

# LA SAMBA

of 1920s Paris

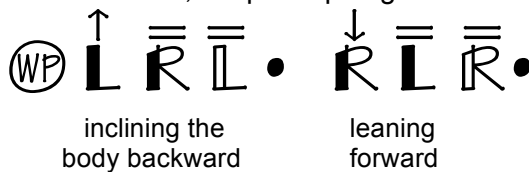
The Brazilian Samba was introduced to Parisian society in 1922 by Monsieur Duque, of Maxixe fame, at his Montmartre dance hall Shéhérazade. The Brazilian orchestra *Las Batutas* provided music for the premiere. At this time the samba was virtually unknown outside of Brazil, but it didn't take long for it to spread from Paris to the ballrooms of western Europe and the United States.

This samba was the 1922 style of the Brazilian two-step, formerly called *maxixe*. French dance masters noted the similarity between the two dances and further suggested that the music for samba and maxixe could be interchanged "without inconvenience."

Unlike the paso doble, which has evolved considerably during 75 years of ballroom dancing, the modern ballroom samba retains much of the original form, as introduced by M. Duque in 1922. Meanwhile the samba has continued to evolve in Brazil, where it no longer resembles this version.

*Men's steps are described below. Women dance opposite unless otherwise noted.  
Unlike most Parisian salon dances, the Samba begins with the man's left foot, lady's right.*

## 1) Pas de Samba, les petits pas glissés

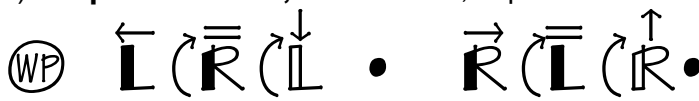


repeat for eight bars of music

inclining the  
body backward

leaning  
forward

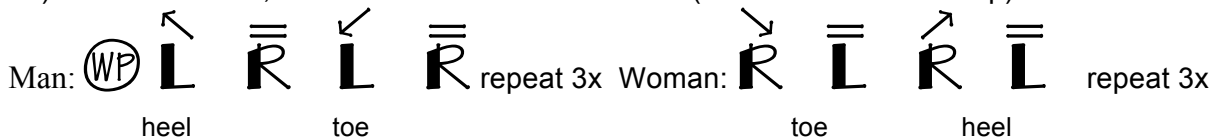
## 2) Le pas tournant, le tonneau, le pas de Samba tournant à droit



repeat for eight bars of music

"inclining the body to the side opposite the feet"

## 3a) Les déboîtés, assemblés de côté de fantasia (Later: The Maxixe Step)



3b) This is then executed turning CCW around the man, who acts as a pivot point (his right foot stays in place).

Note: *Les déboîtés* can also be done with all slow steps instead of these quick steps.

## Samba 2

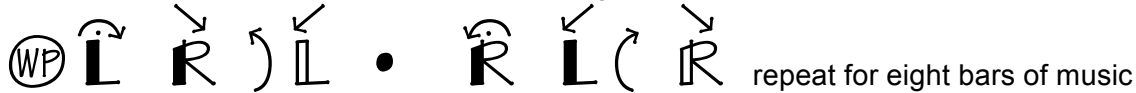
4) **Pas de Samba again**, without turning, for eight bars

5) **Assemblés de côté**, les glissades, le glissé de côté



6) **Le pas tournant** again, for eight bars

8) **Pas de Samba en avant** (Later: Bota Foga)



Lady also crosses in front, or can cross behind  
Turn the shoulders with the footwork

Repeat the sequence from the beginning.

A note about sequences:

The maxixe of 1913 was too complex to gain the widespread popularity of the other ragtime-era dances. Its only appearance at a tea dance might be by a single couple who had rehearsed a maxixe routine. The samba, on the other hand, was easy enough to be enjoyed freestyle. The above steps may be enjoyed in any order.

SOME SAMPLE NOTATION CODES:

