and tango much simplified). Other new dances are: la russe, fox trot, castle polka, half and half, sulu tado [sic], Ta-tao (pronounced ta-ta-o), polka bresilienne, castle tango, and castle maxixe.

The india butterfly, pavlowa gavotte and turlana will be danced in the children's classes.

PARTIES TO MISS DICKSON

Miss Dickson, the popular guest of Mr. and Mrs. E. P. McBurney, was the guest of honor at the initial social event of the week when Mrs. Floyd McRae entertained at a terrace tea at her hospitable home on Peachtree street Monday afternoon. Fifty guests were entertained, the terrace charming with flowers; those potted, and showing blooms of all colors, and those in the yellow lights of the goldenrod and goldenglow. Tuesday Mrs. John Marshall Slaton entertained twelve ladies delightfully at luncheon, at her country home, Governor and Mrs. Slaton to remain

there until later in the fall. Miss Dickson was again the guest of honor, the party meeting her a most congenial one Miss Dickson was the honor guest at the bright party entertained by Mr and Mrs. McBurney at the "Cotton Ball."

THE REAL FASHIONS

It is no longer a prophecy, but the real fashions are on—and on the prettiest and smartest of women. The gaieties of the week have brought out many pretty costumes, and many more are being fashioned.

At the Black-Rucker wedding last night one of the prettiest of gowns was worn by Mrs. James Young Swift, of Rosehill, Ga. The material was the lightest green silk brocaded in a delicate pattern of silver flowers. The style was strictly modern age, with draperies beneath the long waist, defined by a broad trimming of maline embroidered closely in opal lighted sequins.

At one of the afternoon functions, Miss Isolene Campbell wore an apple-green figured taffeta gown made in the modern age fashion. Another smart costume worn by Miss Campbell is of black satin and red cloth. The circular skirt is very full and made plain. The coat, short and dressy, is of red cloth trimmed in red braid ornaments, and she wears it with a net and chiffon waist.

Miss Marion Achison is like a fairy in the night in evening gown of black tulle made with the ruffles and fluffles that tulle is being fashioned into this season.

Mrs W. A. Speer is wearing the smartest of tailor gowns combining blue serge, the darkest tone, and black satin. The coat, which is long-waisted in effect, is braided smartly in black, and there is a sash introduced beneath the coat of black satin. The sleeves are of the same.

Miss Marion Wilkinson, who is visiting her sister, Mrs Hugh Dorsey, has the most stylish of walking suits in a dark invisible black material. It has a long coat, almost the old pelise style, but a waistcoat front The skirt is fuller than those worn earlier in the season, and the smart boots she wears with the gown have buff tops.

Mrs John D. Little is -wearing the prettiest of dinner gowns, combining black satin and cream-colored lace. A tunic of the lace escapes the bottom of the skirt by only a [illegible] inches. The long-waisted corsage is of the lace, and there is a broad satin girdle giving finish.

A lovely gown, being fashioned for a later event of the season for a pretty young matron, is of emerald-green chiffon brocaded in silver. It is made in the old directoire fashion, the full long tunic drapery showing a white silk petticoat flounced in silver-threaded lace and the bodice finished with the same.

Mrs Morris Brandon wore to one of the luncheons of the week a charming toilet in black satin with tunic drapery of heavy ecru lace of antique pattern. Her close-fitting toque was of black velvet trimmed in paradise.

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*The Helena Daily Independent***Anúncio**

Helena, Montana, p. 12

MRS. SULGROVE

Announces her return from the east and the opening of her

Classes in Dancing

All the latest dances of this country and Europeas standardized by the American Association and the Imperial Masters of Dancing of Europe will taught. Some of these being: Castle's Half and Half One Step Canter and Hesiation Waltzes; Brazilian Polka; Lu-la Fado, Fox Trot; High Jinks; One Steps; Twinkle Waltzes; ballroom and stage versions of Maxix [*sic*] and Tango. Furlano; Ta-Tao.

Adult classes now open. Monday and Wednesday, 8 p. m.

High school and juvenile classes open Oct. 17.

Private lessons and special classes by appointment.

Telephone 1314-Y, or North Park Ave.

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*The Shelby Republican***Notícia**

Shelbyville, Indiana, p. 3

Here They Are Seaos New Dances

Oscar Duenweg for the third time allowed presidente of the American Society of Professors of Dancing at the annual meeting at New York, said on his arrival at his home in Terre Haute that the dances proper for the dances proper for the ensuing season will be a standardized version on the waltz cânter, which he describes as graceful, pretlyand easy to learn: the Maxixe, the Lu Lu Fado or Brazilian polka: the new tango, or Parisian polka; the half and half; the fox trot and the furlana, na Italian dance. There also is a Chinese minuet, called the Ta Tao which is na attractive movement.

President Duenweg named five members of the association to confer with representative dancing teachers of the country, who decided on four dances to be taught in a uniform manner. These are the waltz canter, the fox trot, the one-step and the tango an effort will be made to do away with freak dancing.

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*The Helena Daily Independent***Notícia**

Helena, Montana, p. 3

**County Fair by Local Talent
Scores a Tremendous Success**

If a real country yokel could have looked in on the Lewis and Clark "County Fair" as presented at the Helena theater last evening under the auspices of the Congregational church he would have bought himself a glass of pink lemonade and then looked on with gaping mouth and murmured: "Well I swan."

Those who did witness the performance, and every seat of the theater was taken, did not make this customary remark of the man of the soil but they did sit back in their seats and laugh. Nor was it the laugh over some miscue of a juvenile performer here and there, but it was the expression of genuine pleasure over a program where the entertainment was real and where the performers were deserving of every bit of recognition given them.

Good Home Talent Production .

There have been scores and scores of home talent productions but it is doubtful if Helena people have ever before been given the opportunity of seeing an entertainment so varied; so full of life and a wing from the rise to the drop of the curtain: so clean, so wholesome and so good-natured.

The little tots were given the task of placing the large audience in a funloving mood and it must be said to their credit that they more than fulfilled their places on the program. The little girls, ranging in years from 6 to 16, started off with the opening chorus and were encored several times for the sprightly way in which they tripped about the stage. The boys then put on their hayseed chorus which was a scream. It is true, several of the little midgets about 5 years old couldn't dance with the ease and grace of an Adonis but they certainly tried and their efforts were more than worthy of the generous applause accorded them.

Enjoy It to Limit

Having had a taste of what might be expected the audience then settled back in their seats and proceeded to enjoy to the limit all that followed. Musical numbers and dances followed in rapid succession while every few moments a bit of comedy would be sprinkled into the occasion by the regulation county fair characters. Local hits on prominent people brought out shouts of approval and gave the performance the desired local tinge.

The "County Fair" will be repeated again this evening, and because of the splendid performance put forth last night they are deserving of another crowded house.

The cast of characters was as follows:

Spanish Dance	Mrs. O. W. McConnell and Mrs. Walter Bradshaw
Moon Chorus	Mrs. H. G. McIntire and Mrs. N. J. Gould
Barn Dance	Miss Boyle and Mr. Shafer Farmer Chorus
.....	
Mrs. McKinley and Mrs. Richmond College Chorus	Mrs. Henry Smith and Mrs. O. M. Lanstrum
Fluffy Ruffle Chorus	Mrs. Geo. Miner and Mrs. C. H. Head
Loving Chorus	Mrs. Norman Halter and Mrs. Chas. Kessler
Solandy Duo	Mrs. M. S. Gunn and Mrs. L. Sulgrove
Special Duo	Mrs. Frank Smith
The Maxixe.....	Mrs. Fred Kessler
The Tango.....	Mrs. W. T. Pigott Boogey Boo Chorus
.....	Mrs. H. H. Pigott and Mrs. George Hill
Seesaw Chorus	Mrs. John Dinnen and Mrs. Frank Sutphen.

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*The Winslow Mail***Notícia**

Winslow, Arizona, p. 4

NOT IN A MARTIAL STRAINS**Conversation at West Point Evinced Little of the Exhilaration That Accompanies War**

The whilom visitor to West Point chanced to be there on the day that strong measures against Gen. Victoriano Huerta were resolved on. He himself had seen the news just before left New York. As he walked up the stairs from the station and strolled leisurely along in front of cadet old barracks and then cadet new barracks, there came to him across the drill ground sounds old music—martial strains, were they not? So then the news had reached the Point, and there was excitement and patriotic rejoicing. The band was just too far away, apparently in the Officers' club, to distinguish the air. But the visitor quickened his steps in that direction and the not unpleasant exhilaration of battle came over him. The music stopped and he arrived just as the officers were leaving. Their side-arms were in the slang of the Point, “fems”, and the only scrap of conversation he heard was between a dapper lieu-tenant-instructor and his fem. Quoth she:

“Oh, lieutenant, i just can't see how you do that step so well! You'll just have to teach me the maxixe” — she pronounced it matchichee.

“Delighted,” he volunteered for service, “But you know, we really haven't any good maxixe music here. We shall have to get some for the band.” And the martial conversation died away as they walked down.

Officers row.

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The Jacksonville Daily Journal

NotíciaJackson, Illinois, p. 4

MISS HELEN F. ROBINSON
OPENS WINTER WORK

Miss Helen F. Robinson in announcing the opening of her fourth season wishes to slate that us heretofore she will keep all work in her own home, thus affording ample facilities for comfort, convenience and proper chaperonage in conducting her classes.

Miss Robinson teaches Ballroom, Folk, Gymnastic and Aesthetic dancing. In this work classes are offered in Folk dancing for teachers, Gymnastic dancing for women, children's, young people 's and adult's classes in society dancing and party etiquette. Miss Robinson makes a specialty of all the latest accepted ballroom stops among which for this winter are: One-step and its variations, Argentina Tango, St. Louis Hesitation and variations, Canter or Castles Lane Duck Waltz, Brazilian Maxixe, Half and Half, etc.

She is also available for conducting festival work indoors and out, and preparing group dances for entertainments .

In addition to her regular work, Miss Robinson is prepared this winter to conduct small dancing parties or clubs at her home.

Particular attention is paid to private lessons and the forming of small private classes for a short term of lessons.

537 S Diamond Street , Illinois phone I - I . Bell phone 521.

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*The Lowell Sun***Nota**

Lowell, Massachusetts, p. 4

R. F.Keith's Theatre

The word "merit" is labelled on every [*ilegível*] at the B. F. Keith theatre this week. Seldom, indeed, is a show [*ilegível*] which so consistently emphasizes this word. As an instance of this one may mention Edgar Allan Woods sprightly playlet, "The Loilard". In which Regina Conelli [*ilegível*] her competent company appear. The theme of the little play is drawn from real life and yet it seems new as dramatic form. Miss Conelli is a well grounded young actress, while Harriet Mariette as spinster portrays a spinster with rare insight. The Pive Sullys with their speedy little [*ilegível*], "The information Bureau," are sure pleasers. The dancing and singing and the comedy are all to be commanded. Cerve, piano accordionist, opens with a grand opera overture, and closes with inspiring maxixe music. Naturally enough he is a great favorite. Gilmore & Castle, blackface comedians and dancers, are among the very best in their special line, while the Puppits, Iojeen Sisters and the Hearst-Seling News Pictorial all add to the bill. Good seats in advance. Phone 28.

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*The Bryan Daily Eagle***Anúncio**

Cumberland, Maryland, p. 10

DIXIE THEATRE**SWELLS-REEL BILL TONIGHT FROM 6:30 TO 11**

1.	THE BEAST.....	With Alice Joyce
2.	GREATER LOVE HATH NO
MAN.....	Grand Edison Drama
3.	THE FICKLENESS OF
SWEEDIE.....	Essanay Comedy

4. THE ROSE AND THE Beautiful Two-Reel
THORN.....
5. THE ROSE AND THE Vitagraph Special
THORN.....

NAOMI CHILDERS AND DARWIN KARR

Favorites—Alice Joyce, Thos. Moore, Mable Trundle, Wallace Berry, Richard Neill, Darwinn
Karr Naomi Childers.

SEE SWEET ALICE JOYCE TONIGHT IN "THE BEAST "
A GREAT ALL STAR FEATURE BILL TONIGHT

TOMORROW AFTERNOON FROM 1 TO 6:30

The Regular Swell Saturday Afternoon Bill With

ALICE JOYCE AND THOS. MOORE

In a Grand Kalem Feature Drama

"FATE'S MIDNIGHT HOUR"

Together With a Grand Program, Including

"OLD DOC YAK'S BOTTLE"

For the Kiddies and the Older Folks as Well

ITS A DANDY PROGRAM, DON 'T MISS IT

Tomorrow Night a Grand Two-Reel Selig Drama

"WHO KILLED GEORGE GRAVES"

Also Velma Whittman in a Beautiul Drama

"THE GREEN-EYED MONSTER"

Monday, Earle Williams, Anita Stewart, Beverly Bayne, Richard

Travers, G. M. Anderson, Alice Joyce, Thos. Moore

DON 'T MISS THE GRAND BILL TONIGHT

Hear the "Brazilian Maxixe" on Our Phonograph.

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*The Evening Times***Anúncio**

Cumberland, Maryland, p. 10

MISS DONNELL DUNBAR AVIRETT

Announces that she will teach in class or private lessons the latest

Ball room dances in their standardized forms.

One Step, Half and Half, Fox Trot, Maxixe, Tango, Lu Lu Fado

Canter and Hesitation Waltz, Castle Polka Brazilian Polka

Telephone 20

O mesmo anúncio foi publicado neste jornal nas seguintes datas:

- de 19/10/1914, p. 10.;
- 20/10/1914, p.10;
- 21/10/1914, p.12;
- 22/10/1914, p.10;
- 23/10/1914, p. 12;
- 24/10/1914, p. 12;
- 26/10/1914, p. 10;
- 27/10/1914, p.10;
- 28/10/1914, p. 12;
- 29/10/1914, p. 10;
- 30/10/1914, p.12;
- 31/10/1914, p.12.

No mês seguinte:

- de 02/11/1914 a 05/11/1914, todos na p. 10;
- nos dias 07 e 09/10/1914, p. 10;
- no dia , 10/11/1914, p. 12.

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*The Joplin Globe***Notícia**

Joplin, Missouri, p. 7

THE PLACE to buy a PIANO is a MUSIC house. We have been in the MUSIC business EXCLUSIVELY nearly forty years. We are EXPERIENCED. We know WHAT pianos are. We will be in business in the future. Pianos when new LOOK much alike. TIME proves the value. Beware of BARGAINS offered by INEXPERIENCED dealers who sell PIANOS as a SIDE line.

New Dances for Fall

Our summer selection of Dance Music was an exceedingly strong one, and, according to all reports, gave complete satisfaction.

The fall list will, we believe, far surpass anything yet issued. The October offerings include, in addition to the latest one-steps and hesitations, four new dances—the “Fox Trot,” which is making New York “dance mad”; the “Ta Tao,” which is the rage in Newport and New York, and the “Lu Lu Fado” and “Brazilian Polka.” The remarkable spread of the craze for these new dances in the east is amazing, and they are sure to become widely popular.

Some of the latest are:

Millicent, Waltz

Hesitation,

McKee.

Memphis Blues. One-
Step.

Old Folks’ Hag, Fox
Trot.

Reuben. Fox Trot.

VOCAL HITS.

The Aba Daba Honeymoon.

A long Came Ruth.

California and You.

Kakuda, Chinese Ta	Croony Melody.
Tao.	
Cecile, Waltz	Fido Is a Hot Dog Now.
Hesitation .	
Dengoza, Maxixe.	Harmony Bay.
At th e Ball, That's All,	High Cost of Loving.
One-Step.	I 'll Do It All Over Again.
Lotus D'or Ta Tao.	Just for Tonight.

J.W.JENKIS 715 Main St.

Sons Music Co. Joplin, Mo.

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*The Laredo Times***Notícia**

Laredo, Texas, p. 10

Was Highly Appreciated

The “The Dansante” given at the Elks hall last evening from 8:30 to 12 o'clock by Miss Marie Calahan was, largely attended and the special numbers given by that young lady and Mr. Alden Muller in their execution of the modern society dances were highly appreciated. The general program consisted of the regular numbers, these being participated it by the trippers of the light fantastic generally, while each alternate number was one of the five modern dances, the later being given by Miss Calahan and Mr. Muller. The music was furnished by the Dixie Orchestra. The modern dances exhibited las night were seen for the first time in Laredo by many. They were gracefully executed by the couple, each movement and evolution being carried out in a most graceful manner and winning the praise and comandation of those who witnessed them. The new dances introduced last night by Miss Calahan and Mr. Muller were the following: Society fox-trot, Lulu Fado, Brazilian Maxixe, Castle's Half and Half and La Russe.

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*The Indiana Student***Artigo**

Bloomington, Indiana, p. 3

DANCING A NATURAL EXERCISE, NOT A FAD

No More Than the Resumption of a
Normal Exercise, Says E. E.
McFarren

STEPS OF SOME NEW DANCES

The present vogue of dancing is sometimes characterized as a fad. Aa [*sic*] a matter of fact, it is no more than the resumption of a normal exercise," said E. E. McFarren, of Indianapolis, who is conducting classes here.

"It is not extraordinary that people should wish to dance every day," he continued. "Occidental history recalls few periods when the dance underwent such neglect as it suffered during the latter part of the nineteenth century.

The Turkey Trot (name to delight posterity) raced eastward from San Francisco in a form to which the word dancing could be applied only by exercise and courtesy.

"As though to emphasise its superiority to former mannerisms, it is just now urbanely changing its name; it prefers to be known as the one-step. And in the desire for a new appellation it is justified, since no history ever, so vividly recalled the fable of the ugly ducking.

"With the Turkey Trot out of the West came the Bunny Hug, the Grizzly Bear, and perchance the bearers of other names reminiscent of the zoo. They treated Europe to a mixture of amusement and irritation, but were not destined to long life on either side of the Atlantic.

Origin of Tango.

"While North America turkey-trotted, the Argentine tango was delighting and scandalising Paris. A dance of curious history—the tango. Certain details of its execution justify the assignment of its remote origin to the Gipsies of Spain. Argentina is an attractive market for Spanish dancing; undoubtedly the original tango, composed of Gipsy steps and movements, was shown in Argentina soon after its first exploitation in

Spain, some forty years ago.

"The Brazilian Maxixe is virtually a revival of the two-step, plus certain tango steps and enchainments. Instead of the tango's touch-and-turn-in of the foot, it employs a device of resting the heel on the floor the foot pointed upward, while the body assumes a bent-over posture not particularly attractive.

About That Maxixe

"As in other present-day dances, usage requires no set sequence of figures.

"1. Execute the first measure with the body somewhat supple, and a good deal of rise, and sink in the steps. The effect may be varied by inclining the body rather sinuously, from side to side.

"2. A flying two-step: A two-step in which the advanced foot points upward, touching the heel to the floor in alternate" steps, the intervening steps pointing the toe downward—except on turns; eight are not too many.

"3. Man's Steps: Starting in first position, advance right foot to fourth position (1); glide left foot to second position (2); glide right foot to posterior third position (3); carry left foot to posterior fourth position, pause in attitude, and plant it, transferring weight to it and raising right (advanced) foot point, down (4).

"Woman's steps: Advance left foot to posterior fourth position (1); glide right foot to second position (2); glide left foot to posterior third position (3); plant right foot in anterior fourth position and raise the left foot from the floor (4). During the pause in "4," the woman leans slightly forward.

"Until the third beat, her steps are the converse of the man's. Then, it will be noted; her position becomes the same as the man's: each through a half-beat, is supported on the right foot, the left extended back en attitude. The count of "4" again finds the couple in converse positions, the man's right foot being pointed, forward while the woman's is extended back.

"4. AN ARCH A LA PIROUETTE. Holding his partner's right hand in his left hand, the man executes four polka-steps forward; while the woman, by means of four-polka-steps, makes a complete turn toward her left. The engaged hands are raised to allow her to pass under the arms."

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The Constitution

AnúncioAtlanta, Georgia, p. 4

Miss Moseley's Dancing Classes

The following dances are included in Miss Moseley's course for children this Season. Hesitation Canter One-Step Canter fox trot, castle polka, half and half, Iulu fado ta toa, India Butterfly, pavIowa gavotte, polka bresilienne, maxixe and tango.
Bell phone Ivy 3302 — (adv).

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11/11

*The Brainerd Daily Dispatch***Notícia**

Brainerd, Minnesota, p. 3

TANGO THING OF PAST
Waltz Canter. Half anti Half and
Fox Trot are its Successor,
Modem Dances Standardized

The tango is passe. The maxixe is one with Nineveh, the turkey trot, the grizzly bear, and Tyre. And he who hesitates is lost.

The American Society of Professors of Dancing figured prominently at the obsequies of the once beloved favorites. With due honors the professors laid them to rest alongside the old waltz and two-step at a recente meeting in New York. The one-step was dying, but the versatile professors performed a major operation on it, removing the body movements, slackening up its speed, and other wise doctored it until it survived.

Then to prevent their profession going the way of the maxixe for sheer lack of dances to teach, the professors snapped their fingers and presto!—out sprang these, the last, words in society dances, than which there are no whicher, the necessary repertoire of debutante and debutante hunter:

Waltz canter,
 One step,
 LuLu Fada,
 Chinese one step,
 Fox trot,
 Half and half,
 Brazilian polka,
 La Russe.

Of these the big three are the waltz canter, the half and half, and the fox trot. Whosoever wishes to get on this season must soon get them in his head and feet. The fox trot is the only very fast dance of the season. It is done to four-four time, and the dancing masters promise that a couple of tries at it will be sufficient exertion for one evening. Hence the funeral movements of La Russe, the Brazilian polka, and others, Hence the grace and syncopation of the waltz canter.

The woman starts backward this year and the man forward, (not a feminist note) If you think you should show deference to the eternal feminine by beginning your dance with one step back, don't suit the action to the thought. You will jeopardize your station in society; you will compromise the social position of your partner; they will think you are a boob and your partner an arrival from the tall grass. Start with your left foot forward. And you have been used to holding your partner's hand at right angles with your body? Well, forget it. The left hand of the man and the right hand of his partner point at a spot about ten degrees removed from the zenith. It may be slightly uncomfortable, but it is necessary.

And by all manner of means never try to imitate a typhoon every four or five steps like you did last year. It would be signing your own warrant for ostracism. It would queer you surely. Take it easy. Modify your turns and go slowly. Watch your step. Safety first. That's the watch word this year—safety first. When you go on the floor this year – in polite society—you are not taking chances on getting kicked in the small of the back, sprawled on the floor or elbowed in the solar plexus. You won't even need an extra collar.

The dip? *My, my*, that little bit of calisthenics which modified the whole dancing wardrobe of milady last year is ausgespielt. It is no longer with us. To dip nowadays would provoke a laugh. They'd ask you how the crops are. They'd try to comfort von, maybe, with words to the effect that the hack to the farm movement is a great little movement for persons who dip.

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*Attica Daily Tribune***Anúncio**

Attica, Indiana, p. fronte

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O mesmo anúncio foi publicado neste jornal nas seguintes datas:

- 16/11/1914, p.4;
- 19/11/1914, p. Front page;
- 20/11/1914, p. Front page.

Clothesless Tribe Is Found In the Wilds of Brazil

Theodore Roosevelt

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1. *Journal of the American Medical Association*, 1997; 278: 1039-1044.

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NEWSPAPER ARCHIVE

The Two-in-One—*By Margaret St. Clair*

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How to do the New Dances

No. 7—"The Two-in-One"

(By Margaret St. Clair)

The two-in-one is becoming more and more popular in ballrooms this season, because it combines the most attractive figures of both the maxixe and the tango, and it is at the same time very much easier than either of those dances.

The simplest and the prettiest steps of the Argentine tango and the Parisienne tango, the Brazilian maxixe, and the french maxixe have been selected and standardized by Robert Marks, to form an Americanized version of all these dances, which he calls the "Two-in-One."

Although the six figures in this dance are standardized, there is, nevertheless, ample opportunity for individual expression and interpretation in the many combinations and the different order in which these six figures may be presented. The "Two-in-One" is likely to outlive the hesitation, the one step and the fox trot, because of its being made up of the two dances that have in them a true germ of beauty that will not die out as quickly as those dance that contain merely syncopated rhythm.

The figures of the "Two-in-One " follow in detail.

Position 1—The Maxixe Walk

The gentleman starts in a slow, walking glide, either backward or forward, beginning with his right foot, the lady beginning with her left. There is no set count as to how many walking steps a couple take. The hands are held in the position illustrated, in order to create a swaying movement of the body, so essential to graceful dancing.

Position 2— The Skating Step

After six or eight walking steps as in position 1 - the gentleman steps half way back of the lady with his left, taking two steps to get in to this position. Both raise their arms as in position 2, and the pose is then correct for the skating step. This step must not be exaggerated for ordinary ball room dancing. In commencing this figure the feet must be in the position as shown in the illustration, the lady and gentleman both pointing their left foot forward.

The count to this figure is 1, 2 3; or left right, left, with as light dip on the third count or left foot. One should be careful not to exaggerate this dip. The second three counts are taken with the lady and the gentle man both pointing their right foot forward, with a slight dip on the

third count, alternating each time until the end of the strain of music. The count 1, 2, 3; this time being right, left, right.

Remember that the dip is what gives the skating effect and should be executed without any jerking. The sway must always be on the side of the foot on which the dip is taken.

Position 3— Second Skating Step

The gentleman steps directly in back of the lady, both lowering arms, as shown in picture No. 3, without changing step used in the skaring figure described in position 2, except that the lady and the gentleman both raise their right foot on the third count and both dip with the left foot each time on the third count, instead of alternating first right and then left, as in the preceding figure. This third position completes the first half of the dance.

Position 4— The Single Cortez

The lady gets in to the position shown in picture No. 4, by taking a left half turn, raising her left foot and glancing over her left shoulder. The gentleman stands on the balls of his feet, exactly as illustrated in the photograph, though, of course, he may occasionally drop to his heels if he finds any difficulty in maintaining his balance. This pose is particularly interesting because it shows the gentleman in the correct pose for the Argentine tango, and the standardized tango step is made up of these two.

There are five counts in this figure, which are taken by the lady alone. First she steps back, lowering her left foot on the first count, at the same time shifting her weight to the left, then on the second count, she points her right foot backward, where she holds some for two counts, and then brings the right foot forward on the fifth count, at the same time raising the left foot as shown in the illustration above, which brings her back to her original position. The beauty of this step depends almost entirely upon the body movements of the lady. It is quite essential that she pause a second or two on the fifth count, which terminates the figure, each time.

Position 5—The Slide Step

Both the lady and the gentleman start with one foot raised, the gentleman raising his left, and the lady her right. For sliding steps are then taken to the side, the gentleman leading, of course, neither lady nor gentleman raising the feet from the floor until the fifth count, when the man raises the left foot and the lady raises the right. This figure can be reversed by taking an ordinary two-step for three counts, and then varying by changing to the opposite foot. In taking

the side steps, the lady and the gentleman should be very careful to keep their feet directly opposite each other every time they slide.

Position 6—The Double Cortez

This is done to 1, 2, 3 count. The lady gets into this position by taking a half turn immediately placing her right arm at waist line and extending the left arm forward. The gentleman claps her hands as she places them there. Both must start with the right foot raised a short distance from the floor then immediately bringing right foot forward for three counts and left foot back for three counts, raising the right foot each time that they come back.

This step can be done either forward and backward, or in a circle. This latter gives most charming effect. At the finish of this figure the lady makes a quick turn and completes the dance by a single Cortez, such as has been already described above in picture No. 4.

This Cortez may end the dance or may simply end the figure, after which any of the other figures already mentioned can be repeated as often as desired, and in almost any order.

O mesmo artigo foi publicado nos seguintes jornais:

- *The Lima Daily News*, Lima, Ohio, p. 10, em 15/11/1914;
 - *The Canton Daily News*, Canton, Ohio, p. s.n, em 22/11/1914.
-

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The Petersburg Daily Progress

AnúncioPetersburg, Virginia, p. Front Page

DANCING

Miss Parke Patton, Mr. Raymond Orr, Graduates of the Vernon Castle School of Modern. Ball Room Dancing, and pupil of Louis Chalif, Russian Ballet Master, will open classes in dancing here Nov. 23rd, at the Library Hall. Following dances will be taught:

Castle Half and Half, Waltz and One Step Canter, Fox Trot, Castle Polka, Ta Tao (Chinese Tango), Maxixe, New Parisian Tango, Rouli-Rouli, Balancello, Castle Tango and Innovation, Lulu Fado Brazilian Polka.

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*The Altoona Mirror***Anúncio**

Altoona, Pennsylvania, p. 18

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*The Boston Sunday***Artigo**

Boston, Massachusetts, p. 32

BOSTON SUNDAY POST, NOVEMBER 22, 1914

DANCING THE WAY THE LULU FADO IS DANCED AT CASTLE HOUSE

Second Article in Sunday Post's New Series Deals With Delightfully Simple Dance

Snapping of Fingers in This Dance

Captains, to the ladies and gentlemen, the snapping of fingers is the feature of the Lulu Fado. It is a dance of the hands, and the snapping of fingers is the only way to keep the music going.

HOW TO DANCE THE LULU FADO

POSITION

Stand facing the lady. The lady stands with her feet apart and her hands at her sides. The gentleman stands with his feet apart and his hands at his sides. The lady's hands are at her sides, and the gentleman's hands are at his sides.

THE GRASP

The lady's hands are at her sides, and the gentleman's hands are at his sides. The lady's hands are at her sides, and the gentleman's hands are at his sides.

ELABORATE STEP

The lady's hands are at her sides, and the gentleman's hands are at his sides. The lady's hands are at her sides, and the gentleman's hands are at his sides.

THE GRASP

The lady's hands are at her sides, and the gentleman's hands are at his sides. The lady's hands are at her sides, and the gentleman's hands are at his sides.

THE GRASP

The lady's hands are at her sides, and the gentleman's hands are at his sides. The lady's hands are at her sides, and the gentleman's hands are at his sides.

Why Dancing Is Popular

BY LUCAS H. CHAPIN

Dancing is a popular pastime because it is a simple and easy way to keep the music going. It is a dance of the hands, and the snapping of fingers is the only way to keep the music going.

Dancing Expresses Universal Instinct

It is a universal instinct to dance. It is a dance of the hands, and the snapping of fingers is the only way to keep the music going.

French Dances in vogue

French dances are in vogue because they are simple and easy to learn. They are a dance of the hands, and the snapping of fingers is the only way to keep the music going.

Dance Contests Popular

Dance contests are popular because they are a simple and easy way to keep the music going. They are a dance of the hands, and the snapping of fingers is the only way to keep the music going.

(Left: The starting step of the "Lulu" (Right: The "Preparation" step. (Copyright, C. C. C. & Co.)

The way the Lulu Fado is Danced at Castle House

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*The Boston Sunday***Artigo**

Boston, Massachusetts, p. 32

Why Dancing Is Popular

BY LOUIS H. CHALIF

Everyone nowadays is trying to answer the question of why dancing has become so popular.

Should we not rather ask why it was not popular before?

A state in which all the young and youthful spirited people dance has been quite the rule in the history of this planet, from the Stone Age to 1914. The Indians dance, and Socrates and Robin Hood danced, and so do the peasants of the continent today, while the farmers of our own country used to dance, in the period after the wilderness was conquered and before the city had conquered the farm.

The chinese, contrawise, do not dance, nor the coal miners, but the healthy, prosperous Swedish peasant capers like a spring lamb, and the genuine Aroostook county farmer calls the figures of Soldiers Joy as long as the fiddler can hold his head up.

In fact, people have danced in every normal, happy sphere, so we may say that the american city populations today have simply slipped into their proper heritage.'

We should not seek for the source of dancing's popularity at present in the fact that the tango maybe better than the two-step, or the maxixe better than the tango, or la russe or the lulu-fado better than the maxixe.

Its basis of popularity through all the ages has been briefly that it is exercise, sociability and art, combining these pleasures, each in several forms, together in a most nourishing and delicious dish, where each element adds to the flavor of all the others.

There is one of these three groups of benefits whose importance is hardly realized; this is exercise. There are four chief things which every human being must have—air, nourishment, sleep and exercise. We are able to eat plenty of food, and always find some air to breathe and a place to sleep, but in our sedentary urban lives the matter of exercise is very apt to be slighted.

And dancing, practically regarded, is the best of all forms of exercise.

Its requirements of a floor, a partner and music are not so hard to supply in a city as the requirement, say, of five acres of vacant land or water.

Then it is a medium of gentle exercise, so that hardly any one will find the heart or lungs over taxed. And since it uses chiefly the largest muscle of the body, no muscle is over used and made sore. By this just and moderate activity the whole body is invigorated and the digestion and circulation improved.

One paradoxical consequence is that while stout people are made thinner, of course, by the exercise, too thin people put on weight, through the general improvement of their health.

DANCE CONTESTS POPULAR

The luck contests which have been held at Le Petit Trianon have become very popular this season. The contest at the Tuesday afternoon dansant was won by Mr. George Frank and Miss Avelyn Ran Agan of Brookline, two well known young society dancers.

Em uma só página foram publicados dois artigos e dois <i>anúncios</i> , por isso, constam quatro tipos de informação na mesma data e jornal.
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*The Boston Sunday***Artigo**

Boston, Massachusetts, p. 32

Dancing Expresses Universal Instinct

When did the dancing which has resulted in the maxixe, the Boston, the hesitation and the countless other dances that have recently caused such a sensation, really get their start?

The exact date of the beginning of dancing which has resulted in these modern creation? is uncertain, but dancing is believed to be one of the oldest of the arts.

Dancing a Universal Instinct

Dancing is a universal instinct in man. It is practised by the South Sea Islanders, the forest Indians of Brazil, the Zulus, the negroes of Central Africa, an the natives of Australia.

They are still using many of the strange dances common centuries age and to be found in one form and another in the earlier stages of every modern race.

The North American Indians could bring on a mechanical intoxication by dancing, which lea them to victory. There has always been a magic in savage dancing.

The Indians danced the buffalo dance to bring game, the rain doctors of Africa danced to bring rain, the wives of the Gold Coast negroes danced war dances to give courage to their husbands who were away to war.

Dancing as a means of social Intercourse does not appear to have figured very prominently until the 15th century. At that time dances were adopted to teach what was later termed deportment. In the 16th century dancing had become very importante in the social art of the day.

French Delight In Ballet

The modern style of ball was greatly beloved by the French monarchs. Henry IV, and Napoleon gave many of the in the grandest possible style. Some of these were really gorgeous ballets.

The theatrical ballet dances are comparatively modern, although the elements of its formation are of the greatest antiquity. The Alexandrine pantomime, Introduced into Rome about 30 B. C., is thought to have been an entertainment approaching the ballet.

Stage Produces Some Wonders

The recent encouragement of the classical ballet has brought out some wonderful dancers. Among them are Mlle. Genée and Mlle. Pavlowa.

Some of the finest ballet dancers In the world come from Russia, which is not surprising, as the school formed by Peter the Great, about 1698, has been under state patronage ever since.

The musical comedy has furnished some excellent art in dancing in the professional world.

But the students of dancing declare that there have been fully as startling changes in the social dances recently introduced as have been originated by any of the professionals of the stage.

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*The Boston Sunday***Anúncio**

Boston, Massachusetts, p. 32

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	Mighty Lak'a Rose—Waltz Hesita'n	
	McKee's Society Orchestra	
Maxixe 35374	Bayo Baya Maxixe.....	\$1.25
	Creole Girl Maxixe.....	
	Castle House Orchestra	
Lu Lu Fado 17627	Lai Lu Fado.....	\$.75
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Canter	
35395	
Maxixe	Bayo Baya Maxixe.....
35374	Creole Girl Maxixe..... :}\$1.25
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Lu Lu Fado	Lu Lu Fado.....
17627	Lotus d'Or— Ta Tao..... :}\$.75
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*The Boston Sunday***Anúncio**

Boston, Massachusetts, p. 32

O mesmo anúncio foi publicado no *The Boston Post* do dia 29/11/1914.

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*The Boston Sunday***Artigo**

Boston, Massachusetts, p. 30

HOW BOSTONIANS ARE NOW DANCING THE TWO-IN-ONE

Third Article in Sunday Post's New Series Describes Very Popular Figures

The Sunday Post prints today another of its series of articles and photographs on the popular dances of the day, with side lights on the dancing fads now becoming so prominent in Boston and New England. The new steps are much simpler than they look, and it is the aim of the Sunday Post to make them as understandable as possible in these articles.

"Take equal parts of the tango and the maxixe, using the prettiest and simplest steps of both. Mix 'em carefully. Then add one perfectly good partner and you have the two-in-one."

That is the recipe a young Back Bay physician gave his pretty partner at the dance recently when she asked him "how to do the two-in-one".

The physician was right as far as he went. A combination of the most attractive figures of the tango and maxixe do make up the new dance, which is threatening to displace some of the hitherto more popular steps in the favor of the dancing multitudes of Boston.

He should have added, however, that the two-in-one is simpler—easier to learn—than either the tango or the maxixe; that it excels both in its opportunities for individual expression because

of all the different orders various combinations in which its six figures may be danced; that it bids fair to become one of the most permanent fixtures on the modern dance card.

Here is how the six figures of the two-in-one are danced:

THE MAXIXE WALK

This is the first figure of the dance. Hands are brought together as in the maxixe, one extended gracefully above the head, other downward by the thigh. The start is a slow, walking glide, either backward or forward. The number of steps taken rests upon the choice of dancers. The gentleman begins with his right, the lady with her left foot. After six or eight walking steps the dancers shift to the skating step.

THE SKATING STEP

Taking two steps to get into position for this figure the gentleman steps half way back of the lady. Both extend the left foot forward. The lady raises her arms so that the fingers are level with the top of her head. Her hands are grasped lightly by the gentleman, who raises his arms in a similar position.

Three rules must be borne in mind and adhered to strictly:

First, that to create the skating effect the dancers must dip slightly on the third count on left foot.

Second, that the dip must never be exaggerated.

Third, that the sway must be on the side of the foot on which the dip is taken.

One, two, three—or left, right, left—is the count for the skating step. The dip is taken on the third count. On the second three counts the dancers alternate by beginning with the right foot, with the slight dip on the third count. It is almost unnecessary to admonish that there must be no jerkiness to the dip. The dancers continue to alternate of course, on the third step of the counts until they are ready for the second skating step.

THE SECOND SKATING STEP

The first half of the two-in-one is completed at the end of this position, which is begun by the gentleman stepping directly in back of the lady. The lady's arms are lowered to her waist. The gentleman's arms encircle the lady, his hands holding hers lightly.

Then, instead of alternating first right and then left on the third as in the first skating step the lady and gentleman both raise their right foot and dip with their left foot, each time on the third count.

THE SINGLE CORTEZ

A left half turn places the lady in position for the single Cortez and it is she alone who takes the five counts of the figure. When in position she is facing directly the gentleman, glancing over her left shoulder and raising her left foot. As in the Argentine tango, the gentleman stands on the balls of his feet, but to recover balance may drop to his heels when necessary.

On the first count, the lady steps back and lowers her left foot, simultaneously shifting her weight to the left. On the second count she points her right foot back, holding there for two counts. On the fifth count, she brings the right foot forward, at the same time raising her left foot, which bring her back to her original position.

The success – and success means the beauty – of this step naturally depends wholly on the accompanying swaying movements of the body of the lady, who must remember that it is absolutely necessary to pause a second or two at the end of the figure, which terminates on the fifth count.

THE SLIDE STEP

Great care must be exercised by both dancers in this figure to keep their feet directly opposite each other every time they slide. To start, the gentleman raises his left and the lady her right foot, both facing directly each other. Without raising their feet from the floor the dancers take four steps to the side. On the fifth count the man raises his left foot and the lady her right. By taking an ordinary two-step for three counts and then varying by changing to the opposite foot this figure can be reversed.

THE DOUBLE CORTEZ

This is one of the most captivating figures of the two-in-one. It may be done either backward or forward and is particularly pretty when done in a circle. The count is one, two, three.

A half turn places the lady in position, whereupon she places her right arm at the waist line and extends her left arm forward. At the same time the gentleman clasps the lady's left hand with his extended left and her right with his right.

The dancers must start by raising their right feet slightly. Then, immediately, the right foot is brought forward for three counts and the left back for three counts, the right foot being raised each time that they come back.

At the finish of the double Cortez figure, the lady makes a quick turn, thus placing both in the position of the single Cortez. The lady then completes the dance by a single Cortez, which may either be a dance or the figure at the choice of the dancers. After this any of the other figures may be repeated at will and in any order that pleases the dancers.

SIMPLICITY IN DANCING

To those who have witnessed the performances of finished artistes, instances will readily occur of the most charming results achieved by the simplest means.

Yet if one analysed these dances, what were they? Choreographically they were nothing. Yet it was “nothing” done magnificently. The steps were simple, but in their technical perfection lay the beauty of the dance.

Have you ever seen a billiard Champion making a great break? If you analyse the break you will generally find that it is made up of a series of very easy shots—shots than any averaged amateur could do with certainty.

The champion has the balls under such perfect control that after every shot another easy one is left on, and in that lies the beauty and the skill of the performance.

In dancing the beauty lies in the perfect performance - in other words, rather in how a step is done than what is done; and perfect performance cannot be attained until one has perfect mastery in the rudimentary steps.

Na mesma página foi publicado o artigo e dois <i>anúncios</i> , por isso, constam três tipos de informação na mesma data e jornal.
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*The Boston Sunday Post***Anúncio**

Boston, Massachusetts, p. 30

Victrola IV \$15 Victrola XVI \$200

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35371	{ Delicioso—Maxixe or Tango.....	

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Tango	Lukoumi—Tango.....
35371	Delicioso—Maxixe or Tango..... :}\$1.25
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Na mesma página foi publicado o artigo e dois *anúncios*, por isso, constam três tipos de informação com a mesma data e jornal. O terceiro anúncio é idêntico ao dia 22/11/1914

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*Logansport Pharos Reporter***Anúncio**

Logansport, Indiana, p. 10

LAST GALLOWAY ASSEMBLY.

Next Friday ends the fall term, and is the last dance until the Christmas dance, on .Christmas day, December 25. Fine orchestra music for both these dances. Grand march .9 o'clock sharp. Special programs for Christmas dance. A large crowd is expected at both of these dances. Admission 50 cents couple.

Assemblies start again Friday, January 8. Also six lesson term on the new dances, Hesitation Waltz, One Step, Fox Trot, Maxixe, etc. \$3 per couple for lessons and assemblies. Do not miss these lessons.

Anúncio semelhante foi publicado neste jornal, <i>em</i> 9/12/1914, p. 10.
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The Boston Sunday

AnúncioBoston, Massachusetts, p. 9

OPEN EVENINGS

Have you seen the modern dances danced correctly? Miss Adelaide M. Ottie and Mr. Maurice Cobb will interpret the one-step, the lulu fado, the castle polka and the maxixe every day this week, except Friday, in our Restaurant during the luncheon period, 12 to 2:30 P. M. Miss Ottie and Mr. Cobb are pupils of Mrs. Lilia Viles Wyman.

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The Constitution

AnúncioAtlanta, Georgia, p. 10B

THE MODERN DANCES
FOX TROT— LULU FADO
TANGO— MAXIXE — HESITATION.

TA-TA-O. La Russe, La Furlana, hesitation canter, one step gavotte, half and half, two-In-one, Brazilian polka, and others taught privately or In class.

MR. J. EARL LANE

I have Just completed a thorough study ot the new dances In New York, and have now opened and elegante hall and private studio at the above address, and would be pleased to have you call.

PHONE, IVY 5786

THE VERNON CASTLES DESCRIBE THEIR OWN MAXIXE

How to Dance the Maxixe

By Mr. and Mrs. Vernon Castle

The Maxixe Brésilienne is one of the latest dances.

There is only one great question to be decided, and that is how do you pronounce the name. Should it be pronounced Maxeks, Maxesse, Matcheche or Mattchsche?

We know how to do the dance, but the name we have not yet quite mastered. We only know that nearly all of the South American pieces of music have "Tango Bresilien" written on them, and a few have the mystic word "Maxixe."

The Brazilians themselves pronounce the word "Mashish," with a slight accent on the second syllable.

But the dance, which Is the main thing, is beautiful and like most dances, requires a considerable amount of grace. The steps themselves are not difficult; on the contrary, they are childishly simple. It is the easiest dance of all to do and the hardest of all to do well.

Our advice to the beginner is to start by being *very* conservative about it. 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 us assure you, this dance, with all [*sic*] its bends and swaying, will make a woman appear very attractive or very ridiculous. Done simply, it is like the tango, two-step or any other good dance, and everybody who can dance at all can dance them.

We are dividing the dance up into figures to simplify matters, but after they are learned, it does not follow that you have to adhere to this notation. The maxixe is like any other dance—you do the steps as they occur to you. Personally we don't think any steps should have names, but we know the majority disagree with us, so we are giving them the names they usually go by in France and America.

Nº 1—The Two-Step

To begin, the gentleman holds the lady as in all other dances and commences, as usual, by walking a few steps. Thus they break into -a two-step. This is usually the same as the old-fashioned two-step except that it is done more slowly and with a perceptible swaying motion, so that when you take a two-step to the left your body sways to the right a little, and vice-versa. As to the feet, you do the entire dance, as much as comfortable, on the heel. Don't make any effort to do this, because if it is an effort it is bound to look bad. Sometimes you see people jamming their heels down like pickaxes. This is not pretty. Nor do such people dance well.

We will suppose now that you are doing a two-step, which must be done quietly and turning as much possible.

Nº. 2—The Single (Les A = Cote)

The next thing to do is a single step, which is a kind of slide sideways done on the heel of one foot and flat on the other. The man goes sideways, or nearly sideways, advancing his left heel and bringing his right foot up to the heel of the left. In this way the left foot is always ahead of the right and the weight of the body is on the right foot, and the step is a “single step.” The lady is facing the gentleman and does the same step, but with the opposite foot.

During this step you must change the position of the hands, which is done in this way:

The gentleman lets go of the lady's right hand, which has been held out, and she slowly puts it behind her back just above the waistline. When it has arrived there the gentleman takes it in his right, which is already at the lady's waist, and with his left takes her left and holds it above her head.

The single may be done in either direction.

This effect is shown in the photographs which illustrate this dance. When the hands are changed, before going into the third figure, the partners go back first to the two-step, which is the basis of the whole dance.

Nº 3— Skating Step (Le Corta Jaca)

This step is called "skating." It seems to be a very good name for it, as the position you take is exactly the same as that taken by skaters when they are skating side by side. You get into the step in this way: When we left off we were doing the two-step. Now, if the gentleman will do a single step and still keep his partner doing a two-step, he will find that she turns around so that she is side by side with him. As soon as she is in this position and he finds that he is on the same foot as she—that is, in .step with her—he resumes the two-step down the room, but he is naturally at the side of her instead of in front. He must always remember to pass his right leg in front of the lady when going forward just as her left passes in front of him. The correct position for the feet and body can be seen by the photographs. There is a dip to this step which you can put in or not as you please. It is a slow dip made after you have taken the step with the right foot, and is finished as you are taking the step with the left foot.

Nº 4—The Back Two-Step

This is the same as the ordinary two-step except the position of the lady is reversed and she has her back to the gentleman instead of facing him. You go right into it from the skating this way: the man, instead of placing his right foot in front of the lady, keeps it behind, and at the same time folds his hands over hers and leads her into a two-step. Care must be taken to hold the lady as far away from you as possible, as this gives her more freedom. The position is a trifle awkward, and the greatest amount of freedom possible must be given. This step is kept up as long as desirable and it is finished by the gentleman holding the lady a trifle firmer and leading her into a single step. Now for one of the prettiest parts of the dance—the turn.

Nº 5— The Turn

This step consists of the lady, who is dancing with her back to the gentleman, turning around and facing him. There are several ways of doing it. We will explain the prettiest.

Let us suppose we are doing the back two-step, which, as we have already explained, ends with the single. The gentleman slowly raises the lady's left hand, which is held in his left above her head, the right hand for the time being remaining where it is. He gently pulls it toward her right shoulder, which, properly done, should give her the cue to turn around to the right and face her partner.

Now, in order to get in step with him she must change onto the other foot, which must be done by missing out one step and deliberately changing onto the other foot. After the change is made the hands will naturally come in front of you, palms together, just above the shoulders. You must bring them slowly up above the head and around in a semi-circle, single-stepping all the while, and when the man's right hand is on a level with the lady's waist he must release her left hand and take her waist as in the first position of the dance. Then two-step and repeat the same steps or other ones as your fancy dictates.

Next week the Castles will describe another of their modern dances.

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*The Oakland Tribune***Artigo**

Oakland, California, p. 6

ONE STEP DANCE IS MEASURE A LA MODE

And what will every one dance? That is the question. The Vernon Castles of New York answer that for us.

"Up to the present moment by far the most popular of all dances is the one-step. There are many reasons for its popularity, the chief being that it can be learned in a very little time by any one, old or young, who is able to walk in time to music, and I might say, by many who cannot. Another reason is because the music is ragtime. People can say what they like about ragtime. The waltz is beautiful, the tango is graceful, the Brazilian maxixe is unique. One can sit quietly and listen with pleasure to item all: but when a good orchestra plays a 'rag' one has simply got to move. The one-step is the dance for ragtime music."

And Mrs. Vernon Castle says also: "Times and dances have changed. In early times dancing was limited to early times dancing was limited to the few: now almost any girl who does not dance is either an invalid or the piano player. We have nearly all come to realize that dancing is part of our education, and the more proficiente we become the better we like it."

That is not altogether true out in California, for some of our best piano players are also our best dancers. For instance, there is fascinating Mrs Tyler Henshaw, who is one of finest musicians in the State, and one of our most graceful dancers. Mrs. Herbert Hamilton Brown sings beautifully, and Mrs. Wallace Alexander plays the violin very well indeed, and both are fond of the new steps and are graceful dancers. And one might mention a long list of other well-known young matrons who are fine musicians and equally fine dancers.

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*The Galveston Daily News***Artigo**

Galvestone, Texas, p. 18

*DAME GRUNDY WILL**RULE 1915 DANCES**Tango and Maxixe Dead, Avers**Authority—Waltz and Two-Step Revived.*

Dame Grundy will have no reason to complain of the new styles in dancing for 1915. According to prominent exponents of terpsichorean art in Philadelphia, indecorous dance such as exaggerated forms of the Argentine tango have had their day, and an era of simpler variations of the old-lime two-step and waltz may be expected early in the new year.

"Of Course we are not going back to the old forms," said a prominent teacher yesterday, but I am sure the tango and the maxixe are dead, at least so far as ballroom dancing is concerned. Possibly they will be retained for exhibition purponen, but that is all. The popular dances in 1915 will be the one-step the canter waltz, the hesitation and the fox trot. The lulu fado and the castle polka also have come into great vogue of late, and doubtless will continue to gain in popularity. The mazourka, too, is coming in again."

Any semblance of vulgarity In modern dances will be strictly taboo this year according to those who know. A new tango, the "Parisian," recently introduced In New York is seen at times In the ballroom, but so far It has failed to win widespread recognition among devotees of dancing. And virtually all other styles denounced by social leaders for their dangerous skirting of the proprieties are already on the way to oblivion.

"The great craze for dancing which has swept young and old throughout the country during the last year is too far-reaching to permit freakist or In any way objectionable dances to remain popular for long," said one teacher, In discussing this phase of the subject. "No person with a true love of dancing [ilegível] an art cares for the exaggerated forms which have created so much comment in certain circles."

The modern tendency toward speed in dancing has taxed the inventive powers of the composers of popular music. The slow, dreamy waltzes of a by gone age have yielded to the

vivacious and spirited composition of today; and, likewise the two-step tunes have undergone a complete metamorphosis. Faster time is demanded for all the modern dancers.—Philadelphia Public Ledger.

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*The Salt Lake Tribune***Notícia**

Salt Lake City, Utah, p. 9

Frances Clare and her girl playmates, in "Yesterdays" at Pantages theater.

A bill that will eclipse any former offering of the season is the promise at Pantages theater for the week beginning with today's matinee. The programme has really two headline attractions and, in addition, there is a variety given to the character of the acts that goes to make up complete diversion.

Musical comedy with pretty girls will be offered by Frances Clare, the darling of vaudeville, and Guv Rawson In "Yesterdays" their newest sketch. This charming playlet has been pronounced by critics as "the best, brightest production of its sort seen in recent seasons." It is a fantasy of childhood days, and in its embellishment has all the coloring that tempts the recalling of by-gone days. In its scenes, Miss Clare acts as the hostess to her girl playmates and her boyish sweetheart in a birthday party. The comedy is clean and witty, while the melodies are exceptionally tuneful, and a touch of pathos adds a gentleness to the sketch Miss Clare is a most charming comedienne and receives excellent support from Mr. Rawson.

The original New Orleans Creole Ragtime band, an organization that has created a sensation, is offered as a special added attraction. These seven men, orchestrated after the fashion of a darktown band, possess a rare talent in the rendition of the favorite ragtime and the interpretation of Southern dances and melodies. Comedy is interspersed in their programme, an old church deacon being persuaded into singing-familiar songs and then teased into dancing-'a breakdown, much-against his religious scruples.

Roy and Anna Hurrah will present a classy roller-skating act, which is said to be unique. They not only offer surprising feats in skating, but do the tango, fox trot, the Brazilian maxixe and the-hesitation on the rollers.

Kathryn McConnell and Joseph Niemeyer, late of several of the leading musical comedies, appear in song and patter. Miss McConnell is a graceful dancer and Niemeyer amuses the audience with his line -of humor that brings the laugh.

Arthur Whitaw thie "Irish chatterbox" from Chatham Square, or some place around "Hell's.Kitchen, Noo Yor-uk," is an amusing entertainer with his fund of lively stories told with a touch of the brogue, and old Irish melodies.

Fitzpatrik's concert orchestra, in a selected programme, and the world's latest events portrayed through the Mutual Weekly will complete the bill.

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*The Cumberland Evening Times***Artigo**

Cumberland, Maryland, p. 11

**A LITTLE CHAT
ABOUT DANCING**

**Miss Donnell Dunbar Avirett
Discusses The New Movements.**

Since dancing has become such an important social factor, it behooves one to keep abreast of the times. The voice of disapproval and unfavorable criticism of the new form of dancing has gradually ceased, silenced by the real beauty and artistic merit of the dances. It is generally recognized that a Renaissance of dancing has developed in the past few years.

While people read, copy, and quote articles and interviews on the dancing situation from papers all over the country it might be of interest to give the views of some of the local teachers, on this subject, for dancing, well as charity, should begin at home.

The other day, in talking to Miss Dunbar Avirett, who has aroused much interest in dancing here this Winter, the Times critic plead guilty to complete ignorance and asked, her to tell him all about the new dances and her ideas of teaching. Miss Avirett laughed, and said: "I warn you that I am on my pet topic, so when you get the desired amount of information, please call the time limit." "Go on." said the critic.

"Well, I think the dances this year are prettier than ever, every change has been an improvement, Don't you remember a few years ago when that terrible 'turkey-trotting' first started ? No wonder people held up their hands in holy horror and a storm of protest arose, for it was an exaggeration objectionable and anything but graceful. Altho' nothing but the first crude form of the one step, it was mistakenly called the "tango," since when everything exaggerated, ungraceful or objectionable has been labelled "tango," In reality the tango is a very beautiful, rather difficult dance; not to be attempted by beginners.

"The Argentine Tango, a South American dance, is really only practical for exhibition work. This year the Tango has been simplified and is available for ordinary ball room dancing—Le Dernier Tango being danced to a certain extent. However, there is no question that the three

most popular dances are the One Step, the Fox Trot and the Waltz. The One Step, improving year by year, has developed into a thoroughly attractive dance with a number of variations to make it interesting. The fox trot has certainly taken a firm hold on the popular fancy, there being a swing to the music and steps well nigh irresistible."

"Of all the dances" continued Miss Avirett, "the Waltz has been most radically changed. The most popular form of the Waltz this season is the Canter; the Hesitation, although several seasons old, still holds, while the Half and Half Waltz has proven a great deal more popular than the Castle Half and Half creation of last year. The Maxixe has had its day and is rarely danced now; it required too much practice for amateurs and too much space for the ballroom.

The critic interrupted long enough to ask "if that were not true of a number of dances."

"Yes, indeed," said Miss Avirett, "that is true of a great many of the new dances of this year. The Lulu Fado a pretty little dance from the Portuguese, is probably the most practical of them all and is being used, very generally: the Polka, too, is coming into its own again. Mr. and Mrs. Castle are using a very attractive version of it, which is becoming popular. The Gavotte, which Pavlowa interprets so exquisitely, is a beautiful dance, charming in its extreme simplicity and most effective for exhibition. Not to go into detail, some of the other dances this year are the Ta Tao, a Chinese dance, Polka Bresilienne. Rouli Rouli, La Furlana and some others suitable mainly for exhibition work."

"But the dances change so often," exclaimed the critic. "Can any one keep up with them?"

"Of course, the style in the dances changes just as in everything else, but after one is familiar with the current dances, the changes are found to be very gradual. It should be the chief aim of a teacher to improve the general dancing ability of a pupil; correct position and smooth technique are infinitely more important than the acquirement of any great number of steps. First master the fundamental principles of good dancing and there will be no difficulty in learning any new dance that may be introduced.

"I warned you I would talk indefinitely and as you are too polite to ask a lady to stop, I, for once in my life, will call the time and space limit."

Thanking Miss Avirett for the much appreciated little chat, the critic returned to the oet to transcribe his notes before the strictly neutral Portuguese LuLu Fado, Chinese Ta Tao and Brazilian Polka had time to come to blows.

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*The Sheboygan Press***Artigo**

Sheboygan, Wisconsin, p. 4

**TANGO THING OF THE PAST IN
SHEBOYGAN**

New Creations Replace Old Favorites in The Local Dances

The Tango is passe.

Likewise the Maxixe, Turkey Trot Grizzly Bear, and Tyre and he who hesitates is lost.

Exit all the old favorite and enter the Waltz Canter, One Step, Lulu Fada, Chinese One Step, Fox Trot, Half and Half, Brazilian Polka, Russe, and others.

This is the edict given some time ago by the American Society of Professors of Dancing, when it met New York to attend the obsequies of the once popular steps.

With all due honors the- professor laid them to rest alongside the old waltz and two-step. The one-step. Was dying but the versatile professors performed a major operation on it removing the body movements and slackening up its speed, etc.

Then to prevent their profession going the way of the Maxixe for sheer lack of dances to teach, the professors snapped their fingers and presto!—out sprang the new creations of their fertile brains.

Some of the newer fantastic steps have assumed startling proportions and can only be accomplished by the more successful contortionists. Others, while containing a great variety of intricate maneuvers, can be mastered after a few months, hard training under a competent “professor.”

Sheboygan dancers have been loathe to drop the Tango. Hesitation and Dream Waltz, but since the opening of the New Year they have bravely attempted a few of the latest steps and have in a measure kept pace with the fads.

Next year, and we might include this year, the waltz canter, half and half and fox trot are the three big dances. Whosoever wishes to get on successfully must get them in his head, or feet. The fox trot is the only very fast dance of season. It is done to four-four time, and the dancing masters promise that a couple of tries at it will be sufficient exertion for one evening.

Hence the funeral movements of La Russe, the Brazilian Polka, and others. Hence the grace and syncopation of the waltz canter.

The woman starts backward the year and the man forward. If you think you should show deference to the eternal feminine by beginning your dance with one step back, don't suit the action to the thought. You will jeopardize your station in society; you will compromise the social position of your partner: they will think you are an arrival from the tall grass.

Start with the left foot forward. And you have been used to holding your partner's hand at right angles to your body? Well, forget it. The left hand of the man and right hand of his partner point at a spot about ten degrees removed from the zenith. It may be slightly uncomfortable, but it is necessary.

And again—by all means don't try to imitate a typhoon every four or live steps as you did last year. And likewise forget the dip. Otherwise they will be asking how the cropare back in Podunk. Watch your step. Safety first—that's the watch word this year—safety first. When you go on the floor this year— in polite society—you are not taking chances of getting kicked in the small of the back, sprawled on the floor, or elbowed in the solar plexus. You won't even need an extra collar. That is. If you don't try to go see for imitating the contortionist acrobatic troupe you saw with *[ilegível]* last year. Re member—safety first.

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24/01

*Bluefield Daily Telegraph***Notícia**

Bluefield, West Virginia, p. 5

AT SIGN OF TEA CUP**Program for Monday Night, Tuesday****Afternoon and Thursday Night.**

Monday night, Spanish Dance Duet—Jolliffe and Easley.

Highland Fling—Bane Reddick.....

Tuesday afternoon: Bonton Gavotte, dancing class; Berlin, sextette; Spanish Yorke class; Castle Gavotte duet; Mikado Scottische quartette, Newport class; Fox trot, with variations quartette; Waltz, class; one step.

Thursday night: Waltz, clog and Spanish dance duet; Maxixe duet; Hornpipe solo; Highland Fling solo; vocal solo.

Mrs. Dillon, of Tip Top, Va., was shopping in the city yestarday.

Rev. B. M. Watterhouse, pastor of the Methodist church at Richlands was a visitor to the city yesterday.

Miss Edith Ward, daughter of Rev. and Mrs. J B. Ward, left yesterday afternoon for Abingdon, where she will enter Martha Washington College.

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*The Kansas City Star***Notícia**

Kansas City Missouri, p. 70

Kansas City Debutantes to do Fox Trot in Hoop Skirts

The music of the Virginia Reel and minuet will be varied with latest fox trots, when, on February 15, the Robert E. Lee Chapter, U. D. C., entertains at Drexel Hall with a cotton costume ball. Hoop skirts, court trains and powdered wigs will give the ballroom the appearance of a Southern mansion in the early '60s.

Many old costumes, worn by Kansas Citians in the early days, have been gotten out for the occasion and will be worn by sons and daughters of pioneers. Mrs. Charles R. Pence, president of chapter, is to appear as a Southern belle and Mrs. L. V. Baxter will be Martha Washington. Mrs. Frank D. Winn will dance in a hoop skirt costume worn by Mrs. Geraldine Compton Winn, one of the Clay County pioneers, years ago. A great cape which was in Mrs. Winn's trousseau on her honeymoon forty years ago will also be a part of Mrs. Frank Winn's costume. All of the members of the chapter will be gowned in cotton. Similar parties have been held in several other cities since the cotton agitation in the South has been given publicity.

The ball is to be opened with a formal minuet which will be given on a raised stage at one end of the hall. Miss Katherine Boyle, Miss Dorothy Monefee, Miss Marie Stone and Miss Frances Meservey, season's debutantes, with Clarence Coner, Duke Parry, Mead Irwin and S. H. Smith in one set, and Miss Katherine Baxter, Miss Sheffer Vivian, Mrs. Hubert Lee Allen, Mrs. Monroe F. Cockrell, with Mr. Allen, Mr. Cockrell, William Bland and George Miller in the other set, will go through the figures. All of the young women in the minuet will wear hoopskirt costumes, while the young men will wear the conventional full dress with old-fashioned ruffled shirts. An interesting feature of minuet will be the changes from the old to the new dances. Mrs. Dorothy Perkins, who is drilling the dancers, has arranged to interrupt the minuet figure now and then with a part of the Brazilian polka and maxixe. Miss Dorothy Monefee is to give a solo dance. At the conclusion of the minuet the dancers, still in hoopskirts and wigs, will change to all of the later figures of Mr. and Mrs. Vernon Castle.

Hundreds of cotton balls are to be sent from New Orleans to be used in decorating. Pine trees and and smilax with confederate flags here and there will also be a part of decorations. Several officers from Fort Leaven-worth have accepted invitations to attend the ball. Gen. John B. Stone and other ex-Confederates will also attend.

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*New Brunswick Times***Notícia**

New Brunswick, New Jersey, p. 3

"ISLE OF WISHES" HAS BEAUTIFUL ELECTRIC FOUNTAIN

Lovers of the beautiful will find great pleasure awaiting them at the Opera House. "The Isle of Wishes," the Harry Rapt' fairyland fantasy, presented here for the first time yesterday is a romantic playlet woven about the adventures of a youth who scorns power and seeks real love, and finds it. The music of the little play is catchy and bright, the costuming of the chorus set off well the dancing girls beauty, and the staging of the act is superb. The principals sing, dance and act well. The grand finale, displaying the wonderful electric fountain, evoked unparalled applause yesterday. This is the daintiest most, pleasing musical comedy production here this year.

Harry Sauber, well known in New Brunswick, made a big hit with his monolog. His explanation of the way the Brazilian Maxixe is danced at a Nebraic hall is immense. His songs are good, his manner pleasing and laughable, and his stage presense excellent. The monolog portion of his act evoked screams of mirth.

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06/03

*The Saturday Spectator***Notícia**

Terre Haute, Indiana, p. 24

Mrs. J W. Davis and daughter, Mrs. O. Keith Owen, entertained at Hotel Deming Monday with an auctiontea. The guests were ladies who have entertained the hostesses since they moved here from Davenport, Iowa. Twenty-three were present. There were two regrets. Bridge was played in the Hoosier Nook. Mrs. Adolph Neukom held the highest sacre. The prize was two bridge table covers embroidered by Mrs. Davis. Mrs. Fred Wagner got the second prize, a Japanese luncheon set. Mrs. Harry Sherburne received the consolation prize a basket filled with lovely hot house vegetables, cucumbers a foot long, large tomatoes, radishes and lettuce. It made beautiful still life picture in a brown basket. The colors of the party were the St. Patrick's yellow and green. After the games the ladies were invited to the main dining room and seated about a huge round table. The central ornament was a green jar filled with the orange colored calendula. Surrounding this were small jar filled with the same flowers. Miss Myra Durham of Danville was an out of town guest with Mrs. Samuel Royse.

Mrs. Harry A. Mottier is contemplating going to Japan with Miss Mary Sinclair Crowford's party this summer.

Dr. J. D. Roberts is in Chicago on a business trip.

Mrs. Carl Browne of North Thirteenth entertained her bridge club Friday afternoon. Mrs. Wallace Coffey and Miss Grace O'Neil were winners of the prizes. Following the games luncheon was served.

Mr. and Mrs. J. S. Edmunds, 318 South Fourth, received information from their son. Will Edmunds, who is located in Memphis, of his fifth promotion promotion in less than two years. Mr. Edmunds is now superintendent of the service department of the Ford Automobile Company. He started as clerk in the stock room.

Oscar Duenweg's afternoon dancing classes will have a dancing party for their immediate friends and the former pupils at Prof. Duenweg's School for Dancing, 715^{1/2} Wabash avenue, Saturday, March 20. The hour is 2:30 o'clock. The program will include the very latest standardized ballroom dances, every number complete. Following are a few include, Opera

waltz, (new), One Step, (latest), Lula Fado, Polka Bresilliene, Maxixe, Fox Trot, Hesitation waltz. On another page Mr. Duenweg announces the formation of new classes at this school.

The members of the Christian Endeavor of the Washington Avenue Presbyterian Church gave a surprise party at the home of Mr. and Mrs. A. G. Siemens, 1328 South Ninth, in celebration of the thirteenth birthday anniversary of Miss Alvina Slemons. Dancing was the chief diversion, although games were played also. Refreshments were served. Mr. and Mrs. William Dennis assisted Mr. and Mrs. Slemons. The guests were the Rev. and Mrs. F. LeRoy Browne, Misses Francis Brubeck, Marguerite Jakle, Morine May, May Grosjean, Volta Edwards, Margaret Laatz, Gretchen McFarland, Lula Freeman, Mary Laatz and Margaret Richards, Messrs. Stanley Tredway, Lamm Taylor, John Jakle, Wayne Modesitte, Herman Hoffman, Joe Manson, Howard Richards, Frank Cliff, Harry Manson, Oliver Tabor, George Donhain, Charles Hunnel and Richard Bledsoe.

Frank H. Worthington, superintendent of the Vandalia main line, entertained eighteen members of his staff at a noon luncheon given at Hotel Deming Wednesday.

J. Frank Hanley of Hanley & Ruddel is at St. Anthony's Hospital suffering with a serious trouble with one of his eyes.

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16/03

Trenton Evening Times

NotíciaTrenton, New Jersey, p. 5

**SOCIETY DANCERS
GIVEN AN OVATION**

Craig and Carter, the local society dancers, received an ovation on the occasion of their initial appearance in vaudeville yesterday afternoon at the popular State Street Theatre, the reception being the greatest ever accorded a local act. The pair was showened with floral tributes at both the afternoon and evening shows, and at the conclusion of their act, at each performance, they were compelled to show repeatedly in recognition of the applause.

The dancing of these Trentonians is without question the best ever put on in public by residents of this section and the act compares favorably with that of the leading professional exponents of *the* new society dances which just now are the vogue in this country. In dancing the hesitation waltz the couple exhibited grace and surefootedness that elicited great applause. The Argentine and Brazilian tango, maxixe, and popular one-step were executed in truly professional style, demonstrating that they are capable of appearing in the best playhouses in the country.

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10/04

*The Charleston Daily Mail***Notícia**

Charleston, West Virginia, p. 6

SOCIAL AND PERSONAL**Beautiful Easter Dance Is Given****at Odd Fellows' Hall****DINNER PARTIES MANY****Bridge Club Is Entertained by****Mrs. Payne—Daughters of Confederacy to Meet With Mrs****Watkins--Many Social Functions****in Honor of Miss McWhorter—****Stag Dinner to Be Given****in Honor of Mr. Crane**

One of the most beautiful dances of the Easter tide was given last night at the Odd Fellow's hall by Mrs. J. Campbell Mathews to the Doddridge school of physical culture and dancing.

A hundred children marched into the spacious ballroom at 8 o'clock and went through the new ballroom dances and drills.

The juvenile pupils, tots three and five years, were first on the programme. Master Jim Mathews led, with his little cousin, Elizabeth Mathews, the grand march, assisted by Virginia Timbers. Harriett Brooks, Virginia Beck, Annie Marie Older, Marjoria Stainsker, who demonstrated the Maxixe in a most perfect way, while Eliza, and Margaret Lyle MacCorkle, Esther Moses, Helen Woods, Katherine and Mary Louise Huneke danced the Brazilian polka, the trot and Lulu Fado.

