

HIOTIKOS (khee-OH-tee-kohs) = dance from Hios

CROSS-INDEX TERMS:

Boat from Chios

Chiotikos

Ena karavi apo ti Hio - Syrto = Karavin en apo ti Hio

Khiotikos, Khiotiko Syrto

See also the *hasaposerviko* discussion in this book.

BACKGROUND:

The Greek island of Hios, 7 km from Turkey in the Aegean Sea, passed from Ottoman rule to Greece in 1912, settling a long and turbulent history of destruction by Persians, Athenians, Genoese, Turks, and earthquakes. "Nevertheless, it continued prosperous" (Collocott & Thorne, 1954, *The Macmillan World Gazetteer and Geographical Dictionary*). This tune, however, originated in Lefkada, an island in the Ionian Sea, according to Louis Albert Bourgault-Ducoudray (1876, *Trente Mélodies Populaires de Grèce & D'Orient*), who learned it from a Mr. Skiadaressi of Athens.

The tune is a *syrto* (see the 2007 *Problem Solver*), but American folk dancers have long done the dance described below, a slow version of the 6-count *hasapiko* pattern described in this *Problem Solver*. As a slow version of that pattern, this dance might (or might not) be a *hasaposerviko*.

In 1956, Michael and Mary Ann Herman learned a 3-figure *Chiotikos* from a Greek group touring the U.S. and presented it to the East Coast. In those days we had only Victor 26-8253a, *Ena Karavi Apo Ti Chio - Syrto*, which the Greeks ~~suggested~~ insisted be played at 85 to 90 rpm. Athan Karras, then of New York, took a related 2-figure version to California where John Filcich presented it at the 1960 Folk Dance Camp. In 1967, John S. Pappas, Greek dance teacher and musician, presented another, obviously related, *Hiotikos* and, in about 1972, cut his own record on Michael Herman's Folk Dancer label.

Michel Cartier brought a *Khiotikos* very similar to the Hermans' to Texas in 1962, and we still do that version. The Hermans' original dance and Cartier's variation are described below.

FORMATION:

Face diagonally forward to R and CCW around a circle, hands on neighbors' nearer shoulders.

BARS ACTION

2/4 Introduction.

1-8 No action.

1. Basic 6-count motif. Start with the singing and bounce a bit with each step.

1 Walk to R 2 steps onto: R foot, L foot (cts 1,2).

2 Step to R onto R foot (ct 1), raise and lower R heel twice* and swing L foot up and forward with bent L knee (ct 2). Men would raise the L thigh parallel with the floor; women would raise the L foot just off the floor. Turn hips a bit to R during the swing, and look to R.

* *Karras and Pappas specify the double heel-lift. The Hermans mention a hop here, and Cartier mentions no action for the supporting foot. Given the happy mood of the music and the bouncy nature of Greek island dancing, the double heel-lift seems appropriate.*

3 = 2 with opposite footwork and headwork (step-swing and look to L).

4-12 = 1-3, 4 times in all.

2. Basic with turn.

13 = 1, but turn once to R (360° CW) with the 2 steps. Clap hands (ct 1), place fists on hips (ct 2).

14-15 = 2-3, placing hands back on neighbors' nearer shoulders.

16-24 = 13-15, 4 times in all.

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Hiotikos (concluded)

3. Doubles.

- 25 Leap lightly to R onto R foot (ct 1), leap lightly behind R foot onto L foot (ct &), repeat (cts 2,&).
26-27 = 2-3 (step-swing to R and to L).
28-30 = 25-27 (2 step-behinds and 2 step-swings).
31 = 25 (2 step-behinds).
32 Step to R on R foot (ct 1), step beside R foot onto L foot (ct 2).

OR:

3. Cartier's third figure.

- 25-26 = 25 above, twice (4 step-behinds in all).
27-28 = 2-3 (step-swing to R and to L).
29-32 = 25-28 (repeat 4 step-behinds and 2 step-swings).

Dance bars 1-32 to the end of the music. On the last repetition, the Hermans say to execute Figure 3 with your hands held behind your back.

Ena karavi apo ti Hio,
me tis varkoules tou tis dyo,
Stin ammon pige ki' araxe,
kathise ke logariase,

A boat from Hios,
with its two dinghies,
moored on the sand,
and the sailors sat and figured,

Poso pouliete to fili,
stin Dysi stin Anatoli.
Tis pandremenes tessera,
tis hiras dekatessera.

how much it sold for, the kiss,
In the West and in the East.
The married woman's oh four,
the widow's oh fourteen.

Tis lefteris eena ftino,
to perneis me to horato,
Ki' an se filisei mia fora,
allou trehei na vrei hara.

The (kiss) of the free (unmarried) woman is cheap,
you receive it with the land (dowry),
and if she kisses you one time,
somewhere else she runs to find happiness.

Ki' afou exekinisane,
ton kosmo ki' an gyrisane,
San tou nisiou tous ta filia,
allou den vrikan pouthena.

and since they started,
the world, even if they circled (it),
similar to their island's kisses,
nowhere else did the find.

Ke to klemeno sta krifa
ke tarpakto sta petakta apo saranda tessera.
Ke tou kaimenou koritsiou,
hilia floria venetika.

And the kiss secretly stolen
and snatched on the run o at least forty-four.
And the desirable virgin's,
a thousand Venetian florins.

End of **HOTIKOS**.