Tex-Mex Mixer
(United States)

This mixer dance, using North Mexican polka music, was presented by Alura Flores de Angeles at the 1968 University of the Pacific Folk Dance Camp under the title, "Mexican Mixer." Subsequently it was taught by Neida Drury at various dance workshops during the 1970s.

RECORDS: Columbia EX-5110; Musart 1154 "Atotonilca"; AFLP-1898 "Las Perlitas"; or any good Mexican polka.

FORMATION: Cpls in a circle facing LOD in promenade pos: Ptrs side by side, W to R of M, hands joined (R with R, L with L) extended fwd at about chest level, M R arm over W L.

STEPS and STYLING: Balance Forward and Back (2 meas): Short step fwd on L ft (ct 1); touch ball of R beside L, no wt (ct 2). Meas 2: Short step bkw on R (ct 1); touch ball of L beside R, no wt (ct 2). Best done with joined hands at shldr level.

Steps are brisk and lively; ptrs communicate through eye contact; occasional Mexican calls and yerres are appropriate.

Ftwk described for M; W use opp ftwk.

MUSIC 2/4

Measures

INTRODUCTION Length varies with recording. No action.

I. WALK IN LOD AND SIDeward

1-2 Beg M L, W R walk steps in LOD.

3-4 Turn to face ptr and move s/dwd in LOD: M step on L to L (ct 1); step on R behind L (ct 2). Step on L to L (meas 4, ct 1); touch R beside L, no wt (ct 2).

5-8 Facing and moving in RLOD, repeat meas 1-4 with opp ftwk (M beg R, W L).

II. BALANCE FORWARD AND BACK; HALF TURNS; CHANGE PARTNERS

1-2 All Balance Forward and Back: On ct 1 of meas 1 release L hand with ptr, retain R hand; M step diag fwd L on L ft, facing out, W step fwd on R ft facing in; join L hands with adjacent dancer to form a single circle and complete balance forward and back.

3-4 Release L hand, retain R hand with ptr and with 4 steps turn as a cpl CW half way around until M face in, W face out. Immediately join L hand at shldr level with adjacent dancer. To facilitate turn, maintain tension in arms.

5-6 Repeat meas 3-4 rejoining L hand with adjacent dancer. Release R hand with ptr and turn as a cpl CCW half way around until M facing out, W facing in. All join hands in sgl circle.

7-8 All Balance Forward and Back.

8-7 Release R hand, retain L hand and with 4 steps M move to inside of circle, turn CCW to face LOD and join R hands in promenade pos with this new ptr. W take 4 steps in place or move as necessary to assume promenade pos with new ptr.

VARIANT FOR FIG 1

1-2 Beg M L, W R, walk 4 steps fwd in LOD.

3-4 Turn inward twd ptr to face RLOD and move bkw in LOD 3 steps and a touch with free ft, no wt.

5-8 Repeat meas 1-4 with opp ftwk and direction.

Note: In order to do Fig II, M must step diag fwd on L ft to form single circle with a somewhat larger step than is necessary at the end of Fig I in the original description.

Description written August 1984.
ERRATA

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Fig II, meas 5-6: Should be deleted completely.
meas 7: Change to "meas 5-6."
meas 8: Change to "meas 7-8."

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Fig III, meas 3-4: Change to read:
Turning 1/4 (M CW, W CCW) repeat Fig I, meas 1-2.

the Goralski, a dance of the Tatra mountain people, and Trojak, a dance for three from the coal mining district of Slask (Silesia) in southwestern Poland.

UNITED STATES OF AMERICA
The Rocky Mountain Folklore Association
World Folkfest 1986

MAKING A POLISH BODICE

Article and Drawings by Eleanor Bacon

Was originally printed in the November, 1977 issue of Let's Dance, and is being reprinted for those of you who saved it but misplaced it, and for those of you who missed it the first time. (See page 6)

AND . . . since this issue is sadly short of material, this editor thought perhaps you might also enjoy reading again, or for the first time, the very informative articles written by Vi Dezheimer and Miriam Lidster on Polish Folk Arts and Polish Folk Dance.

. . . Editor

WELCOME TO
THE TREASURER'S BALL
EDITH & WES TAKARA

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