Miss Isabel Clark, the eight-year-old daughter of Mr. and Mrs. T.S. Clark, made her debut as a classic dancer by dancing the moment music almost charmingly.

Miss Mildred Foster in the shepherdess dance executed her difficult work with great ease and beauty. Miss Frances Foster was seen in the alfin dance by Grieg, and as usual, captivated her audience. After the regular programme all the guests enjoyed the general dance until mid night to delightful music by the saxophone orchestra.

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1915

24/04

*Arizona Silver Belt***Nota**

Globe, Arizona, p. 8

VAUDEVILLE AT THE GEM

A new number on the program at the Gem tonight will be La Rubia and Paco, celebrated European dancers, direct from Madrid, Spain. The act consists of the late society and novelty dances, including the Argentine Tango, Brazilian Maxixe, Apache Salome and others. The La Rubia and Paco performances are refined in high degree and those expecting anything else will not fall of disappointment. Yet there is expression. of the deepest sort. For the ladies there is further interest in the act in the splendid costumes worn by La Rubia. In addition to the vaudeville, the usual program of high class pictures will be shown.

233

1915

25/04

*Arizona Silver Belt***Anúncio**

Globe, Arizona, p. 4

GEM THEATER Beginning
Tonight

VAUDEVILLE
Engagement Extraordinary
La Rubia and Paco
CELEBRATED EUROPEAN DANCERS
Featuring
Society and Novelty Dances, including Argentine-
Tango, Brazilian Maxixe, Parisian, Apache, Salome,
and numerous others.

Also Our Usual Program of High Class Pictures
The costumes worn by LaRubias are the most elaborate of any act in Vaudeville.
NO ADVANCE IN PRICES

234

1915

29/04

*Deseret Evening News***Notícia**

Salt Lake City, Utah, p. 3

Social and Personal News

An elaborate entertainment of yesterday that given by Mrs. W. E. Lake at her home, "Cobblecrest," on cast South Temple street. The rooms were beautifully decorated, the reception room in white fleur de lis and terns, and the library in red tulips. The ball room was in branches thick with foliage, giving an outdoor tinge to the scene. The opening number was a May pole dance by six performers, three in black velvet trousers and Jackets and the others in white dresses and pink sashes, the dancers including Mrs. Freeman Bassett, Mrs. Arthur J. Brown. Mrs. John Greenawalt, Mrs. Ben Rich, Mrs. Hiram Haynes and Mrs. Lake. The hostess then appeared in a Spanish solo dance. Other pretty dances were given as follows: Maxixe and fox trot, Mrs. C. B. Hawley and Mrs. L. M. Brumbaugh, in Brazilian costume, one dressed as a man; minuet by Mrs. Ed J. Holland and Mrs. Bruce Cramer; gavotte by Mrs. Holland and Mrs. Freeman Bassett; Dutch dance by Mrs. Lake and Mrs Arthur Brown, both in Dutch costume; a special dance to the music of the "Humoresque" by the hostess; a cake walk by Mrs. Brown and Mrs. J. C. D. Clark, and two charming interpretative dances by Miss Hazel Edwards. Mr. Lake and Mr. Fernald were present in costume, the former as Topsy and the latter as a Dutch barmaid. About 75 guests were present to enjoy the successful affair. Later, Mr. and Mrs. Lake entertained those who took part in the program at a supper at the Hotel Utah grill.

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1915

01/05

The Deseret Evening News

NotíciaSalt Lake City, Utah, p. 2

In Social Circles

An elaborate entertainment of Wednesday was that given by Mrs. W. E. Lake at her home, "Cobblecrest," on cast South Temple street. The rooms were beautifully decorated, the reception room in white fleur de lis and terns, and the library in red tulips. The ball room was in branches thick with foliage, giving an outdoor tinge to the scene. The opening number was a May pole dance by six performers, three in black velvet trousers and Jackets and the others in white dresses and pink sashes, the dancers including Mrs. Freeman Bassett, Mrs. Arthur J. Brown. Mrs. John Greenawalt, Mrs. Ben Rich, Mrs. Hiram Haynes and Mrs. Lake. The hostess then appeared in a Spanish solo dance. Other pretty dances were given as follows: Maxixe and fox trot, Mrs. C. B. Hawley and Mrs. L. M. Brumbaugh, in Brazilian costume, one dressed as a man; minuet by Mrs. Ed J. Holland and Mrs. Bruce Cramer; gavotte by Mrs. Holland and Mrs. Freeman Bassett; Dutch dance by Mrs. Lake and Mrs Arthur Brown, both in Dutch costume; a special dance to the music of the "Humoresque" by the hostess; a cake walk by Mrs. Brown and Mrs. J. C. D. Clark, and two charming interpretative dances by Miss Hazel Edwards. Mr. Lake and Mr. Fernald were present in costume, the former as Topsy and the latter as a Dutch barmaid. About 75 guests were present to enjoy the successful affair. Later, Mr. and Mrs. Lake entertained those who took part in the program at a supper at the Hotel Utah grill.

236

1915

08/05

*The Oak Leaves***Nota**

Oak Park, Illinois, p. 20

Eastern Star May Party

The annual May party of the Oak Park chapter, Order of the Eastern Star, will be held Friday evening with a dancing and music program.

The Rubinstein club, Mrs. P. S. Hulbert, director, will give several numbers, and a special May pole dance will be presented by the following eight couples:

Mr. and Mrs. Vincent.

Mr. and Mrs. Barnard.

Mr. and Mrs. Walter Forbes.

Mr. and Mrs. Bremer.

Mr. and Mrs. Garvey.

Mr. and Mrs. Davidson.

Mr. and Mrs. Farrell

Mr. and Mrs. Newcomb.

Miss Verna Ross will give the Spring Flower dance, and Miss Marjorie Hewes, assisted by Leo Ludwig, will presente three dancing numbers, "Castle Argentine," "Maxixe Brazilian." and their own interpretation of the "Barcarolle."

Mrs. Anita Thompson is chairman of the entertainment committee, and Mrs. Wealthia Brown is worthy matron.

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1915

29/05

*The Portsmouth Herald***Notícia**

Portsmouth, New Hampshire, p. 6

SOLO AND FEATURE DANCING PLEASED LARGE AUDIENCE

The annual May party held by Miss Moses at which her pupils presented wonderful solo and ensemble dances was held last evening in Freeman's hall. The hall was beautifully decorated with flowers and bunting and the appearance was striking.

The front of the balcony was dropped with bunting, three colors being used, pale green, white and pink and was looped into rosettes, where each rosette came green flower baskets filled with flowers hung. Across the front of the stage a [ilegível] was built with a gate way in the center. This was trimmed with flowers interwoven into the lattice. The entire effect was one of lightness and beauty.

The solo dancers performed their numbers on the floor and the large audience applauded each. The first few numbers, the one step, Maxixe, Polka Dance and Lulu Fado were presented by the entire class and demonstrated Miss Moses' ability as an instructor.

The feature dances, "Spring," "April Showers," "Sun," "Rainbow," and "May Flowers" were all dances composed by Miss Moses and were performed perfectly. The work of the smaller pupils was particularly fine and each dancer is deserving of particular mention. The program:

March, led by Gertrude Moran, Stanley Hayes.

One Step

Maxixe

Fox Trot, exhibition, Miss Marion Gilkey, Mr. Stanley Gilkey.

Folk Dance

Lulu Fado

Spring..... Miss Merle Smith

April Showers, Paul Kirvan Gertrude Moran, substitute. Paul Holland, Albert Lydston, Donald Margeson, Oskar Alchel, Stanley Hayes.

SunZiltha Woods Rainbow Dance, Dorothy Rand, leader.

Gertrude Moran, Theresa Conlon, Eleanor Alkon, Ora Drew, Helen Kelly, Marie McCaffery.

May Flowers, Doris Woodsom, Neva Smith, Constance Lyons, Mildred Horton, Ruth Brown, Elizabeth Bryant, Ruth Hodgkins, Lillian Neville, May Flower Bud, Edith Pike.

Hesitation Waltz.

Brazilian Polka exhibition, Gwendolyn Woods, Watson Dares.

Fox Trot.

Turkish Dance Miss Mac Couyghiin

Ono Step

Lulu Fado, exhibition, Miss Barbara

Flanagan, Mr. Paul Conover.

Two Step

Chinese Dance, Soloist, Gertrude Moran, Girls, Helen Newick, Florence Slott, Ruth Junkins, Virginia Aichel, Mabel Watkins, Vivian Goldsmith, Dorothy Junkins, Yvonne Raynes, Phylls Hodgdon, Virginia Barton, Boys, Arthur Rand, Manning Simpson, Richman Margeson, Ralph Holland, Alfred Rand, George Bailey, Norman Benne, Henry Margeson, Bradbury French, Philip Hodgdon.

Hesitation Waltz

Moment Musicale Shukert

Miss Moses

One Step

Promenade.

Previous to the opening number of the program Miss Moses held a reception and was assisted by Misses Marlon Gilkey, Yvonne Raynes, Edith Pike, Theresa Conlon, Dorothy Rand and Paul Holland and Donald Margeson. Stanley Gilkey, Philip Hodgdon, Manning Simpson and Alfred Alchel acted as ushers.

The concluding number of the program was over shortly before 10 o'clock and a short intermission took place. Miss Moses was presented with big bouquet of Jack roses by the members of the children's class; with a bouquet of roses and carnations by the children's parents and one of pink roses from the members of her Wednesday evening adult class.

General dancing was then in order until 1.0 o'clock. Music by Bilbruck's orchestra.

It was the opinion of all that the exhibition was one of the most successful ever presented in the city. The special costumes in the feature dances were designed to aid in the expression of the story the dance was intended to tell and were very effective.

Miss Moses will leave Portsmouth this afternoon for Boston where she will study under the direction of Mrs. Lilla Viles Wyman.

Miss. Moses was escorted to the front of the hall by Stanley Gilkey, and Miss Marion Gilkey was escorted by Philip Hodgdon.

Miss Moses presented a beautifully charming picture in a rich creation of pink figured taffeta, with lavender taffeta cordings and gold lace bodice and underskirt. The skirt was the hoop skirt recently revived, and Miss Moses appeared most gracefully and stately in the crinoline. She carried a gold basket with pink maline bow, filled with sweet peas and roses.

Each girl in the receiving line carried rustic baskets of brown straw filled with pink sweet peas and tiert tied with pink [ilegível] bows, the gift of Miss Moses.

The magnolia march was very beautiful. Each one carried a large branch of magnolia and this presented a very pretty scene.

The April Shower dance was quite the [ilegível] and most unique ever presented here, and each little boy was costumed in raincoat, big rubber hat, rubbers and umbrellas, covered with rain. Every detail to make this realistic was carried on to the letter.

Miss Ziltba Woods in her sun dance was charmingly costumed in yellow with spangled panels and her dancing was very fascinating.

The Rainbow dance, with costumes of the shades of the rainbow was very very pretty, and then the dance of the play Flowers with costumes fashioned of paper to represent many flowers was also beautiful.

Miss Mac Coughlin was charming in her presentation of the Turkish dance and her costume of blue with bloomer effect of white silk, and girdle of a beautiful Turkish silk was a pleasing picture. Her grace and beauty won her much applause.

Miss Barbara Flanagan In an exquisite frock of a rich red satin, with loose panel, both front and back, edged with black for appeared to advantage with Mr. Paul Conover, in an exhibition of the Lulu Fado. This dance won much applause from all.

The Chinese dance with the peculiar costumes was very spectacular, and Miss Moran was especially good in her solo work.

Of course the program would not have been complete without some Individual solo work by Miss Moses, and this number which was next to the last on the order was eagerly anticipated throughout the previous numbers. Miss Moses certainly outdid herself In the "Movement Musicale," the dance steps being arranged from Schubert's composition of that title.

The last number was the, one-step with the-promenade which was a most appropriate ending of the order.

Bilbrick's orchestra of seven pieces furnished beautiful music.

Arthur Richardson was the decorator.

Miss Moses deserves much praise for her exquisite work, which was the successful result of her faithful and indefatigable efforts of training her pupils.

Miss Moses leaves Monday for a month's study under the instruction of Mrs. Lilla Viles Wyman, Boston's most noted dancing, instructor.

THESE PATRIOTIC RECORDS
Selected from our big
LIBRARY OF SEALED RECORDS
Should be in your cabinet ready to play on the 4th.

16054 10 .75
Army Bugle Calls No. 1 (First Call—Reveille—Mess Call—Guard Mount—Adjutant's Call—Sick Call—Assembly—Drill—Retreat—Tattoo—Taps) Sousa's Cornets

Army Bugle Calls No. 2 (Officer's Call—Captain's Call—First Sergeant's Call—Break Camp—To Arms—Fire Alarm—Signal to Horse—Rogue's March—To the Colors—Funeral March) Sousa's Cornets and Trumpets of Pryor's Band

16113 10 .75
Battleship Connecticut March Pryor's Band

Forest Whispers Pryor's Band

16137 10 .75
American Patriotic Airs (Hail Columbia—Columbia, the Gem of the Ocean—(Red, White and Blue) Pryor's Band

America (My Country 'Tis of Thee) Sousa's Band

16154 10 .75
War Songs March Victor Drum, Fife and Bugle Corps

Estudiantina Waltz (Waldteufel) Victor Orchestra

America and Star-Spangled Banner Westminster Chimes

My Old Kentucky Home and Home, Sweet Home Westminster Chimes

16160 10 .75

Battle Cry of Freedom (Root) Harlan and Stanley

Down Where the Swane River Flows Hayden Quartet

16165 10 .75

Sheridan's Ride (Recitation) (Read) E. L. Davenport

Little Breeches (Hay) E. L. Davenport

16232 10 .75

Fourth of July in Jayville Center Harlan, Stanley and Chorus

Father as a Scientist (Comic Monologue) Charley Case

16328 10 .75

Tenting on the Old Camp Ground (Kittredge) Hayden Quartet

Kathleen Mavourneen (Crawford-Crouch) Alan Turner

16404 10 .75

Marching Through Georgia (Work) Harlan and Stanley

Second Connecticut March (Reeves) Pryor's Band

16416 10 .75

Just Before the Battle, Mother (Root) Macdonough and Bleling

American History March Drum, Fife and Bugle Corps

16418 10 .75

Hail Columbia (Hopkinson) Macdonough and Hayden Quartet

Yankee Doodle Billy Murray and Hayden Quartet

16495 10 .75

American Patrol (Patriotic Medley with Fife and Drum) Sousa's Band

16523 10 .75

La Sorella March (La Matchiche) (Gallini) Sousa's Band

Tramp, Tramp, Tramp (Root) Harlan and Stanley

16531 10 .75

Old Black Joe (Foster) Peerless Quartet

U. S. A. Patrol (Peck) Xylophone Medley William H. Keltz

16708 10 .75

Put Your Arms Around Me, Honey Collins and Harlan

THESE PATRIOTIC RECORDS

Selected from our big

LIBRARY OF SEALED RECORDS

Should be in your cabinet ready to play on the 4th.

16056 10 .75 .

Army Bugle Culls No. 1 (First Call —Reveille — Mess Call —Guard Mount — Adjutant's Call — Sick Call —Assembly— Drill—Retreat —Tattoo—Taps) **Sonusa's Cornets Army Bugle Calls No. 2** (Officer's Call— Captain's Call—First Sergeant's Call—'Break Camp—To Arms — Fire Alarm —Signal to Horse—Rogue's March—To the Colors—Funeral March) **Cornets and Trumpets of Pryor's Band.**

16113 10 .75 Battleship Connecticut March. Pryor's Band Forest Whispers Pryor's Band

16137 10 .75 American Patriotic Airs (Ball Columbia—Columbia, the Gem of the - Ocean— (Red, White" and', Blue-) . Pryor's Band America (My Country 'Tis of Thee) Sousa's Band.

War Songs March **Victor Dram, Fife** 16154 10.75
and Bugle Corps's

Estudiantlna Waltz (Waldteufel)

Victor Orchestra

America and Star-Spangled Banner 16160 10.75

Westminster- Chimes

My Old Kentucky Home and Home, Sweet Home

Westminster Chimes

Battle Cry at Freedom (Root) 16165 10.75

Horlan and Stanley

Down Where the Swanee River Flows

Hayden Quartet

Sheridan's Ride (Recitation) (Read) 16252 10 .75

E. L. Davenport

Little Breeches (Hay)

E. L. Davenport

Fourth of July in Jayville Center **Harlan,** 16328 10 .75

Stanley and Chorus

Father as a Scientist (Comic Monologue)

Charley Case

Tenting on the Old Camp Ground (Kittredge) 16404 10 .75

Hayden Quarter

Kathleen Mavourneen (Crawford-Crouch)

Alan Turner

Marching Through Georgia (Work) 16416 10 .75

Harlan and Stanley

Second Connecticut March (Reeves)

Pryor's Band

Just Before the Battle, Mother (Root) - 16418 10 .75

Macdonough and Bieling American History March

Drum, Fife and Bugle Corps

Hall Columbia (Hopkiason) **Macdonough and-** 16495 10 .75

Hayden Quartet

Yankee Doodle **Billy Murray and**

Hayden Quartet

American Patrol (Patriotic Medley with Fife and Drum) 16523 10 .75

Sousa's Band

La Sorella March (La Matchiche) (Gallini)

Sousa's Band

Tramp, Tramp, Tramp (Root) 16531 10 .75

Harlan and Stanley

Old Black Joe (Foster)

Peerless Quartet

U. S. A. Patrol (Peck) Xylophone Medley 16708 10 .75

William H. Reitz

Put Your Arms Around Me Honey

Collins and Harlan

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1915

01/07

*The San Antonio Light***Notícia**

San Antonio, Texas, p. front page

CHINESE WOMEN MAY IMPORT THE FOX TROT**Maxixe and Tango Also May****Be Adopted There Since****Feet Are Unbound**

NEW YORK, July 1.—China may import the Maxixe, the tango and the fox trot from America as the result of visit here of the Chinese industrial commission. The Chinese are willing to take dancing lessons from America, according to Geo, an attache of the commission.

“There is a fine opening for the installation of dancing classes, dancing clubs, the dancing restaurants and roof gardens in China,” said Mr Geo. Women can patronize the dance as freely as their American sisters. Their feet are now unbound and there would be no obstacle to our women learning the dances.

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1915

07/07

*The Bakersfield Californian***Artigo**

Bakersfield, California, p.s.n.

*Society Notes**(by Ellinor Palmer Mills)***New Society Dances Are Graceful and Simple**

An exhibition of sixteen of the new society dances given to a privileged few in the ballroom of the Massena hotel by Miss Cecille Morris and Mrs. Guy Louthaine, demonstrated the wisdom of the Dancing Masters Association's decree that grace and simplicity should characterize the coming dancing season. This is also called the "progressive season" by their high mightynesses, because dancing steps will all be taken to progress. There will be no dancing in one spot as in the hesitation and tango of last year. While dances have been simplified they incidentally also have been beautified. The steps are most graceful but do not depend upon the natural grace of the individual as in the past. They are also easily acquired and therefore will be popular all season.

The tango is a thing of the past and also the maxixe as a dance, however a number of the new dances use figures and steps of the maxixe which were pretty and graceful.

Among the dances demonstrated by Miss Morris and Mrs. Louthaine was the balboa, which is the favorite of the hour, and is a combination of the castle walk, the maxixe twostep [*sic*], the waltz and the glide.

Another was the Broadway glide, a decided favorite, being danced everywhere and exceptionally graceful.

Other dances demonstrated were the Connecticut whirl anticipation waltz, Vienese waltz, fado trot one-step, Brazilian polka, New York schotische, one-step schotische and a number of new one-step dances, for it has been conceded that the one step is here to stay. Among these are the society one-step, advance one-step, royal Boston one-step, the later not being an especial favorite although very pretty.

The foxtrot has been revolutionized, eliminating some of the complicated steps and adding some of the new and graceful ones.

All features of the rag have been eliminated such as moving shoulders and sliding feet and nothing will exceed in popularity the waltz, two-step and three-step.

The main thing, however, is to dance for not to do so is to be entirely out of the social whirl.

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1915

22/07

*The Oil City Derrick***Anúncio**

Oil City, Pennsylvania, p. 7

THIS EVENING AT MONARCH PARK**Miss Marguerite Walz**

assisted by Mr. Emmons will give her second

Dancing Exhibition

Among the dance numbers to be exhibited are the
Parisian Ballroom Tango, Fox Trot, Brazilian Maxixe.

You will enjoy the evening ever so much if you come

Arrangements may be made with the Citizens Traction
Company for lessons.

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1915

05/09

*The Washington Post***Reportagem**

Washington, Columbia, p. 25

***New York Still Loyal to Fox Trot And the Tango, but Philadelphia Will Revert to Old
Dance Steps***

New York, Sept 4

Frequenters of tango parlors along Broadway smiled this week when they heard that Philadelphia had *gone* back to the old fashioned dances. Some of those who laughed most uproariously said they never knew the Quaker City had ever heard of anything but the polka, the minuet and the other ancient dances that were all the vogue when William Penn was a boy in knickerbockers. The fact that the city by the placid Schuylkill had ever Indulged in such giddy dances as the tango was a genuine surprise to those in this city who keep young by dancing the modern dances.

Hesitation Alone Boomed

That modern dances were to be tabooed in Philadelphia came to light when the Dancing Masters Association met in a hall in Chestnut street. It may have been that Chestnut street influenced the decision of the. Terpsichorean artists, but in any event it was decided that the proper dance for Philadelphia maidens was the polka and the old-fashioned waltz, with perhaps a two-step when the old folks were not around.

So far as the fancy modern dances in New York are concerned, they are still going strong Lovers of the turkey trot, the tango, the maxixe, the glide, the dip, the one-step and the fox trot have nothing to fear. All these dances will be as popular as over this winter. The only dance that Broadway has set aside is the hesitation, that dance has had a respectable wake, a decent funeral and a befitting burial Broadway will see it no more. That is the only one of the dances that was witnessed last winter that will be missed. New York was never a city to hesitate in anyway. Doesn't the old proverb say, "He that hesitates is lost"?

Tango Has Grown

As for the tango itself, it is still here, only it has grown up to be big dance and will step before the dancing public this winter as the tango opera, and according to those who teach dancing here it is going to be popular

It is a simple dance It has been discovered that New York dancers do not want dances that take time to learn. Then want simple chatty little dances. A combination of steps that an elephant can do as well as a butterfly is what makes a hit here.

The only one of the old-time dances that will be danced this winter is the waltz, and it is retained mostly for those who visit the city.

Reportagem

Indianapolis, Indiana, p. 62

INDIANAPOLIS STAR MAGAZINE SECTION.

Maurice, Who Introduced The Cake Walk to Europe's Royalty, Is Ambitious to Establish a "Characteristic" Dance in the United States—What Shall be the New Step for the Season of 1915-1916?

Shall America Have a Distinctive Social Dance?

L.L. The world that is not fighting is still thinking. Consciously there is no reason to doubt the existence of a free society. I am not a socialist, but I am a socialist in America, where the only reason socialism is hated is because it is not a religion.

[illegible]

was during the 1970s. The Soviet leadership has more examples of the "dancing" than when the spirit of war inspired state powerful countries. Coming down to more modern times, the American, British and the most industrial countries where dancing Finland the program presented the French version. Of course, at this time the music and the conditions were the same.

He was one of the first to see the need for a new kind of education for the young men of the country. He was the first to see the need for a new kind of education for the young men of the country. He was the first to see the need for a new kind of education for the young men of the country.

Shapiro, who last season before nearly all the greatest bands of Europe, including Krumpholtz, the greatest King of Judo, Khas Shindai and Great Mary, the Great Duke Shindai - I finally got the pleasure of seeing him in an ADDRESS BY HIM. The crowd made the cheering loud, he said and repeated shouting was in evidence during the entire of Louis XV. and Louis XVI. and the stability and peace spring into his mind.

Of the great world of nature through which we have passed recently, the scenery today resembles the most popular. Of course, all

Thrill and Sh

Marine Oar Loch Marvet

[illegible]

As it is my province as an instructor in criticism, I presume I may also the liberty of doing so in connection with the dancing or ballet, to make it yet more instructive. The children

Bill of Surf-Riding, Coming

Correct Position, as Shown in the
New American Dance to Be
Introduced This Winter, and
Top of Holding Partner in

This last adaptation of a well known hymn to Americans for AMERICA, 1904, that the new national dance, which I shall call the American dance, will stand with popular approval. It was with the idea of meeting the need for

...entirely new for the coming season that I evolved a new dress, which will represent, stylistically, all that is characteristic of this form of dress.

The new dance will be done over conceptual music. It will include five steps. The first will be a solo step, and the second a duet step, but done in the same tempo. The third will be a solo step, the fourth a duet

will be a prime shop, the source a man who says, "and the fact is shop without money is the best deal."

to music that will make it absolutely grand. The music for the film also will be strictly American in its poetry and rhythm, and I hope it will set a new standard in brilliant music.

Spain has its beautiful "Flamenco," Russia has given to the world its

...has given to the world the symbolic bullfight dancing, Germany has given us the waltz, Italy has contributed the tarantella, Mexico, the sombrero gave us the popular songs, and the celebrated dances are distinctive of their origin, but as for America, we

g Sport at th

and the most atrocious from the art
divides of the world, has created such
the members American to the those.
When Congress convenes in Decem-
ber I shall like to address members
where I am building the new railroad
there in Washington to appear be-
fore members of the railroad legis-
lature. I want to get an expression
opinion from them as to the need
of such a union, and if they agree
to it—which I feel confident they
will—I will give it their endorsement
and railroad them.

The Balmy Winter Resort

Thrill and Skill of Surf-Riding, Coming Sport at the Balmy Winter Resorts

1 If you have ever visited a land

There is also some preliminary work.

suffering to not riding because of

which were under the heading of

of shares are usually offered at

14. glorious side of women's has a

Shall America have a distinctive social dance?

ALL the world that is not fighting is still dancing. Certainly there is no apparent diminution of dancing enthusiasm in America, -where the social dance continues to tempt participation from all ages.

At the brink of a new season it is natural that one should raise the question: What are to be the new steps?

The question is natural because what are called the "new dances" have gone through so many formative stages that it is not easy to believe that another change is not imminent.

To acquire an expert opinion on this point inquiries were addressed to one of the accepted leaders of the social dance, Maurice.

Maurice, or, to give his whole name, Maurice Oscar Louis Mouvet, danced his way into the heart of dancing Europe a few years ago with his cake walk, the maxixe and the tango, and who thrilled New York later with the sensational Apache dance, and later his ballroom dances.

While receiving the largest fees ever paid to a dancing instructor by members of fashionable society, Maurice is at the same time so true an artist, so enthusiastic an exponent of the art he interprets, that his interest overflows that border line marked by the dollar sign to the people of the humbler walks of life.

No one can doubt his sincerity when he says that he hopes the new national dance he has created will be taught in every public school of the country, and bring pleasure and a new interest in graceful, beautiful dancing to children of every walk of life, from the palace ballroom to the tenements.

Maurice, who has danced before nearly, all the crowned heads of Europe, including King Edward, the present King of Italy, King George and Queen Mary, the Grand Duke Michael of Russia and the Emperor of Austria, is an American by birth. The present craze for dancing here, he says, is only the beginning of this form of amusement, which, he predicts, will reach its zenith of artistic perfection in this country. Maurice's fame is now shared by his dancing partner and wife, Florence Walton.

By Maurice.

The marvellous craze for dancing in this country the last few years is not at all puzzling when one stops to consider that similar dancing periods preceded the great wars of history. Whether this is due to the general unrest that foreshadows international dissension, or whether it is traceable to astronomical conditions—such as spots on the sun that occur at stated intervals, a theory advanced by certain scientists—no one can truthfully state; but history, from primitive man to the present day, shows these astonishing periods which have always gone before organized action on the battlefield.

The last century never witnessed such interest in dancing as that which began to spread in every quarter of Europe, in every class of society, about two years prior to this terrible

catastrophe. In St. Petersburg, three years ago, I saw a sight which will probably not be surpassed for some time to come, when 2000 men and women, beautifully gowned, [*ilegível*] the ballroom floor'of the Aquarium.

In Berlin, In Paris, In Vienna, in all the watering resorts, this scene was repeated throughout the countries now at war with each other today. Even certain crowned heads, who were said to look with desfavor upon some of the modern dances, were caught with this popular fancy of amusement, and summoned well known dancers to appear before them.

While Miss Walton and I were dancing in London we received a command to appear before 'King George and Queen Mary, who were being entertained by the Grand Duke Michael of Russia at his country seat, Kentwood, oear London. We were quite surprised, after we had done our waltzes, to be requested by Queen Mary to do the tango and one step.

It has been said that she objected seriously to these new dances. However, she added to this desire to see these dances the request that Miss Walton should not appear in split skirts. Her majesty expressed herself as delighted with the new dances she had seen for the first time, and said she saw no objection to them as we danced them.

History tells us how the warriors, as long ago as the Egyptians, danced before going into battle. The American Indian was noted for'big war dances. The Greeks furnished the same example of the dancing craze when the spirit of war invaded their peaceful country. Coming down to more modern times, the greatest balls and the most brilliant entertainments where dancing furnished the program preceded the French revolution. Of course, at this time the polka and the quadrille were the two dances in vogue, but never before had dancing come into such popular favor as it did under the regimes of Louis XIV., XV. and Louis XVI.

Louis XIV. founded an academy of dancing. He was so fond of dancing, that he frequently took part in the ballets himself. More graceful, solemn and exquisite dancing was introduced during the reigns of Louis XV. and Louis XVI., and the stately minuet and gavotte sprung into popular favor.

Of the great variety of dances through which we have passed recently, the one-step today remains the most popular. Of course, all dancing has its fundamental principles in the waltz. No matter how far we go in other directions, with graceful, natural dancing, some of the so called freak dancing and lurid stage dancing, the waltz remains, and always will.

The one thing that dancing instructors have to contend against is the constant development of the evils that creep into the regulation waltz. The one thing that I have tried to impress dancers with is to glide and not hop. Hopping is purely American. The difference between the good and

the bad dancer is the way the dancer controls the motion of his body. The graceful, finished dancer glides, and there is not the faintest suggestion of hopping or lifting the shoulders.

As it is my province as an instructor to criticise; I presume I may take the liberty of doing so in connection with the dancing as taught in most of our public schools. The 'children are not taught the fundamental principles of dancing. They hop like little birds, which is very pretty and charming when you see great groups of them going through thee motions, but it is all wrong from the stand point of art.

The first thing a good dancer learns is to balance himself on his toes; and not his heels. This is absolutely essential. The fox trot, I should say ranks, second in popularity at the presente, and the tango still holds the dancing fancy of a great number.

With the great popularity that dancing has attained in this country we have not yet contributed anything to dancing world. With the exception of the cake walk, which I introduced with marvellous reception, in Europe, a few years ago, we alone of all nations have no national dance.

The cake walk, a product of fantastic musical imagination of Negro [sic] of the South, stands alone as a dance of purely American origin.

When I have been asked if we were to have any new dances this winter, the realization has been forced upon me that under existing conditions in Europe we cannot expect any contribution to this art from quarters that have furnished all that is beautiful, popular and graceful in dancing since time began.

The hour has arrived for the creation and adaptation of a new dance by Americans for Americans. I hope that the new national dance, which I shall call the American dance, will meet with popular approval. It was with the idea of meeting the need for something new for the coming season that I envolved a new dance, which will represent strictly all that is characteristic of this form of American amusement.

The new dance will be done with syncopated music. It will include five steps. The first will be a waltz step, and the second a one-step, both done in the same tempo [sic]. The third will be a polka step, the fourth a one-step again, and the last a step which occurs in the fox trot.

Dance Before National Congressmen

This combination of steps represents a fascinating dance when done to music that will make it alluringly graceful. The music for this dance will also be strictly American in its poetry and rhythm, and I hope it will set a new standard in ballroom music.

Spain has its beautiful “Habanera,” Russia has given to the world the artistic ballet dancing, Germany has given us the waltz, Italy has contributed the tarrentala, South America gave us the popular tango, and the oriental dances are disctinctive of their origin, but so far America, cosmopolitan as she is, accepting the best and the most attractive from the art circles of the world, has created nothing essentially American in the dance.

When Congress convenes in December I shall take 50 school children whom I am teaching the new national dance to Washington to appear before members of the national legislature. I want to get an expression of opinion from them as to the merits of such a dance, and if they aprove of it—Which I feel confidente they will—to give it their indorsement as a national dance.

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*Berkeley Daily Gazette***Notícia**

Berkeley, California, p. 2

BOSWORTH IN "LITTLE BROTHER OF THE RICH"
AT THE BERKELEY

Hobart Bosworth in "A Little Brother of the Rich," a Broadway Universal feature, will be the principal attraction at the Berkeley theater for the three days beginning Sunday. An added feature, which is certain to attract widespread comment is Mr. and Mrs. Vernon Castle in their latest society dances. Mr. and Mrs. Castle are the leading exponents of modern ballroom dancing in the world and in this picture they will be seen in the Brazilian Maxixe, Tango Argentine, Castle Walk, Hesitation Waltz, the One Step and numerous other dances which have made them famous. "Bertie's Joy Ride," a thrilling comedy; the Universal Animated Weekly, and "Kentucky" Idyll," a two-part drama featuring J. Warren Kerrigan the eminent actor, will round out this extraordinary program.

Joseph Medill Patterson, a Chicago millionaire newspaper man, wrote the original novel, "A Little Brother of the Rich," which was the best seller of the year when it first appeared. Later a drama was produced from the book and scored a genuine Broadway success. Bobart Henley enacts the title role, that of a young college man who trails with the high society set. Jane Novak, the heroine, breaks her engagement to the young university graduate, and later becomes a famous actress. Hobart Bosworth is cast as a once-famous actor, who has all but succumbed to drink when he meets the young actress. The girl in the thrilling climax makes a choice between the old actor and her former sweetheart who has come into possession of the wealth of a millionaire air divorcee.

The photoplay was produced by Bosworth and Otis Turner, the later the director of "Damon and Pythias" and "The Black Box" serial. Bosworth plays the leading role and is supported by Jane Novak, Hobart Henley, Waller Belasco (David Belasco's brother), Edmond Brown, Maude George, Albert McQuarrie, Carl Von Schiller, W. Clark, Jr., Jane Bernoudy, Bob Vernon and Mrs. Titus.

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1915

27/11

*Escanaba Morning Press***Nota***Escanaba, Michigan, p. 3***Theatrical****Gossip****THE BELT TODAY**

One of the first pictures of its kind ever to be shown in this city will be the Novelty Dancing of Mr. and Mrs. Vernon Castle, who will demonstrate to the people on the screen how to dance the Argentine, Tango , Maxixe, Bresilienne, the One-Step, Hesitation Waltz and the famous Castle Walk. Besides this great feature, Charles Chaplin will be shown in two reels, in "Shaughied." "Neal of the Navy" in the twelfth episode will also be shown.

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21/01

Arizona Silver Belt

NotíciaGlobe , Arizona, p. 2

CORDOVA CLUB
DANCE WAS O.K.

The Cordova Club last night gave one of the most successful dances of the season at the Elite Hall. The ladies and gentlemen present constituted a merry, congenial crowd and not a moment of the evening dragged. The music was good, the floor was good, and the punch that stood ready to slake the thirst of the tired dancers could not be surpassed for that purpose. Prof. W. L. King, of Phoenix, was present, and gave four exhibition dances during the course of the evening with the assistance of Miss Marjorie Whalen. The first exhibition dance was the Charlie Chaplin walk, which was received with the greatest favor by the appreciative spectators and given an enthusiastic encore. The Lulu Fada followed, and the graceful couple performed the beautiful dance with out a fault. The other two dances were performed later in the evening, and were the Brazilian Maxixe, and a ballroom dance. The exhibition dances were one of the most interesting features of the evening.

However, the most exciting and enjoyable time had when the Paul Jones was danced. Under the able leadership of Ney Miles, the ladies and gentlemen promenaded, two-stepped, circled to the right and left, and stopped only when the musicians gave out, and had to pause for breath. The wee small hours of the morning were reached before the happy devotees of the light fantastic finally tore themselves from the hall, and took their various ways homeward.

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1916

26/03

*The Galveston Daily News***Conto**

Galveston, Texas, p.sn

Fatty Lewis Puts His Dancing- in His
Wife's Name

BY ARTHUR F. KILLICK.

"There's nothing to it, Hurrah. This rising generation is too fast for us old folks," Fatty Lewis declared. "I used to think I was running 'on high,' hut I must be Beared for low."

"You look good," Smith replied.

"So does a Ben Davis apple," Lewis answered. "I might look good in a rocking chair, but on a dancing floor I 'm a 24-carat mutt. From now on the dancing in the Lewis family is in my life's name. I was a wall flower all first winter. This year I'd made up my mind I was going to beat the barrier. I was going to learn these new dances. I [ilegível] summer, when it was 108 in the shade and every one else was using their heads on ways and means to keep [ilegível] I was sparring with the Hesitation and the Castle Walk. I wore out mine records, two rugs, three pairs of shoes and one perfectly good disposition. When I got through I'd about decided I was the last page in the latest book on the new dances. All I needed was a show ring. There never was a doubt in my mind. The blue ribbon was cinched. The other night 'Old opportunity,' in the form of .Mrs. Lewis. pounded on the front door.

"'We're invited to a swell dance tonight,' Mrs. Lewis declared in her best party voice. 'I've already accepted.'

"'Here's where my Hesitation stock pays dividends'," I thought to myself. I'll sure knock em off the seats! While Mrs. Lewis was dressing I went [ilegível] in the kitchen and rehearsed a few steps; just wanted to be sure I was in good form. 'You're the goods, old boy, He says to myself. 'Wait till they lamp you on a 'real floor with regular music.'

When we got on to the hall I went to the smoking room. There was a lot of guys swapping dances. 'Trading across,' I believe they called it." "Sort of sight and unseen?" Hurrah asked.

"That's it," Lewis admitted. "Same as we used to with knives and agates. It was all new to me, but I wasn't going to tip my hand that I wasn't hep. The first thing I knew I had swapped. Mrs. Lewis for nine skirts that I'd never seen. I didn't know whether they was blondes, brunettes, short, tall, fat or lean. I didn't care. I knew I had the late dances and had more confidence than a town dog has fleas. What bothered me was whether I'd traded Mrs. Lewis off for peaches or a collection of limes and quinces. I danced N^os. 1 and 2 with Mrs. Lewis. We stepped right along. All I had to do was to find N^o.3, I did. She was a regular picturebook blonde, with the appearance of an emotional actress in repose. I walked over to where she was sitting and started dealing her the regular line.

"I believe I have the pleasure of this one with you, I remarked. I threw in a smile and tried to act like I meant what I said.

"I'm sure I don't know," she replied, giving me the 'once over.' 'One never knows at these public dances with whom they have to dance--' "

"Public dance?" Hurrah interrupted. "Thought you said it was a swell affair." "Well, I guess it wasn't," Lewis retorted. "None of them 'admission 50 cents, ladies free,' affairs. This one read, 'Subscription \$1.00.' I'd hardly say 'public dance' when they nick you an 'iron man' to get in.

"If that bird thought she was going to 'up' me she had another guess coming.

I was out for a pleasant evening. One blonde more or less with a snowy disposition wasn't going to annoy father. I just ignored the remark. By the time the dance was half over I believed I had convinced her that I was, or should have been, her partner.

'Presume you Hesitate,' I said, sorta off-hand like, trying to can any swellheadedness over my great work in mastering the late dances.

"Hesitate,' she remarked, in a faraway manner. 'I believe I used to,' she continued in a bored tone. 'Really, it's been so long ago I don't know whether I remember the steps or not.' The frost I got would have knocked the leaves off'n a scrub oak.

"The Hesitation is at least a 1913 model, isn't it?' I inquired.

"I believe they did dance it some that year,' she continued. 'And I suppose it's still all right for old people who like the Lancers and the Polka. Personally I prefer the Foxtrot, Lulu-Fado or the Waltz-Canter.

"Would you mind taking me where I can get a drink of water?' she added. By the time we got the drink the dance was over. I was sure glad. Asking that iceberg to Hesitate was just like trying to induce some one to get out of a twelve-cylinder limousine to take a ride in a hack. I shook her and looked up N^o. 4. The dance was a schottische. The girl was a brunette; nice big,

sociable-looking doll. Pretty teeth. Chewed gum. Regular girl. I didn't have to swear to an affidavit or submit to Bertillion measurements to convince her that I'd been wished on her.

“‘This ain't no Foxtrotter or Lulu-Fadoer,’ I said to myself.

“‘Do the Shivers ’ she asks, making a quick switch on the gum.

“‘Guess not,’ I says. ‘Never heard of it.’

“‘Oh,’ exclaimed, ‘you Twinkle. Good. I prefer it to the Shivers.’

“‘Plead not guilty to the second count,’ I replied. ‘I'm afraid to Twinkle. I might go out. Without wishing to brag, I can schottische. That's what my card calls for on this one.’ “‘Well, I'll try to dance it,’ she replied, ‘but I may have forgotten the steps. I haven't been to a countrydance for a long time. You'll pardon me if I make a mistake.’ We struggled through it, and I got about as much consideration as though I'd learned to dance from a magazine article. I was all hot and excited, and my collar had begun to wilt. These new dancers had me going.

“‘No. 5 appeared to have spent her schooldays along about the same time I did mine. She wore glasses and looked sedate, safe, sane and conservative. ‘Here's an old, time girl,’ I thought. ‘N° foolishness here.’

“‘Do you like the Macheese?’ she fired at me for the opening salute. I knew all about Camembert, Edam, Liedertafel, Fromage de Brie, Swiss and American creams, but Mncheese was a new one. I was afraid to tackle anything new in the cheese line. I said I din't choose it.

“‘Perhaps you do the Lame Duck or the Fish Walk?’ she suggested. I broke down and confessed I didn't do either. I made my get-away, N°. 5 was like the others. She'd'try to remember the Castle.

After that dance I hunted up Mrs. Lewis. ‘Say,’ I demanded, ‘what kind of a game am I up against? Is there any milk on my boots or burs on my trousers?’

“‘Why?’ she inquires. ‘Why?’ I repeated. ‘Nothing. I don't mind being panned because I don't know a lot of Brazilian and Spanish dances, but when they get fresh enough to get personal and ask me about what kind of cheese I like it's time for me to blow.’

“‘Who said anything about cheese?’ Mrs. Lewis inquired.

That last bird I just danced with asked me if I liked the Macheese, I replied.

“‘Oh, you big simp, she meant the Maxixe. That's a dance,’ Mrs. Lewis declared. ‘By the way,’ she added, ‘I haven't got from the fourteenth to the eighteenth. Will you get—.

“‘Oh, yes, you have,’ I replied. ‘You may not know it, but you've got ‘em [sic] with the street railway company.’”

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1916

10/04

*The Boston Globe***Notícia**

Boston, Massachusetts, p. 13

HOW DOYLE AND DIXON BECAME DANCING STARS

Almost any person can learn to dance. The craze which has held sway in America for the past three years has demonstrated the fact that even old age is no barrier to one's performing a one-step or hesitation, while many of the younger people even mastered the tango and maxixe. But the real dancing artist is born and not taught.

Here are Doyle and Dixon, a pair of dancers who first gained fame in the varieties and who are now members of the "Stop! Look! Listen!" company at the Colonial Theatre. There is no more chance for the ordinary person to learn their steps or their rhythm, or acquire their peculiar style and execution, than for the average boy to become a Rockefeller, or the ordinary parlor singer to become a Farrar. Real dancers are born, and then it requires a lot of practice and hard work to keep up to the minute.

James Doyle began dancing while still a school boy, and was scarcely out of his short breeches before he joined Dockstader's minstrels. With one of the other dancers in that company he formed a partnership, and the two went in to vaudeville, performing the ordinary dancing act, with the conventional make-up and double-steps.

Doyle had original ideas which he desired to practice, but his partner was not ambitious, and their salary remained stationary. About four years ago he decided that his partner was retarding his progress, and about that time he appeared at a "Scamper" given by the White Rats in New York, when he happened to see Marland Dixon do a few steps, and realized that here was the partner he had been looking for.

Dixon had also started with a minstrel troupe—the one headed by that grand old dancer, George Primrose—and, like Doyle, he had a vaudeville partner who would not agree to carry out his ideas for more intricate work. So Doyle approached Dixon, and after a brief conversation, the present partnership was formed.

They cancelled all engagements for two months, during which time they worked hard to perfect some new ideas, and then for a try-out they secured a three days' engagement in a Lowe vaudeville house in Fishkill, N Y, for which they received a Joint salary of \$25. But they simply wanted to see how their new steps and original method of execution would strike an audience. The result was highly satisfactory. Shortly after that they were appearing on the "big time" In vaudeville, and soon became recognized as the leading eccentric dancers.

"Keeping a dancing act up to date requires constant study and hard work,"remarked Harland Dixon. "We practice every morning of our lives and always have a routine of new steps up our sleeve, so as to be prepared for an emergency. We don't always use these steps as planned, but the fact that they are the rewaiting Is a great convenience, and the constant practice seems to vitalize our regular work.

"We have no conscious models, but we study all the big actors for poses. Yet all the steps we use, Mr Doyle and I have worked out together. It's a strange thing, but If you take an ordinary movement and reverse it or exaggerate It, you some times get very funny effects. And when you've done that sort thing a while It becomes second nature."

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01/08

*The Santa Fe New Mexican***Nota**

Santa Fe, New Mexican, p.sn

San Diego, Cal., Aug. 1 – South America provided an exposition sensation in 1915 when the famous Mirimba band was brought to San Francisco from Guatemala, starting the craze for Mirimba music. The Panama-California International exposition at San Diego may offer another sensation direct from the southern continent, which may produce new dances as popular as the Argentine tango and the Brazilian maxixe. Margot and Milton will arrive in San Diego the first week in August for a four months engagement at tho exposition introducing the latest character dances from Brazil. Their program is to be offered free as a part of the Brazilian exhibit.

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1916

02/09

*The Oil City Derrick***Anúncio**

Oil City, Pennsylvania, p. 11

EXTRA ADDED ATTRACTION*Adelaide & Hughes***THE WORLD'S FOREMOST EXPONENTS IN MODERN DANCES**

Direct from the Davis Opera House, Pittsburgh, Pa. An educational photoplay that teaches how to dance "The Hesitation," "The Argentine Tango," "The Young American Fox Trot" and "The Brazilian Maxixe" and other modern dances, with a nice little story running through the Picture; something really different and very good.

ALSO. "THE BATTLE OF WHO RUN"—A KEYSTONE COMEDY.

NEXT WEEK

Monday—Lillian Gish in "An Innocent Magdalene," Triangle-Griffith Drama.

Chester Cottlin in "His First False Step," Triangle-Keystone Comedy.

Tuesday—Frank Kennan and Mary Boland in "The Stepping Stone," Triangle-Ince Drama.

Wednesday—Charlie Chaplin in "One A. M."—Fourth Mutual \$670,000 Comedy-Drama.

Thursday—Gail Kane in "Paying the Price," World-Brady Drama.

Friday—"Sealed Orders" or "A Woman's Honor," a Great Special Production 7 Parts.

Saturday-Lillian Gish in "Sold for Marriage," Triangle-Griffith Drama.

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1916

15/09

*The Fort Wayne Journal Gazette***Artigo**

Fort Wayne, Indiana, p. 17

**DANCING MASTERS ARE IN A QUANDARY OVER WHAT BIRD OR BEAST TO
IMITATE IN SEARCH OF A NEW DANCING SENSATION**

**Something Novel Needed to Take the Place of the Barnyard Freaks, Possibly the
Kangaroo Canter, the Elephant Lope or Hippopotamus Hobble.**

(By Marguerite Mooers Marshall.)

What is Fort Wayne going to dance next?

Walking the dog, the Hawaiian wiggle and London taps are some of the prophecies being bandied about at the annual convention of the American Society of Professors of Dancing, recently held in New York. It seems evidente that we have not yet lost our fondness for the marriage of the sensuous and the bizarre, which is the dance as we have known it and danced it for five years. But what animal, what animal movements, are left for presumably sane men and women to imitate?

It was away back in 1911 that the dance was first vitalized and vulgarized. This statement isn't made for the sake of being alliterative. Most of us can remember—even if we won't admit it—the days when dancing was a tepid indoor sport, an accomplishment in which the young rather automatically and listlessly perfected themselves, but which was avoided by most mature men and by many women.

When the Wiggle from Zoo and Aviary

Invaded N. Y.

In a single season all this was changed. And the serpent in the ballroom wore the disguise of one of the stupidest of birds—the turkey. The turkeytrot, one of the attractions of a certain type of San Francisco saloon, was introduced into what is pre-eminently the tired business man's show.

The tired business man, also his wife, suddenly realized terpsichorean possibilities for themselves. Fascinatedly they watched the profession of wriggling, swaying young women who

"trotted" across the stage of the summer show. Eagerly they demanded teachers. And the turkey trotted into the ballroom in the autumn of 1911.

The formula for the original turkey trot is this: Six little trotting steps forward, ditto backward, and twelve short steps to one side. Then Boston for eight measures and repeat.

Doesn't that sound innocent? But the turkey trotters absolutely ignored the old rule which decreased that in dancing there should be no movement except with the feet. In the trot the man and woman swayed from side to side, their bodies bent backward from the hips. What did it look like? Well, it undoubtedly would have caused the premature death of the anonymous gentleman who once indignantly attacked the poor old fashioned waltz in these ringing strains:

What! the girl I adore by another embraced.

What! the balm of her lips shall another man taste.

What' touched in the twirl by another man's knee.

Sir, she's yours! From the grape you have pressed the soft blue!

From the rose you have taken the tremulous dew!

What you've touched you may take!

Pretty waltzer, adieu!"

How a Society Girl Danced the Grizzly Bear

After the turkey trot, the zoo! Came the bunny hug, the grizzly bear, the chicken flip. In 1912 a well known New York dancing master thus described the grizzly bear as he himself saw it danced by a society girl and her escort during an exclusive affair at Sherry's.

"She wore an extremely décolleté and fearfully tight gown," he said. So tight was the gown around the bottom that in order to move at all freely, the young lady had to lift her skirt far above her ankles. In fact, at one side, where the loop attached to the bottom of the dress went over her arm, the exposure of pink stocking was bewildering.

"The beautiful young society blossom stood directly facing her slender, immaculate young partner. Raising her bare white arms, he clasped them tightly around his neck. He passed his arms under her round white shoulders, far around until the finger tips of both his hands met exactly at the end of the V-shaped cut in the back of her bodice. With all the force possible he drew her against his chest.

So close was the embrace that his right cheek and hers were pressed together and remained so throughout the dance. From check to ankle the bodies of the two young dancers

met and clung in undulating lines and curves. The man's right knee was thrust between and beyond the girl's knees, pressing firmly against the inside of her right knee.

"Locked in this embrace the two society dancers swayed from side to side, lifting the outside foot and advancing it slightly with each step and then bringing the entwined right feet down together a few inches from the spot they last occupied, and so moving in a slow, voluptuous wobble around the ballroom floor.

Babylon Never Saw Anything Like This

"It is the acme of suggestiveness," this professor added. "Babylon never saw anything like it. It is worse than the oriental dances, because these are danced solo."

Mrs. Arthur M. Dodge and other prominent society women felt themselves obliged to set up a standard of polite and proper dancing at the famous junior cotillions. Mrs. Charles H. Israels headed a movement to sterilize morally the dancing done in east side halls. Everywhere ministers and social reformers hurled verbal shrapnel against the new dances. But people continued to dance them.

Not being one of the professional moralists I can't use the blunt Anglo Saxon they employ. But perhaps I may be permitted to quote from a conversation I had about modern dancing with Jack London, the novelist—who also doesn't pose as a professional moralist.

"I thought I'd seen everything in the way of dancing during my trips through the South Sea islands," Mr. London mused. "But on the return from one of my voyages I was invited to spend the evening on a friend's ranch in California. After supper the young people moved the chairs back and began to dance, their mothers looking on. A friend asked me how I liked the new steps. 'Well,' I told him, 'there's nothing in all this talk of Teddy Roosevelt's about race suicide.'"

From South American jungles, by way of Paris, came the tango and the maxixe. Less crude than the earlier zoological evolutions, the steps of these dances and the positions taken by the dancers were far removed from the staidness of the polka and the twostep.

The lame duck, the canter waltz and the fox trot represented further experiments in copying the gaits of animals, and supplied new fuel for the craze of freak dancing.

Incidentally, we had breakfast, lunch, tea, dinner and supper dances. We had dancing on roofs and stancases and beaches. And we had the doctors attributing sciatica, rheumatism, hip disease, neuritis, neuralgia, paralysis and other terrifying ills to the new dances. Yet the dancers refused to be terrified, no matter what fate was prophesied for their bodies and souls.

And now—what next? The kangaroo canter, the elephant lope and the hippopotamus hobble are some of the suggestions of the Journal-Gazette's artist. Time—and the Fort Wayne woman—will tell.

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1916

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*The Helena Independent Record***Anúncio**

Helena, Montana, p. 8

Special Attraction

Wednesday,
Thursday
and Friday

ANTLERS THEATER
Admission, Matinees, 10-15c
Evenings, 15c and 25c

Harry A. Hargrave
Presents the
World Famous

Siamese Twin Girls

TWO LITTLE GIRLS, FOUR YEARS OLD, BORN GROWN TOGETHER. THEY ARE ALIVE. SEE THE MOTHER AND FATHER WITH THEM.

The Newlyweds and Snookums
Smallest Perfect Parents and Dancers in World
A trio of diminutive entertainers who scored an immense hit at the Panama Pacific Exposition. The Newlyweds are exponents of all the latest professional ballroom dances. See them Tango, Charlie Chaplin Walk, Brazilian Maxixe, Hesitation Waltz and the Pavlova Gavotte.

LEW FIELD AND DORIS KENYON IN
"The Man Who Stood Still"
FIVE PART WORLD FEATURE IN ADDITION

ANTLERS THEATER**Admissions – Matinees 10c-15c, , Evenings 15c-25c****Special Attraction**

Harry H. Hargrave Presents the world famous
Siamese Twin Girls

Two little girls, four years old, born grown together, they are alive. See the mother and father
with them.

The Newlyweds and Snookums**Smallest Perfect Parents and Dancers in World**

Atrio of diminutive entertainers who scored an immense hit at the Panama Pacific
Exposition. The Newlyweds are exponents of all the latest professional ballroom dances. See

them Tango, Charlie Chaplin Walk, Brazilian Maxixe, Hesitation Waltz and the Pavlova Gavotte.

LEW FIELD AND DORIS KENYON IN
“The Man Who Stood Still”
FIVE PART WORLD FEATURE IN ADDITION

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1916

15/12

*The Helena Independent Record***Anúncio**

Helena, Montana, p. 5

ANTLERS THEATER**Admissions – Matinees 10c-15c, , Evenings 15c-25c****3 Big Vaudeville Acts 3****Special Attration Today****Harry H. Hargrave Presents the world famous****Siamese Twin Girls**

Two little girls, four years old, born grown together, they are alive. See the mother and father with them.

Direct From Broadway

RETA LOCUS, Dramatic Soprano**The Newlyweds and Snookums****Smallest Perfect Parents and Dancers in World**

A trio of diminutive entertainers who scored an immense hit at the Panama Pacific Exposition. The Newlyweds are exponents of all the latest professional ballroom dances. See them Tango, Charlie Chaplin Walk, Brazilian Maxixe, Hesitation Waltz and the Pavlova Gavotte.

Today – VIOLA DANA**In a Double Role in****THE GATES OF EDEN**

A five-Act Metro Wonderplay, Will Also Be Shown.

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30/06

*The Mansfield News***Anúncio**

Mansfield, Ohio, p. 36

FOURTH JULY

**LET YOUR
FOURTH
BE
MUSICAL**

PATRIOTIC AND LESS DANGEROUS THAN POWDER AND NOISE

Make your selections now from the following list:

**SAFETY
FIRST**

PUT YOUR
MONEY IN PA-
THOTIC RECORDS

<p>18100—10-in. 75c America and Star Spangled Banner Westinghouse Chimes My Old Kentucky Home and Home Sweet Home Westinghouse Chimes 18100—10-in. 75c Feeling on the Old Camp Ground Hayden Quartet Kathleen, Mavourneen Alan Turner 18100—10-in. 75c Just Before the Battle, Mother Macdonough and Belling America History March Drum, Fife and Bugle Corps 18100—10-in. 75c American Patrol (Patriotic Medley with Fife and Drum) Sousa's Band La Sorella March (La Malediction) Sousa's Band 18100—10-in. 75c Stars and Stripes Forever March Sousa's Band Fairest of the Fair Sousa's Band 18100—10-in. 75c Dixie Fryer's Band Bobby South—Medley Pryor's Band 18100—10-in. 75c Washington Post March Sousa's Band El Capitan March Sousa's Band 18100—10-in. 75c Star Spangled Banner Victor Mixed Chorus Hail Columbia Victor Mixed Chorus 18100—10-in. 75c Don't Bile the Band That's Feeding You Irving Kaufman Are You From Dixie? Murray-Kaufman 18100—10-in. 75c Lincoln, the Great Emancipator (Memorial Day Speech) Henry E. Humphrey Victory of War Henry E. Humphrey 18100—10-in. 75c The Tugboat Choir (Viola, Cello and Piano) McKee Trio I Can't Sing the Old Songs McKee Trio 18100—10-in. 75c Baltimore Centennial March Conway's Band Patrol of the Sevens Conway's Band 18100—10-in. 75c America, Here's My Boy Poolless Quartet Let's All Be Americans Now American Quartet 18100—10-in. 75c Songs of America, No. 1 Victor Mixed Chorus "America," "Yankee Doodle," "Old Folks at Home," "Dixie," "My Old Kentucky Home," "Red, White and Blue," "Star Spangled Banner" 35000—10-in. \$1.25 Columbia, the Gem of the Ocean Harry Mavrounech Star Spangled Banner Frank C. Stanley 35000—10-in. \$1.25 War Songs Victor Male Chorus</p>	<p>"Trump, Trump, Trump," "Just Before the Battle," "Marching Through Georgia," "Vacant Chair," "Feather Tonight," "When Johnny Comes Marching Home," "Battle Cry of Freedom," Sea Songs Victor Mixed Chorus 18100—10-in. \$1.00 I've Gwine Back to Dixie (with Male Chorus) Alma Gluck 64000—10-in. \$1.00 When the Boys Come Home Evan Williams 64000—10-in. \$1.00 Marching Through Georgia Clarence Whitehill 64000—10-in. \$1.00 Trump, Trump, Trump (with Orpheus Quartet) Clarence Whitehill 64000—10-in. \$1.00 Dixie (with Victor Male Chorus) Male Chorus 64000—10-in. \$1.00 Star Spangled Banner (with Male Chorus) John McCormack 81247—10-in. \$2.00 Star Spangled Banner Geroldine Farrar National and Patriotic Airs of the Allied Countries FRANCE 18100—10-in. 75c Marseillaise, La Sousa's Band Tambourine March—Post March Sousa's Band 18100—10-in. \$1.25 Marseillaise, La Marcel Journet 84070—10-in. \$1.00 Marseillaise, La Emory Calvo GREAT BRITAIN 18100—10-in. 75c Rule Britannia Alan Turner God Save the King Turner and Chorus 18100—10-in. 75c It's a Long War to Tipperary American Quartet Soldiers of the King—March Pryor's Band 64470—10-in. \$1.00 It's a Long War to Tipperary McCormack and Chorus 18100—10-in. 75c My Own United States Raymond Brown and Male Quartet We'll Never Let Our Old Flag Fall Edward Hamilton and Male Quartet 18100—10-in. 75c It's Time for Every Boy to Be a Soldier Charles H. Hart What Kind of an American Are You? Poolless Quartet 43121—10-in. \$1.00 Battle Hymn of the Republic Richard Werreman Columbia, the Gem of the Ocean Lambert Murphy 64877—10-in. \$1.00 America—My Country 'Tis of Thee Samuel Francis Smith, Henry Carey</p>
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Piano).....

.....McKee

Trio

I Cannot Sing the Old Songs..... McKee

Trio

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Band

Patrol of the Scouts..... Conway's
Band

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America. Here's My BoyPeerless
Quartet

Let's All Be Americans Now.....American
Quartet

31854—12-in., \$1.00

Songs of America. No. 1Victor Mixed
Chorus

"America." "Yankee Doodle," "Old Folks at
Home." "Dixie." "My Old Kentucky Home."

"Red. White and Blue." "Star Spangled
Banner

God Save the KingTurner and

Chorus

17639—10-in., 75c

It's a Long Way to TipperaryAmerican
Quartet

Soldiers of the King—March

.....Pryor's Band

64476—10-in., \$1.00

It's a Long Way to

Tipperary.....

.....McCormack and
Chorus

18263—10-in., 75c

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.....Raymond Dixon and Male
Quartet

We'll Never Let Our Old Flag

Fal.....

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Quartet

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Soldier.....

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You?.....

.....Peerless
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Harry
 Macdonough
 Star Spangled BannerFrank C.
 Stanley

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War SongsVictor Malo
 Chorus

45121—10-in., \$1.00

Battle Hymn of the Republic..Keinald
 Werrenrath
 Columbia, the Gem of the
 Ocean.....Lambert Murphy

64677—10-in. \$1.00

America—My Country Tis of
 Thee.....
Samuel Francis Smith,
 Henry Carey

NOW IT'S 'YANKEE RAG' AND 'CANTEEN CANTER'

Girls, You'll Find Warlike Names But the Same Old Steps in the New Dances This Season

You'll Be Dancing the Polka
and the Schottische, Just
As Your Grandmothers Did

They'll Have New Names, Too, With Some Variations in Step Now and Then—Also, the Waltz and the Two-step Will Persist, Dancing Masters Say.

Turpentine, the little jack,
 Has lived a moment in some good world,
 Into which the world is well.
 The furthest west go in the whole coast,
 The moment he is in the world.

The morning is passing like an eye,
 Except when it's dimmed with folly.
 They must do the dance-very, the Yankee way,
 Or "When You Come Back"—she's a merry way.
 For the glass each night every year,
 But in spite of Topsy, and her diction wide,
 When the floor glows smooth and the lights blaze
 And the music rings with her biting strains,—
 They'll be trifling and one-stepping just the same.

ANYHOW, that's what teachers of dancing say, that nothing can so well take the place of the good old-fashioned waltz and it's little cousin, the one-step. Dances come and dances go, but they stay as favorites.

This means in effecting in its customary number of nine dances, many of these merely old ones with a new twist or two and treating a sort of novelties in the form of an old-fashioned waltz. But it isn't going to make any difference to these old timers, the good old waltz and one-step. They have not back and could not many times while some young element of a dance with a foreign-sounding exposure, hold their place in the stage center of the dancing public's interest, only to be welcomed back as the really dependable members of the dance family.

OLD SCHUTTSCHKE NOW CALLED THE THIRD STEP.

Mrs. Florence Wille and Edward Shee, donors of the new chairs.

Miss Madeline Ward and Robert Andrews in
the new "Yankee Reg."

There are all too many who take work and even those who aren't doing any real work are reluctant to provide the information needed to make the system work. The system that I am talking about is not just a matter of taking a few minutes out of your day to provide input; it is the matter of taking time to take a look at the system.

Many members of disaster have been alerted to the need to work together. Some have been organized into committees. Some have been organized into teams. Some have been organized into groups. Some have been organized into networks. Some have been organized into communities. Some have been organized into systems. Some have been organized into networks. Some have been organized into communities. Some have been organized into systems. Some have been organized into networks. Some have been organized into communities. Some have been organized into systems.

THINK AGAIN—The program "THINK AGAIN" is a 15-minute television program that is broadcast on the 15th of each month. It is a program that is designed to help you to think again about the things that you are doing. It is a program that is designed to help you to think again about the things that you are doing. It is a program that is designed to help you to think again about the things that you are doing.

Few Evening Gowns Available.
 "Misses show which way the wind blows," and it blew for a significant hour last night as a Syracuse woman went into a department store for a few dress and walked out with a new one.

...and some well-known as well as unknown. The first of these is the "New York Times," which has been the most influential newspaper in the United States since its founding in 1857. It has been the most influential newspaper in the United States since its founding in 1857. It has been the most influential newspaper in the United States since its founding in 1857.

[illegible]

They are happy and thoughtful, as well as busy slaves.

NOW ITS 'YAKEE RAG' AND 'CANTEEN CANTER'

Girls, You'll Find Warlike Names But the Same Old Steps in the New Dances This Season

You'll Be Dancing the Polka and the Schottische, Just

As Your Grandmothers Did

They'll Have New Names, Too, With Some Variations

in Step Now and Then—Also, the Waltz and

the Two-step Will Persist, Dancing Masters Say

Terpsichore, the fickle jade,

Has issued a mandate to man and maid,

Into limbo the waits she wills.

The fox-trot must go in the cedar chest,

The one-step be quietly laid at rest,—

Except when it's danced with frills.

*They must do the three-step, the Yankee rag,
 Or "When You Come Back"—she's a merry wag,
 For she gives such orders every year.
 But in spite of Terp. and her dictum trite,
 When the floor glints smooth and the lights blaze bright
 And the music starts with its hltng strain,—
 They'll be waltzing and one-stepping just the same*

Anyhow, that's what teachers of dancing say, that nothing can or will take the place of the good old-fashioned waltz and its little cousin, the one-step. Dances come and dances go, but they stay on forever.

This season is ushering in its customary number of new dances, many of them merely old ones with a new twist or two and wearing a coat of camouflage in the form of an odd-sounding name. But it isn't going to make any difference to those old-timers, the good old waltz and one-step. They have set back and rested too many times while some young up-start of a dance with a tongue-tickling cognomen held their place in the stage center of the dancing public's interest, only to be weloomed back as the really dependable members of the dance family.

OLD SCHOTTISCHE NOW CALLED THE THREE-STEP

An old favorite is bidding- for recognition this season, but to cover up the fact that it's really an old dance—predating the one-step, in fact—it is coming under a different title. In the old days it appeared on dance cards as tne schottische. It comes now labeled the three-step.

But it's danced the same old way, one-two-rest, one-two-rest—everybody knows the rollicking music to which it moves. That can't be camouflaged, and by it those who have seen the new three-step recognize their old pal, the schottische.

Sometimes it was hyphenated on the dance orders, called schottische—polka. For the last half the music mere- quickened, and dancrs did the same steps to quicker time. The polka is coming in on the crest of the waves of popularity, but it comes without disguise—it is a polka pure and simple.

There's one new dance, however, that is new, quite new, in every phase. It bids fair to be exceedingly popular because it adapts itself to the spirit of the times, the sense of hopefulness that right soon the folk of this land will be welcoming home its brave soldiers.

A while ago George Coban put out a song- called "When You Come Back." The words and the music struck a popular chord in public sentiment, so much so that some clever person conceived the idea of fitting a dance to it—the song itself has a rhythm that dances.

Now the dance is being done in, New York, and will be introduced here, under the name of the song. A feature of the dance is that the song will be sung while the dance is danced, the words fitting the steps.

Local teachers who have seen the figure are enthusiastic about it.

Of course every dancer doesn't have to sing in order to dance. No instructor could be so cruel!

And the Canteen Canter!

Another new figure which will go a long way on the name it carries is the Yankee Rag. Contrary to the suggestion carried by the last word, it isn't a jazz dance. It's more like a polka and polka steps fit the measure. It isn't altogether a beautiful dance, but it will demonstrate for a time at least that what's in a name is a good deal sometimes.

There's a novelty one-step, one of those old dances with a few frills on it and there's another member of the polka family which has taken a semi-military title, the Canteen Canter.

But in spite of these innovations the public sticks to its waltz and its one-step, its fox-trot and an occasional lapse to its old-time minuet, when occasion requires particularly striking effects.

This doesn't promise to be a dancing season, anyhow, for grown-ups.

They are all too busy with war work and even those who aren't doing any real work are reluctant to promote to any great extent anything which will give the impression that they are taking a less serious view of matters which weigh heavily on the minds of thinkers.

Many of teachers of dancing have gone abroad to do war work near the battle front. These have undertaken entertainment programs, sometimes for the Y. M. C. A. or other organizations which are carrying on organized entertainments for soldiers in cantonments or in hospitals.

Among those to go has been the principal of the Castle school for dancing. Before she closed the doors of the school she had refused to take men pupils.

"They ought to be ashamed of themselves to want to learn to dance when they should be fighting," she has been quoted as saying.

Few Evening Gowns Available

"Straws show which way the wind blows," and it may be a significant fact that when a Syracuse woman went into a department store a few days ago and asked to look at evening gowns she was told that only a small number had been put in, because the call for such garments had fallen off.

Dancing teachers aren't looking for much impetus in this form of recreation among older folks. For little ones and younger girls and boys there will always be classes, and these youngsters learn the same steps which their elders dance.

Dancing has become a part of the country's educational system, though not yet introduced into school curriculum, educators expect that their boys and girls are going to learn to dance.

They are taught first principles which are embodied in the good old dances which refuse to be ousted by new-fangled notions.

The waltz, for example. It has been introduced in *many* forms, syncopated, hesitations and the like. But here it is, back this year in its primary form. It has seen the coming and the *going* of many which threatened to be its rival when they appeared.

The Tango, Maxixe, Furlana, La Russ, Lula Fado, Ta-Toa, and dozens of earlier dances, which won favor for a short time, lost it because they were too difficult.

Dance for pleasure – Not work

"Folks dance for pleasure they don't want to do dances they have to fix their entire attention upon," one dancing teacher explained.

A little more than a year ago an attempt was made to introduce jazz dancing into society. Somebody who had seen this form of dancing on the Barbary coast in São Francisco, and had been trilled by the jazz music foresaw for it a great future in the [ilegível] East. But Eastern folk didn't take to it. They chose more conservative styles in their dancing.

Always there will be aesthetic dancing and these figures are as subject to change as New York State climate. They aren't really dances at all, rather postures and syncopated motion to which charming backgrounds are lent by appropriate dress. Can anything more incongruous be imagined than a girl doing a Greek dance in a sport skirt, Norfolk jacket and golfing shoes. Yet the steps might be the same.

