

# Ba La

(Israel)

Ba La (BAH-lah) means "she fancies" or "she's hot for" and comes from the name of the song that is typically used for this dance. The lyrics talk about a young lady in a bikini walking along the beach and attracting attention with her sexy walk and attitude. The dance was created by Meir Shem-Tov in 2000 because he felt the Israeli dance repertoire needed a new mixer besides Ve David and Niguno Shel Yossi. It was introduced at Stockton Folk Dance Camp in 2003 by Loui Tucker; Jeff O'Connor taught it at Mendocino Folklore Camp in 2006.

- Music: Israeli Dance Music, Band 4 (Stockton Dance Camp CD), or any other Latin-style music with the appropriate rhythm pattern.
- Formation: Couples facing CCW around the circle of dancers, M on L, W on R, inside hands joined and down. M and W dance opposite footwork throughout the dance.
- Rhythm: 4/4 meter. Basic rhythm: slow, slow, quick-quick, slow or 1-2, cha-cha-cha.
- Steps: Cha-cha: Quick step fwd on R (ct 1); quick step fwd on L (ct &); step fwd on R (ct 2). Step can start with either foot, and may move sideways as well as forward.
- Styling: Lively and flirtatious

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Meas. 4/4 meter                      PATTERN

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- 18    INTRODUCTION. Instrumental - no action. Begin the dance with the lyrics of the song.
- I.    MOVING FORWARD AROUND THE CIRCLE
- Moving CCW around the circle of dancers, beginning with outside foot (M's L, W's R), walk two steps forward (cts 1, 2) ; one cha-cha step forward (cts 3, &, 4).
- 2        Repeat meas. 1 with opposite footwork, continuing to move forward.
- II.   SIDEWAYS DO-SA-DO
- 1        Sway away from partner on outside foot (M to L with L, W to R with R) to the extent the joined hands will allow (ct 1). Sway toward partner onto the inside foot, with the W stepping slightly backward and the M stepping slightly forward to allow the W to step behind the M (ct 2); continue moving in the same direction (W behind the M; M in front of the W) with one cha-cha step (M begins with L, W begins with R), M using R hand over his head to guide W behind him (cts 3, &, 4). Release handhold. W is now on M's L. Join new inside hands (M's L, W's R).
- 2        Repeat meas. 1 with opposite footwork, except W passed in front of M, M passed behind W, ending in the beginning position.

III. ROCK, ROCK, CHA-CHA-CHA

- 1 Step strongly onto the outside foot (M's L, W's R) crossing in front of the inside foot, toward partner, turning slightly in the direction of the partner, leaning and touching outside palms. M may pull gently with his R hand to lead the W into this movement (ct 1). Push slightly on joined palms to shift weight back onto inside foot and turn slightly away from partner, while moving outside foot away from partner. Do not take weight on to outside foot. (ct 2). Drop inside handhold. One cha-cha step moving away from partner (M to L, W to R). (cts 3, &, 4)
- 2 Repeat meas. 1 above, with opposite footwork, but instead of touching palms, hand is extended away from partner.

IV. ROCK, ROCK, PULL AWAY; TURN UNDER THE ARCH

- 1 Repeat Section III, meas. 1, cts 1, 2, above, but remaining facing partner; step backward and away from partner on outside foot (M's L, W's R) and raise joined hands above head height (cts 1, 2). Step backward and away from partner on outside foot (M's L, W's R) and raise joined hands above head height (ct 3). Step forward toward partner on inside foot (ct 4). Inside hands remain joined and are now raised to above heads.
- 2 Two cha-cha steps (cts 1, &, 2, 3, &, 4) in place or four small steps (cts 1, 2, 3, 4) while both turn slowly under the joined and raised arms. Eyes should meet and take one last flirtatious peek at partner before separating and moving to the next partner in the circle. End side by side with inside hands joined and down.

Note: for the sake of shoulder comfort, M may simply remain in place (either walking four steps or 2 cha-chas) while allowing the W to turn alone under the joined arms.

This dance is a *mixer*, so M now takes slightly larger steps and W takes slightly smaller steps as they begin the steps of Part I so that the M moves forward to the next W in the circle. W looks back over her shoulder and extends her hand to invite the M to join her.