

How To Do The New Dances No. 3 The Sawyer Maxixe By Joan Sawyer

Third of a Series in Which the Most Famous Dancers Teach the Latest Steps

ON this page to-day is printed the third of a series of articles describing in text and pictures the steps and figures of the newest dances for the stage and ballroom. Each of these new dances is described by its foremost exemplar, who illustrates the essential positions with photographs taken during the actual performance of the dance.

By carefully following these expert directions, anybody who dances at all should be able to execute the newest dances without further instruction.

By JOAN SAWYER.

THERE is a big difference between the tango and maxixe, although these two popular dances are very often confused in the minds of the uninitiated. There is a common idea that the maxixe is merely an elaboration of the tango.

As a matter of fact, the only thing in common between the two dances is the fact that they are both South American in origin, the tango coming from Argentina and the maxixe from Brazil.

Certainly the charges of impropriety which were made against the tango could never be urged against the maxixe, for its attitudes are all graceful and possess a delicacy which few modern dances can boast. The accompanying photographs will enable almost any dancer to acquire the maxixe, if studied in connection with the following explanations:

First Figure.

The partners assume the regular dancing position, then take several slow walking steps, the girl backward, the man walking forward. They then assume tango position and glide slowly into the old-fashioned two-step, swaying toward the foot that is leading. The girl starts two-stepping with right foot, swaying toward right foot, then reverses tango position (looking over elbows), then two-steps with left foot, swaying toward left foot.

Second Figure.

This is the heel and toe slide. Couple assume position facing each other with arms in regular tango position, sliding sideways to lady's right with the heel-toe slide. This is done by the lady starting on her right heel, catching her weight



No. 4—The Two-Step Start.

her left foot and sliding her left foot up to her right, then starting on her right toe and sliding her left foot up to her right in the same manner as before. Partner does same, only he starts with his left heel and slides up his right foot, going through same steps as lady but with opposite feet.

Third Figure.

The partners face each other, raise left hands to meet over head, making oval about face, the right hands meet at back on level with lady's waist line. In this position the couple slide sideways, the man starting with the left, the lady with the right foot, and two-step for eight counts, allowing one step to fill each count. Then they hold one full count while the lady's weight rests on her right foot and the man's on his left foot. They now step in opposite direction, again moving sideways, the man leading with right and lady with left foot.

Fourth Figure.

Left hands meet in front at left of man, right hands are joined and



No. 9—The Cortez.

No. 3—The Left Hand Raise.



No. 1—The Backward Walk.



No. 2—Heel and Toe Slide.

position. Dancers do not travel, but return always to the place they start from. Man starts with right foot forward, steps forward with his left foot on second count, and immediately back on his right, finishing count with his weight resting on his right foot. On the third count he steps back on left foot, holding his weight on that foot during third and fourth counts of the music. At the end of the fourth count he kicks his right foot forward and upward at the back. Lady begins by coming back on left foot, swings the right foot to the left describing the semi-circle and allowing right foot to come to rest just back of left foot. During this step the man is facing the lady's left shoulder and a position is developed naturally that is held throughout the count. Now bringing the right foot back to the left foot, the lady throws her weight from right to left foot, finishing count with resting on left foot. On the third count she swings her right leg in a semi-circle to a position causing her to face her partner again. At the finish her weight rests on her right foot. On the fourth count she makes a slight spring and throws her left foot up and out.

Next Week—The French Tango by Margaret Hawkesworth.

No. 5—Position for Plain Maxixe Step.

rest on or near lady's right hip. In this position both starting with left foot, the couple do the two-step, moving forward, but side by side—keeping up the swaying movement of the body left and right as in the first step or plain maxixe.

Fifth Figure.

Man slides directly behind lady. Encircles her waist with hands clasped with hers in position on level with her waist line. Do plain maxixe (first step).

Sixth and Seventh Figures.

The man raises lady's arms so that they describe a circle above head, continuing the two-step for several steps. Lady revolves several times while in this position, the man continues two-stepping, holding the necessary counts; she stops when in a facing position required for the side by side, as described in figure 3.

Eighth Figure.