But they never do it that way and aesthetic dancing well be taught this season as of old, for it is one of the best recognized forms of physical culture, *a* form that every woman loves to adopt, since there is beauty as well as utility therein.

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1920

13/06

*The Washington Post***Notícia**

Washington, Columbia, s.n

FRENCH MAY BAN JAZZ IN DANCING**American Music Declared to Lead to Bad Temper and Divorce.**

Paris, June 12.—Does a jazzing woman make a good wife or a jazzing man make a good husband?

No! to both questions, says Duque, inventor of the maxixe, explaining why he has canceled the engagements of American negro jazz bands at his summer palace in the Champs Elysees.

"I look upon the jazz as one of the direct causes of the increasing tendency toward divorce and ruined marital happiness," Duque told Universal Service. "No man or woman is normal after he has danced to the music of a jazz orchestra for more than half an hour."

"I have a friend who allowed his servants to dance during the slack afternoon hours to the music of a graphophone giving jazz airs." He had to stop it because the dinner was invariably badly cooked afterward and the whole household was disarranged.

"Not one temperament in a Thousand can stand an Afternoon of jazz and remain sane. Jazz music produces a fevered disorder of the brain, leading to bad temper, slackness, lassitude and frequently bad health.

"These are the reasons the dancing craze in Europe is near its end. Husbands don't take their wives to dance, because they find it inevitably means a raggedy temper afterward. Mothers forbid their daughters to jazz, because it leads to irresponsible actions.

"The only hope for the dance is to abolish the jazz and bring back the old, healthy dances—the waltz, the polka, the tango and the maxixe. These were beautiful dances, because the music they were danced to was beautiful.

"No one-step danced to jazz music can be anything but hideous."

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1920

02/07

*The Daviess County Democrat***Artigo**

Daviess County, Indiana, p. 4

JAZZ ON THE BRAIN

(Indianapolis Times.)

“Jazz music produces a fevered disorder of the brain, leading to bad temper and frequently 'bad health.

“Not one temperarment in a thousand can stand an afternoon of jazz and remain sane.”

The foregoing words are not ours. The authority quoted is none other than M. Duque) inventor of the maxixe (whatever that is) and professor of dancing in Paris.

M. Duque thus explains why he has canceled the engagement of American jazz bands at his summer palace in Paris.

“No man or woman is normal after he has danced to the music of a jazz orchestra for more than a half hour,” he says.

These are the reasons, in the opinion of M. Duque, why the dancing craze in Europe is near its end.

“The only hope for the dance,” he declares, “is to abolish the jazz and bring back the old, healthy dances—the waltz, the polka, the two-step and the maxixe.”

Of course, the professor may be prejudiced as to the maxixe, on account of having invented it. We don't know about that. But as to the rest of it, he will find many who agree with him.

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1920

26/08

*The Fayette County Leader***Artigo**

Fayette, Iowa, p. 2

**The Jazz One of Direct Causes of
Marital Discord and Divorce.**

By DUQUE, Summer Palace, Paris, France.

Does a jazzing woman make a good wife or a jazzing man make a good husband? No! to both questions,

I look upon the jazz as one of the direct causes of the increasing tendency toward divorce and ruined marital happiness. No man or woman is normal after dancing to the music of a jazz orchestra for more than half an hour.

Not one temperament in a thousand can stand an afternoon of jazz and remain sane. Jazz music produces a fevered disorder of the brain leading to bad temper, slackness, lassitude and bad health.

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No one-step danced to jazz music can be anything but hideous.

Também publicado em:

- The Goshen Daily Democrat, Goshen, Indiana, 01/09/1920, p.3;
- *The New Oxford Item*, New Oxford, Pennsylvania, em 16/09/1920, p.30.

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1920

16/09

*The New Oxford Item***Artigo**

New Oxford, Pennsylvania, p. 30

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Marital Discord and Divorce.**

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No one-step danced to jazz music can be anything but hideous.

Night Life in Paris

What the Spanish Author of "The Four Horsemen of the Apocalypse" Thinks of the French Mania for American Jazz, American Orchestras and American Dancing

BY BLASCO IBANEZ

Paris has shocked Blasco Ibanez. The great Spanish novelist, recently in America, writes of his first impressions of the French capital in a series of articles in the Boston Sunday Post. He writes of the French Mania for American Jazz, American Orchestras and American Dancing. He writes of the French Mania for American Jazz, American Orchestras and American Dancing. He writes of the French Mania for American Jazz, American Orchestras and American Dancing.

Blasco Ibanez Revisits "City of Light" After 20 Years and Finds Its Life Whirled Away to the Beat of Tom Toms

The author is shown in a Parisian street scene, surrounded by people dancing and playing music. The scene is lively and captures the essence of the 'Night Life in Paris'.

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What the Spanish Author of "The Four Horsemen of the Apocalypse" Thinks of the French Mania for American Jazz, American Orchestras and American Dancing

Paris has shocked Blasco Ibanez!

The great Spanish novelist, recently in America, author of books that have created a world-wide sensation on account of their understanding of life, is horrified at the high life of France's queen city!

The dance! The dance! The dance! Everywhere he hears the cry—in Montmartre, in the Latin Quarter, even along the ultra-refined Quai d 'Orsay!

Jazz is king. The most beautiful girls of Paris are voluntary slaves to the men who guide them over the glistening floors.

It has shocked Ibanez—Blasco Ibanez, who thought he knew life rather well.

A few days ago, in Paris, he decided to tell the people of America about this mania. He wrote this article for the Sunday Post in the heart of it all, with the thudding of the tom-toms in his cars, and the blare of the orchestra.

(By Blasco Ibanez)

The night life of Paris, after an interruption of five years from darkened streets and aeroplane raids, has gone back to what it used to be—more or less.

I don't know whether I should stress the more or less. It is more, certainly, when you consider that the number of establishments devoted to the service of the devil has tripled, at least, in number. It is less, when you bear in mind that the route over which Parisians are now choosing to go to perdition is an entirely new one.

The Paris of the present is as different from the Paris of 1914 as wicked is from naughty. Compare what you see today with the Paris of 20 years ago, when I was in my bohemian prime—the so-called Paris fin de siecle—and you see scarcely any resemblance at all.

Am I an “old fogey?” Are all of us “old fogeys?” I don't know. But still most of my friends who know the Paris of 1890, the Paris of 1900 even, agree with me in missing something in the Paris of today.

Paris, in the old days, was “spirituel,” a city of wit where you got along by saying clever things and doing clever things. You were a real “Parisian” when you could wipe the gloom off the face of an undertaker by a “mot” a pun, a jest, delivered with just the right play on word with some illuminating insight into the deeper things of life.

And in those days—you must excuse the “old fogey's” looking back to the Golden Age—in those days, people went to Paris to have a good time that consisted in hearing intelligent people “talk well,” and in saying something that would make inteligente people laugh. There was a literary atmosphere about the crudest revelry.

Famous among the “joints” of the Montmartre section were the “artistic” cabarets like “The Black Cat” from which many famous writers of today, many members of the present French academy, graduated with honor, or dishonor, you choose to call it.

Devotees of Parisian gayety lived on the on margin of society’s manners and morals, but there was intellectuality and refinement in the worst of their capers; and the capital of the world of pleasure had much to remind one of the licentious cultivation of old Athens.

And now. . . .well, Paris, the Paris that lives between sundown and sunrise, does only one thing and knows how to do only one thing. It dances, and it dances. That is all.

Few of the artistic cafes that were famous before 1914 have opened since the war; or, if they did open again for a time, they closed their doors. They proved at once to be something affected, something artificial, without an inner soul to give life to their activities.

Restaurants, cafes, cabarets have all turned into dance halls. Many theatres even have cut their stages down to a level with the floor, and now advertise themselves as dancing places. And all the new establishments that daily come into being hang but the same sign; curiously enough that sign is in English:

DANCING!

What is true of Paris is true also of the cities of the “provinces”, and of the European capitals that try to mimic Paris.

People either prefer not to talk, or else do not know how to talk, any longer. It is as though the brains of Europe had trickled down into hips and legs and feet. Those are the only parts of the human body that expresses feeling or ideas in Paris and in Europe today.

Young couples dance in silence. They have no time to exchange even a few words of love.

In the old days, boys and girls used to look forward to balls and dances as an occasion to talk with one another freely; they would frequently “sit out” whole evenings to do their flirting under cover, as it were, of the brilliant illumination and of the crowds. When they did dance occasionally it was to go on talking to the rhythm of moving feet.

Now the young people dance like so many clergymen at a funeral. They whirl about stiffly, their brows knitted, their teeth set, an expression of deep reflection on their faces, as if they were trying to solve some problem in mathematics.

The dances of today are complicated things requiring the dancer to concentrate all his mental faculties on them. To follow the arithmetical movements of a Parisian tango is like doing an example in differential or integral calculus, which is the bane of the engineer.

It is easy to understand how a man occupied in important meditations of this kind has little time for conversation with the woman he is holding by the waist. In reality she is not a “woman” in any ordinary sense of the word— she is a collaborator, an associate [*sic*], an assistant in a great work of art.

People used to dance out of emotional interest in their partners.

Now they dance just to dance.

hi the old days, you asked a girl to dance because she was pretty, or distinguished, or attractive, or for some tetter selfish reason.

Now you take then; iust as they conic [sic], pretty or ugly, intelligent or stupid, provided they wear a short light skirt, and are able to assist you in executing the sublime movements, „vow are going through with your feet.

Alas, Poor Beethoven! It's Tom Toms and Motor Horns Now

"But people always danced," some one may object.

That is true. But formerly dancing occupied a secondary role among human pleasures. The elegant, artistically conceived dinner, music, singing, especially light brilliant conversation, were the principal diversions of Parisians; and only as a variation in these solider pleasures was dancing invoked to break monotony or introduce a note of youthful simplicity into more strenuous and serious amusements.

Could anyone, in the old days, have believed it possible to leave the table between entre and roast to do a one step or a tango?

Was it conceivable that a man and a woman should postpone a funny story till they came back from a fox trot?

Or that a theatre could abolish its stage to make more room for the audience to dance?

In the old dance halls, besides, most people looked on, where professionals paid by the management danced about among the tables.

These professionals are still retained, but as a matter of tradition, and out of fear that the enthusiasm of the public may at any moment go cold. But in reality they are no longer necessary. The patrons of a restaurant keep things going of their own accord and without pay; and a well dressed woman, of whatever age, is afraid of being taken for somebody hopelessly passee if she doesn't go whirling about among the tables on the arm of a man, every time the orchestra begins to play.

Fatigue, tiredness, are words that have lost all meaning for people of all ages. To set down your teacup and saucer the moment the orchestra strikes up a tune is said to be “tres Americain!” And as everything “American” is in the height of fashion, people have become slaves to the orchestra conductor, who, at his own sweet will, moves a baton and sets a room full of people to cavorting over the floor.

And the musical instruments are no longer those which Wagner or Beethoven had in mind in their compositions. They are tom-toms from the savage tribes, automobile horns, mechanisms that imitate the crashing of a pile of dishes falling or an apartment house collapsing, moans and grunts, and snores, all the noises that in former times would have been considered shocking among cultivated people.

The music of the day, which is the rage of the entire world, it seems, and serves to satisfy the artistic craving of those who are distinctly hoi polloi, is purely American music. America is the piper for the rest of the planet in this matter of dancing.

And when I say America I mean either North or South America; for, from whichever of the American continents the modern music comes, it is always the music of the Negro. Though, for the first time, this music is being written down on paper by white men, it is still the naïf inspiration of Negro composers, who drew these tunes from gourds and calabashes.

The first inventors of the Argentine tango, the Brazilian maxixe, and the numberless dances of Cuba were all Negroes. The African race has a great sense of cadence. The Negro could never write an opera nor a symphony; but he has an unquestioned superiority in all musical emotions that can be expressed through the feet.

Likewise the numberless dances that in the last 20 years have been growing popular in the United States, thence to emigrate to the rest of the world, are grandchildren, when not children, of this same Negro music.

Dance, Find Your Affinity, and Be a President's Son-in-Law

Meanwhile a new career, a brilliant and glorious way of rising in the world, has been opened before the younger generation: the career of the fashionable dancer.

There used to be a saw which ran: “Journalism leads to everything provided you leave the profession soon enough.” Many heads of governments, many great writers, many multi-millionaires began as simple newspaper reporters. We may well revise that apothegm today: “Dancing leads to everything and you don’t have to leave the profession at all.”

I should not go so far as to say that you can get up to be president of France by knowing how to do a tango or a fox trot well. But I am quite willing to say that a good dancer can easily become the son-in-law of a president, of a prime minister, or anything of the kind, with practical certainty of owning his millions some day. You see, this dancing craze is still too recent.

We don't know just how far a man can really go "on his own legs"; but I'll bet that within 20 years people will be saying of this and that distinguished and influential man: "Why, he started as a dancing master, married that wife of his who had 20 millions, went into business, and got where you see him now."

Family dramas in Europe have now changed their style and the language entirely. Now when millionaire parents object to their daughter's marrying a poor boy of unknown family and with no visible means of support, whom the young lady has met in some of the dances, they get the following:

"Either I marry that boy or I kill myself. Why, he's the only man I can dance with well. Our two souls move in perfect rhythm, as if they were one. We understand each other absolutely. How else could our feet keep such perfect time? I should die if some other girl got him for a husband."

In the old days women were the most conspicuous people at a ball, and they seemed to rule like queens over those present. Now the queens have been dethroned. There are only kings—famous dancers with wasplike waists, hair combed straight back over their foreheads, and waving over the staffs of their necks like black flames on a torch, and who go around with long faces as though what they were doing were the most serious business in the world.

These young men are the lions of every public place where dancing goes on from ten o'clock till early in the morning. The women present, an heterogeneous mixture of respectable ladies with a sprinkling of cocottes, point them out to one another and mention their names in the same hushed reverence with which, a half century ago, people, under the same circumstances, would say: "That is Victor Hugo, or, "That is Gambetta."

Many of these boys see their names featured on the electric signs of the establishments the way stars are advertised for a theatre or an opera. When they are not dancing in Paris, they are covering themselves with glory in the Casinos of Trouville, Nice, or Vichy. They are now getting their living for what, a few years ago, cost them money as an amusement. And fading beauties fall in love with them the way they do with actors.

Those who are not professionals, who spurn the title of "maestro" and refuse to take money, are the objects of greatest worship such men you can see between four and seven in the afternoon in the hotel grillrooms along the Avenue des Champs Elysees or the Rue de Rivoli.

in all the “palaces” where tea is served with dancing. The interesting thing is that most of these “heroes” are fortuneless boys from one or the other of the Americas, who know how to dance and are trying to carve out a social position for themselves by virtue of their legs.

You remember how the old romantic novel went. “A poor but interesting young man, who finished by marrying a princess of Europe or an heiress from the United States. And you remember how he accomplished these prodigies – by rescuing the heroine from under the feet of a runaway horse, or saving her from a gang of wild bandits in Italy.

Our modern hero is made of gentler stuff and he has a career much less exciting. To get in touch with his heiress he scarcely needs an introduction at all. He just hangs around the dance halls of fashionable hotels, and, if he hangs around long enough, eventually he meets her.

The male was never so high on the Market as at present. Girls out for husbands seem to form a halo of glory around the head of any good male dancer— the face of a thoughtful man thinking of nothing.

When the music starts, the dancer rises from his seat, adjusts a handkerchief delicately over one sleeve, and goes toward a young lady. She blushes with pride and delight, walks half way to meet him, and virtually throws herself into his arms. And mamma also smiles and blushes and blushes and smiles. Her daughter is dancing with a celebrity. What an honor for the family! How jealous all those other mothers and girls are going to be.

Poor mothers of these after-the-war days. Their biggest job is to find a famous dancer for their daughters. How can a girl in society be really “chic” if she is without a dancing partner all her own? The young lady finds life intolerable without some such distortion. She gets blue and cross, and ends by causing scenes in the family circle.

A voting girl who is really in the swim [*sic*] goes to fashionable parties now with her celebrated dancing partner and keeps him carefully to herself. The girl who goes without her man doesn’t get a chance to dance at all. Her friends never let go of the one they have, and the men, for their part, never have a moment to themselves.

It’s just one more job in the sorry life of a woman with a daughter to launch in the world. There used to be the dressmaker and then the millinery artist, and then the jeweler, and then the makeup lady and the hairdresser. France got Alsace-Lorraine out of the war, but the French mother has won only the additional task of finding a celebrated damsel [*sic*] for her female offspring.

Now I personally, never dance, but I often go to teas and watch the dancing. As I sit there alone by myself I come sooner or later to attract attention. I happen to be known, more or less, around some of the hotels in question.

Well, at tea time I begin to notice that all kinds of affectionate glances are coming my way from a number of much revamped, remodeled beauties, who now see their fading charms rejuvenated only in the loveliness of young daughters. The good women begin by praising my novels, frequently without having read one of them. Then they go on to praise my goodness of heart, though they know nothing at all about me. And finally they get to the point:

“O, I just heard! You have been in America, haven’t you? Wonderful place, isn’t it? All those skyscrapers and things! I should so like to see them! I suppose you know a great many people in the United States . . . ?”

“I did spend a year, more or less, on the other side of the ocean. I know a good many people there. If I can introduce you to any of them”

“O, that’s just lovely of you. Well, now, you probably know any number of Young men over there who dance. And I do so want to find one for Marcelle. Then there is Julie, too, and is a real American dancer. Of course, if not from the United States, South America will do. In fact, I prefer Argentinos myself, such cute little feet, don’t you know, and they dance so light like, graceful, something a bit more ‘chic’ than anybody else.”

Considering the Parisian ideal of the moment, the “American dancer,” the hero of the up to date romance, must be a dark complexioned young man, with a pale face, big antelope eyes, a short arched foot, and a birth place either in Buenos Aires or Rio Janeiro. Second best comes the tall blonde boy and he must hail from New York. Heavens knows where, in reality, most of them do come from. Few of them probably never had a father or mother!

Pity the Paris Policeman; Nobody Wants to Go Home

The dancing craze has inverted the roles of the two sexes in the great comedy of life. In the old days men went wrong over women, men over 40 especially, who in a few weeks of foolish infatuation with a chorus girl would throw away the savings and the career of a lifetime of work and struggle. Now, if you please, it is women—over 40—who go wrong over what, with my reader’s indulgence, I am going to call men.

The dancing master reaches such extremes at times that people otherwise of quite conservative frames of mind come to be real howling revolutionists. The police is always in trouble when it comes to enforcing closing time ordinances. Proprietors and waiters in dancing restaurants are usually more than willing to go home when the time comes. Not so the public, often. Sometimes you see the police actually using force to drive men in dress suits and women in evening gowns out onto the streets.

A few nights ago I witnessed such a cleaning out, after 2 in the morning, a fashionable establishment on the Avenue des Champs Elysees. When they refused to obey the order to go home the electric lights were turned off. The throng collected in anger on the sidewalks outside the doors and when the orchestra players came out they were taken prisoners and compelled to go on with their music. And the people began to dance again over the asphalt pavements.

The officers tried to stop the racket and women in jewels confronted them heroically, like Charlotte Cordays facing the guillotine. "Take us to fail, if you dare. If you dare' We are going to dance. See if you dare stop us!"

The policemen at'ffast began to laugh; and doubtless in that they acted very wisely. No one in the world could say who people with courage to dance on the public street at in the morning might prove to be. So many famous men and women have been wandering, incognito, about Paris since the war ended!

Among my acquaintances in Paris a Young Parisian prince who owns I don't know how many elephants and how many troupes of dancing girls back home in Persia. We were sitting in a grill room one afternoon watching the whirling feet of all kinds of dancers, some of them from the most respectable families in Paris, and others from the more notorious resorts of Montmartre. So far as dancing went, I assure my reader that it was impossible to tell the two classes apart. However, the prince, like myself, never dances. And I remember the look of disdain the proud oriental cast upon some of the "celebrated" men the room.

"Men to dance," he exclaimed disgustedly, "men to dance. What that is, men to dance? Western people all crazy. . . don't know what logic or philosophy is. Men to dance! In Orient, women to dance, men to look, seated, women to move like snakes . . . pleasant for men to look. Paris, men to dance, women to dance, men to get tired, women to get tired. No, no! In orient, women to get tired, men to look and dance good for something."

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Salt Lake City, Utah, p. 2

JEANNETE

(By Booth Tarkington)

Illustrated by W. B. King.

The nurses at the sanitarium were all fond of the gentlest patient in the place, and they spoke of him as "Uncle Charley," though he was so sweetly dignified that usually they addressed him as "Mr. Blake," even when it was necessary to humor his delusion. The delusion was a misfortune painful only to himself. For all that, It closed him in as completely as if he had been walled up in concrete. Moreover, one day he was a sane man, and the next he was in custody as a unatic; yet nothing: had happened in this little interval to account for a seizure so instantaneous.

In 1904 no more commonplace Young man could have been found in any of the great towns of our eastern and near-eastern levels. "Well brought up," ho had inherited the quiet manner, the good health and the moderate wealth of his parents.

It was in the autumn of the year just mentioned that he went for the first time to Europe, accompanying his Bister, Mrs. Gordon Troup, an experienced traveler. She took him through tho English cathedrals, then across the channel: and they arrived unfatigued at her usual hotel in Paris after dark on a clear November evening. Mrs. Troup's 3-year-old daughter, Jeannette, with a nurse, completed the small party.

They dined in the salon of their apartment; and at about 9 o'clock, as they finished their coffee, Mrs. Troup suggested the theater—a pantomime or ballot for preference, since her brother's unfamiliar! ty with the French language rapidly spoken might give him a dull evening at a comedy. So they went to the Marigny, where they saw part of a potpourri called a "revue," and they left the Marigny for the Folies Bergeres. The "revue" at the Folies Bergeres was even feebler, Mrs. Troup observed to her brother, and much bolder than that at the Marigny; the feebleness was in the wit, the boldness in the anatomical exposures, which were somewhat discomfiting—"even for Paris," she said.

She remembered afterward that he remained silent, frowning at the stage, where some figurantes just then appeared to be dressed in ball gowns, until they turned, when they appeared to be dressed almost not at all. "Mercy!" said Mrs. Troup: and presently asked her brother if he would mind taking her back to the hotel; so much dullness and so much brazenness together fatigued her, she explained.

He assented briefly and they made their way through the outer room, where a "Hungarian" band played stormily for a painted and dangerous looking procession slowly circling like sluggish skaters in a rink. Young Mr. Blake seemed to be startled. He paused for a moment, looking confused. But Mrs. Troup pressed his arm. "Let's get out to the air," she said.

"Did you ever see anything like it?"

He replied that he never did; they stepped into a cab at the door; and on the way to the hotel Mrs. Troup expressed contrition as a courier. "I should not have given you this for your first, impression of Paris," she said. "We ought to have waited until morning and then gone to the Sainte Chapelle. I'll try to make up for tonight by taking you there the first thing tomorrow."

To her mind, at least, the evening's experience was the slightest of episodes; and her brother told her not to "bother," but to "forget It." He spoke casually, but as he went into his own room and closed the door, his forehead still showed the same frown that she had observed in the theater.

The outer door of the apartment, giving entrance to their little hallway, opened upon a main corridor of the hotel; she locked this door and took the key with her into her bedchamber; and this precaution of hers later made it certain that her brother had without doubt passed the night in his own room.

Her little girl's nurse woke her the next morning; and the woman's voice and expression showed such distress that Mrs.

Troup jumped up at once. "Is something wrong with Jeannette?"

"No, ma'am. It is Mr. Blake."

"Is he ill?"

"I think so. That is, I don't know, ma'am. A valet de chambre went into his room half an hour ago, and Mr. Blake hid himself under the bed."

"What?"

"Perhaps you'd better come and see, ma'am. The valet de chambre is very frightened of him."

But it was poor young: Mr. Blake who was more afraid of the valet de chambre and of everybody else, for that matter, as Mrs. Troup discovered. He declined to come out from under the bed so long as she and the nurse and the valet were present.

“But what's the matter. Charley, dear?” she asked greatly disturbed.

“Why are you under the bad?”

And in his voice, as he replied, a pathetic indignation was audible. “Because I haven't got any clothes on!”

At this she began to laugh. “Good heavens——”

“But no madame!” the valet explained. “He is dressed all entirely. If you will stoop and look——”

She did and saw that her brother was fully dressed. “Can't you take these people away?” he cried pettishly. “Do you think it's nice to stand around looking at a person that's got nothing on?”

And thus began his delusion—his long, long delusion, which knew no variation in the sixteen years it possessed him. Mrs. Troup had him quietly brought home to a suburban sanitarium convenient for her to visit at Intervals. He was the most tractable patient in the institution, so long as his delusion was discreetly humored: yet it is probable that the complete record of kleptomania would not disclose a more expert thief.

This was but a natural outgrowth of his disease, which within a year or two had developed to the point of fine legerdemain; and at the end of ten years Doctor Cowrie, the chief at the sanitarium, declared that his patient. Uncle Charley Blake, could “steal the trousers off a man's legs without the man himself being aware of it.” It is certain that Uncle Charley” could steal the most carefully fastened and safety pinned apron from a nurse, without the nurse's being aware of it. Indeed, attendants nurses and servants who wore aprons learned to remove them before entering his room: for the most watchful could seldom prevent what seemed a miraculous exchange, and “Uncle Charley” would be wearing the apron that seemed but a moment before, to be secure upon the intruder.

He read nothing, had no diversions, and was immersed in the sole preoccupation of devising means to obtain garments which, immediately after he put them on, were dissolved into nothingness as far as his consciousness was concerned. Mrs Troup made efforts to interest him in “books and the outside world, “kindly efforts that only irritated him. How can I read books and newspapers?” he Inquired peevishly from under the bed, where he always remained when he received her. “Don't you know any better than to talk about intellectual pursuits to a man that hasn't got a stitch of clothes to his name? Please use your reason a little, Frances”

Mrs. Troup sighed, and rose to depart— but found that her fur cloak had disappeared under the bed.

In fact he had explained his condition to her quite Perfectly; it was merely an excessive protraction of the nervous anxiety experienced by a rational person whose entire wardrobe Is missing. No sensitive gentleman, under such circumstances, has attention to spare from his effort to clothe himself; and all information not bearing upon that effort will tail of important effect upon his mind.

Rip Van Winkle beat Uncle Charley by four years. Riy Van Winkle's body lay upon the hill like a stone, the while his slumber was vaguely decorated with thousands of dreams, and Uncle Charley Biake had the full use of his body and was all the time lost In one Particular ind definite dream; still if Rip Van Winkle could wake, so could Uncle Charley At least, this was the view of the youger alienist, Dr. Morphy, who succeeded Dr. Cowrie in 1913.

In the course of some long and sympathetic talks with his patient. Dr. Morphy slightly emphasized a suggestion that of late tin had come to be considered the most desirable clothing material; the stiffness and glitter of tin, as wellb as the sound of it, enable a person to be pretty sure he had something over him, the doctor explained. Then he took an engraving of Don Quixote in armor in a tinsmith, had him make a suit of armer in tin, and left it in Uncle Charley's corridor to be stolen.

The patient accepted the tin armor as the first apparel he believed tangible and opaque enough for modesty since the night his sister had taken him to the Folies Bergeres in 1904. That morning for the first time, he made no dive under his bed at the sound of a knock upon the door, and when he went out for his exercise, ho broke hits long habit of darting from the shelter of one tree to another. The tin greaves pinched him at the joints when he moved, and Dr. Morphy pointed out that silver cloth, with rows of tiny bells sewed upon it here and there would glitter and sound even better than tin. When the patient had worn a suit of this silver cloth, instead of tin, for a few weeks, the bells were gradually removed, a row at a time, until finally they were all gone. After that, the silver was secretly tarnished, yet the patient remained satisfied. Next a woolen suit of vivid green and red plaid was substituted; and others followed, each milder than its predecessor, until at last Uncle Charley grew accustomed in the dally thought that he was clothed. His intelligence cleared, in fact; until upon Thanksgiving day, 1920, when Mrs. Troup came to take him away, he was in everything— except a body 46 years old—the same young man who had arrived in Paris on a November evening in 1904. His information, his point of view and his convictions were those of a commonplace wellbrought-up, conventional young American of that period; he had merely to bridge the gap.

Dr. Morphy advised Mrs. Troup that the bridging must be done with as little strain as possible upon the convalescent's mind and therefore the devoted lady took her brother to a mountain health resort, where for a month they lived in a detached cottage, walked footpaths in the woods, went to bed at 9, and made no acquaintances. Mrs. Troup dispensed with newspapers for the time, but she had brought such books as she thought might be useful; and every day she talked to him as instructively as she could, of the terrific culminations history had seen during the latter part of his incarceration.

"I declare!" he said. "No sensible person could make head or tail of it, if I may use such an expression. I never dreamed anything could actually come of all these eccentricities—women's rights, socialism, blue Sundays, prohibition and what not. I've heard of such people—heard jokes about, them—but never in my life met a person that went in seriously for any of 'em. How on earth did it all happen?"

Upon this she was able to enlighten him but feebly, and he rubbed his forehead again.

"It's no use," he told her, "There's no reason behind these things; the only thing to do is to realize that the world's gone crazy."

Mr. Blake went to his afternoon nap, shaking his head, but in silence. Naturally he was confused by what he heard from her and once or twice he was confused by some things he saw, though in their seclusion he saw little. One mistake he made, however, amazed his sister.

From their pleasant veranda a rounded green slope descended slowly to the level lawn surrounding the Georgian upheavings of an endless hotel; and at a porte cochere of this hotel a dozen young women, come from a ride on the hills, were getting down from their saddles. Mr. Blake, upon the veranda of the cottage a hundred yards distant, observed them thoughtfully.

"It may be only the difference in fashions," he remarked, "but people's figures look very queer to me. The actual shapes seem to have changed as much as the clothes. You're used to them. I suppose, and so they don't surprise you, but down there at that porte cochere for instance, the figures all look odd and—welly, sort of bunchy. To me, every single one of those boys seems to be knockkneed or bowlegged."

"Boys!" Mrs. Troup cried.

He stared at her. "What are they?"

"Good gracious! Don't you see? They're women!"

He still stared at her, but he said nothing at all, and after a moment more turned away and went to his room. When he appeared at the table, he reverted to the topic of which they had been speaking that afternoon.

"Prohibition must have altered a great many people's lives quite violently," he said. "I suppose it was quite a shock for people who'd always had wine or Scotch at dinner—giving it up so suddenly."

"I suppose so—I don't know—" A little color showed below Mrs. Troup's eyes. "Of course, quite a number of people had supplies on hand when the day came."

"But most of that must be gone by this time."

"Quite a good deal of it is gone, yes: you don't see wine very often any more. People who have any left are getting very piggish about it. I believe."

"It must be odd," he said contemptively, "the whole country's being absolutely sober and dry, like this."

"Well—" she began, then, after a pause, went on: "It isn't like that—exactly. You see—"

"Oh, of course there would be a few moonshine stills and low dives," he interrupted. "But people of our circle—"

"Aren't exactly dry, Charles."

"But if they have no wine or—"

"It's my impression, said Mrs. Troup, that certain queer kinds of whisky and gin—"

"But we were speaking of 'our circle'— the kind of people we—"

"Yes, I know," she said. "They carry these liquids about with them in the most exquisite flasks. Jeannette has one—a boy friend gave it to her—and it must have been made by a silversmith who is a real artist. It must have been fearfully expensive."

Mr. Blake's open mouth remained distended for a moment. "Your Jeannette!" he exclaimed. "Why, she's only—"

"Oh she's nineteen," his sister informed him soothingly.

"But was it exactly nice for her to receive such a gift from a young man?"

"Oh, he's one of the nicest boys we know," Mrs. Troup explained. "They swim together every day."

"Swim together?" her brother inquired feebly.

"Yes," said Mrs. Troup. "His aunt has a tank."

"His aunt has a tank," the convalescent repeated in a low voice, as if he wished to get the sentence by heart. "His aunt has a tank."

Mrs. Troup coughed placatively "Of course, even I feel obliged to have something in the house at home—a certain amount of whisky. I don't approve of such things, naturally, but

Jeannete feels It's necessary on account of the young men and the other girls: but she doesn't like whisky and never touches it herself."

Jeannette's uncle uttered a sigh of relief. "I should think not: I was afraid, from what you told me of her flask—"

"Oh, In that," said Mrs. Troup, "she keeps gin."

"Gin?" he said in a whisper, "Gin?"

"She's rather fond of gin," Mrs. Troup informed him. "She makes it herself from a recipe; it's quite simple, I believe."

"And she carries this flask—"

"Oh, not all the time!" Mrs. Troup protested, laughing. "Only to dances and girls lunches." And, observing her brother's expression, she added: "Of course, she never takes too much; you mustn't got a wrong idea of Jeannette. She and all thte girls of her set don't believe in that, at all—I'm positive none of them has ever been intoxicated. They have the very highest principles."

"They have?"

"Yes: you see, Jeannette has read Wells and Shaw since she was twelve. When you meet Jeannette, you must try to understand that she belongs to a diferente generation, Charles, You see. Jeannette has had so many influences that didn't affect your own youth at all. For instance; she always insisted on going to the movies even when she was a little girl, and I rather enjoy them myself when I'm tired; and then there's the new stage—and the new novel—you know, we have everything on the stage and in books that we used to think could only be in books and on the stage in France, because here the police—"

"But in France," he Interrupted, "—in France they didn't let the jeune fille read the books or go to the theater."

"No."

She paused, then added thoughtfully: "Of course, Jeannette smokes."

"What!"

"Oh, that's nothing at all," she said, hastlly. "They've had to permit it in nearly ail the restaurants."

He rose, leaning heavily upon his chair, as if for support, and looking rather more pallid than usual. "I think, if you don't mind," he murmured, "I'll go directly to bed—and rest."

"Do," she said, sympathetically. "We'll talk tome more about Jeannette tomorrow. She's the most lovably pretty thing in the world, and you'll be era—" She changed the phrase, hastily. "You'll be delighted to have such a niece."

But, as it happened, when she began to speak of Jeannette the next day, he gently protested. "I'm sure I couldn't understand," he said, "and the effort rather upsets me. It would be better to wait and let me form my own impressions when I see her."

A week later when they were on the train, and half the way home a telegram was handed to Mrs. Troup by the porter. Her brother, in the opposite seat, was so deeply attentive to a book that he had not noticed the delivery of the telegram. He looked up vaguely.

"So many of these books about the war and the after effects of the war say that there is to be a 'new world.' All the young people have made up their minds that the old world was a failure and they're going to have something different. It's clear that they intend the new world to be much more spiritual than the old one. Well, I'm anxious to see it. I'm mighty anxious to see these new young people who—"

His sister interrupted him. "You'll see some of them soon enough, It appears." And she handed him the telegram to read:

Thought I better let you know in case you prefer taking Uncle Charles to hotel for first night at home as am throwing toddle about forty couples at house sausage breakfast at four a. m. to finish the show, and Blackamaloo band might disturb Uncle Charles.

Uncle Charles was somewhat disturbed by the telegram itself. "'Am throwing toddle'—" he murmured.

"She means she's giving a dance," his sister explained, frowning. "It's really not very considerate of her, our first evening at home; but Jeannette is just made of impulses. I'm afraid it may be very upsetting for you. Charles."

"You could send her a telegram from the next station," he suggested. "You could ask her to telephone her friends and postpone the—"

"Not Jeannette." Mrs. Troup laughed "She wouldn't pay any attention. I have no influence with her."

"You haven't?"

"No." And upon this Mrs. Troup became graver. "I don't think her father would have had any either, if he had lived. Jeannette always seemed to think he was just a joke, even when she was a child. The truth is, she's like a great many of her friends: they seem to lack the quality of respect. I noticed it first when she was thirteen years old. It seemed to break out in her, as it were, that year."

"How did it happen?"

"Why, we were staying at a summer hotel, a rather gay place, and I'm afraid I left her too much to her governess—I liked tangoing—"

“Tangoing?” he said inquiringly.

“Was it a game?”

“No: a dance. They called it ‘the tango’: I don’t know why. And there was turkey-trotting, too—”

“‘Turkey-trotting’?” he said huskily.

“Well, that,” she explained, “was really the machiche that tourists used to see in Paris at the Bal Bullier. In fact, you saw it yourself. Charles. A couple danced the machiche that night at the Folies Ber—” She checked herself hastily, bit her lip, and then recovering, she said: “I got quite fond of all those dances after we imported them”

“You mean you got used to looking at them?” he asked slowly, “you went to see them at places where they were allowed?”

At this she laughed. “No, of course not! I danced them myself.”

“What!”

“Why, of course!”

“No one—” He faltered. “No one ever saw you do it?”

“Why, of course. All those dances that used to seem so shocking to us when we went to look on them in foreign places—well, it turned out that they were perfectly all right and proper when you dance them yourself. Everybody danced them. People who’d given up dancing for years—the oldest kind of people—danced them. It began the greatest revival of dancing the world’s ever seen, Charles and the—”

He interrupted her. “Go a little slower, please,” he said, and applied a handkerchief to his forehead. “About your seeming to lose your authority with Jeannette.”

“Yes: I was trying to tell you. She used to sit up watching us dancing in the hotel ballroom that summer, and I just couldn’t make her go to bed! That was the first time she deliberately disobeyed me, but it was a radical change in her since then she’s done just exactly what she pleased.”

He wiped his forehead again, and inquired: “You say she’s given dances while you’ve been away with me?”

“Oh, she asks plenty of married people, of course. We won’t reach the house till almost nine, and you can go straight to bed, Charles. I’m afraid the music may disturb you: that’s all. Dance music is rather loudish, nowadays.”

“I was thinking,” he said slowly—“I was thinking maybe I’d, dress and look on for a while: I do want to see these new young people. It might be a good thing for me to begin to get accustomed—”

“So it might,” she agreed, brightening. “The truth is, I enjoy Jeannette's dances myself. I like to enter into things with her and be more like a sisterly companion than a mother in the old-fashioned strict sense. That's the modern spirit. Charles: to be a. hall-fellow of your children—more a wise comrade than a parent. So if you feel that you would be interested in looking on, and won't be disturbed—well, that's just too lovely: And you'll adore Jeannette!”

He was sure of that, he said: and added that as he was Jeannette's uncle, he supposed it would be proper to kiss her when she met them at the station.

“Oh, she won't be at the station,” said his sister. “In fact, I'll be surprised if she remembers to send the car for as.”

But as it happened, Jeannette sent the car, and they were comfortably taken homeward. Mrs. Troup led him lip to his room and left him there. “Jennnette's dressing they tell me,” she said. “Hurry and dress, yourself, so as to see her a minute before she gets too busy dancing. It's late.”

In spite of her instruction, he was too nervous to dress quickly: he continued to prepare himself for a state appearance, until a strange event upset him.

There were a few thin squeaks and low blats of warning—small noises incomprehensible to him, and seemingly distant—when suddenly burst forth the most outrageous uproar he had ever heard and he thought it just outside his door. When it happened, he was standing with his right foot elevated to penetrate the orifice of that leg of his trousers, but the shock of sound overturned him: his foot became entangled, and he fell upon the floor.

Lying there, helpless, he heard a silver husky voice, sweet as bells even when it screamed, as it had to scream how to make itself heard. “No, no: I don't want. ‘The Maiden's Dream’: Stop it, dam it!” And the outrage became silence, murmurously broken by only the silvery voice which was itself now indistinguishable.

Fingers tapped on his door. “Do hurry. Charles dear.” Mrs. Troup said “Jeanrette's arguing with the musicians, but she might have a moment or two to see you now. People are just beginning to come.”

“With whom?” he asked hoarsely, not attempting to move.

“With whom what? I don't understand,” his sister inquired shouting through the closed door.

“You said she's arguing. With whom?”

“The musicians. They began to play ‘The Maiden's Dream,’ but she wants something livelier.”

“Livelier?”

“I must run,” Mrs. Troup shouted. “Do hurry, Charles.”

Charles rose, completed his toilet and stepped outside his door.

He found himself upon a gallery which looked down upon a broad hall floored in wood now darkly lustrous with wax. He had a confused Impression of strewn and drifting great tropical flowers in haphazard clusters and flaring again, in their unfamiliar colors, from the reflecting darkness of the polished floor; such dresses as he had never seen; and flesh tints, too, of ivory and rose. And from these clusters and from the short-coated men among them the shouting voices rose to him in such uproarious garbling chorus that it increased his timidity.

Suddenly he jumped. The crash that startled him came from directly beneath the part of the gallery where he stood. “The musicians” had just launched the dance music. The clusters of tropical flowers were agitated, broke up. The short black coats seized upon them, and they seized upon the short black coats: something indescribable began.

The dance music did not throb—the nervous gentleman in the gallery remembered dance music that throbbed, dance music that tinkled merrily, dance music that swam, dance music that sang, and sometimes sang sadly and perhaps too sweetly of romantic love—but this was incredible; it beat upon his brain with bludgeons and black-jacks, rose in hideous upheavals of sound, fell into chaos, squawked in convulsions, seemed about to die, so that eighty pairs of shoes and slippers were heard in husky whispers against the waxed floors; then this music leaped to life again more ferociously than ever.

Once in his boyhood the gallery listener had been taken through a slaughterhouse; and this was what came back to him now. As the pigs are forced, crowding against one another, through the chute, their feet pounding the thunderous floor, they scream horror with their utmost lungs; and the dumfounded gentleman recalled these mortal squealings now though there was more to this music. There should be added, among other noises, all the agony three poisoned cats can feel in their entrails, the belaborings of the hollow-log tomtoms by aruwiml witch doctors, and incessant cries of passion from the depths of negroes ecstacized with toddy.

A plump hand touched Mr. Blake's shoulder, and, lifting his pale glance from below, he found that his sister had ascended the gallery stairs to speak to him.

“What are they doing down there?” he shouted.

“Toddling.”

“You mean dancing?”

“Yes: toddling. It's dancing – great fun, too!”

He was still incredulous, and turned to look again. To his Perturbed mind everybody seemed bent upon the imitation of an old colored woman he had once seen awaying on the

banks of a creek, at a baptism. She jiggled the upper portions of her, he remembered, as if she were at once afflicted and uplifted by her emotions; and at the same time she shuffled slowly about, her very wide apart feet keeping well to the ground. But this was not all that interested the returned Mr. Blake. Partners in the performance below him clung to each other with a devotion he had never seen except once or twice, and the inder chance circumstances which had cost him a hurried apology. Moreover, the performers were by no means all youthful; heads as White as clouds moved here and there among the toddlers; so did dyed heads, and so did portly figures.

"I came up to point Jeannete out to you," Mrs. Troup explained, shouting in her brother's ear. "I wanted you to see her dancing; she looks so beautiful. There she is! See! Doesn't she look pretty?"

His eyes aimed along her extended forefinger and found Jeannette.

Jeannette did "look pretty" indeed. She was a glowing, dark-eyed, dark-haired, exquisite young thing shimmering with innocent happiness. One of her childish shoulders bore a jeweled string; the other nothing. Mosto of her back and a part of each of her sides were untrammelled; and her skirt came several inches below the knee, unless she sat. Nothing her uncle had ever seen had been so pretty as Jeannette.

To her four grandparents, Jeannette would have been merely unbelievable. Her eight great-grandparents, pioneers and imaginative, might have believed her and her clothes possible, but they would have believed with horror. In fact, to find ancestors who would not be shocked at Jeannette, one would have to go back to the Restoration of Charles Stuart. At that time she had five hundred and twelve great - great - great - great-great-great-grandparents, and probably some of them were familiar with the court. They would have understood Jeannette, and they would not have been shocked.

"I Just wanted you to see her." Mrs. Troup shouted. "I must run back to my partner and finish this. Come down when this number is over and meet some people."

As she turned away, more of her was seen than when she stood beside him, and a sculptor would have been interested.

But he did not appear at the end of the dance; nor could she find him in the gallery or in his room; so, a little anxious, she sent a maid to look for him, and presently the maid came back and said that he had walked away in tho direction of the kitchen.

"How strange!" Mrs. Troup murmured; but as her troubled eyes happened to glance downward, both of her hands rose in *a*. gesture of alarm. "Jennie, where's your apron?" she cried. •

“It's on me, ma'am,” said Jennie; then she discovered that it wasn't. “Why, how in the world—”

Uncle Charles was discovered In the coal cellar. He had upon him several aprons, a fur overcoat belonging to one of the guests, and most of the coal.

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Também publicado em:

– The *San Antonio Light*, Lebanon, Pennsylvania, em 31/07/1921, p. 25.

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1921

12/09

*Berkeley Daily Gazette***Notícia**

Berkeley, California, p. 6

ANNUAL FESTIVAL IN FRANCE TO MARK
COLUMBUS' VOYAGE

[By John De Gandt, United Press
Staff Correspondent.)

Paris, Sept. 12. — Celebrations lasting one week will hereafter take place in Paris every year during the first part of October, to commemorate the discovery of the New World. The decision thereabout which will shortly be official has been reached mostly, thanks to Ramon Lopez Lomba, Uruguayan Consul General in Paris.

The celebrations will probably start on October 12, the very same date when, in 1491, Christopher Colombus showed Guanahani to his revolted crew. During this first Pan-American Week, there will be not only theatrical performances, processions, etc., but also a kind of congress for the study of economic, financial and social problems interesting the relations of America and the Old World.

A gala show is being prepared to include popular songs and characteristic dances of all the American nations, such as the Chilean Zamacueca, the Brazilian Maxixe, Argentine Tango, Cuban Hanabera [*sic*], American Cakewalk, etc., with the costumes worn in the different countries. Then will be seen living reproductions of Christopher Columbus, inspired from paintings of famous masters.

The Pan-American week will be the prelude for resuming works in the House of America which, were almost completed when the 1914 war broke. The idea of opening, such House is Lomba's, too, and it is a part of his program, for economic and intellectual approachment between Europe and America. When it is finished, the House of America will include an information department grouping all nations of the new continent. This office shall put at the disposal of the public any information which may be had.

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1921

12/09

*The Evening Democrat***Notícia**

Fort Madison, Iowa, p. 8

FRANCE CELEBRATES AMERICA'S BIRTH

Will Hold Annual Festivities Lasting One Week

By JOHN DE GANDT

(United Press Staff Correspondent)

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Também publicado em:

- The Oelwein Register, Oelwein, Iowa, em 12/09/1921, p. 3,
 - *The Semi Weekly News*, Lebanon, Pennsylvania, em 12/09/1921, p. 4, sob o título “America's Discovery Celebrated In France”,
 - *The Fairfield Daily Ledger Journal*, Fairfield, Iowa, em 28/09/1921, p. 2. sob o título “*Discovery of America Will Be Celebrated*” e nele consta que Christopher Colombus descobriu a América em 1492 e não em 1491.
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1921

15/09

*The Moberly Evening Democrat***Notícia**

Moberly, Missouri, p. 4

AMERICA'S DISCOVERY CELEBRATED IN FRANCE

Paris, (by John De Gandt)—Celebrations lasting one week will hereafter take place in Paris every year during the first part of October, to commemorate the discovery of the New World. The decision thereabout which will shortly be *official* has been reached mostly, thanks to Ramon Lomba, Uruguayan consul general in Paris.

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The Pan-American week will be the prelude for resuming works in the house of America, which were almost completed when the 1914 war broke out. The idea of opening such house is Lomba's too, and it is a part of his program for economic and intellectual approachment between Europe and America. When it is finished, the house of America will include an information department grouping all nations of the new continent. This office shall put at the disposal of the public any information which may be desirable.

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1921

15/09

*The Wisconsin State Journal***Notícia**

Madison, Wisconsin, p. 14

Paris, (by John De Gandt)—Celebrations lasting one week hereafter will take place in Paris every year during the first part of October, to commemorate the discovery of the New World.

The celebrations will probably start on October 12, the very same date when, in 1492, Christopher Columbus, showed Guanahani to his revolted crew.

A gala show is being prepared to include popular songs and characteristic dances of all the American nations, such as the Chilean Zamacueca, the Brazilian Maxixe, Argentine tango, Cuban, Hanabera [*sic*], American Cakewalk, etc., with the costumes worn in the different countries. Then will be seen living reproductions of Christopher Columbus, inspired from paintings of famous masters.

The Pan-American week will be the prelude for resuming work on the house of America, which were almost completed when the 1914 war broke.

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1921

14/11

*Lawrence Daily Journal World***Notícia**

Lawrence, Kansas, p. 2

PARIS DANCE HALL SET USED**“Four Horsemen” Has a Faithful****Reproduction of Pleasure****Palace**

One of the famous Parisian dance palaces of pre-war days and which since has become the target for reformers crusades—was reconstructed on the grounds of Metro’s Coast studios in Hollywood, Calif., as a setting for one scene of “The Four Horsemen of the Apocalypse,” the colossal picturization of the world-famed novel by Vicente Blasco Ibanez, and which is the attraction at the Bowersock theatre three days, starting Monday, Nov. 14.

The dance floor, table space and restaurant arrangements were made in exactly the same proportions as the copied resort, which means that the most pretentious set of the kind ever constructed for picture purposes was erected for the Ibanez story.

The scene shows vividly the mad dance craze which struck Paris immediately before the European cataclysm. Every detail has been faithfully carried out according to the plans of Jacques d’Aural, who is handling the French technicalities of the production.

Rudolph Valentino, enacting the leading male role in the picture, was called upon, as the famous tango leader, to execute some of the dances for which he gained an international reputation. Alice Terry, as Marguerite, the heroine of the story, received careful instruction from Valentino in the intricacies of the tango and other Brazilian dances which are seen in this phase of the extra special production de luxe.

A real Tzigane orchestra furnishes the proper tempo [*sic*] for the difficult dances, as the rhythm is much more essential for the proper execution of the steps than for the modern dances. A genuine cymbalum was procured by Mr. d’Aury, and this furnishes the gypsy-lore music for the dancers.

Rex Ingram, who directed the production, had great difficulty in assembling the crowd for the palace, as the chief requirement was that they be adept at dancing the tango and maxixe.

It was a case of “many were called but few were chosen,” as the tango had its day some years ago and it seemed to be a lost art. Finally Mr. Ingram succeeded in assembling the desired number, and after several days of rehearsals under the tutelage of the best dancing instructors obtainable in Los Angeles, the lost art of dancing, the tango, was revived and as a result the dance scene as shown in the screen is correct in every detail.

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1921

17/11

*Hattiesburg American***Notícia**

Hattiesburg, Mississippi, p. 2

FAMOUS PARISIAN DANCE PALACE REBUILT
FOR METRO'S DE LUXE PRODUCTION OF
"THE FOUR HORSEMEN"

One of the famous Parisian dance palaces of pre-war days and which since has become the target for reformers crusades—was reconstructed on the grounds of Metro's Coast studios in Hollywood, Calif., as a setting for one scene of "The Four Horsemen of the Apocalypse," the colossal picturization of the world-famous novel by Vicente Blasco Ibanez, and which is comes to the Strand for three days, starting next Monday, Nov. 21 st.

The dance floor, table space and restaurant arrangements have been made in exactly the same proportions as the copied resort, which means that the most pretentious set of the kind ever constructed for picture purposes was erected for the Ibanez story.

The scene shows vividly the mad dance craze which struck Paris immediately before the European cataclysm. Every detail has been faithfully carried out according to the plans of Jacques d'Auray, who handled the French technicalities of the production.

Rudolph Valentino, enacting the leading male role in the picture, was called upon, as the famous tango leader, to execute some of the dances for which he gained an international reputation. Alice Terry, as Marguerite, the heroine of the story, received careful instruction from Valentino in the intricacies of the tango and other Brazilian dances which will be seen in this phase of the extra special production de luxe.

A real Tzigane orchestra furnishes the proper tempo [*sic*] for the difficult dances, as the rhythm is much more essential for the proper execution of the steps than for the modern dances. A genuine cymbalum was procured by Mr. d'Aurey, and this instrument together with the other stringed melody producers, furnishes the gypsy-lore music for the dancers.

Rex Ingram, who directed the production, had great difficulty in assembling the crowd for the palace, as the chief requirement was that they be adept at dancing the tango and maxixe.

It was a case of "many were called but few were chosen," as the tango had its day some years ago and it seemed to be a lost art. Finally Mr. Ingram succeeded in assembling the desired number, and after several days of rehearsals under the tutelage of the best dancing instructors obtainable in Los Angeles, the lost art of dancing the tango was revived and as a result the dance scene as shown on the screen will be correct in every detail.

June Mathis, who wrote the screen version of the famous Ibanez story, assisted Mr. Ingram in every phase of the work. "I am having just as much difficulty in arranging the costume for this picture as Mr. Ingram is having with his technical points," remarked Miss. Mathis. "The action takes place in 1914 and in this dance scene for instance, the women must wear the clothes that were fashionable in that year, and though I can see no radical change in the styles, except maybe in the length of the skirts, they must not look too antiquated.

"Generally, in a ballroom scene, the ultra-fashionable is ought, but this picture, the costumes must be far enough, up-to-date to appeal interesting to modern picture audiences and yet they must be in keeping with the period in which the action takes place. It seems strange to tell a girl who appears in the scene in a very late style gown, that she is too stylish, as feminine eyes have long been turned toward motion pictures for style. But that is what I have had to do in many instances during this picture."

"The four Horsemen of the Apocalypse" comes to the Strand for a three-day engagement starting Monday, November 21st, with a matinee daily.

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1922

11/03

*The Olean Evening Herald***Artigo**

Olean, New York, p. 2

PARIS ON MODERN DANCING.

It was hardly to be expected that the severest criticism of present-day dancing would come from Paris. Yet that is the case. The *Revue Mondiale*, which has been never exactly prudish, is campaigning against it, and printing a symposium, giving the views of prominent Paris men and women of all classes and professions. Some of the opinions expressed, it is said, are so drastic that they could neither be printed in America nor cabled. Those submitted for American perusal are quite strong enough.

Paul Bouget says his next novel will deal with a girl ruined by her craze for these dances. Another author compares the drink evil with the dance evil, and doubts which does society more harm. Abel Hermant calls the modern dancing "low and ugly." Victor Marguerite calls it "a precious and dangerous defloration." Regina Badet, who does not scruple to dance nude on the stage, professes herself thoroughly shocked by the sensual bearing of dancers generally. Another Parisian calls it "a hypocritical form of obtaining illicit pleasures."

This comment, be it observed, is applied to the kind of social dancing that prevails in "respectable society" in this country. Americans, it will be remembered, when the "maxixe," or "Machiche" arrived by way of Paris, were highly indignant at this invasion "from the disreputable French underworld." Now Paris returns the compliment regarding certain innovations of our own.

The French, it is explained, have been more shocked by these dances than the Anglo-Saxon peoples, because "French women have Always tended to be divided into the very, very bad, and the highly home-loving an respectable," and they do not like to see the latter type adopting the pleasures of the former. With the big majority of Americans, the dances in question have no such association. Just the same, if we may trust to a growing weight of criticism of which this is merely the latest and most emphatic, they must be pretty bad.

Também publicado em:

- *The Laurel Daily Leader*, Laurel, Mississippi, em 16/03/1922, p. 4.

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1922

06/04

*The Bee***Artigo**

Danville, West Virginia, p. 4

DANCE FIVE DAYS AT RIO'S CARNIVAL

By MILES W. VAUGHN

RIO DE JANEIRO, April 6 - Imagine a mixture of the old New Orleans Mardi Gras, Armistice night, the pre-war county fair in Winfield, Kansas; a section of the annual policeman's ball of Kansas City, and a wild night at Coney Island and you'll have some conception of the Rio de Janeiro Carnival, which closed last night — or rather sometime after daylight today.

To a Brazilian Carnival is the "be all and end all" of each year. For 360 days the people may be content to lead a sober and somewhat melancholy existence, but on the other five - the carnival days - they make up for all they have missed.

Anybody who can answer how it is possible for a Brazilian to dance the Maxixe and the Samba for five days and night without other nourishment than beer and sandwiches ought to be philosopher or scientist enough to tell what makes the howling dervish howl.

Newspapers had it figured out that the carnival this year would lack something of its former punch because of the year long commercial crisis. They were wrong. Every grupo, rancho and bairra was represented with Increased membership, costumes *[sic]* more weird than ever and clever new songs such as:

"Oh Minas Cheese" (I don't know why you are) or something or other about a dancing parrot.

Hundreds of thousands packed the down town streets, keeping up a continuous din. Cabaretes were crowded to capacity despite an admittance charge of ten milreis, which to a Brazilian is equivalent to two dollars and a half. The manager of the High Life, a popular dancing club, says he sold 5,000 admittances and 3,500 quarts of champagne.

Também publicado em:

- *The Fairfield Daily Ledger Journal*, Fairfield, Iowa, em 6/04/1922, p. 4;
 - *The Mexia Evening News*, Mexia, Texas, em 05/04/1922, p. 7, sob o título “*Dance Five Days at Rios’s Cornival*”[sic].
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1922

17/05

*The Oelwein Daily Register***Artigo**

Oelwein, Iowa, p. 4

RIO CAN FILL

MOST ANY PLACE

By **PHILIP AQUILA KEMPSTER-**

(United Press Staff Correspondent).]

CHAPTER I.

Rio De Janeiro, May 17.—One sees not infrequently of late, particularly since the liquor, does not flow so freely in the U. S. A., long and lurid articles depictive of the riotous night life of Havana, with its painted ladies its bubbling champagne, and its Jazz.

The scribes characterize it is the wickedest place in the world, our Parising Paris in its feverish quest of pleasure. Berlin, Vienna and London are counted out as feeble imitators. The melting-pot of the pleasure seekers is said to be in the Cuban capital.

But the writer chaps are all wrong—they have yet to spend a night out in Rio de Janeiro. When compared with Rio, Havana after dark is a playground for babes; Paris is put down as the slowest spot in the world in which to pass an evening; Berlin and Vienna are back number, whose thrills have been renovated and modernized and transported to Rio, where they have grown to proportions never dreamed of in the European Capitals.

Monte. Carlo is a piker's delusion beside the Brazilian capital, for here, in truth, is the jazz-hounds paradise, the gambler's delight, the boozers dream of heaven, and the real home of the night lifer.

Here, with the dollar worth almost eight milreis at the present exchange, the American T. B. M. can find the thrills he has long since mourned as dead.

He can exist on a diet of Jonnie Walkers, or any other concoction that may suit his taste, without the necessity of keeping an eye peeled for the prohibition officers, and without fear of rank imitations.

He can while away the busy hours risking his fortune in any little game that he may like,—roulette, banker, baccarat, vingt-et-un; poker, and many others—including the racetrack.

When our T. B. M. finds need of more active exercise, he has at his disposal innumerable dance halls of every class according to his inclinations. These, for the part, are the cabarets, or, .so-called clubs, where one may eat,.drink, gamble, dance, or watch the acts put on by the management.

Probably the best and most frequente clients of these clubs are the Americans. This is particularly true of the larger and better cabarets, where most of the habitues are foreigners.

The Brazilians seem to prefer the smaller clubs, where the atmosphere is more typical native, and where the orchestra plays only the maxixe, for the Brazilian prefers that to the American dances. Inthe larger clubs, however, frequented more by English and Americans, the fox-trot and onestep are popular, with an ocasional maxixe .and tango for variation.

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1922

21/06

*The Moberly Evening Democratic***Artigo**

Moberly, Missouri, p. 6

AMERICAN JAZZ TAUGHT BY NEW YORKER WINS IN RIO DE JANEIRO

(By U. G. Keener)

Rio de Janeiro – Jazzing the shake out of the maxixe and instilling "scandal walk" in the Brazilian dancing public, which consists of practically every 'pair of kicks' from them age of 7 to 47, has fallen to the lot of Harry Kosarin, a Jewish lad from New York, and his young army of American jazz artists.

Most Americans visiting Brazil and having, occasion to witness some of the latest steps at Rio's dancing clubs, are unanimous in admitting Kosarin has done a good job of it, as they insist that without proper music things no sees on the dance floors of the clubs just couldn't be done.

To some foreigners it might seem that the transformation to which Kosarin has contributed more than anyone else was only a slight task. To those who saw Brazil when the maxixe was to Brazil what the Four O'clock express is to Bugscuffle, Oklahoma, and now have the good fortune to see the Club de Vingt's latest, taken off by a pair of parched complexioned Brazilians to the lane of some practically new "scandal wal." Kosarin is a genius and has done wonders.

Kosarin started on the job with a small band composed of Kosarin himself, a pianist, a bass-violinist, a rather strong-langed clarinet player, and last, but a long distance from the bench position, the "tambor," a general utility man.

The principal occupation of the 'tambor' is a utensil resembling an overgrown turkey's drumstick. The "chocalho" is nothing more than a small leather bag, about 1-3 filled with plain navy-beans, tied to the end of eight inches of broomhandle. It manipulation consists of shaking it with twists of the wrist something in a fashion that would make Dea Palmer rage wih envy. It imparts a swishing racket resembling the noise of a Southern Arkansas rattle-snake shaking all rattlers at once.

Display of real art by the Brazilian maxixe dancer seems to be in twisting the body in the same manner as the “tambor” moves his wrists, and scooting on the floor, keeping time by feet with the swish-swashing of the chocalho.

Nok Kosarin has seven real honest-to-goodness jazz bands and five of them are kept busy at least six nights per week endeavoring to satisfy the gnawing hunger of the Brazilian for North American Jazz.

Também publicado em:

- The Mexia Evening News, Mexia, Texas, em 24/06/1922, p. 2.

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1922

16/07

*The Boston Sunday Post***Conto**

Boston, Massachusetts, p. 9

"Well," she asked lightly, as they fell into step, "shall I congratulate you?"

"Well, here they are! The idea of leaving us all this time!"

It was Alice Osborne's familiar voice that spoke, and Charlie Gilson stood grinning beside her. Both gazed amazedly at the pair before them.

Miss Hutton rose from the hammock. "I'm the faithless daughter of an excellent hostess," she said. "I suppose mother will never forgive me for leaving her in the lurch. But the truth is I had a headache, and I stole out here for a quiet half hour."

She sent an eye-flash to Gilson, and he caught and returned it.

"Let me take you back," he suggested. "Mrs. Hutton asked me to find you."

Edith nodded to Archie. "Now," she murmured cryptically. The next minute she had stepped over the window sill and was lost in the throng within.

Miss Hutton danced the next six dances with carefree abandon. Then a familiar voice addressed her. "Our dance, I believe," said Archie with great formality.

As she took his arm she cast a glance at him, quick with intent. "Well," she asked lightly, "ris they fell into step, "shall I congratulate you?"

"Not yet."

She stared at him. "You mean that she hasn't given you an answer!"

"No, but I've thought of some more things to say."

It was the supper hour and the room was only comfortably filled. The dance was the Maxixe; and the music was of the sensuous, semi-barbaric type. Archie swung his partner out into the middle of the floor.

"Marriage is a frightful risk for a girl," he went on as if there had been no interruption to his previous discourse. "I realize that. I've watched the mess some of the fellows I know have made of the lives of their wives. It's always the man's fault. He's got the best of it at every turn, and if he's not a bounder he'll realize that his supreme job in life, once he's won a girl, is to make her happy. Think"—he caught his breath—"think of what she gives him!"

In his arms Miss Hutton stirred restlessly. "I don't think you really need to dwell on that, Archie," she observed. "Every girl knows it—and the chances are that sooner or later every man's wife reminds him of it."

"Then the note to hit from start to finish," said Archie, "is love—just love?"

"Just love," commented his instructor, "not too ardent, not too intense, not too analytic—just love. And the biggest thing of all to remember, Archie, is to keep on talking about it, after you've got her."

"I'll do that," Archie promised solemnly. "I'm going to make her realize—make you realize—I mean—that all this-rot about man's love being a thing apart is stuff and nonsense. I'm going to show you that a man can be as good a lover in the life of today as if he were a seventeenth-century Spaniard twanging a guitar under his lady's window. I'm going to be not only your lover and your husband, but your father and mother and sisters and brothers, and your

most understanding friend. I 'm going to like everything you like, and hate everything you hate. I 'm going to make the world crawl at your feet and lie there, and I 'm going to give you all the stars for presents. I 'm going to write sonnets to your eyebrows, and I 'm going to button your shoes."

He stopped for breath, and as it heppened the music stooped at the same instant. Before them was one of the low French windows, opening out on the dark veranda. Masterfully he drew her through it.

"Come'and sit in the hammock a minute," he urged, and led her there. He helped her into it and took a place beside her. In silence they stared up at the moon, now staring back at them aloofly from a cloudless sky.

" In all those stars," said Archie, "there are human beings who have lived and loved. But not one among them all can love as I can."

Miss Hutton sat up suddenly v.ith an air of decision. "The rehearsal is ended." She announced. "Now go to Alice and do it all over. But there's one thing you haven't said yet, though you've talked all around it. Don't forget that wdien the curtain rises."

He glanced at her curiously. "You look rather strange," he said uncertainly, "different, somehow. Perhaps it's the moonlight."

"Possibly I 'm pale," admitted Edith. "I told you I had a headache. It's getting worse. I shouldn't have danced."

He took her hands. " I can't bear to have you suffer," he said unsteadily. " I can't bear it."

"Your nature is almost too sympathetic, Archie. Now go to Alice, please. I really need to be quiet."

He rose. " I 'll go," he said. "But I can't go to Alice. She's with Gilson."

"Take her away from him."

" I can't. They've just become engaged. Charlie told me."

In the next instant he was on his knees before the low hammock. "Oh, don't you understand, Edith?" he cried.

"It's you! It 's always been you. I shouldn't have known Alice Osborne was on earth if she hadn't been your best friend, and always trailing around with you ever since the night I met you both."

He put his arms around her and laid his face against her knees. "I love you," he said brokenly, "marry me."

There was a tense silence, filled with unspoken words. Then the color came flooding back into Edith Hutton's white face. Very tenderly she laid her hand on the bent curly head that rested

against her knee. When she spoke her voice held the deep notes of love with the ripple of hidden laughter and the hint of a sob.

“Oh, but you’ve got to be good to me, Archie,” she said, “to make up for the agony of this last hour. I almost died of it. But I ’ll forgive you. For, after all, the only words that really count are the five words you’ve just said to me.”

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1922

11/11

*The Altoona Mirror***Notícia**

Altoona, Pennsylvania, p. 16

CORKS COVER BLOCK.

Immense Amount of Champagne Consumed
at Exposition.

RIO DE JANEIRO, Nov. 11.—The opening of the Brazilian Centenary exposition and the Feasts of the Centenary of the Independence of the republic have marked the most brilliant social season in the history of the nation.

The official balls, receptions, teas and garden parties, according to foreign diplomats, have been the most elaborate and probably the most expensive ever held in South America.

Brazil and her visitors took off the lid. The best was none too good.

The crowning event probably was the ball and reception given in the Hotel Gloria by the Argentine embassy and special mission to the Feasts of the Centenary, in honor of the foreign visitors and the social lights of Brazil.

The reception started at 10.30 pm., turned into a dinner dance and ball at midnight, and continued until guests went home in evening clothes in broad daylight.

Not even an Arabian mathematician could have kept track of the champagne that was consumed. There were 3,000 guests and at least 2,999 of them did their best. Corks littered most of the square block that forms the main esplanade of the big hotel said to be the finest in all South America.

Three bands and four orchestras blared a continuous stream of the music of three continents. The maxixe of Brazil, the tango of Argentina, the North American fox trot and the slower dances which European diplomats favor—all got action at the same time.

When it was over Rio's "400" gave the social palm to Argentina. It was the biggest social show of the season.

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1923

29/12

*Taylor Daily Press***Artigo**

Taylor, Texas, p. 1

AMERICAN JAZZ ARTISTS DRIVE OUT THE BRAZILIAN MAXIXE

By The United Press

RIO DE JANEIRO, Dec. 29 – American jazz music, long since popular in Rios’s night clubs, theatres, movie houses and homes, has finally overcome all competition offered by the long-established native Maxixe and Argentine tango.

Harry Kosarin, a Jewish ald from New York, with four or five good orchestras, blazed the trail in Brazil for jazz and had the Maxixe and Tango on the run when Professor Gordon Stretton, a dark countryman of Kosarin, dropped off in Rio with his harmony boys from Dixie, and Knocked Maxixes and tangoes clear off Rio’s musical map.

Professor Gordon Stretton came to Rio a few months ago with Madame Rasimi and her musical show from the Ba-Ta-Clan Theatre of Paris, in which the chic mistinghett displayed here “spiritual” limbs to Rio theatre goes for a few weeks. Gordon Stretton made such a hit here that he remained with his orchestra when the Ba-Ta-Clan company returned to France.

Rio already had “Bananas” and other comparatively late musical hits when Professor Gordon Stretton arrived, but Rio had not the opportunity of seeing the real fine points until Gordon Stretton’s musicians showed the theatregoers and night club habitues the thousand and one tricks a drummer can perform with his sticks, the jazzy blasts a good darktown musician *[sic]* can get out of a trombone or saxaphone *[sic]*, and other renditions peculiar to the musical lads from south of the Mason-Dixon ilne *[sic]*.

Seven nights of the week now, within a distance of six blocks along Rio’s Broadway - the Avenida Rio Branco - there are seven orchestras playing in lobbies of movie shows, two in night clubs, a half dozen others in bars and cafes, not to mention a roaming German band and uncountable blind musicians, all playing American Jazz music.

Kosarin and his bands in the movie lobbies and night clubs, while Gordon Stretton is entertaining the habitues of the popular *Casino Phenix Cabaret*, and wherever the orchestras of either of the American jazz masters are, there the crowds are to be found.

There are no outward signs of professional jealousy between Kosarin and Gordon Stretton. The latter says: "Professor Kosarin is a great artist. He has introduced 'Bananas' from the United States, and I have made our North American 'Bananas' pay in this country where there isn't nothing else much but bananas."

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1925

15/02

*The Ada Evening News***Nota**

Ada, Oklahoma, p. 7

RIO DE JANEIRO – Rio de Janeiro has started training for the carnival. Social clubs throughout the city, with the exception of the aristocratic suburbs on the ocean beaches are now giving dances every Saturday night, and the people are staging street battles of confetti. Amateur orchestras and bands are practicing American jazz and maxixe, the Brazilian national dance.

Carnival opens on the Saturday night preceding Ash Wednesday and continues until Tuesday, when the entire city surges down town to see the evening float parade.

