

'61

A GREEK PICNIC

AT CAMP CARONDOWANNA

FEATURING

ATHAN

KARRAS

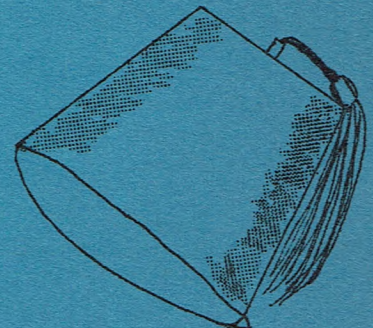
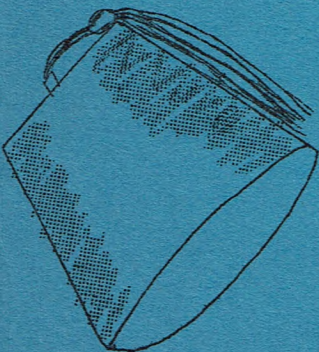
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GREEK FOLK DANCES

Dance Descriptions and Analysis

by .ATHEAN KARRAS

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For the following dances:

TRATA - KARSILIMAS - SYRTOS -

KALAMATIANOS

See OCTOBER 1960 WORKSHOP SYLLABUS of
ATHEAN KARRAS

Due to limited space the above dances were omitted and the newer and more recent material was given preference.

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Source: Dick Crum

Recordings: Balkan S-107 "Novo Zikino Kolo"
 Balkan S-108 "Perino Kolo"
 Balkan 535 "Sitno Kolo"
 Greyko 102 "Moravac"

Formation: Open circle or line; hands joined and held down at sides.

"Syncopated Threes": This step appears all through the variations, and is done as follows:

(Beginning, for example, with Rft)

ct. 1 Step Rft in place.
 ct. & HOLD
 ct. 2 Step Lft beside Rft.
 ct. & Step Rft in place.

Also done beginning with Lft; the important thing is the "slow-quick-quick" rhythm. For convenience, count ONE-and two-three. Stress balls of feet throughout, and do the steps with great elasticity in knees.

Instructions

VARIATION I ("Basic Step"):

Meas. 1 Walk to R with R ft.
 Walk to R with L ft.

Meas. 2 Walk to R with R ft.
 Close L to R.

Meas. 3 Ct. 1 Step L with Lft.
 Ct. 2 Close Rft to Lft, without taking wt. on Rft.

Meas. 4 Ct. 1 Step R with Rft.
 Ct. 2 Close Lft to Rft, without taking wt. on Lft.

Meas. 5-8 Ct. 2 Same as Meas. 1-4, but with opposite footwork, and moving to L.

VARIATION II (Step-Hop with syncopated threes)

Meas. 1 Ct. 1 Step R with Rft.
 Ct. & HOLD
 Ct. 2 Hop on Rft, moving R.
 Ct. & Step on Lft beside Rft, taking wt. on Lft.

Meas. 2-4 Three "syncopated 3's" in place (R-L-R, L-R-L, R-L-R).

Meas. 5-8 Same as Meas. 1-4, but with opposite footwork, moving L.

VARIATION III ("Fours")

Meas. 1 Ct. 1 Step to R with Rft.
Ct. & Step in back of Rft, with Lft.
Ct. 2 Step to R with Rft.
Ct. & Step in back of Rft with Lft.

Meas. 2-4 Three "syncopated 3's" in place (R-L-R, L-R-L, R-L-R).

Meas. 5-8 Same as Meas. 1-4, but with opposite footwork, moving L.

VARIATION IV ("Sevens")

		Meas. 2
Meas. 1	ct. 1 Step to R with Rft.	Ct. 1 Step R with Rft.
	ct. & Step Lft in back of Rft.	ct. & Step Lft in back of Rft.
	ct. 2 Step to R with Rft.	ct. 2 Step R with Rft.
	ct. & Step Lft in back of Rft.	ct. & HOLD

Meas. 3-4 Two "syncopated 3's" in place (L-R-L, R-L-R).

Meas. 5-8 Same as Meas. 1-4, but with opposite footwork, moving L.

VARIATION V ("Cuts")

Meas. 1 ct. 1 Step to R Rft.
ct. & HOLD
ct. 2 Hop on Rft.
ct. & Step on Lft in back of Rft.

Meas. 2-3 Do "cut-step" shown in Meas. 1 two more times,

Meas. 4 One "syncopated 3" in place (R-L-R).

Meas. 5-8 Same as Meas. 1-4, but with opposite footwork, moving L.

VARIATION VI ("Fours with cuts")

Meas. 1 "Fours as in Meas. 1 of Variation III.

Meas. 2-3 Two "cut-steps" as in Variation V.

Meas. 4 One "Syncopated 3" in place (R-L-R).

Meas. 5-8 Same as Meas. 1-4, but with opposite footwork, moving L.

This dance comes from the Isthmus of Tehuantepec in Southern Mexico. It was learned by Albert S. Pill from Casilda Amador Thoreson of Claremont, California:

Record: ASP 103

Formation: Circle of couples M bk to center and W facing ctr, partners facing about four feet apart. Throughout the dance, M hands hang loosely at side. Hold bodies erect without twisting shoulders.

Steps: Walking step, step-heel-swing step, Zapateado, Suriana Waltz.
Step-heel-swing step: 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.
Zapateado: Step fwd on R (ct. 1); strike L heel next to R (ct. 2); step to L on L (ct. 3).
Suriana Waltz Step: (4 meas. to complete): Meas. 1: Beginning with wt on L cut step onto R in place (ct. &) low leap fwd on 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 ftwk, repeat action meas, 1, cts 1,2,3, omitting cut step on ct &. Meas 3 : Lift L slightly to rear (ct &); take a long step bkwd on L to (ct.1); step R beside L (ct.2); step L in place (ct.3). Meas. 4 Lift R leg slightly to rear (ct. &); take a long step bkwd on R toe (ct.1); step L next to R ft (cts 2,3).

Footwork is same for M and W unless otherwise specified.

<u>Meas.</u>	<u>Pattern</u>
3/4 time	No introduction
A.	<u>Figure I Promenade</u>
1-8	With 8 walking steps, 1 step per meas beg. 1, partners exchange places passing R shoulders, and turn $\frac{1}{2}$ R (CW) on steps 7 and 8 to face partner.
9-16	Repeat action Fig. I, meas 1-8, returning to own place and ending facing partner. <u>Style note:</u> W wears a long full skirt. She holds skirt raised to L hip, LH turned palm out and fingers pointing dn. Outstretched RH 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 and this waving motion is continued throughout the promenade.
B	<u>Figure II. Step-Heel-Swing</u>
17-24	With 8 step-heel-swing steps, beg. L, partners exchange places passing R shoulders, turning $\frac{1}{2}$ R turn (CW) during meas 23,24 to face partner.
25-30	With 6 step-heel-swing steps, Beg. L, partners move twd each other, ending R shoulder adjacent with M facing center of circla.
31-32	Stamp lightly in place 4 times, L,R,L,R, no wt on last stamp. <u>Style note:</u> 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.

