

1972

LAGUNA FOLK DANCERS FESTIVAL



GREEK INSTITUTE - ATHAN KARRAS

BALLOS
GAIDA
HASSAPOSERVIKO
KARSILAMAS
KASTORIANOS

LAZIKO
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PONTIAN 21
SYRTAKI
TAI-TAI

FEBRUARY 12, 1972

BALLOS
(Bah-lohs)

SOURCE: This is the favorite of the Greek Islands. It is in the classification of syrtos, which has a smooth, flowing, easy lilt in the dance movement. Its quality of movement is lyrical, almost reminiscent of the sea, as the island people are very close to the sea and the influence shows in their lives. The girl always follows the man as if to keep up with him and tries to create a similarity of movements and steps. As the man returns from his solo, bending and slapping his heels, filled with joy in her presence, he twirls her around like a sailboat, and tenderly courting her. Both dancers hold handkerchiefs and swish them as they pass each other.

RECORD: Picnic in Greece 01 24-13

FORMATION: The dance starts as a line, danced holding hands down, then the dancers face each other, later dancers stand in couples next to each other, side by side in a court position.

2/4

PATTERN

Measure FIGURE A

- 1 Facing ctr, moving in LOD, step RLR
- 2 Continue with LRL
- 3 Continue with RLR
- 4 In RLOD, step L, cross R in front of L, step L

- 1-4 Repeat Figure A. On 4th measure, man steps to inside of circle and faces girl

FIGURE B

Both dancers cross R close behind L and do a little rocking step almost in place, traveling slightly LOD, swaying body from R to L

- 1 Three little steps, RLR
- 2 Three little steps, LRL
- 3 Three little steps, RLR
- 4 Man does deep knee bend on both feet, bringing handkerchief circling around and down, while girls do only a half knee bend

- 1-4 Repeat Figure B

FIGURE C

Dancers are still facing each other, girl with hand on hips, man with hands stretched out to sides, snapping fingers

Ballos--Continued

- 1 Step in LOD with R, cross L in front, step R in place
- 2 Repeat Measure 1 with opp ftwk
- 3 Repeat Measure 1
- 4 Repeat Measure 2, both dancers turn

FIGURE D

- 1 Stepping fwd, pass R shoulders with RLR
 - 2 Stepping fwd, LRL
 - 3 Stepping bwd, pass R shoulders with RLR
 - 4 Stepping bwd, LRL, man bends down as he passes girl and sways handkerchief as if to touch her ankle
- 1-4 Repeat Figure D

FIGURE E

- 1-4 Using same ftwk as Figure D, dancers do a do-si-do around each other and end facing each other

FIGURE F

Man steps in and takes girl's L hand with his R in a court position

- 1 Step fwd, RLR
- 2 Continue with LRL
- 3 Continue with RLR
- 4 Step bwd, LRL

- 1-4 Repeat Figure F

FIGURE G

- 1-3 Same as in Figure F
- 4 Man turns the girl clockwise, traveling fwd in LOD
- 1-3 Same as Figure G
- 4 Girl does only half-turn and faces partner in LOD

FIGURE H

- 1-2 Man steps fwd, girl bwd with RLR, LRL
- 3-4 Man steps bwd, girl fwd with RLR, LRL

- 1-4 Repeat Figure H

At the end of Figure H, man steps into circle taking girl's R hand with his L hand, and closes the circle to begin sequence again, starting with Figure A.

At the end of 3 times through the sequence, man takes both girl's hands and on 4th measure, both slowly turn under both arms, ending with man giving girl one quick twist turn.

GAIDA
(Gai-ndah)

SOURCE: Learned in various Macedonian villages of Greece, such as Florina, Naoussa and others. Danced with Panegyris, Greek National Ensemble, director Dora Stratou, and also with Panhellenion folk ensemble, director Eleni Tasouli. Gaida, in Greek means bagpipe and without precedent this dance was danced to the bagpipe and a daouli (drum). The bellow of the pipe lends much of the style of movement, heavy stepping and leaping. It is in the form of the hassapikos from Macedonia, but characterized as Gaida, by the nomads and the shepherdesses that join the men in their daily feasts.

MUSIC: Panhellenion KT 1001

FORMATION: Women and men dance in separate lines. Arms are at shoulders, and lead girl dancer usually lead with a waving handkerchief. M holds a shepherd's crook. The dance begins with a slow tempo and increases as the dance progresses.