Também publicado em:

- *Bluefield Daily Telegraph*, Bluefield, West Virginia, em 15/02/1925, p. 9;
- *The LaredoTimes*, Laredo, Texas, em 16/02/1925, p. 6, sob o título “*Dancers practice Jazz Steps*”;
- *The Logansport Morning Press*, Logansport, Indiana, em 15/02/1925, p. 7, sob o título “*Start Training for Jazz Dance*”;
- *The Morning Sun*, Yuma, Arizona, em 15/02/1925, sob o título “*Dancers practice jazz steps as joy carnival comes to Rio*”;
- *San Antonio Express*, San Antonio, Texas, em 15/02/1925, p. 20 sob o título “*Rio dancers practice steps for carnival*”;
- *The Sedalia*, Sedalia, Missouri, em 15/02/1925, p. 6, sob o título “*Dancers practice jazz step as carnival comes to Rio*”;
- *The Daily Herald*, Mississippi, em 18/02/1925, s.n., sob o título “*Dancers Practice Jazz Steps as Carnival*”;
- *The Carbondale Daily Free Press*, Carbondale, Illinois, em 16/03/1925, p. 2., sob o título “*Practice U.S. Jazz in Rio Streets*”.

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1927

09/02

*The Kokomo Daily Tribune***Notícia**

Kokomo, Indiana, p. 3

SHADES OF THE PAST.

The featured soloists of the Maxwell Hour concert at 8 o'clock tonight will be Wanda Landowska harpsichordist and pianist, and Eva Gauthier, mezzo-soprano. These two soloists will be supported by the Maxwell House orchestra in a program of ancient and modern music, broadcast from the Blue Chain stations.

Wanda Landowska, one of the living harpsichordists, claims Russia as her native land, having been born in Warsaw in 1884. She was a pupil at the Warsaw Conservatory under Michalawski and later studied pianoforte in Berlin under Moszkowski and H. Urban who taught her composition. For the first thirteen years of the twentieth century she lived in Paris teaching pianoforte at the Schola Cantorum. It was at this time that she became interested in music written for the harpsichord and soon became a virtuoso upon that instrument. Since 1906 she has made successful tours of Europe as a pianist, but she is known better as a harpsichord player. In 1913 she was called to Berlin as Professor of the Harpsichord class at the High School for Music. She has not confined herself strictly to music, however, as one of her literary works entitled "Musique Ancienne" is a classic on its subject. France has recently honored her by naming her a Chevalier of the Legion of Honor.

The Ipana Troubadours will be on the air over the Red Chain stations from 8 to 8:30 tonight in their weekly program of dance music. The "Troubs" have been popular in this line of music since their first radio appearance many months ago.

After the vivacious Davisax March has announced the presence of the Davis Saxophone Octette through stations of the Red Network tonight at 7:30 o'clock, the octette will swing into the strains of MacDowell's "To a Wild Rose." This popular selection of the famous American

composer has probably seldom been played by a group of saxophonists, but the radio fans who delight in the presentations of the Davis Saxophone Octette from week to week, are assured that it will receive a sympathetic and pleasing rendition. The program announced for presentation to the radio audience on this evening is as follows:

Davisax March

To a Wild Rose—MacDowell.

Popular Selection.

Dengoza—(Brazilian Maxixe Tango)—Ernesto Nazareth.

Solo.

Popular Selection.

Dear-Old Girl.

With the Military—March—P. Fahrbach Jr.

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1927

15/02

The Daily Courier Gazette

Anúncio de produtosMckinney, Texas, p. 8

Maxixe Cherries

Big, red, ripe Maraschino cherries in liquid cream, coated with rich chocolate. They fairly melt in your mouth.

Regular price 49c per lb.

Birthday Sale Price,
per lb. **43c**

This is only one of the wonderful values we offer during this month.

The Rexall Store.
Dyer & Jones.
Phone 10 and 460.

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1927

12/12

*The Daily Herald***Artigo**

Biloxi, Mississippi, p. 4

A Film Over the True Situation

We sympathize with the feelings of the Brazilian Ambassador to the United States, who said the unquittous American film does scant justice, if not positive injustice to foreign localities and people, and that people in foreign lands feel this deeply—fearing that this country will have an erroneous impression of them. For example, he cited a certain film which brought a storm of protest when shown in Rio de Janeiro because, instead of showing that brilliant city at its best—and it has a good deal of supreme Worth—the film showed it as a “sordid village whose inhabitants had no other occupation than dancing the tango”.

As many in America are so devoted to the tango that they lose sight of the place in which it is danced, this might be negligible damage so far as that part of the American people is concerned; as to the rest of them, they condemn the tango so smartly that they, also, fail to notice the environment; or, if they note it at all, they assume that it is a part of the Brazilian city entirely suitable to the tango—just as many places undeniably can be found in every city for dancing the tango and the What not.

However, it may be said, that we do not judge Rio de Janeiro by such “tango places”, any more than we judge Brazilian polite dances by the tango; and hope that the Brazilian Ambassador, or his and other people, will not judge America by the Charleston in the quarters, nor the Buzzard Lope and Turkey Trot in the cabarets.

Further: because some warriors and other characters in the films hold their swords, their hammers, their arrows shot from the bow, and so forth, in the left hand, Americans must not be deemed by foreigners to be all left handed; and because Southerners are all made by others to say You-all when speaking of one person and Midwest (and probably Easterners) are made by others to say “Hadn't Orter” for “ought not to” or “should not”, need not necessarily nor universally indicate that all Southerners and Midwesterners speak thus.

The Ambassador has been in this country for a while; and, passing from the film to the filmy, from the pictures to the portrait, and from the movies to the immovable, he may have

noted that while there is not exactly a Babel of tongues here, there was some confusion when the President said he did not choose to run. He was the first President who ever said so. Yet Americans would not and should not justly be thought to speak with equivocation and ambiguity—either patent or latent.

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1928

04/10

*The Waterloo Evening Courier***Nota**

Warteloo, Iowa, p. 2

BRAIN TESTS

(c) N. Y. Evening Post. Inc.

These Intelligence tests are being given at most of the leading universities. Study them, try to answer them, and, if you can't or are doubtful, refer to the correct answers. This will give you a slant on your mental rating.

No. 238.

Run thru each of the following groups of words, eliminating all that are incorrect—according to the statement at the beginning of each group.

Each group Is exactly the same, but the requirements are diferente in each case.

There are four groups—and the time allowance is four minutes.

GROUP I

Which of the following are dances? Gavotte, polo, cerise, lacrosse, hockey, maxixe, poker, minuet, ultramarine, polka. loo, pinochle, cricket, bezique, stuss, ping-pong, harpsichord, crimson, maroon, bridge, euchre, waltz, quadrille.

GROUP II

Which of the following are card games?

Gavotte, polo, cerise, lacrosse, hockey, maxixe, poker, minuet, ultramarine, polka, loo, pinochle, cricket, bezique, stuss, ping-pong, harpsichord, crimson, maroon, bridge, euchre, wait, quadrille.

GROUP III

Which of the following are colors?

Gavotte, polo, cerise, lacrosse, hockey, maxixe, poker, minuet, ultramarine, polka, loo, pinochle, cricket, bezique, stuss, ping-pong, harpsichord, crimson, maroon, bridge, euchre, waltz, quadrille.

GROUP IV

Which of the following are sports or similar games?

Gavotte, polo, cerise, lacrosse, hockey, maxixe, poker, minuet, ultramarine, polka, loo, pinochle, cricket, bezique, stuss, ping-pong, harpsichord, crimson, maroon, bridge, euchre, waltz, quadrille.

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1929

12/01

The Hammond Times

ArtigoHammond, Indiana, p. 13

*Tarkington Writes the Moving World***THE WORLD DOES MOVE. By****Booth Tarkington. 294 pp. New****York: Double, Doran & Go. \$2.50.**

With considerable wistfulness and no small amount of charm, and with a steady accentuation of the lovable pathos of distance, Booth Tarkington has looked back over his past and found it good. He has told of that past, and how it led into the always-not-so-glamorous present, with a manner that is continually soothing, even when his ideas are best calculated to enrage. The narrative of **The World Does Move** is mostly concerned with externals with what are really only semi-essentials, such as changing fashions in clothes and shifting methods of locomotion; it skims dancingly over the surface of a generation or two, undoubtedly right in its larger contours, but fallacious in that it does not make necessary allowances, or seek to present a whole Picture. In fact, Booth Tarkington is too well-bred to present a whole picture, and that is the talking point from which his friends and his enemies alike advance.

With our eye trained first of all upon the larger contours, we can recommend **The World Does Move** as a pleasant recollection of the time in which gaslight gave way to electricity; the time that saw the bicycle and the trotter go out and the automobile and the airplane come in; the time that brought the discovery of the X-ray and all that it portended in the realm of physics; the time that witnessed the change, by slow degrees, of the hour-glass girl to the bobbed-haired figure that dares walk the main streets in riding breeches. Those who delighted in the slightly sentimental **Magnificent Ambersons** will be charmed with the paragraphs in this book that linger over the shaded residential streets of an older epoch that recall—with almost Proustian melancholy—the dancing of the '90s, before the horrendous sound of the saxophone was heard in the land. The book has its charm—a charm of the quality of **Maytime** or **Old Heidelberg**. It is lovable, but it is insidiously lovable.

The insidious element enters with the false stress that Tarkington has placed on many of the changes he has witnessed. For example, he talks of the shift from "contented" living at home since the '90s flickered and died. Doubtless a more spacious home life has its manifold advantages over apartment dwelling, or not staying home at all; but all the young could not have been so happy, at the hearth in the '90s, or we would not have had so much migration—spiritual and other wise—from those contented firesides.

Then he speaks of Meredith and Hardy as "Victorian" and goes on to assault the "young intellectuals"—red flags to this bull—for using the word "Victorian" as an eraser in wiping out the great of the past century. He lists Meredith and Hardy and Shaw in his category of obliterated great. Now that is supreme casuistry, and not even a young intellectual, if really young and an intellectual, would be guilty of such a loose employment of phrase. Meredith and Hardy and Shaw were three of the leaders in the revolt against what Lytton Strachey has stamped, perhaps against his will, as peculiarly [*sic*] Victorian.

The new generation (writes Tarkington) lumps together the great music, the dances, the manners and the clothes of the fin de siècle, and, with the derision of established superiority, laughs at all.

Which statement means, if taken at face value, that the new generation, whatever that may precisely be, giggles indiscriminately at mention of George Moore, Frank Norris, H. G. Wells, William Graham Sumner, William James and Stephen Crane.

Mr. Tarkington had an amusing and instructive talk with General Lew Wallace at the time when *Ben-Hur*'s creator was just commencing to write. The author of *Ben-Hur* informed his young admirer that if a man wrote he was regarded by his neighbors as not quite sound of intellect. Tarkington remembered the colloquy with General Wallace, but when he reaches his own later years he seems to forget the necessity for struggle against the uncaring hordes of the Philistine. He rounds on the "new realists" — and because he offers no examples we must assume he is referring to such as Sinclair Lewis—for disobeying taboos. There is much talk of "sex novels" and "sex plays," and Mr. Tarkington seems to think they are not art. But he is hopelessly general. If he would specify and say categorically that **Seventeen** was greater art than **The Plastic Age** we would agree with him. Again, if he were to aver that **Seventeen** was greater art than **Sons and Lovers** or **A Portrait of the Artist as a Young Man**, because it was not so unpleasantly "frank," we should be forced to admit many doubts. It is not a question of "dirt," as Mr. Tarkington fallaciously seems to think, but a question of temper of mind and ability to command form and material.

Then in this matter of the questioning that drew to some thing like a climax after the World war. It is our opinion that Mr. Tarkington blames too much upon the conflict. The questions had already been raised before 1914. He does not give enough credit to Darwin, or to such as A. J. Keller and William Graham Sumner, who work in the colleges with the inheritance of Darwin. He does not give enough to the insidious idea of relativity— which does not necessarily mean the Einstein brand. Floyd Dell's Janet March, who questioned very much indeed, grew up and made many of her determining observations before the great war touched America.

But perhaps we carp too much. If one is going to demand a strict definition of terms one will get 600 pages books instead of those of 300 pages. Perhaps it would be better to let **The World Does Move** travel to the public on the tracks of its larger contours. Mr. Tarkington's story of the evolution of the modern dance is worth the price of admission. We were not aware that the germ of modern dancing was in the machiche, as danced at the Bal Bullier in Paris in the early years of the century.

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1929

24/10

*The Syracuse Herald***Notícia**

Syracusa, New York, p. 18

Gaby Deslys' Protege Seen On Loew Bill

Elsie Pilcer is Sister of Famed Star's Dancing Partner

Seven trunks of Parisian gowns—all fresh from the Maison Canel in Paris, are part of the back stage furnishings at Loew's State this week. The seven belong to Miss Elsie Pilcer whose dancing as well as her wardrobe helps to make Loew's closing act a particularly bright spot.

Miss Pilcer, a sister of Harry Pilcer, dancing partner of the late Gaby Deslys, has just returned from a European tour, having taken leave of her famed brother in Paris a few days ago. The brother, by the way, is coming over shortly to do "The Life of Gaby Deslys." He is at present at the Caslon de Paris.

The famed little French actress, who mystified an entire world, with the conflicting stories of her parent age and left Syracuse still wondering whether her mother and sister were really residents here, is responsible for much of the training of Miss Pilcer who refers to her as one of the most fascinating women she has ever known. Miss Pilcer lived with the French actress while in France and acquired her extraordinary proficiency in the French tongue from Gaby.

Miss Pilcer claims the distinction of having introduced the Brazilian Zamba dance, known as the maxixe, to this country. She has played nearly every country on the globe but insists that there is nothing like the comfort of American theaters and particularly dressing rooms, where gowns may be displayed and protected.

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1931

26/03

*The Syracuse Herald Journal***Nota**

Syracuse, Nova York, p. 2

***Prince of Wales Makes Hole-in-One
On Links at Rio***

Rio de Janeiro, March 26 (UP)—The Prince of Wales had achieved new honors today, qualification for membership in the Hole-in-One Club.

It was revealed that the Prince realized a lifelong ambition when he holed out his tee shot on the 180-yard sixth hole at the Santos Golf Club, using a mashie.

News of the hole in one was cabled to King George and friends of the Prince in London, it was understood.

The Prince of Wales and Prince George attended a garden party at the home of Rudolph Slqueira last night. The British heir surprised the guests by the ease with which he learned the Brazilian national dance, the maxixe.

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1931

07/08

*The Newcastle News***Notícia**

Newcastle, Pennsylvania, p. 2

BIG GERMAN PLANE**NEARING EQUATOR****Near Equator**

We are looking forward to another night of intense and enervating heat, for, weather permitting and barring accidents, the DO-X is scheduled to arrive at Para, just below the equator, tonight.

So far, since we left Rio de Janeiro on our journey towards New York, the great German craft has not disappointed us. She has arrived and left the appointed places with the precision of a German express train.

As our monster bird of passage flew yesterday from Bahia to Natal we observed the mysterious forest beneath us grow thicker and thicker and human habitations scarcer. Over many a long stretch we should not have liked for the DO-X to have made a forced landing. We foresaw in that event too close contact with too many venomous dwellers of the jungle.

Scenery Monotonous.

When the equatorial scenery became too monotonous we turned to the pursuits of civilization, Typewriters of correspondents aboard clicked off descriptions of the flight and some of us sipped Steward Krause's cocktails.

Then some one turned on the phonograph and the two women on board, Mrs. Clara Adams and Mrs. Doris Von Clausbruck did not lack for partners when we called for the Maxixe, famed South American dance.

When it became too hot for such energetic dancing as the Maxixe calls for, Herr Maurice Dornier, brother of the designer of the DO-X told us his plans for a plane twice as large as this one.

The DO-X came down at Natal at 2.20 p. m. in the afternoon, having covered the 700 miles from Bahia in five hours and a half flying time

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1931

18/08

*The Fayetteville Democrat***Notícia**

Arkansas, p. 2

**SOFT AND DREAMY
MELODIES COMING
LOS ANGELES, Aug. 18. (JP)**

Slow and rhythmic steps to soft and dreamy melodies will be the 1931-32 dancing mode as decreed by the dancing masters of America, who opened their annual convention here yesterday.

Miss Dorothy N. Kropper, presidente of the New York dancing musters association, said the day of the boisterous dancing and black bottom was far behind. She cited that no better evidence is needed than the popularity of the Brazilian "Machiche," in which can be recognized the Maxixe of 1914 vogue, but which is even slower and more dignified.

In Two- Step Time

The Machiche, the dancing instructors explained, suggests a greatly gentled fox trot with long graceful strides in two-step time, emphasizing one particular forward step in which the heel touches the floor with the toe raised.

También publicado em:

- *The Kingsport Times*, Kingsport, Tennessee, em 18/08/1931, p. 6 , sob o título “*Soft and dreamy melodies coming*”;
- *The Ludington Daily News*, Ludington, Michigan, em 18/08/1931, p.sn;
- *The Cumberland Evening times*, Cumberland, Maryland, em 18/08/1931, p.1, sob o título “*Slow and Rythmic Steps to Soft and Dreamy Melodies, Dance Mode*”;

- *The Helena Independent*, em Helena, Montana, p. 1, sob o título “*Barbaric Dancing Goes into Discard*”;
- *The Lincoln Star*, em Lincoln, Nebraska, p. 1, sob o título “*Slow and Rythmic Steps Decreed for 1931 Dance*”.

No primeiro parágrafo, onde se lê “here yesterday” no *The Kingsport Times*, lê-se “Monday” no *The Ludington Daily News*, e lê-se “here today” no *The Helena independet*.

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1931

17/09

*The Galveston Daily News***Notícia**

Galveston, Texas, p. 7

*Dreamy Brazilian Machiche
Ousting Bold Cuban Rumba*

Dreamy Brazilian Machiche Ousting Bold Cuban Rumba

There's a hint that ballrooms this winter will favor the Brazilian machiche. On the left Julie Jenner, "Little Show" dancer, and Dave Gould, stage director, demonstrate the backward step, heel on floor, toe in air. Upper right they show the second step. Below is a closeup of the cross step, leg crossed but toes in a straight line.

New York, Sept. 16.— (AP) — The brief reign of Cuba's naughty rumba has given way to the dignified Brazilian machiche as the popular ballroom dance for this winter.

The machiche has long been popular with stage teams and now the dancing masters of America have decreed that it is to be the favored step on the ballroom floor.

The accompanying music is slow and dreamy, with interluding melodies strongly reminiscent of Brazil's tropical shores.

The dance itself suggests the maxixe, so popular in 1914. It is a bit like the fox trot, emphasizing slow movement and long, graceful strides, in two-step time.

One part of the dance demands that partners dance several steps without touching each other, their hands upraised in front of their face.

This is the custom on Brazilian dance floors, although it may not be adopted in this country, according to Dave Gould, dance director.

He points out that where the maxixe emphasized a backward step with a kick upward, the machiche favors a forward step in which the heel touches the floor with the toe raised.

The machiche has won its way quickly into the favor of New Yorkers, and several of the new musical shows have numbers featuring the dance.

Também publicado em:

- *Montana Standard, Butte, Montana*, em 18/09/1931, p. 12;
- *The Register, Sandusky, Ohio*, em 02/10/1931, p. 7, sob o título “Brazilian Machiche Bids To Supplant Bold Rumba”.

Galveston dancing teachers have recently returned from New York, Los Angeles, Chicago and other cities, where they studied the latest in various sort of dancing under foremost masters of the country. A number attended the dancing masters convention and normal school held at Los Angeles.

Schools which will be conducted here include the Marjorie E. Willits School, reopening Sept. 15 at Hotel Galvez; the School of Dancing and Physical Education to be conducted by Miss Agnes Sullivan and opening at Hotel Galvez Oct. 1; the Schwaner School, conducted at Crystal Palace by Miss Elsie Schwaner, which started Sept. 2; the Mellen School of Dancing and Its Related Arts, which will start Sept. 14; the Hamilton School which will open Sept. 14 at Elks' ballroom; Miss Vida Godwin's University of Dancing, to reopen Saturday, Sept. 19, at Cathedral Hall; The Dorothy Brown Studio of the Dance, which will reopen Thursday, Sept. 17, at Knights of Pythia's Hall.

Miss Willits will be assisted by Miss Marguerite Dierlam and Miss Loraine Schirmer, with Miss Florence Ganter, accompanist.

Miss Willits has recently returned from Chicago where she completed a professional ballet course with Stefana Mascagno. Miss Dierlam and Miss Ganter accompanied her.

Miss Sullivan received her preliminary training from Miss Florence Settle, under whom she won a scholarship, and continued her work under her sister, Miss Martha Sullivan, assisting her in teaching her class. Registration will be held Thursday, Sept. 17, from 4 to 6 o'clock at Hotel Galvez.

Last year she studied for a season in Barcelona, Spain, under lending instructors and has just returned from summer normal course of Dancing Master's Association of America.

Miss Schwaner is well known as an exceptional top dancer, both as a teacher and as an entertainer. She has studied extensively in Houston and New Orleans and brings to Galveston the very latest in all dance steps.

Miss Mellen will be assisted by the following: Miss Isable McKenna, instructor in physical education and social dancing; Roy J. Mellen, assistant Instructor in acrobatic adagio and social dancing; Miss Irene Rickert, secretary; Mrs. R. L. Wheat and Miss Marguerite McKenna, accompanists; Misses Rowena Newberry, Winnifred Howell, and Mary Wheat, assistant demonstrators.

Miss Hamilton returned recently from a summer spent in New York studying ballet with Madam Albertina Rash, tap, with Jack Manning, modernistic German work with Agnes Boone, and baby routines with Madam Seroba.

While in New York Miss Hamilton received an offer to join Madam Rasch's Dancers in the 1931 Follies.

Miss Godwin and Miss Elizabeth Wheeler, her assistant, attended the Dancing Masters of America. Here Miss Wheeler demonstrated the "Rumba" with President Thomas Sheehy and also introduced Miss Marion Freeman's "Black Maria" original toe strut.

Miss Brown and her assistants Miss Mignon Huguet have studied under the leading dancing masters in New York City and the East and spent this summer in Los Angeles, where they attended the normal school and convention of the Dancing Masters of America and have returned with an abundance of interesting material in all types of dancing.

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1933

10/08

*The Van Nuys News***Nota**

Van Nuys – Los Angeles, California, p. 4

Benita [ilegível] is planning to marry her London fiance, Jack Dunfee, by means of a radio telephone, Janet Gaynor has signed a new long term contract with Fox . . . it runs out in 1937 . . . San Hellman, [ilegível] funnyman of Satevepost fame in Hollywood to adapt an MGM picture . . . Achnied Abdullah also in Hollywood and under contract to Paramount to i write screen plays . . . Dick Powell is running against Dick Arlen for mayor of the Toluca Lake district.

The "Maxixe." (pronounced macheech), that Brazilian dance popularized by the late Vernon Castle, will be feature in "Flying Down in Rio".....but instead of cheek-to-cheek, the dancers will perform to cheek to forehead....which should satisfy the censors.

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1933

17/09

The Abilene Report News

Reportagem

Abilene, Texas, p. 8

Latin-American Music

From the New York Herald-Tribune:

Except for the frescos of Rivera and Orozco and the caricatures of a few Mexicans and Cubans like Covarnibias and Massaguer, the art of Latin America is little known in the United States. We are even more unfamiliar with the rich literatures of the other Americas. However, there are few to whom the music of the southern countries is unknown. Pieces like "La Paloma" and "La Golondrina," "Estrellita" and "El Manicero," or "The Peanut Vender," are as popular here as they are south of the Spanish line. Latin-American soloists like Ortiz Tirado or Tito Guizar and the orchestras of Robles and Antobal and "Los Gauchos" are a regular radio feature of the metropolitan stations.

We have borrowed freely from the music of these peoples, whose tonal consciousness is so highly developed. Their musical taste has never been vitiated by the extreme vagaries of jazz or the cheap sentimentality of many of our popular songs. Nor have their singers descended into the twilight zone between contralto and tenor, through which our crooners warble their way. Their composers have drawn their inspiration from their native scenes and the living impulses of their people instead of from the artificial atmosphere of Broadway or the exotic ground or Harlem. This diversity of their sources explains the wide variations in natural types of music—the heavy beat of the Argentine tango, the tropical verve and swing of the Brazilian maxixe, the warm and colorful harmonies of Mexico and the weird, half-barbaric rhythms of Cuba.

Probably nothing has done more to popularize the music of Latin America in this country than the special concerts given in Washington by the Navy Band and sponsored by the Pan-American Union. These concerts, the sixty-eighth of which was recently given owe much to the tireless work of Franklin Adams, veteran counselor of the union and advocate of a closer cultural rapprochement with the Hispanic peoples. Those who plan Pan-American congresses

may well envy the success that has attended this phase of the movement for a better understanding among the Americas.

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1933

30/12

The Lowell Sun

ReportagemLowell, Massachusetts, p. 9

"Flying Down to Rio" at R. K. O. Keith's

Fred Astaire and Ginger Rogers, Pictured Above, Prove to Be a Stellar Dancing Combination in "Flying Down to Rio." Which Starts Tomorrow Evening at R. K. O. Keith's Theatre.

"FLYING DOWN TO RIO" REAL EXTRAVAGANZA

The young blades who ilioie [sic] on dancing have a treat in store for them with the coining of a new terpsichorean craze called the "Carioca," which is sweeping the country in the wake of "Flying Down to Rio," which opens tomorrow evening at R. K. O. Keith's theatre.

It seems that the "Carioca" was born in the land of the tango and that it was added to the repertoire of songs and dances presented in "Flying Down to Rio" to enhance the exotic atmosphere of Rio de Janeiro in Brazil, the locale of much of the film. But the producers found upon release of "Flying Down to Rio," that the "Carioca" was much more than atmosphere — it was one of the biggest hits; of their entire production and likely to become a ball-room fad of the first magnitude.

Perhaps one of the first reasons for its sudden popularity is that any ordinarily good dancer can master it with ease. Then, too, it is done with a lilting rhythm that is completely captivating *[sic]*. The routine combines the fox trot, a real old-fashioned cross-step and a dash of colorful Spanish heel-clicking.

Of course, when Ginger Rogers and Fred Astaire actually do it in "Flying Down to Rio" it looks more difficult than it really is because it is up to them to make it as spectacular as possible.

That impresario *[sic]* of the dance, the late Vernon Castle, once tried to popularize the "Maxixe" of which the "Carioca" is a direct descendant. But Castle forgot that there were but few dancers in the world that could equal him and his version of the "Maxixe" died a natural death because it looked too difficult. Had he taken out a few of the flourishes and boiled it down to what is now the "Carioca" he might have attained *[sic]* some of the fame among the dancers of the nation that is now *[illegível]* "Flying Down to Rio."

289**1934**

03/01

The Brownsville Herald

NotaBrownsville, Texas p. 3

Band Concert

A band concert will be presented by the 12th cavalry band at Fort Brown Thursday afternoon at 4:15 o'clock, it was announced Wednesday by W. G. Archambault, director.

The program Is as follows: March, The Blue Label; Overture, Odeon; Maxixe, La Belle Parisienne; Dance Hongrois, Czardas; Fox Trot, Lying in the Hay; Waltz Caprice, Fairy Whispers; March Firale, The Age of Progress.

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1934

28/01

*The Sunday Times Signal***Reportagem**

Zanesville, Ohio, p. 2

CARIOCA. STARTLING NEW DANCE IN "RIO"

Devotees of the modern dance are now enthralled with the Carioca, new "tete-a-tete" tango demonstrated in America for the first time in the sumptuous musical extravaganza "Flying Down to Rio."

The dance, while performed spectacularly in the film, is in reality well within the talents of the usual ball-room dancer. The Carioca has the added feature of being adaptable to crowded floors. And It is called a 'tete-a-tete tango' because the foreheads of the dancers are supposed to touch throughout the progress of the movements. The Carioca is expected to become the rage with the dancing public.

Some years ago an attempt was made to popularize a similar dance in America by Vernon Castle. It was called the "Maxixe." Though this dance brought considerable fame to the late impresario of ballroom dancing, it proved too difficult for the run-of-the-floor dancers. The

Carioca, according to Lou Brock, who supervised "Flying Down to Rio", is a derivation of the old Maxixe, retaining its beauty but discarding most of the difficult evolutions.

Music for the dance was written by Vincent Youmans, celebrated composer of such hits as "No, No, Nanette" and other musical productions.

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1935

07/11

*The Olean Times Herald***Notícia**

Olean, New York, p. 21

Europe To Get Mexican Music**In New Films**

PARIS—While La Cuaracha (the cockroach) continues to capture the fancy of the Parisian public, Tata Nacho, of Mexico, who launched it to worldwide fame, declares that by the end of the year he hopes the Parisian public will be dancing to the music and singing the words of “La Chaparita” (the little woman).

"I have already written the words, the music and the scenario, he said, “and the filming will take place in Malaga toward the end of November, directed by a French company. The Mexican cabaret artist, Riva Reyes, will take the lead. The film will show Mexican folklore, music, dances costumes and local color generally. The Mexican artist, Alfonso Pena has designed the costumes. The musical instruments and some of the 'props' will be brought direct from Mexico. Mexican artists in Europe will take the leading roles, while crowd roles will be taken by inhabitants of Malaga, who both in speech and physique resemble Mexicans.

"I have also done the outline of 12 ‘shorts,’ depicting regional Mexican dances and music, as La Cucaracha and the film ‘Viva Lilla’ set a furore for Mexican music and dances in Europe. In fact, Mexicana [*sic*] is rapidly ousting the popularity of the Argentine tango, the Brazilian machiche and the Cuban rhumba.

“Mexican dancing and music will sweep Europe's dance orchestras this winter, for everybody wants to go Mexican,” Nacho predicts.

Nacho's real name is Ignacio Fernandez Esperon. He is honorary attache at the Mexican Legation here and lived for eight years in New York.

Também publicado em:

- *The Chronicle-Telegram, Elyria, Ohio*, em 14/11/1935, p.11 e no *Terril Record*, Terril Iowa, em 21/11/1935, p.7.

292

1936

26/01

*The Brownsville Herald***Notícia**

Brownsville, Texas, p. 10

**Dance Pupils Will
Appear at Theater**

The Capitol theatre presents next Friday night. January 31, Joe Crixell's "Havana Moon," a 45 minute show presented by pupils of the Joe Crixell Dance studio.

"Havana Moon" promises to be more than just a dance recital, what with a Cuban background, original Cuban music, original costumes and dances, it has been pointed out.

Although based on a Cuban atmosphere, and featuring the original songs and dances of that country, it includes nearly all types of dancing with ballet, exhibition, tap, and acrobatic, together with the famous Rumba, original dance of Cuba, Faco, from Portugal, Machiche, from Central America, Tapatio from our neighbor country, Mexico, and the click of castanets from Spain.

This is the first show the Crixell Dance studio has presented since the "Dance Parade," considered one of the highlights of last year. An eight pieces orchestra will furnish the musical background.

Among those taking the lead in the exhibition dance will be Miriam Reil and John Rousseau, Anna Beal Ball and Clifford Davidson, Tita Soza and Luis Rendon, Armandina Cantu, Ofelia Ortiz and Margaret Sarran. On the screen will be Franchet Tone and Madge Evans in "Exclusive Story."

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1936

18/11

*The Hammond Times***Artigo**

Hammond, Indiana, p. 14

*My New York***By James Aswell**

(Copyright, 1936 Central Press Association)

NEW YORK, Nov. 18. —Randomusing: Rumors are circulating that Katharine Cornell may relent from her resolve never to appear in a movie and sign up for a major flicker . . . Knowing how she feels about her own place as an actress, and about Hollywood, I very much doubt that her name will ever adorn a cinema marquee . . . Leroy, of the hoofing Estelle and Leroy team, tells me that the most difficult dance ever devised is the Maxise, a Brazilian invention and no relation to the maxixe of pop's day . . . He insists that the steps are so complicated only two or three couples ever have been able to do it properly and these usually ended with sprained ligaments . . . Says he is spending all his spare time boning up on it . . . He wants to be to the Maxixe what Einstein is to relativity . . . I'll take a one-step . . .

Had tea with Olivia de Havilland, the new film lovely, the other afternoon and was struck by her naturalness . . . She's twenty years old and has already been featured in "Captain Blood," "Midsummer Night's Dream" and "The Charge of the Light Brigade" . . . The refreshing thing about this movie person is that she isn't in the midst of her fifth divorce and sixth romance—in fact she says she has been too busy to be in love with anyone . . . And I believe it; she's serious about acting and says she feels humble still and a little silly to get such a thunderclap of publicity over a few pictures . . . She was born in Tokyo and when she was introduced to Eva LeGallienne at 18, she fainted.

Também publicado em:

— *The Evening Independent*, Massilon, Ohio, em 18/11/1936, p. 4.

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1936

19/11

*The Chester Times***Artigo**

Chester, Pennsylvania, p. 32

My New York

By JAMES ASWELL

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1938

12/07

*The Daily News***Artigo**

Frederick, Maryland, p. 2

United States Has Learned A Lot About War Since 1914**Sarajevo Hardly Made****Pagel then****By MORGAN M. BEATTY****AP Feature Service Writer**

Washington. Oct. 5 — America, 1938:

A nation tense braced, and alert to the perils of a world crisis, America 1914.

A nation *wholly* unprepared for the shock of world hysteria.

At a glance, that's the difference between then and now.

During those [ilegível] years in between, the psychologist tells you, America has come of age, says the scientist, it's the new magic of world communications. Raiser, retorts the historian, it's the World war, and its train of sad experience.

Newspapers Reveal It

Whatever it may be, the difference is clear. And the easiest place to detect it is in the daily newspapers of 1914 and today.

For months the newspapers have been aware of the dangers of a European war, and have reported developments step by step.

Names of the [ilegível] struggling with the menace have become household words. The voices of those statesmen sound in American home News maps, action photographs and interpretive dispatches from every major world capital measure the fluctuating fever of crisis.

But take July 1, 1914, a few days after Archduke Ferdinand and his consort had fallen at Sarajevo, victims of a Balkan assassin's bullets.

Only three weeks later all Europe was mobilizing for war, yet American newspapers were all but silent on the assassination. Three paragraphs graced the inside pages of one metropolitan journal.

Woman Suffrage Then

The burning issue then was woman suffrage That same day's paper devoted columns to it. The squirming of congressmen, their locked office doors, their hasty retreat from a squad of suffrage workers, were related in detail.

Interesting side lights were suffragette plans for a carnival of dancing to raise campaign funds. Pretty young women were to dub themselves the candy kids and sell suffrage kisses.

The dancing was a popular stroke. The nation was in the throes of a craze in no white less intense than today's swing epidemic.

The hesitation waltz, Brazilian maxixe, tango, fish walk and one-step absorbed the younger generation.

During those same weeks, a railroad strike by 55,000 workers impended In the West. On Aug 1, two days before general warfare broke out in Europe, employers and employes met with President Wilson.

"A strike would be more serious for this country than the European war," someone suggested as they filed in.

Opera-goers were more concerned over the dismal prospect that the war would hold foreign stars in their homelands.

Prophets Get Busy

Before July passed, however, people perceived that a great war was inevitable.

On July 31 the New York Stock Exchange closed to avert a financial panic. Gold was flying to Europe. The United States was a debtor nation.

Some 300,000 Americans were trapped in the war area, with no way to cash their perfectly good checks, no ships to bring them home. Congress put up \$2,500,000 in gold. Bankers matched it and the cruiser Tennessee took the ransom to Europe. Millionaire tourists rode cattle trains. Several Americans were killed, some few killed themselves. It was months before the last travelers got home.

A ship famine threatened our foreign commerce. All but 17 per cent of our trade had moved on foreign ships that no longer were available. Cotton and wheat piled up in warehouses. John Citizen was unbelieving. European war couldn't do this to him!

There was more truth than comedy in Webster's current cartoon impression of a perplexed father trying to answer his children when they asked him, "What Is a t-r-i-p-l-e e-n-t-e-n-t-e?"

Then came the deluge of discussion. Nearly everybody blossomed into a prophet or a military strategist.

A leading magazine confidently printed this when war was declared: “Our isolated position and freedom from entangling alliances inspired . . . the cheering assurance that we are in no peril of being drawn into the conflict.”

Feet On The Ground

A newspaper headline read: “European War Will Be Shortest On Record. Is The Opinion Of Experts.”

But the United States Army general staff had its feet in the ground. Said one of its members:

“The new French field gun (which became famous as the French 75) is a remarkable advance in artillery Germany can mobilize instantly, her railways cars being designed for troop movement. . . . German organization is most efficient. . . . But the Germany army is sadly mistaken if it thinks it is going to dispose of France in a twinkling and turn on Russia before enemy troops know what's happened We are going to find out whether the submarine and airplane are going to revolutionize warfare.”

Former President William Howard Taft lamented the cataclysm, but fished around until he found a ray of hope. He wrote:

“We have every reason to be happy we can preserve strict neutrality After the struggle . . . there will be every reason for common sense to resume its sway . . . and the opportunity and the motive for a reduction in armaments and the taking away of further temptation for further war will be greatly enhanced In the end it may be worth what it costs, if it makes this the last Great war.”

He was almost right.

Também publicado em:

- *The Albilene Reporter-News*, Albilene, Texas, em 06/10/1938, p. 8. A única diferença é não haver o subtítulo “Prophets Get Busy,” no entanto, o conteúdo é idêntico;
- *The Daily Independent*, Kannapolis, North Caroline, em 06/10/1938, p. 3;

- The Raleigh Register, Beckley, Raleigh County, West Virginia, em 07/10/1938, p. 11;
 - *Hattiesburg American*, Hattiesburg, Mississippi, em 13/10/1938, p. 7.
-

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1938

29/12

*Terrill Record***Nota**

Terril, Iowa, p. 6

Changing Dances

From 1776 to 1911, American social dancing was virtually confined to six dances: the polka, reel, square dance, minuet, waltz and two-step, reports Collier's.

From 1911 to 1938, more than 25 new dances have been introduced, among them being the turkey trot, grizzly bear, Texas tommy, bunny hug, hesitation, tango, maxixe, one-step, castle walk, fox trot, Charleston, black bottom, Lindy hop, rumba and the big apple.

Também publicado em:

– *The Report*, Legrand, Iowa, em 30/12/1938, p.7.

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05/01

The Fayette County Leader

NotaFayette, Iowa, p. 2

Changing Dances

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1939

04/04

*The Ogden Standard-Examiner***Notícia**

Ogden, Utah, p. 3 A

HEEL-TOE! STEP FORECAST NEXT**Maxixe Future Favorite of Dance Floors**

ROCHESTER, N.Y., April 8 — The Castle Walk — made famous by Vernon and Irene Castle — and the Maxixe, a Brazilian-styled step, will soon be popularized on the nation's dance floors, according to the Western New York Council of Dancing Masters.

Gathered at a spring meeting, the dancing teachers singled out the Maxixe in particular as a future favorite step because of its graceful heel-and-toe technique. A moving picture of Fred Astaire and Ginger Rogers doing the Castle Walk would revive that old favorite, they agreed.

The old-fashioned waltz, perennially brought to life whenever dancing masters meet, has a fighting chance to become more popular, it was said.

Frederick A Otto of Rochester asserted that people, especially older couples, would waltz more if orchestras would play more waltz music.

"The smaller orchestras simply don't play waltzes any more," he said. "Many of them don't even have waltz music."

Delegates were undecided whether the shag would be relegated into the limbo of such short-lived dance crazes as the Charleston, Finale Hop and Black Bottom.

Otto said he was convinced that shag was here to stay, but others believed it soon would die with perhaps its basic principle being retained in a new twist.

Também publicado em:

– *The San Antonio Express, Texas*, em 09/04/1939, p. C11

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1939

17/04

*Oakland Tribune***Notícia**

Oakland, Califórnia, p. 10

À LA IRENE CASTLE!

Ginger Rogers, who portrays the famous American dancer in "The Story of Vernon and Irene Castle"—nice cozy little title that—at the Paramount this week.

Astaire, Rogers Revive Castle Steps at Paramount

The tango, the hesitation waltz, the maxixe and the two-step are performed by Fred Astaire and Ginger Rogers in "The Story of Vernon and Irene Castle," the current attraction at the Paramount.

The hectic days stretching between 1911 and 1918 are brought to the screen in this cinema version of the sensational career of the Castles. Many of the old songs, "Oh, You Beautiful Doll," "Waitin' For the

Robert E. Lee," "By the Sea," "Pretty Baby" and countless others provide the musical background for the dances into which Astaire and Miss Rogers whirl.

The companion feature is a melodrama, entitled "King of Chinatown," with Akim Tamiroff, Anna May Wong and J. Carrol Naish in the more important roles.

"Pygmalion" will have its local premiere next Thursday.

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300

1939

21/04

*Mexia Weekly Herald***Nota**

Mexia, Texas, p. 2.

Ginger Rogers and Fred Astaire are shown above doing the "Polka," in a scene from "The Story of Vernon and Irene Castle" which will play a midnight show Saturday and opens a two day run at the National Theatre starting Sunday. Many oldsters will remember the Castles version of the "Polka" as one of the most popular dances of its day.

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1939

12/07

Mexia Weekly Herald

AnúncioMexia, Texas, p. 2.

MIDNITE SHOW SATURDAY
Fred and Ginger as You Delight in
Seeing Them!
The Story of . . .
"VERONO AND IRENE CASTLE"
The World's Greatest Dancers
GINGER ROGERS AND FRED ASTAIRE
SEE THE MAXIXE - CASTLE WALK
TEXAS TOMMY AND TANGO

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18/05

San Saba News

Reportagem

San Saba, Texas, p. 4

**The Story of Vernon And Irene Castle At
Palace on Week-end**

“The Story of Vernon and Irene Castle,” starring Ginger Rogers and Fred Astaire, is the preview and Sunday-Monday attraction, a Guaranteed Money Back picture, at the Palace. Entirely unlike anything these stars have ever played in, this story with its drama and charming love story is said to top any of their past pictures for entertainment.

Sparkling with dozens of the bestknown song hits of 25 years ago and featuring many of the Castles outstanding dances, the picture vividly recreates the romance and the amazing career of the world's foremost dance duo.

Against its brilliant background the picture displays such routines as the Castle Walk, the Tango, the Castle Waltz, the Texas Tommy, the Maxixe and the Castle Polka and Fox Trot, as interpreted by the Astaire-Rogers team, and these add to the unusual interest of the film.

The old time tunes include such favorites as “Waitin for the Robert E. Lee,” “By the Light of the Silvery Moon,” “Missouri Waltz.” “Darktown Strutters Ball” and many others of that period, which are either sung by the two stars or form the musical setting for their dances.

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1939

20/05

*The Emporia Daily Gazette***Nota?**

Emporia, Kansas, p. 8

A really, fine picture and an interesting story about the invention of the telephone Is "Alexander Graham Bell," to play Wednesday and Thursday at the Granada. The show was previewed here last week, and the large audience was much impressed and pleased with the production. Don Ameche is an enthusiastic, gentle and often desperate inventor in the title role, one in which he pleads for greater appreciation and fairness to inventors. Henry Fonda is excellent as his loyal but not genius-Inspired assistant, a man who never gets so interested in his work that ho forgets his stomach.

Loretta Young plays the part of the deaf girl with whom Alexander Bell fell in love, a girl whose deafness was inspiration for making the telephone. With Miss Young, playing the part of her three sisters, are her own three sisters, Sally Blanc, Polly Ann and Georgiana Young. Spring Byington and Charles Coburn, who make a fetish of routine punctuality, are the gills'parents.

Cast for "Alexander Graham Bell:"

Alexander Graham Bell.....	Don Ameche
Mrs. Bell	Loretta Young
Thomas Watson	Henry Fonda
Gardiner Hubbard.....	Charles Coburn
Thomas Sanders	Gene Lockhart
Mrs. Hubbard	Spring Byington
Gertrude Hubbard	Saily Blane
Grace Hubbard.....	Polly Ann Young
Berta Hubbard.....	Georgiana Young

The review style show, which was started with "The Great Ziegfield" and carried to greater success in "Alexander's Ragtime Band," appears again in "Vernon and Irene Castle," another rather biographical story, with Fred Astaire and Ginger Rogers in the roles of the pair

who taught America to dance. The film will be at the Granada Friday and Saturday, complete with all the dances the Castles Introduced and many of the tunes to which they danced. It is a picture which has been highly praised by critics. Irene Castle, now a clothes designer in Hollywood, was general supervisor of dances, clothes and plot for this dramatization of her early life.

Astaire and Miss Rogers will dance the tango, the Castle polka, Castle walk, Texas Tommy, Castle waltz and the maxixe, all introduced by the Castles. The story follows fairly close to the life of Vernon and Irene Castle, whose dancing success and marital happiness ended when Vernon Castle was killed in a plane crash during the World war. This picture, like: "Alexander's Ragtime Band," is a revue of a brilliant past.

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1939

26/05

*The Amarillo Daily News***Nota**

Amarillo, Texas, p. 9

CAPITOL**“Vernon and Irene Castle”****CAST**

Vernon CastleFred Astaire
Irene CastleGinger Rogers
Maggie Sutton Edna May Oliver
Walter..... Walter Brennan
Lew Fields Lew Fields
Papa Aubel Etienne
Giradot
Mrs. Foote Jane Beecher
Emile Aubel..... Rolfe Sedan

The film’s story begins with Vernon Castle at the time when he was a knockabout “stooge” (although the term wasn’t Invented at that time) for Comedian Lew Fields. Fields, incidentally, plays himself in the picture, and *does* It brilliantly.

Vernon meets Irene, an enthusiastice but untrained amateur dancer, and marries her. She persuades him to give up comedy for dancing, and the two, rebuffed in New York, go to Paris, and by a lucky accident get a start there. Soon they are the sensation of two continents, and their meteoric career, ended by Vernon’s enlistment in the Royal Flying Corps—to be followed by his death four years later In a Texas air crash —forms the colorful basis of the plot.

Against the fleeting backgrounds of Paris cafes, New York theaters and ballrooms, flying fields and motion picture studios, are painted the highlights of the famous team’s creations—the Castle Walk, the Castle Waltz, the Tango, the Texas Tommy, the Maxixe, the Castle Polka. And as recreated by Astaire and Miss Rogers under the remembering

eyes of Mrs. Vernon Castle herself they are among the most notable dances the screen has ever featured.

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1939

27/05

*Denton Record Chronicle***Reportagem**

Denton, Texas, p. 4

Aster and Ginger Rogers Coming to Texas

Fred Astaire and Ginger Rogers dance the graceful patterns of the "Castle Walk" in RKO Radio's current production, "The Story of Vernon and Irene Castle," opening Sunday at the Texas Theater. The Castles were famous dancers of pre-war days.

'The Castles', With Ginger Rogers And Fred Astaire, Reaches Show Row Here

Treading the path of yesterday is The Fred Astaire-Ginger Rogers film, "The Story of Vernon and Irene Castle", which will usher in next week at the Texas Theater and will be shown there through Monday. Dealing with the years immediately preceding the World War when the Castles were monarchs of the dance, the picture shows the famed Castle Walk, Castle Waltz, the tango, the Texas Tommy, the Maxixe and the Castle polka as they were done by the famous team. Many old-time tunes are included in the score for the film, such as "Missouri Waltz", "Waitin' for the Robert E. Lee, "Pretty Baby" and "Dark Town Strutters Ball".

The screen version of Sir Conan Doyle's "The Hound of the Baskervilles", greatest of all Sherlock Holmes' adventures, reaches the Texas screen Saturday night for an 11 o'clock preview before starting a two-day run Tuesday. Basil Rathbone, Wendy Barrie, and Richard Greene have the leading roles in this story of the master detective who matches wits with a giant unearthly beast that roams the fog shrouded English moor.

"Confessions of a Nazi Spy", the sensational Warner Bros. film expose of Nazi *[sic]* espionage activities in the United States, is billed for the Texas Thursday, Friday and Saturday, June 1-3. Inspired by revelations made in the recent Nazi spy trials held in New York, Los Angeles and in Panama, Leon G. Turrou, former ace G-Man who secured the conviction of a number of admitted Nazi spies, acts as technical advisor of the film.

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1939

23/06

*The Farmington Times Hustler***Reportagem**

Farmington, New Mexico, p. 2

REAL LIFE SUCCESS OF DANCING CASTLES**THEME OF FILM STORY****HERE SUN-MON.-TUES.**

How two young people gifted with an unusual talent win their way to fame and fortune almost overnight, is the theme of "The story of Vernon and Irene Castle," in which Fred Astaire and Ginger Rogers are co-starred in the roles of the two principals, at Allens this Sunday, Monday and Tuesday.

Sparkling with dozens of the best-known song hits of twenty-five years ago and featuring many of the Castles outstanding dances, the picture vividly recreates the romance and the amazing career of the world's foremost dance duo.

The story begins in 1911 when Vernon Castle, then an obscure comedian, meets and marries Irene Foote and at her urging, abandons his career as a stage knockabout for ballroom dancing. Unable to get a chance to dance in this country, they go to Paris and there begin their swift rise to the world-wide popularity they enjoyed in the pre-War era.

Against its brilliant background the picture display's such routines as the Castle Walk, the Tango, the Castle Waltz, the Texas Tommy, the Maxixe and the Castle Polka and Fox Trot, as interpreted by the Astaire-Rogers team, and these add to the unusual interest of the film.

The old-time tunes include such favorites as "Waitin for the Robert E. Lee," "By the Light of the Silvery Moon." "Missouri Waltz," "Darktown Strutters Ball" and many others of that period, which are either sung by the two stars or form the musical setting for their dances.

Edna May Oliver. Walter Brennan, Lew Fields (playing himself) and Janet Beecher head the supporting cast of the film.

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1939

23/06

*The Escanaba Daily Press***Anúncio**

Escanaba, Michigan, p. 2

DELFT	NOTE— NO MATINEE TUESDAY	TODAY Mon. - Tues.
Motinee . . 2:30	Note Evening Prices	Night 7:00-9:00
Adults . . . 25c		Adults . . . 35c
Children . . 10c		Students . . 25c

**A TRUE LOVE STORY!
A GRAND DANCING
SHOW! THE DRAMA
OF A GREAT ERA!**

The TANGO

The TEXAS TOMMY

The MAXINE

The CASTLE WALK

The CASTLE WALTZ

The famous Castles made the dance a thing of beauty... Fred and Ginger make their story LIVE!.. More romantic, more exciting, than any fiction... Star-studded with the dances that made Vernon and Irene the idols of a glamorous yesterday... BIG! THRILLING! BEAUTIFUL!

Told to the haunting strains of memory's fondest melodies!

THE STORY OF
**VERNON AND
IRENE CASTLE**
FRED GINGER
ASTAIRE ROGERS

with
**EDNA MAY OLIVER
WALTER BRENNAN**

ALSO—
**CARTOON
TRAVELOGUE**

A TRUE LOVE STORY!
A GRAND DANCING SHOW !
THE DRAMA OF A GREAT ERA!

The famous Castles made the dance a thing of beauty... Fred and Ginger make their story Live!
More romantic, more exciting, than any fiction... Star-studded with the dances that made
Vernon and Irene the Idols of a glamorous yesterday!.. Big! Thrilling! Beautiful!
The Story of Vernon and Irene Castle, Fred Astaire e Ginger Rogers, with Edna May Oliver e
Walter Brennan.

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1939

25/07

*The Lima Daily News***Notícia**

Lima, Ohio, p. 13

Alec Templeton Will Show**Musical Tricks On Tuesday**

Ace Pianist To Do "Jam Session" With Masterworks

And Give Classical Depths To

Popular Song Hits

Classic depth to popular song- hits and jam sessions with the great masterworks will be in order when Alec Templeton plays musical tricks with the piano during the variety broadcast from Hollywood Tuesday, from 8:30 to 9 p. m. over WEAf. Alec will give his impression of popular ditties as they might have been performed by Handel and other eminent musicians, and in contrast, will jazz the classics. Conrad Nagel, master of ceremonies, Edna Odell, vocalist, and Billy Mills orchestra also will be heard.

An alibi for any occasion will be offered Donald Peterson, originator and manager of the Alibi Bureau, as a feature of Gabriel Heatter's "We, The People" broadcast over WABC Tuesday at 8 p. m.

Other interesting guests selected to tell their own stories will include Leota Lane, the fourth daughter of the famous movie family; Fiddlin John Carson, America's Number One Hillbilly; and Mr. and Mrs. Thomas L. Reed who recently patched up a lovers quarrel after 53 years ami got married.

Miss Lane will reveal why she turned back on a cinema career, devoting herself to operatic studies instead. The vocalist will sing a number that she introduced on a recent concert tour.

Peterson Supplies álibis for any and all occasions at the rate of \$5.00 per alibi. He reports that business has been very good this summer among New Yorkers besieged by world's Fair visiting relatives.

During his sixty-one years, John Carson, of Atlanta, Ga., has written 800 Hillbilly songs. He will sing one of these for Heatter and the "We, The People" audience.

“The Human Adventure,” an experimental weekly educational series dramatizing the link between the American university and man's future, is to be presented by Columbia Broadcasting System in co-operation with University of Chicago for a limited period beginning Tuesday from 7:00 to 8:00 p m. The series will be carried by WHIO. Basic idea of the programs is to dramatize great contributions of college research to the world's welfare and progress. Leading educational institutions of the country, together with outstanding scholars and scientists have offered their full co-operation.

As now contemplated, the broadcasts will present five or six episodes in each show. Sound effects, music and best commercial entertainment techniques are to be used in presenting the material. Scripts will be prepared by University of Chicago and the programs will originate in CBS New York Studios.

Maury Maverick, Mayor of San Antonio, Texas, and a former member of Congress from that state, will join the three standbys —

John Kieran, Franklin P. Adams and Oscar Levant — on the receiving line when the board of experts meets for another session of the Information Please program Tuesday from 7:30 to 8:00 p. m. over WJZ. Brain-teasers, deigned to stump the experts, will be hurled at the board by Clifton Fadiman, who will keep his trigger finger on the cash register, ready to pay out money to listeners whose questions are answered incorrectly.

A song-writer, an aviator and an orchestra leader head the lineup of celebrities to bare their secret ambitions to the radio audience during Mort Lewis' If I Had the Chance program, Tuesday from 9:00 to 9:30 p. m. over WJZ. Composer Billy Hill, Major Al Williams, aviation editor of Scripps-Howard Newspapers, and bandleader Charlie Barnett, Victor Recording artist, are the ambition revealers.

A boogie-Woogie rendition The Maxixe, dance tune made famous by Irene and Vernon Castle, will be one of the highlights of Bob Crosby's Dixieland Song Shop program, Tuesday at 8:30 p. m. over WABC. Songstress Helen Ward will introduce a brand new Johnny Mercer-Ruby Bloom number titled "Day In, Day Out." Bob Crosby's solo will be "The Lady's In Love," and the Bobcats will send “Coquette.” “The Girl Friend” and “Liza” will be offered by the band.

CARACTERIZAÇÃO SUMÁRIA DOS DOCUMENTOS

Genelines

1 - The Ada Evening News (1904)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
15 fev 1925	Carnaval no Rio de Janeiro	Ada - Rio de Janeiro	<p>Nota. Sem ilustração. Tema: dança e música. Não cita artistas brasileiros. Não faz julgamento moral.</p> <p>A nota comenta que começou o ensaio para o carnaval nos clubes sociais da cidade do Rio de Janeiro; Bandas amadoras estão ensaiando jazz e maxixe (citado como a dança nacional).</p>

2 – The Albert Lea Evening Tribune (1904)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
07 out 1913	O Brasil vai enviar nova dança, o maxixe	Albert Lea - Minnesota	Nota. Sem ilustração. Tema: dança. Não cita artistas brasileiros. Não faz julgamento moral. Diz-se que o Brasil está tentando nos mandar uma dança chamada "Maxixe". Temos esperado algo como isso, sob esta nova medida democrática de livre comércio.
29 abr 1914	Anúncio	Albert Lea - Minnesota	Anúncio. Com ilustração. Tema: dança. Cita artista brasileiro. Não faz julgamento moral. O anúncio trata primeiro da demonstração de passos das novas danças pelo professor Koenigsmarck e seus assistentes, que irão mostrar a correta forma de dançar. Haverá demonstração do uso da vitrola e das gravações da Victor também. Lista as gravações disponíveis, entre as quais figura a música "Dengozo" de Ernesto Nazareth. A autoria é reconhecida no anúncio. São anunciados itens de moda como chapéus e vestidos. Também publicado em 30/04/1914, no mesmo jornal.
30 abr 1914	Anúncio	Albert Lea - Minnesota	Anúncio. Com ilustração. Tema: dança. Cita artista brasileiro. Não faz julgamento moral. O anúncio trata primeiro da demonstração de passos das novas danças pelo professor Koenigsmarck e seus assistentes, que irão mostrar a correta forma de dançar. Haverá demonstração do uso da vitrola e das gravações da Victor. Lista as gravações disponíveis, entre as quais figura a música "Dengozo" de Ernesto Nazareth. O autor é reconhecido no anúncio. São anunciados itens de moda como chapéus e vestidos. Também publicado em 29/04/1914, no mesmo jornal.

3 – The Albilene Report News (1881)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
26 mai 1914	Royal Theatre	Albilene - Texas	Anúncio. Não tem ilustração. Tema: Dança. Não cita artistas brasileiros. Não faz julgamento moral. O anúncio refere-se à programação do Royal Theatre. Boas notícias, com números mostrando o maxixe brasileiro, a nova dança que substitui o tango.
17 set 1933	Música latino americana	Albilene - Texas	Reportagem. Sem ilustração. Tema: Música. Não menciona artistas brasileiros. Faz julgamento moral. "a diversidade dos recursos explica as variações selvagens em tipos naturais da batida da música do tango argentino, a verve tropical e o swing do maxixe brasileiro e as quentes e coloridas harmonias do México e os meio bárbaros ritmos de Cuba. Fala que provavelmente nada tem tornado mais popular a música da América Latina do que os concertos feitos pela Banda Nave na União Pan Americana.
06 out 1938	Os Estados Unidos aprenderam muito sobre a guerra desde 1914	Albilene - Texas	Artigo. Não tem ilustração. Tema: Guerra - mas menciona a dança. Não cita artistas brasileiros. Não faz julgamento moral. O artigo fala que a experiência da primeira guerra mundial tornou a América melhor preparada para uma crise mundial. Fala que os próprios jornais não estavam preparados, quando da primeira guerra mundial. Compara as notícias da guerra com as do sufrágio feminino, sobre o qual os jornais escreveram, já sobre a primeira guerra, os periódicos não estavam preparados. Comenta que o país estava invadido por uma mania de dançar. "A dança era um golpe popular. A nação estava no auge de uma mania não menos intensa do que a epidemia de balanço de hoje (Um contexto de alienação, que talvez impedisse as pessoas de perceber a realidade caótica) A valsa de hesitação, maxixe brasileiro, tango, fish walk e one step absorveram a geração mais jovem.

4 – The Albuquerque Morning Journal (18 set 1882)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
10 jun 1914	Danças dignificadas para a próxima estação	Albuquerque- New Mexico	Notícia. Sem ilustração. Tema: dança. Não cita artistas brasileiros. Faz julgamento moral subliminar. "Danças dignificadas para a próxima estação. 300 instrutores de dança demonstraram como as novas danças serão executadas na próxima estação. Cita o maxixe e o tango (versão parisiense), entre outras. O efeito da convenção será marcado pelas antigas e dignificadas danças.

5 – The Altoona Mirror (1876)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
20 nov 1914	A padronização das danças modernas	Altoona - Pennsylvania	Anúncio sem ilustrações. Tema: Dança. Não menciona artistas brasileiros. Não tem julgamento moral. O Anúncio refere-se à propaganda de aulas de dança. Cita o maxixe, o "Brazilian" (como se fosse um gênero dançante), o tango argentino, entre outros.
11 nov 1922	Bloco de tampas de cortiça	Altoona - Pennsylvania	Notícia sem ilustrações. Tema: Dança. Não menciona artistas brasileiros. Não tem julgamento moral. Anúncio refere-se à abertura da exposição do centenário da independência da república. Três bandas e quatro orquestras lançaram música de três continentes em um fluxo contínuo. O maxixe do Brasil, o tango da Argentina, o fox trote da América do Norte e as danças mais lentas que os diplomatas europeus conseguem demonstrar - todos conseguiram agir ao mesmo tempo.

6 – The Amarillo Daily News (1909)**Biografia Comparada**

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
26 mai 1939	Vernon e Irene Castle	Amarillo - Texas	Nota. Sem ilustração. Tema: dança. Não menciona artistas brasileiros. Não faz julgamento moral. A nota refere-se à sinopse do filme de Vernon e Irene Castle, que são vividos por Fred Astaire e Ginge Rogers. O filme apresenta diversos gêneros de dança como: Castle Walk, Castle Waltz, Tango, Texas Tommy, Maxixe, Castle Polka.

7– The Anaconda Standard (1889)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
05 mar 1914	Dezesseis novos Números de dança superiores	Anaconda - Montana	<p>Anúncio. Com ilustração (vitrola). Tema: música para dançar. Não tem julgamento moral. Não cita artistas brasileiros.</p> <p>Venda de fonogramas numerados.</p> <p>Fonogramas - O Maxixe "Amapá" de Ernesto Nazaré e "Sans Souci" (que não é Maxixe Brasileiro, foi criado por um músico Americano mas era oferecido como se fosse) - 17528 "Amapá"- Maxixe Bresilienne (J. Storoni).....Victor Military Band "Sans Souci"- Maxixe Bresilienne (Arthur N. Green).....Victor Military Band</p> <p>O Maxixe vira moda e os compositores da época, em busca de sucesso, procuravam produzir obras usando o título "Maxixe", ainda que o gênero musical produzido fosse diferente.</p>
05 abr 1914	Dance em casa	Anaconda - Montana	<p>Anúncio. Tem ilustração. Tema: música para dançar. Não cita Artistas brasileiros. Não faz julgamento moral.</p> <p>Venda de pianos e pianolas usados.</p> <p>Venda de gravações numerados para Pianolas.</p> <p>Venda de gravações para vitrolas. Não aparecem os nomes dos compositores brasileiros.</p>
19 abr 1914	Meninas cegas aprendem danças rapidamente	NY	<p>Reportagem sem ilustração. Não menciona a música. Não menciona músicos brasileiros.</p> <p>A aula de dança é coordenada pelo departamento dos cegos que está sob a direção de Eben P. Morford no Brooklin. A dança maxixe é ensinada aos cegos na aula de tango, em uma associação de chá dançante. "elas estão cheios de música e swing para a valsa com a mesma facilidade que qualquer outro poderia." "Elas se mantêm no tempo da música. Esse é um ponto sobre o qual elas são absolutamente perfeitas." [...] estão sempre no tempo da música".</p>
31 mai 1914	Anúncio Extraordinário	Butte - Montana	<p>Anúncio. Tem ilustração. Tema: dança e música. Não cita artistas brasileiros. Não faz julgamento moral.</p>

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
02 jun 1914	Sociedade aprende as últimas danças	Anaconda - Montana	<p>Aulas para dançar. Mr Ryan irá demonstrar as danças modernas Venda de vitrolas e piano. Não aparecem os nomes dos compositores brasileiros. Entre as danças citadas estão: Maxixe, Brazilian, valsas etc.</p> <p>Notícia sem ilustração. Tema: música e dança. Não cita artistas brasileiros. Não faz julgamento moral.</p> <p>A notícia fala sobre uma loja de aparelhos de música (vitrolas) que, para acelerar suas vendas, oferece aulas gratuitas para demonstrar as danças da moda. A dança é feita para a música de vitrolas e de pianos. Mesmos os não interessados em aprender são convidados a visitar a loja e os tipos de dança.</p>
11 jun 1914	A vitrola ajuda você a aprender novas danças	Butte - Montana	<p>Anúncio. Tem ilustração Tema: música para dançar. Não cita Artistas brasileiros. Não faz julgamento moral. “Quando as maiores autoridades em dança usam a vitrola para ensinar a dançar, pode estar certo de que a vitrola oferece o melhor da música para dançar.” Dançar a música da vitrola é muito popular. São citadas algumas gravações numeradas, entre as quais o maxixe Amapá. Mas não aparece o nome do compositor brasileiro. Fonogramas Amapa - Maxixe ou Tango.....Victor Military Band – 17528</p> <p>Sans Souci-Maxixe Bresilienne.....Victor Military Band O Maxixe "Amapá" é de Ernesto Nazaré, já "Sans Souci" (não é Maxixe Brasileiro, foi criado por um músico Americano, mas era oferecido como se fosse brasileiro). O crédito é dado à banda que executa a música. As gravações executadas tiveram a supervisão de Sr. e Sra Vernon Castle.</p>
28 jun 1914	Novas gravações Victor	Butte - Montana	<p>Anúncio. Não tem ilustração. Tema: música para dançar. Não cita Artistas brasileiros. Não faz julgamento moral. Venda de fonogramas/gravações numeradas Não aparecem os nomes dos compositores brasileiros. Estoque completo de vitrolas. Fonogramas Creole Girl (Vem cá mulata) - MaxixeRegistrado em nome de Francis Salabert - 35,374 Demonstram o som, tocando aquilo que o cliente desejar.</p>
16 ago 1914	Onde há dança há uma Victrola	Anaconda - Montana	<p>Anúncio. Tem ilustração. Tema: música para dançar. Não cita Artistas brasileiros. Não faz julgamento moral.</p>

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
			<p>"Onde há dança, frequentemente há uma vitrola - instrumento que oferece o melhor da música para dançar". Venda de dois produtos:</p> <p>1) a vitrola e 2) as gravações numeradas Não aparecem os nomes dos compositores brasileiros. Subtítulo: Um pouco dos mais populares registros de dança. Fonogramas: Amapa - Maxixe Bresilienne.....Victor Military Band - 17528 Sans Souci-Maxixe Bresilienne.....Victor Military Band</p> <p>O Maxixe "Amapá" é de Ernesto Nazaré, já "Sans Souci" (não é Maxixe Brasileiro, foi criado por um músico Americano mas era oferecido como se fosse). O crédito é dado à banda que executa a música. Maurice Mathiche - (Brazilian Maxixe) (Costa).. Victor Band 35366</p>

8 – The Arizona Daily Belt (1870)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
24 abr 1915	Vaudeville no Gem	Globe - Arizona	Nota. Sem ilustração. Tema: dança. Não cita artistas brasileiros. Não faz julgamento moral. A nota fala do programa de uma apresentação de Vaudeville, no qual consta a celebração de danças "europeias". Serão apresentadas as mais recentes danças: Tango Argentino, Maxixe Brasileiro, Apache, Salome e outros.
25 abr 1915	Vaudeville	Globe - Arizona	Anúncio. Com ilustração. Tema: dança. Não cita artistas brasileiros. Não faz julgamento moral. O anúncio trata de uma apresentação de Vaudeville, com Rubia e Paco, no qual são citadas as danças "europeias". Serão apresentadas as mais recentes danças: Tango Argentino, Maxixe Brasileiro, Apache, Salome e outros.
21 jan 1916	Cordova Dance Club foi bem	Globe - Arizona	Notícia. Sem ilustração. Tema: dança. Não cita artistas brasileiros. Não faz julgamento moral. A notícia fala de um evento no club de cordova no qual consta a celebração de danças da moda. Foram apresentadas as mais recentes danças: Charlie Chaplin, Lulu Fado, Maxixe Brasileiro, entre outros outros. A exibição das danças foi uma das melhores atrações da noite.

9 – The Atlantic News Telegraph (1908)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
11 fev 1914	Tango mania tem New York em suas mãos	Atlanta-Georgia	Reportagem com ilustrações. Assunto: dança e música. Não cita artistas brasileiros. Não tem julgamento moral. A matéria trata do sucesso adquirido pelo tango em NY; nada é mais importante hoje em dia do que dançar o tango. Começa falando do ambiente do ballroom, comenta sobre a música e depois fala da dança. Descreve uma casa de luxo, valorizando os salões dançantes; O perfil do público: Jovens e maduros, loiros, garotas bonitas, bem vestidos e de família nobre; universitários, e assim o "one step" é dançado com dignidade. A reportagem mostra que se paga 25 dólares /hora de instrução de dança.", mostra a complexidade da variedade do tango. Comenta que tem uma revista especializada em dança e menciona o maxixe. Por último, e mais importante que tudo, uma casa inteira dedicada ao one step, à valsa hesitação, ao maxixe brasileiro e ao terrível tango." As roupas e o ambiente são glamorosos (de Gala), o que contrasta com os salões onde o maxixe é tocado no Brasil.

10 – The The Attica Daily Tribune (1912)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
14 nov 1914	Estúdio de danças modernas	Attica - Indiana	Anúncio. Sem ilustração. Tema: Dança. Não cita artistas brasileiros. Não faz julgamento moral. O anúncio é sobre aulas de dança. As aulas são acompanhadas ao som de uma orquestra. "As últimas danças, incluindo o One-Step, o Fox Trot, o Lulu Fado, o Maxixe Brasileiro, a Hesitação, a Inovação, etc., serão ensinadas corretamente. Bostwick-Llewellyn & Wright Orquestra de Llewellyn
16 nov 1914	Estúdio de danças modernas	Attica - Indiana	Anúncio. Sem ilustração. Tema: Dança. Não cita artistas brasileiros. Não faz julgamento moral. O anúncio é sobre aulas de dança. As aulas são acompanhadas ao som de uma orquestra. "As últimas danças, incluindo o One-Step, o Fox Trot, o Lulu Fado, o Maxixe Brasileiro, a Hesitação, a Inovação, etc., serão ensinadas corretamente. Bostwick-Llewellyn & Wright Orquestra de Llewellyn
19 nov 1914	Estúdio de danças modernas	Attica - Indiana	Anúncio. Sem ilustração. Tema: Dança. Não cita artistas brasileiros. Não faz julgamento moral. O anúncio é sobre aulas de dança. As aulas são acompanhadas ao som de uma orquestra. "As últimas danças, incluindo o One-Step, o Fox Trot, o Lulu Fado, o Maxixe Brasileiro, a Hesitação, a Inovação, etc., serão ensinadas corretamente. Bostwick-Llewellyn & Wright Orquestra de Llewellyn
20 nov 1914	Estúdio de danças modernas	Attica - Indiana	Anúncio. Sem ilustração. Tema: Dança. Não cita artistas brasileiros. Não faz julgamento moral. O anúncio é sobre aulas de dança. As aulas são acompanhadas ao som de uma orquestra. "As últimas danças, incluindo o One-Step, o Fox Trot, o Lulu Fado, o Maxixe Brasileiro, a Hesitação, a Inovação, etc., serão ensinadas corretamente. Bostwick-Llewellyn & Wright Orquestra de Llewellyn

11 – The Bakersfield Californian (1866)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
07 jul 1915	Novas sociedades de dança estão graciosas e simples	Bakersfield - California	Artigo (assinado por Ellinor Palmer Mills). Sem ilustração. Tema: dança Não cita artistas brasileiros. Não faz julgamento moral sobre a dança ou a música. O artigo fala de dezesseis das novas danças da sociedade que são exibidas no salão de dança do hotel Massena, por Celine Morris e Mrs Guy Louthaine. O maxixe e o tango são coisas do passado, entretanto muitas novas dsanças usam figuras e passos do maxixe consideradas lindas e graciosas. Entre as danças demonstradas estão o "Balboa", uma combinação de castle walk, o maxixe, dois passos, valsa e o glide. A principal coisa, é que a dança não seja feita inteiramente fora da giro/regra social.

