

RESEARCH COMMITTEE: Helen Yost, Al Pill, Valerie Staigh, Marion Wilson and Dorothy Tamburini.

LA SURIANA

Mexican

This dance comes from the Isthmus of Tehuantepec in southern Mexico. It was learned by Albert S. Pill from Casilda Amador Thoreson, Claremont, California, and presented by him at the College of the Pacific Folk Dance Camp and at the Santa Barbara Folk Dance Conference in 1957.

- MUSIC: Record: ASP 103 B
- FORMATION: Circle of cpls, ptrs facing about four ft apart, M back to ctr. Throughout the dance, M hands hang loosely at sides. Hold bodies erect, without twisting shoulders.
- STEPS: Walk*, Step-heel-swing, Zapateado, Suriana-waltz.
1. Step-heel-swing: 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, beginning step R, etc.
 2. Zapateado: Step fwd on R (ct 1); strike L heel beside R (ct 2); step to L on L (ct 3).
 3. Suriana-waltz Pattern: (4 meas to complete): Meas 1: Beginning with wt on L, cut-step onto R in place (ct &); leap low fwd onto 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 ftwork, repeat action of meas 1, omitting cut step on ct &. Meas 3: Lift L slightly to rear (ct &); take a long step bwd on L toe (ct 1); step R beside L (ct 2); step L in place (ct 3). Meas 4: Step bwd on R toe (ct 1); step L beside R (cts 2, 3).
Footwork is same for M and W unless otherwise specified.

MUSIC

PATTERN

No intro.

- A 1-8 1. *PROMENADE*
With 8 walking steps, 1 step per meas beginning L, ptrs exchange places, passing R shoulders. On meas 7 and 8 turn 1/2 CW to face ptr.
- 9-16 Repeat action of meas 1-8, returning to own place. Finish facing ptr.
- STYLE NOTE: W wears a long full skirt. She holds L skirt raised to L hip, L hand

turned out and fingers pointing down. Outstretched R holds R skirt near hem. R skirt is waved in twd body on first walking step and out away from body on second walking step. This waving motion is continued throughout promenade.

II. *STEP-HEEL-SWING*

- B 17-24 With 8 step-heel-swing steps beginning L, ptrs exchange places passing R shoulders. Turn 1/2 CW during meas 23-24 to face ptr.
- 25-30 With 6 step-heel-swing steps beginning L, ptrs move twd each other. Finish R shoulders adjacent, M facing ctr.
- 31-32 Stamp lightly in place 4 times (L R L R). No wt on last stamp.
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.

III. *ZAPATEADO*

- 17-30
(repeated)
- 31-32 With 14 Zapateado steps, R hips adjacent, make 1 CW turn. Finish M facing ctr.
- Stamp lightly 4 times (R L R L), W making 1/2 turn CW to end both M and W facing ctr, W on M R.
STYLE NOTE: W holds both ends of skirt on hips with palms out and fingers pointing down.

IV. *SURIANA WALTZ*

- C 33-36 Dance one complete Suriana-Waltz pattern. During the last meas (36) turn 1/4 to R (CW) to face LOD.
- 37-40 Repeat action of meas 33-36. On meas 40, turn 1/4 to R (CW) to face away from ctr.
- 41-44 Repeat action of meas 33-36. On meas 44 turn to R (CW) to face RLOD.
- 45-47 Repeat action of meas 33-35. On meas 47, turn to R (CW) to face ctr.
(NOTE: The orchestra skips meas 48.)
- 33-48
(repeated) Repeat action of Fig IV, meas 33-48 (4 complete Suriana-waltz patterns with a quarter 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