PATTERN

2/4

cts 8 cts introduction

FIGURE I

1-2 Moving LOD, step R to R, cross L in front of R and step on it.

3-4 Repeat meas 1-2

5-6 Step R to R, swing and raise L crossing in front. M raise leg high, W low.

7-8 Step L to L, swing R in front of L, M swing leg high, W low.
Total 7 times.

FIGURE II

M PART

1-4 Four deep knee bends moving RLOD, knees touching floor

5-8 Rise and repeat meas 5-8 of FIG I.

W PART:

1-4 Repeat FIG I, meas 1-4

5 Step R with R and bring L together swaying to R

6 Keeping ft together, swivel both feet to L

7 Repeat meas 6 to R

8 Lift R ft in front of L
Do FIG II, total of four times
Repeat the above until end of slow music.

FIGURE III Faster Tempo

1-8 Repeat FIG I, only to faster tempo, TOTAL 8 times

GAIDA continued

FIGURE IV

1-4 Repeat FIG I, meas 1-4
5-8 Leap to R on R, L bent behind R calf (ct 5), hold (ct 6);
leap L onto L (ct 7); step R ft just in front of L (ct &);
step in place onto L (ct 8). (Pas de bas) TOTAL 8 times.

FIGURE V

1-6 Repeat FIG I, meas 1-6
7-8 Step onto L, scissors R fwd (ct 7); scissors L fwd (ct &);
scissors R fwd (ct 8). TOTAL 8 times.

FIGURE VI

M Part

1-4 Repeat Fig. III, meas 1-4
5 Keeping feet together, sit down deeply
6 Hold, and stay in place
7-8 Rise, lifting R leg high and holding in place

W PART

1-4 Repeat FIG. III, meas 1-4
5-8 Repeat FIG II, meas 5-8 to faster tempo, jump and swivel at
same time.
TOTAL 8 times

-Dance notes from 1971 San Diego State College Folk Dance Conference
Syllabus as corrected.-

HASSAPOSERVIKO

(Ha-s-sa-poh-sehr-vi-koh)

SOURCE: The Hassapika dances became very popular in Greece, and particularly in the last 20 years. Before that they were mostly variations of Hassapiko with different moods and tempos, on the coastal areas of Greece and restricted to the islands as well. The Hassapika of Thrace varied from the dances of Macedonia, and the islands. Though originally danced by the butchers at their feasts in Constantinople, Greek seamen roaming the Aegean sea did much to spread and influence all of Greece in dancing various forms of the hassapiko. In more recent times, they innovated their own dance forms in the seaside tavernas, and continued the dancing traditions with even more abandon and freedom, which added to new vitality to the people of Greece. Thus this style of the Hassapiko is really a development of the basic hassapiko of the past (fast) blending the elements of the Vari-hassapiko (sailor's dance) and creating its own mezzo-tempo, and even cadence to the beat with both styles and now called Hassaposerviko.

RECORD: Soul Dances of the Greeks by Athan Karras
More of the Trio Bel Canto, Festival 3504,3509

FORMATION: Arms stretched out and holding hands at shoulders, all dancers follow calls of the leader.

2/4

PATTERN

Measures FIGURE A
1 Step with R to R (ct 1); step L to R, crossing behind R (ct 2)
2 Step R to R (ct 1); bring L to R, no wt (ct 2)
3 Step L to L (ct 1); step R to L, no wt (ct 2)
 REPEAT FOUR TIMES

FIGURE B
1-2 Repeat Meas 1-2 of FIG A, except in meas 2, raise L up to ankle
3 Step fwd to ctr with L (ct 1); swing R in air through and in
 the air (ct 2)
4 Bring R behind L and step (ct 1); Bring L behind R and step (ct 2)
5 Step R to R (ct 1); Bring L to R (ct 2) no wt
6 Step L to L (ct 1); step R to L, no wt (ct 2)
 REPEAT FOUR TIMES

FIGURE C
1-4 Repeat FIG B, meas 1-4
5 Syncopated steps (pas de basque), step R to R, cross L in front
 and step on it, changing wt to R (cts 1 & 2)
6 As above, step L to L, cross R in front and change wt to L
 (ct 1-2)
 REPEAT FOUR TIMES OR
 Continue with crossing R behind, then L behind and continue
 with sequence of meas 5-6.