- B (rptd) Figure III, Zapateado
 17-30 With 14 Zapateado steps, R hips adjacent, make 1 CW turn, ending with M again facing center of circle.
 31-32 Stamp lightly 4 times, R,L,R,L; W making $\frac{1}{2}$ turn to R (CW) to end with M and W both facing center and W to R of M.
Styla note: W holds both ends of skirt on hips with palms out and fingers pointing down.
- C Figure IV, Suriana Waltz
 33-36 Dance one complete Suriana Waltz step; during the last meas. (36), turn $\frac{1}{4}$ to R (CW) to face LOD.
 37-40 Repeat action Fig. IV, meas. 33-36; on meas. 40, turn $\frac{1}{4}$ to R (CW) to face away from center.
 41-44 Repeat action Fig. IV, meas. 33-36; on meas 44, turn to R (CW) to face RLOD.
 45-47 Repeat action Fig. IV, meas. 33-35; on meas. 47, turn to R (CW) to face center. (Note: the orchestra skips meas. 48.)
 33-48 Repeat action Fig. IV, meas 33-48, four complete Suriana Waltz Steps, again making $\frac{1}{4}$ turn on each fourth meas. End with partners side by side, W on R, facing center, wt on R. (on the repeat, meas. 48 is played, so turn is made on meas. 48 instead of meas. 47.)
Style Note: W skirt held outstretched to sides, with W's arms straight. M stands close to W and directly behind W's outstretched L skirt. M's RH is at W's R hip to guide the W during the turns, and M's LH is at side, partners stay close together and move as a unit.
- A Figure V, Promenade
 1-8 Beg L walk to original place (as in Formation) with 8 steps. W make $\frac{1}{2}$ turn R (CW) on meas 1, and both make $\frac{1}{2}$ turn R (CW) in own place on steps 7 and 8.
 9-16 With 8 steps, walk twd ptr to meet face to face about two feet apart. Do not take wt on last step.
- B Figure VI, Leap Point and Cross over
 17 Leap onto R, turning body slightly to R (ct. 1); strike L toe on floor out to L (ct.2); hop on R, turning L leg out and pointing L toe to L while turning body slightly to L (ct.3).
 18 Repeat action Fig. V, meas 17, with reverse ftwk. End facing partner.
 19 With 1 waltz step, exchange places with partner, beg with a long light leap onto R. Pass R shouldare.
 20 With 1 waltz step in place, beg L, turn $\frac{1}{2}$ R (CW) to face ptr.
 21-28 Repeat action Fig. VI, meas 17-20, twice more.
 29-30 Repeat action Fig. VI, meas 17-18.
 31-32 Move twd partner with 4 steps R,L,R,L, ending R shoulders adjacent, M facing center.
Style Note: On the leap to the R, the R skirt is waved to rear and L skirt in front. On leap to L, skirt action is reversed. During the cross over waltz, the skirt is held outstretched.
- B Figure VII, Zapateado
 17-32 Repeat action Fig. III, meas 17-32.
- C Figure VIII, Suriana Waltz
 33-47 & 33-48 (rptd) Repeat action Fig. IV, meas 33-47 and 33-48 repeated. End with 2 stamps, R,L.

VRTIELKA (SLOVAK CZARDAS)
Slovakia

5.

Source: Learned by Anatol Joukowski while on tour in Slovakia, 1935-36.

Place: Nove Zamki.

Music: Kolo Festival KF 803-B.
Measura - 2/4, 4/8. Count 1,2,3,4.

Formation: Couples. M's L hand holding W's R hand. M's R hand on W's waist,
W's L arm on M's shoulder.

<u>Meas</u>	<u>Ct.</u>	<u>Man</u>	<u>Woman</u>
		Pattern I (6 meas.)	
1	1	Step R ft to R	Step L ft to L
	2	Close L ft to R ft	Close R ft to L ft
	3	Step R ft to R	Step L ft to L
	4	Close L ft to R ft, weight on R ft	Close R ft to L ft, weight on L ft
		Bend both knees	Band both knees
2	1-4	Repeat meas. 1. M starts L and W starts R.	
3	1	Bend both knees, turn L heel out	
	2	Bend both knees, turn R heel out	
	3	Bend both knees, both heels out, close position in place	
	4	Hold position	
		NOTE: W starts opposite heels.	
4-6		Repeat Meas. 1-3.	
		Pattern II (7 Meas.)	
1	1	Step R ft fwd	Step L ft Bkfd
	2	Close L ft to R ft	Close R ft to L ft
	3	Step R ft fwd	Step L ft bkwd
	4	Close L ft to R ft	Close R ft to L ft
2	1	Step in place R ft	Pivot in place, CW
	2	Step in place L ft	Step L ft
	3	Step in place R ft	Step R ft and finish pivot
	4	Hold position	Complete 360°. Hold.
		NOTE: M hold R arm of W with L arm. Free hands on hips.	
3	1-4	M repeat Meas. 1 of W	W repeat Meas 1 of M.
4	1-4	Repeat meas 2 of W.	Repeat Meas 2 of M.
5-7		Repeat Meas. 1-3 of <u>Pattern I.</u>	
		Pattern III (6 meas.)	
1	1	M step R ft diag R	
	2	Close L ft to R ft	
	3	M step R ft diag R	
	4	Close L ft to R ft.	
2	1	M step L ft diag. L	
	2	Close R ft to L ft.	
	3	M step L ft diag L	
	4	Close R ft to L ft.	
3	1	M step CW on R ft	
	2	Step L ft	
	3	Step R ft finish 180°	
	4	Hold position, facing partner.	
		NOTE: Meas. 1-3, W start to own R doing same pattern as M. M and W hold hands on own hips.	
4-6		Repeat Meas. 1-3, finishing on starting position of <u>Pattern III.</u>	
		Repeat Pattern II - 7 meas.	
		Repeat Pattern III - 6 meas.	
		*Repeat Pattern II - 7 meas.	
		*NOTE: On 7th measure	
		Ct. 1	W steps bkwd L ft
		2	Step R ft
		3	Step L ft
		4	End to R of partner facing same direction.

<u>Meas.</u>	<u>Ct.</u>	<u>Man</u>	<u>Woman</u>
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PATTERN IV (6 meas.) Fast Tempo

1	1	MW starts L ft to L'	
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		3	step R ft to L
		4	Close R ft to L ft.

2	1	M W step R ft to R	
	2	Close L ft to R ft	
	3	Step R ft to R	
	4	Close L ft to R ft.	

3	1	M step in place R ft	W step L CCW in front of partner
	2	Step L ft	Step R
	3	Step R ft.	Step L ending to L of partner.