Standing one behind the other, right hand in right, left hand in left, the couple two-step together forward first with the right foot, then with the left, but with this distinction, that on the second beat they bend the right knee as they turn quickly to face each other. They then bring hands to form circle above heads and two-step from side to side, swaying body to the right, then to the left.

Ninth Figure.

This is the Cortez. Assume tango



No. 6 and 7—The Two-Step and the Whirl.

No. 8—Working Up to the Cortez.



The Health and Morals of Colors.

By Lady Duff-Gordon ("Lucile")

LADY DUFF-GORDON, the famous "Lucile" of London, and foremost creator of fashions in the world, writes each week the fashion article for this newspaper, presenting all that is newest and best in styles for well-dressed women. Lady Duff-Gordon's Paris establishment brings her into close touch with the centre of fashion.

By Lady Duff-Gordon ("Lucile")

IN our talk, our literature, our every-day life and our un-every-day life we recognize color as an enormous factor. We cannot think of life without coupling the thought with ideas of vibrant color; nor of death without associating with it the thought of absence of color. Youth is colorful, old age colorless. The world of Spring is a bridal world—because it is full of the loveliest, youngest budding tints. The world of Summer is the gracious world of blossoming tints; the world of Autumn the world of tints of fulfillment. The cold white world of Winter is the world of death.

Color is vibration and vibration is harmony, health, happiness. Harmony, health and happiness are success, helpfulness and the finest kind of morals.

Therefore to me the color in a woman's dress is the most important of things to her. The wrong color can kill a charm, can deaden a personality, reduce a woman to a state of repression that may face her through any door of unhappiness or failure. The right color can so accentuate a charm, intensify her personality, that any door of happiness and success may be open to her.

We know that certain houses spell cheerfulness, serenity and light the moment we enter them. And others oppress us with foreboding and gloom. In one we are happy, no matter how distressing for the moment may be the outer world. In the other we are distinctly unhappy, no matter how high our spirits when we entered. It is easy to know that colors and their arrangements have done this.

If, then, color has so great an effect on nature, has so great an effect in our dwellings, how great must be its effects when applied to our bodies, which, after all, are only the houses of ourselves.

I take it that no one really desires to make others anything than happy and that no one desires to be other than happy. If, by the right use of colors, we can make others glad to see us, glad to be with us and leave us with a distinct mental and spiritual uplift, why then it would seem our earnest study of ourselves in relation to colors would be a good thing. And then there are ourselves to consider.

I have seen women with perfectly wonderful skin and hair and eyes who have muddled that skin, neutralized the hair and dulled the eyes by just a little part of a dress whose color was inharmonious to them. Not only did they destroy themselves in the eyes of those with them, but they hurt themselves. If we give a person confidence we stimulate that in them which deserves confidence; if we give them love, wisely, we stimulate the capacity of creating love, and if we give them admiration we



New "Lucile" Walking Dress of Blue Dimetyn. A "Harmoniously Colored" Gown for Out-of-Doors.

Young Girl's Gown, "Lucile" Model of Chiffon and Silk in the New "Rain-bow Colors" That Harmonious with Youth.

increase in them the desire to make themselves even more admirable. But if these things are denied, the springs that should call them forth vanish in time.

All we know of the world we know in terms of color. It is part of our very being. Therefore let us study it and use it for its full power. It is a charm, an amulet against bad fortune.

I know a woman of France's aristocracy who has dresses she calls her "doctors." So much of unhealth is, after all, of the mind. She only wears them when out of sorts. For the dull and morbid moods there is a gown that is scintillant as a diamond, lacy, sparkling. For the dejected mood there is one that blends colors so that it fairly sings of joy. And for the nervous, irritable mood there is one of calmest, strongest colors that has the same effect as the nave of some great Gothic church.

Almost any woman can be attractive if she will study her colors and the colors that will help her. Many an ugly duckling can be made into a raving beauty by the same study. And the most beautiful woman in the world can utterly kill herself with the wrong colors.

To my mind, to be entirely harmonious with the great forces of nature is to be healthy and happy and to see and think true. In this sense colors have both health and morals.

I write this little essay, which is somewhat outside of mere fashion description, because it is one of the basic truths of which fashion itself is but the foam on the wave. It is one of the few things worth real study and thought.