Hassaposerviko - continued

FIGURE D

- 1-2 Repeat meas 1-2 FIG B
3 Drop arms and slap hands together, stepping on L to ctr (ct 1);
slap back of R heel with R hand (ct 2)
4 Swing R fwd and bring directly in front of L, (ct 1);
With wt on L, pivot all the way around, on balls of feet, and
shift wt to R, feet still crossed (ct 2)
5 Step L with L, bring R to L with Wt (ct 1-2)
REPEAT TWICE

VARIATION: #1

- Repeat meas 1-3 of FIG B
4 Bring R in front of L, lift L off floor (ct 1); in place,
shift wt onto L, leaving R in place (ct 2).
5 Cross R behind (ct 1); cross L behind (ct 2)
6 Step R to R (ct 1); Bring L to R (ct 2) no wt
7 Step L with L, bring R to L (cts 1-2) no wt

VARIATION: #2

- 1-2 Repeat meas 1-2, FIG B
3 Step fwd on L (ct 1), swing R diag to R (ct 2)
4 Cross R over L, wt on heel (ct 1), bring L to R (ct &),
R heel over L (ct 2).
5 Step back on L (ct 1), tuck R behind L (ct &), tuck L behind
R (ct 2)
6 Step R to R, close L no wt (ct 1), step L to R, close R (no
wt (ct 2)

Other developments in the dance are either called out or are immediately felt with the dancers as you are dancing. In essence, this dance establish a "dialogue" between dancers, and all are always aiming to follow each other, as opposed to the other dances where the leader has greater flexibility.

-Dance notes from 1971 San Diego State College Bk Dance Conference Syllabus as corrected.-

KARSILAMAS
(Kahr-see-lah-mas)

SOURCE: Karsilamas is danced in Macedonia, Greece and Asia Minor. The dance basically is a couple dance and only varies in terms of style and usage of body movements and gestures. As a Macedonian folk dance, it was uplifting with a very distinct up movement. With the advent of bouzouki music and the popularization of this instrument, the dance became a favorite among tavern dances. Thus, the handkerchief movements seen earlier in the villages as a flirtatious idea, now give way to the various hand movements, partly as a way of creating a dialogue between two dancers.

RECORD: An Intersection of Greek Dances with Athan Karras;
Nina 45

FORMATION: Couples in a closed circle, all holding hands; later dancers pair off into partners facing each other

9/8

PATTERN

Measure FIGURE A

1 Step on R to R (ct 1,2)
Step on L to R, crossing in front (ct 3,4)
Step on R to R (ct 5,6)
Hold and raise up on R foot (ct 7,8,9) L at ankle

2 Step on L to L
Step on R to L, crossing in front
Step on L to L
Hold and raise up on L foot, R at ankle

3-8 Repeat Measures 1-2, three times

FIGURE B

1-8 Repeat Figure A, Measures 1-8, moving fwd into ctr of circle and bwd away. On Measure 8, man releases handhold and turns to face partner

FIGURE C

1-8 With partners facing, repeat footwork of Figure A, partners moving away from each other to R and L. Man has arms out, fingers snapping out rhythm; girl has hands at hips or twirls handkerchief to rhythm either with both hands on with R hand above head.

FIGURE D

Using same footwork as in Figure A,
1 Partners move twd each other's R shoulders
2 Partners move bwd
3 Partners move twd each other's L shoulders
4 Partners move bwd

5-8 Repeat Figure D

Karsilamas--Continued

FIGURE E

Using same footwork as Figure A,

- 1 Partners move fwd to each other's R shoulder
- 2 Continue fwd, passing partner
- 3 Partners move bwd to each other's L shoulder
- 4 Continue bwd, ending facing partner

5-8 Repeat Figure E, going first to L shoulder, then R

FIGURE F

- 1-8 Repeat footwork and direction of Figure C, turning self with each RLR, etc.

EXTRA VARIATION

- 1 Girl dances RLR, Hold, almost in place, while man raises L leg high and slaps with R hand
- 2 Girl turns in place with LRL, Hold, while man does a deep knee bend
- 3-8 Repeat 1-2, three times

----Notes by Athan Karras

KASTORIANOS
(Kah-stoh-ree-ah-nos)

SOURCE: This dance was taught by S. Kostandinou, and has been researched by Kostas Lambrou, Dean of the Academy of Physical Science and Athletics. Kastoria in Macedonia is famous for its fur industry, thus there is a tradition of hunting animals like squirrels and others for their fur. Thus the dance has elements of imitating movements of the hunters clapping hands that the animals come out of their hiding place. As the dance developed flirtatious elements entered into the dance when men and women face each other clapping hands as if to say Women: WHERE WILL YOU TAKE ME? Men: WHAT WILL YOU DO FOR ME?