NOTE: W's L arm changes to L shoulder of partner. M W free hands on hips.

4-6 Repeat Meas. 1-3, reverse direction and feet.

PATTERN V (7 meas.)

NOTE: Hand position. Join L hands, join R hands. L over R in front.

1	1	Both step R ft fwd
	2	Close L ft to R ft
	3	Step R ft fwd
	4	Close L ft to R ft.

2	1	W pivot L (CCW). Step L
	2	Step R
	3	Step L finish pivot 1 1/2 turns (hands joined).

		1	M step R
		2	Step L
		3	Step R all in place turning 180° CW.

3-4 Repeat meas. 1-2 starting opposite direction and opposite feet, finishing in starting position.

5-7 Repeat Meas. 1-3 of Pattern I.

Repeat Pattern IV - 6 meas.

Repeat Pattern V - 7 meas.

Repeat Pattern IV - 6 meas.

Repeat Pattern V - 7 meas.

Final meas. 3 cts. M turn W CCW holding R hands, completing 2 turns under his R arm, finish pose position.

CRETAN SOUSTA

7.

Legendary tradition mentions that this dance was created by Neoptolemos, or Pyrrhos, son of Achilles, and that Achilles danced around the pyre of Patrocoos, during the Trojan war. It was a dance representative of warriors and was performed in full armour with shield and sword.

In the seventh century it became one of Sparta's chief military exercises. In the sixth century it was danced in Athens at the Panathensic Festival. The dancers represent movements of various stages in the contest of battle, the beat of marching feet, the din of clashing arms. According to Athanasius in 300AD women also danced the Pyrrhic dance and it became a love dance. In place of swords and spears Bacchic rods crowned with ivy were carried. Centuries later the dance was confined to the Aegean Isles, particularly Crete. The dance was danced either by the dancer alone facing a hypothetical opponent, or by many facing each other. The sousta is danced in Crete today by men and women in couples. The man faces the woman and the dance is a love dance. The men inviting, challenging, erect, with their heads held high, and their eyes fixed on their partners, the women shy, with downcast eyes, happily moving away from their partner's challenge. The steps are small, and spring-like, which is what sousta means in Greek, "to spring". There are three types of steps, which are, a rhythmic stepping side to side or front back side, the scissor-like brush steps, and third the leaping brush steps crossing the feet. The dance begins with all couples in a circle and then breaks out into couples. As the dance progresses, the dancers beat their arms up and down to the rhythm like wings of a bird preparing for flight, and are said to be the remnant movements of the war dance.

Music 2/4

Record Nina 4524

The Step:

- A. Step on R ft. to R side (Spring)
then spring on it, (ball of the foot)
then bring L ft to R ft together, and bounce with both feet
- B. Step on L ft to L side (spring)
Then spring on the ball of that foot.
Then bring R ft to L ft together, and bounce with both feet.

Though this step is done side to side, and the dancer would almost stay in place she should aim to travel slightly to the R in LOD.

This step is the basic step he does, and from this the variations form a pattern which help him execute the fulfilment and possibility of this dance, as these relationships between partners are exploited within the intricacy of the sustained rhythm in the feet.

1. - Holding on to your partner in the big circle, do twelve of these steps slowly traveling to the right LOD. The step begins slowly getting into the rhythm and develops as the dancers will take a slight hop into the beginning step.
2. - Breaking out of the circle and starting to face your partner in twelve counts take both your partner's hands with arms stretched out in the above step.
3. - The same as number two holding your partner's hand except on the down beat eccentric arms down up which is like the inhale exhale action.

CRETAN SOUSTA.....(Continued)

Do this in twelve counts, sustaining the above step.

4. - Both turn under holding both hands, man's R hand down first and L arm up, then shoulders back to back, finishing facing your partner altogether in twelve of the above steps.
5. - Same as number 4, except on the other side. Be sure to accent down on the very first Beat and to stay close to your partner.
6. - Holding girl's R hand with man's R hand, girl turns under man's arm in twelve counts while man may do brush steps and extend L arm out snapping the rhythm.
7. - Pas de Bas R ft. to R, L crossing in front, small step on R. Then change to L. Altogether twelve times, on the twelveth touch R ft. slightly on the floor brushing it up and in. This is done facing partner and holding onto both hands.

2/26/51

TSAMIKOS

This dance now is danced throughout Greece, though in its beginnings it was danced primarily in Epirus and in the Peloponassus. This dance is characteristic of a hero who dances through, and with his movements symbolically goes through a battle. There is great heroic feeling as well as tense masculine expression. The dance is characterized with leaps and jumps, and though women now do this dance, they do not do any of the low bending, clapping of the feet or leaping in the air. The leader of this dance especially can show all his dance ability and thus share a great creative release in dance and in his imagination.

The music is 3/8, and though we learn to adhere to this rhythm, it is important to forget the rhythm and develop an inner response to it, thus syncopations are a part of what we can do with rhythm.

DANCE PHRASE is in a series of 12 steps, 8 of which travel to the right and 4 of which travel to the left.

The rhythm is characterized through a heavy and a light beat, thus making all the odd numbered beats heavy and the even numbered beats light.

Example: 1-2-3-4-5-6-7-8-9-10-11-12

Everybody holds hands in a circle, hands are held at shoulder height, leader holds handkerchief, which later on enables hip to turn, swirl, leap, etc.

1. - Step R foot to right in the circle (Heavy)
2. - Step L foot to right the circle (Light) crossing in front of R foot.
3. - Step R foot to right in the circle (Heavy) feet apart
4. - Step L foot to right in the circle(Light) crossing in front of R foot.
5. - Step R foot to right in the circle (Heavy) feet apart.
6. - Step L foot to right in the circle (Light) crossing in front of R foot.
7. - Step R foot to Right in the circle (Heavy) feet apart.
8. - Hop on the R. foot bring L. foot close to R. and off the floor, raising the L. leg as you accent the beat (Light).
9. - Step L foot to left side, traveling the opposite direction, feet apart (Heavy)
10. - Step to Left side with R. ft. crossing in front of L. ft. (Light)
11. - Step to Left side with L. ft. feet apart (Heavy)
12. - Bring R. leg off the floor and cross it in front of the L. in the air, and with the accent there is a slight kind of a kick-cross, simultaneously the Left leg lifts a little, carrying the accent of the crossing leg.

1-2-3-4-5-6-7-8-----

-----12-11-10-9

Variations for the dance are on the other page.....

Leader's variations:

Bear in mind that the Tsamikos leader realizes the greatest and fullest expression that is to be found in this dance. The leader eventually improvises within the strict rhythm his own feelings, and the keenest agility in movement. The steps and movements comprise low bends, forward and backwards; of leaps in the air, turns and single as well as multiple slapping of the heels.

