

This dance comes from the Isthmus of Tehuantepec in Southern Mexico. It was learned by Albert S. Pili from Casida Amador Thoreson of Claremont, California.

MUSIC: Record: FIESTA

FORMATION: Circle of cpls, M back to ctr & W facing ctr, ptrs facing about 4 ft apart. Throughout the dance M's hands hang loosely at side. Hold bodies erect without twisting shos.

STEPS: Walking; Step-Heel-Swing; Zapateado, Suriana Waltz.
Step-Heel-Swing Step: Moving fwd, step obliquely to L on L (ct 1); brush R heel fwd to swing R across L, at the same time rising on L toe (ct 2); lower L heel with accent (ct 3). Repeat action obliquely R, beg step R, etc.
Zapateado: Step fwd on R (ct 1); strike L heel next to R (ct 2); step to L on L (ct 3).
Suriana Waltz Step: (4 meas to complete) Meas 1: Beg with wt on L, cut step onto R in place (ct &); low leap fwd on L with a slight dip of body (ct 1); step R beside L (ct 2); step L in place (ct 3). Meas 2: With opp ftwk repeat action of Meas 1, cts 1,2,3, omitting cut step on ct &. Meas 3: Lift L slightly to rear (ct &); take a long step bkwd on L toe (ct 1); step R beside L (ct 2); step L in place (ct 3); Meas 4: Lift R leg slightly to rear (ct &); take a long step bkwd on R toe (ct 1); step L next to R ft (cts 2,3).

Ftwk is same for M & W unless otherwise specified.

MUSIC: 3/4

PATTERN

Meas

No Introduction.

A

FIGURE I: PROMENADE

1-8

With 8 walking steps, 1 step per Meas beg L, ptrs exchange places passing R shos, & turn 1/2 R (CW) on steps 7 & 8 to face ptr.

9-16

Repeat action of FIG. I, Meas 1-8, returning to own place & ending facing ptr.

Style Note: W wears long full skirt. She holds skirt raised to L hip, L hand turned palm out & fingers pointing down. Outstretched R hand holds R skirt near hem. R skirt is waved in twd body on 1st walking step & out away from body on 2nd walking step & this waving motion is con't throughout the promenade.

B

FIGURE II: STEP-HEEL-SWING

17-24

With 8 step-heel-swing steps, beg L, ptrs exchange places passing R shos, turning 1/2 R (CW) during Meas 23, 24 to face ptr.

continued...

25-30 With 6 step-heel-swing steps, beg L, ptrs move twd each other, ending R shos adjacent with M facing ctr of circle.

31-32 Stamp lightly in place 4 times, L,R,L,R, no wt on last step.

Style Note: As R ft swings across, L skirt is waved past R hip in a graceful continuous motion; as L ft swings across, R skirt is waved past L hip in the same manner.

B (rptd) FIGURE III: ZAPATEADO

17-30 With 14 Zapateado steps, R hips adjacent, make 1 CW turn, ending with M again facing ctr of circle.

31-32 Stamp lightly 4 times, R,L,R,L; W making 1/2 turn to R (CW) to end with M & W both facing ctr & W to R of M.

Style Note: W holds both ends of skirt on hips with palms out & fingers pointing down.

C FIGURE IV: SURIANA WALTZ

33-36 Dance one complete Suriana Waltz Step; during the last Meas (36), turn 1/4 to R (CW) to face LOD.

37-40 Repeat action FIG. IV, Meas 33-36; on Meas 40, turn 1/4 to R (CW) to face away from ctr.

41-44 Repeat action FIG. IV, Meas 33-36; on Meas 44, turn to R (CW) to face RLOD.

45-47 Repeat action FIG. IV, Meas 33-35; on Meas 47, turn to R (CW) to face ctr. (Note: orchestra skips Meas 48).

33-48 Repeat action FIG. IV, Meas 33-48. 4 complete Suriana Waltz steps, again making 1/4 turn on each fourth Meas. End with ptrs side by side, W on R, facing ctr, wt on R. (On the repeat, Meas 48 is played, so turn is made on Meas 48 instead of Meas 47).

Style Note: W skirt held outstretched to sides, with W's arms straight. M stands close to W & directly behind W's outstretched L skirt. M's R hand is at W's R hip to guide the W during the turns, & M's L hand is at side. Ptrs stay close tog & move as a unit.

A FIGURE V: PROMENADE

1-8 Beg L walk to orig place (as in FORMATION) with 8 steps. W make 1/2 turn R (CW) on Meas 1, & both make 1/2 turn R (CW) in own place on steps 7 & 8.

9-16 With 8 steps, walk twd ptr to meet face to face about two feet apart. Do not take wt on last step.

continued...

B FIGURE VI: LEAP POINT & CROSS OVER

- 17 Leap onto R, turning body slightly to R (ct 1); strike L toe on floor out to L (ct 2); hop on R, turning L leg out & pointing L toe to L while turning body slightly to L (ct 3).
- 18 Repeat action FIG. V, Meas 17, with reverse ftwk. End facing ptr.
- 19 With 1 waltz step, exchange places with ptr, beg with a long light leap onto R. Pass R shos.
- 20 With 1 waltz step in place, beg L, turn 1/2 R (CW) to face ptr.
- 21-28 Repeat action FIG. VI, Meas 17-20, twice more.
- 29-30 Repeat action FIG. VI, Meas 17-18.
- 31-32 Move twd ptr with 4 steps R,L,R,L, ending R shos adjacent, M facing ctr.
- Style Note: On the leap to the R, the R skirt is waved to rear & L skirt in front. On leap to L, skirt action is reversed. During the cross over waltz, the skirt is held outstretched.

B FIGURE VII: ZAPATEADO

- 17-32 Repeat action FIG. III, Meas 17-32.

C FIGURE VIII: SURIANA WALTZ

- 33-47 & Repeat action FIG. IV, Meas 33-47 & 33-48 repeated.
33-48 End with 2 stamps R,L.
(rptd)

Presented by Al Fill
Idyllwild Workshop - 1972

continued...

Surianita capullo de rosa,
 Que naciste a la orilla del mar,
 En tu cara triguena y cerosa,
 Mis caricias quisiera dejar.

Suriana, Sandunga,
 Al son de marimba,
 Tu cuerpo distingue,
 Gallardo y gentil.

Suriana, Sandunga,
 Pareces muñeca,
 Entre los encajes,
 Del ropo muy fin.

Cuando duermes tranquila en
 tu hamaca,
 A la sombra de un verde palmar,
 Con los rayos de luna de plata,
 Mi alma triste se pone a cantar.

Surianita, little rose bud,
 You were born by the edge of
 the sea,
 Upon your dark and rosy olive
 skin,
 If I could only leave my kisses.

Suriana, Sandunga,
 At the sound of the marimba,
 Your body appears,
 So elegant and graceful.

Suriana, Sandunga,
 You look like a little doll
 With your face framed in
 lace.

When you are peacefully asleep
 in your hammock,
 In the shadow of a green palm
 grove,
 In the silver moon beams,
 My sad soul begins to sing.