Record: Chorodrama Panhellenion Folk Ensemble 4507A

Formation: Closed circle alternating M & W, so that ptrs. may correspond.

PATTERN

2/4

Measure	<u>Figure A</u>
1	Stepping R in LOD, three quick steps RLR, step R, L behind R, step R
2	Step with L LOD, three quick steps LRL.
3	Step R to R (1 step), step L to R (1 step) in LOD
4	Step R, 3 quick steps RLR (leaping R, bring L to R and step R in place)
5	Step L to L LOD, LRL (leap L, bring R to L, step L in place)
6	Same as meas 5, only step to R, RLR
7	Same as meas 5
8	Same as meas 6
9	Facing ctr of circle, leap twd ctr with L, LRL, raising arms up as you move twd ctr.
10	Facing ctr of circle, leap away from ctr bkwd with R, (RLR)
11	Repeat meas 9
12	Repeat meas 10

FIGURE B

W turning first to L and facing opp ptr, clap hands together while stamping L ft five times, then repeat this to other side with opp ftwk and hands. Repeat. M, face to R first, make a fist with R hand, hitting it on L. hand. After this has been done four times, then all join hands and start from beginning. . . The hand movements are in lieu of saying: "Where will you take me?" "What will you do for me?"

Dance notes from 1971 San Diego State College Folk Dance Conference Syllabus as corrected.

LAZIKO
(LAH-ZEE-KOH)

SOURCE: In ancient Greece, inhabitants were known to have settled in the Black Sea region. During the population exchange between Turkey and Greece in 1922, many of them were arriving in Greece and were called LAZOI. Thus one of their dances named "Laziko". They held on to their traditions and brought them with them, thus opening the fountainhead of a deep and rich tradition held onto desperately by these isolated immigrants.

RECORD: NINA 45 24787-B

FORMATION: An open circle, arms at shoulders

PATTERN

7/8 QQS

Meas

FIGURE I

1 In place, step R (Q), step L (Q), step R (S)
2 In place step L (Q), step R (Q), step L (S)
3-8 Repeat meas 1-2

FIGURE II

1 Step R to R, crossing L in front, step R with R, accenting the step and bending knee, QQS.
2 Repeat with opp ftwk and opp direction
3-8 Repeat meas 1-2

FIGURE III

1 Holding shoulders and facing LOD, take running steps, RLR (QQS), accenting with a stamp on the "S" step
2 LRL, repeat Meas.1
3-8 Repeat meas 1-2

FIGURE IV

1 Facing LOD, step R, L and point R, holding the count, wt on L thus we start again
2 Repeat meas 1
3-8 Repeat meas 1-2

Dance notes from 1971 San Diego State College Folk Dance Conference Syllabus as corrected.

POGONISSIOS
(Poh-goh-nees-see-ohs)

SOURCE: Danced in the Pogoni area of Epirus, thus deriving its name. Most commonly danced to the tune of "Evga Sto Parathyri" (Come to your Window). There are many different tunes with the same rhythm and style. The dance is referred to as the syrta from Epirus, and also as "Sta Thyo" (in two measures), and often will turn into a "Sta Tria" (in three measures) or a lively syrta. Men, in accenting their feelings, take deep knee bends and also, on occasion, kick high and land in a deep knee bend. The dance is slow, deliberate and should be accompanied by singing.

RECORD: Panhellenion Folk Ensemble KT10001, band 7, and other recordings from Epirus.

FORMATION: An open circle holding hands and keeping them low until the grapevine step, when arms are raised, returning to hands down

2/4

PATTERN

Measure Rhythm is Slow, Quick, Quick (S,Q,Q)

FIGURE A.

- 1 Moving in LOD, step with L across in front of R, accenting step and bending knee (S)
Step R to R (Q)
Step L to R crossing in front (Q)
- 2 Large step to R with R (S)
Step with L behind R, bending both knees slightly (Q)
Step R to R (Q)
- 3-6 Repeat Measures 1 and 2, two times, ending 6th Measure by closing L to R instead of stepping L behind R.
- 7-12 Repeat Figure A in RLOD with opp ftwk

-----Tempo changes-----

FIGURE B.