TURN TO THE RIGHT:

- 1 - (Heavy) Bring and step right foot circling to Right.
- 2 - (Light) Bring and step Left foot in front of Right foot turning to Right
- 3 - (Heavy) Bring and step Right foot to Right stepping on the side and completing the turn.

4,5,6,7,8,9,10,11,12 - same as basic step.

Note: One or more turns can be done withing the phrase.

SLAP STEPS FOR LEADER:

1 - 2 - 3 - 4 - 5 - 6 - 7 - : same as basic step.

8 - bring Left leg high and crossing Right with the foot almost as high as the knee and slap left foot with right hand.

9-10-11 same as in regular step.

12 - raise right leg to side and slap right foot with right hand.

NOTE: other slaps are also permissible by the leader (male only) as long as they are within the phrasing of the dance measure and correspond with the rhythm.

SLAP VARIATION:

1 - 2 - 3 - 4 - 5 - 6 - same as the regular step

7 (Heavy) bring feet together and sit and bend knees

8 (Light) straighten up, and as you come up raise right leg to the side and slap right foot with the right hand.

9 (Heavy) place right foot down next to left on the floor

10 (Light) raise left leg up and cross it in front of right leg and slap left foot with right hand

11 (Heavy) place left foot down next to the right foot together

12 (Light) raise right leg to side again and slap right foot with right hand on the heel, and you are ready to begin again from the beginning of the phrase.

PENZOZALI

Taught by Athan Karras

Music 2/4

Position - holding shoulders

Record Nina LP - Aegean Echoes

This dance originated in Crete and is danced with slight variations in different districts of Crete. It is a leaping dance (pidiktos) and consists of sixteen movements altogether, with eight steps. The dancers are linked by arms outstretched on their neighbors shoulders. It begins slowly, and the dancers sing some couplets. By degrees the dance become swift and lively. The dancers follow with lively steps and they leap on the spot, either with single or criss-cross leaps.

The dance often breaks up with two men taking over dancing in front of the line and try to outdo in quick steps variations, and mtching each other, when this happens the dance is referred to as Orseas, related to the ancient Greek dialect word for dance "oechesis". Pento means five and zali in Cretan dialect means Step, thus getting its name and often referred to As "five step dizzy dance".

Styling: The hand holds is at the shoulders though woman are known to hold hands, the dance is spirited quick moving and although men get robust itais danced almost all on the toes, and there kicks to the heels of the boots. The leader often varies his manner of the step.

The leader performs leapa with agility and strikes the soles of his Cretan boots in the air. It is believed to be derived from the ancient "Dance of Kouretes" pyrrhic dar dance of the ancient Minoans who lived in Crete. Some Cretans start the dance with R. ft, others with the L ft.

Basic Step

- A - 1. Step on R foot kicking L foot slightly and in front of R foot.
 2. Step on L foot kicking R " " " " " " " L "
 3. Jump on R foot to the right bringing L foot to side of R foot off the floor.
 4. Immediately jump on L foot and crossing R foot in front of L.
 5. 4 small quick steps with L foot behind R foot, going towards the right and REPEAT;

this step can be done as many times as desired, and when the leader wants to he changes to any one of the following steps -

- B - 1 - same
 2 - same
 3 - feet together (side by side) 4 small quick steps to the right.
 4 - " " " " " " " " " " " "
 5 - same - change L foot cross in back and 4 steps repeat at least 4 times
- C - 1 - same
 2 - same
 3 - jump with both feet together to R
 4 - " " " " " " " L
 5 - cross L foot in back (same) repeat at least 4 times
- D - 1 - same
 2 - same
 3 - brush feet forward-changing feet (quickly 1,2,3,4)
 4 - hold
 5 - hold
 repeat at least 4 times.

Pentozali ...(Continued)

- E - 1 - step R foot in front and L foot kicks front.
- 2 - step L foot in back. R foot kicks in front of L foot.
- 3 - step R foot to side crossing L foot in front of R foot.
- 4 - step L foot to side " R " " " " L "
- 5 - 1) jump on R foot, 2) immediately crossing L foot in front of R foot,



- F - 1 - same
- 2 - same
- 3 - same
- 4 - same
- 5 - brush feet forward (changing) quickly 1,2,3,4.

- G - 1 - jump on both feet to right. A) jump with feet to left.
 - 2 - " " " " " " " " " " " " " " A) " " " " " " "
 - 3 - L foot in back of R quickly 4 small skipping steps.
 - 4 - " " " " " " " " " " " " " " "
- repeat

- H - 1 - same
 - 2 - same
 - 3 - same
 - 4 - L foot in back of R foot-4quick steps to the right.
 - 5 - Hold
- and repeat

LEADER - slapping,

- I.- 1) Bring L leg up to knee crossing in front of R. slap L foot with R hand.
- 2) with back of R hand elap thigh of R leg.
- 3) Raise R leg to right and slap R foot with R hand.
- 4) jump on R leg-bringing L leg behind R leg, and raising it as the R hand slaps the L foot.
- 5) repeat from the top. (Do twice for one phrase.)

- J - 1 - same
- 2 - same
- 3 - same
- 4 - same
- 5 - jump with both feet to right side, and stamp feet on floor.

- K - 1 - same
- 2 - same
- 3 - same
- 4 - same
- 5 - turn as you jump slapping R foot with R hand.

A teaching variation

- 1 - 4 times A step
- 2 - 4 times B step
- 3 - 4 times C step
- 4 - 4 times D step
- 5 - 5 times E step

Repeat.

HASSAPIKOS

This dance originated in Constantinople. It was a butchers dance during the Byzantine Empire, and was danced on their feast day. This Hassapiko became the beloved dance of the Macedonians and the Thracians, and very likely kept the reign of this ancient dance firm and sturdy during the long Turkish occupation. Because

of its vigor, joy and swiftness this dance has become very popular, not only

throughout Greece, but is danced with only slight variations in the other Balkan countries. There are even Russian (slavic) elements such as Kazatski steps etc. In Greece at times however because of its intricate footwork it is called Politiko Hassapiko, and until the turn of the century was called Politiko Hassapiko. The dance has spread through the Greek Isles, and it is no surprise to see each islander with his own version of the dance. Of particular importance is the Hassapiko done on the island of Cyprus. There is a Yugoslav version of this dance with more emphasis on intricate footwork rather than the Greek large stepping and stamping on the floor. The Bulgarians also have their Hasapskao Hora. The Rumanians have their version, and the Hebrews their Hora. It has become so popular throughout the mainland of Greece that its origin is almost forgotten and each section of the country which has embraced this dance has given it its own style, variations and form, thus the dance has been kept alive, fresh, new and exciting:

Arm hold is at shoulders.