12 – The Bee Newspaper (1922)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
07 jul 1915	Novas danças da sociedade estão graciosas e simples	Bakersfield – Californian	<p>Artigo (assinado por Miles W. Vaughn). Sem ilustração. Tema: dança e música. Não cita artistas brasileiros. Não faz julgamento moral.</p> <p>O artigo resume o carnaval do seguinte modo: "imagine uma mistura do velho Mardi Gras de Nova Orleans, a noite do Armistício, a feira de condado de pré-guerra em Winfield, Kansas; Uma seção de dança de salão da polícia de Kansas City, e uma noite selvagem em Coney Island" e você terá alguma concepção do Carnaval do Rio de Janeiro, que fechou ontem à noite.</p> <p>Para um brasileiro, o carnaval é o tudo ou nada" de cada ano.</p> <p>"Qualquer um que possa responder como é possível para um brasileiro dançar o maxixe e o samba por cinco dias e noites sem outro alimento do que cerveja e sanduíches deveria ser filósofo ou cientista o suficiente para dizer o que faz o uivo dervixe."</p> <p>O jornalista comenta que os jornais achavam que o carnaval não seria animado por causa da crise, mas estavam errados. Cabarets estavam lotados, apesar do ticket de dez mil reis, o que para um brasileiro equivale a dois dólares e meio. O gerente do High Life, um clube de dança popular, diz que vendeu 5.000 entradas e 3.500 litros de champanhe.</p>

13 – The Berkeley Gazette (1899)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
12 set 1914	Você dança as novas danças?	Berkeley - California	Anúncio. Com ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. Você dança as novas danças? se sim, você vai querer garantir a última novidade em dança na Europa. "Bregeiro" (Pelo escritor de Dengozo) Que vamos dar absoluta liberdade para os nossos leitores. Este é um número maxixe-tango brasileiro e está sendo usado por todos os principais expoentes da arte de dança em Nova York e outras cidades metropolitanas, não se esqueça de prestar atenção nos outros números de dança seguem.
15 set 1914	A última novidade em dança europeia - Bregeiro	Berkeley - California	Anúncio sem ilustração. Assunto: música (anunciada como dança). Cita artista brasileiro (Ernesto Nazareth). Não faz julgamento moral. Trata-se de uma partitura. A última novidade em dança europeia - Bregeiro Maxixe-tango brasileiro. Por Ernesto Nazareth, compositor do celebrado "Dengoso".
30 out 1915	BOSWORTH EM "Irmão caçula dos ricos"	Berkeley - California	Notícia. Sem ilustração. Não cita artistas brasileiros. Assunto: dança. Não faz julgamento moral. Hobart Bosworth em "Um irmão caçula dos ricos" será a principal atração no teatro de Berkeley para os três dias que começam domingo. Uma atração a mais é Sr. e Sra. Vernon Castle nas danças mais recentes. O Sr. e a Sra. Castle são os principais expoentes da dança de salão moderna no mundo e nesta foto eles serão vistos no Brasileiro Maxixe, Tango Argentino, Castle Walk, Valsa de Hesitação, Um Passo e inúmeras outras danças que os fizeram famoso.
12 set 1921	Festival Anual na França para marcar viagem de Colombo	Berkeley - California	Notícia. Sem ilustração. Não cita artistas brasileiros. Assunto: dança. Não faz julgamento moral. Celebrações durante uma semana serão realizadas em Paris todo ano durante a primeira parte de outubro, para comemorar a descoberta do Novo Mundo. A notícia diz o seguinte: "Um show de gala está sendo preparado para incluir canções populares e danças características de todas as nações americanas, como o Zamacueca chileno, o Maxixe brasileiro, o tango argentino, o

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
			Habanera cubano, o Cakewalk americano, etc., com os trajes usados em cada país . "A semana pan-americana será o prelúdio para retomar as obras na Casa da América que, estavam quase concluídas quando a guerra de 1914 eclodiu.

14 – The Bluefield Telegraph (1896)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
15 mai 1914	Dicas para o lar	Bluefield - West Virginia	Nota. Sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. O maxixe é um vegetal brasileiro, embora se conheça melhor uma dança da mais nova espécie com o mesmo nome. P
24 jan 1915	Em sinal de um opo de chá	Bluefield - West Virginia	Nota. Sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. Fala da programação de uma casa de chá e inclui o maxixe na programação. Quinta-feira à noite: Valsa, obstrução e dueto de dança espanhola; Maxixe dueto; Hornpipe solo; Highland Fling solo; Solo vocal.
15 fev 1925	O Rio de Janeiro começou os ensaios de carnaval	Bluefield - West Virginia	<p>Nota. Sem ilustração. Assunto: dança e música. Não cita artistas brasileiros. Não faz julgamento moral. O Rio de Janeiro começou a ensaiar para o carnaval.</p> <p>“Os clubes sociais da cidade, com exceção dos subúrbios aristocráticos nas praias oceânicas, estão oferecendo danças todos os sábados à noite, e as pessoas estão organizando batalhas de confetes. Orquestras e bandas amadoras estão praticando jazz americano e maxixe, a dança nacional brasileira.”</p> <p>Curiosidade: O maxixe aparece como uma dança nacional.</p> <p>“O carnaval abre na noite de sábado precedendo a quarta-feira de cinzas e continua até terça-feira, quando a cidade inteira surge para ver o desfile da noite.”</p>

15 – The Blue River Gazette (1894)**Biografia Comparada**

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
20 nov 1913	Sem título	Fredericksburg- Indiana	Nota. Sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. Esperamos que a dança brasileira, o Maxixe, não seja tão difícil de dançar como de pronunciar.

16 – The Boston Globe (1872)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
10 abr 1916	Como Doyle e Dixon tornaram-se estrelas da dança	Boston - Massachusetts	<p>Notícia sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. A notícia fala em como aprender a dançar. Diz o seguinte: “Quase todo mundo pode aprender a dançar. A mania que tem se mantido na América nos últimos três anos tem demonstrado o fato de que mesmo a velhice não é uma barreira para a pessoa realizar o <i>um passo</i> ou a <i>valsa hesitação</i>, enquanto muitos dos mais jovens até mesmo dominam o <i>tango</i> e o <i>maxixe</i>.” Defende a ideia de que “o verdadeiro artista de dança nasce e não é ensinado.”. A notícia fala da parceria entre Doyle e Dixon. “Eles cancelaram todos os compromissos por dois meses, durante o qual eles trabalharam duro para aperfeiçoar algumas ideias novas e, em seguida, para uma tentativa que garantiu um contrato de três dias em uma casa de vaudeville em Fishkill - NY.” [...] Pouco depois que eles apareceram no vaudeville, se tornaram reconhecidos como os principais excêntricos dançarinos. Dixon afirmou que eles não têm modelos conscientes, mas estudam todos os grandes atores para se inspirar. “Todos os passos que usamos, o Sr. Doyle e eu trabalhamos juntos.”</p>

17 – The Boston Post (nov 1831)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
16 set 1906	Características variadas	Boston	<p>Nota sem ilustrações. Tema: dança. Não cita artistas brasileiros. Não tem julgamento moral sobre a dança.</p> <p>A nota comunica a introdução do Maxixe pela primeira vez em Boston, em setembro de 1906; "Bonita como uma deusa grega, introduzindo pela primeira vez em Boston a nova dança brasileira . ' La Matchiche"</p>
16 set 1906	Howard Atheneum	Boston	<p>Nota sem ilustrações. Tema: dança. Não cita artistas brasileiros. Não tem julgamento moral sobre a dança.</p> <p>A nota é a primeira encontrada nos jornais dos Estados Unidos, onde o maxixe é citado; Não faz menção a artistas brasileiros; Uma companhia de Burlesque introduz o maxixe como uma de suas atrações; Dziria, uma artista internacional é quem apresenta o maxixe</p>
05 out 1913	Domar o Tango em Boston	Boston	<p>Reportagem com ilustrações Tema: Dança e música. Não cita artistas brasileiros. Tem julgamento moral</p> <p>A Notícia, que ocupa boa parte da página, mostra o Tango como uma dança que tem muita força e que é difícil ser dominada; Anuncia a exibição de várias danças antigas e de novos movimentos; Convida para o público ingressar na Valsa vienense e no Tango modificado; "Há uma reversão das danças sensacionais do passado"; Aconselha a dançar o tango com o mínimo</p>

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
			<p>de movimento possível e critica o público americano por ser exagerado nos movimentos. Entre as poses graciosas e pitorescas de tango modificado estão o turkish trote, maxixe brasileiro e o novo e popular valsa vienense hesitação; O tango vai ser dançado na posição de valsa ortodoxa e a sociedade vai dançar o mesmo que a sociedade de Londres e de Paris. Afirmo que o maxixe que estava sendo dançado em Paris, assim como o tango, será muito popular; E tem origem no Brasil; Durante o verão o tango estava em evidência, mas em muitos salões foi desaprovado pela administração, mais porque a palavra tango não é bem aceita do que pela maneira como era executado pelos especialistas em Boston. Dominar o tango não é tão fácil como pensam os professores; A música sincopada é a responsável pelos movimentos ousados. Ela obriga as pessoas a fazerem os passos</p>
09 nov 1913	Qual o próximo suspiro dos devotados da dança?	Boston	<p>Reportagem com ilustrações. Tema: dança. Faz censura sobre a dança. Não cita artistas brasileiros.</p> <p>"Qual será a próxima sensação em danças acrobáticas? Todas as semanas, os frequentadores dos salões de baile mais famosos de Londres, Paris e Nova York produzem uma nova e estranha dança, que é um pouco mais surpreendente em sua audácia e seu lado grotesco que qualquer coisa que tenha acontecido antes." Diz-se que o maxixe brasileiro vai inundar os salões de baile este inverno em muitas das grandes cidades deste país e da Europa. Espera-se que sejam bonitas, sem ser impróprias, que oferece um contraste agradável à ruidosa feiura do (um-passo), e do monótono tango. Afirmo que o maxixe brasileiro é aliado ao tango no ritmo da música e em alguns passos. Há uma "Tango" mania em Paris e as pessoas falam em francês:</p>

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
			Eu tango", "ela tango", "você tanga?" São expressões que foram adotadas na língua francesa. As novas danças vêm tão rápido que existem apenas alguns dias antes de terem passado.
28 dez 1913	Jovens se divertem em montagem de Somerset	Boston	<p>Notícias sem ilustrações. Tema: Dança. Não cita a música. Não cita artistas brasileiros. Não tem julgamento moral.</p> <p>"200 professores e professoras deram um delicioso programa na montagem de fim de semana aos pupilos (alunos de dança) de Miss Rose Byrne". A notícia fala de um evento de aula de dança em que o maxixe é citado como um dos números favoritos das aulas em um salão chamado Somerset. A dança Húngara, a valsa, dança estética e o Magyar são citados.</p>
28 dez 1913	Meninos e meninas dançam tango	Boston	<p>Notícias - Sem ilustrações Tema: Dança. Não cita a música. Não cita artistas brasileiros. Não tem julgamento moral</p> <p>200 Meninos e meninas de várias idades dançaram tango, valsa hesitação, maxixe Ocidental, rainha das fadas e outras novidades; Festa organizada por uma professora de dança; Foi surpreendente a facilidade com que alguns dos pequenos fizeram os passos difíceis do tango e do Maxixe, que é ainda mais complicado. Houve uma série de danças "solo". Talvez o maior hit da tarde foi feita por dois jovens que dançam os passos do Maxixe muito graciosamente. Estratégia para difundir o maxixe: Dançar com jovens e convidar a família é um modo de eliminar o preconceito e as barreiras contra a difusão da dança.</p>
29 abr 1914	Perfeita música para danças	Boston	Anúncio com ilustrações. Tema: música e dança. Não cita artistas brasileiros Não faz julgamento moral sobre a dança.

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
28 jun 1914	Reviver a Espanha	Paris /Madri	<p>"Ouça estes e outros números de dança em qualquer Revendedor Victor." Victor Talking Machine Co. "O Sr. e a Sra. Vernon Castle, professores e maiores expoentes das danças modernas, usam o Victor exclusivamente e supervisionam a confecção de seus Victor Dance"</p> <p>Artigo sem ilustrações Tema: Música. Não cita artistas brasileiros. Não faz julgamento moral. Manuel de Falla é o músico (espanhol) em destaque na notícia e trata da Orquestra Filarmônica de Madrid em Paris. lembra que música espanhola está atraindo mais atenção nos dias de hoje do que há muito tempo. Comenta que pensam que tudo o que a cultura espanhola representa no mundo musical é o tango argentino e o maxixe brasileiro, mas a música espanhola é rica; O grupo de músicos franceses mostrou inclinação para lidar com temas exóticos - cheio de cor, atmosfera e ar pitoresco. O escritor de ópera Manuel de Falla, é um dos mais destacados entre os jovens; A Espanha possui a música que não é popular e nômade. A vida musical de Madrid é muito viva. A música moderna é boa e multifacetada</p>
15 jul 1914	Para esta dança a victrola sempre está com a música	Boston	<p>Anúncio com ilustração. Tema: Aparelho de música para dançar. Não cita artistas brasileiros. Não faz julgamento moral.</p> <p>Não faz julgamento moral "A Victrola está sempre pronta com a música para a dança Hesitação, Maxixe, Um Passo, Tango e outras danças - e a Victrola toca enquanto alguém quiser dançar. Há Victors e Victrolas em grande variedade de estilos de \$ 10 a \$ 200 - em todos os lojas de Victor. Victor Talking Machine Co." "O Sr. e a Sra. Vernon Castle, professores e maiores expoentes das danças modernas, usam o Victor exclusivamente e supervisionam a confecção de seus Victor Dance Records"</p>

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
11 ago 1914	Sr. e Sra Allan Forbes, os melhores no maxixe	Boston	Nota sem ilustrações Tema: Dança. Não cita artistas brasileiros. Não tem julgamento moral. Sra Allan Forbes foi bastante aclamada como a melhor do tango, e como dançarina do maxixe. Ao dançar o maxixe com seu amigo, Preston Gibson de Washington, eles desempenharam tão bem que os outros dançarinos todos se sentaram para ver o número.
22 nov 1914	A dança expressa o instinto universal	Boston	Artigo sem ilustrações. Tema: Dança. Não cita artistas brasileiros. Não faz julgamento moral. Questiona a origem do maxixe e afirma que a dança é a mais antiga das artes. Faz um giro histórico do início da dança, remete à pantomima de Roma como uma atividade semelhante à dança; Sugere que desde Napoleão, os salões são inspiração para as danças, também amadas por muitos reis.
22 nov 1914	Anúncio de "equipamento de dança" e fonogramas	Boston	Anúncio com ilustrações. Tema: Música e Dança. Não tem julgamento moral. Não cita os artistas brasileiros. Cita um Maxixe. Obtenha seu equipamento de dança no Steinert's "Nós temos as mais novas gravações' para as novas danças" Refere-se à música para dançar. O anúncio refere-se também à venda de vitrola (apresentada como equipamento de dança); Dois produtos são anunciados - A vitrola (equipamento de dança) e Os Fonogramas; Entre os fonogramas aparecem: Fox trots, maxixes, Walsas, Lulu Fado; Os Maxixes comercializados são: Bayo Baya (Dick Stone), Creole Girl (sem autoria no jornal); Além deste anúncio, há também artigo que explica como dançar a dança do momento (veja em notícias)
22 nov 1914	Anúncio sobre aulas de dança	Boston	Anúncio sem ilustrações. Tema: Dança. Não cita artistas brasileiros. Não tem julgamento moral.

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
			O anúncio refere-se à propaganda de aulas de dança; Lições individuais; Entre as danças citadas aparecem: Valsa, maxixe, Lulu Fado e Tango; Além deste anúncio, há também artigo que explica como dançar a dança do momento (veja em notícias); Não são mencionados artistas brasileiros seja da dança ou da música popular brasileira.
22 nov 1914	Como se dança o Lulu Fado	Boston	Artigo com ilustrações. Tema: Dança. Não cita artistas brasileiros. Não faz julgamento moral. O artigo menciona o maxixe, ao explicar o amolengamento da dança e refere-se ao passo chamado "Cortez" modificado, tão familiar no "maxixe". Com os dançarinos mais ousados, que olham tão prontamente para a caminhada dos passos. Além deste artigo, há também anúncio de uma vitrola e de gravações de músicas (veja em anúncios) e anúncios de aulas de dança; É na perfeição técnica que está a beleza da dança.
22 nov 1914	Porque a dança é popular	Boston	Artigo sem ilustrações. Tema: Dança. Não cita artistas brasileiros. Não tem Julgamento moral. O artigo, assinado por Louis Chalif, explica porque a dança é popular: "A dança é um exercício de sociabilidade e arte, combinando esses prazeres, cada um em várias formas, juntos em um prato mais nutritivo e delicioso, onde cada elemento contribui para o sabor de todos os outros." Argumenta que dançar é o melhor de todas as formas de exercício, é apropriado à cidade e que com esta atividade todo o corpo é revigorado e a digestão e circulação melhoradas.
29 nov 1914	Anúncio de equipamento de dança e de fonogramas	Boston	Anúncios com ilustrações. Tema: Música. Não cita artistas brasileiros. Não tem julgamento moral; O anúncio refere-se à venda de vitrola (vendido como equipamento de dança); Dois produtos são anunciados - A vitrola (equipamento de dança) e os fonogramas; Entre os fonogramas

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
			<p>aparecem: Fox trots, maxixes e Tangos; Os Maxixes comercializados são: Bayo Baya (Dick Stone), Creole Girl /Vem Cá Mulata (Arquimedes de Oliveira e Bastos Tigre), e Delicioso que é um Maxixe ou Tango; Além deste anúncio, há também artigo que explica como dançar a dança do momento (veja em notícias); O tango-chula Vem cá Mulata, de Arquimedes de Oliveira e Bastos Tigre, sucesso do carnaval de 1906, foi publicado em 1913 em Paris com arranjo de Francis Salabert, sem menção aos autores originais, e aparece no anúncio sem menção aos autores.</p>
29 nov 1914	Anúncio sobre aulas de danças	Boston	<p>Anúncios sem ilustrações. Tema: Dança. Não cita artistas brasileiros. Não faz julgamento moral.</p> <p>O anúncio refere-se à propaganda de aulas de dança; Lições individuais; Entre as danças citadas aparecem: fox trots, maxixes e tangos; Além deste anúncio, há também artigo que explica como dançar a dança do momento (veja em notícias); Não são citados artistas brasileiros seja da dança ou da música popular brasileira; O destaque é dado aos professores que ensinam as danças populares modernas (Mr and Mrs Stokell), que são estadunidenses; O anúncio é idêntico ao dia 22/11/1914.</p>
29 nov 1914	Como os Bostonianos estão dançando o dois por um	Boston	<p>Artigo com ilustrações. Tema: Dança. Não cita artistas brasileiros. Não há julgamento moral.</p> <p>Da série "como se dança a dança 'X'" A notícia fala que a dança da moda Boston no final de 1914 seria uma combinação de passos de tango e de maxixe; Sustenta que essa combinação é mais fácil do que o tango e o maxixe individualmente; São ensinados passos e o artigo traz ilustrações com passos do maxixe. Não há comentários maliciosos ou preconceitos sobre a</p>

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
			<p>dança; Sustenta que o desempenho perfeito na dança só acontece se houver total domínio sobre os passos básicos; Além deste artigo, há também anúncio de uma vitrola e de gravações de músicas (veja em anúncios); É na perfeição técnica que está a beleza da dança.</p>
20 dez 1914	Anúncio sobre aulas - Open Evenings	Boston	<p>Anúncio sem ilustrações. Tema: Dança. Não cita artistas brasileiros. A nota refere-se às danças modernas; Não cita artistas brasileiros; Não faz julgamento moral.</p> <p>É uma propaganda do trabalho dos dançarinos Senhorita Adelaide M. Ottie e o Sr. Maurice Cobb, que vão ensinar como dançar corretamente; Os dançarinos vão interpretar o lulu fado, o castel polca e o maxixe todos os dias da semana.</p>
27 dez 1914	Como se dança o Maxixe	Boston	<p>Artigo com ilustrações. Tema: Dança. Não cita artistas brasileiros. Não há julgamento moral sobre a dança.</p> <p>Vernon Castle explica como se dança o maxixe. Notícia traz uma explicação da dança, com ilustrações dos passos; Em 1914, Quase todas as peças de música da América do Sul têm "Tango Bresilien " escrito sobre eles, e alguns têm a palavra mística " Maxixe ". "Os passos em si não são difíceis; pelo contrário, eles são puerilmente simples . É a dança mais fácil de todas para fazer e a mais difícil de todas para desempenhar bem." Ela diz o seguinte: "Nosso conselho para o iniciante é começar por ser muito conservador sobre ele, [...] é seguir os passos de modo que você não tenha que pensar sobre eles e familiarizar-se com a música e ritmo da dança"; Há cinco passos citados: 1 - o "dois passos"; 2 - O Único ou sozinho (Les A = Cote); 3 - O corta-jaca é chamado de skating; 4 - A volta ao "dois passos"; 5 - O Volteio/o Giro ",</p>

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
			com todos os gingados e balanços, vai fazer uma mulher parecer muito atraente ou muito ridícula."
31 jan 1921	A Vida noturna em Paris	Boston	<p data-bbox="965 424 2063 501">Artigo assinado com ilustrações. Tema: música e dança. Não cita artistas brasileiros. Tem julgamento moral.</p> <p data-bbox="965 523 2063 1318">Negros estão ligados à música popular e brancos, à de concerto. Compara a Paris dos anos 20 com a Paris da época da 1ª Guerra Mundial e com a do começo do século 20, quando a dança teve muito destaque. Segundo o crítico, a música moderna (popular) provém da América (do Norte e do Sul) e é feita por negros. "Embora, pela primeira vez, esta música esteja sendo escrita em papel por homens brancos, ainda é a inspiração de compositores negros que usaram instrumentos primitivos (grifos meus) como cabaças. "Os primeiros inventores do tango argentino, do maxixe brasileiro e das danças de Cuba eram negros. A raça africana tem um grande senso de cadência." "O negro nunca poderia escrever uma ópera, nem uma sinfonia; mas ele tem uma superioridade indiscutível em todas as emoções musicais que podem ser expressas através dos pés." As incontáveis formas de danças que têm se tornado popular nos Estados Unidos e que vão para o mundo provêm na música negra. refere-se ao período da 1ª guerra; Fala que a dança foi usada como a forma de se manter um flert. Já a música, " os instrumentos musicais não são mais aqueles que Wagner ou Beethoven tinham em suas composições. Eles são tom-toms das tribos selvagens, chifres portáteis, instrumentos que imitam o quebrar de uma pilha de pratos caindo de um apartamento desmoronando, gemidos e grunhidos, e roncões, todos os ruídos que nos tempos antigos seriam considerados chocantes</p>

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
			entre Pessoas cultas. A América é o gaiteiro para o resto do planeta nesta questão da dança. "Os primeiros inventores do tango argentino, o maxixe brasileiro, e as inúmeras danças de Cuba foram todos negros".
16 jul 1922	Devo te parabenizar?	Boston	Conto – Tema: a dança e a música são citadas numa descrição breve; Não cita artistas brasileiros; A atmosfera da cena na crônica publicada é sensual e erótica; "Era a hora do jantar e o quarto foi apenas confortavelmente cheio. A dança era o Maxixe; e a música era do tipo sensual, semi-bárbara. Archie balançou sua parceira para fora no meio do chão". A música que preenche o espaço em uma cena romântica e sensual.

18 – The Brainerd Daily Dispatch (1881)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
11 nov 1914	Tango, coisa do passado	Brainerd - Minnesota	<p>Notícia. Sem ilustração. Assunto: dança. Não cita artistas brasileiros. Faz um sutil julgamento moral sobre o maxixe. Diz o seguinte: "O tango é passe. O maxixe é um com Nínive, o turkey trote, o grizzilly bearpardo e o Tyre. E quem hesita está perdido." A Sociedade Americana de Professores de Dança deu destaque para os passos favoritos. Com as devidas honras os professores colocaram os antigos passos para descansar ao lado da valsa velha e de dois passos, em uma reunião recente em New York. "O um passo estava morrendo, mas os versáteis professores realizaram uma grande operação sobre ele, removendo os movimentos do corpo, diminuindo sua velocidade, e outros sábios o trataram até que ele sobreviveu" Há um comentário subliminar que coloca o maxixe como algo a ser evitado: "Então, para evitar que sua profissão se encaminhasse para o maxixe por pura falta de danças para ensinar, os professores estalaram os dedos e prescreveram as últimas palavras na sociedade danças, para debutantes."</p> <p>Entre as danças citadas estão: Valsa canter, One step, LuLu Fada, Chinese one step, Fox trot, Half and half, <i>Brazilian</i> polka e La Russe.</p>

19 – The Brownsville Herald (1892)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
03 jan 1934	Concerto de Banda	Brownsville - Texas	Nota. Sem ilustração. Tema: música. Não cita artistas brasileiros. Não faz julgamento moral. A nota refere-se à programação de um concerto de banda em Fort Brown Thursday. Consta do programa o seguinte: Marcha, The Blue Label; Overture, Odeon; Maxixe, La Belle Parisienne; Dance Hongrois, Czardas; Fox Trot, Lying in the Hay; Valsa Capricho, Fairy Whispers; March Firale, The Age of Progress.
26 jan 1936	Alunos de dança se apresentam no teatro	Brownsville - Texas	Notícia. Sem ilustração. Tema: Dança. Não cita artistas brasileiros. Não faz julgamento moral. A notícia fala de alunos de dança que se apresentarão no teatro. O Teatro Capitol apresenta sexta-feira à noite. 31 de janeiro, "Havana Moon" de Joe Crixell, um show de 45 minutos apresentado por alunos do estúdio de dança Joe Crixell. "Havana Moon" promete ser mais que um mero recital de dança, o que com um fundo cubano, música cubana original, trajes e danças originais. "Embora com base em uma atmosfera cubana, e com as canções originais e danças daquele país, inclui quase todos os tipos de dança com balé, exposições, acrobacias, juntamente com a famosa Rumba, dança original de Cuba, Faco, de Portugal, Machiche, da América Central, Tapatío do nosso país vizinho, México, e o clique de castanholas de Espanha. Cita artistas americanos.
23 nov 1936	Minha New York	Brownsville - Texas	Nota (assinada por James Aswell). Sem ilustração. Tema: dança no cinema. Não cita artistas brasileiros. Não faz julgamento moral. Fala que há rumores de que a atriz Katharine Cornell pode desistir de nunca aparecer em um filme. "Leroy fala que a dança mais difícil é o maxixe, uma invenção brasileira. Ele insiste que os passos são mais complicados e somente dois ou três casais foram capazes de desempenhá-la com propriedade." [...] "ele quer ser para o maxixe, o que Einstein é para a relatividade".

20 – The Bryan Daily Eagle (1909)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
23 mai 1914	Aviso prévio	Bryan - Texas	Anúncio sem ilustração. Tema: Dança. Não cita artistas brasileiros. Não faz julgamento moral. Diz o seguinte: "Todos que desejarem juntar-se à classe de dança de segunda-feira e de quinta-feira, por favor, telefone 329 ou 524. Danças ensinadas: Tango - Brasileiro, Espanhol, Argentino Maurice, Valsa de Hesitação - La Jota, Um Passo, Castloe Walk, Maxixe e Valsa exposição.
25 mai 1914	Aviso prévio	Bryan - Texas	Anúncio sem ilustração. Tema: Dança. Não cita artistas brasileiros. Não faz julgamento moral. Diz o seguinte: "Todos que desejarem juntar-se à classe de dança de segunda-feira e de quinta-feira, por favor, telefone 329 ou 524. Danças ensinadas: Tango - Brasileiro, Espanhol, Argentino Maurice, Valsa de Hesitação - La Jota, Um Passo, Castloe Walk, Maxixe e Valsa exposição.
16 out 1914	Aviso prévio	Bryan - Texas	Anúncio sem ilustração. Tema: Dança. Não cita artistas brasileiros. Não faz julgamento moral. Diz o seguinte: "Todos que desejarem juntar-se à classe de dança de segunda-feira e de quinta-feira, por favor, telefone 329 ou 524. Danças ensinadas: Tango - Brasileiro, Espanhol, Argentino Maurice, Valsa de Hesitação - La Jota, Um Passo, Castloe Walk, Maxixe e Valsa exposição.

21 – The Burlington Hawk-Eye (1849)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
10 mai 1914	Você consegue dançar o verdadeiro tango?	Burlington - Iowa	<p>Reportagem com ilustração. Assunto: dança. Faz julgamento moral. Se "A mulher dança o tango indevidamente, por mais bonita que seja, apenas se exhibe. Há jovens em Burlington que pode dançar o tango em um estilo mais aceitável." Eles dizem: "Oh, é fácil. Tudo que você tem a fazer é seguir a música." Na reportagem é dito que “quando se trata da parte realmente graciosa, os mergulhos, os balanços, os turbilhões e os deslizos, é preciso um casal que estudou os passos, e dançou muitas vezes juntos para fazer direito. E como já foi dito, quando bem feito, o tango, o maxixe, o argentino, o Castle walk são lindos.” Mas essas belas danças devem ser executadas com decência. “Rupert Hughes, o escritor diz ser a dança indecente porque é associada a "selvagens" como os Moros, os Igorrotes, os samoanos e as meninas Nautch de Chicago; Ele sabia que essa dança era a invenção dos negros. Mulheres respeitáveis, mães e esposas nos braços de seus maridos, mulheres jovens que eram “garotas bonitas”, e homens jovens de porte. misturando-se com meninas de repugnante vulgaridade.” A matéria descreve um movimento erótico do corpo nas danças e que devem ser eliminados. Uma jovem que viu e estudou a dança em Paris, diz: O tango genuíno, dançado pelos argentinos aristocráticos, é muito diferente do que se dançou aqui no ano passado, do que dançava nos salões de dança e cabarés de classe baixa.</p> <p>.” Fala nos cafés diferenciados de alta classe em Paris e que o tango tem 12 passos precisos. Outra dança em voga é o maxixe. É de origem brasileira e é delicada. O passo é extremamente simples. A parte eficaz da dança encontra-se nos movimentos muito graciosos dos braços. Pode ser popular e é simples suficiente para ser universal.</p>
09 ago 1914	Maxixe no trot	Burlington - Iowa	<p>Nota com ilustração. Assunto: dança. Não cita artistas brasileiros. Não tem julgamento moral. Diz o seguinte: "Várias das danças mais recentes, como o brasileiro Maxixe, formam a base de algumas figuras muito graciosas em um passo. Na imagem é mostrada um giro de maxixe</p>

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
			<p>feito para o tempo de turkey trote. As mãos esquerdas são mantidas acima da cabeça, e as mãos direita estão presas atrás das costas da menina. Desta forma, é possível virar a menina completamente ao redor em seguida, gira e inverter a posição. Durante passo o homem fica praticamente imóvel, apenas movendo os pés o suficiente para se manter no tempo".</p>

22 – The Canton Daily News (1883)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
05 out 1913	Você maxixa? Essa é a dança louca	Canton/Ohio-Broadway	<p>Nota sem ilustração. Assunto: dança. Não menciona artistas brasileiros. Não faz julgamento moral. A nota começa com a pergunta: "Você maxixa?" Mostra que o maxixe é a dança do momento, virou uma mania na Broadway e quem não sabe deve correr para aprender. Seria um tipo de "dois passos". O Maxixe, a nova fase de Broadway de mania de dança, começa com o homem e a mulher lado a lado; Muda para uma espécie de dois-passos no meio, e termina pelo homem levantando a mulher do chão com o joelho.</p>
14 dez 1913	Danças Indecentes	Canton - Ohio	<p>Artigo (assinado por Gotham Nickerbocker). Não tem ilustrações. Assunto: Dança. Não cita músicos brasileiros. Tem julgamento moral sobre a dança O artigo começa explicando o que tem sido feito para suprimir o tango." A comissão de bem-estar do Senado ordenou o fechamento de Cabarets por causa das danças modernas, vistas como indecentes. O articulista fala das danças prevalentes nos resorts dos EUA. O turkey trot e danças similares não foram originados em Sweeney's ou nos resorts de NY e sim em estabelecimentos de má reputação na Barbary Coast de São Francisco, seguindo o "Submundo da dança". "Danças Sombrias"/ "perversões vulgares" / "evil/" são as palavras associadas às novas danças, que seriam indignas da sociedade americana. O Kaiser proibiu o tango e o Vaticano o banuiu. Entre as mais novas danças está o Maxixe, que é um "tipo de primo segundo do tango". O ritmo da música e alguns dos passos são muito similares aos das danças que tem sido apreciadas pelos gaúchos da República da Argentina (O tango - grifos meus). O maxixe tem se popularizado em NY, mas foi trazido do Brasil via Paris. Londres também foi invadida pelo maxixe. Entretanto, a capital inglesa ainda se mantém excitada com o Tango; O Tango dançado em NY, Paris,</p>

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
18 fev 1914	O Maxixe brasileiro e outras novas danças	Canton - Ohio	<p>Londres e Berlin é muito diferente do verdadeiro Tango Argentino, que segundo o crítico é uma música ligada ao campo e não à vida urbana.</p> <p>Artigo com ilustração (explica os passos). Assunto: dança. Não faz menção a artistas brasileiros Tem julgamentos morais O Maxixe brasileiro e outras novas danças descritas por Adelaide do Jardim da Dança; O Maxixe é descrito como uma dança característica de uma vida lânguida e de climas quentes, com céu ensolarado e temperamental e música rítmica; Assim como o tango, ele é uma adaptação, pois no padrão original nunca poderia ser dançado nos EUA; O Maxixe brasileiro é adaptável, já que os dançarinos podem aprender os passos com exatidão e reproduzir "até certo ponto", a maravilhosa graça do corpo e os movimentos dos braços; O movimento inteiro pode ser dividido em quatro partes, mas como o terceiro movimento é uma repetição exata do primeiro e segundo Seria melhor distinguir os passos em três divisões principais; A coisa mais difícil sobre a dança está na graça e balanço do corpo; as etapas em si são muito simples. A maleabilidade e agilidade que são o desafio .</p>
24 fev 1914	O maxixe brasileiro por Adelaide	Canto - Ohio	<p>Artigo assinado por Adelaide (Jardim da Dança) Assunto: Dança. Tem ilustrações. Não cita músicos brasileiros. Não tem julgamento moral sobre a dança; A dançarina explica meticulosamente os passos da nova dança que virou febre nos EUA, do primeiro ao terceiro movimento. Segundo o artigo, "O maxixe brasileiro depende, para expressar sua beleza, não tanto da originalidade dos passos quanto da interpretação pessoal com a qual os passos são executados e da destreza e flexibilidade que, através do corpo, retrata o significado mais profundo que essa dança sempre tipifica". O segundo movimento do maxixe brasileiro, começando no quinto compasso da música, abraça os outros quatro. O primeiro movimento dançado nas primeiras quatro vezes foi descrito completamente no artigo anterior. Na quinta vez, o homem faz quatro pequenos níveis de polka ou um</p>

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
			slide. Enquanto isso, a garota faz quatro degraus de polca girando, fazendo uma curva para a esquerda.
01 mar 1914	O Maxixe brasileiro	Canton - Ohio	Artigo assinado por Adelaide (Jardim da Dança). Assunto: Dança. Tem ilustrações. Não cita músicos brasileiros. Não tem julgamento moral sobre a dança; É o terceiro artigo de uma série explicativa sobre os passos da dança. A dançarina explica os passos da nova dança que virou febre nos EUA. Neste artigo ela fala do quarto movimento. Ela se refere a uma "teoria do maxixe brasileiro. "Há outros passos modificados e introduzidos e segundo a articulista eles servem de padrão ou back ground. "Certos passos do maxixe foram omitidos, revisões têm sido feitas e alguns outros passos têm sido escolhidos para preencher e tornar a dança real. Os passos originais nunca seriam reconhecidos. "Talvez seja melhor todo mundo ter sua própria teoria da dança nos dias de hoje e, como a dança está inteiramente com os dançarinos, colocamos em suas mãos a teoria de cada um sobre o maxixe brasileiro para fazer ao seu modo."
10 mai 1914	Castle se apresentam	Canton - Ohio	Notícia sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. "Os dois preeminentes expoentes da dança moderna, o Sr. e a Sra. Vernon Castle, com sua companhia especial de estudantes da " Castle House" aparecerão no teatro Colonial, Akron, na próxima noite de sexta-feira para uma apresentação." Afirma que os Castle tiveram artigos escritos em abundância sobre eles e em suas personalidades e escreveram um livro na dança moderna. Apresentarão a mesma série das danças mostradas em todas as cidades grandes. Isso inclui o famoso Tango Argentino; O brasileiro Maxixe, o um-passo, a "hesitação", a "inovação" e suas próprias criações, que os tornaram os pares de todos os bailarinos.

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
08 jun 1914	Especialistas em dança hesitam	Canton - Ohio	<p>Notícia sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. O tango, o maxixe, a hesitação e outras formas de "pegar " a dança para ser colocada ao lado do último minueto e da animada quadrilha ? Muitos dos principais mestres da dança do país que chegaram aqui hoje para assistir à trigésima primeira convenção anual da Associação Nacional de Mestres de Dança no hotel Statler, declararam-se a favor da abolição das formas mais extenuantes do passatempo terpsicóreo e reverter para a valsa e dois passo. O mestre de dança permanecerá aqui até 20 de junho. Os três primeiros dias da reunião devem ser gastos em sessões de negócios e entretenimentos que concluirão 11 de junho com um show de vaudeville e um cotillion. O restante do tempo os Instrutores gastarão na perfeição de sua arte.</p>
22 nov 1914	Como fazer as novas danças	Canton - Ohio	<p>Artigo (assinado por Margaret St. Clair) Assunto: Dança. Tem ilustrações. Não cita músicos brasileiros. Não tem julgamento moral sobre a dança. A especialista em dança fala que o "dois-em-um está se tornando cada vez mais popular em salões de dança nesta temporada, porque combina as figuras mais atraentes, o maxixe e o tango, e é ao mesmo tempo muito mais fácil do que qualquer uma daquelas danças." É uma combinação dos passos mais simples e mais bonitos do tango argentino e do tango parisiense, do maxixe brasileiro, e do maxixe francês. Estes foram selecionadas e padronizadas por Robert Marks, para formar uma versão americanizada de todas essas danças, o que ele chama de "Two-in-One." O "dois em um" seria um sobrevivente da "valsas-hesitação". O "Two-in-One " é provável que sobreviva, por ser de composto de duas danças que têm em si beleza que não vai morrer tão rapidamente como aqueles de dança que contêm ritmo meramente sincopado; Ideia básica - Esforço de criar uma versão americanizada de todas essas danças, oo que ela chama de "dois-por-um. "</p>

23 – The Carbondale Daily Free Press (1903)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
16 mar 1925	Começaram os ensaios de carnaval	Carbondale - Illinois	<p>Notícia sem ilustração. Assunto: dança e música. Não cita artistas brasileiros. Não faz julgamento moral. O Rio de Janeiro começou a ensaiar para o carnaval.</p> <p>“Os clubes sociais da cidade, com exceção dos subúrbios aristocráticos, estão ensaiando todos os sábados à noite, e as pessoas estão organizando batalhas de confetes. Orquestras e bandas amadoras estão praticando jazz americano e maxixe, a dança nacional brasileira.”</p> <p>Curiosidade: O maxixe aparece como uma dança nacional.</p> <p>“O carnaval abre na noite de sábado antes da quarta-feira de cinzas e continua até terça-feira, quando a cidade inteira surge para ver o desfile da noite.”</p>

24 – The Cedar Rapids Evening Gazette (1883)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
12 mai 1914	Livro que dá Instruções de dança	Cedar Rapids - Iowa	Anúncio com ilustração. Tema: dança. Não cita artistas brasileiros. Não faz julgamento moral. Graça e dança correta é ensinada somente em danças modernas. Anúncio sobre livro que dá instruções de dança; Uma única ilustração; Até o momento, o mais popular de todas as danças é o One Step . Razões para a sua popularidade: ele pode ser aprendido em muito pouco tempo por qualquer um, jovem ou velho, que é capaz de andar no tempo da música - e, de fato, por muitos que não podem; Outra razão é porque a música é rag-time. A valsa é bonita , o Tango é gracioso , o Maxixe brasileira é único. O caminho mais correto para aprender o "One Step" é o livro dos Castle.
18 mai 1914	Não precisa de professor com o "Dança Moderna"	Cedar Rapids	Anúncio com ilustração. Tema: dança. Não cita artistas brasileiros. Faz julgamento moral. Não precisa de um professor com "Dança Moderna" (por Vernon e Irene Castle). O mais novo e melhor livro de dança do mundo agora oferecido para os leitores do Cedar Rapids Evening Gazette. O anúncio estimula as pessoas a aprenderem os últimos passos da dança como ensinados pelo casal em NY. "Você aprende a dançar com graça, elegância, refinamento e com facilidade o tango, o hesitação, Maxixe, e o famoso Castle Walk, com o método mais apropriado." O anúncio propõe o aprendizado da dança e da etiqueta e de pequenas cortesias, como devem ser escrupulosamente seguidas. A vulgaridade e as tentações devem ser evitadas.

25 – The Charleston Daily Mail (1889)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
25 mai 1914	O maravilhoso novo Palácio de dança	Charleston - West Virginia	Anúncio sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. Maravilhoso novo Palais de Danse. Exibição de danças por novas preferências da sociedade de Nova York. No tango, hesitação, brasileiro, maxixe e todas as danças modernas.
26 mai 1914	O maravilhoso novo palácio da dança	Charleston - West Virginia	Anúncio sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. Maravilhoso novo Palais de Danse. Exibição de danças por novas preferências da sociedade de Nova York. No tango, hesitação, brasileiro, maxixe e todas as danças modernas.
10 abr 1915	Social e pessoal	Charleston - West Virginia	Notícia sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral Uma das mais belas danças do leste foi oferecida na última noite. Cem crianças desfilaram e dançaram no novo salão de dança. Os novos pupilos de 3 a 5 anos foram os primeiros a se apresentar. A notícia explica que o maxixe foi demonstrado da melhor forma e que Katherine e Mary Louise dançaram a polca brasileira. Após o programa regular todos os convidados aproveitaram a dança até meia noite, acompanhada pela música de orquestra de saxofone.

26 – The Chester Times (1900)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
21 jul 1914	Meia temporada de verão	Chester - Pennsylvania	Nota sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. Dançar no meio verão. Dançar no meio verão. A dança do meio verão foi exibida no salão particular. As mulheres estavam em trajes convencionais. O tango, a valsa hesitação e o maxixe foram demonstrados. A música estava extraordinária.
19 nov 1936	Minha New York	Chester - Pennsylvania	Notícia sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. Dançar no meio verão. Rumores estão circulando de que Katherine Cornell pode voltar atrás na ideia de que nunca aparecerá em filme assinado pelo diretor flicker. "O time de Estelle e Leroy, falaram-me que a dança mais difícil é o maxixe, uma invenção brasileira" "Ele insiste que os passos são complicados e somente dois ou três casais são capazes de executar a dança adequadamente ". Segundo a notícia, o entrevistado afirma que quer ser para o maxixe o que o Einstein é para a relatividade.

27 – The Chronicle Telegram (1889)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
07 nov 1935	Europa tem música mexicana em novos filmes	Elyria - Ohio	Notícia sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não tem julgamento moral. A notícia diz o seguinte: “Tata Nacho, do México, que ganhou fama mundial, declara que até o fim do ano espera que o público parisiense esteja dançando ao som da música e cantando as palavras de “La Chaparita” (a pequena mulher). “Eu fiz 12 curtas de danças e músicas regionais do México, como La Cucaracha no filme 'Viva Lilla', que causaram furor da música e dança mexicana na Europa. De fato, a música mexicana está rapidamente desbancando a popularidade do tango argentino, do maxixe brasileiro e da rumba cubana.”

28 – The Constitution Atlanta (1868)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
02 out 1913	Dançar	Atlanta - Georgia	Nota sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. Aulas da Sra Moseley reabrirão no outono e inverno. Sra Moseley está trazendo de NY os mais novos passos das danças de salão, incluindo, maxixe brasileiro de Maurice, Valsa hesitação, o tango e o one step e muitas novas descrição de danças nacionais.
05 out 1913	Dançar	Atlanta - Georgia	Nota sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. Aulas da Sra Moseley reabrirão no outono e inverno. Sra Moseley está trazendo de NY os mais novos passos das danças de salão, incluindo, maxixe brasileiro de Maurice, Valsa hesitação, o tango e o one step e muitas novas descrição de danças nacionais.
15 fev 1914	Sociedade de dança folclórica no cabaret	Atlanta - Georgia	Notícia sem ilustrações. Tema - Aulas de dança. Não cita artistas brasileiros. Não faz julgamento moral. Guy Murray e Miss Katherine Wheaton apresentarão o maxixe brasileiro no Opera House de Atlanta. São citadas diversas danças, entre as quais: o maxixe brasileiro, dançado no calcanhar para garantir o solo, por Bernin Castle, os preferidos de NY. As mais bonitas e destacadas jovens mulheres dançarão no cabaret do Georgian Terrace Hotel. "Os membros da casa para mulheres incuráveis, para os quais o entretenimento é oferecido serão os patronos. Brazilian Maxixe-simpatia e simplicidade se alternam com emoção a dança do Brasil.
31 mar 1914	Nesta grande noite, o maxixe brasileiro	Atlanta - Georgia	Notícia sem ilustrações. Tema - Aulas de dança. Não cita artistas brasileiros. Não faz julgamento moral. Guy Murray e Miss Katherine Wheaton apresentarão o maxixe brasileiro no Opera House de Atlanta.

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
31 mai 1914	Os Velhos tempos das danças	Atlanta - Georgia	Gênero literário (poema) sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. Trata-se de um poema com rima sobre as velhas danças. O bilhete do Turkey Trot ; o “Hesitação”, a nova moda do momento ; O “Maxixe” na selva, a medida Brasileira. Eu não farei o One Step,” e eu falo a você, eu estou também lento para os mais ambiciosos do “tango Argentino!”
13 set 1914	Quando você dança - Veste o Maxixe	Atlanta - Georgia	Anúncio com ilustração. Assunto: moda para dança. Não cita artistas brasileiros. Não faz julgamento moral. Sobre um Corset de marca R & B Corsets; Lançamento de uma coleção da marca R & B Corsets chamada “La Maxixe E – 250”; “Você não pode dançar graciosamente sem o corset certo. "Com o 'La Maxixe' você tem o corset flexível ao seu próprio corpo." O desenvolvimento de produtos com o nome "maxixe" denota a força que esta dança/música popular passou a ter nos EUA, entre os anos 1913 e 1914. Isto contrasta com os comentários que denigrem a dança, uma vez que ela provém de um país subdesenvolvido (à época) e foi inventada por pessoas “não civilizadas”. Contradição: criar um produto para uma dança que é, em parte desqualificada, mas que se tornou popular.
04 out 1914	O redemoinho social	Atlanta - Georgia	Artigo (assinado por Isma Dooly na coluna social) Assunto: dança. Não tem ilustrações. Não cita artistas brasileiros. Não faz julgamento moral. O artigo mostra as transformações provocadas pela dança de salão nos EUA e outros fatores que provocam mudanças na sociedade; descreve uma atmosfera de luxo nos trajes feitos sob medida por modista e penteados feitos em cabelos escuros ou loiros e a figura do negro não aparece nas cenas descritas. Boa parte do artigo se dedica a descrever a vestimenta da moda. Comenta que a Srta Mosely voltou de um curso de aulas de dança da escola Castle com um bailarino Russo. São citadas as seguintes danças: Valsa Sincopada (valsa canter), valsa hesitação, maxixe, tango de uma etapa (maxixe e o tango muito simplificada); Outras novas danças são: la russe, foxtrote, polca castelo, half and half, lulu fado [sic], Ta-tao), polca brasileira, castle tango e castle maxixe.

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
30 out 1914	Aulas de dança com a Srta Moseley	Atlanta - Georgia	Anúncio sem ilustrações. Tema - Aulas de dança. Não cita artistas brasileiros. Não faz julgamento moral. As seguintes danças estão inclusas no curso da Sra Moseley's para as crianças esta estação: Hesitação Canter One-Step Canter foxtrote, polca castelo, meio a meio, lulu fado ta toa, Índia borboleta, pavlowa gavotte, polca brasileira, maxixe e tango.
30 out 1914	Aulas de dança de Moseley	Atlanta - Georgia	Nota sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. As seguintes danças estão inclusas no curso da Sra Moseley para crianças nesta estação: Canter hesitation, Valsa hesitação, o fox trot, castle polka, lulu fado, ta tao, india butterfly, pallowa, polca gavotte, polca brasileira, one step, maxixe e tango.

29 – The Corona Daily Independent (1908)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
28 abr 1914	Como se dança o maxixe	Corona - California	Artigo com ilustração. Assunto: dança. Não cita artistas brasileiros. Faz julgamento moral (considera a dança não O Maxixe é a mais recente dança estrangeira e deve a maior parte de sua popularidade ao andamento vivo da música e à originalidade das etapas; Explicação sobre a origem da dança .Vindo do Brasil, via Paris, foi um pouco mudado para atender gostos e costumes americanos; Mostra o passo-a-passo do maxixe. É uma dança difícil em que as mãos desempenham um papel tão importante quanto o os pés. A descrição feita faz pensar que o maxixe é uma dança performática. Explica a sequência de passos, giros e movimentos das mãos, pés e corpos.

30 – The Cumberland Evening Times (Dez 1892)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
05 mai 1914	Maryland abre temporada de verão	Cumberland Maryland	Notícias sem ilustrações Tema: Dança. Não menciona a música. Não menciona artistas brasileiros. Não tem julgamento moral. Diz o seguinte: O Teatro Maryland abriu sua temporada de verão na noite anterior e antes de as portas se abrirem para o show, as multidões se aglomeravam no saguão e na rua paracomprar bilhetes. Fala que o teatro estava impecável, iluminado e perfumado. Descreve toda a programação, incluindo um número de teatro de variedades, comediantes e dança. Cita que O último no programa veio Tojetti e Bennett, dançarinos graciosos da sala de dança que ilustraram o tango, Maxixe, Um- Passo, Hesitação e Castle Walk. Afirma que eles foram maravilhosos e fizeram o número mais bonito, melhor e mais charmoso vaudeville já visto em Cumberland. "Miss Tojetti fez uma ótima exposição de danças de pés, e junto com o Sr. Bennett dançou a famosa dança Apache de Paris"
17 out 1914	Senhorita Dunbar Donnel Avirett	Cumberland, Maryland	Anúncio sem ilustrações Tema: Dança. Não menciona artistas brasileiros. Não tem julgamento moral. Anúncio refer-se à propaganda de aulas de dança. Anuncia que ensinará em aula ou aula particular as últimas danças de salão em suas formas padronizadas. One step, half and half, Fox Trot, Maxixe, Tango, Lu Lu Fado Canter e Valsa de Hesitação, Castle Polka, Brazilian Polka .
19 out 1914	Senhorita Dunbar Donnel Avirett	Cumberland, Maryland	Anúncio sem ilustrações Tema: Dança. Não menciona artistas brasileiros. Não tem julgamento moral. Anúncio refer-se à propaganda de aulas de dança. Anuncia que ensinará em aula ou aula particular as últimas danças de salão em suas formas padronizadas. One step, half and half, Fox Trot, Maxixe, Tango, Lu Lu Fado Canter e Valsa de Hesitação, Castle Polka, Brazilian Polka .
21 out 1914	Senhorita Dunbar Donnel Avirett	Cumberland, Maryland	Anúncio sem ilustrações Tema: Dança. Não menciona artistas brasileiros. Não tem julgamento moral. Anúncio refer-se à propaganda de aulas de dança. Anuncia que ensinará em sala de aula ou aula particular as últimas danças de salão em suas formas padronizadas. One step, half and half, Fox Trot, Maxixe, Tango, Lu Lu Fado Canter e Valsa de Hesitação, Castle Polka, Brazilian Polka .

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
22 out 1914	Senhorita Donnel Dunbar Avirett	Cumberland, Maryland	Anúncio sem ilustrações Tema: Dança. Não menciona artistas brasileiros. Não tem julgamento moral. Anúncio refer-se à propaganda de aulas de dança. Anuncia que ensinará em sala de aula ou aula particular as últimas danças de salão em suas formas padronizadas. One step, half and half, Fox Trot, Maxixe, Tango, Lu Lu Fado Canter e Valsa de Hesitação, Castle Polka, Brazilian Polka .
23 out 1914	Senhorita Donnel Dunbar Avirett	Cumberland, Maryland	Anúncio sem ilustrações Tema: Dança. Não menciona artistas brasileiros. Não tem julgamento moral. Anúncio refer-se à propaganda de aulas de dança. Anuncia que ensinará em sala de aula ou aula particular as últimas danças de salão em suas formas padronizadas. One step, half and half, Fox Trot, Maxixe, Tango, Lu Lu Fado Canter e Valsa de Hesitação, Castle Polka, Brazilian Polka. .
24 out 1914	Senhorita Donnel Dunbar Avirett	Cumberland, Maryland	Anúncio sem ilustrações Tema: Dança. Não menciona artistas brasileiros. Não tem julgamento moral. Anúncio refer-se à propaganda de aulas de dança. Anuncia que ensinará em sala de aula ou aula particular as últimas danças de salão em suas formas padronizadas. One step, half and half, Fox Trot, Maxixe, Tango, Lu Lu Fado Canter e Valsa de Hesitação, Castle Polka, Brazilian Polka. .
26 out 1914	Senhorita Donnel Dunbar Avirett	Cumberland, Maryland	Anúncio Sem ilustrações Tema: Dança. Não menciona artistas brasileiros. Não tem julgamento moral. Anúncio refer-se à propaganda de aulas de dança. Anuncia que ensinará em sala de aula ou aula particular as últimas danças de salão em suas formas padronizadas. One step, half and half, Fox Trot, Maxixe, Tango, Lu Lu Fado Canter e Valsa de Hesitação, Castle Polka, Brazilian Polka. .
27 out 1914	Senhorita Donnel Dunbar Avirett	Cumberland, Maryland	Anúncio sem ilustrações Tema: Dança. Não menciona artistas brasileiros. Não tem julgamento moral. Anúncio refer-se à propaganda de aulas de dança. Anuncia que ensinará em sala de aula ou aula particular as últimas danças de salão em suas formas padronizadas. One step, half and half, Fox Trot, Maxixe, Tango, Lu Lu Fado Canter e Valsa de Hesitação, Castle Polka, Brazilian Polka. .
28 out 1914	Senhorita Donnel Dunbar Avirett	Cumberland, Marylan	Anúncio sem ilustrações Tema: Dança. Não menciona artistas brasileiros. Não tem julgamento moral. Anúncio refer-se à propaganda de aulas de dança. Anuncia que ensinará em sala de aula ou aula particular as últimas danças de salão em suas formas padronizadas. One step, half and

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
29 out 1914	Senhorita Donnel Dunbar Avirett	Cumberland, Maryland	half, Fox Trot, Maxixe, Tango, Lu Lu Fado Canter e Valsa de Hesitação, Castle Polka, Brazilian Polka. . Anúncio sem ilustrações Tema: Dança. Não menciona artistas brasileiros. Não tem julgamento moral. Anúncio refer-se à propaganda de aulas de dança. Anuncia que ensinará em sala de aula ou aula particular as últimas danças de salão em suas formas padronizadas. One step, half and half, Fox Trot, Maxixe, Tango, Lu Lu Fado Canter e Valsa de Hesitação, Castle Polka, Brazilian Polka. .
30 out 1914	Senhorita Donnel Dunbar Avirett	Cumberland, Maryland	Anúncio Sem ilustrações Tema: Dança. Não menciona artistas brasileiros. Não tem julgamento moral. Anúncio refer-se à propaganda de aulas de dança. Anuncia que ensinará em sala de aula ou aula particular as últimas danças de salão em suas formas padronizadas. One step, half and half, Fox Trot, Maxixe, Tango, Lu Lu Fado Canter e Valsa de Hesitação, Castle Polka, Brazilian Polka. .
31 out 1914	Senhorita Donnel Dubar Avirett	Cumberland, Maryland	Anúncio sem ilustrações Tema: Dança. Não menciona artistas brasileiros. Não tem julgamento moral. Anúncio refer-se à propaganda de aulas de dança. Anuncia que ensinará em sala de aula ou aula particular as últimas danças de salão em suas formas padronizadas. One step, half and half, Fox Trot, Maxixe, Tango, Lu Lu Fado Canter e Valsa de Hesitação, Castle Polka, Brazilian Polka. .
02 nov 1914	Senhorita Donnel Dubar Avirett	Cumberland, Maryland	Anúncio sem ilustrações Tema: Dança. Não menciona artistas brasileiros. Não tem julgamento moral. Anúncio refer-se à propaganda de aulas de dança. Anuncia que ensinará em sala de aula ou aula particular as últimas danças de salão em suas formas padronizadas. One step, half and half, Fox Trot, Maxixe, Tango, Lu Lu Fado Canter e Valsa de Hesitação, Castle Polka, Brazilian Polka. .
03 nov 1914	Senhorita Donnel Dunbar Avirett	Cumberland, Maryland	Anúncio sem ilustrações Tema: Dança. Não menciona artistas brasileiros. Não tem julgamento moral. Anúncio refer-se à propaganda de aulas de dança. Anuncia que ensinará em sala de aula ou aula particular as últimas danças de salão em suas formas padronizadas. One step, half and half, Fox Trot, Maxixe, Tango, Lu Lu Fado Canter e Valsa de Hesitação, Castle Polka, Brazilian Polka. .
04 nov 1914	Senhorita Donnel Dunbar Avirett	Cumberland, Maryland	Anúncio sem ilustrações Tema: Dança. Não menciona artistas brasileiros. Não tem julgamento moral. Anúncio refer-se à propaganda de aulas de dança. Anuncia que ensinará em sala de aula

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
			ou aula particular as últimas danças de salão em suas formas padronizadas. One step, half and half, Fox Trot, Maxixe, Tango, Lu Lu Fado Canter e Valsa de Hesitação, Castle Polka, Brazilian Polka. .
05 nov 1914	Senhorita Donnel Dunbar Avirett	Cumberland, Maryland	Anúncio sem ilustrações Tema: Dança. Não menciona artistas brasileiros. Não tem julgamento moral. Anúncio refer-se à propaganda de aulas de dança. Anuncia que ensinará em sala de aula ou aula particular as últimas danças de salão em suas formas padronizadas. One step, half and half, Fox Trot, Maxixe, Tango, Lu Lu Fado Canter e Valsa de Hesitação, Castle Polka, Brazilian Polka. .
07 nov 1914	Senhorita Donnel Dunbar Avirett	Cumberland, Maryland	Anúncio sem ilustrações Tema: Dança. Não menciona artistas brasileiros. Não tem julgamento moral. Anúncio refer-se à propaganda de aulas de dança. Anuncia que ensinará em sala de aula ou aula particular as últimas danças de salão em suas formas padronizadas. One step, half and half, Fox Trot, Maxixe, Tango, Lu Lu Fado Canter e Valsa de Hesitação, Castle Polka, Brazilian Polka. .
09 nov 1914	Senhorita Donnel Dunbar Avirett	Cumberland, Maryland	Anúncio sem ilustrações Tema: Dança. Não menciona artistas brasileiros. Não tem julgamento moral. Anúncio refer-se à propaganda de aulas de dança. Anuncia que ensinará em sala de aula ou aula particular as últimas danças de salão em suas formas padronizadas. One step, half and half, Fox Trot, Maxixe, Tango, Lu Lu Fado Canter e Valsa de Hesitação, Castle Polka, Brazilian Polka. .
10 nov 1914	Senhorita Donnel Dunbar Avirett	Cumberland, Maryland	Anúncio sem ilustrações Tema: Dança. Não menciona artistas brasileiros. Não tem julgamento moral. Anúncio refer-se à propaganda de aulas de dança. Anuncia que ensinará em sala de aula ou aula particular as últimas danças de salão em suas formas padronizadas. One step, half and half, Fox Trot, Maxixe, Tango, Lu Lu Fado Canter e Valsa de Hesitação, Castle Polka, Brazilian Polka. .
19 jan 1915	Uma curta conversa sobre dança	Cumberland, Maryland	Artigo sem Ilustração. Não cita artistas brasileiros. Miss Donnell discute os novos passos. "Desde que a dança se tornou um fator social tão importante, cabe a cada um manter-se a par do que acontece em cada período. De modo geral se reconhece que tem se desenvolvido um renascimento da dança nos últimos anos. "Enquanto as pessoas lêem, copiam e citam artigos e entrevistas sobre a dança nos jornais em todo o país, pode ser interessante ver a opinião de alguns professores locais, sobre este assunto. A atividade de dançar deve começar em casa."

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
18 ago 1931	Passos rítmicos e lentos para melodias suaves e sonhadoras	Los Angeles	<p>Comenta que quando as danças começaram a ser conhecidas, muitas eram censuráveis. Fala que as danças mais populares naquele momento eram: One step, fox trot e a valsa. "O fox trote se manteve firme na fantasia popular. Afirma que as danças vinham se transformando, comenta sobre os vários tipos de valsa e afirma que "O Maxixe teve seu momento e raramente é dançado agora, exigiu muita prática para amadores e muito espaço nos salões de baile. O ponto alto é ver os vários tipo de dança em voga. Outra dança do Brasil que é citada é a polka brasileira.</p> <p>Notícia sem ilustração. Tema: dança. Não cita artistas brasileiros. Tem Julgamento moral.</p> <p>A notícia diz que os passos lentos e rítmicos para melodias suaves e sonhadoras serão o modo de dança de 1931-32, conforme decretado pelos mestres de dança da América, que abriram sua convenção anual em Los Angeles. "Dorothy N. Kropper, presidente da Associação dos Dançarinos de Nova York, disse que o tempo das danças buliçosas e inferiores dos negros ficou para trás. Ela citou que não faltam evidências sobre a popularidade do "Machiche" brasileiro, em que se reconhece a moda do Maxixe de 1914, mas que é ainda mais lento e mais digno". Diz que o maxixe sugere um fox trot gentilmente executado com graça em dois tempos.</p>

31 – The Daily Courier Gazette (1889)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
11 ago 1914	O maxixe brasileiro	Mckinney-Texas	Nota sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. "O maxixe brasileiro é uma das oitenta e cinco novas sombras das quais Milady terá que selecionar uma para o outono. O tango também vai voltar em outra estação.
02 set 1914	Escola de dança	Mckinney - Texas	Anúncio sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. Senhora Louise Nowland voltou de NY onde ela se graduou na escola de dança de Vernon Castle. "Ela vai introduzir o Lulu Fado, Maxixe Canter, Tango parisiense, o one-step, a polca brasileira e outras danças populares.

32 – The Daily Democrat (1904)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
12 set 1914	Os velhos tempos das danças	Greenville - Mississippi	Gênero literário (poema) sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. Trata-se de um poema com rima sobre as velhas danças. O ticket do Turkey Trot ; os hits do "Hesitação", o novo gosto do momento ; O "Maxixe" na selva, a medida Brasileira. Eu não farei o One Step," e eu falo a você, eu estou também lento para os mais ambiciosos do "tango Argentino!"

33 – The Daily Democrat Tribune (1902)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
24 fev 1914	Sra May Byrnes e Sr John Fiorita	Jefferson City, Missouri	Anúncio sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. Sra May Byrnes and Sr. John Fiorita exibirão as últimas danças, incluindo Tango Argentine, Maxixe Brasileiro e Pavlowa Gavotte, no Chá TANGO localizado no Madison Tea Room.
25 fev 1914	Sra May Byrnes e Sr John Fiorita	Jefferson City, Miss	Anúncio sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. Sra May Byrnes and Sr. John Fiorita exibirão as últimas danças, incluindo Tango Argentine, Maxixe Brasileiro e Pavlowa Gavotte, no Chá TANGO localizado no Madison Tea Room.

34 – The Daily Herald (1898)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
18 fev 1925	Dançarinos praticam os passos do Jazz no Carnaval	Biloxi - Missouri	<p>Notícia sem ilustração. Tema: dança e música. Não cita artistas brasileiros. Não faz julgamento moral. O Rio de Janeiro começou a ensaiar para o carnaval. "Os clubes sociais da cidade, com exceção dos subúrbios aristocráticos, estão oferecendo danças todos os sábados à noite, e as pessoas estão organizando batalhas de confetes. Orquestras e bandas amadoras estão praticando jazz americano e maxixe, a dança nacional brasileira." Curiosidade: O maxixe aparece como uma dança nacional. "O carnaval abre na noite de sábado antes da quarta-feira de cinzas e continua até terça-feira, quando a cidade inteira surge para ver o desfile da noite."</p>
12 dez 1927	Um filme supera a realidade	Biloxi - Mississippi	<p>Artigo sem ilustração. Assunto: dança. Não cita artistas brasileiros. Faz julgamento moral. "Simpatizamos com os sentimentos do embaixador brasileiro nos Estados Unidos, que disse que o filme americano unilateral faz pouca justiça, se não injustiça para lugares e pessoas estrangeiras, e que no estrangeiro as pessoas sentem isso profundamente." Teme que este país terá uma impressão errônea deles. Citou, por exemplo, um filme que provocou uma tempestade de protestos quando mostrado no Rio de Janeiro porque, em vez de mostrar aquela cidade brilhante no seu melhor, o filme mostrava-o como uma "sórdida aldeia cujos habitantes não tinham outra ocupação do que dançar o tango ", [...] "No entanto, pode-se dizer que não julgamos o Rio de Janeiro por tais "casas de tango", assim como não julgamos as danças brasileiras pelo tango; Espero que o Embaixador do Brasil e outras pessoas não julguem a América pelo Charleston".</p>

35 - The Daily Huronite Newspaper (1886)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
09 jun 1914	A pior guerra para especuladores e para apostadores, donos de salões e toureiros	Huron - South Dakota	Notícia sem ilustração Assunto: dança e música. Não cita artistas brasileiros. Não faz julgamento moral. "em Juarez quando o susto de guerra atingiu El Paso, os senhores que cuidam desse comércio rentável têm espaço para lamentar. O primeiro aspecto foi a ordem de que os carros de rua não deveriam cruzar a ponte internacional de El Paso após 9 da noite". "Esta precaução foi tomada para impedir que os americanos inebriados de El Paso se misturassem com os embriagados mexicanos. As autoridades de ambas as cidades trabalham na teoria de que o homem comumente não se torna guerreiro ao longo da fronteira até 9 da noite." "Proprietários de salões de dança no lado Juarez foram os primeiros. Normalmente os seus palácios de diversão estavam lotados cada noite com americanos da Flórida para o Oregon, que vieram para ver o maxixe dançado corretamente e indevidamente e que foram transportados para El Paso hotel no ar forte da manhã. Eles tiveram um grande susto."

36 – The Daily Independent (1929)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
06 out 1938	USA aprendeu muito sobre a guerra desde 1914	Kannapolis - North Caroline	Artigo (assinado por Morgan M. Beatty) sem ilustração. assunto: guerra e fala da dança. Não cita artistas brasileiros. Não faz julgamento moral. O artigo fala que a experiência da primeira guerra mundial tornou a América melhor preparada para uma crise mundial. Fala que os próprios jornais não estavam preparados, quando da primeira guerra mundial. Compara as notícias da guerra com as do sufrágio feminino, sobre o qual os jornais escreveram, já sobre a primeira guerra, os jornais não estavam preparados. Comenta que o país estava invadido por uma mania de dançar. "A dança era um golpe popular. A nação estava no auge de uma mania não menos intensa do que a epidemia de balanço de hoje (Um contexto de alienação, que talvez impedisse as pessoas de perceber a realidade caótica trazida pela guerra, greves etc) A valsa hesitação, maxixe brasileiro, tango, fish walk e one step absorveram a geração mais jovem.

37 – The Daily Kennebec Journal (1872)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
25 jun 1914	Exposição Lamontes	Augusta - Maine	Notícia sem ilustração. Assunto: dança e música. Não cita artistas brasileiros. Não faz julgamento moral. O carnaval dançante moderno dado pelo famoso casal Lamontes quarta-feira à noite foi pleno dentro do esperado e, embora a multidão não fosse grande, aqueles que estavam presentes tiveram o prazer de testemunhar algumas danças muito inteligentes. O argentino, o brasileiro, o Maxixe, a hesitação, o flerte, o um passo e o tango foram dançados muito bem e muito aplaudidos. Os Lamontes são classificados como os "únicos reais rivais " dos Castles. A música foi fornecida pela Orquestra Brasileira.

38 – The Daily News (1916)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
05 out 1938	USA aprendeu muito sobre a guerra desde 1914.	Frederick - Maryland	Artigo (assinado por Morgan M. Beatty) sem ilustração. Assunto: guerra e fala da dança. Não cita artistas brasileiros. Não faz julgamento moral. O artigo fala que a experiência da primeira guerra mundial tornou a América melhor preparada para uma crise mundial. Fala que os próprios jornais não estavam preparados, quando da primeira guerra mundial. Compara as notícias da guerra com as do sufrágio feminino, sobre o qual os jornais escreveram, já sobre a primeira guerra, os jornais não estavam preparados. Comenta que o país estava invadido por uma mania de dançar. "A dança era um golpe popular. A nação estava no auge de uma mania não menos intensa do que a epidemia de balanço de hoje (Um contexto de alienação, que talvez impedisse as pessoas de perceber a realidade caótica trazida pela guerra, greves etc) A valsa hesitação, maxixe brasileiro, tango, fish walk e one step absorveram a geração mais jovem.

39 – The Daviess County Democrat (1867)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
02 jul 1920	Jazz no cérebro	Daviess County - Indiana	Artigo sem ilustração. Assunto: dança e música. Cita artista brasileiro (Duque). Faz julgamento moral. "A música jazz produz um distúrbio febril do cérebro, levando ao mau humor e frequentemente à má saúde." "Nenhuma pessoa pode estar uma tarde no jazz e permanecer sã." As palavras são de M. Duque, o inventor do maxixe (segundo o jornal) e professor de dança em Paris. Para Duque, a mania da dança louca na Europa estaria perto do fim. Na reportagem, o dançarino afirma que a única esperança para a dança seria abolir o jazz e trazer de volta as antigas e saudáveis danças - a valsa, a polca, os dois passos e o maxixe.

40 – The Decatur Review (1870)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
28 jan 1914	Muitos vão para o Springfield Ball	Decatur -Illinois	Notícia sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. Refere-se a um evento de dança para fazer caridade. É o terceiro anual dado. Uma característica especial será a dança de Perrin e Benedict, os expoentes da dança mais recente de salão de baile que causaram sensação em Chicago, com suas belas exposições. A primeira parte da noite será entregue a esses artistas que irão dançar todas as novas danças da sociedade. A segunda metade da noite será dada à dança. Os passos citados são: valsa vienense, maxixe brasileiro, tango argentino, pavlova gavotte.
30 jan 1914	Mas por que chamá-la de dança?	Decatur - illinois	Notícia sem ilustração. Assunto: dança. Não cita artistas brasileiros. Faz julgamento moral. O papa convocou um jovem casal e mandou fazer o tango. Olhou e no final disse: "É uma das coisas mais aborrecidas que se pode imaginar: se um pecador for compelido a dançar o tango como penitência, será tratado duramente". "O papa continuou e disse que os jovens deviam dançar. Mas ele não conseguia entender por que adotar tais 'contorções ridículas e bárbaras'. Então ele chamou alguns outros e teve a dança 'furlana' apresentada graciosamente." Sobre essa dança 'furlana', é dito para ser como o maxixe brasileiro, que não acrescenta nada à iluminação. O resultado da sessão foi que o papa suspendeu um banimento colocado sobre o tango, apenas pedindo que o nome da dança mudasse.
13 fev 1914	As novas danças	Decatur - Illinois	Anúncio sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. "Sra. Cassel! Passou domingo em Chicago, garantindo as últimas danças, como demonstrado por Maurice McCutcheon." O Castle e outras danças como o maxixe brasileiro, o tango argentino, as várias valsas hesitação e o chamado tango de valsa. O one step e suas danças sobreviverão muito tempo depois que as danças loucas forem esquecidas, são as mais populares das novas danças, dentre as quais estão o cassell glide, marie waltz, dream waltz, etc

41 – The Defiance Crescente News (1898)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
18 mar 1914	Diversões	Defiance - Ohio	Notícia sem ilustração. Assunto: dança. Não cita artistas brasileiros. A notícia fala do espetáculo de Oscar e Adolph, “irmãos alemães engraçados, que fizeram a nação rir de suas brincadeiras, cercado por gilrs bonitas, meninos ágeis e um grupo de canto e dança digno de um entretenimento de dois dólares, estão vindo para o Citizens para quinta-feira à noite.” A notícia indica que o espetáculo tem cena de cabarés, apresentando as danças do momento. O Tango é 'tangoado' por dançarinos que podem demonstrar a última sensação terpischorean. As novidades atuais das danças de salão, no palco dançante de Nova York, são mostradas na cena de cabaré no segundo ato de Oscar e Adolfo, incluindo o Maxixe e a Valsa Hesitação.

42 – The Defiance Democrat (1845)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
20 fev 1914	Tango Mania Tem NY em suas mãos	Defiance - Ohio	Reportagem com ilustrações. Assunto: dança e música. Não cita artistas brasileiros. Não tem julgamento moral. A matéria trata do sucesso adquirido pelo tango em NY; nada é mais importante hoje em dia do que dançar o tango. Começa falando do ambiente do ballroom, comenta sobre a música e depois fala da dança. Descreve uma casa de luxo, valorizando os salões dançantes; O perfil do público: Jovens e maduros, loiros, garotas bonitas, bem vestidos e de família nobre; universitários, e assim o "one step" é dançado com dignidade. A reportagem mostra que se paga 25 dólares /hora de instrução de dança.", mostra a complexidade da variedade do tango. Comenta que tem uma revista especializada em dança e menciona o maxixe. Por último, e mais importante que tudo, uma casa inteira dedicada ao one step, à valsa hesitação, ao maxixe brasileiro e ao terrível tango." As roupas e o ambiente são glamorosos (de Gala), o que contrasta com os salões onde o maxixe é tocado no Brasil.

43 – The Denton Record Chronicle (1903)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
27 mai 1939	Aster and Ginger Rogers vêm ao Texas	Denton - Texas	Reportagem com ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. Refere-se a um espetáculo de Fred Astaire e Ginger Rogers no Texas Theatre. Afirma que os Castles eram dançarinos famosos de dias do pre-guerra, quando se tornaram os reis da dança. O espetáculo de teatro remonta o filme que mostra os vários gêneros dançantes como: valsa Castle, tango, Texas tommy, o maxixe and o polca Castle. Não há músicas brasileiras citadas, somente americanas. São citadas: “ <i>Missouri Waltz</i> ”, “ <i>Waitin' for the Robert E. Lee</i> ”, “ <i>Pretty Baby</i> ” and “ <i>Dark Town Strutters Ball</i> ”

44 – The Des Moines Daily News (1881)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
04 jun 1914	Anunciando Sr. Conrad Nagel e Sra Ethel Veatch	Des Moines - Iowa	Anúncio com ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. Uma série de novas danças, com ilustrações dos vários passos de Tango, Hesitação e maxixe. Música por Victor-Victrola. “Você está convidado a trazer seus amigos. Livro de instrução de dança grátis”.

45 – The Deseret Evening News (1867)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
11 out 1913	Londres tem novo clube para ensinar o tango	Londres	Notícia sem ilustração. Assunto: dança. Não cita artistas brasileiros. Faz julgamento moral subliminar. Os chás de tango argentino e o ensino da dança brasileira maxixe, serão as marcas de um novo clube de dança do extremo oeste, que estará aberto aos membros praticamente durante todo o dia e noite. Haverá também uma classe para o ensino das duas danças. “os melhores músicos do continente, conhecedores das danças especiais, foram contratados para a orquestra”. “Não será um clube noturno no sentido ordinário do termo”, disse o criador. Será um clube para proporcionar entretenimento e instalações para dançar. O entrevistado afirma que haverá um entretenimento de cabaré de alta classe, incluindo uma exposição das últimas formas de dançar o tango argentino, o brasileiro maxixe e ragtime, pelos melhores artistas. Um argentino (Marquês) e uma Inglesa (Clayton) farão as performances e ele assegura que não será “indecente” e sim graciosa a dança.
29 abr 1915	Notícias Sociais e Pessoais	Salt Lake City - Utah	Notícia sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. Trata-se de uma notícia da coluna social, informando sobre evento do dia anterior, organizado por Srs. W. E. Lake em sua casa, ao qual compareceram 75 convidados. Faz uma descrição da atmosfera criada pela delicada e sofisticada decoração e dos trajes usados. São citadas danças espanholas, o maxixe em traje brasileiro e o fox trot.
01 mai 1915	No circuito social	Salt Lake City - Utah	Notícia sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. Trata-se de uma notícia da coluna social, informando sobre evento do dia anterior, organizado por Srs. W. E. Lake em sua casa, ao qual compareceram 75 convidados. Faz uma descrição da atmosfera criada pela delicada e sofisticada decoração e dos trajes usados. São citadas danças espanholas, o maxixe em traje brasileiro e o fox trot.

46 – The Dubuque Telegraph Herald (1870)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
10 dez 1913	Majestic Theatre	Dubuque - Iowa	Notícia sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. Na quinta-feira, um dos maiores shows de Vaudeville da temporada será aberto, o projeto de lei, incluindo Emma Francis e seus meninos árabes e irmãos Wilson, para não falar das Irmãs Kennison e Kerr, expoentes do tango, cuja exposição da sociedade danças vai provavelmente definir a cidade selvagem. Se você quiser ver a valsa hesitação e o maxixe brasileiro feito, e feito do jeito certo, não perca a oportunidade de ver essas pessoas espertas, pois eles foram recentemente uma sensação no Palácio e Majestic em Chicago.
11 dez 1913	Quatro aos de destaque no Majestic	Dubuque - Iowa e Chicago	Notícia sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. A notícia fala de um espetáculo de teatro que inclui em seus atos os gêneros dançantes em voga naquele momento. "Dançarinos de tango como as irmãs Kennison e Kerr dançam não só o tango, mas também várias outras danças da sociedade, incluindo a bela "valsa hesitação" e o maxixe brasileiro. Este ato foi o grande ápice em Chicago há várias semanas quando eles apareceram no Palácio, e eles foram muito favoravelmente comparados com Maurice e Florence Walton." As danças modernas mais desafiantes são usadas como um atrativo a mais, como especialidade acrobática.
04 fev 1914	Majestic Theatre	Dubuque - Iowa	Notícia sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. As fotos de dança dos Castle merecem atenção. O Maxixe brasileiro, o tango argentino, o one-Step, a valsa hesitação e a Castle walk são todos maravilhosamente realizados por este casal de jovens extremamente graciosos e proficientes. É quase tão bom como vê-los. As Irmãs Keough fazem um agradável canto e dança. Seus números se destacam especialmente.

47 – The Dubuque Times Journal (1906)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
24 fev 1914	Tango, Turkey Trot e todas as danças modernas em tela universal	Dubuque - Iowa e NY	<p>Notícia sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. A notícia fala do destaque dado aos artistas que trabalham em filme para mostrar como se dança cada uma das modernas danças. Sebastian e Allen são os favoritos em Nova York para posar para um conjunto de danças modernas famosas do mundo. Sebastian é um dos preferidos entre as pessoas da sociedade no Oriente. Ele recebe não menos de US \$ 50 por hora por aqueles que querem aprender os passos das criações de dança mais recentes. Ele é um grande cartão de visita no <i>Jardin de Danse</i>, Nova York, e centenas de nova-iorquinos visitam este lugar todas as noites para ver os movimentos graciosos como executados por ele e sua parceira, a senhorita Alen, nas seguintes danças: o moderno turkey trote, a valsa de hesitação, o maxixe brasileiro, o Sebastian maxixe, o Sebastian tango. Esta exposição de dança moderna será lançada sob a Victor Band.</p>
25 fev 1914	A Victrola fez o ato de dançar em casa uma delícia	Dubuque - Iowa	<p>Anúncio sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. "Ouça os mais novos turkey trotes, tangos e one steps em qualquer revenda de Victor". As novas gravações de dança O lugar ideal para as novas danças é em casa, e aqui a Victor é absolutamente indispensável, porque a maior parte destas músicas é extremamente difícil e perde muito de sua eficácia a menos que tocada por banda ou orquestra. Para sua lista abrangente e brilhante de registros de dança o Victor agora acrescenta quatro registros pela Orquestra da Europa, e doze seleções esplêndidas pela Victor Band. Entre as faixas oferecidas está Amapa-Maxixe Brasilien (Le Vrai) (J. Storoni)</p>

48 – The Eau Claire Leader Telegram (1881)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
22 fev 1914	Sebastian e Allen, famoso time de Vaudeville, posam para caracterizar dança especial	New York	Notícia sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. A notícia fala do destaque dado aos artistas em filme para mostrar como se dança cada uma das modernas danças. Sebastian e Allen, os favoritos em Nova York para posar para um conjunto de danças modernas famosas do mundo. Sebastian é um dos preferidos entre as pessoas da sociedade no Oriente. Ele recebe não menos de US \$ 50 por hora por aqueles que querem aprender os passos das criações de dança mais recentes. Ele é um grande cartão de visita no <i>Jardin de Danse</i> , Nova York, e centenas de nova-iorquinos visitam este lugar todas as noites para ver os movimentos graciosos como executados por ele e sua parceira, a senhorita Alen As seguintes danças são citadas: o turkey trote moderno , A valsa hesitação, o maxixe brasileiro (citado como a mais espetacular, tirando as acrobáticas) , o Sebastian maxixe (variação do maxixe criada por ele), o Sebastian Tango.
23 jun 1914	Café dançante	Eau Claire - Wisconsin	Notícia sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. Refere-se a um evento dançante. "A academia de Fournier apresentará o surgimento de um café grande e brilhante. Haverá oportunidade para que todos dançem ao seu coração; Também haverá danças especiais, apresentando o maxixe brasileiro e o Furlana, por bailarinos talentosos. As danças alternarão com um programa musical. Doze dos principais cantores irão cantar canções favoritas antigas, enquanto haverá algumas em que todos se juntarão.

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
27 jun 1914	Esforço artístico em café dançante	Eau Claire - Wisconsin	<p>Notícia sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. A notícia trata de um evento organizado em Eau Claire para 400 convidados. “O programa tinha quinze números e nenhum programa deste tipo nunca foi apresentado em Eau Claire”. Comenta sobre canções e cantores, mas não se refere a artistas brasileiros. O evento foi organizado para o benefício da casa das crianças. “As danças eram o tango argentino, o maxixe brasileiro, o pavlowa gavotte.” No geral dançaram o one step, a Hesitação, e todos os demais, que foram apreciados.”</p>

49 – The Emporia Daily Gazette (1890)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
20 mai 1939	Alexander Graham Bell film	Emporia - Kansas	<p>Notícia sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. Trata-se de uma notícia a respeito de um filme que conta a história de Alexander Graham Bell. Descreve uma cena do filme em que os personagens dançam as danças modernas, que são executados por Fred Astaire e Ginger Rogers. “Astaire e Miss Rogers vão dançar o tango, a polca Castle, o walk castle, o Texas Tommy, a castle wlatz e o maxixe, todos introduzidos pelos Castle. A história segue bastante perto da vida de Vernon e Irene Castle, cujo sucesso dançando e felicidade conjugal terminou quando Vernon Castle foi morto em um acidente de avião durante a guerra mundial. Esta imagem, como: 'Alexander Ragtime Band', é uma revenda de um passado brilhante.”</p>

50 – The Englewood Times (1914)**Biografia Comparada**

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
20 abr 1914	This Beautiful Victrola	Chicago - Illinois	Anúncio com ilustração. Assunto: música. Não cita artistas brasileiros. Não faz julgamento moral. O anúncio refere-se à venda de uma vitrola e de 16 músicas para dançar, entre as quais estão: Amapa-MAXIXE e Sans Souci-MAXIXE.

51 – The Escanaba Daily Press (1909)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
25 jun 1939	Alexander Graham Bell film	Escanaba - Michigan	Anúncio com ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. Anúncio sobre filme a respeito do casal Castle. “Um grande espetáculo de dança! O drama de uma grande época! Os famosos Castle fizeram da dança uma coisa bela ... Fred e Ginger fazem a sua história real! Mais romântica, mais emocionante, do que a ficção, espetáculo repleto das danças que fizeram Vernon e Irene ídolos do glamouroso passado!. Grande! Emocionante! Lindo! A História de Vernon e Irene Castelo, Fred Astaire e Ginger Rogers, com e Edna May Oliver Walter Brennan.”

52 – The Escanaba Morning Press (1909)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
27 nov 1915	Fofocas teatrais	Escanaba - Michigan	Nota sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. Nota sobre a apresentação do casal Castle. "Uma das primeiras imagens a ser exibida nesta cidade será a novidade da dança do Sr. e Sra Vernon Castle, Que vão demonstrar ao povo na tela como dançar o tango argentino, Maxixe, Bresilienne, o One-Step, Valsa Hesitação e o famoso Castle Walk. Além desta grande característica, Charles. Chaplin será mostrado em duas bobinas em "Shaughied." "Neal da Marinha", será exibido no décimo segundo episódio.

53 – The Evening Democrat (1887)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
12 set 1921	França celebra o nascimento da América	Paris	<p>Notícia (Assinada por John de Gandt) sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. Diz o seguinte: "Celebrações com duração de uma semana serão realizadas em Paris a cada ano durante a primeira parte de outubro, para comemorar a descoberta do Novo Mundo." Informa que "As comemorações provavelmente começarão em 12 de outubro, na mesma data em que, em 1491, Cristóvão Colombo mostrou Guanahani à sua tripulação revoltada." Entre as atrações do evento estão: Um show de gala para incluir canções populares e danças características de todas as nações americanas, como o Zamacueca chileno, o brasileiro Maxixe, o tango argentino, o Hanabera cubano, o Cakewalk americano, etc., com os trajes usados em cada país.."</p>

54 – The Evening Independent (1863)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
18 nov 1936	Minha New York	New York	<p>Artigo (assinado por James Aswell) sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. Diz o seguinte: “Rumores estão circulando que Katharine Cornell pode ceder de sua decisão de nunca aparecer em um filme e se abrir para um grande estrelato. . . Sabendo como ela se sente sobre seu próprio lugar como atriz, e sobre Hollywood, eu duvido muito que seu nome nunca vai adornar uma tenda do cinema. . . Leroy, da equipe de de Estelle e Leroy, me diz que a dança mais difícil jamais imaginada é o Maxise [sic], uma invenção brasileira e sem relação com o maxixe do dia do pop. . . Ele insiste que os passos são tão complicados, que apenas dois ou três casais já foram capazes de fazê-lo corretamente e estes geralmente terminaram com ligamentos torcidos. . . Diz que está gastando todo o seu tempo livre com esse treino . . Ele quer ser para o Maxixe o que Einstein é para a relatividade. . . Vou dar um passo.” .</p>

55 – The Evening Telegram (1907)**Biografia Comparada**

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
18 set 1914	Rose Bud Chorus, no Elyria Theatre	Elyria - Ohio	Notícia com ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. A notícia fala do Rose Bud Chorus e da programação do teatro, onde ocorrerá esta apresentação. Outras atrações são comédias e a dança maxixe, o tango, que são partes que se destacam

56 – The Evening Times (1892)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
05 mai 1914	Maryland abre o verão	Cumberland - Maryland	Notícia sem ilustração. Assunto: dança. Não cita artistas brasileiros. Faz julgamento moral (considera o maxixe não civilizado). A notícia refere-se ao programa de abertura de verão de Cumberland, do qual consta, entre outras coisas, um espetáculo de Vaudeville. Diz o seguinte: “O Teatro Maryland abriu sua temporada de verão na noite passada”. Entre as atrações, cita: “O último no programa veio Tojetti e Bennett, dançarinos graciosos do salão de dança que ilustram o tango, maxixe, one step, hesitação e castle walk. Afirma que eles foram maravilhosos e foram de longe o mais bonito, melhor e mais charmoso espetáculo Vaudeville já visto em Cumberland. Diz ainda que Sra Tojetti junto com o Sr. Bennett dançou a famosa dança “Apache de Paris”
17 out 1914	Sra Donnell Dunbar Avirett	Cumberland - Maryland	Anúncio sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. “senhorita Donnell Dunbar Avirett anuncia que ensinará em aulas ou aulas particulares as últimas danças de salão em suas formas padronizadas. one step, half and half, fox trot, maxixe, tango, lu lu fado canter e valsa hesitação, castle polka, polca brasileira.”
19 out 1914	Sra Donnell Dunbar Avirett	Cumberland - Maryland	Anúncio sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. “SENHORITA DONNELL DUNBAR AVIRETT anuncia que ensinará em aulas ou aulas particulares as últimas danças de salão em suas formas padronizadas. one step, half and half, fox trot, maxixe, tango, lu lu fado canter e valsa hesitação, castle polka, polca brasileira.”
20 out 1914	Sra Donnell Dunbar Avirett	Cumberland - Maryland	Anúncio sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. “SENHORITA DONNELL DUNBAR AVIRETT anuncia que ensinará em aulas ou aulas particulares as últimas danças de salão em suas formas padronizadas. one step, half and half, fox trot, maxixe, tango, lu lu fado canter e valsa hesitação, castle polka, polca brasileira.”

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
21 out 1914	Sra Donnell Dunbar Avirett	Cumberland - Maryland	Anúncio sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. "SENHORITA DONNELL DUNBAR AVIRETT anuncia que ensinará em aulas ou aulas particulares as últimas danças de salão em suas formas padronizadas. one step, half and half, fox trot, maxixe, tango, lu lu fado canter e valsa hesitação, castle polka, polca brasileira."
22 out 1914	Sra Donnell Dunbar Avirett	Cumberland - Maryland	Anúncio sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. "SENHORITA DONNELL DUNBAR AVIRETT anuncia que ensinará em aulas ou aulas particulares as últimas danças de salão em suas formas padronizadas. one step, half and half, fox trot, maxixe, tango, lu lu fado canter e valsa hesitação, castle polka, polca brasileira."
23 out 1914	Sra Donnell Dunbar Avirett	Cumberland - Marylan	Anúncio sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. "SENHORITA DONNELL DUNBAR AVIRETT anuncia que ensinará em aulas ou aulas particulares as últimas danças de salão em suas formas padronizadas. one step, half and half, fox trot, maxixe, tango, lu lu fado canter e valsa hesitação, castle polka, polca brasileira."
24 out 1914	Sra Donnell Dunbar Avirett	Cumberland - Marylan	Anúncio sem ilustração. Assunto: dança. Não cita artistas brasileiros Não faz julgamento moral. "SENHORITA DONNELL DUNBAR AVIRETT Anuncia que ensinará em aulas ou aulas particulares as últimas danças de salão em suas formas padronizadas. One step, half and half, fox trot, maxixe, tango, lu lu fado canter e valsa de Hesitação, castle polka, polca brasileira."
26 out 1914	Sra Donnell Dunbar Avirett	Cumberland - Maryland	Anúncio sem ilustração. Assunto: dança. Não cita artistas brasileiros Não faz julgamento moral. "SENHORITA DONNELL DUNBAR AVIRETT Anuncia que ensinará em aulas ou aulas particulares as últimas danças de salão em suas formas padronizadas. One step, half and half, fox trot, maxixe, tango, lu lu fado canter e valsa de Hesitação, castle polka, polca brasileira."
27 out 1914	Sra Donnell Dunbar Avirett	Cumberland - Maryland	Anúncio sem ilustração. Assunto: dança. Não cita artistas brasileiros Não faz julgamento moral. "SENHORITA DONNELL DUNBAR AVIRETT Anuncia que ensinará em aulas ou

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
			aulas particulares as últimas danças de salão em suas formas padronizadas. One step, half and half, fox trot, maxixe, tango, lu lu fado canter e valsa de Hesitação, castle polka, polca brasileira."
28 out 1914	Sra Donnell Dunbar Avirett	Cumberland - Maryland	Anúncio sem ilustração. Assunto: dança. Não cita artistas brasileiros Não faz julgamento moral. "SENHORITA DONNELL DUNBAR AVIRETT Anuncia que ensinará em aulas ou aulas particulares as últimas danças de salão em suas formas padronizadas. One step, half and half, fox trot, maxixe, tango, lu lu fado canter e valsa de Hesitação, castle polka, polca brasileira."
29 out 1914	Sra Donnell Dunbar Avirett	Cumberland - Maryland	Anúncio sem ilustração. Assunto: dança. Não cita artistas brasileiros Não faz julgamento moral. "SENHORITA DONNELL DUNBAR AVIRETT Anuncia que ensinará em aulas ou aulas particulares as últimas danças de salão em suas formas padronizadas. One step, half and half, fox trot, maxixe, tango, lu lu fado canter e valsa de Hesitação, castle polka, polca brasileira."
30 out 1914	Sra Donnell Dunbar Avirett	Cumberland - Maryland	Anúncio sem ilustração. Assunto: dança. Não cita artistas brasileiros Não faz julgamento moral. "SENHORITA DONNELL DUNBAR AVIRETT Anuncia que ensinará em aulas ou aulas particulares as últimas danças de salão em suas formas padronizadas. One step, half and half, fox trot, maxixe, tango, lu lu fado canter e valsa de Hesitação, castle polka, polca brasileira."
31 out 1914	Sra Donnell Dunbar Avirett	Cumberland - Maryland	Anúncio sem ilustração. Assunto: dança. Não cita artistas brasileiros Não faz julgamento moral. "SENHORITA DONNELL DUNBAR AVIRETT Anuncia que ensinará em aulas ou aulas particulares as últimas danças de salão em suas formas padronizadas. One step, half and half, fox trot, maxixe, tango, lu lu fado canter e valsa de Hesitação, castle polka, polca brasileira."

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
02 nov 1914	Sra Donnell Dunbar Avirett	Cumberland - Maryland	Anúncio sem ilustração. Assunto: dança. Não cita artistas brasileiros Não faz julgamento moral. "SENHORITA DONNELL DUNBAR AVIRETT Anuncia que ensinará em aulas ou aulas particulares as últimas danças de salão em suas formas padronizadas. One step, half and half, fox trot, maxixe, tango, lu lu fado canter e valsa de Hesitação, castle polka, polca brasileira."
03 nov 1914	Sra Donnell Dunbar Avirett	Cumberland - Maryland	Anúncio sem ilustração. Assunto: dança. Não cita artistas brasileiros Não faz julgamento moral. "SENHORITA DONNELL DUNBAR AVIRETT Anuncia que ensinará em aulas ou aulas particulares as últimas danças de salão em suas formas padronizadas. One step, half and half, fox trot, maxixe, tango, lu lu fado canter e valsa de Hesitação, castle polka, polca brasileira."
04 nov 1914	Sra Donnell Dunbar Avirett	Cumberland - Maryland	Anúncio sem ilustração. Assunto: dança. Não cita artistas brasileiros Não faz julgamento moral. "SENHORITA DONNELL DUNBAR AVIRETT Anuncia que ensinará em aulas ou aulas particulares as últimas danças de salão em suas formas padronizadas. One step, half and half, fox trot, maxixe, tango, lu lu fado canter e valsa de Hesitação, castle polka, polca brasileira."
05 nov 1914	Sra Donnell Dunbar Aviret	Cumberland - Maryland	Anúncio sem ilustração. Assunto: dança. Não cita artistas brasileiros Não faz julgamento moral. "SENHORITA DONNELL DUNBAR AVIRETT Anuncia que ensinará em aulas ou aulas particulares as últimas danças de salão em suas formas padronizadas. One step, half and half, fox trot, maxixe, tango, lu lu fado canter e valsa de Hesitação, castle polka, polca brasileira."
07 nov 1914	Sra Donnell Dunbar Avirett	Cumberland - Maryland	Anúncio sem ilustração. Assunto: dança. Não cita artistas brasileiros Não faz julgamento moral. "SENHORITA DONNELL DUNBAR AVIRETT Anuncia que ensinará em aulas ou aulas particulares as últimas danças de salão em suas formas padronizadas. One step, half and

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
			half, fox trot, maxixe, tango, lu lu fado canter e valsa de Hesitação, castle polka, polca brasileira."
09 nov 1914	Sra Donnell Dunbar Avirett	Cumberland - Maryland	Anúncio sem ilustração. Assunto: dança. Não cita artistas brasileiros Não faz julgamento moral. "SENHORITA DONNELL DUNBAR AVIRETT Anuncia que ensinará em aulas ou aulas particulares as últimas danças de salão em suas formas padronizadas. One step, half and half, fox trot, maxixe, tango, lu lu fado canter e valsa de Hesitação, castle polka, polca brasileira."
10 nov 1914	Sra Donnell Dunbar Avirett	Cumberland - Maryland	Anúncio sem ilustração. Assunto: dança. Não cita artistas brasileiros Não faz julgamento moral. "SENHORITA DONNELL DUNBAR AVIRETT Anuncia que ensinará em aulas ou aulas particulares as últimas danças de salão em suas formas padronizadas. One step, half and half, fox trot, maxixe, tango, lu lu fado canter e valsa de Hesitação, castle polka, polca brasileira."

57 – Fairfield Daily Ledger Journal (1919)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
28 set 1921	Descoberta da América será celebrada	Paris	<p>Notícia (Assinada por John de Gandt) sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. Diz o seguinte: "Celebrações com duração de uma semana serão realizadas em Paris a cada ano durante a primeira parte de outubro, para comemorar a descoberta do Novo Mundo." Informa que "As comemorações provavelmente começarão em 12 de outubro, na mesma data em que, em 1491, Cristóvão Colombo mostrou Guanahani à sua tripulação revoltada." Entre as atrações do evento estão: Um show de gala para incluir canções populares e danças características de todas as nações americanas, como o Zamacueca chileno, o brasileiro Maxixe, o tango argentino, o Hanabera cubano, o Cakewalk americano, etc., com os trajes usados em cada país.</p>
06 abr 1922	Dançar cinco dias no carnaval do Rio	Rio de Janeiro	<p>Artigo (assinado por MILES W. VAUGHN). Sem ilustração. Tema: dança e música. Não cita artistas brasileiros. Não faz julgamento moral. O artigo resume o carnaval do seguinte modo: "imagine uma mistura do velho Mardi Gras de Nova Orleans, a noite do Armistício, a feira de condado de pré-guerra em Winfield, Kansas; Uma seção de dança da polícia anual de Kansas City, e uma noite selvagem em Coney Island" e você terá alguma concepção do Carnaval do Rio de Janeiro, que fechou ontem à noite. Para um carnaval brasileiro é o "é tudo ou nada" de cada ano. "Qualquer um que possa responder como é possível para um brasileiro dançar o Maxixe e o Samba por cinco dias e noite sem outro alimento do que cerveja e sanduíches deveria ser filósofo ou cientista o suficiente para dizer o que faz o uivo uivar dervixe." O jornalista comenta que os periódicos achavam que o carnaval não seria animado por causa da crise, mas estavam errados. Cabarets estavam lotados, apesar do ticket de dez milreis, o que para um brasileiro equivale a dois dólares e meio. O gerente do High Life, um clube de dança popular, diz que vendeu 5.000 entradas e 3.500 litros de champanhe.</p>

58 – The Farmington Enterprise (1905)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
06 mar 1914	Tango Mania Tem NY em suas mãos	Farmington - New Mexico e NY	Reportagem com ilustrações. Assunto: dança e música. Não cita artistas brasileiros. Não tem julgamento moral. A matéria trata do sucesso adquirido pelo tango em NY; nada é mais importante hoje em dia do que dançar o tango. Começa falando do ambiente do ballroom, comenta sobre a música e depois fala da dança. Descreve uma casa de luxo, valorizando os salões dançantes; O perfil do público: Jovens e maduros, loiros, garotas bonitas, bem vestidos e de família nobre; universitários, e assim o "one step" é dançado com dignidade. A reportagem mostra que se paga 25 dólares /hora de instrução de dança.", mostra a complexidade da variedade do tango. Comenta que tem uma revista especializada em dança e menciona o maxixe. Por último, e mais importante que tudo, uma casa inteira dedicada ao one step, à valsa hesitação, ao maxixe brasileiro e ao terrível tango." As roupas e o ambiente são glamorosos (de Gala), o que contrasta com os salões onde o maxixe é tocado no Brasil.

59 – The Farmington Times Hustler (1901)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
23 jun 1939	Sucesso na vida real dos Castle é tema de filme	Farmington - New Mexico	Reportagem sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. Diz o seguinte: Como dois jovens dotados com um talento incomum conquistam sua fama e a fortuna quase da noite para o dia, é o tema de “A história de Vernon e Castelo Irene”, em que Fred Astaire e Ginger Rogers são co-estrelas nos papéis dos dois Principais. “sem a chance de dançar nos EUA, eles vão para Paris e começam sua rápida ascensão à popularidade mundial que eles desfrutaram na era pré-Guerra.” Segundo a reportagem, o filme exhibe passos como a Castle walk, o tango, a castle waltz o Texas tommy, o maxixe e o polka Castle e o fox trot, conforme interpretado pela equipe Astaire-Rogers. O interesse incomum do filme. Não citam músicas brasileiras.

60 – The Fayette County Leader (1890)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
26 ago 1920	O Jazz é uma das causas diretas da discórdia no casamento e do divórcio	Paris	Artigo sem ilustrações. Assunto: música e dança. Tem julgamento moral. Cita artistas brasileiros. O artigo faz um contraponto entre Maxixe e Jazz. Revela a reação do famoso dançarino brasileiro, Duque, contra o Jazz em virtude de uma provável guinada do jazz em detrimento do maxixe nos dancings de Paris. Segundo Duque, o jazz seria a causa do aumento da tendência aos divórcios e da destruição da felicidade dos casais. "Nenhuma mulher e nenhum homem é normal depois de ouvir uma orquestra de Jazz por mais do que 30 minutos". "A música Jazz produz uma doença febril no cérebro, levando ao mau humor, à negligência, lassidão e frequentemente à má saúde." Por essas razões "a dança Crazy" estaria chegando ao seu fim". A solução para salvar a dança seria abolir o Jazz e voltar às velhas e saudáveis danças como a valsa, a polca, o tango e o maxixe.
05 jan 1939	Mudando as danças	Fayette - Iowa	Nota sem ilustrações. Assunto: dança. Não tem julgamento moral. Não cita artistas brasileiros. A nota mostra que depois dos anos 1910 as danças se multiplicaram. Entre 1776 e 1911, havia apenas seis tipos de danças. De 1911 a 1938, mais de 25 novas danças foram introduzidas, entre elas: o turkey trot, grizzly bear, Texas tommy, bunny hug, hesitation, tango, maxixe e one-step, Castle walk, fox trot, Chalerston, black bottom, lindy hop, rumba e big apple.

61 – The Fayetteville Democrat (1869)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
18 ago 1931	A mais recente dança lenta e sonhadora	Los Angeles	<p>Notícia sem ilustração. Tema: dança. Não cita artistas brasileiros. Tem Julgamento moral. A notícia diz que os passos lentos e rítmicos para melodias suaves e sonhadoras serão o modo de dança de 1931-32, conforme decretado pelos mestres de dança da América, que abriram sua convenção anual em Los Angeles. “Dorothy N. Kropper, presidente da Associação dos Dançarinos de Nova York, disse que o tempo das danças buliçosas e inferiores dos negros ficou para trás. Ela citou que não é preciso mais evidência sobre a popularidade do “Machiche” brasileiro, em que se reconhece a moda do Maxixe de 1914, mas que é ainda mais lento e mais digno”.</p>

62 – The Fort Wayne Sentinel (1899)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
08 dez 1913	Nova dança é descrita por seu criador	Fort Wayne - Indiana	<p>Artigo (Assinada por Maurice) sem ilustração. Assunto: dança. Não são citados artistas brasileiros. Não tem julgamento moral. A nova dança seria uma mistura de outras já existentes: “Alguns dos principais passos que tomamos a partir do tango, do maxixe e do Cakewalk.” Explica que a dança começa com oito etapas de passos simples... segue com o passo-a-passo.</p>
02 mai 1914	A moda das danças modernas	Fort Wayne - Indiana	<p>Artigo (assinado por May Wilmoth) com ilustrações sobre os passos da dança. Tema: dança e música. Não cita artistas brasileiros. Tem julgamento moral (as danças do Brasil seriam de selvagens). O maxixe e o tango - as danças da moda -; O artigo mostra que o maxixe e o tango conquistaram o interesse das pessoas, mesmo havendo preconceito contra estas danças, vistas como indecentes. Passaram por um longo processo para ser aceitas; Os passos foram transformados pelos professores; As danças modernas são uma alternativa para a vida massacrante de trabalho. Subverteram a lógica de que os homens são autômatos do trabalho, dando a eles a possibilidade de se exercitar e se divertir. “modesta, bonita, saudável e artística”, e nelas encontramos não só diversão, mas exercício saudável. O tango argentino veio até nós a partir da República Argentina por meio de Paris, assim como o maxixe veio do Brasil. O tango era vulgar e Paris e NY modificaram isso. Agora essas danças são muito graciosas, bonitas, cheias de verve e swing; A música é transformadora: ao som de música de dança sincopada, fascinante, pode-se viajar. Sem música, iriam para a cama com músculos desgastados e nervos abalados, mas o brilho das luzes, os figurinos bonitos, o vivificante efeito da música, as flores e perfumes satisfazem as sensibilidades humanas estéticas inatas; o ‘apache brasileiro’ jamais reconheceria a dança selvagem que foi transformada em Paris e Nova York e perdeu características desagradáveis.</p>

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
16 mai 1914	Irmão e irmã farão um tour de tango ao redor do mundo	New York - San Francisco	Notícia com ilustração. Assunto: dança. Não cita artistas brasileiros. Faz julgamento moral. A notícia fala do tour de tango feito por um casal de irmãos, primeiro de New York a São Francisco e depois para o mundo. Eles irão introduzir o tango, o turkey trot, o maxixe, o Brazilian e o one-step no Japão e na China e entre os imperadores da dinastia manchu em Pequim. Seguem para a Rússia, Viena, Roma, Paris e Londres. Eles darão instrução para passageiros da Steamship Company durante viagem para Yokohama.
17 jul 1914	Maxixe modificado	Fort Wayne - Indiana	Artigo (assinado por Srs Karl van Rabe) com ilustrações sobre os passos das danças. Tema: dança. Não cita artistas brasileiros. Faz julgamento moral sobre a dança. O artigo mostra que para o maxixe ser aceito teve que passar por mudanças: os professores eliminaram o que era censurado e preservaram as melhores características que conferem graça à dança; eliminados movimentos sinuosos e abraços voluptuosos, tendo como resultado, "dançar de uma perspectiva artística." Houve um avanço da dança através de técnicas.
12 ago 1914	O Primeiro Maxixe	Philadelfia - Fort Wayne, NY e S. Francisco	Notícia sem ilustração Assunto: dança. Não cita artistas brasileiros. Faz julgamento moral. Apresenta uma ideia distorcida e preconceituosa sobre o Maxixe, fazendo uma conexão com os "selvagens" (Pensamento comum à época); "As tribos indígenas selvagens do Brasil foram os criadores do maxixe que agora é dançada em toda sala de música, café, jardim no terraço e salão de Nova York a San Francisco, de acordo com relatos recebidos pela Universidade da Pensilvânia da expedição Farabee Amazon"; "O traje maxixe adequado consistia apenas de uma pequena peça modelada como um avental moderna;" "O Maxixe primeiro foi trazido dos índios do Brasil para Portugal e de lá foi par a Europa, relata Dr. Farabee, que o introduziu em seu próprio país e, em seguida , ele foi transferido para Paris". Duvidosa - Notícia, desvirtuou a história do maxixe (grifos meus).
15 set 1916	Professores de dança estão em um dilema	Fort Wayne - Indiana	Artigo (assinado por Marguerite Moers Marshal) sem ilustrações. Tema: dança. Não cita artistas brasileiros. Faz julgamento moral sobre a dança. Discute o que aconteceu na convenção anual da Sociedade Americana de Professores de Dança. Fala em "casamento" entre o sensual e o bizarro. Segue descrevendo as danças modernas e insinua que seus passos provocam um

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
			<p>toque íntimo entre os corpos. “Sra Arthur M. Dodge e outras mulheres da sociedade proeminente sentiram-se obrigados a criar um padrão de dança educado e adequada no famoso cotillons júnior.” O jornalista comenta sobre uma conversa que teve sobre a dança moderna com Jack London, o romancista - que também não é um moralista profissional. Cita: “De selvas da América do Sul, por meio de Paris, veio o tango e o maxixe . Menos bruto do que o anterior”. A matéria segue insinuando que os passos das danças modernas são associados à selva e aos animais, ou seja, não são para pessoas “civilizadas”.</p>

63 – The Freeborn County Standard (1870)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
03 jun 1914	As novas danças	Albert Lea - Minnesota	<p>Notícia sem ilustração. Tema: dança. Não cita artistas brasileiros. Tem julgamento moral.</p> <p>Billy Sunday, o notável evangelista, foi questionado após sua bem-sucedida temporada de Filadélfia, sobre o que ele pensava das novas danças. O texto sugere que o maxixe é visto como uma dança que é associada ao desejo sexual. Lasciva, erótica, pecaminosa.</p>

64 – The Galveston Daily News (1842)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
12 out 1913	A moda deve ser as danças do tempo da Vovó?	Paris e Galveston - Texas	Artigo com ilustrações. Assunto: dança. Não cita artistas brasileiros. Faz julgamento moral subliminar. Começa questionando se as danças do tempo da vovó devem estar na moda. Fala que o tango veio da Argentina através de Paris. “Ainda é proeminente nas várias danças, mas foi alterado de seu caráter original e mascarado sob doze nomes diferentes.” Segundo o artigo, além do tango há as valsas, as mazurcas e outras danças antigas que caíram em desuso, e querem voltar, e há uma série de novas. Provavelmente a que promete substituir o tango em popularidade é outra dança sul-americana, o brasileiro, várias vezes soletrado maxixe e machiche. “Como seu par da Argentina, esta dança encontrou seu caminho em Paris, e depois de seu sucesso lá foi trazido para a América. Cada peça de música é nomeada para a dança que representa, e, portanto, para informar nos salões dançantes, e assim que se ouve o som se reconhecer o passo.
03 jan 1915	Dame Grudy regulará as danças de 1915	Philadelphia	Artigo com ilustrações. Assunto: dança. Não cita artistas brasileiros. Faz julgamento moral. Segundo o artigo, “Dame Grundy não terá razão para queixar-se dos novos estilos de dança de 1915. De acordo com proeminentes expoentes da arte terpsicórea na Filadélfia, a dança indecorosa como as formas exageradas do tango argentino tiveram seus dias e uma era de danças mais simples dos velhos tempos, dois-passos e valsa podem ser esperados no início do ano novo” O Tango e o maxixe estariam mortos. Qualquer aparência de vulgaridade nas danças modernas será tabu este ano. “Um novo tango, o ‘parisiense’, recentemente introduzido em New York é visto às vezes no salão de baile, mas até agora não conseguiu ganhar reconhecimento entre os devotos da dança. E todos os estilos que têm características censuráveis já estão no caminho do esquecimento. Pessoas que amam a dança eliminam os passos censuráveis nos círculos sociais.

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
26 mar 1916	Fatty Lewis põe sua dança em nome de sua esposa	Galveston - Texas	<p>Conto sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. O conto comenta a respeito do maxixe, o autor brinca um pouco com o som e o sentido da palavra, que soa estranho na língua inglesa, sugere que as pessoas confundem a dança com queijo. "Você gosta do Macheese? "Ela disparou em mim para a saudação. Eu sabia tudo sobre Camembert, Edam, Liedertafel, Fromage de Brie, suíço e cremes americanos, mas Macheese era um novo. Eu tinha medo de encarar qualquer coisa nova na linha de queijo. Eu disse que não o escolhi." Na sequência, o personagem fala das danças: "Talvez você faça o Lame Duck ou a fish walk?", Ela gostaria de lembrar o castle." [...] "eu não conheço um monte de danças brasileiras e espanholas, mas quando eles ficam mais próximos e me perguntam sobre que tipo de queijo que eu gosto é hora de eu me abrir. - Quem disse nada sobre queijo? - perguntou a Sra. Lewis. O último pássaro com quem eu dancei me perguntou se eu gostava do Macheese, respondi. - Oh, ela se referia ao Maxixe. Isso é uma dança ", declarou a Sra. Lewis."</p>
17 set 1931	O Maxixe brasileiro sonhador supera a rumba cubana	New York	<p>Notícia com ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. A notícia afirma que o breve reinado da rumba impertinente de Cuba deu lugar ao digno machiche brasileiro como a popular dança de baile para este inverno. "O machiche foi muito popular e agora os mestres de dança da América decretaram que é para ser o passo favorecido no salão de baile. A música de acompanhamento é lenta e sonhadora, com melodias interligadas que recordam fortemente as costas tropicais do Brasil." [...] "Uma parte da dança exige que os parceiros dancem vários passos sem tocar um ao outro, suas mãos levantadas na frente de seu rosto. Este é o costume no Brasil, embora não possa ser adotado neste país." Afirma que vários dos novos shows musicais têm números com a dança.</p>

65 – The Goshen Daily Democrat (1897)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
01 set 1920	O Jazz é uma das causas da discórdia do casamento e do divórcio	Paris	Artigo sem ilustrações. Assunto: música e dança. Tem julgamento moral. Cita artistas brasileiros. O artigo faz um contraponto entre Maxixe e Jazz. Revela a reação do famoso dançarino brasileiro, Duque, contra o Jazz em virtude de uma provável guinada do jazz em detrimento do maxixe nos dancings de Paris. Segundo Duque, o jazz seria a causa do aumento da tendência aos divórcios e da destruição da felicidade dos casais. "Nenhuma mulher e nenhum homem é normal depois de ouvir uma orquestra de Jazz por mais do que 30 minutos". "A música Jazz produz uma doença febril no cérebro, levando ao mau humor, à negligência, lassidão e frequentemente à má saúde." Por essas razões "a dança Crazy" estaria chegando ao seu fim". A solução para salvar a dança seria abolir o Jazz e voltar às velhas e saudáveis danças como a valsa, a polca, o tango e o maxixe.

66 – The Hammond Times (1906)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
12 nov 1929	Tarkington escreve o mundo em movimento	Hammond - Indiana	Artigo (assinado por James Aswell) sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. Diz o seguinte: Trata-se de um artigo crítico sobre livro intitulado <i>O mundo se move</i> , de Booth Tarkington., que sustenta a ideia de que o germe da dança moderna está no maxixe. A narrativa de “The World Does Move” preocupa-se principalmente com o que está fora, com o que é realmente quase essencial, como mudar a moda da roupa e mudar os métodos de locomoção" [...] O articulista fala da atmosfera do livro, indicando que discute questões da modernidade. Comenta sobre Einstein e Darwin e sobre a primeira guerra mundial e conclui seu artigo dizendo o seguinte: “A história de Tarkington sobre a evolução da dança moderna vale o preço de admissão. Nós não estávamos cientes de que o germe da dança moderna estava no machiche [sic], como dançado no Bal Bullier em Paris nos primeiros anos do século.”
18 nov 1936	Minha New York	New York	Artigo (assinado por James Aswell) sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. Diz o seguinte: “Rumores estão circulando que Katharine Cornell pode ceder de sua decisão de nunca aparecer em um filme e se abrir para um grande estrelato. . . Sabendo como ela se sente sobre seu próprio lugar como atriz, e sobre Hollywood, eu duvido muito que seu nome nunca vai adornar um lugar no cinema. . . Leroy, da equipe de Estelle e Leroy, me diz que a dança mais difícil jamais imaginada é a Maxise [sic], uma invenção brasileira e sem relação com o maxixe dos dias pop. . . Ele insiste que os passos são tão complicados, que apenas dois ou três casais já foram capazes de fazê-lo

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
			corretamente e estes geralmente terminaram com ligamentos torcidos. . . Diz que está gastando todo o seu tempo livre com esse treino . . Ele quer ser para o Maxixe o que Einstein é à relatividade. . . Vou dar um passo.”

67 – The Hattiesburg American (1897)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
17 nov 1921	Palácio de dança parisiense reconstruído para produção de luxo	Hattiesburg - Mississippi e Paris	Notícia sem ilustração. Assunto: dança e música. Não cita artistas brasileiros. Não faz julgamento moral. Um dos famosos palácios parisienses de pré-guerra foi reconstruído nos estúdios da Metro's Coast em Hollywood, Califórnia, como cenário de uma cena do "quarto cavaleiro do Apocalipse. A notícia fala que o espetáculo vem para o Strand. Refere-se a uma cena que mostra a mania louca da dança que golpeou Paris antes do cataclisma europeu. Alice Terry, a heroína da história, recebeu instrução sobre o tango e outras danças brasileiras. A orquestra de Tzigane fornece o ritmo para as danças difíceis. O ritmo é muito mais essencial para a execução dos passos do que para as danças modernas. O principal requisito para o elenco é que os artistas fossem adeptos de dançar o tango e o maxixe.
13 out 1938	USA aprendeu muito com a guerra desde 1914	Hattiesburg - Mississippi	Artigo (assinado por Morgan M. Beatty) sem ilustração. Assunto: guerra, mas fala da dança. Não cita artistas brasileiros. Não faz julgamento moral. O artigo fala que a experiência da primeira guerra mundial tornou a América melhor preparada para uma crise mundial. Fala que os próprios jornais não fizeram boa cobertura, quando da primeira guerra mundial. Compara as notícias da guerra com as do sufrágio feminino, sobre o qual os jornais escreveram; já sobre a primeira guerra, os periódicos foram superficiais. Comenta que o país estava invadido por uma mania de dançar. "A dança era um golpe popular. A nação estava no auge de uma mania não menos intensa do que a epidemia de balanço de hoje" (Um contexto de alienação, que talvez impedisse as pessoas de perceber a realidade caótica trazida pela guerra, greves etc) A valsa de hesitação, maxixe brasileiro, tango, fish walk e one step absorveu a geração mais jovem.

68 – The Helena Daily Independent (1875)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
05 abr 1914	As novas danças	Monte Carlo	Reportagem sem ilustração. Assunto: dança. Não cita artistas brasileiros. Faz julgamento moral. A reportagem diz que a dança do momento é a famosa "furlana", que se tornou moda por que o Papa Pio X viu uma exibição de tango e disse que não entendia como podia essa dança divertir alguém. Tinha visto em sua juventude uma antiga dança veneziana, muito graciosa, que se chamava furlana. Monte Carlo lançou uma nova dança que teve em todos os elementos de um sucesso popular. "A furlana foi exibida pela primeira vez como um show dança, e teve um sucesso imediato". A dança parece uma mistura de tango e maxixe e one step. "Até recentemente o tango nunca foi dançado em salões na Argentina. Foi reconhecido uma dança dos cabarés, dos teatros." Comenta que o ministro argentino em Paris se recusou a permitir que a dança fosse realizada em sua casa ou por qualquer membro da família. Faz uma lista de movimentos do corpo censuráveis no tango.
04 out 1914	Senhora sulgrove	Helena - Montana	Anúncio sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. A Senhora Sulgrove Anuncia seu retorno do leste e a abertura de aulas de dança. Todas as danças mais recentes europeias e americanas padronizadas pela Associação Americana e pelos Mestres Imperiais da Dança da Europa serão ensinadas. Algumas delas: castle's, half e half, one step, canter e valsa hesitação, polca brasileira; lu-la fado, fox trot; one steps; Salão de baile e

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
			versões de palco de maxixe e tango, furlana; ta-tao. Aulas para adultos e para a escola secundária e juvenil.
10 out 1914	Feira do condado pelo talento local	Helena - Montana	Notícia sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. A notícia trata da feira do condado que ofereceu diversas atrações de entretenimento, entre as quais, peças de teatro, dança e música. Entre as danças oferecidas, constam o maxixe e o tango.
13 dez 1916	Teatro Antlers	Helena - Montana	Anúncio com ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. O anúncio refere-se a diversas atrações apresentadas no teatro Antlers, entre as quais, a exibição de irmãs gêmeas siamesas, comédia e espetáculo de dança, onde se inclui o maxixe. "Os Newlyweds (recém casados) são expoentes de todas as últimas danças de salão profissional. Veja-os: Tango, Charlie Chaplin Walk, maxixe brasileiro, valsa hesitação e Pavlova Gavotte.
15 dez 1916	Teatro Antlers	Helena - Montana	Anúncio sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. O anúncio refere-se a diversas atrações apresentadas no teatro Antlers, entre as quais, três vaudevilles, a exibição de irmãs gêmeas siamesas, comédia e espetáculo de dança, onde se inclui o maxixe. "Os Newlyweds (recém casados) são expoentes de todas as últimas danças de salão profissional. Veja-os: Tango, Charlie Chaplin Walk, maxixe brasileiro, valsa hesitação e Pavlova Gavotte.
18 ago 1931	Danças bárbaras serão descartadas	Los Angeles	Notícia sem Ilustração. Tema: dança. Não cita artistas brasileiros. Tem julgamento moral. A notícia diz que os passos lentos e rítmicos para melodias suaves e sonhadoras serão o modo de dança de 1931-32, conforme decretado pelos mestres de dança da América, que abriram sua convenção anual em Los Angeles. "Dorothy

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
			N. Kropper, presidente da Associação dos Dançarinos de Nova York, disse que o tempo das danças buliçosas e inferiores dos negros ficou para trás. Ela citou que não faltam evidências sobre a popularidade do ‘machiche’ brasileiro, em que se reconhece a moda do maxixe de 1914, mas que agora é mais lento e mais digno”. Diz que o maxixe sugere uma espécie de fox trot gentilmente executado com muita graça, em dois tempos.

69 – The Indiana Student (1867)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
26 out 1914	Dança, um exercício natural, não uma mania	Bloomington - Indiana	<p>Artigo sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. O instrutor de dança diz que não é extraordinário que as pessoas queiram dançar todos os dias. Fala sobre a história da dança Em uma parte do século XIX, a dança foi abandonada; Algumas danças foram passageiras, por exemplo o Turkey Trot, o Bunny Hug, o Grizzly Bear; o tango, originamente composto de passos e movimentos ciganos, foi mostrado na Argentina logo após a sua primeira exploração na Espanha, há cerca de quarenta anos atrás; O Maxixe brasileiro seria praticamente um renascimento do dois por um, além de alguns passos de tango; Explica o passo-a-passo do maxixe, em quatro passos. Mostra que as danças são apropriadas de maneira específica em cada cultura e que elas se transformam.</p>

70 – The Indianapolis Star (1903)

Biografia Comparada

Start Date	Event	Place	Note/Source
20 jul 1913	Experimente danças importadas	Paris	Notícia sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. A notícia fala que depois do jantar, a dança tem tão fígado Paris de tal modo que os restaurantes Bois de Boulogne limpam suas salas de jantar imediatamente após o café para a dança. O famoso-ou infame-tango ficou para trás entre as danças sul-americanas mais graciosas. América do Sul continua a ser o principal oásis para novos passos e o Machiche e Pericon são dois favoritos. O hábito da dança tem mesmo se apossado de grandes restaurantes, que tem uma dança todos os domingos à noite, que é patrocinado por visitantes americanos.
19 abr 1914	Voltar para o solo	New York	Nota sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. Diz o seguinte: "Com certeza ele vai dizer adeus para o tango, a hesitação, o maxixe brasileiro e a velha e quente Broadway no verão." Nova York está voltando para o solo. Eles estão ansiosos, depois de passar o inverno, por muito ar fresco, uma área grande onde eles podem jogar os braços descontroladamente no ar e não se importar se haverá um novo comissário de polícia em Nova York ou chefe da polícia em Indianápolis.
05 jul 1914	Concertos no Park	Falrview - Indianapolis	Anúncio sem ilustração. Assunto: música. Cita artista brasileiro (Ernesto Nazareth). Não faz julgamento moral. Concerto no Park. Anúncio sobre concerto em Falrview Park - Indianapolis, que inclui em seu repertório "Bregeiro" de Ernesto Nazareth. Embora o gênero maxixe apareça, às vezes, associado à ideia

Start Date	Event	Place	Note/Source
			de 'selvagem' e 'indecente', a Banda Militar norte-americana de Indianapolis o inclui no set list composto, em sua maioria, por música clássica.
06 set 1914	Sra. DAISY AVERIL Instrutora de dança	Indianapolis	Anúncio com ilustração. Assunto: dança. Não cita artista brasileiro. Não faz julgamento moral. A Sra. Averill ensinará as danças padronizadas na convenção da Sociedade dos Professores de Dança de Nova York, que são: a valsa hesitação, o one step, o maxixe e o half e half. Entre as novas danças, a versão parisiense do tango e maxixe e a furlana, sugerida pelo falecido Papa Pio X, como um substituto para o tango, e o ta-tao, uma dança chinesa, também a polca brasileira e o lulu fado, são a mania em Newport este verão.
08 set 1914	A rainha dos filmes	Indianapolis	Notícia sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. Diz o seguinte: "Um dos mais brilhantes, mais alegre, mais sintonizado e rebuscadamente encenado musical que tem estado em Indianápolis por um longo tempo marcou duas casas de grande capacidade para público Inglês ontem". A notícia fala que um dos pontos altos do musical foi quando a artista, que é delicada e bonita, dançou o maxixe brasileiro. "Stella Hoban como Anne Clutterbuck era muito delicada e bonita e mostrou-se possuída, de uma voz deliciosa. Um de seus grandes sucessos foi feito quando ela dançou o brasileiro Maxixe com Barrett Greenwood."
03 out 1915	A América deverá ter sua própria dança?	Améric, Europa, Viena, Austria, Berlin, Paris	Reportagem com ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. A reportagem questiona que a América, tendo um povo apaixonado por dança, não tenha produzido sua própria dança. Próximo de uma nova temporada deve-se questionar quais são os novos passos. Maurice Oscar Louis Mouvet, dançou no coração da Europa o cake walk, o maxixe e o tango, e emocionou Nova York com a sensacional dança apache e suas danças de salão.

Start Date	Event	Place	Note/Source
			Fala que sua esposa e sócia é Florence Walton e que ele dançou com todos os reis da Europa, e teve a aceitação da rainha da Inglaterra (toca na ideia da censura à dança). "No século passado não havia tanto interesse pela dança como o que começou a se espalhar nos últimos 25 anos na Europa, em todas as classes da sociedade, cerca de dois anos antes dessa terrível catástrofe (a guerra). Maurice promete lançar o que ele considera a "dança nacional da América". A Espanha tem sua Habanera, A América do Sul tem o tango, a Rússia, o balé etc e a América não tem sua dança.

71 – The Jacksonville Daily Journal (1887)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
11 out 1914	Sra Helen Robinson abre a temporada de inverno	Jacksonville - Illinois	Notícia sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. Miss Helen F. Robinson anuncia a abertura de sua quarta temporada de aulas de dança em sua própria casa, proporcionando amplas instalações para conforto e conveniência às aulas. Oferece as mais recentes danças de salão de festas, entre os quais para este inverno são: one step e suas variações, tango argentino, hesitação e variações, Castles, maxixe brasileiro, half and half, etc.

72 – The Goshen Daily Democrat (1897)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
01 set 1920	O Jazz é uma das causas da discórdia do casamento e do divórcio	Paris	<p>Artigo sem ilustrações. Assunto: música e dança. Tem julgamento moral. Cita artistas brasileiros. O artigo faz um contraponto entre Maxixe e Jazz. Revela a reação do famoso dançarino brasileiro, Duque, contra o Jazz em virtude de uma provável guinada do jazz em detrimento do maxixe nos dancings de Paris. Segundo Duque, o jazz seria a causa do aumento da tendência aos divórcios e da destruição da felicidade dos casais. "Nenhuma mulher e nenhum homem é normal depois de ouvir uma orquestra de Jazz por mais do que 30 minutos". "A música Jazz produz uma doença febril no cérebro, levando ao mau humor, à negligência, lassidão e frequentemente à má saúde." Por essas razões "a dança Crazy" estaria chegando ao seu fim". A solução para salvar a dança seria abolir o Jazz e voltar às velhas e saudáveis danças como a valsa, a polca, o tango e o maxixe.</p>

73 – The Joplin Globe (1896)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
29 abr 1914	Você vai ficar satisfeito com o corset R & G Rustless Corset	Joplin - Missouri	Anúncio com ilustração. Assunto: produto para dança. Não cita artistas brasileiros. Não faz julgamento moral. O anúncio é sobre um espartilho feito para usar na dança. Diz o seguinte: “Na dança é especialmente necessário ter o espartilho direito. ‘La Maxixe’, o modelo de dança de R & G Corsets, é tão macio e confortável como uma cintura francesa. Ele dá apenas o apoio necessário na cintura e quadris, mas permite a liberdade perfeita acima da cintura.” Vende a ideia de dançar usando um espartilho feito apenas para dançar. A moda do maxixe produziu outras necessidades.
17 out 1914	Novas danças para o outono	Joplin - Missouri	Anúncio sem ilustração. Assunto: música para dançar. Não cita artistas brasileiros. Não faz julgamento moral. Uma casa de música que vende equipamentos, oferece hits de músicas para dançar. A lista do outono ultrapassará qualquer coisa já emitida. As ofertas de outubro incluem, além dos mais recentes passos, quatro novas danças - o “fox trot”, que está fazendo Nova Iorque “louca”; O “ta tao”, que é o veneno em Newport e Nova York, e o “lu lu fado” e “polka brasileira.” A notável propagação da moda para estas novas danças no leste é incrível, e eles têm certeza de se tornarem amplamente populares. Entre os citados, como mais recentes está o maxixe “Dengoso”, escrito assim “Dengoza”.

74 – The Joplin News Herald (1900)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
09 nov 1913	Nova Yorkinos deixam o tango. O novo passo foi importado do Brasil	Joplin - Missouri	Reportagem sem ilustrações. Assunto: dança. Não cita artistas brasileiros. Faz julgamento moral subliminar. Na reportagem, o maxixe virou verbo. Começa com a pergunta “Você maxixa? Se não, já é hora de aprender como fazer isso e saber como é que o maxixe esteve em Nova York uma semana inteira”. Explica que a dança foi importada do Brasil via Europa por Maurice e Florence Walton (o que não se confirma), sua parceira de dança. Diz que com o maxixe, o tango tornou-se arcaico e o turkey trote, pré-histórico. Maurice diz que o maxixe não é chocante e Florence fala que depende de como se dança. Ela pede cautela às pessoas que se chocam, por terem freios, quando vêm o maxixe pela primeira vez. Descrevem o passo-a-passo do maxixe. Maurice não a vê como um crítico ou bispo. “É a dança nacional do Brasil”, disse ele, e sucede o tango - a dança nacional da Argentina.” É apropriado quando dançado corretamente. Assim como a valsa é apropriada ou não, de acordo com as pessoas que a dançam. “Mas os franceses não dançam corretamente”. Segundo Maurice, em Paris não dançam nada direito, só na América.
01 abr 1914	Maxixe em Washington	Joplin - Missouri	Nota sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. Não sabemos se Washington dançou o Maxixe ou o Tango como o D.A.R. Dizem, mas sabemos que ele nunca foi viciado na hesitação (valsa).

75 – The Kansas City Star (1880)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
02 nov 1913	O maxixe brasileiro	Kansas city - Missouri	<p>Artigo (assinado por Elsie Janis) com ilustração. Assunto: dança e música. Não cita artistas brasileiros. Tem julgamento moral. A especialista em dança brinca que a primeira coisa a fazer é aprender a pronunciar a dança "maxixe brasileiro", antes de dançar. “O maxixe brasileiro nunca vai rivalizar com o one step, ou o tango, ou a valsa; é muito acrobático. Ela explica detalhadamente os passos da dança e mostra uma preocupação para que não seja vulgar. “Este passo pode ser muito vulgar, mas não se feito da forma certa.” Ela fala de etapas que devem ser eliminadas por serem vulgares. “Eu sei que você está se perguntando que tipo de música é feita para esta dança estranha. E aí reside a verdadeira razão pela qual esta dança não vai, pelo menos por alguns anos, ser muito popular nos Estados Unidos. A música é diferente de tudo que tem por aqui. Eu não sei qualquer coisa que soa como ela. É muito estranha.”. “‘Amapá’ é o nome do maxixe Popular em Paris hoje. Ele não pode ser comprado na América ainda, mas não vai demorar muito até que se possa tê-lo.” [...] “qualquer um que realmente queira pode escrever para a editora em Paris e tê-la dentro de três semanas. Escreva para Edouard Salabert, 22 Rue Chauchat, Paris, e peça 'o Maxixe Bresilienne Amapá verdadeiro '. Trata-se de uma das partes mais atraentes de música que eu já ouvi.” Fala da importância de um traje adequado. “Apesar de todos esses aspectos contra esta nova dança, aconselho as salas de dança a ensiná-la, porque é muito divertida e você vai se divertir muito aprendendo. Não tente ser digno - basta ir e ter boa sorte.”</p>

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
01 mai 1914	Novas danças em um livro	Kansas City - Missouri	<p>Reportagem com ilustrações sobre um livro/guia das danças modernas. Assunto: dança. Tem julgamento moral. Não menciona artistas brasileiros. A notícia indica que o livro “A Tônica da dança moderna” traz a “etiqueta” da dança: como dançar, quais danças/o que dançar, como se vestir para esta ocasião; Define Regras Para as novas danças. O guia de passos indica que os corpos devem se manter com o máximo de distância possível; e o movimento do corpo deve buscar elegância e graça com decoro. “Lembre-se que você está em uma reunião social e não em um ginásio.” Indica que “turkey trot, the grizzly bear, the bunny hug” estão fora da moda. O livro é Requite, com um “R” maiúsculo. Pretende explicar de forma clara e simples os fundamentos da dança moderna”.</p> <p>Argumenta que a dança, executado corretamente, não é nem vulgar, nem imodesta, mas, pelo contrário, a personificação do refinamento, graça e modéstia. “O tango e o maxixe brasileiro são as danças da próxima temporada, diz o Sr. Castle. “Mais e mais pessoas estão se tornando proficientes nas variações de ambas as danças da América do Sul. Nos salões elegantes de Nova York, Londres e Paris o que predomina é o um passo e a valsa hesitação.</p>
11 set 1914	Passos da guerra em novas danças	Kansas City e New York	<p>Reportagem sem ilustrações. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. Algumas danças são militares - La Russe e Hungarian; Tango, Maxixe e hesitação simplificados para esta temporada; O que você vai dançar no próximo inverno e como é que vai dançar? A suprema Corte Terpsichorean da Sociedade Americana de Professores de Dança decidiu, em uma convenção em New York, as regras de dança para a próxima temporada; Primeiro - as danças de salão favoritas do último inverno, o tango, a valsa hesitação e o maxixe, serão tão populares como este ano, mas cada uma delas será reduzida a uma forma simplificada e padronizada. Duas novas danças</p>

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
22 set 1914	Chegaram novos passos do outono	Kansas City e New York	<p>estarão em toda parte. Foram inventadas por mestres de dança de Nova York. São a "La Russe"; o outra é o Dança Social Húngara. Ambas são encantadoras e - aparentemente - não é difícil de aprender; O tango consiste em quatro etapas; O maxixe padronizado tem oito movimentos; A Valsa Hesitação tem quatro passos; O Fox trot é uma simplificação do Turkey Trot, o Lulu Fado é uma variação do maxixe; a dança social húngara é mais militar do que a la russe. E o Sr Chalif é o inventor do "La russe"</p> <p>Notícia sem ilustrações. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. Um Kansas City Dance, de volta da Europa e do Oriente, promovendo o fox trot e a valsa canter; Novos estilos de dança chegaram; “Uma série de novos passos voltaram com os professores de dança da Europa e do Oriente. O público deve dançar para decidir qual deles vai estar em voga neste inverno.” Na temporada passada, duas danças, o "one step" e a hesitação, sobreviveram. Uma série de outras vai sucedê-los. Agora que os dançarinos Kansas City sabem o que está sendo dançado no exterior e em Nova York, eles vão aprovar ou rejeitar e determinar o que o salão de baile Kansas City deve preferir. Para Miss Helen Thomas, que voltou de uma viagem de quatro meses a Paris, Londres e Nova York, o fox trot e o canter valsa devem ser os sucessores lógicos para o um-passo e a hesitação; “Danças recentes dançadas no exterior, serão executadas por especialistas à frente dos outros: tatao, o valancello, a polca brasileira ou tango, o furlana etc; “O maxixe, se não se tornar muito complicado, vai ser dançado por muitos. É uma bela dança e não é difícil de aprender;” Se fosse escolher as danças que serão mais dançadas diria lulu com o fox trote, canter, polca e maxixe.</p>

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
22 set 1914	Novos passos do outono chegaram	Kansas City	Reportagem sem ilustrações. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. Os estilos de dança do outono chegaram. Uma série de novos passos voltou com os professores de dança da Europa e do Leste. Permanece para o público de dança decidir qual deles estará em voga este inverno. Na última temporada, duas danças: um passo e a hesitação, sobreviveram. Ela fala das tendências da dança: “O maxixe, se não se tornar muito complicado, vai ser dançado por muitos. É uma bela dança e nada difícil de aprender. La russe é uma dança nova em Nova York nesta temporada. Os passos são fáceis de aprender. Será uma boa notícia para alguns ouvir que a polca antiquado está voltando.” [...] “Se eu fosse escolher aqueles mais bem dançados eu incluiria lulu, fox trote, galope, polca e maxixe.”
24 jan 1915	Debutantes de Kansas City fazem fox trot em saias com aro	Kansas City - Missouri	Notícia sem ilustrações. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. A notícia fala de um musical que será encenado em 15 de fevereiro, onde serão usadas roupas de gerações anteriores. Todos os artistas usarão trajes de algodão. A Sra Dorothy Perkins, que está ensaiando os dançarinos, substituiu o minueto pela polca brasileira e pelo maxixe.