- 1 Hop on L and step fwd on R towards ctr (S)
Cross L in front of R, raising R slightly (Q)
Step R in place (Q)
- 2 Hop on R and step bwd on L (S)
Cross R in back of L, raising L slightly (Q)
Step L in place (Q)
- 3 Hop on L and step to R with R (S)
Cross L in front of R (Q)
Step R in place (Q)

Pogonissios--Continued

4 Hop on R and step L to L (S)
Cross R in front of L (Q)
Step L in place (Q)

5-8 Repeat Figure B

Variation: The second figure can also be done as a straight syrto
twice

Repeat dance from beginning

SONG

Vassilikos tha yino sto parathyri sou
More sto parathyri sou

Ki'anypantros tha mino yia to hatyri sou
More yia to hatyri sou

Evga sto parathyri krif'ap tin manna sou
More krif'ap tin manna sou

Ke kane pos potizis tin mantzouranna sou
More tin mantzouranna sou

Tessera portokalia ta thyo sapissane
More ta thyo sapissane

Irtha yia na se paro ke then m'afissane
More ke then m'afissane

----Notes by Athan Karras

PONTIAN DANCE 21

- SOURCE:** The Greeks of Pontos have many dances, war dances, and dances of ritualistic character. Their dances even today resemble much of the attitude and movement as depicted in ancient vases, particularly as they appear to strut proudly, as in one ancient dance the "kordax".
- MUSIC:** Songs of Pontos (45)
- FORMATION:** Facing the center of the circle, holding hands down and close to the next person in line.
-

PATTERN

7/16

- Measure** First take several side steps RLR, LRL, RLR in order to get into the rhythm of the dance. It is most important that both knees are loose in order to maintain a steady bounce in feeling the rhythm, which later develops into the whole body and also adding to it, shoulder movements.
- 1 Bringing arms very high, begin with L, step fwd into circle, center, then bring R by L, and step L in place. LRL (QQS)
- 2 Stepping slightly diag R, step R then L, R, arms still up.
- 3 Stepping diag R, step L R L.
- 4 repeat meas 3 with opp ftwk (R L R)
- 5 Step sideways to L with L R L.
- 6 Step R, LOD with one big step R, and two small steps L, R, QQS, and finishing the dance phrase.

NOTE: On meas 4, begin to bring hands down and complete by meas 5. Hands are all the way down and dancers are very close together.

VARIATIONS: The dance has free style elements when the leader begins to break down the above sequence, when he decides to add stamps, move to side, fwd, and bwd, and footwork that breaks into improvised breaks and holds.

-Dance notes from 1971 San Diego State College Folk Dance Conference Syllabus as corrected.-

SYRTAKI
(Seer-tah-ki)

SOURCE: "Syrtaki" is the name given to the combination of various hassapika dances, both in style and the variation of the tempo as well. Syrtaki, meaning "little syrto," is the name given after the popularization of the dance used in the motion picture, "Zorba the Greek." The hassapika dances of Northern Greece, known as the butchers' dance, became very popular because of the ritualistic elements contained within the dance and the idea of a kind of personal dialogue between dancers in movement. The sea-ports of the Aegean captured this and in time, we have several forms of this hassapiko evolving, yet keeping the name "Hassapiko," which dates back to the days of Byzantium and slaughtering of swine in Constantinople. Today this version is of particular interest to people of all walks of life and still is inspiring perhaps the same ritual from man to man.

RECORD: Soul Dances of the Greeks; Hit Parade Trio Bel Canto

FORMATION: Lines with shoulder hold.

2/4

PATTERN

Measure INTRODUCTION

1-2 Side steps to R with R, slowly bring L to R
3-4 Repeat with opp ftwk

FIGURE I - BASIC SLOW HASSAPIKO STEP

1-2 Feet together, drop in to ctr with L, leaning body fwd (ct 1); slowly bring R ft as if to brush through, swinging it fwd as body recovers and straightens (ct 2); swing R let making a semi-circle in air and crossing directly behind L and take step on R (ct 1 & 2)
3 Raise L and quickly step behind R and hold (ct 1 & 2)
4 Step R to R (big step), cross L in front of R (very close together), raise R and step in place, lifting L and only touching heel on floor in front of R (cts 1&2&)
Repeat Figure I three times