Music 2/4

- A. In LOD to R step R L R and swing L ft. in front of R
Step L to L and swing R in front.
(Repeat three times).
- B. Step R L R in LOD, swing L across
Step L R L to Left, swing R across
(Repeat three times)
- C. Same as A only L ft. crosses back of R, forcing the body to turn.
(Repeat three times)
- D. Cross R ft. back with a slight hop on L
Cross L ft. in back with a slight hop on R.
Jump on R ft. to R side swinging L in front of R.
Jump on L ft. to L side swinging R in front of L.
- E. Bring feet together
Pivot on both heels to R (toes to R)
Pivot on toes (heels to R)
(do this eight times)
- F. Close circle. Again feet together pivot one, two, slowly then quickly one, two, three swiveling the body.
- G. Same as E in eight counts except bending both knees down and then up.
- H. Men break out of the line forming their own in the center and going down kicking leg to the side L (Repeat eight times)

For more variations and men rejoining the line:

- I. Closing complete circle taking eight chasse steps to the R and eight chasse steps to the L.
- J. Chasse triplet to the r (RLR) then hop on R swing L front, hop L swing R front.
 (Repeat three times)
- K. Feet together jump out apart jump together crossing R in front of L
 Jump our apart jump together crossing L in front of R
 Step to R with R swing L, step to L with L swing R
 (Repeat three times)
- L. For the first three steps on RLR do three brushes to the front and then repeat last part of the phrase.
 (Repeat three times)
- M. For another variation for the men when they are doing the deep knee bend and kicking to the L they may release arm hold and do a complete turn.

ZAGORISSIOS - STA TRIA (Epirus)

15.

Music: 5/8

Record: Songs and Dances of Epirus - A.H. Records, LP 1

This dance is danced at the villages of Epirus called Zagorohoria, which are found on the Pindus mountains. It has a heroic stance and it is danced with precision and slow extension of legs and sharp movements. It is danced by man only, and consists of about sixteen steps broken up into four sections of four.

All steps are even.

- A. 1. Raise L leg high to knee height in front with bent knee.
2. Swing L leg directly to the side L.
3. Bring L leg down stepping in front of R ft.
4. Raise R ft. slightly and bring it together to L.
- B. 1. Step R to R side back
2. Bring L ft. in front of R in LOD.
3. Repeat 1
4. " 2
- C. 1. Raise R leg in front of L to knee height, bent.
2. Swing R leg to R side, leg still up.
3. Bring R ft. crossing behind L ft.
4. Raise L leg up to knee height in front and bend R knee.
- D. 1. Step L ft. to L behind.
2. Cross R ft. in front of L to left side.
3. Step L to L
4. Bring R ft. to L ft. and stamp it on the floor, thus making the body stand erect.

NOTE: All holding hands and hands up to shoulder height with elbows projected slightly in front.

VARIATIONS

1. On the fourth count of each of the above phrases a squat with knees bent and apart can be taken.
2. The leader on steps 1,2,3, can take a right turn at second or fourth phrase.

EPIROTIKO (POGONISSIOS)

This is danced by men and women holding hands, when the dance is just a warm up, but when the men start knee bends and down to the floor, then they usually break away from the women, and dance alone.

Music 2/4

It is composed of six steps as a basic, but the leader sets the pace and he can extend the phrase, always recovering to the basic step.

Styling: The women do not raise their legs higher than their ankles as they must be modest and not show their "sigouni" (laced slip). Then men wearing the babby trouser of Epirus raise their legs high, with the tsarouhi flying in the air.

Record: Nina LP-63
Liberty 268 ("276)

- A. In R LOD Step R,L,R feet crossing front (1,2,3)
Men: Raise L leg high to knee of R leg (girls to ankle) (4)
bent knee and flexed foot. (5)
Step to L with L ft. side big step (6)
Raise R leg to knee (bent)
- (REPEAT THREE TIMES)
- B. The same as above, with either leader or everybody turning on first three steps (1,2,3)
(REPEAT THREE TIMES)
- C. Same as A, except on count 2, the men bend L leg crossing and drop to knee of R leg touching floor (girls do half bend) and then rise to finish phrase.
(REPEAT THREE TIMES)
- D. Starting with R ft. to R in LOD, there are now four steps dropping to the knee, then up straighten and raise leg, and then to the L raise leg to finish phrase. So it is R knee, L, knee, R,L,
(REPEAT THREE TIMES)
- E. The same as "D" except while men are down on the knees, they can turn and finish phrase out to the end...

THEN REPEAT DANCE FROM THE START, ONLY OTHER VARIATION IS THAT LEADER STEPS OUT OF LINE AS DANCERS CONTINUE PHRASE, AND DOES KNEE TURNS TO THE LEFT....

One other variation of the step is this:

1. Step with L ft. crossing in right and slightly; bent - big step
2. Step R ft. in back of L R toe touching L heel.
3. Cross L ft. again to R in LOD (ag in a little bent, eventually they will be done to the floor.)
4. Cross R ft. to R, in back crossing.
5. Step L ft. in back of R ft. turning to L
6. Step R ft. to R in LOD and a little behind.

KOULOURIOTIKOS

Koulouri is the main village of the island of Salamis. This is danced by women only, and the movements remind us of the waves splashing on the rocks of the islands. It is a circle dance and the handhold is the same as that of the Trata, hands crossed over. There are six steps to each dance phrase, and depending on the music it starts slow and, gets faster. It is also danced in the nearby villages of Eleusis, and Megara.

Music: Picnic in Greece OL 24-13 Nesiotikos Syrtos
 Aegean Echoes Nina L-66 Mia kori stin Akrogialia
 Sfougerades
 N. 11, 12

Songs of Greek Islands
 Capital T 10219

1. Step on R ft. directly in front, with all the weight of body, and simultaneously raise L ft. with bent knee bringing it close to the R ft.
2. Step L ft. directly back towards the R in LOD with a slight turn in the body to the L.
3. Bring R ft. next to the L ft. with the instep on the heel of the L ft. and step on it.
4. Step behind with L ft. and crossing in back of R ft. in LOD
5. Step R ft. directly to the side R in LOD feet being apart with a slight turn in the body to R.
6. L ft. steps in front of R ft. in LOD and turning body

(and we're ready to start again from the beginning).

As we're ready to Step into the very first step directly in front, an added twist gives a swirl to the girl's skirt.

After many phrases of this, the leader on steps 4,5,6, may take a turn to the R, and joining the line again, or call for all to turn.

CRETAN SYRTO

The island of Crete, being isolated from the mainland of Greece, has costumes which are quite different from the rest of the country. Its closest cultural neighbors are the Dodecanesian Islands, whose dances, though seeming to be similar are nevertheless quite different. This syrto is Cretan and is danced throughout the

island. One of the favorites, it is quite smooth and delicate, with the leader when it is a man occasionally indulging in a leap here and there. The styling differs in various parts of Crete, this particular version being from the town of Chania. As an example of variations, in the village of Selinon the first three steps are danced smoothly to the right, while in the village of Kissamon the first three steps are done jumping.

This version is danced in a phrase of twelve steps.

Everybody joins hands in a circle facing inward.