76 – The Kingsport Times (1916)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
18 ago 1931	A mais recente dança lenta e sonhadora	Los Angeles	<p>Notícia sem ilustração. Tema: dança. Não cita artistas brasileiros. Tem Julgamento moral. A notícia diz que os passos lentos e rítmicos para melodias suaves e sonhadoras serão o modo de dança de 1931-32, conforme decretado pelos mestres de dança da América, que abriram sua convenção anual em Los Angeles. “Dorothy N. Kropper, presidente da Associação dos Dançarinos de Nova York, disse que o tempo das danças buliçosas e inferiores dos negros ficou para trás. Ela citou que não é preciso mais evidência sobre a popularidade do “Machiche” brasileiro, em que se reconhece a moda do Maxixe de 1914, mas que é ainda mais lento e mais digno”.</p>

77 – The Kokomo Daily Tribune (1893)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
14 nov 1913	A dança maxixe	Kokomo - Indiana	Nota sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. A nova dança brasileira é chamada de maxixe. É pronunciado maxixe. É dançado sobre a maneira que soa.
09 fev 1927	Tons do passado	Kokomo - Indiana	<p>Notícia sem ilustração. Assunto: música. Cita artista brasileiro. Não faz julgamento moral. Trata-se de uma notícia sobre os músicos solistas de composições antigas e modernas, cujas obras são tocadas numa rádio chamada Blue Chain. Wanda Landowska cravista e pianista, e Eva Gauthier, mezzo-soprano. Depois da apresentação destas artistas, segue uma programação de música moderna.</p> <p>Mostra a programação da qual faz parte uma música de Ernesto Nazareth, intitulada "Dengoso", escrita "Dengoza" e identificada como sendo um maxixe tango brasileiro.</p>

78 – The La Crosse Tribune (1904)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
28 nov 1908	Bertha Doud Mack - A Original	La Crosse - Wisconsin	Anúncio com ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. Primeira dançarina de skate, caracterizando a famosa Parisiense “La Machiche Dance”, como dançado por Anna Held no “EstiloParisiense”.
02 dez 1908	Não perca Bertha Doud Mack	La Crosse - Wisconsin	Anúncio com ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. A apresentação de Miss Mack foi melhor do que o esperado. LA Matchiche Dance foi a sensação do 'Parisian Model' de Anna Held, dançou com a original Anna Hels Co por 17 meses. Ela dança em skates esta noite no Park Roller Rink.
21 mar 1914	F.R.A a comédia é esforço ambicioso	La Crosse - Wisconsin	Notícia sem ilustração. Assunto: música. Cita artista brasileiro. Não faz julgamento moral. Trata-se de uma notícia a respeito de um evento organizado no Teatro La crosse da cidade. "O clube da F.R.A Dramatic está planejando organizar a maior produção, na história do clube, dando a comédia musical "A Cheerful Liar" no teatro La Crosse quarta-feira à noite." A notícia informa ainda que várias das últimas danças serão apresentadas, entre elas o Brasileiro Maxixe, Tango Norte-Americano, Texas Tommy, etc.
23 mar 1914	As testemunhas da sociedade - as danças modernas	La Crosse - Wisconsin	Notícia sem ilustração. Assunto: música. Cita artista brasileiro. Não faz julgamento moral. Diz o seguinte: a sociedade virou testemunha do tango cabaré inaugurado no Hotel Stoddard pelo gerente Baker. “A exposição de danças modernas por Miss Helen O'Rourke e seu irmão, M J O'Rourke, provou ser uma grande atração e a

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
			<p>dança inteligente e artística dos Iowanos ganhou aprovação continuada e aplausos dos 175 convidados reunidos no jantar”. No programa estavam as seguintes danças: a valsa flerte e hesitação, e o restante do programa incluiu o maxixe brasileiro, o one step, castle walk, o tango de Robert e a hesitação.</p>

79 – The Lake County Times (1906)**Biografia Comparada**

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
23 nov 1907	A vida de New York	New York	Nota sem ilustração. Assunto: dança e música. Não cita artistas brasileiros. Não faz julgamento moral. A nota diz o seguinte: A vida de New York parece um matchiche [sic] trágico, uma religiosa can-can, a mistura mais louca em toda a cristandade do senso comum e da lunática dignidade e loucura, poesia e fúria contra tudo o que se faz pela beleza - Pall Mall Gazett.

80 – The Laredo Times (1892)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
18 out 1914	Foi muito apreciado	Laredo - Texas	Notícia sem ilustração. Tema: dança. Não cita artistas brasileiros. Não faz julgamento moral. O “The Dansante” dado no salão Elks na noite passada de 8:30 para 12 horas por Miss Marie Calahan, em grande parte, atendido e os números especiais dados por essa jovem e Alden Muller em sua execução na sociedade moderna de Danças foram muito apreciadas. O programa geral consistia nos números regulares, sendo estes feitos pelos excursionistas, enquanto cada número alternativo era uma das cinco danças modernas, sendo a última dada por Miss Calahan e Sr. Muller. A música foi fornecida pela Dixie Orchestra. As danças modernas exibidas à noite foram vistas pela primeira vez em Laredo por muitos. Eles foram graciosamente executados pela casa. As danças introduzidas ontem à noite por Miss Calahan e Mr. Muller foram as seguintes: fox-trot, lulu fado, maxixe brasileiro, half half, half castle e la russe.
16 fev 1925	Dançarinos praticam os passos do Jazz	Rio de Janeiro	Notícia sem ilustração. Tema: dança e música. Não cita artistas brasileiros. Não faz julgamento moral. O Rio de Janeiro começou a ensaiar para o carnaval. "Os clubes sociais da cidade, com exceção dos subúrbios aristocráticos, estão ensaiando todos os sábados à noite, e as pessoas estão organizando batalhas de confetes. Orquestras e bandas amadoras estão praticando jazz americano e maxixe, a dança nacional brasileira." Curiosidade: O maxixe aparece como uma dança nacional. "O carnaval abre na noite de sábado antes da quarta-feira de cinzas e continua até terça-feira, quando a cidade inteira surge para ver o desfile da noite."

81 – The Laurel Daily Leader (1911)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
16 mar 1922	Paris na dança moderna	Paris	<p>Artigo sem ilustração. Assunto: dança. Não cita artistas brasileiros. Faz julgamento moral. Afirma que Paris fez as críticas mais severas à dança atual. Fala que a <i>Revue Mondiale</i> estaria fazendo campanha contra a dança. A dança moderna estaria associada à “ruína social”, “desfloração preciosa e perigosa”, prazeres ilícitos e seria considerada “baixa e feia”, viciosa e sensual. O jornalista relembra que “Americanos estavam altamente indignados com a invasão do desprezível submundo francês, quando o ‘maxixe’, ou ‘machiche’ chegou por meio de Paris.” Agora Paris faz o mesmo, critica certas inovações feitas pelos americanos às danças modernas. O artigo faz pensar que houve uma mudança na sociedade americana, desde que as danças modernas foram introduzidas: “Com a grande maioria dos americanos, as danças em questão não têm esse tipo de associação.” Ou seja, a visão dos estadunidenses é diferente da dos franceses quanto à maneira adequada de se apropriar das danças modernas.</p>

82 – The Lawrence Daily Journal World (1858)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
14 nov 1921	Salões de dança são usados	Paris e Hollywood	<p>Notícia sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. A notícia refere-se a uma peça baseada em romance de Vicente Blasco Ibanez, que foi montada nos estúdios da Metro Coast em Hollywood. Afirmar que “um dos famosos palácios de dança parisienses dos dias anteriores à guerra foi reconstruído nos estúdios da Metro's Coast em Hollywood”. Uma cena mostra vividamente a mania louca da dança que invadiu Paris imediatamente antes do cataclismo europeu. Explica que Rex Ingram, que dirigiu a produção, teve grande dificuldade em escolher o elenco para o palácio, e que o principal requisito era que os artistas fossem adeptos de dançar o tango e o maxixe.</p>

83 – The Lebanon Daily News (1872)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
14 fev 1914	Anúncio de fonogramas	Lebanon - Pennsylvania	Anúncio sem ilustração. Assunto: música. Não cita artistas brasileiros. Não faz julgamento moral. Refere-se à comercialização de gravações de danças, mas são músicas. O anúncio diz "NewVictor Dance Records". A música brasileira é "Amapá", aparece duas vezes, gravada por orquestras diferentes, mas não menciona o compositor.
20 jun 1914	King Baggott	Lebanon - Pennsylvania	Anúncio sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. O anúncio refere-se a um espetáculo com várias atrações - através do atlântico, entre eles, William King Baggot, que foi um ator de cinema, roteirista e cineasta estadunidense da era do cinema mudo. A dança louca é outro espetáculo. Comédia especial que apresenta diversas danças, entre as quais: tango, maxixe.

84 – The Lemars Semi Weekly Daily News (1887)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
19 jan 1919	Um grande sucesso. Não perca.	Lemars - Iowa	<p>Anúncio com ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. O anúncio refere-se a um espetáculo de dança com patins. “Um grande sucesso. Não perca. Bertha Doud Mack”. A maior patinadora fantasiado do mundo. Dezesete meses com Anna Held "Parisian Model" Co.Featuring.</p> <p>O Famoso parisiense La Matchiche dançado por Anna Held ao estilo parisiense é a grande atração.</p>

85 – Lima Daily News (1884)

Biografia Comparada

Data	Título da Notícia	Locais Mencionados	Caracterização sumária dos documentos
02 ago 1914	Exposição gratuita de danças	Lima - Ohio	Nota sem ilustrações Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. Exposição gratuita de bailes de palco e da sociedade No McCullough's Lake Park, Pavilhão Dançante. Um dos principais instrutores de dança de Toledo, professor F. S. Laux vai demonstrar as seguintes danças: maxixe brasileiro, tango argentino e half and halfa (Uma invenção dos Castle).
05 ago 1914	Demonstrações de Novas Danças	Lima - Ohio	Nota sem ilustrações Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. Laux, um dos principais instrutores de dança de Toledo, deu uma breve demonstração de dança de salão no palco na noite de 04/08/1914 no Parque de McCullough. As danças apresentadas: Maxixe brasileiro, um tipo de passo que é criação dos Castle, e o tango argentino. Os aplausos frequentes mostraram aprovação da forma graciosa com que os passos mais complexos foram executados.
15 nov 1914	Como fazer as novas danças	Lima - Ohio	Artigo (assinado por Margaret St. Clair) com ilustração. Assunto: Dança. Não cita artistas brasileiros. Não tem julgamento moral sobre a dança A especialista em dança fala que o “dois-em-um está se tornando cada vez mais popular em salões de dança nesta temporada, porque combina as figuras mais atraentes, o maxixe e o tango, e é ao mesmo tempo muito mais fácil do que qualquer uma daquelas danças.” É uma combinação dos passos mais simples e mais bonitos do tango argentino e do tango parisiense, do maxixe brasileiro, e do maxixe francês. Estes foram selecionadas e padronizadas por Robert Marks, para formar uma

Data	Título da Notícia	Locais Mencionados	Caracterização sumária dos documentos
25 jul 1939	Alec Templeton mostrará seus truques musicais	Lima - Ohio	<p>versão americanizada de todas essas danças, o que ele chama de “Two-in-One.” O “dois em um” seria um sobrevivente da “valsa-hesitação”. O “Two-in-One” é provável que sobreviva, por ser proveniente de duas danças que têm em si beleza que não vai morrer tão rapidamente como aqueles danças que contêm ritmo meramente sincopado; Ideia básica - Esforço de criar uma versão americanizada de todas essas danças, o que ela chama de “dois-por-um.”</p> <p>Notícia sem ilustração. Tema: música e dança. Não faz julgamento moral. Não cita artistas brasileiros. Sucessos de música popular com grandes obras-primas serão a atração quando Alec Templeton tocar seus truques de música ao piano. A notícia fala que o maxixe, melodia tornada famosa por Irene e Vernon Castle, será um dos destaques do Dixieland Song Shop program.</p>

86 – The Lincoln Star (1905)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
18 ago 1931	Lentos e rítmicos passos decretados para a dança de 1931	Los Angeles	Notícia sem ilustração. Assunto: dança. Não cita artistas brasileiros. Tem Julgamento moral. A notícia diz que os passos lentos e rítmicos para melodias suaves e sonhadoras serão o modo de dança de 1931-32, conforme decretado pelos mestres de dança da América, que abriram sua convenção anual em Los Angeles. "Dorothy N. Kropper, presidente da Associação dos Dançarinos de Nova York, disse que o tempo das danças buliçosas e inferiores dos negros ficou para trás. Ela afirmou que não é preciso mais evidência sobre a popularidade do "machiche" brasileiro, em que se reconhece a moda do Maxixe de 1914, mas que é ainda mais lento e mais digno". Diz que o maxixe sugere um fox trot gentilmente executado com graça em dois tempos.

87 – The Logansport Daily Journal (1899)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
09 dez 1906	Hoochy coohy, cake walk, Paris louca por novas danças	Paris	<p>Notícia com ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. Diz o seguinte: Paris inventou uma nova dança. Chama-se, 'La Matchiche' e é uma combinação do americano cakewalk e o turco hoochy coochy. Está sendo dançado por toda Paris nos palcos dos auditórios, nas casas de dança públicas e nas casas artísticas. Ele tem interessado mais do que qualquer dança desde as origens, e tem provocado emoção. A melhor bailarina do Matchiche é Mlle. Dorgere. Dois dançarinos foram presos em Liege, na Bélgica, por terem executado o "Matchiche", mas foram dispensados pelo juiz. A Alemanha e a Áustria estão tentando impedir a dança, e foi recusada uma audiência na Inglaterra, mas a França não conseguiu conter o movimento da dança.</p>

88 – The Logansport Morning Press (1921)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
15 fev 1925	Começaram os ensaios para dançar jazz	Rio de Janeiro	<p>Notícia sem ilustração. Assunto: dança e música. Não cita artistas brasileiros. Não faz julgamento moral. O Rio de Janeiro começou a ensaiar para o carnaval. “Os clubes sociais da cidade, com exceção dos subúrbios aristocráticos, estão ensaiando todos os sábados à noite, e as pessoas estão organizando batalhas de confetes. Orquestras e bandas amadoras estão praticando jazz americano e maxixe, a dança nacional brasileira.”</p> <p>Curiosidade: O maxixe aparece como uma dança nacional.</p> <p>“O carnaval abre na noite de sábado antes da quarta-feira de cinzas e continua até terça-feira, quando a cidade inteira surge para ver o desfile da noite.”</p>

89 – The Logansport Pharos Reporter (1889)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
08 dez 1914	Última montagem	Logansport - Indiana	Anúncio sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. Diz o seguinte: Termina na próxima Sexta-feira a temporada de outono, e é a última apresentação de dança até o Natal. Música de orquestra refinada para ambas as danças. Programas especiais para a dança de Natal. Espera-se uma grande multidão em ambas as danças. As montagens começam de novo sexta-feira, 8 de janeiro. Também seis períodos de lição das novas danças, valsa hesitação, one step, fox trot, maxixe, etc \$ 3 por casal para aulas e montagens. Não perca estas lições.
09 dez 1914	Última montagem	Logansport - Indiana	Anúncio sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. Diz o seguinte: Termina na próxima Sexta-feira a temporada de outono, e é a última apresentação de dança até o Natal. Música de orquestra refinada para ambas as danças. Programas especiais para a dança de Natal. Espera-se uma grande multidão em ambas as danças. As montagens começam de novo sexta-feira, 8 de janeiro. Também seis períodos de lição das novas danças, valsa hesitação, one step, fox trot, maxixe, etc \$ 3 por casal para aulas e montagens. Não perca estas lições.

90 – The Lowell Sun (1878)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
28 fev 1914	Sobre diversões	Nova York	Notícia sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. A notícia trata do primeiro filme bem sucedido de dança e focaliza o casal Castle. Diz o seguinte: "A sensação da hora na sociedade de Nova York e no mundo Vaudeville são o Sr. e a Sra. Vernon Castle, os notáveis dançarinos, que estão dirigindo a escola de dança mais seleta da Metrópole e que contam com alguns dos mais ricos de Nova York entre seus alunos." Afirma que os Castelos foram reconhecidos como os principais expoentes das danças da sociedade no mundo. Apareceram no vaudeville no início da temporada e causaram uma sensação. As danças apresentadas são: as danças que o Sr. ea Sra. Castelo vão dar são maxixe brasileiro , o one step, a valsa hesitação, a " Castle walk" e os tango argentinos e Buenos Ayres.
08 jun 1914	O Kasino	Lowell - Massachusetts	Notícia sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. A notícia fala da programação de uma casa de entretenimento onde um casal de dançarinos vai se apresentar mostrando as danças modernas. Diz o seguinte: "o público de Lowell que não está familiarizado com o verdadeiro tango do Texas, a hesitação, one step e o maxixe brasileiro aproveitarão a oportunidade amanhã à noite para ver o Sr. Frank Packard e a Srta. Gertrude Packard retratá-los no Kasino." O casal ganhou o prêmio de melhores dançarinos no carnaval de Boston.

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
15 out 1914	Teatro R. F. Keith	Lowell - Massachusetts	<p>Notícia sem ilustração. Assunto: música. Não cita artistas brasileiros. Não faz julgamento moral. A notícia fala de um espetáculo de teatro que usa o maxixe como música de fundo. O tema da pequena peça é extraído da vida real e, no entanto, parece novo como forma dramática. A dança, o canto e a comédia são todos comandados. Cerve, acordeonista e pianista, abre com música de ópera e fecha com música inspiradora maxixe.</p>
30 dez 1933	“Flying Down to Rio”, uma verdadeira extravagância	Rio de Janeiro e Lowell	<p>Reportagem com ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral.</p> <p>A Reportagem fala do lançamento do filme “The Flying Down to Rio” nos Estados Unidos. Destaca a genialidade de Ginger Rogers e Fred Aster. Justifica a popularidade repentina da dança “Carioca” pelo fato de qualquer dançarino relativamente bom poder dominá-la com um estudo e também, por ser feita com um ritmo lento. Só parece difícil por ser executada por Ginger Rogers e Fred Aster, que têm uma performance perfeita. O empresário de dança Castle tentou uma vez popularizar o “maxixe” do qual o “Carioca” é um descendente direto. Mas ele esqueceu que poucos dançarinos no mundo seriam capazes de se equiparar à sua versão do “maxixe”, uma dança que acabou por ser muito difícil.</p>

91 – The Ludington Daily News (1867)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
18 ago 1931	O tempo da dança buliçosa terminou; Etapas fáceis e lentas na moda	Los Angeles	Notícia sem ilustração. Assunto: dança. Não cita artistas brasileiros. Tem Julgamento moral. A notícia diz que os passos lentos e rítmicos para melodias suaves e sonhadoras serão o modo de dança de 1931-32, conforme decretado pelos mestres de dança da América, que abriram sua convenção anual em Los Angeles. "Dorothy N. Kropper, presidente da Associação dos Dançarinos de Nova York, disse que o tempo das danças buliçosas e inferiores dos negros ficou para trás. Ela afirmou que não faltam evidências quanto à popularidade do "machiche" brasileiro, em que se reconhece a moda do Maxixe de 1914, mas que é ainda mais lento e mais digno". Diz que o maxixe sugere um fox trot gentilmente executado com graça em dois tempos..

92 – The Manitowoc Daily Herald (1898)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
05 mai 1914	Passos do maxixe no trot	Manitowoc - Wisconsin	<p>Nota com ilustração. Assunto: dança. Não cita artistas brasileiros. Não tem julgamento moral. Diz o seguinte: “Várias das danças mais recentes, como o brasileiro Maxixe, formam a base de algumas figuras muito graciosas em um passo. Na imagem é mostrada um giro de Maxixe feito para o tempo de turkey trote. As mãos esquerdas são mantidas acima da cabeça, e as mãos direita estão presas atrás das costas da mulher. Desta forma, é possível virar a mulher completamente ao redor em seguida, gira e inverter a posição. Durante passo o homem fica praticamente imóvel, apenas mexendo os pés o suficiente para se manter no tempo da música”.</p>

93 – The Mansfield News Journal

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
30 jun 1917	Patriótico e menos perigoso do que pó e barulho	Mansfield - Ohio	Anúncio com ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. Trata-se do anúncio de gravações de música com o seguinte título, “Faça suas seleções agora a partir da lista a seguir”. Entre as músicas figura “La Sorella March” (La Matchiche), executado pela Sousa’s Band.

94 – The Mexia Evening News (1899)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
05 abr 1922	Dançar cinco dias no carnaval do Rio	Rio de Janeiro	Artigo (assinado por Miles W. Vaughn) sem ilustração. Tema: dança e música. Não cita artistas brasileiros. Não faz julgamento moral. O artigo resume o carnaval do seguinte modo: "imagine uma mistura do velho Mardi Gras de Nova Orleans, a noite do Armistício, a feira de condado de pré-guerra em Winfield, Kansas; Uma seção de dança de salão da polícia de Kansas City, e uma noite selvagem em Coney Island" e você terá alguma concepção do Carnaval do Rio de Janeiro, que fechou ontem à noite. Para o carnaval brasileiro é o tudo ou nada" de cada ano. "Qualquer um que possa responder como é possível para um brasileiro dançar o Maxixe e o Samba por cinco dias e noites sem outro alimento do que cerveja e sanduíches deveria ser filósofo ou cientista o suficiente para dizer o que faz o uivo dervixe." O jornalista comenta que os periódicos achavam que o carnaval não seria animado por causa da crise, mas se enganaram. Cabarets estavam lotados, apesar do ticket de dez mil reis, o que para um brasileiro equivale a dois dólares e meio. O gerente do High Life, um clube de dança popular, diz que vendeu 5.000 entradas e 3.500 litros de champanhe.
24 jun 1922	Jazz ensinado por nova yorkino vence no Rio	Rio de Janeiro	Artigo (assinado por U. G. Keener) sem ilustração. Tema: dança e música. Não cita artistas brasileiros. Não faz julgamento moral. O artigo fala que um jovem judeu de Nova York e seu jovem exército de artistas de jazz americano desbanca o maxixe. [...] "Kosarin é um gênio e tem feito maravilhas." Começou com uma pequena banda composta pelo próprio Kosarin, um pianista, um violinista de sete cordas, um clarinetista e, por último, mas a uma longa distância da posição de

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
			<p>bancada, o "tambor". A exibição de arte de dançar pelo dançarino de maxixe brasileiro parece estar torcendo o corpo da mesma maneira que o "tambor" move seus pulsos, andando no chão, mantendo o tempo com o swish-swashing do chocalho. O Músico conseguiu montar sete bandas e cinco delas estão ocupadas seis noites por semana para suprir o interesse do brasileiro por Jazz, segundo o artigo.</p>

95 – The Mexia Weekly Herald (1908

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
21 abr 1939	Apresentação sábado, meia noite	Mexia - Texas	Anúncio sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. Fred e Ginger do jeito que você se delicia em vê-los. A história de Vernon e Irene Castle. Os maiores dançarinos do mundo - Ginger Rogers e Fred Astaire - Veja: maxixe, Castle walk, Texas Tommy e tango
21 abr 1939	Fred e Ginger juntos de novo	Mexia - Texas	Nota com ilustração. Assunto: dança. Não cita artistas brasileiros. Não tem julgamento moral. Trata-se da nota a respeito de um espetáculo que será encenado e abre uma temporada de dois dias no Teatro Nacional Ginger Rogers e Fred Astaire são exibidos numa foto fazendo o “Polka”, em uma cena de “A História de Vernon e Irene Castle”. Diz que pessoas mais velhas recordarão a versão dos Castle do “Polka” como uma das danças as mais populares de seu tempo.

96 – The Moberly Democrat (1899)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
15 set 1921	Descoberta da América celebrada na França	Paris	<p>Notícia sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. Diz o seguinte: “Celebrações com duração de uma semana serão realizadas em Paris todo ano durante a primeira parte de outubro, para comemorar a descoberta do Novo Mundo.”</p> <p>Informa que “As comemorações provavelmente começarão em 12 de outubro, na mesma data em que, em 1491, Cristóvão Colombo mostrou Guanahani à sua tripulação revoltada.” Entre as atrações do evento estão: Um show de gala para incluir canções populares e danças características de todas as nações americanas, como o Zamacueca chileno, o maxixe brasileiro, o tango argentino, o habanera cubano, o cakewalk americano, etc., com os trajes usados em cada país.</p>
21 jun 1922	Jazz americano vence no Rio	Rio de Janeiro	<p>Artigo (assinado por U. G. Keener) sem ilustração. Tema: dança e música. Não cita artistas brasileiros. Não faz julgamento moral. O artigo fala que um jovem judeu de Nova York e seu exército de artistas de jazz americano desbanca o maxixe. [...] "Kosarin é um gênio e tem feito maravilhas." Começou com uma pequena banda composta pelo próprio Kosarin, um pianista, um violinista de sete cordas, um clarinetista e, por último, mas a uma longa distância da posição de bancada, o "tambor". A exibição de arte de dançar pelo dançarino de maxixe brasileiro parece estar torcendo o corpo da mesma maneira que o "tambor" move seus pulsos, andando no chão, mantendo o tempo com o swish-swashing do chocalho. O Músico conseguiu montar sete bandas e cinco delas estão ocupadas seis noites por semana para suprir o interesse do brasileiro por Jazz, segundo o artigo.</p>

97 – The Montana Standard (1928)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
18 set 1931	Maxixe brasileiro sonhador desbanca a rumba cubana	New York	<p>Notícia com ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. A notícia afirma que o breve reinado da rumba impertinente de Cuba deu lugar ao digno machiche brasileiro como a popular dança de baile para este inverno. “O machiche tem sido muito popular e agora os mestres de dança da América decretaram que é para ser o passo favorecido no salão de baile. A música de acompanhamento é lenta e sonhadora, com melodias interligadas que recordam fortemente as costas tropicais do Brasil.”[...] “Uma parte da dança exige que os parceiros dancem vários passos sem tocar um ao outro, suas mãos levantadas na frente de seu rosto. Este é o costume no Brasil, embora não possa ser adotado neste país.” Afirma que vários dos novos shows musicais têm números com a dança.</p>

98 – The Morning Sun (1923)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
15 fev 1925	Dançarinos praticam passos de jazz no carnaval do Rio	Rio de Janeiro	<p>Notícia sem ilustração. Assunto: dança e música. Não cita artistas brasileiros. Não faz julgamento moral. O Rio de Janeiro começou a ensaiar para o carnaval.</p> <p>“Os clubes sociais da cidade, com exceção dos subúrbios aristocráticos, estão ensaiando todos os sábados à noite, e as pessoas estão organizando batalhas de confetes. Orquestras e bandas amadoras estão praticando jazz americano e maxixe, a dança nacional brasileira.”</p> <p>Curiosidade: O maxixe aparece como uma dança nacional.</p> <p>“O carnaval abre na noite de sábado antes da quarta-feira de cinzas e continua até terça-feira, quando a cidade inteira surge para ver o desfile da noite.”</p>

99 – The Mount Pleasant Daily News (1875)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
03 mar 1914	Você já escutou o fonógrafo de ouro do Sr Edison?	Mount Pleasant	Anúncio com ilustração. Assunto: música para dançar. Cita artistas brasileiros. Não tem julgamento moral. Trata-se de um anúncio a respeito de gravações e do aparelho de música, o fonógrafo. Diz o seguinte: "Novo disco de diamante fonógrafo? É uma melhoria maravilhosa nos outros. Visitar e ouvir demonstrações gratuitas de Sans Souci; Maxixe Bresilienne (Arthur N. Green) Banda Militar Vitor." Várias gravações são oferecidas no catálogo, entre elas: - Amapa; Maxixe Bresilienne (J. Storoni). Victor Military Band.

100 – The Muncie Indiana State Journal (1875)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
01 jan 1914	O sensacional tango tem origem em bares de baixa reputação.	Muncie - Indiana	<p>Notícia sem ilustrações. Assunto: dança. Não cita artistas brasileiros. Faz julgamento moral.</p> <p>A notícia fala de várias danças modernas como: tango, turkey trot, fish walk, valsa chaloupe, reno glide e o maxixe.</p> <p>“A mais recente dança é o maxixe brasileiro, ou machichi , que é uma espécie de segunda identidade do tango. O ritmo da música e alguns passos são muito semelhantes ao tango da Argentina.”</p> <p>“Como o maxixe, o tango veio da América do Sul via Paris. O Modo como é dançado em Nova York, Paris, Londres e Berlim é muito diferente do tango argentino real, que não seria tolerado a não ser nos círculos do submundo deste país, como é de fato na Argentina.”</p> <p>Considera as danças modernas uma moderna “perversão” vulgar da arte arte de dançar.</p>

101 – The Muscatine Journal (1840)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
09 fev 1914	Alcance de livro para estilo de exposição	Muscatine - Iowa	Notícia sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. A notícia é sobre um incomum entretenimento oferecido em Muscatine. O evento será caracterizado pela apresentação dos dançarinos de tango Cohan e Janis. O grupo é um dos mais populares entre os que aparecem em Chicago neste momento. O evento é da associação Vaudeville Ocidental, que está sempre nas grandes cidades. Como expoentes do tango, da hesitação e do maxixe se classificam entre os mais célebres do país. Além dos dançarinos, várias outras apresentações de Vaudeville serão oferecidas. Muitos cantando e encenando comédias. Artistas foram cotados e um talentoso vocalista também será uma parte das atrações. Também está prevista a apresentação de vários talentos locais.
11 mai 1915	Anúncio sobre livro que ensina passos da nova dança	Muscatine-Iowa	Anúncio ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. Trata-se de um anúncio sobre livro que dá instruções de dança. Até o momento, o mais popular de todas as danças é o one step . Razões para a sua popularidade: ele pode ser aprendido em muito pouco tempo por qualquer um, jovem ou velho, que seja capaz de acompanhar o tempo da música - e, de fato, por muitos que não podem. Outra razão é porque a música é o rag-time. A valsa é bonita, o tango é gracioso, o maxixe brasileiro é único.

102 – The Naugatuck Daily News (1895)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
13 fev 1914	Novas Gravações da Victor	Naugatuck - Connecticut	<p>Anúncio sem ilustração. Assunto: música para dançar. Não cita artistas brasileiros. Não faz julgamento moral. Trata-se do anúncio de gravações de músicas para dançar. Novos Registros Victor das últimas músicas de dança lançadas. Dezesseis supernovos números de dança interpretados por Europe's Society Orchestra e pela Banda Militar Victor". Há três referências à música do Brasil, embora apenas uma seja, de fato originada no Brasil:</p> <p>AMAPAMaxixe Breslienne SANS SOUCI Maxixe Breslienne MAURICE MATTCHICHEBrazilian Maxixe</p>
14 fev 1914	Novas Gravações da Victor	Naugatuck - Connecticut	<p>Anúncio sem ilustração. Assunto: música para dançar. Não cita artistas brasileiros. Não faz julgamento moral. Trata-se do anúncio de gravações de músicas para dançar. Novos Registros Victor das últimas músicas de dança lançadas. Dezesseis supernovos números de dança Interpretados por Europe's Society Orchestra e pela Banda Militar Victor". Há três referências à música do Brasil, embora apenas uma seja, de fato originada no Brasil:</p> <p>AMAPAMaxixe Breslienne SANS SOUCI Maxixe Breslienne MAURICE MATTCHICHEBrazilian Maxixe</p>

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
16 fev 1914	Novas Gravações da Victor	Naugatuck - Connecticut	<p>Anúncio sem ilustração. Assunto: música para dançar. Não cita artistas brasileiros. Não faz julgamento moral. Trata-se do anúncio de gravações de músicas para dançar. “Novos Registros Victor das últimas músicas de dança lançadas. Dezesseis supernovos números de dança Interpretados por Europe's Society Orchestra e pela Banda Militar Victor”. Há três referências à música do Brasil, embora apenas uma seja, de fato oriunda do Brasil:</p> <p>AMAPAMaxixe Breslienne SANS SOUCI Maxixe Breslienne MAURICE MATTCICHEBrazilian Maxixe</p>

103 – The Newark Advocate (1820)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
28 ago 1914	Novas gravações da Vitor	Newark - Ohio	<p>Anúncio com ilustração. Assunto: música para dançar. Cita artistas brasileiros. Não faz julgamento moral. Trata-se do anúncio de gravações de músicas para dançar. A lista das músicas mais populares em Setembro de 1914.</p> <p>As músicas do Brasil que estão nesta lista são: “Bregeiro” - Tango - Maxixe (Ernesto Nazareth) Conrad’s Society Orchestra e “Mexe e Remexe” - Maxixe (M. Sarrablo) Conrad’s Society Orchestra. O número do fonograma para adquirir as duas músicas era - 17.607.</p>

104 – The New Brunswick Daily Times (1891)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
26 fev 1914	O Vavasur - salão de dança	New Brunswick - New Jersey	Anúncio sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. Trata-se do anúncio das atrações de uma casa de entretenimento, onde figuram dramas, comédias e danças. Uma das atrações anunciadas como dança moderna é o maxixe e este é citado assim: "Apresentando a Dança Maxixe Brasileira"
04 mar 1914	Opera House	New Brunswick - New Jersey	Anúncio sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. Trata-se do anúncio das diversas atrações da casa, entre elas O casal Irene e Vernon Castle, que irão apresentar as danças modernas. As danças ensinadas são: castle walk, maxixe brasileiro, o one step, valsa hesitação e tango argentino.
13 mar 1914	Salão Esmeralda	New Brunswick - New Jersey	Anúncio sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. Trata-se do anúncio do salão de dança "Emerald Ball" no St. Patrick's Night. Diz o seguinte: "Todos os últimos lançamentos de danças são ensinados nesta escola, incluindo one step, valsa hesitação, tango, maxixe e todas as suas variações. As duas danças mais recentes que estão sendo introduzidas são a valsa vienense e o Brazilian Glide."
14 mar 1914	Salão Emerald no Auditório Bishop	New Brunswick - New Jersey	Notícia sem ilustração. Tema: dança. Não cita artistas brasileiros. Não faz julgamento moral. A dança de Salão Emerald foi planejada para o Auditório Bishop terça-feira noite, noite de Saint Patrick. A música para esta ocasião será

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
			<p>fornecida pela orquestra Cortelyou e o programa será composto de todos os sons irlandeses. A dança começará às 8h30 e vai até às 13h30. A aula de iniciantes é todas as quartas-feiras à noite. Todas as danças populares são ensinadas, incluindo one-step, valsa hesitação, tango e maxixe. As duas danças mais recentes que estão sendo introduzidas são a valsa vienense e o Brazilian Glide. O Professor Bishop está organizando todas as melhores variações, das danças modernas da atualidade para publicar.</p>
19 fev 1915	"Ilha dos desejos" tem fonte de beleza eletrizante	New Brunswick - New Jersey	<p>Notícia sem ilustração. Tema: dança. Não cita artistas brasileiros. Não faz julgamento moral. A notícia é sobre uma comédia musical intitulada <i>Ilha dos desejos</i>. Afirma que “esta é a produção de comédia musical mais agradável aqui este ano. Harry Sauber, bem conhecido em New Brunswick, fez um grande sucesso com seu monólogo. Sua explicação sobre o modo como o maxixe brasileiro é dançado num salão de Nebraska é excelente. Suas canções são boas, seu jeito agradável e risível, e sua apresentação de palco excelente. Sua apresentação em monólogo evocou gritos de alegria.”</p>

105 – The New Castle News (1891)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
18 fev 1909	A mais nova beleza teatral	Paris e London	Reportagem com ilustrações. Assunto: dança. Não cita artistas brasileiros. A Notícia fala a respeito da atriz Arlette Dorgere que estava fazendo sucesso com uma dança moderna chamada “La Matchiche” em Paris e outras capitais da Europa em 1909. “A beleza reinante do palco parisiense é Mademoiselle Arlette Dorgere.” Fala que a atriz levou seu sucesso a Londres e que ela personifica tudo que se entende por “Francês”. “Foi responsável pela introdução de uma nova dança chamada 'La Matchiche' em Paris. É uma combinação do american cakewalk e do turco hoochy coochy. Depois de torná-lo popular, foi dançada em toda Paris, nos palcos musicais e em casas artísticas. “De volta a Paris, fez grande sucesso como princesa em ‘Cinderella’ no teatro de Porte St. Martin”.
01 mai 1914	Tango leva ao altar	New Castle - Pennsylvania	Notícia sem ilustrações sobre os passos das danças. Tema: dança. Faz julgamento moral subliminar sobre a dança. Não cita artistas brasileiros. A notícia fala de uma menina de 16 anos que fugiu com um rapaz que dançava tango em um restaurante. “A Sra. Grey afirmou que ela e o Sr. Gray se conheceram no hotel Astor no chá de caridade dansant” Fala que eles decidiram se casar e decidiram fugir, pois ela sabia que sua mãe não consentiria, por ela ser muito jovem. Segundo a notícia, a mãe da noiva repreendeu o noivo, por ter revelado sua ocupação como dançarino ao escritório de licença de casamento. “Eu não pensei em dizer que eu era um engenheiro”, ele respondeu. “Eu estava muito feliz.” O Sr. Gray disse que ele e sua esposa eram as únicas pessoas na

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
07 ago 1931	Grande vôo alemão, próximo do equador	Brasil	<p>cidade que dançaram o maxixe brasileiro corretamente. “Essa dança é para mostrar um caso de amor desde o primeiro contato com o casamento”, explicou.</p> <p>Notícia sem ilustrações sobre os passos das danças. Tema: dança. Não faz julgamento moral sobre a dança. Não cita artistas brasileiros.</p> <p>A notícia fala de um vôo do Rio de Janeiro para New York. Elogia o avião DO-X, apesar de ter havido um vôo forçado, situação que ele descreve do seguinte modo: “Em um longo trecho poderíamos não ter gostado do fato do DO-X ter feito uma aterrisagem forçada, supúnhamos um contato muito próximo com muitos moradores venenosos da selva.” Fala que eles se voltaram para as perseguições das civilizações e quando o clima ficou monótono, tudo mudou: “alguns de nós bebericamos cocktails de Steward Krause. Alguém ligou o fonógrafo e as duas mulheres a bordo, a Sra. Clara Adams e a Sra. Doris Von Clausbruck não faltaram quando pedimos o maxixe, famosa dança sul-americana.”</p>

106 – The New Oxford Item (1879)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
19 fev 1914	Tango Mania Tem NY em suas mãos	New Oxford - Pennsylvania e NY	Reportagem com ilustrações. Assunto: dança e música. Não cita artistas brasileiros. Não tem julgamento moral. A reportagem começa falando do ambiente do ballroom, comenta sobre a música e depois fala da dança. O tango seria o “único assunto que importava naquele momento.” A reportagem mostra quanto se paga pelas instruções de dança. 25 dos dólares americanos pagos para uma instrução particular de uma hora mostrando as complexidades da última variedade do tango. Fala da febre do tango, comenta que há uma revista especializada em dança e menciona o maxixe. “E agora temos uma revista dedicada à dança, e por último, e mais importante de tudo, uma casa inteira dedicada ao um passo, à valsa hesitação, ao maxixe brasileiro e ao terrível tango.”O perfil do público descrito é de um jovem universitário e loiro. As roupas e o ambiente são glamorosos.”
16 set 1920	O Jazz é uma das causas da discórdia conjugal e do divórcio	Paris	Artigo sem ilustrações. Assunto: música e dança. Tem julgamento moral. Cita artistas brasileiros. O artigo faz um contraponto entre Maxixe e Jazz. Revela a reação do famoso dançarino brasileiro, Duque, contra o Jazz em virtude de uma provável guinada do jazz em detrimento do maxixe nos dancings de Paris. Segundo Duque, o jazz seria a causa do aumento da tendência aos divórcios e da destruição da felicidade dos casais. “Nenhuma mulher e nenhum homem é normal depois de ouvir uma orquestra de Jazz por mais do que 30 minutos”. “A música Jazz produz uma doença febril no cérebro, levando ao mau humor, à negligência, lassidão e frequentemente à má saúde.” Por essas razões ‘a dança

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
			Crazy' estaria chegando ao seu fim. A solução para salvar a dança seria abolir o Jazz e voltar às velhas e saudáveis danças como a valsa, a polca, o tango e o maxixe.

107 – The New York Times (18 set 1851)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
16 mai 1909	A nova música cult na França e seu líder	Paris-New York	<p>Artigo com ilustração (Debussy). Tema: música. Não faz julgamento moral. Não cita artistas brasileiros.</p> <p>"Paris insiste na modernidade." Fala a respeito das últimas músicas que Debussy havia apresentado à época, em um concerto em Colonia (Alemanha): As três composições que Debussy apresentou foram "Dieu! qu'il la fait bon regarder," "Quant j'ai ouy le tabourin," and "Yver vous n'estes qu'un villain." O artigo sugere que se o cakewalk - que tem todo o abandono e verve do Matchiche - for combinado à capacidade imaginativa das harmonias de Debussy, será uma ótima música para usar nos salões de dança. Conclui afirmando que a música de Debussy é leve porque ele faz uma mistura de várias cores.</p>
23 dez 1912	Esquisito parisiense aqui com 24 troncos	NY	<p>Reportagem sem ilustração. Tema: dança. Não cita artistas brasileiros. Não tem julgamento moral.</p> <p>A reportagem fala de Fourquiér um francês que influencia a moda principalmente no círculo da aristocracia francesa e está em NY para fazer o mesmo com a sociedade americana. Fourquière vai introduzir a nova dança chamada de "maxixe</p>

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
			<p>brasileiro". Mas destaca que o nome da dança que ele vai introduzir gera uma certa confusão. "Ele diz que vai apresentá-la na próxima semana, assim como a música que ele escreveu é dedicada a Sra Cornelius Vanderbilt, e para os quais Pierre Arezzo compôs a música, a dança é chamada de " Maxixe brasileira".</p>
24 dez 1912	Nosso Turkey Trot cai bem em Fouquier	New York - New York	<p>Notícia sem ilustrações sobre os passos das danças. Tema: dança. Não faz julgamento moral sobre a dança. Não cita artistas brasileiros.</p> <p>A notícia não é objetiva, faz pensar que evita provocar escândalo ao citar o maxixe como uma dança da moda. "Tem havido alguma confusão quanto ao nome da dança M. de Fouquieres trouxe mais. Ele diz que vai apresentá-lo na próxima semana, assim como a música que ele escreveu e dedicado a Sra Cornelius Vanderbilt , e para os quais Pierre Arezzo compôs a música . A dança é chamada de 'Maxixe brasileira'.</p>
24 ago 1913	Quadrilha expulsa tango	Paris - New York	<p>Notícia sem ilustrações sobre os passos das danças. Tema: dança. Faz julgamento moral subliminar sobre a dança. Não cita artistas brasileiros.</p> <p>A notícia diz o seguinte: "A forte reação, repentinamente, ocorreu em Paris contra danças exóticas, como o tango, cake walk , grizzly, e o matchiche , e a quadrilha antiquada, da qual não se ouve falar há anos, está agora em todos os lugares . A grande novidade é que a quadrilha reviveu.</p>

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
21 set 1913	O homem que revolucionou a silueta dos trajes	NY	<p>Reportagem com ilustração. Tema: dança. Faz menção a artistas brasileiros. Não tem julgamento moral.</p> <p>A reportagem fala de <i>Paul Poiret</i> um francês que influencia a moda principalmente na França e está em NY para fazer o mesmo. Se ele não fosse estilista, ele teria sido um artista, ou um músico, um decorador de ambiente, ou um escritor de baladas ou um ator. O jornalista afirma: "Ele é todas essas coisas". Ele é um orientalista e conhece bem os hábitos da Pérsia. Ele customizou o balet da Pérsia com maestria. Depois da apresentação de várias danças no desfile, Duque apareceu fazendo o maxixe brasileiro, a nova dança, que tem fascinado a Europa. Depois apresentou o tango, a dança dignificada por suas medidas, que rapidamente se tornou a dança do dia. "Quando você se lembrar que o mundo da moda vai para o Café Paris para ver Duque e sua esposa dançar, você pode aplaudir <i>Poiret</i> por sua competência para entreter. A nova dança chamada de "maxixe brasileiro" é uma atração. Mas destaca que o nome da dança que ele vai introduzir gera uma certa confusão. É o "Maxixe brasileiro".</p>
24 set 1913	REISENWEBERS	New York- New-York	Anúncio sem ilustrações. Tema: dança. Não cita artistas brasileiros. Não há julgamento moral.

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
			O anúncio fala dos professores Maurice e Florence Walton, que ensinarão a última dança, a dança Crazy, que é o maxixe brasileiro.
03 out 1913	Alegria no Palais de Danse	NY e Monte Carlo	<p data-bbox="1016 437 2063 528">Notícia sem ilustrações sobre os passos das danças. Tema: dança. Não faz julgamento moral sobre a dança. Não cita artistas brasileiros.</p> <p data-bbox="1016 549 2063 799">A notícia fala que o salão de dança Palais de Dance manteve a celebração da última dança no salão da Pérsia e que um casal de dançarinos de Monte Carlo introduziu o maxixe como uma dança da moda. "O maxixe é muito mais energético que o tango." Mlle Dancrey canta muitas canções francesas depois de fazer sua performance no Winter Garden."</p>
03 out 1913	Danças modernas	New York- New-York	<p data-bbox="1016 836 2063 927">Anúncio sem ilustrações. Tema: dança. Não cita artistas brasileiros. Não há julgamento moral.</p> <p data-bbox="1016 948 2063 1091">O anúncio fala que as danças modernas: um-passo, tango, maxixe brasileiro, valsa hesitação e glide serão ensinadas. Na mesma página de jornal foi publicado este anúncio e uma notícia, conforme se pode ver.</p>
25 out 1913	Reisenweber's	New York- New-York	Anúncio sem ilustração. Tema: dança. Não tem julgamento moral. Não cita artistas brasileiros.

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
			Trata do anúncio de um jantar dançante, onde o maxixe figura entre as danças que serão ensinadas. Também publicada no mesmo jornal, em 28/10/1913, p. 20 e em 30/10/1913, p.9.
28 out 1913	Reisenweber's	New York - New York	Anúncio sem ilustração. Tema: Dança. Não tem julgamento moral. Não cita artistas brasileiros. Trata do anúncio de um jantar dançante, onde o maxixe figura entre as danças que serão ensinadas. Também publicada no mesmo jornal, em 25/10/1913, p. 22 e em 30/10/1913, p.9.
30 out 1913	Reisenweber's	New York- New-York	Anúncio sem ilustração. Tema: música. Não tem julgamento moral. Não cita artistas brasileiros. Refere-se ao anúncio de um jantar dançante, onde o maxixe figura entre as danças que serão ensinadas.
12 fev 1914	New Victor Dance Records	New York - New York	Anúncio de gravações de músicas. Tema: música. Cita compositores brasileiros. Não faz julgamento moral. Trata de gravações. Três novas gravações de Maxixe; duas novas gravações de Tango; Quatro Novas gravações de "Hesitation"; Três Novas gravações de um-passo; A coleção "New Victor Dance Records" está em liquidação no GIMBEL Talking Machine Section. Todos os números são tocados pela Victor Military

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
			Band. As gravações à venda são "Amapa", de J. Storoni, "Sans Souci" de Arthur N. Green e "Maurice Mattchiche" de Duque Costa.
11 mar 1914	E. Fletcher Hallamore oferece instruções privadas das modernas danças	New York - New York	Anúncio. sem ilustrações. Tema: dança. Não cita artistas brasileiros. Não faz julgamento moral. Fletcher oferece eficiência em instruções privadas das modernas danças. As danças citadas são: Hesitação, Tango, um -passo, maxixe e todas as suas variações
29 mar 1914	Melhor do que em Inglês 29/03/1914	New York- New-York	Nota sem ilustração. Tema: dança. Não tem julgamento moral. Não cita artistas brasileiros. A nota comenta sobre a forma de pronunciar o maxixe e diz que a palavra maxixe é estranha ao português. Questiona a pronúncia da palavra.
10 abr 1914	O maxixe brasileiro - diferente das danças daqui e considerado imoral	New York- New-York	Notícia sem ilustração. Tema: dança. Faz julgamento moral (o maxixe é considerado indecente). Não cita artistas brasileiros. A notícia fala que o maxixe brasileiro é considerado indecente. "Eu percebi um anúncio de um dançarino profissional que ensina Tango argentino e maxixe brasileiro, como dançado nas sociedades da Argentina e do Brasil." Segundo a notícia, o dançarino profissional teria dito que no Brasil a verdadeira sociedade não dança o maxixe. O maxixe é considerado imoral fora dos limites dos clubes

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
			carnavalescos, já que nem todos são frequentados por famílias. O maxixe como dançado nos Estados Unidos e na Europa é fascinante, uma inofensiva fantasia.”.
12 abr 1914	Barnard Estúdio de danças modernas	New York - New York	<p>Anúncio sem ilustrações. Tema: dança. Não cita artistas brasileiros. Não faz julgamento moral.</p> <p>Diz o seguinte: "Um atrativo e refinado estúdio oferece a oportunidade de aprender as modernas danças, sob supervisão de refinada e gentil instrutores. Especialistas na instrução de: Aeroplane valsa, valsa hesitação, maxixe, um-passo e o tango. Na mesma página constam mais dez anúncios de aulas de dança.</p>
30 ago 1914	Maxixe, Fox Trot, One Step, Lulu Fado ensinados particularmente	New York- New-York	<p>Anúncio sem ilustrações. Tema: dança. Não cita artistas brasileiros. Não faz julgamento moral.</p> <p>Coletivo de anúncios: 1 - 8 Aulas estritamente privativas. Resultados garantidos \$ 5. Por quê pagar mais, quando você pode adquirir, nesta grande oferta de preço, as mais eficientes e especializadas instruções em lindos salões de dança? W.M. L. Loew, Jr., 10 a. m. to 10 p. m. Maxixe, Half and Half, Hesitation Waltz, One-Step, Tango e todas as modernas danças da sociedade. 2 - Maxixe, Fox Trot, Um Passo, Tango, Hesitação, Lulu-Fado Ensino privado de 10 a 10. Preço de verão. Prof. A. Albert Sato, Broadway, 86th to 87th St. Tel. 6435 Schuyler. 3 - Mansfield Studios 247 W. 42d St. Bryant 4674. Selecione, Privado. Husa. 1964. Um passo,</p>

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
			<p>Hesitação, Maxixe, Fox-Trot, Lu Lu Fado e as últimas danças modernas ensinadas em particular. Cada aluno tem sala privada com instrutor. Ninguém pode rir de seus erros. Preços de verão até 15 de Setembro. Fechado aos sábados e domingos até 12 de Setembro ; 4 - TODOS OS ESTILOS de DANÇAS POPULARES Ensinado por Instrutor Estabelecido em N. Y. e autoridade sobre as últimas Hesitações, Tangos, Maxixe, Tango Waltzes; Também dança de palco. Constantine, 23 W. 44o, Berkeley [ilegível] Tel 8611 Bryant.</p>
06 set 1914	8 Aulas estritamente privadas	New York- New-York	<p>Anúncio sem ilustrações. Tema: dança. Não cita artistas brasileiros. Não faz julgamento moral.</p> <p>Coletivo de anúncios: 1 - 8 Aulas estritamente privativas. Resultados garantidos \$ 5. Por quê pagar mais, quando você pode adquirir, nesta grande oferta de preço, as mais eficientes e especializadas instruções em lindos salões de dança? WM. L. Loew, Jr., 10 a. m. to 10 p. m. Maxixe, Half and Half, Hesitation Waltz, One-Step, Tango e todas as modernas danças da sociedade. 2 - Maxixe, Fox Trot, Um Passo, Tango, Hesitação, Lulu-Fado Ensino privado de 10 a 10. Preço de verão. Prof. A. Albert Saato, Broadway, 86th to 87th St. Tel. 6435 Schuyler. 3 - Mansfield Studios 247 W. 42d St. Bryant 4674. Selecionado, Privado. Husa. 1964. Um passo, Hesitação, Maxixe, Fox-Trot, Lu Lu Fado e as últimas danças modernas ensinadas</p>

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
			<p>em particular. Cada aluno tem sala privada com instrutor. Ninguém pode rir de seus erros. Preços de verão até 15 de Setembro. Fechado aos sábados e domingos até 12 de Setembro; 4 - TODOS OS ESTILOS de DANÇAS POPULARES Ensinado por Instrutor Estabelecido em N. Y. e autoridade sobre as últimas Hesitações, Tangos, Maxixe, Tango Waltzes; Também dança de palco. Constantine, 23 W. 44o, Berkeley [ilegível] Tel 8611 Bryant.</p>
13 set 1914	8 Aulas estritamente	New York- New-York	<p>Anúncio sem ilustrações. Tema: dança. Não cita artistas brasileiros. Não faz julgamento moral.</p> <p>Coletivo de anúncios: 1 - 8 Aulas estritamente privativas. Resultados garantidos \$ 5. Por quê pagar mais, quando você pode adquirir, nesta grande oferta de preço, as mais eficientes e especializadas instruções em lindos salões de dança? W.M. L. Loew, Jr., 10 a. m. to 10 p. m. Maxixe, Half and Half, Hesitation Waltz, One-Step, Tango e todas as modernas danças da sociedade. 2 - Maxixe, Fox Trot, Um Passo, Tango, Hesitação, Lulu-Fado Ensino privado de 10 a 10. Preço de verão. Prof. A. Albert Sato, Broadway, 86th to 87th St. Tel. 6435 Schuyler. 3 - Mansfield Studios 247 W. 42d St. Bryant 4674. Selecione, Privado. Husa. 1964. Um passo, Hesitação, Maxixe, Fox-Trot, Lu Lu Fado e as últimas danças modernas ensinadas em particular. Cada aluno tem sala privada com instrutor. Ninguém pode rir de</p>

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
			seus erros. Preços de verão até 15 de Setembro. Fechado aos sábados e domingos até 12 de Setembro; 4 - TODOS OS ESTILOS de DANÇAS POPULARES Ensinado por Instrutor Estabelecido em N. Y. e autoridade sobre as últimas Hesitações, Tangos, Maxixe, Tango Waltzes; Também dança de palco. Constantine, 23 W. 44o, Berkeley [ilegível] Tel 8611 Bryant.
03 out 1914	O Celebrado Alviene	New York- New-York	Anúncio sem ilustrações. Tema: dança. Não cita artistas brasileiros. Não faz julgamento moral. 1 - O Celebrado Alviene - O Dançarino que ensinou os maiores bailarinos do mundo: lulu fado, Fox Trot, Ta Tao, Maxixe, La Rouge, La Furlana, Brasil, Polka (Alviene La Russe), Marsoviano, Um Passo, Hesitação, Half and Half. Todo o palco também e clássico espaço para dançar. Um passo, Hesitação, Maxixe, Fox-Trot, Lu Lu Fado e as últimas danças modernas ensinadas em particular. Cada aluno tem sala privada com instrutor. Ninguém pode rir de seus erros. Preços de verão até 15 de Setembro. Fechado aos sábados e domingos até 12 de Setembro.

108 – The Newport Daily News (1846)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
21 mai 1914	Entretenimento	Middletown	Anúncio sem ilustrações. Tema: dança. Não cita artistas brasileiros. Não faz julgamento moral. Trata-se de anúncio sobre uma demonstração da dança maxixe, para o fundo do coro de uma igreja em Middletown. “Para benefício do fundo do coro da igreja do St. Mary, Portsmouth, na câmara municipal de Middletown.” “Miss Helen Weaver irá fazer demonstração dos passos do maxixe, com música da Orquestra Alpha.”
24 jun 1914	Island Park	Boston	Anúncio sem ilustrações. Tema: dança. Não cita artistas brasileiros. Não faz julgamento moral. O anúncio refere-se a uma exposição de danças modernas que ocorrerá em um parque chamado “Island Park”. As danças são as seguintes: valsa hesitação, balé dois passos, maxixe brasileiro, one step.
25 jun 1914	Island Park	Boston	Anúncio sem ilustrações. Tema: dança. Não cita artistas brasileiros. Não faz julgamento moral. O anúncio refere-se a uma exposição de danças modernas que ocorrerá em um parque chamado “Island Park”. As danças são as seguintes: valsa hesitação, balé dois passos, maxixe brasileiro, one step.
13 jul 1914	A loja ao vivo em Newport	Newport	Anúncio sem ilustrações. Tema: dança. Não cita artistas brasileiros. Não faz julgamento moral. A loja faz gravações ao vivo em Newport exclusivamente para a Columbia, com a Orchestra jardim da Persia de Joan Sawyer. Suas primeiras gravações: - "Bregeiro" - maxixe brasileiro, "Joan Waltz" - Hesitação, você pode comprar ambas danças pelo Registro A 5572, por US \$ 1,00.

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
15 jul 1914	A loja viva em Newport	Newport	Anúncio sem ilustrações. Tema: dança. Não cita artistas brasileiros. Não faz julgamento moral. A loja faz gravações ao vivo em Newport exclusivamente para a Columbia, com a Orchestra jardim da Persia de Joan Sawyer. Suas primeiras gravações: - "Bregeiro" - maxixe brasileiro, "Joan Waltz" - Hesitação, você pode comprar ambas danças pelo Registro A 5572, por US \$ 1,00.
17 jul 1914	A loja viva em Newport	Newport	Anúncio sem ilustrações. Tema: dança. Não cita artistas brasileiros. Não faz julgamento moral. A loja faz gravações ao vivo em Newport exclusivamente para a Columbia, com a Orchestra jardim da Persia de Joan Sawyer. Suas primeiras gravações: - "Bregeiro" - maxixe brasileiro, "Joan Waltz" - Hesitação, você pode comprar ambas danças pelo Registro A 5572, por US \$ 1,00.

109 – The Norwalk Reflector Herald (1913)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
26 ago 1914	Conklins têm fase exaustiva	Cleveland, Norwalk, London, Paris	<p>Notícia sem ilustrações. Tema: dança. Não faz julgamento moral sobre a dança. Não cita artistas brasileiros. Velhos Norwalkians aprendem novas danças, enquanto soldados marcham nas ruas de Paris. Um casal de dançarinos, voltou do exterior, em meio à guerra, onde foi aprender as danças mais recentes. O Hotel foi transformado em hospital para acudir feridos. O relato sobre o clima de guerra é chocante. [...] “Saímos de Paris o mais rápido possível”. Afirma que todos os trens estavam sendo usados para transportar tropas, viram soldados apreenderem bagagens e carros eram bloqueados. Os Conklins trouxeram cinco novas danças. O ‘rouli rouli’ promete substituir o maxixe. “Paris antes da guerra estourar era ‘rouli rouli’ louco. Esta dança exige um balanço gracioso, contínuo do corpo e o lançamento dos braços. É diferente de qualquer dança da América. Duas outras danças trazidas pelos Conklins são ‘lu lu fado’, uma dança portuguesa, ‘polka brasileira’, ‘ta-tao’, uma dança chinesa com sua própria música estranha e ‘Trouville Trot’, que promete substituir o único passo.”</p>

110 – The Oak Leaves Tribune (1847)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
11 out 1913	Novas danças são populares	Oak Park - Illinois	Nota sem ilustração. Tema: dança e música. Não cita artistas brasileiros. Não faz julgamento moral. Novas danças estão populares Novas danças, como o maxixe brasileiro e o tango parisiense, estão rapidamente substituindo as antigas. Miss Ingram da <i>Ingram School of Dancing</i> as estudou em conferência com professores associados que recentemente trouxeram os passos da Europa e está se preparando para dar aulas. Estas danças são graciosas e bonitas e Miss Ingram pede a cooperação de seus alunos para torná-los populares.
25 out 1913	A dança sexual extravagante	Oak Park - Illinois	Artigo sem ilustração. Assunto: dança. Não menciona artistas brasileiros. Faz julgamento moral. Editorial que faz crítica contra o tango e o maxixe, direcionado à música e à dança. Refere-se a um evento organizado num clube, onde haverá exposição do maxixe e do tango e dança; fala desses gêneros como uma degenerescência, uma doença tão grave quanto um câncer; A música encontra seu caminho no piano e os jovens aprendem a cantar a música “imoral dos degenerados” oriunda da América do Sul; Os vestidos usados são inadequados, apelam para o corpo e a dança é indecorosa. O tango e seus descendentes são consideradas danças primitivas.
29 nov 1913	Aulas de dança e montagem	Oak Park - Illinois	Anúncio sem ilustrações. Assunto: aulas de dança. Não menciona artistas brasileiros. Não faz julgamento moral. O anúncio diz o seguinte: “Aulas de dança e montagens Herbert S. Jones e Katherine Hadiey anunciaram a abertura de aulas de dança e montagens toda quarta-feira à noite, no salão de baile do clube suburbano, Kenilworth e Sul boulevard.” [...] Música de Osterholm. Ritmos ensinados: “instrução completa no tango, o maxixe, hesitação, flerte e sonho valsas.”

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
06 dez 1913	Intérpretes coloniais	Oak Park - Illinois	Notícia sem ilustração. Assunto: dança e música. Não cita artistas brasileiros. Não faz julgamento moral. A notícia trata do evento realizado no clube colonial, tendo na programação: música, dança e teatro. Diz o seguinte: “Uma vez por ano os sócios do clube colonial pretendem ter uma apresentação de intérpretes.” Afirma que o tango e outros passos modernos foram apresentados pelas garotas graciosas do clube. Na segunda parte do evento, um pequeno casal delicado se apresentou, Miss Marion Patrick e Marion Blessing, como uma senhora e cavalheiro vestido de trajes de noite, realizaram o tango argentino, a valsa de hesitação, o maxixe brasileiro e o Castle walk. Seus esforços tiveram grande aceitação.
14 fev 1914	Novas gravações de dança da Victor	Oak Park - Illinois	Anúncio sem ilustrações. Assunto: aulas de dança. Não menciona artistas brasileiros. Não faz julgamento moral. Novo Victor Dance Records As oito gravações desta lista especial são as mais recentes músicas para as novas danças que estão tomando o país como uma tempestade. Agora em estoque: “Irresistível”, tango argentino; “Sonhos brasileiros”, tango argentino; “Amapa”, maxixe Bresilienne; “Sans Souci”, maxixe Bresilienne; “Some Smoke”, one step, dois passos ou turkey trote; “Leg of Mutton” de one step, two step ou turkey trote; “valsa hesitation Maurice”, “O Poema”, valsa Boston; “Girl on the Film.” valsa hesitação; “Adele Waltzes”, hesitação ou Boston; “Queen of the Movies”, one step; “Maurice Matichiche”, (maxixe brasileiro); “Too Much Mustard” (Tres Moutarde), one-step ou turkey trot; “Down Home Rag”, one-step ou turkey trot; “Irresistible”, tango argentino; “Amapa”, maxixe Bresilien. Victrolas, Gravações, agulhas e todos os suprimentos Victor, para venda em Oak Park
26 set 1914	Danças recentes	Oak Park - Illinois	Anúncio sem ilustrações. Assunto: aulas de dança. Não menciona artistas brasileiros. O anúncio diz o seguinte: “A Ingram School of Dancing dará instruções particulares ou de classe das seguintes novas danças: lulu fado, la russe, fox trote polca brasileira, canter ou valsa sincopada, maxixe, tango, quatrocentos e um passo e muitos outros.”

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
03 out 1914	Danças recentes	Oak Park - Illinois	Anúncio sem ilustrações. Assunto: aulas de dança. Não menciona artistas brasileiros. Não faz julgamento moral. O anúncio diz o seguinte: “A Ingram School of Dancing dará instruções particulares ou de classe das seguintes novas danças: lulu fado, la russe, fox trote polca brasileira, canter ou valsa sincopada, maxixe, tango, quatrocentos e um passo e muitos outros.”
10 out 1914	Danças recentes	Oak Park - Illinois	Anúncio sem ilustrações. Assunto: aulas de dança. Não menciona artistas brasileiros. O anúncio diz o seguinte: “A Ingram School of Dancing dará instruções particulares ou de classe das seguintes novas danças: lulu fado, la russe, fox trote polca brasileira, canter ou valsa sincopada, maxixe, tango, quatrocentos e um passo e muitos outros.”
08 mai 1915	Festa de maio da Estrela oriental	Oak Park - Illinois	Nota sem ilustração. Tema: dança e música. Não cita artistas brasileiros. Não faz julgamento moral. A festa anual de maio de Oak Park será realizada sexta-feira à noite com um programa de dança e música. O clube Rubinstein, a Sra. P. Hulbert, diretora, fará vários números, e uma dança especial de maio será apresentada por oito casais. Miss Verna Ross fará a dança da Primavera, e Miss Marjorie Hewes, assistida por Leo Ludwig, apresentará três números de dança, “castle Argentine”, maxixe brasileiro” e sua própria interpretação do “Barcarolle”

111 – The Oakland Tribune (1874)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
02 nov 1913	Maxixe é muito simples, nova dança é sensação	Oakland, Paris e Rio de Janeiro	Reportagem com ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. Começa com a pergunta “Você maxixa? Se não, já é hora de aprender como fazer e saber como é que o maxixe esteve em Nova York uma semana inteira”. Explica que a dança foi importada do Brasil via Europa por Maurice e Florence Walton (o que não se confirma), sua parceira de dança. Diz que com o maxixe, o tango tornou-se arcaico e o turkey trote, pré-histórico. Maurice diz que o maxixe não é chocante e Florence diz que depende de como se dança. Ela pede cautela às pessoas que são facilmente chocadas, por terem freios, quando vêm o maxixe pela primeira vez. Descrevem o passo-a-passo do maxixe. Maurice não a vê como um crítico ou bispo. “É a dança nacional do Brasil, disse ele, e sucede o tango - a dança nacional da Argentina.” É apropriado quando dançado corretamente. Assim como a valsa é apropriada ou não, de acordo com as pessoas que a dançam. Segundo Maurice, em Paris não dançam nada direito, só na América.
17 mai 1914	Lançamento de livro sobre novas danças	Oakland - California	Artigo sem ilustrações. Assunto: dança e música. Não menciona artistas brasileiros. Não faz julgamento moral. Ideia central: A facilidade com que a dança da moda muda. O artigo sobre novo livro “Dança Moderna”; aparece na página “Socialities” e diz o seguinte: “O livro é intitulado ‘The Dance’, com ilustrações soberbas. Assinado por Troy Kinney e sua esposa. Mr. Kinney, que é bem conhecido como um dos melhores artistas neste país, considera ‘dançar’ uma arte.” O trote foi facilmente aprendido, difícil foi encontrar lugar onde ele pudesse ser apresentado; Troy Kinney afirma: “É bom para as sociedades ter suas danças corretamente

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
13 jun 1914	Dança, ciência exata? 13/06/1914	Paris, Califórnia e New York	<p>formuladas, e ter as coisas classificadas de uma forma completamente científica.” Lista algumas danças: A valsa Boston, criada para estar em sintonia com seu tempo; o tango, que penetrou as relações familiares; o maxixe brasileiro. Assegura que a dança da moda é um manancial de bom humor e uma fonte de juventude para milhares de homens e mulheres. Comenta a respeito de como executar as danças e sugere que os dançarinos das danças modernas merecem ser valorizados.</p> <p>Reportagem com ilustrações. Assunto: dança. Não menciona artistas brasileiros. Faz julgamento moral. Reportagem sobre curso de Dança (Maxixe e Tango), que está sendo dado na Universidade da Califórnia e chegará em NY. Diz o seguinte: “as classes vão aprender na Universidade da Califórnia nas aulas de Verão. Professores sóbrios que são suscetíveis ao charme feminino vão aprender os métodos exatos e científicos de ‘tangar’ [sic] -,bem como ver as danças dos gregos, dos árabes, dos latinos e as aulas de música de Paris”. Anuncia a chegada de Mlle Louise La Gal à New York, a primeira formada nas escolas de dança de Paris, segundo o jornalista. A reação do público é descrita: “É claro que ela vai ter problemas, os clubes das mulheres já estão protestando. O Maxixe na Universidade? O tango nos salões clássicos de aprendizagem? terrível, dizem.” “Nossa comunidade universitária é um pouco conservadora, e durante vários anos eu tenho sido criticado por introduzir a dança no programa de verão.” Diz a professora: “O maxixe é muito bom e tem dignidade e variedade. A valsa hesitação é encantadora”. O maxixe brasileiro é uma prova que a dança da moda é digna.</p>
12 jul 1914	Algo de novo na dança desta estação	Oakland- Califórnia	<p>Notícia sem ilustrações. Assunto: dança e música. Não menciona artistas brasileiros. Há julgamento moral subliminar. Notícia sobre as danças da moda (maxixe, lulu fado, dançon cubano e polka). Ideia central: A facilidade com que a dança da moda muda O artigo diz o seguinte: “Em nenhum lugar a moda muda tanto quanto na</p>

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
02 ago 1914	Turkey trot introduzido na Universidade da Califórnia	Paris, Califórnia, New York	<p>dança”. [...] “O lulu fado, que é de origem portuguesa, está tomando o lugar da maxixe. O Lulu Fado é feito por meio de uma música de caráter bastante oriental, e, de fato, a dança tem uma coisa a sugerir, que é a simplicidade, e é no mesmo tempo da polka;” Afirma: “um dos americanos correspondentes no estrangeiro escreveu que os parisienses simplesmente não têm sido capazes de realizar o one step.” “Eles fazem o que eles chamam de one step-americano, muito parecido com o velho turkey trot, mas eles não parecem gostar da nossa música negra.” “Eles dizem que não podem suportar os chifres, chocalhos e outros recursos que produzem ruído e que os músicos criativos consideram fatores essenciais para a música de dança.” “Eles acham que podem valsar, mas se eles estão em sincronia com a música, é puro acidente.”</p> <p>Reportagem sem ilustração Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. O artigo diz o seguinte: Nenhum currículo universitário e nenhuma representação teatral da vida contemporânea é completa sem o interlúdio de dança. Questiona se no currículo de graduação da Universidade não deveriam incluir as danças da moda da época, tais como o tango, o maxixe, a valsa hesitação, e outros passos divertidos. Mlle La Gal. a dançarina francesa veio para ensinar danças da moda na estação de verão. O diretor da universidade afirma: “Nossa comunidade universitária é um pouco conservadora, e faz anos eu sou criticado por introduzir a dança no programa de verão, mas eu tenho certeza que você ela vai colocar a arte em seu lugar apropriado no programa universitário.” O Rev. David A. Pitt da Primeira Igreja Batista de Berkeley desaprovou o Programa de Madame La Gal's. A Universidade limitou o curso só para mulheres. Questão: “Se eles estão ensinando a dança como uma arte, por que eles deveriam dispensar homens?”</p>

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
09 ago 1914	Maxixe Holandês? Madame Le Gal é culpada	Berkley - California	Notícia com ilustração. Assunto: dança e música. Não menciona artistas brasileiros. Não faz julgamento moral. A notícia diz o seguinte: “Há danças e danças, mas um Maxixe em sapatos de madeira é o limite - de acordo com os críticos.” “acompanhamento staccato da música maxixe em um palco disco é um alegria para ouvir, como suas evoluções são para ser contempladas;” “ninguém nunca ensinou o Tango ou o Maxixe em sapatos de madeira.” Conclui que a dança tem sido reconhecida como muito graciosa e original.
27 dez 1914	A dança "one step" é a medida da moda	Oakland - california	Artigo sem ilustração. Assunto: dança. Não fala sobre artistas brasileiros. Não tem julgamento moral. A dança one-step é a medida da moda. Mas, o que cada um dançará? Essa é a questão. O Vernon Castles of New York responde isso para nós. “Até o presente momento , de longe, o mais popular de todas as danças é o 'one-step.’ Há muitas razões para a sua popularidade, o principal é que ele pode ser aprendido em muito pouco tempo por qualquer um, jovem ou velho, que seja capaz de acompanhar o compasso da música, e eu poderia dizer, por muitos que não podem. Outra razão é porque a música é ragtime. A valsa é bonita, o tango é gracioso, o maxixe brasileiro é único. Pode-se sentar em silêncio e ouvir com prazer tudo, mas quando uma boa orquestra toca uma 'rag' qualquer um simplesmente tem que se mexer. O ‘one-step’ é a dança para o ragtime. Temos que nos dar conta de que dançar é parte de nossa educação e quanto mais proficientes, dançaremos melhor. Há muitos jovens que são tão bons músicos quanto dançarinos”.
17 abr 1939	Astaire, Rogers Revivem os passos de Castle em Paramount	Oakland Tribune	Notícia com ilustração. Assunto: dança e música. Não tem julgamento moral. Não fala sobre artistas brasileiros. A notícia diz o seguinte: “O tango, a valsa hesitação, o maxixe e o two-step são executadas por Fred Astaire e Ginger Rogers em ‘A História de Vernon e Irene Castelo’, a atração atual na Paramount . Os dias agitados que se estende entre 1911 e 1918 são mostrados na tela nesta versão cinematográfica

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
			da carreira sensacional dos Castelos.” Antigas canções que estão no filme e são o fundo musical para as danças em que Astaire e a senhorita Rogers apresentam: “Oh, você boneca bonita,” “Waitin Para o Robert E. Lee “, “By the Sea”, “Pretty Baby”.

