

LUCERO DE LA MAÑANA
(Mexico)

A woman's dance from the Isthmus of Tehuantepec. In the wee hours of the morning, at the end of a Fiesta, the women gather to dance Lucero de la Mañana. It tells the story of a morning star dancing across the sky and how she beckons the other stars to join her in her frolic. They fade away at break of day as the rays of sunlight peek over the horizon to light the sky.

Pronunciation:

Record: Peerless 45/5907 3/4 meter.

Formation: 7 W, each with a rebozo draped over her extended hands (waist high). Dancers are lined up at back of stage - 3 on one side, 3 on the other, with the Center Star (Lucero) at the head of either line: All dancers face twd other line.

X→ X→ X→ ←X ←X ←X ←X
3 2 1 L 6 5 4

Formation

Step: A gliding, or walking, waltz is used throughout the dance: 3 fwd moving steps, R,L,R, with the first step a little longer in distance than the others. Repeat of step begins with L ft.

Meas

Pattern

PART I

Lucero enters by herself and executes the following pattern:

1-4	4 basic waltz steps fwd twd ctr back of stage
5-8	4 fwd twd ctr of stage
9-16	8 to circle to R, stop at "home" (ctr stage)
17-24	8 to circle to L, stop at "home"
25-28	4 in place, turning to the R.
29-32	4 twd back to beckon other stars to come fwd.



Fig 1

PART II

1-8	With 8 basic waltz steps, dancers enter from each side, one behind the other to "place", and form 2 lines with Lucero in the ctr.
9-16	8 steps to circle R (individual circles)
17-24	8 steps to circle L
25-28	4 steps to turn in place (CW turn)
29-32	4 steps to form semi-circle: (#3 and #4 move slightly twd each other; #1 and #6 move away from each other.

3 4
2 L 5
1 6

Fig 2 (a)

3 4
2 L 5
1 6

Fig 2 (b)

PART III

1-8	#1, 3, 5 kneel on one knee. #2 circles #1; #4 circles #3; #6 circles #5, passing in front first.
9-16	Alternate action: even numbered W kneel, others circle.

continued...

LUCERO DE LA MAÑANA (cont)PART IV

- 1-16 Lucero moves to ctr front place and all form one large circle moving CW. End with Lucero in ctr of circle, rebozo around her shldr and arms in "W" pos, hands free, palms facing up. All others pull their rebozo so that the right end or fringe, is in their R hand.

PART V

- 1-8 #'s 1, 2, and 3 take the R end of rebozo and place it on Lucero's R hand; #'s 4, 5, and 6 place theirs in Lucero's L hand. Each takes other end of rebozo and spreads it out as she returns to own place. Each W faces CW, R hand up, L hand down, at lower edge of fringe. Circle 8 meas with rebozo shldr high.
- 9-12 #'s 1, 3, and 5 hold rebozo down twd knees while 2, 4, and 6 hold rebozo above head. Continue to circle CW.
- 13-16 Continuing to circle CW, alternate pos of rebozo.
- 17-24 Repeat action of meas 9-16, Part V.
- 25-32 Reverse direction of circle, all hold rebozo parallel to floor, stop at own place. Gotwd ctr and retrieve other end of own rebozo and return to place.

PART VI

#1 and 3 face each other and link rebozos: #1 hold rebozo as #3 places the R end over and under; #2 places L end through left "V", R end through right "V". #4, 5, and 6 do same on their own side. Circle CW, alternating hands every 4 meas. Stop at own place.

PART VII

#2 and #5 take ctr of cloverleaf formed in Part VI to Lucero (who is in ctr in "W" pos, palms up). Circle CW, alternating hands every 4 meas. Stop at own place. Retrieve own rebozo.

PART VIII

#1 and 2 face each other and link rebozos; #3 and 4; #5 and 6 do the same. Circle CW around each other. Alternate hands every 4 meas. Stop at own place; unlink, but still face each other.

PART IX

Weave the ring, pass R shldr first (Lucero remains in ctr). Stop at home.

PART X

- 1-32 Starting with #6, each links her rebozo through person to R. Take both ends of own rebozo in R hand and face CW. Circle 8 meas holding rebozo waist high; 8 meas holding it ankle high; 8 meas holding it waist high; 8 meas holding it above head. Tilt star (dip low in front, hold high in back). All the time Lucero is showing different ways of wearing the rebozo. Retrieve rebozo and return to own place.

FINALE: Lucero leads line of stars from side to side of stage and then out.

Presented by Nelda Drury