1st step - point left foot directly front towards the center of the circle.

2nd step - bring left foot straight back sliding next to right foot, and behind the right foot, and step on it with body weight.

3rd step - step right foot directly to the right side, and travel in the line of direction of the circle.

4th step - step left foot crossing directly in front of the right foot, going towards the right.

5th step - step on right foot to right side and towards the right direction, but only step on the ball of the foot, as you're about to pivot around.

6th step - step on left foot shifting weight from right to left foot in place as you pivot and turn to face towards the left with legs apart.

7th step - step on right foot in the left direction crossing it in front of the left foot.

8th step - step on right foot. (There is a slight hop on the right foot with no change of weight, or, hold the beat. These are examples of styling.)

9th step - left foot is in air, step on it toward the right in back of the right foot, body still facing left.

10th step - step on right foot backwards, body still facing left.

11th step - as you step on the left foot crossing it in front of the right foot in the right direction, the body faces the center of the circle.

12th step - girls - bring feet together, i.e. bring right foot, join the left.

Variations:

BRUSH SCISSORS -

1st step - point left foot in front of right end crossed, pointing toe.

2nd step - quickly brush left foot out directly in front.

3rd step - quickly brush right foot out directly in front.

4th step - quickly brush left foot out directly in front.

5th step - same as above and continue to the end of the dance as before.

CRETAN SYRTO....(Continued)

SINGLE SCISSORS -

Steps 1,2,3,4, are the same as the basic breakdown

5th step - instead of stepping to the side as always, brush and project out Right foot, bringing the Right foot back in place from the brushing action, raising the left foot up.

6th step - step with left foot in place.

CONTINUE the same step as before for 7,8,9,10,11.

step 12 -as we hold the beat in place, shift both feet together, with the body following from right to left quickly. (swivel)

DOUBLE CROSS STEP

1st step - Instead of pointing left foot, point and brush out the toe

2nd step - Brush in or back left foot lifting left foot

3rd step - Cross left foot in front of right, and step on it to right

4th step - Feet in same position take small step on left and right feet in place.

5th step - Raise right foot up and hold.

6th step - Hold in place with little bend in the knee for the beat.

7th step - Cross right foot in front of left and step on it.

8th step - Cross left foot in front of right and step on it.

9th step - In same position step on right foot.

10th step - In same position step on left foot.

11th step - Bring right foot to the left foot together

12th step - swivel right to left (as above)

JUMP CROSS OVER STEP

1,2,3,4,5,6, same as the basic.

7th step - same as before only bend knee more and hop on it

8th step - same as before only take a longer step back

9th step - (like a pas de basque) kick right leg to the right

quickly crossing over left foot in front of right, feet close together.

10th step - feet in position as above take small side step R,L

11th step - bring right foot to left together

12th step - (swivel) right to left and bounce....

TURNS -

After the 7th step, the leader is free to put in to the rhythm one or two turns, and men can also add slaps....

Styling: A line dance holding hands, which occasionally rises up and down, footwork on the heels, with knee action, and the trembling steps vibration as fish on land, as the Pontians are fishermen in the Black Sea.

Music: 2/4

Record: Folkways, Odeon 1035

1. Quick - Step R ft. to R in LOD
2. Quick - Close together L to R ft.
3. Slow - Raise R ft. and place it in place.
4. Quick - Step L to side Left
5. Quick - Close together R ft. to L Ft.
6. Raise L ft. and place it down again.
7. Slow - Step directly in front (bringing arms up) with R ft.
8. Slow - Follow immediately with L ft. behind R ft.

NOTE: Quick steps can take 2 counts, slow steps 3 counts ---

DOUBLE TIK:

Repeat steps 1-6 (twice)
and counts 7,8, only once after doing 12 counts altogether.

LEAPING:

- Step R to R - quick
- Step L to R - quick
- Step L to L - quick
- Step R to L - quick
- Both feet jump on heels to R side - quick
- Both feet jump on heels to L side -quick
- Step R in front - slow
- Step L in back of R slow

Single Tik or Langefton. Danced in Trapezounta, Kromne, and Santa, in the Black Sea region.

1. Step R ft. to R slightly back.
2. Step L ft. behind the R ft.
3. Step R ft. to R side.
4. Brush and point L ft. a little bit in front.
5. Step L ft. to L side.
6. Bring R ft. by L heel.

Tik Double Tik. Danced in Argyropoulie

1. Cross R ft. behind L.
2. Cross L ft. behind R.
3. Step R ft. to the R side.
4. Point L ft. in front to R.
5. Step L ft. to L side.
6. Point R ft. in front to L.
7. Step R ft. to R.
8. Bring L ft. pointing in front to R.
9. Step L ft. in front to center.
10. Bring R ft. and point in front to center.

KYKLADITIKO SYRTO

This syrto from the Kyklades, a group of islands which seem to be in a circle (cyclic) is what it means with the central island being Delos, the ancient birthplace and sacred home of Apollo. It is believed in antiquity that Hera was looking for a place to give birth to Apollo and where she was to drop a stone, there the home will be, and as she did, the other islands gathered around (circling) to safeguard hence its name Kyklades since. It was introduced on the West Coast by well known and outstanding Greek dancer, and researcher Dr. Chris Tasulis. It is a dance that is known for its soft languid beauty, elegance, and simplicity. It is an open circle dance and the movements gain like all island dances bring to the fore the many faces of the sea. As the dancers move in and out, there is a semblance of the rolling of the waves on the surf and rolling back of the undertow. All dancers holding hands crossing R over L and all moving as one unit.

Mueic: Silivriano syrto -- PICNIC IN GREECE OL 24-13
 Kyleditiko Syrto RCA Victor 26-8354

1. Slow - Lift R leg turning body to the R and step back to the R in LOD.
2. Slow - Crossing L ft. in back of the R stepping backwards.
3. Slow - Turning body and stepping directly to the R with R ft.
4. Slow - Crossing L ft. in front of R stepping fully on the ft.
and turning body in LOD.
5. Quick - Step R ft. directly in front towards the center of the circle.
6. Quick - Step L ft. directly in front into the center of the circle keeping
L ft. close to R.
7. Slow - Step longer step directly front into the middle of circle with the R ft.
8. Quick - Step with L ft. directly into the center.
9. Quick - Step with R ft. directly into the center.
10. Slow - L ft. directly into the center front.
11. Quick - R ft. again into the center.
12. Quick - L ft. again into the center.
13. Slow - Brush R ft. front up into the air, raising it no more than
four or five inches off the floor.
14. Quick - Brush R ft. directly back.
15. Quick - Brush L ft. directly back.
16. Slow - Step R ft. back.
17. Quick - Step L ft. back.
18. Quick - Step L ft. back.
19. Slow - Step L ft. back brushing R to L and hold ready to start whole
phrase from the beginning.