112 – The Oelwein Daily Register (1910)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
16 fev 1914	Tango Mania Tem NY em suas mãos	Oelwein - Iowa e NY	Reportagem com ilustrações. Assunto: dança e música. Não cita artistas brasileiros. Não tem julgamento moral. A matéria trata do sucesso adquirido pelo tango em NY; nada é mais importante hoje em dia do que dançar o tango. Começa falando do ambiente do ballroom, comenta sobre a música e depois fala da dança. Descreve uma casa de luxo, valorizando os salões dançantes; O perfil do público: Jovens e maduros, loiros, garotas bonitas, bem vestidos e de família nobre; universitários, e assim o "one step" é dançado com dignidade. A reportagem mostra que se paga 25 dólares /hora de instrução de dança.", mostra a complexidade da variedade do tango. Comenta que tem uma revista especializada em dança e menciona o maxixe. Por último, e mais importante que tudo, uma casa inteira dedicada ao one step, à valsa hesitação, ao maxixe brasileiro e ao terrível tango." As roupas e o ambiente são glamorosos (de Gala), o que contrasta com os salões onde o maxixe é tocado no Brasil.
12 set 1921	França celebra o nascimento da América	Oelwein - Iowa e Paris	Notícia sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. Diz o seguinte: “Celebrações com duração de uma semana serão realizadas em Paris todo ano durante a primeira parte de outubro, para comemorar a descoberta do Novo Mundo.” Informa que “As comemorações provavelmente começarão em 12 de outubro, na mesma data em que, em 1491, Cristóvão Colombo mostrou Guanahani à sua tripulação revoltada.” Entre as atrações do evento estão: Um show de gala para incluir canções populares e danças características de todas as nações americanas, como o zamacueca chileno, o maxixe brasileiro, o tango

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
17 mai 1922	O Rio pode substituir qualquer lugar	Rio de Janeiro	<p>argentino, o habanera cubano, o cakewalk americano, etc., com os trajes usados em cada país.</p> <p>Artigo (assinado por Philip Aquila Kempster) sem ilustração. Assunto: dança. Não cita artistas brasileiros. Faz julgamento moral subliminar. Segundo o articulista: “O caldeirão dos que buscam prazeres dizem estar na capital cubana. Mas estão todos errados - eles ainda não passaram uma noite no Rio de Janeiro. “Afirma que, quando comparado com o Rio, Havana depois do anoitecer é um playground para bebês; Paris é posta para baixo como o ponto o mais lento no mundo para passar uma noite; Berlim e Viena estão atrás, suas emoções foram renovadas e modernizadas e transportadas para o Rio, onde superaram as capitais europeias.” Entre as atrações citadas estão: os cabarés, ou clubes. Alimse pode comer, beber, jogar, dançar ou assistir às apresentações. Supõe que os melhores e mais frequentes clientes desses clubes são os americanos, neles a maioria dos habitues são estrangeiros. Segundo o artigo, os brasileiros preferem os clubes menores, onde a atmosfera é típica nativa, e a orquestra toca apenas o maxixe, pois o brasileiro prefere isso às danças americanas. Nos clubes maiores, no entanto, o maxixe é ocasional.</p>

113 – The Ogden Standard-Examiner (1888)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
12 mai 1914	Coterie Club	Ogden - Utah	Notícia sem ilustração. Assunto: dança e música. Não cita artistas brasileiros. Não faz julgamento moral. A notícia fala de um evento organizado num clube recém-formado por 42 homens de negócios em Ogden, que teria sido uma das festas mais divertidas de dança da temporada na Academia Colonial. O programa, composto de música para dançar, foi executado pela Orquestra Turner. Entre as músicas constavam do programa alguns maxixes cujos autores não são citados: Amapa (J. Storoni) e Phyllis Maxixe (que não é brasileiro). Confira: Dixie Kisses, Dias de Sonho, Some Smoke, Noites de Gladness, Amapa, Esta é a Vida, Dream On. Navegando pela Baía de Chesapeake, Maurice Tango, Três Moutardo, Aloha, Phyllis Maxixe, Um Passeio pelo Cairo, Maori, Maiden Sweet, Pano Internacional, Sou um Louco que Acredita em Você, Nuvem de Nuvem, Boa Noite.
04 abr 1939	Calcanhar e dedo previstos - maxixe futuro favorito dos salões.		Notícia sem ilustração Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. A castle walk - tornada famosa por Vernon e Irene Castle - e o Maxixe, um passo de estilo brasileiro, em breve será popularizado nas pistas de dança da nação, de acordo com o Western New York Council of Dancing Masters. “em uma reunião de primavera, os professores de dança destacaram o maxixe, em particular, como o próximo passo favorito por causa de sua técnica graciosa do calcanhar-e-dedo do pé. Um filme de Fred Astaire e Ginger Rogers fazendo a castle walk a reviveria ”. A valsa não toca mais nos salões, por isso é considerada antiquada.

114 – The Oil City Derrick (1880)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
23 fev 1914	Toda casa pode ter uma vitrola	Oil City - PA	Anúncio sem ilustração. Assunto: música. Não faz referência a artistas brasileiros. Não há julgamento moral sobre o maxixe. Anúncio de vitrolas e de gravações de músicas para dançar, comercializados como "gravações de dança". "Toda casa pode ter uma Victrola e é fácil com nosso conveniente plano de pagamento semanal. Por exemplo, nós venderemos o modelo Quarto Armário e Seis Discos por US \$ 29,50." "As Novas Gravações de dança da Victor". Na lista apresentada constam as seguintes músicas brasileiras (sem o crédito do autor): Amapa-Maxixe Bresilienne..... Victor Band Sans Souci-Maxixe Bresilienne..... Victor Band
24 fev 1914	Toda casa pode ter uma vitrola	Oil City - PA	Anúncio sem ilustração. Assunto: música. Não faz referência a artistas brasileiros. Não há julgamento moral sobre o maxixe. Anúncio de vitrolas e de gravações de músicas para dançar, comercializados como "gravações de dança". "Toda casa pode ter uma Victrola e é fácil com nosso conveniente plano de pagamento semanal. Por exemplo, nós venderemos o modelo Quarto Armário e Seis Discos por US \$ 29,50." "As Novas Gravações de dança da Victor". Na lista apresentada constam as seguintes músicas brasileiras (sem o crédito do autor): Amapa-Maxixe Bresilienne..... Victor Band Sans Souci-Maxixe Bresilienne..... Victor Band

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
22 jul 1915	Esta noite no Monarch Park	Oil City - PA	<p>Anúncio sem ilustração. Assunto: dança. Não faz referência a artistas brasileiros.</p> <p>Não há julgamento moral sobre o maxixe. “Esta Noite no Monarch Park, Miss Marguerite Walz auxiliada pelo Sr. Emmons fará a sua segunda exposição de dança.” Entre os números de dança a ser exibidos estão o parisian ballroom tango, o fox trot, o maxixe brasileiro. Você apreciará a noite se vier.”</p>
02 set 1916	Atração extra	Oil City - PA	<p>Anúncio sem ilustração. Assunto: dança. Não faz referência a artistas brasileiros.</p> <p>Não há julgamento moral sobre o maxixe. Atração Extra - Adelaide & Hughes “Os expoentes do mundo estrangeiro em danças modernas: Direto da Davis Ópera House, Pittsburgh, Pa. Um photoplay educacional que ensina como dançar ‘a hesitação,’ o ‘tango argentino’, ‘o fox trote americano’ e ‘o maxixe brasileiro’ e outras danças modernas, com um Pequena história agradável que é contada através da imagem; algo realmente diferente e muito bom.” Pela descrição parece um mecanismo de reprodução de imagem semelhante ao cinema, sem fala. Nos Estados Unidos havia uma revista especializada em cinema e entretenimento.</p>

115 – The Olean Evening Herald (1833)

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
11 mar 1922	Paris na dança moderna	Paris	<p>Artigo sem ilustração. Assunto: dança. Não cita artistas brasileiros. Faz julgamento moral. Afirma que Paris fez as críticas mais severas à dança atual. Fala que a <i>Revue Mondiale</i> estaria fazendo campanha contra a dança. A dança moderna estaria associada à “ruína social”, “desfloração preciosa e perigosa”, prazeres ilícitos e seria considerada “baixa e feia”, viciosa e sensual. O jornalista relembra que “Americanos estavam altamente indignados com a invasão do desprezível submundo francês, quando o ‘maxixe’, ou ‘machiche’ chegou por meio de Paris.” Agora Paris faz o mesmo, critica certas inovações feitas pelos americanos às danças modernas. O artigo faz pensar que houve uma mudança na sociedade americana, desde que as danças modernas foram introduzidas: “Com a grande maioria dos americanos, as danças em questão não têm esse tipo de associação.” Ou seja, a visão dos estadunidenses é diferente da dos franceses quanto à maneira adequada de se apropriar das danças modernas.</p>

116 – The Olean Times Herald (1889)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
07 nov 1935	Europa tem música mexicana em novos filmes.	Olean - New York	Notícia sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não tem julgamento moral. A notícia diz o seguinte que Tata Nacho, do México, que ganhou fama mundial, declara que até o fim do ano espera que o público parisiense esteja dançando ao som da música e cantando as palavras de 'La Chaparita' (a pequena mulher). "Eu fiz 12 curtas de danças e músicas regionais do México, como La Cucaracha no filme 'Viva Lilla', que causaram furor da música e dança mexicana na Europa. De fato, a música mexicana está rapidamente desbancando a popularidade do tango argentino, do maxixe brasileiro e da rumba cubana."

117 – The Orange County Time Press (1905)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
12 set 1921	Acrobacias eliminadas	Santa Ana- California e Nova York	<p>Notícia sem ilustração. Assunto: dança. Não cita artistas brasileiros. Tem julgamento moral e censura. Experts escolhem duas danças em convenção anual; a Sociedade Americana de professores de dança traçou um plano para censurar a dança moderna; um dos professores pediu que a dança moderna fosse simplificada pois os movimentos são muito complicados para as massas. O resultado - decidiram eliminar as " acrobacias " e introduzir mais duas danças; A Organização é composta de 75 dos professores mais proeminentes da dança nos Estados Unidos; Entre as danças que os professores planejaram padronizar para as principais escolas e salões no próximo inverno estão a polca, o maxixe brasileiro, o tango parisiense e a polka parisiense</p>

118 – The Petesburg Daily Progress (1892)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
18 nov 1914	Sala de dança	Petesburg - Virginia	Anúncio sem ilustrações. Assunto: dança. Não menciona artistas brasileiros. Não faz julgamento moral. Trata-se de um anúncio sobre aulas de dança. Senhorita Parke Patton, o Sr. Raymond Orr, diplomados da Escola Superior moderna de Vernon Castelo, e o discípulo de Louis Chalif, mestre do ballet russo, vão abrir aulas de dança no salão de dança em 23 de novembro, na Biblioteca Municipal. As Seguintes danças serão ensinadas: castle, half and half, valsa one step e fox trot, castlpolka, ta tao (chinês tango), maxixe, new tango em Paris, rouli-rouli, balancello, Castle tango e Inovação, lulu fado, polca brasileira. Aulas particulares podem ser organizadas por pelo telefone.

119 – The Piqua Daily Leader Dispatch (1901)

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
18 nov 1914	A última novidade da dança europeia - Bregeiro	Piqua - Ohio	Anúncio sem ilustrações. Assunto: música. Menciona artistas brasileiros. Não faz julgamento moral. Trata-se da publicação da partitura da música Bregeiro de Ernesto Nazareth. Diz o seguinte: A última novidade da dança europeia - Bregeiro maxixe-tango brasileiro (por Ernesto Nazareth - compositor do célebre "Dengoso").

120 – The Portsmouth Daily Times (1852)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
19 jun 1915	A última novidade da dança europeia - Bregeiro	Scioto - Ohio	<p>Anúncio sem ilustração. Assunto: música (anunciada como dança). Cita artista brasileiro (Ernesto Nazareth). Não faz julgamento moral.</p> <p>Trata-se da partitura da música Bregeiro de Ernesto Nazareth. A última novidade em dança europeia - Bregeiro maxixe-tango brasileiro. Por Ernesto Nazareth, compositor do célebre "Dengoso".</p>

121 – The Portsmouth Herald (1884)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
29 mai 1915	Dança solo agradável com grande audiência	Portsmouth - New Hampshare	<p>Notícia sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não tem julgamento moral. Trata-se de notícia sobre a apresentação do trabalho da Sra Moses e seus alunos. A festa anual de maio realizada pela Srta Moses e seus alunos, que apresentaram sua maravilhosa dança solo foi realizada ontem à noite no Salão de Freeman. Descreve detidamente o ambiente, que está maravilhoso. O salão foi muito bem enfeitado e está maravilhoso, segundo a descrição. Os dançarinos realizaram seus números no solo e o grande público aplaudiu cada um. Os números de one-step, maxixe, polca e lulu fado foram apresentadas pela classe inteira e demonstraram a capacidade da Senhorita Moses como instrutora. Diz que ela criou novas danças.</p>

122 – The Postville Review Newspaper (1891)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
13 fev 1914	Tango Mania tem NY nas mãos	Postville - Iowa	Reportagem com ilustrações. Assunto: dança e música. Não cita artistas brasileiros. Não tem julgamento moral. A matéria trata do sucesso adquirido pelo tango em NY; “nada é mais importante hoje em dia do que dançar o tango”. Começa falando do ambiente do ballroom, comenta sobre a música e depois fala da dança. Descreve uma casa de luxo, valorizando os salões dançantes; O perfil do público: Jovens e maduros, loiros, garotas bonitas, bem vestidos e de família nobre; universitários, e assim o “one step” é dançado com dignidade. A reportagem mostra que se paga 25 dólares /hora de instrução de dança, mostra a complexidade da variedade do tango. Comenta que tem uma revista especializada em dança e menciona o maxixe. “Por último, e mais importante que tudo, uma casa inteira dedicada ao one step, à valsa hesitação, ao maxixe brasileiro e ao terrível tango.” As roupas e o ambiente são glamorosos (de Gala), o que contrasta com os salões onde o maxixe é tocado no Brasil.

123 – The Racine Journal News (1852)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
28 jan 1914	O papa deu permissão para o tango	Paris	Notícia sem ilustração. Assunto: dança. Não cita artistas brasileiros. Tem julgamento moral. A notícia fala que o papa retirou a proibição do Tango. De acordo com relatos que vieram de Roma, o papa removeu a proibição do tango com a condição de que o nome da dança fosse mudado. Mas antes de dispensar os jovens patrícios que haviam dançado para ele, disse: "Pessoas de sua idade devem dançar. Mas por que adotar as ridículas e bárbaras contorções de negros e índios?, vou mostrar-lhe algo muito gracioso. Então ele chamou duas venezianas e ordenou que dançassem a “furlana” na qual, como o brasileiro Maxixe, os dançarinos rodopiam sinuosamente, com as mãos levantadas e apertadas acima de suas cabeças. Por recomendação do papa, o jovem casal que tinha dançado o tango aprendeu a “furlana”, que agora é chamada de tango do papa.
06 jul 1914	Aquela nova dança	Racine - Wisconsin	Nota sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. A nota comenta sobre a dificuldade de pronunciar a palavra maxixe, o som da palavra parece com “haxixe”; A palavra passou a ser ouvida muitas vezes, mas a Jornalista conclui: eu danço, mas não consigo pronunciar a palavra "maxixe". Assinada por Ellis O. Jones, in Life.

124 – The Raleigh Register Newspaper (1910)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
07 out 1938	USA aprendeu muito sobre a guerra desde 1914.	Becley, Raleigh County - West Virginia	<p>Artigo (assinado por Morgan M. Beatty) sem ilustração. Assunto: guerra e fala da dança. Não cita artistas brasileiros. Não faz julgamento moral. O artigo fala que a experiência da primeira guerra mundial tornou a América melhor preparada para uma crise mundial. Fala que os próprios jornais não estavam preparados, quando da primeira guerra mundial. Compara as notícias da guerra com as do sufrágio feminino, sobre o qual os jornais escreveram, já sobre a primeira guerra, os jornais não estavam preparados. Comenta que o país estava invadido por uma mania de dançar. “A dança era um golpe”. A nação estava no auge de uma mania não menos intensa do que a epidemia de balanço de hoje (Um contexto de alienação, que talvez impedisse as pessoas de perceber a realidade caótica trazida pela guerra, greves etc). A valsa hesitação, maxixe brasileiro, tango, fish walk e one step absorveram a geração mais jovem.</p>

125 – The Reporter (1887)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
30 dez 1938	Danças em mudança	Legrand - Iowa	Nota sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não tem julgamento moral. Trata-se de nota considerando a evolução das danças De 1776 a 1911, a dança social americana estava praticamente confinada a seis danças: a polca, carretel, dança quadrada, minueto, valsa e dois passos, relata Collier. De 1911 a 1938, mais de 25 novas danças foram introduzidas, entre elas o turkey trot, grizzly bear, Texas tommy, bunny hug, hesitação, tango, maxixe, one-step, walk castle, fox trot, Charleston , Lindy hop, rumba e a big apple.

126 – The Republican News (1898)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
05 set 1914	A mais nova Dança	Hamilton e Paris	<p>Notícia sem ilustração Assunto: dança Não cita artistas brasileiros. Não faz julgamento moral. Notícia sobre reunião de mestres de dança. Diz o seguinte: A Sra. Chenault voltou da reunião distrital da Associação Internacional dos Mestres de Dança, que está afiliada à Academia de Dança de Paris. As danças mais populares no leste são: o fox trot, scroll hesitation, maxixe, twinkle, high jinks. As novidades da dança de salão são ta tao, lulu fado, pavanne (Parisian), castles half and Half, e pavlovas gavotte. A Sra. Chenault e seu parceiro descobriram que a valsa e two step estão muito perto do fim no leste e que tudo é one-step, dame duky, hesitação, fox trot e maxixe.</p>

127 – The Rochester Weekly Republican (1851)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
29 jan 1914	Exigências do papa sobre o tedioso tango	Paris	<p>Notícia sem ilustração. Assunto: dança. Não cita artistas brasileiros. Tem julgamento moral. A notícia fala que o Papa Pio iniciou um renascimento da antiga dança veneziana "Furlana" depois que o cardeal vicário proibiu o tango argentino, diz Le Temps. O papa convocou um jovem casal de família romana principesca e ordenou que dançassem o tango. Depois disse: "É uma das coisas mais chatas que se pode imaginar. Se um pecador fosse obrigado a dançar o tango como uma penitência, seria castigado." Depois, o Papa decidiu anular a proibição com a condição de que a dança fosse alterada. "Pessoas de sua idade devem dançar", disse ele, "mas por que adotar contorções tão ridículas e bárbaras?" Em seguida, chamou duas domésticas venezianas, ordenou-as a dançar a "furlana", que é como o maxixe brasileiro, e elogiado por sua graciosidade</p>

128 – The Salt Lake Tribune (1877)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
11 ago 1912	<i>Biff - Bang- Go</i> Comédia Akin para Wallingford - O Ballet de 1830 apresenta bonitos figurinos	Salt Lake City – Utah, Paris e Londres	Artigo (assinado por "Vanderheyden Fyles") sem ilustrações. Assunto: dança. Não menciona artistas brasileiros. Não faz julgamento moral. O artigo diz que as novidades mais notáveis do momento eram “terpsicóricas”. Fala de um espetáculo brilhante no qual o aspecto principal era o canto e a fala e que naquele momento, a coisa mais importante passou a ser o movimento dos pés. Completa, dizendo: "E nessa extremidade não temos apenas muitos dos principais encantos de "The Passing Show of 1912", mas toda a pantomima dançante importada da França, por meio da Inglaterra, e chamada de "The Ballet of 1830", sobre a qual eu falei. Suas atrações são a beleza, a singularidade, a graça e a melodia. Por isso mesmo, merecem toda a atenção, pois elevaram os padrões de pantomima já muito altos. Comenta que o vestuário, concebido em Paris, assume grande importância e que foi produzido em Londres. "A segunda cena nos apresenta a vida noturna da Paris malvada e louca," Segundo o jornalista, a frivolidade tinha chegado de alguma forma, em 1830, sem matchiche ou Texas tommy, com o cancan. E a nova Inglaterra limitava-se apenas à imitação.
06 jan 1915	Frances Clare e seus companheiros de cena, em "Yesterdays" no Teatro Pantages	Salt Lake City - Utah	Notícia com ilustração. Tema: dança e música. Não cita artistas brasileiros. Não faz julgamento moral. A notícia fala de uma comédia musical dos anos 1910. “Comédia musical com meninas bonitas será oferecida por Frances Clare, um ícone do vaudeville, e Guv Rawson em “Yesterdays” em seu mais novo esboço. Esta peça encantadora foi considerada pelos críticos como ‘a melhor, mais brilhante produção de seu tipo visto nas últimas temporadas. ’” A comédia é limpa e espirituosa,

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
31 jul 1921	Jeannete	Salt Lake City - Utah	<p>enquanto as melodias são excepcionalmente musicais, com um toque de pathos acrescenta uma gentileza ao esboço Srta Clare é uma comediante mais charmosa e recebe um excelente apoio de Mr. Rawson. Fala que a banda original de <i>New Orleans Creole Ragtime</i> tem um raro talento na interpretação do ragtime favorito e de danças e melodias do sul. Roy e Anna Hurray vão apresentar um ato de patinação elegante, e único. Eles fazem também o tango, fox trot, o maxixe brasileiro e a hesitação sobre as rodas.</p> <p>Conto (por Booth Tarkington) com ilustrações de (W. B. King). Assunto: dança. Não cita artistas brasileiros. Faz julgamento moral (subliminar) O conto utiliza como um de seus argumentos a importância e difusão das danças modernas na sociedade americana. “Todas aquelas danças que costumavam parecer tão chocantes para nós quando as vimos em lugares estrangeiros - bem, descobriu-se que estavam perfeitamente bem e adequadas quando você próprio as danças. Todos dançaram. Pessoas que haviam desistido de dançar durante anos - os mais antigos - as dançavam. Começou o maior renascimento da dança do mundo já visto...” O maxixe é citado assim: [...] “Não: uma dança. Eles o chamavam de ‘tango’: não sei por quê. E havia turkey trote também ... ‘Turkey-trotting?’” Ele disse roucamente. “Bem, isso, explicou ela, ‘era realmente o machiche que os turistas costumavam ver em Paris no Bal Bullier. Na verdade, você mesmo viu Charles ... Um casal dançou o machiche naquela noite no Folies Ber-“ Ela se olhou apressadamente, mordeu o lábio e, em seguida, se recuperando, disse: “Eu gostava muito de todas essas danças depois que foram importadas”. [...] “Você quer dizer que você se acostumou a olhar para elas?” Ele perguntou lentamente, “você foi ver estas danças nos lugares onde eles foram permitidas?” Nisto ela riu. “Não, claro que não! Eu as dancei por mim mesma.”</p>

129 – The San Antonio Express (1865)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
15 fev 1925	Dançarinos do Rio ensaiam para carnaval	Rio de Janeiro	Notícia sem ilustração Assunto: dança e música. Não cita artistas brasileiros. Não faz julgamento moral. O Rio de Janeiro começou a ensaiar para o carnaval. “Os clubes sociais da cidade, com exceção dos subúrbios aristocráticos, estão ensaiando todos os sábados à noite, e as pessoas estão organizando batalhas de confetes. Orquestras e bandas amadoras estão praticando jazz americano e maxixe, a dança nacional brasileira.” Curiosidade: O maxixe aparece como uma dança nacional. “O carnaval abre na noite de sábado antes da quarta-feira de cinzas e continua até terça-feira, quando a cidade inteira surge para ver o desfile da noite.”
09 abr 1939	Calcanhar e dedos previstos - Maxixe, próximo favorito das danças de salão	San Antonio - Texas	Notícia sem ilustração Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. A castle walk - tornada famosa por Vernon e Irene Castle - e o Maxixe, um passo de estilo brasileiro, em breve será popularizado nas pistas de dança da nação, de acordo com o Western New York Council of Dancing Masters. “em uma reunião de primavera, os professores de dança destacaram o maxixe, em particular, como o próximo passo favorito por causa de sua técnica graciosa do calcanhar-e-dedo do pé. Um filme de Fred Astaire e Ginger Rogers fazendo a castle walk a reviveria ”. A valsa não toca mais nos salões, por isso é considerada antiquada..

130 – The San Antonio Light (1865)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
15 mar 1914	A atuação da dança real será exibida no Majestic	San Antonio - Texas, Paris, St Petesburg	Notícia com ilustração Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. Afirma que Frank Hale e Miss Signe Patterson são "criadores" do tango argentino e que eles mostrarão como os passos mais recentes devem ser dançados; Os daçarinos vieram de Ciro's em Paris, o refúgio mais exclusivo da realeza europeia. Pouco antes de sua recusa a uma oferta de um contrato de longo tempo no Royal Opera, St Petersburg, por causa de seu desejo de voltar para a América; "eles aparecem como a peça de resistência em um chá tango oferecido pela rainha da Suécia"; Seu trabalho foi muito solicitado nas principais cidades da América e da Europa; Hale e Patterson continuaram a teoria de que os novos passos não são apenas uma continuação da velha valsa, mas são trabalhos científicos no treinamento dos pés cuidadosamente cronometrados no tempo da música; O seu repertório inclui a valsa hesitação, o tango argentino, o maxixe brasileiro e a caminhada Hale e Patterson .
01 jul 1915	Mulheres chinesas podem importar o fox trot	New York	Notícia sem ilustração Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. Fala que as chinesas poderão importar as danças modernas, entre as quais: fox trot, maxixe e tango. estes também podem ser adotados lá desde que os pés estejam livres. Esta possibilidade seria resultado da visita da comissão industrial chinesa. Os chineses estão dispostos a ter aulas de dança da América. "Há uma boa abertura para aulas de dança, clubes de dança, restaurantes de dança e jardins cobertos na China". Assegura que as mulheres podem patrocinar a dança tão

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
21 jul 1921	Jeannete	San Antonio - Texas	<p>livremente como as americanas. Seus pés estão agora livres e não haveria obstáculo para as mulheres aprenderem as danças.</p> <p>Conto (por Booth Tarkington) com ilustrações de (W. B. King). Assunto: dança. Não cita artistas brasileiros. Faz julgamento moral (subliminar) O conto utiliza como um de seus argumentos a importância e difusão das danças modernas na sociedade americana. “Todas aquelas danças que costumavam parecer tão chocantes para nós quando as vimos em lugares estrangeiros - bem, descobriu-se que estavam perfeitamente bem e adequadas quando você próprio as danças. Todos dançaram. Pessoas que haviam desistido de dançar durante anos - os mais antigos - as dançavam. Começou o maior renascimento da dança do mundo já visto...” O maxixe é citado assim: [...] “Não: uma dança. Eles o chamavam de ‘tango’: não sei por quê. E havia turkey trote também ... ‘Turkey-trotting’?” Ele disse rousamente. “Bem, isso, explicou ela, ‘era realmente o machiche que os turistas costumavam ver em Paris no Bal Bullier. Na verdade, você mesmo viu Charles ... Um casal dançou o machiche naquela noite no Folies Ber-“ Ela se olhou apressadamente, mordeu o lábio e, em seguida, se recuperando, disse: “Eu gostava muito de todas essas danças depois que foram importadas”. [...] “Você quer dizer que você se acostumou a olhar para elas?” Ele perguntou lentamente, “você foi ver estas danças nos lugares onde eles foram permitidas?” Nisto ela riu. “Não, claro que não! Eu as dancei por mim mesma.”</p>

131 – The San Saba News (1873)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
18 mai 1939	A História de Vernon e Irene Castle no Palace no fim de semana	San Saba - Texas	Notícia sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. A notícia fala que a História de Vernon e Irene Castle, estrelada por Ginger Rogers e Fred Astaire, é a atração prevista doming a segunda-feira, no Palace. Diz que é totalmente diferente de qualquer coisa que já encenaram, esta história com seu drama e encantadora história de amor está no topo de qualquer filme do passado. Com dezenas das mais conhecidas canções de sucesso dos últimos 25 anos e com muitas das danças proeminentes de Castlels, o filme vividamente recria o romance e a incrível carreira da dupla de dança mais importante do mundo. O filme mostra danças habituais como a Castle walk, o tango, a Castle valsa, o Texas tommy, o maxixe, o Castle polka e o fox trot, tal como interpretado pelo time Astaire-Rogers. Entre as músicas mais antigas estão: “Waitin for the Robert E. Lee.” “By the Light of the Silvery Moon,” “Missouri Waltz.” Darktown Strutters Ball” e muitas outras daquele período.

132 – The Sandusky Register (1822)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
02 out 1931	O Maxixe brasileiro supera rumba cubana	New York	<p>Notícia com ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. A notícia afirma que o breve reinado da rumba impertinente de Cuba deu lugar ao digno machiche brasileiro como a popular dança de baile para este inverno. “O machiche foi muito popular e agora os mestres de dança da América decretaram que é para ser o passo favorecido no salão de baile. A música de acompanhamento é lenta e sonhadora, com melodias interligadas que recordam fortemente as costas tropicais do Brasil.”[...] “Uma parte da dança exige que os parceiros dancem vários passos sem tocar um ao outro, suas mãos levantadas na frente de seu rosto. Este é o costume no Brasil, embora não possa ser adotado neste país.” Afirma que vários dos novos shows musicais têm números com a dança.</p>

133 – The Saturday Spectator (1904)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
06 mar 1915	Relacionamentos e sociedade	Terre Haute - Indiana	<p>Notícia sem ilustração. Assunto: dança e música. Não cita artistas brasileiros. Não faz julgamento moral. A notícia fala de um evento em que a Sra. J W. Davis e filha, Sra. O. Keith Owen, promoveram entretenimento no Hotel Deming segunda-feira com um chá dançante. Descreve um ambiente cuidadosamente decorado. Por Além disso, afirma que: o curso de dança de Oscar Duenweg promoverá uma festa para seus amigos imediatos e os ex-alunos da Escola de Dança do Prof. Duenweg. O programa incluirá as mais recentes danças de salão padronizadas, cada número completo. A seguir estão alguns incluem, valsa opera (novo), one step (mais recente), lula fado, polca bresilliene, maxixe, fox trot, hesitation valsa. Em outra página, o Sr. Duenweg anuncia a formação de novas aulas nesta escola.</p>

134 – The Sedalia Sunday Morning (1889)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
15 fev 1925	Os dançarinos ensaiam os passos do jazz no carnaval do Rio	Rio de Janeiro	Notícia sem ilustração Assunto: dança e música. Não cita artistas brasileiros. Não faz julgamento moral. O Rio de Janeiro começou a ensaiar para o carnaval. "Os clubes sociais da cidade, com exceção dos subúrbios aristocráticos, estão ensaiando todos os sábados à noite, e as pessoas estão organizando batalhas de confetes. Orquestras e bandas amadoras estão praticando jazz americano e maxixe, a dança nacional brasileira." Curiosidade: O maxixe aparece como uma dança nacional. "O carnaval abre na noite de sábado antes da quarta-feira de cinzas e continua até terça-feira, quando a cidade inteira surge para ver o desfile da noite."

135 – The Semi Weekly News (1894)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
12 set 1921	Descoberta da América celebrada na França	Paris	Notícia (Assinada por John de Gandt) sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. Diz o seguinte: “Celebrações com duração de uma semana serão realizadas em Paris todo ano na primeira parte de outubro, para comemorar a descoberta do Novo Mundo.” Informa que “As comemorações provavelmente começarão em 12 de outubro, na mesma data em que, em 1491, Cristóvão Colombo mostrou Guanahani à sua tripulação revoltada.” Entre as atrações do evento estão: Um show de gala para incluir canções populares e danças características de todas as nações americanas, como o Zamacueca chileno, o brasileiro Maxixe, o tango argentino, o Hanabera cubano, o Cakewalk americano, etc., com os trajes usados em cada país..”

136 – The Seymour Daily Tribune (1885)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
06 mar 1915	Relacionamentos e sociedade	Terre Haute - Indiana	<p>Notícia sem ilustração. Assunto: dança. Não cita artistas brasileiros. Tem Julgamento moral. A notícia diz que os passos lentos e rítmicos para melodias suaves e sonhadoras serão o modo de dança de 1931-32, conforme decretado pelos mestres de dança da América, que abriram sua convenção anual em Los Angeles.</p> <p>“Dorothy N. Kropper, presidente da Associação dos Dançarinos de Nova York, disse que o tempo das danças buliçosas e inferiores dos negros ficou para trás. Ela afirmou que não é preciso mais evidência sobre a popularidade do machiche brasileiro, em que se reconhece a moda do maxixe de 1914, mas que agora é mais lento e mais digno”.</p>

137 – The Sheboygan Press (1907)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
21 abr 1914	Como se dança o tango	Sheboygan - Wiscosin	Artigo (assinado) com ilustrações. Assunto: dança e música. Não são citados artistas brasileiros. Não tem julgamento moral. "Com milhões de devotos e milhares de denunciante, a moderna mania da dança tem sido um ponto de discórdia em quase todos os cantos do mundo civilizado." Segundo o artigo, em sua forma original as danças eram indevidas, mas com os milhares de adeptos, hoje são irrepreensíveis; os atuais passos do tango vêm de Paris e não da Argentina; Descreve o passo-a-passo da dança. Nas coreografias atuais o aperfeiçoamento é menor esforço e mais simplicidade; o interesse público é mantido elevado, e depende, em parte, das formas de aprendizagem de novos passos. Por exemplo, o tango chegou a tempo de salvar o turkey trot, já desgastado, o maxixe fez o mesmo com o tango. Alguns desejariam manter as pessoas encantadas pelo movimento rítmico, o que leva ao fato de que há uma sincronia entre a música para dançar e o ritmo da dança. O autor assegura que por cerca de onze anos uma dança prevalece, depois muda para outro ritmo.
27 abr 1914	Como se dança o maxixe	Sheboygan - Wisconsin	Artigo (assinado por Odgers T. Gurnee) com ilustrações. Assunto: dança. Não são citados artistas brasileiros. Sugere censura moral O Maxixe é a mais recente dança estrangeira, e deve a maior parte de sua popularidade ao andamento vivo da música e à originalidade dos passos; Vindo do Brasil, via Paris, foi mudado para atender gostos e moral americanos; É uma dança difícil em que as mãos desempenham um papel tão importante quanto os pés; Descreve a execução da dança em Quatro etapas consecutivas.

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
15 mai 1914	O maxixe no trot	Sheboygan- Wisconsin	Nota com ilustração. Assunto: dança. Não cita artistas brasileiros. Não tem julgamento moral. Diz o seguinte: "Várias das danças mais recentes, como o brasileiro Maxixe, formam a base de algumas figuras muito graciosas em um passo. Na imagem é mostrada um giro de maxixe feito para o tempo de turkey trote. As mãos esquerdas são mantidas acima da cabeça, e as mãos direita estão presas atrás das costas da menina. Desta forma, é possível virar a menina completamente ao redor em seguida, gira e inverter a posição. Durante passo o homem fica praticamente imóvel, apenas movendo os pés o suficiente para se manter no tempo".
21 jan 1915	Tango - Coisa do Passado em Sheboygan	Sheboygan - Wisconsin	Artigo sem ilustrações. Assunto: dança. Não são citados artistas brasileiros. Não tem julgamento moral. O artigo argumenta que o tango é coisa do passado. Do mesmo modo que o maxixe, turkey trot, grizzly bear, e quem hesita está perdido. Sair de todos os antigos favoritos e entrar no canter waltz, one step, lulu fada, o one-step, fox trot, half and half, polca brasileira e outros. Este é o que foi definido pela Sociedade Americana de Professores de Dança. Então, "para evitar que a profissão deles seguisse o caminho do maxixe por pura falta de danças para ensinar, os professores estalaram os dedos e logo surgiram as novas criações.

138 – The Shelby County Republican (1883)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
08 out 1914	Aqui estão as novas danças da estação	New York	<p>Notícia sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não tem julgamento moral e sim sugestão de que havia uma dança estranha. Notícia sobre uma convenção de dança. Diz o seguinte: “Oscar Duenweg, presidente da Sociedade Americana de Professores de Dança, na reunião anual em New York, disse que as danças da temporada seguinte serão uma versão padronizada da valsa canter, que ele descreve como graciosa, bonita, fácil de aprender: o maxixe, o lu lu fado ou polca brasileira; o novo tango, ou polca parisiense; a half and half; o fox trot e a furlana, uma dança italiana. Há também um minueto chinês, chamado ta tao que é um movimento atraente. Cinco membros da associação com professores de dança representativos do país decidiram que quatro danças deveriam ser ensinadas de forma uniforme: o galope da valsa, o fox trot, o one step e o tango, um esforço para acabar com a dança “estranha”.</p>

139 – The Sunday State Journal (1902)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
27 set 1914	As danças modernas e a Vitor - Vitrola	Madison - Wisconsin	Nota com ilustração. Assunto: música e dança. Não cita artistas brasileiros. Não tem julgamento moral. Diz que a vitrola continua desempenhando um papel importante no desenvolvimento da dança moderna e que "sem a vitrola e sua música perfeita pra dançar, o one step, tango, hesitação, maxixe, half and half e as últimas danças, o fox trot, ta tao e polca brasileira, ainda seriam apenas propriedade dos dançarinos profissionais." [...] "A prática faz a perfeição e com a Victrola é fácil aprender as danças - pois você pode dançar sempre e onde quiser. As mais belas e deliciosas íntimas festas de dança podem ser organizadas e a victrola lhe dará as mais famosas orquestras e bandas de dança para tocar a música mais recente no ritmo da dança." Victor Dance Records são supervisionados pelo Sr. e Sra. Vernon Castle.
27 set 1914	As novas danças	Madison - Wisconsin	Reportagem sem ilustração. Assunto: dança. Não cita artistas brasileiros. Tem julgamento moral. Danças do sul = rústicas e vulgares. "As novas danças realmente surgiram de uma revolta contra a monotonia da velha valsa e do two step - um rompimento com as convenções - quase um pontapé sobre os traços morais." Depois de se envolver com passos antigos, "a interpretação moderna do gracioso tango argentino, a bela hesitação e o intrincado maxixe, mostra que os dançarinos que se tornaram destaque na sociedade consideram que a dança é uma arte e não um exercício meramente prazeroso." [...] o Sr. e da Sra. Vernon Castle são elogiados. Exalta sua extraordinária unidade de movimento aperfeiçoada, do seu ritmo, e das novas criações. Tudo isso dá a Castle House ampla aceitação como um templo da dança moderna. Sinaliza a necessidade de recriar continuamente e lançar novos

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
			<p>produtos. Sobre o tango defende a ideia de que grande parte da hostilidade que encontrou nos Estados Unidos foi injusta. O fato de ser vulgarmente executado pelo vulgar não é culpa da dança. [...] “As pessoas se ressentem de uma coisa estranha”. Sobre o maxixe: “A experiência ensina. O brasileiro maxixe, vindo mais tarde, foi melhor tratado. Pode ser classificado como um primo do tango, sendo a origem comum comparativamente rústica.” Adaptar tais danças ao ambiente formal, sem perda de caráter essencial, é uma operação delicada; o maxixe é um exemplo de como isso deve ser feito. Permanece rico em caráter, animado, e livre de características desagradáveis. “O perigo de uma recaída na vulgaridade passou.”</p>

140 – The Sunday Times Signal (1928)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
28 jan 1934	Carioca, começa nova dança no Rio	Rio de Janeiro	Artigo sem ilustrações. Assunto: dança. Não são citados artistas brasileiros. Não tem julgamento moral. “Devotos da dança moderna estão encantados com o carioca, o novo tango ‘tete-a-tete’ demonstrado na América pela primeira vez na sumptuosa extravagância musical ‘Flying Down to Rio.’” Diz que há uma grande expectativa da dança Carioca se tornar a sensação do público dançante e que alguns anos atrás, tentaram popularizar dança semelhante na América, pelo casal Vernon Castle. Chamava-se maxixe. Afirmo que Carioca é uma derivação do velho maxixe, mantendo sua beleza, mas descartando a maioria dos passos difíceis.

141 – The Syracuse Herald Journal (1844)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
25 out 1913	Como se dança o maxixe brasileiro	Syracuse - New York	Anúncio com ilustração Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. Anúncio sobre a publicação do jornal de domingo, que trará matéria ilustrada de como se dança o maxixe. A atriz Elsie Janes e seu partner explicam o passo a passo da dança maxixe.
26 out 1913	Como se dança os novos passos	NY - Syracuse	Artigo (assinada por Elsie Janis) com ilustração. Assunto: dança e música. Não cita artistas brasileiros. Tem julgamento moral. Artigo de página inteira mostrando como se dança o maxixe. O movimento do corpo e os passos usados na dança são focalizados. Apresenta lições do passo da dança e do movimento do corpo; Se passa em um clube; O maxixe nunca será rival do tango (one-step), ou da valsa; ele é muito acrobático; Em Paris vários casais dançam de modo extremamente vulgar; Socialização e popularidade - É possível transformar a dança, preservar e enfatizar a graça e beleza das danças latino-americanos mantendo os corpos afastados; A música - é diferente de tudo que ela já viu na América do Norte, por isso, não se tornará popular; é muito estrangeira; nessa fase a comercialização das músicas estrangeiras era difícil. Solução para as barreiras de comércio - importação das faixas - substituir com um tango; destaca que é uma dança graciosa e deve ter muitos fans querendo aprende-la. Amapá é o maior sucesso.
28 dez 1913	Novas danças em Resorts Vergonhosos	NY – Syracuse, Paris, Brasil, Londres, Berlin	Artigo (assinado por Gotham Nickerbocker) / baixa qualidade da cópia com ilustração. Assunto: dança. Não cita músicos brasileiros. Fala da música "Amapá". Tem julgamento moral sobre a dança. O artigo começa explicando o que tem sido

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
18 jan 1914	Condessa de NY como professora de dança	Paris	<p>feito para suprimir o tango." A comissão de bem-estar do Senado ordenou o fechamento de Cabarets por causa das danças modernas, vistas como indecentes. Fala das danças prevalentes nos resorts dos EUA. O turkey trot e danças similares não foram originados em Sweeney's ou nos resorts de NY e sim em lugares de má reputação na Barbary Coast de São Francisco, seguindo o "Submundo da dança". "Danças Sombrias"/ "perversões vulgares" / "evil/" são palavras associadas às novas danças, que seriam indignas da sociedade americana e que vieram do "submundo." A sociedade as purifica. O Kaiser proibiu o tango e o Vaticano o banuiu. Entre as mais novas danças está o Maxixe, que é um "tipo de primo segundo do tango". O ritmo da música e alguns passos são similares aos das danças apreciadas pelos gaúchos na Argentina (O tango). O maxixe tem se popularizado em NY, mas veio do Brasil via Paris. Londres foi invadida pelo maxixe. Mas, a capital inglesa ainda se mantém excitada com o Tango; O Tango dançado em NY, Paris, Londres e Berlin é muito diferente do verdadeiro Tango Argentino, que segundo o crítico é uma música ligada ao campo e não à vida urbana.</p> <p>Notícia sem ilustração. Assunto: dança. Não cita artistas brasileiros. Tem julgamento moral. A condessa americana se propõe supervisionar as aulas de danças para jovens americanos em Paris; "O tango e o matchiche estão em meu currículo, mas ambos são despojados de toda ofensa possível em salões de baile." "Eu acredito na adaptação de danças muito exóticas para as necessidades da sociedade norte-americana e europeia, preservando as características pitorescas e graciosas, excluindo tudo de natureza desmoralizante. " As aulas de dança da condessa, abertas a todos os filhos de boas famílias, são dadas no salão Gabriac, frequentado por alguns dos mais famosos cantores e compositores da Europa. O</p>

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
			artigo tenta fazer a "danse modern" ser associada à alta sociedade para tirar sua pecha de indigna e torná-la mais popular.
28 jan 1914	Teatro Savoy	Syracuse - New York	Anúncio com ilustração Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. Anúncio sobre a apresentação das danças modernas pelo Sr. Sebastian e Srta Allen no Teatro Savoy. As danças são: o tango, o turkey trot, a hesitação, o maxixe, entre outros.
28 jan 1914	Um universal filme de tango	New York	Notícia sem ilustração. Assunto: dança. Não cita artistas brasileiros. Tem julgamento moral. Naquele momento, todos da sociedade estavam se esforçando para dominar os tangos mais recentes. e o turkey trot, que têm swing e popularidade extrema. Só que a imprensa estava tratando de várias personagens importantes expressivos que aplaudem ou condenam as novas danças e isto deve ser visto com entusiasmo. A empresa Universal Film Manufacturing pagou Sebastian e Allen, os favoritos em Nova York, para posar para um conjunto de danças modernas mundialmente famosas. Sebastian e Allen são um cartão de visita no Jardin de Dance, Nova York, e centenas de nova-iorquinos visitam este lugar todas as noites para aprender as danças. As principais são: turkey trot , A valsa hesitação, o maxixe brasileiro, o Sebastian Maxixe, o Sebastian tango.
22 set 1918	Garotas encontrarão os mesmos antigos passos nas novas danças	NY - Syracuse	Artigo com ilustrações. Assunto: dança. Não faz julgamento moral. Não cita artistas brasileiros. Meninas vão encontrar nomes de guerreiros, mas os mesmos passos antigos estão nas novas danças nesta temporada (crítica à incessante renovação da dança). Fala de criar uma dança para receber os soldados da guerra, uma adequação ao tempo. Crítica: empresas estão realizando entretenimento organizado para os soldados em acampamentos ou em hospitais. É certo fazer isso? Esta temporada está inaugurando novas danças, muitos delas apenas velhas com

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
			<p>novo toque e um nome estranho. Fala que para uma dança ser difundida precisa ser fácil de aprender. O artigo fala da transformação das danças e da inserção delas nas escolas. “A polca está entrando na crista da onda de popularidade, mas vem sem disfarce, ela é uma polca pura e simples.” “Muitos dos professores de dança foram para o exterior para fazer trabalho de guerra perto da frente de batalha. Estes se comprometeram com programas de entretenimento, para os soldados em acampamentos ou hospitais.” A dança tornou-se parte do sistema educacional dos EUA, embora ainda não tivesse no currículo escolar (1918), os educadores esperam que seus meninos e meninas aprendam a dançar. Tango, maxixe, furlana, la russ, lula fado, ta-toa, e dezenas danças anteriores, que ganharam fama por um curto período de tempo, se perderam porque eles eram muito difíceis de aprender.</p>
24 out 1929	Gaby Desly em Loew Bill	Syracuse- Paris	<p>Notícia sem ilustrações Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. O artigo fala de Miss Pilcer, que seria irmã de Harry Pilcer o parceiro de Gaby Deslys. Gaby foi uma atriz e dançarina que ganhou fama em Paris e no mundo. Ela teria trazido sete malas com vestidos da Maison Canal [sic], que junto com a dança é uma grande atração. Na notícia, Miss Pilcer seria a responsável por introduzir o Samba, grafado como “Zamba”, nos Estados Unidos. (não é uma notícia segura) “Senhorita Pilcer afirma a distinção de ter introduzido a dança Zamba brasileira, conhecido como o maxixe, a este país. Ela tem se apresentado em quase todos os países do mundo, mas insiste que não há nada como o conforto de teatros americanos.”</p>
26 mar 1931	Príncipe de Gales faz "Hole-in-One" no Rio	Syracuse-Rio de Janeiro	<p>Notícia sem ilustrações. Assunto: Dança. Não tem julgamento moral. Não cita artistas brasileiros. A notícia refere-se ao Príncipe de Gales que revelou uma</p>

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
			habilidade a mais - a de dançar o maxixe - a dança brasileira mais conhecida no exterior, à época. O maxixe aparece como “a dança nacional”

142 – The Taylor Daily Press (1913)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
29 dez 1923	Artistas do Jazz Americano superam o maxixe brasileiro	Rio de Janeiro	Notícia sem ilustrações. Assunto: Dança. Não tem julgamento moral. Não cita artistas brasileiros. O artigo diz que o jazz norte-americano, popular nos clubes noturnos, teatros, cinemas e casas do Rio, finalmente superou toda a competição do nativo maxixe e do tango argentino. "Harry Kosarin, um judeu de Nova York, com quatro ou cinco boas orquestras, abriu o caminho para o jazz e expulsou o maxixe e o tango do mapa musical quando o professor Gordon Stretton, um negro de Kosarin, desceu no Rio com seus meninos da harmonia de Dixie." Gordon Stretton veio ao Rio com Madame Rasimi para o show do Ba-Ta-Clan de Paris. Gordon Stretton fez tal sucesso aqui que permaneceu com sua orquestra quando a empresa Ba-Ta-Clan voltou para a França. Stretton comenta sobre o talento de Kosarin, um virtuose do jazz.... Leia artigo na íntegra.

143 – The Terril Record (1902)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
21 nov 1935	Europa tem música mexicana em novos filmes	Terril - Iowa	Notícia sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não tem julgamento moral. A notícia diz o seguinte: "Tata Nacho, do México, que ganhou fama mundial, declara que até o fim do ano espera que o público parisiense esteja dançando ao som da música e cantando as palavras de "La Chaparita" (a pequena mulher). "Eu fiz 12 curtas de danças e músicas regionais do México, como La Cucaracha no filme 'Viva Lilla', que causaram furor da música e dança mexicana na Europa. De fato, a música mexicana está rapidamente desbancando a popularidade do tango argentino, do maxixe brasileiro e da rumba cubana."
29 nov 1938	Danças se transformam	Terril	Nota sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não tem julgamento moral. Trata-se de nota considerando a evolução das danças. De 1776 a 1911, a dança social americana estava praticamente confinada a seis danças: a polca, carretel, dança quadrada, minueto, valsa e dois passos, relata Collier. De 1911 a 1938, mais de 25 novas danças foram introduzidas, entre elas o turkey trot, grizzly bear, Texas tommy, bunny hug, hesitação, tango, maxixe, one-step, walk castle, fox trot, Charleston , Lindy hop, rumba e a big apple.

144 – The Times (1906)**Biografia Comparada**

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
14 nov 1913	sem título	Logansport - Indiana	Nota sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. Esperamos que a dança brasileira, o Maxixe, não seja tão difícil de dançar como de pronunciar.

145 – The Times Democrat (1906)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Caracterização sumária dos documentos
19 nov 1913	Você já dançou isso, o maxixe?	Muskogee - Oklahoma	Artigo com ilustrações. Assunto: dança. Não faz julgamento moral. Não cita artistas brasileiros. O Maxixe - a dança mais nova e mais popular do ano - é a dança nacional do Brasil, assim como o tango é a dança nacional da Argentina. Como o tango, é uma dança graciosa não censurável, se executada corretamente. Ele afirma que tentou descrever uma forma fácil de aprender e que poderia ser dançado em qualquer salão de baile perfeitamente. “Qualquer boa música de dois passos dá o tempo adequado para a dança.” Descreve o passo-a-passo da dança detalhadamente.
09 set 1914	sem título	Muskogee - Oklahoma	Nota sem ilustração. Assunto: música e dança. Não cita artistas brasileiros. Não tem julgamento moral. Nota ironizando o comportamento dos alemães. Devido à popularidade do "lame duck", o "maxixe", a "hesitação" e as outras novas danças, provavelmente haverá poucos alemães nos festivais diplomáticos de dança em Washington neste inverno que vem.

146 – The Times-Enterprise Semi-Weekly (1904)**Biografia Comparada**

Data	Título da notícia	Locais mencionados	Resumo
03 abr 1914	Sem título	Thomasville - Georgia	Nota sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não tem julgamento moral. O contorcionismo brasileiro, conhecido como maxixe, é dito ser uma cura certa. Todos as pessoas gordas estão adotando-o sem demora.

147 – The Trenton Evening Times (1883)

Biografia Comparada

Data	Título da notícia	Locais mencionados	Resumo
18 jul 1914	Jantar dançante no "Inn" esta noite	Treton - New Jersey	Notícia sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não tem julgamento moral. No jantar-dança a ser dada hoje à noite no Morris Heights Inn, o Barão de Glayet de Buenos Aires, da Argentina, e sua sócia, Miss Mayo, ensinarão o tango argentino, o maxixe brasileiro e o castle em duas etapas. Informa que para o jantar um menu excepcionalmente fino foi organizado e é citada uma lista de pessoas tidas como importantes.
16 mar 1915	Dançarinos da sociedade são ovacionados	Treton - New Jersey	Notícia sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não tem julgamento moral. Craig e Carter, bailarinos da sociedade local, foram aplaudidos no vaudeville na tarde de ontem no popular State Street Theatre. A dança destes Trentonianos é sem dúvida a melhor já exibida por moradores locais e o ato foi comparável ao dos principais expoentes profissionais das novas danças, que agora são a moda neste país. “Ao dançar a valsa hesitação, o casal exibiu graça e segurança e teve grandes aplausos. O tango argentino e brasileiro, o maxixe e o popular one-step foram executados em um estilo verdadeiramente profissional.”

148 – Van Nuys News (1911)**Biografia Comparada**

Data	Título da notícia	Locais mencionados	Resumo
10 ago 1933	sem título	Van Nuys - California	Nota sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não tem julgamento moral, mas refere-se a uma censura, que é subliminar. O "Maxixe". (Pronunciado macheechi), a dança brasileira popularizada pelo Vernon Castle, será apresentado em "Flying Down in Rio" mas em vez de bochecha a bochecha, os dançarinos irão executar a bochecha para a frente Que deve satisfazer a censura.

149 – The Washington Daily Herald (1906)**Horkheimer****Biografia Comparada**

Data	Título da notícia	Locais mencionados	Resumo
01 dez 1913	sem título	Washington DC	Nota sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não tem julgamento moral. Esperamos que a dança brasileira, o Maxixe, não seja tão difícil de dançar quanto de pronunciar

150 – The Washington Post (06 Dez 1877)

Biografia Comparada

Data	Título da Notícia	Locais Mencionados	Caracterização sumária dos documentos
09 nov 1913	Como se dança os novos passos	Washington	<p>Artigo (assinado por Elsie Janis) com ilustrações. Assunto: dança. Não são citados artistas brasileiros. Tem julgamento moral.</p> <p>O artigo mostra como se dança o tango.</p> <p>“O tango não é o tango”. Poucas pessoas seriam capazes de dançar o tango na América, somente os que sabem dançar tudo. Descreve o tango como uma dança lenta. Segundo a jornalista, ela descobriu que o que chamam de tango é o "um passo com outra batida, com passos extravagantes Música em 2 por 4 e a dança deveria ser feita em uma sala de estar. Ela dançou pessoalmente em Paris 40 variações do tango. Fala de 4 passos do tango e os descreve. Diz que o tango (one-step) é uma dança respeitável; faz menção ao rag time e diz que nunca tomará o lugar da valsa e do one-step porque não é muito simples, mas depois de escutar valsa e “rag times” por uma hora, fica mais fácil. Embora não pareça, o tango pode ser dançado “decentemente”; Afirma que os americanos podem ser os melhores dançarinos do mundo e pretende vê-los se destacando no tango e na valsa; O tango não disputa lugar com a valsa porque não é tão simples. Destaco a ênfase à dimensão moral sobre a dança, mas ela tenta dar uma visão salvadora sobre o tango.</p>
14 nov 1913	O que vai ter no próximo Sunday's Postcultur	Washington	<p>Anúncio sem ilustração. Tema: dança. Não faz referência a artistas brasileiros. Há julgamento moral sobre o maxixe. Trata da propaganda do que vai aparecer na próxima edição de domingo, entre as várias notícias, tem os passos do maxixe. Diz o seguinte: “Você dança o maxixe brasileiro? Se não, você pode aprender</p>

Data	Título da Notícia	Locais Mencionados	Caracterização sumária dos documentos
16 nov 1913	como se dança os novos passos	Washington	<p>lendo a descrição de página inteira escrita por Miss Elsie Janis para The Sunday Post. Se você o sabe, leia esta edição da dançarina, a mais graciosa no palco americano, que lhe diz como o Maxixe pode ser feito bonito e não indecente.”</p> <p>Artigo com ilustração (de página inteira), mostra como se dança o maxixe. Assinado por Elsie Janis. Tema: dança e música. Não são citados artistas brasileiros. Tem julgamento moral.</p> <p>O movimento do corpo e os passos usados na dança são focalizados. Apresenta ilustrações, com lições do passo da dança e do movimento do corpo; O maxixe nunca será rival do tango (1-passo), ou da valsa; ele é muito acrobático; Em Paris se dança de modo extremamente vulgar;</p> <p>Socialização e popularidade - É possível transformar a dança, preservar e enfatizar a graça e beleza das danças latino-americanas mantendo os corpos afastados; Descreve a trajetória da dança brasileira, desde sua origem, revela o trânsito cultural desde a América, passando para a América do Norte via Paris; Comenta a respeito do tempo da música; Destaco a ênfase à dimensão moral sobre a dança. A música é diferente de tudo que ela já viu na América do Norte, por isso, não deve se tornar muito popular; é muito estrangeira; há 5 variações do maxixe, desperta o interesse das pessoas e elas apreciam. Nesse período a comercialização das músicas estrangeiras era difícil. Solução para as barreiras de comércio - importação das faixas - ou substituição por um tango; “Amapá é o maior sucesso, mas não pode ser comercializado na América. Você pode tê-lo, se trazido por alguém que veio de Paris”; outra opção é, se quiser adquirir, é só escrever para Edouard Salabert, 22 rue Chauchat, Paris e pedir “The vrai Maxixe Bresilieene Amapa”. É um dos mais atraentes ritmos de música que ela escutou.</p>

Data	Título da Notícia	Locais Mencionados	Caracterização sumária dos documentos
01 dez 1913	Sem título	Washington	Nota. Sem ilustração. Assunto: dança. Não cita artistas brasileiros. Não faz julgamento moral. Esperamos que a dança brasileira, o Maxixe, não seja tão difícil de dançar como de pronunciar.
01 mar 1914	Preston Gibson encanta Sociedade com novos passos	Washington	Reportagem de página inteira com ilustrações. Tema: dança e música. Tem julgamento moral. Não cita artistas brasileiros. Apresenta uma nova dança para fazer frente ao tango e ao maxixe. O movimento do corpo e os passos usados na nova dança criada por um casal de dançarinos são o foco; A dança "Gibson Glide" pode ser aprendida por gente da "alta sociedade", usa passos decorosos e foi criado por gente de família distinta. Apresenta imagem, por meio de foto, com explicação do passo-a-passo da dança e dos movimentos do corpo. Se passa em um clube, a dança foi criada por um casal de dançarinos, que garante graça, dignidade e charme à nova dança; Socialização e popularidade são a grande preocupação dos artistas - New York, Philadelphia, Boston; preservam e enfatizam toda a graça e beleza das danças latino-americanos selvagens, reconhecidamente possessões; O tango e suas danças descendentes são consideradas danças primitivas de todas as pessoas; A nova dança dá fim às matérias de jornais que afirmam que o maxixe e o tango não podem ser dançados em clubes privados e casas elegantes da América e nas casas tradicionais da Europa; Mrs. Rowland and Mr. Gibson criaram um novo método para dançar estas amadas e desgraçadas danças; São destacados pontos positivos - o maxixe seria a dança popular mais atraente - por seu refinamento, jovialidade e alegria espontâneos. Ao mesmo tempo se enfatiza que é possível alterar os passos pelos dançarinos, conforme queiram. O novo método altera o modo de dançar, preservando as qualidades e eliminando os defeitos da dança

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10 mar 1914	Olhares através de Longnette	Washington/Londres	<p>Notícia sem ilustrações. Tema: dança. Tem julgamento moral. Não cita artistas brasileiros.</p> <p>O maxixe é tido como uma dança “negroide”. Mais da metade da notícia fala de amenidades. Comenta sobre mudanças no valor dos aluguéis, casas para veraneio em Londres e na América. Repentinamente muda de tema e começa a falar da dança. Com o seguinte comentário: "A mania do tango está morrendo rapidamente. Em Londres, mesmo nos clubes noturnos, onde foi uma fúria há algumas semanas, está sendo substituído pelo maxixe e pelas danças "negróides" mais antigas. O um passo, o Turkey trote e o bunny hug evidentemente vieram para ficar até que algum rival mais fácil e mais atraente que o tango apareça. Professores do tango, que governaram o universo social durante o inverno e ganharam salários maiores do que o do primeiro-ministro da Inglaterra, estão em queda. Alguns são fortunados, disse ter contratos de US \$ 15 a US \$ 20 por semana. A nova dança, a furlana, caiu, e uma grande firma de editores de música que estava se preparando para correr, perdeu muito. O que é claramente desejado pelos britânicos miss e matrona hoje não é algo inócuo, mas o contrário, e o tango falhou apenas por ser difícil.</p>
19 mar 1914	As belezas sociais de Nova York aliviarão a crítica	New York	<p>Reportagem com ilustração. Tema: dança. Não faz referência a artistas brasileiros. Tem censura subliminar, uma vez que indica como não deve ser dançado. Para socializar o maxixe e torná-la aceitável, a reportagem fala de conferência para a padronização da dança maxixe; Fotos e filmes foram feitos para viabilizar a reprodução do modelo de dança, eliminando os passos censuráveis; O público alvo: são escolas públicas de todo o país. Curioso é ver a dança maxixe sendo ensinada para escolas, uma prática com gêneros como polca e valsa e nunca com o maxixe no Brasil.</p>

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29 mar 1914	Os olhos das Bandas aumentam a beleza	NY e Washington	Notícia sem ilustrações. Tema: dança, a música não é citada. Não tem julgamento moral. Não cita artistas brasileiros. "Máscaras de olho para realçar a cor dos olhos são usadas em torno da garganta pelas debutantes de Washington. Estas máscaras são de veludo de seda e melhoram a aparência, pois não só os olhos ficam belos, mas o pescoço. Miss Margaret Wilson foi uma das primeiras a adotar uma faixa de olho, e usa um de veludo azul-turquesa. O maxixe é tido como uma dança que ajuda a manter a forma. "Que o maxixe é uma cura certa para embopoint é afirmado por um número de líderes sociais aqui. Dizem que as graciosas evoluções e swing da dança brasileira são os melhores redutores de corpo do mundo." Entre os defensores da nova cura da dança estão a Sra. Delos Blodgett. Sra. John H. Bankhead, esposa do senador Bankhead, e Sra. Franklin MacVeagh, esposa do ex-secretário do Tesouro.
30 mar 1914	Miss Chappellear ensina danças	Washington	Anúncio sem ilustrações. Tema: dança. Não faz julgamento moral. Não faz menção a artistas brasileiros. Senhorita Chappellear, 1312 Q ST. N. W. Tango parisiense. Brasileiro maxixe e todas as últimas danças ensinadas. Telefone North, 6344.
06 jul 1914	Lula Fado favorecido06/07/1914	Paris-New York e Washington	Notícia sem ilustrações. Tema: dança. Não tem julgamento moral. Não cita artistas brasileiros. Paris condenou o maxixe a ser uma forma modificada do tango; Em julho de 1914, as danças em voga eram o lulu fado e o dançon cubano; Paris é a referência da moda para ver o que se dançava, indica tendências; Simplificar a dança para torná-la popular; em vez de as três ou quatro dúzias de passos cuja complexidade seria responsável pelo declínio da popularidade da dança, o tango em Paris está agora limitado a cerca de cinco números; O lulu fado é mais simples e segue o mesmo tempo da polca. Disputa entre as danças - lulu fado, de origem portuguesa, está tomando o lugar do maxixe; A professora

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			de dança foi para Paris, para ver o que estava sendo dançado lá. Dançon cubano não pode ser comparado ao tango e ao maxixe; Os parisienses não são capazes de acompanhar a mudança dos passos; O tango ainda estará em voga e será a febre do próximo inverno; No título aparece como Lula Fado e no texto como Lulu Fado.
31 ago 1914	Um tour ao redor do pequeno mundo	Canadá/Washington	<p data-bbox="1023 512 2040 576">Notícia sem ilustração. Tema: dança. Não faz julgamento moral. Não cita artistas brasileiros.</p> <p data-bbox="1023 584 2040 836">Sob a direção de Miss Bell B Gurnee de Nova York houve uma competição de dança no edifício de artes Bar Harber com o Hon. A Sra. Alfred Anson, a Srta. Emelle Young, o Sr. Edgar Scott e o Sr. David B Ogden como juízes. A Sra. Allen G Wellman que dança a parte do homem com a Senhorita Alexandra Emery ganhou o prêmio de melhor número de maxixe. Em vez de ter um casal dançando, uma mulher faz o papel que seria do homem e assim, são duas mulheres se apresentando.</p>
15 nov 1914	Como se faz as novas danças	Washington	<p data-bbox="1023 858 2040 962">Artigo com ilustração. Assinado por Margaret St. Clair. Tema: dança e música (como se dança o maxixe). Não são citados artistas brasileiros. Não tem julgamento moral;</p> <p data-bbox="1023 970 2040 1334">"O dois-em-um é cada vez mais popular nos salões de baile nesta temporada, porque combina as figuras mais atraentes do maxixe e do tango e é, ao mesmo tempo, muito mais fácil do que qualquer uma dessas danças. Os passos mais simples e mais bonitos do tango argentino e parisiense, do maxixe brasileiro e do maxixe francês foram selecionados e padronizados por Robert Marks, para formar uma versão americanizada de todas essas danças, que ele chama de "Two-in-One" ou dois-em-um; "Embora as seis ilustrações desta dança estejam padronizadas, há ampla oportunidade para expressão e interpretação individuais nas muitas combinações e na ordem diferente em que essas seis figuras podem ser apresentadas. É provável que o 'dois-em-um' supere a valsa hesitação, o um-</p>

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			passo e o fox trote, por ser composto pelas duas danças que têm nelas um verdadeiro germe de beleza, não desaparecerá tão rapidamente como aquelas danças que contêm apenas ritmo sincopado. As figuras do "Two-in-One" são detalhadas em seis passos.
27 jun 1915	These Patriotic Recording	Washington	Anúncio com ilustração da propaganda da venda de fonogramas Tema: música. Não faz referência a artistas brasileiros; La Sorella March (La Matchiche) (Gallini) Sousa's Band .
05 set 1915	NY ainda leal ao fox trot e ao tango, mas Philadelphia reverte as velhas danças	NY/ Philadelphia e Washington	Reportagem sem ilustrações. Tema: dança. Não tem julgamento moral. Não cita artistas brasileiros. A notícia faz um contraponto aos passos das danças tango, maxixe, valsa, fox trot, polka e minuet. Revela a reação do público novaiorquino às novas danças, mostrando que a cidade está associada à modernidade. Comenta a respeito do tempo da música, Os dançarinos de New York rejeitam danças que exigem muito tempo pra aprender. Combinação de passos que "tanto um elefante quanto uma borboleta" aprendem facilmente. Em NY os dançarinos rejeitam danças difíceis. Buscam a combinação de passos que tanto um elefante quanto uma borboleta aprendem facilmente.
13 jun 1920	Franceses podem banir o Jazz nos dancings	Paris e Washington	Artigo sem ilustrações. Assunto: música e dança. Tem julgamento moral. Cita artistas brasileiros. O artigo faz um contraponto entre Maxixe e Jazz. Revela a reação do famoso dançarino brasileiro, Duque, contra o Jazz em virtude de uma provável guinada do jazz em detrimento do maxixe nos dancings de Paris. Segundo Duque, o jazz seria a causa do aumento da tendência aos divórcios e da destruição da felicidade dos casais. "Nenhuma mulher e nenhum homem é normal depois de ouvir uma orquestra de Jazz por mais do que 30 minutos". Afirma o seguinte: "Eu tenho um amigo que permitia que seus funcionários dançassem durante a tarde de folga o jazz usando um graphophone. Teve que parar porque o jantar era invariavelmente mal preparado depois e toda a família ficava desarranjada". "A

Data	Título da Notícia	Locais Mencionados	Caracterização sumária dos documentos
			música Jazz produz uma doença febril no cérebro, levando ao mau humor, à negligência, lassidão e frequentemente à má saúde." Por essas razões "a dança Crazy" estaria chegando ao seu fim". A solução para salvar a dança seria abolir o Jazz e voltar às velhas danças como o tango e o maxixe.

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