

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

OTHER NAMES:

**Boat from Chios**

**Chiotikos**

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

**Khiotikos, Khiotiko Syrto**

See also the *hasaposerviko* discussion on page 20 of the 1995 *Problem Solver*.

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*). However, the melody 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 the 1995 *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.

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BARS ACTION

2/4 Introduction.

1-8 No action.

1. Basic 6-count step. 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.

## **Hiotikos** (concluded)

### 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.

### 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.

See the 1995 *Problem Solver* for lyrics to another recording.  
Lyrics for this recording may appear in the 2008 *Problem Solver*.

End of **HIOTIKOS**. Description © 2008 by Ron Houston.