KARAGOUNA

A syrtos dance. "Kara" in ancient Greek means head and it is believed that the dance receives its name from the manner in which the dancers proudly carry their heads, swaying them as they dance. It is a circle dance often done separately by men and women. The footwork displays the pom-pom of the tsarouhi (show with pom-pom)

Music: 2/4

Styling: Is slow deliberate with proud carriage and an accent that is constantly accentuated on the knees with every step in the line or pointing of footwork.

Record: PICNIC IN GREECE

- A. 1. Step R with R foot.
 2. Step across with L foot.
 3. Step R with R foot.
 4. Close L to R.
 5. Point R foot forward.
 6. Close R foot to L.
 7. Point L foot forward.
 8. Close L to R.

Repeat the above four times.

- B. 1. Step R with R foot.
 2. Step across with L foot.
 3. Step R with R foot.
 4. Point L foot forward.
 5. Close L to R.
 7. Point R toe forward.
 8. Point R toe back.

Repeat the above four times.

- C. 1. Step R with R foot.
 2. Step across with L foot.
 3. Step R with R foot.
 4. Step on L bounce twice on L, pointing R forward.
 5. Bounce twice on right foot, pointing L foot forward.

Repeat the above four times.

KARAGOUNA(Continued)

- D. All dancers immediately for the next step join arms at elbows and continue to side with the step.
1. Step to right with R ft.
 2. Bring L ft. to R ft. together
 3. Step L ft. in front directly, (almost sliding the foot)
 4. Follow up with R ft. pointing it (wiggle pom-pom)
 5. Step back with R ft.
 6. Follow up with L back and bringing it to R ft.
 7. Step side with L ft. to L
 8. Follow up with R ft. towards the R crossing R ft. behind and pointing R ft.

Do it altogether four times.

- E. Starting with R ft. to R bringing L together, etc.
1. Side steps R to L
 2. L to R
 3. etc.

- F. The next step will be two steps and men bend knees and dip down, women take a triple bounce up on toes
- a) 1. Step R to R
 2. Cross and step L to R
 3. Bring feet together and go down (girls up)
 4. Rise with feet together
 - b) Repeat the above
 - c) Repeat the above
 - d) Repeat the above

- G. Repeat the 8 side steps of E above.

- H. Take three steps to the R and turn to R
Take three steps to the L and turn to L

Do altogether twice

- I. 1. Step R ft. to R
2. Step L ft to R crossing in back of R
 3. Step R ft. to R
 4. Point L ft. to L
 5. Bring L ft. back of R ft. and step on it.
 6. Lifting R ft. up and hop twice on L ft. turning to L
 7. Go down for men only, on the knees turning, girls hop up
 8. Rise and pointing R ft. out, and ready to start phrase from the beginning.

Do all together four times.

If there is any music left then, do a regular syrto step to finish.

The Rhodes Sousta may also be called the Dodecanosian Sousta. Sousta in Greek means "Spring" or "to spring" and one of the most fundamental characteristics of this dance is its continuous springing action which is done both by the knees, the ankles and by not completely putting your heels on the floor.

Formation: - The dancers are in a circle formation. Everybody extends their arms to either side, crisscrossing over your neighbor's arms and joining the hand of the person next to your neighbor on either side, the right arms over the left all around the circle, which is open. Their leader paces the dancers in this formation. The hands must be held tight, and the feeling of the dance is that the whole circle is springing almost as if the earth were having a quake or tremor through it. The rhythm of the dancers is felt through this handclasp.

Warm-up

1. First in place try to feel the rhythm by simply and lightly bending your knees on the accent.
 - a) try to do it off the accent.
2. then try to find the accent and instead of accenting the beat by bending the knees, accent the rise and fall by lifting up and down on your toes.
3. Find the accent by combining these elements.
4. Using the accent, and without losing the quality of the bounce in the knees and the feet, just do simple step together step to the beat, so as to become acquainted with the music and the styling.

It is first necessary to do this preliminary warm-up because otherwise the dance is void of style, and it ends up being just a small group of non-characteristic side steps that are meaningless and colorless.

This is a version of a variety of steps of the Rhodes Sousta put together strictly for teaching purposes. For your own enjoyment you need not follow this order, but develop your own sequences. This teaching version is broken up into the following sequences:

Part A 1-a) step R foot to right side

- b) step L foot almost drags together, accent is on the R foot. the first step is done in towards the center of the circle, the next step back. etc.
Repeat 8 times.

Part B 1-a) as you are about to step with the R foot to the right side, raise and band R knee at the same time bending L knee.

- b) step L foot to the side feet together, only this time raise the knee as you step taking a full accent.
Repeat 8 times.

Part C Repeat stepping to the right and the left but with the full use of the bounce with 2 bounces on the R foot and 2 on the L foot very quickly.

Repeat 8 times.

Part D For 16 counts on every fourth everybody stamps on the floor RLRL

Part E For 16 counts on every fourth small kicks of the feet brushing out RLRL very quickly.

Part F For 16 counts on every fourth everybody instead of stepping to the side (change feet) step in to the circle and a little to the right. (almost a small jump in)

The leader at every 8 counts leaves the lead and lets the next person take over so that during the playing of one record almost the whole line will have gone through the lead, (the leader has a variety of steps to try out). As he or she leaves the circle keeping in step and in rhythm they dance opposite every person on the line facing them with of course the freedom to be selective, flirt with some chosen person of the opposite sex or dances more with the enticing one. For the men there are turns, foot slaps, low bends and much bouncing, for the women there is much turning and strict rhythmical springing with hands on the hips and turning side to side as she chooses to flirt with the man whose 'hands are tied down', both his hands being bound in the circle. As each person dances around after finishing the lead they then each join the end of the line respectively. There is a feeling of the action of ocean waves, with each person characterizing a sea wave.

TSIFTELLI

Danced as a solo by men or women or a couple dance.

A. Partners facing each other, arms stretched out to the side, snapping our the rhythm, and may bring alternate arms in and out as they dance. Girl very often will hold a handkerchief with one hand and every so often briefly cover eyes with handkerchief.

B. With the above,
Step R with R ft. crossing L in front and touching heel, hold
" L " L " " R " " " " "

C. 1. Step R with R ft. crossing L in back bending body forward
Step R ft. to R. then bring L ft. in front and point, body leans back.
2. Step L with L ft. crossing R in back bending body forward
Step L ft. to L then bring R foot in front and point, body leans back.

D. 1. Partners facing each other, traveling CCW, again with arms out-step R, lift L ft. hold.
2. Step L, lift R ft. hold, (on the hold step there is a beat in the knee).

DO THE ABOVE STEPS EIGHT TIMES.

E. Traveling in the same direction making a small circle thrae quick steps stepping out on the heel of the first beat alternating from R to L.

DO THE ABOVE STEPS EIGHT TIMES.