FIGURE II

1 As L is in front of R, begin stepping with L, 3 small steps LOD (LR,LR,L)
2 Swing R in front of L and move RLOD (RL,RL,R)

FIGURE III

1-2 Repeat Figure II, except dance only 2 cross overs to LOD and 2 to RLOD

Syrtaki--Continued

FIGURE IV

1-2 Cross over 3 single steps (RLR) and end with close L to R

FIGURE V

1-2 Open toes, open heels, close heels, close toes (cts 1-4)

-----Tempo changes-----

FIGURE A - BASIC HASSAPOSERVIKO STEP

1 Step R to R (ct 1), step L to R crossing behind (ct 2)
2 Step R to R (ct 1), bring L to R, no wt (ct 2)
3 Step L to L (ct 1), step R to L, no wt (ct 2)

FIGURE B

1 Repeat Figure A, Measure 1
2 Repeat Figure A, Measure 2, except raise L ft up to ankle height
3 Step twd to ctr with L (ct 1), swing R leg in air through (ct 2)
4 Bring R ft crossing behind L and step on it (ct 1), bring L behind R crossing and step on it (ct 2)
5 Step to side to R with R (ct 1), step L to R no wt(ct 2)
6 Repeat Figure A, measure 3

FIGURE C

1-2 Repeat Figure B, Measures 1-2
3 Do 3 syncopated steps twd ctr, LRL, swing R leg through (cts 1&2&3)
4-6 Repeat Figure B, Measures 4-6

-----Tempo changes-----

BASIC FAST HASSAPIKO

1 Moving LOD, Step R to R (ct 1), step L to R crossing in front (ct 2)
2 Step R to R (ct 1), swing L in front of R (ct 2)
3 Step L with L (ct 1), swing R leg in front of L (ct 2)

Repeat 5 times. End of 5th time, on Meas 3, step L with L and close R to L

-----Tempo changes-----

Repeat Basic Slow Hassapiko (Figure I) 3 times

FIGURE VI - GRAPEVINE OR "ZORBA" STEP

1 As L is free, step L across R, step R to R
2 Step L behind R, step R to R
3 Step L in front of R and swing R around so it is free
4-6 Repeat Measure 1-3 in opp direction and opp ftwk
7-9 Repeat Measure 1-3, beginning L foot

Syrtaki--Continued

10-11 Cross 4 little steps, RLR and L close to R
12-13 Open toes, open heels, close heels, close toes
14 With wt on L and R heel on floor next to L, shift R toe
to side (ct 1) and back (ct 2)

-----Tempo changes-----

Repeat Hassaposerviko, Figure A 2 times
Figure B 2 times

-----Tempo changes-----

ENDING

Repeat Basic Fast Hassapiko, 8 times

Fast Hassapiko Variation, 10 times:

Step R behind L, step L behind R
Pas de bas to R
Pas de bas to L

Notes from Syllabus of 1971 San Diego State College Folk Dance
Conference as corrected by Athan Karras

TAI-TAI
(Ta-ee Ta-ee)

SOURCE: From Thessaly, first presented by the National Folklore Ensemble of Dora Stratou as part of the Thessaly Suite of Dances. Thessaly is inhabited largely by nomadic tribes and herdsmen who spend several days descending to the lowlands to graze their sheep or ascending, depending on the season. This dance refers to ascending, or leaving the lowlands.

RECORD: Folkraft LP 6

FORMATION: Originally danced separately by men and women, it is now acceptable to dance mixed. Holding hands down in the first part or slow music and raising hands to shoulder height in the fast music.

2/4

PATTERN

Measure FIGURE A (Slow Music)
1 Step L crossing in front of R and bending knee somewhat
2 Step to side with R
3 Step with L in front of R
4 Step to side with R
5 Change weight to L ft and lean back onto L
6 Close R to L and be ready to cross L in front to start sequence again

7-24 Repeat three more times

FIGURE B (Fast Music)
1 In LOD, step on R and hop on it
2 Step on L and hop on it
3 Step on R and hop on it
4 Facing ctr, step to ctr with L and hop on it
5 Step bwd away from circle, R and L
6 Cross R in front of L, pointing the toe and pause.

7-24 Repeat three more times. On 24th measure, close R to L instead of crossing and pointing.

----Notes by Athan Karras

Note: This recording, the Figure A is done five times the first time through and thereafter four times as noted.