This dance was learned by Henry "Buzz" Glass in Mexico City, autumn of 1954, from Senor Gomez and Senor Escoto. It is very popular with Mexican dance groups and may be seen at many dance fiestas. It was influenced by, but should not be confused with the Spanish Jota. The styling and flavor is Mexican. It was presented by Henry "Buzz" Glass at 1955 Stockton Folk Dance Camp, College of the Pacific.

MUSIC: Record: The Folkdancer-MH 1094 "JOTA TAPATIA"

FORMATION: Couple dance, M and W facing each other in long lines, about eight feet apart. Curved arms held extended in front at about shoulder height and parallel to the floor. Handkerchief held in R hand.

STEPS: Basic Jota, Tour Jete, Leap Waltz, Zapateado, Waltz Balance.

BASIC JOTA—Body turned slightly to R, jump on both feet with slight bend of knees (ct. 1), hop on L straightening L knee and at the same time bringing bent R leg close in back of L (ct. 2). Step on R in back and to the L side of L (ct. 3). Step fwd on L (ct. 1), cross R over in front and to side of L (ct. 2), bring L up beside R (ct. 3), (2 measures to complete step). Repeat in reverse direction with opp ft.

TOUR JETE—Step on R to R beginning a CW turn (ct. 1, 2). Leap onto L pivoting ¼ R (ct. 3). Step on R beside L completing CW turn (ct. 1). Bring L to R with no transfer of wt (ct. 2, 3). (2 measures to complete step). Keep feet close to floor. Also done in reverse direction on opp ft.

LEAP WALTZ—Leap lightly on R (ct. 1), small step fwd on L (ct. 2), small step fwd on R (ct. 3). Repeat all beginning L.

ZAPATEADO—Stamp R (ct. 1), strike L heel beside R (ct. 2), tap L toe beside R taking wt (ct. 3). Repeat using same ft.
grace in the manner they manipulate group at the National Fie sta in Mexico effect of the skirts they wore and their requiring if their dances are performed in an African dance. This latter dance lasted dance performed by a boy's group from Mexico and Jarabe Tlaxcalteca is similar to the true of La Cucaracha which stems from the same time making full use of the fans smooth and exactly without a flaw.

City actually danced for 45 minutes, those versions in Mexico City, but very nora is a dramatic dance showing the hunting ritual of the hunted animal and be arranged as a dance. The same is almost than her North American cousin in woman is a caricatured as an untapped and in future years American dancers can look forward to more inter57. There are a wealth of Indian dances, or bailes indigenous, which are varied and there are many fine Mexican folk dances yet contaCt the officials, ask them if there is a knowledge of local dance.

Besides the rich wealth of Mexican folk dances stemming from our southern neighbors. The paso doble with its mar­ti-bug or Charleston. Recently a young for the folklorist and the ethnologist, strains of La Bamba, he invited a sur­prise Mexican girl to dance and soon was greeted by the rousing applause of the entire assembly who appreciated see­ing this North American dance one of the most spectacular of foreign and was a real exhibition of Mexican folk dancing.

A 1-14 IV. CIRCLING PARTNER—STAMP, HEEL-TAP
(a) Handkerchief is changed to L hand and held high and describes a small circle above head while doing the following step: with R hips adjacent, and R hands on hip, and looking over shoulder at ptr, dancers circle CW in spot turn with 14 zapateado steps.

15-16 Stamp R starting to make a half turn R (ct. 1). Hold (ct. 2). With L hips ad­jacent stamp L (ct. 3), stamp R (ct. 1). Hold (ct. 2,3).

17-32 (b) Reversing hands, hips, and feet, repeat action of Fig. IV, meas 1-16 circling CCW ending in original position.

B 1-32 V. Repeat action of Fig. III. WALTZ BALANCE AND TOUR JETE.
C 1-32 VI. Repeat action of Fig. IV. CIRCLING PARTNER.
A 1-14 VII. Repeat action of Fig. 1. BASIC JOTA, meas 1-14.

15-16 Finale. Dancers execute half a basic jota step as follows: body turned slightly L, jump on both feet bending knees (ct. 1), hopping on R bringing L close in back of R (ct. 2), beginning a quarter turn R step on L in back and to side of R (ct. 3). Completing the quarter turn R so L hips are adjacent, dancers stamp R to end in pose (ct. 1). Do not raise hands high in pose.

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