F. The same as (E) but with shoulder movemant accenting the rhythm as you are dancing. The shoulder movements are also in triplet form accenting the first beat. (These movements will have first been practiced before doing them in the dance variation.) DO THIS EIGHT TIMES.

G. Facing your partner directly, the girl again in the triplet form step with shoulder movements will take the same step going backwards. (May turn in the process). The man with the same step will travel forwards accenting a side step in the process, and also may turn. This is a flirtation and a chase step. DO THIS EIGHT TIMES.

H. The same as G. only changing direction, i.e., girl forwards and man back. Also may turn, and man may step to his partner's R side or L, and take forward steps with her.

DO THIS EIGHT TIMES.

I. Both partners facing each other and traveling to their 'R side will take two triplets starting on R ft. to the R, and then deep knee bend down with R arms sweeping through, and straighten and hold.

DO THE ABOVE EIGHT TIMES.

(On the knee bend a complete turn may be done. Men may add slapping of hands of heels. The relationship of going to and from your partner should be retained, catching each other's eyes as partners dip down.)

Once these variations are mastered many more may be used or varied in the process which add to the color and the fun of this dance. More twirls, or swirls, and sweeping movements are keeping, as at times for the man to just stand accenting the music with his feet, watching his partner turn.

BALLOS

(Taught by Athan Karras)

Ballos is the dance of the Greek Isles. It is syrtos, meaning a smooth flowing dance, and begins as a line dance, later forming couples. Its lyrical movements of love, courtship and subtle flirtation remind us of the Aegean sea. The girl follows the man, always there when needed, while he wanders off into a solo, ~~handing and slapping~~ his feet. Then filled with joy in her presence, he whirls

her around like a ~~ballerina~~ and ~~around him~~ holding a handkerchief about his neck while she flirts with delicate hand movements which suggest weaving in the home.

All dancers hold handkerchiefs which are used to accent music, particularly when facing partner. The cavalier must constantly keep his eyes on his partner, and under no circumstances away from her presence in his eyes, as the girl discreetly smiles, and as the man flirts, the girl slips away.

MUSIC: LP OLYMPIC 24-13 PICNIC IN GREECE

FORMATION: A large circle holding hands only with your partner. The girl is to the left of the man, and the man leads the girl in the line of direction. Girl has hand on hip, and man waves handkerchief with free hand.

Basic Step: It is like a syrto step.. it is done in broad forward on Right foot, and continues with two quick steps, Left, Right. Then a long on Left, and a short on Right, Left. This will be called the syrto step, and will be done sometimes straight in and out...

Each part is broken in terms of two phrases so that one will be the step described and two repeated.. There are four steps to a phrase.

PART 1: All travel to the right starting RLR 3 syrto steps to the
a) Right and one to the Left.
b) Repeat except on the 4th step man swing in to face your partner, leaving the hand....
Also second phrase is done circling around.

PART 2: a) Rocking Step-Man places handkerchief behind his neck holding both ends. Girl hold kerchief in front of her face doing sewing and weaving movements to the rhythm. Feet are crossed with Right behind Left and step out rhythm RLR etc. and on the 4th count man do a low bounce girl do a small, while man swings kerchief down circling it around.
b) Repeat

PART 3: a) Girl with hands on hips, and man with hands stretched out snapping fingers, both take side steps away from each other
1. Step to R with R crossing L in front
2. Step to L with L crossing R in front
3. Repeat 1 (above)
4. Repeat 2 (above)
b) Same as above phrase, except on 4th count both turn around counterclockwise, and immediately sweep into next phrase.

PART 4: a) Both pass Right shoulder with everyone taking two forward, and two backward steps. Girl has hands on hips and body slightly sways accenting the rhythm, Man has hands outstretched to side snapping fingers, and as they pass backwards man on 4th step flicks kerchief at girls ankles (flirting)..

Soupa manam
Kale manam
Soupa manam
Pantrepse-e-me

I told you mother
my dear mother
I told you mother
marry me off.

Soupa manem
pentrepseme-e

I told you mother
marry me off



Kyrepse-e-me

with housekeeping



yeron andra
Kale manam
yeron andra
mi mou thoeis

An old man
my dear mother
an old man
don't give me

yeron andra
mi mou thosis
yiatl tha to
metaniosis

An old man
don't give me
because you
will regret it.

GREEK SONGS

Kini se l ge ra ki ns
Yia ne ro, krio na feri
DROOM (5)
Ta vra hio lia tis vrondoon.

Gerakina went
For some water, to fetch cold water
Droom.
Her bracelets are jingling.

Ki' epe se mes to pi ga di
Ki' e vgale (ore) foni me gali
DROOM
Ta vra hio lia tis vrondoon.

And she fell into the well
And let out a big yell
Droom.
Her bracelets are jingling.

Ki' e trexe o Kosmos olos
Ki' e trexa ki' ego-o-ka-i-mence
DROOM
Ta vra hio lia tia vrondoon.

And everybody ran to save her
And poor me also ran along,
Droom.
Her bracelets are jingling.

Ge ra ki na the se vgalo
Ke gine, gineka tha se paro.
DROOM
Ta vra hio lia tis vrondoon.

Gerakina I will save you
And for wife will take you.
Droom.
Her bracelets are jingling.

Ki' e rixe hryso korthoni
Ki' e tin epiase ap' tin zoni
DROOM
Ta vrahiolia tis vrondoon.

And he threw his golden sash
And he took her by the belt.
Droom.
Her bracelets are jingling.

PONTIAN SONG AND DANCE

Miteritaa Moo glikia)
Thelo mia agapitikia) twice

My sweet little mother
I wanta sweetheer

Mavra matia Ke megala)
Zimomena me to gala) twice

With large and black eyes
Kneaded well with milk

Ithela na'rtho to vrady)
M'epiase paily vrohy) twice

I wanted to come by tonight
But it started to rain a little

- PART 5: a) From the previous step you are facing your partner, man with his right hand take your partner's Left hand in court position, and looking at your partner sideways, take 3 forward syrto steps together, and together one step backward.
- b) Repeat.
- PART 6: a) The same as above three syrto steps forward in court position and on the 4th count girl turns under in line of direction.
- b) Repeat, except at the end of the turn man lets go of hand, girl put hands at hips.
- PART 7: a) Partners are now facing each other but turned in line of direction and girl will take two steps back in line of direction, and man two steps forward, then change, for 2 steps, change, 2 change & 2 change.
- b) Repeat the above, and start from the beginning, as man does a half a turn in LOD to take girl's R hand, and lead into syrto step.
- PART 8: In using the above music after pattern has been done 3 times through for those wishing to dance to the last best:
1. Take both hands of partner.
Both turn under in LOD still holding hands
 2. Continue turning under in LOD
 3. Continue turning under still holding hands in LOD
 4. And by the 4th count you should be facing your partner
- Then In Two counts do a quick turn still holding hands and one slow turn for the girl only while man is now holding one hand, and finish in court position to the lady.