

**Balatsos**  
Syrakko, Epirus, Greece

Traditionally the dance is done by men and women in double lines, women in a separate line in front of the men's line. The dance described is in four measures but is also done to other melodies such as Vassilo Archondissa which contains some five measure phrases. As with many Epirot dances, it may be immediately followed by another dance.

Music: Varia Varoun Ta Samantra, Gianis Kostas, Kato Stin Aspri Petra

Formation: Open circle, facing center in W pos. Traditionally done in separate (double) lines with men behind and still done this way on some occasions.

Steps/Style: Restrained, gentle and precise for women. Men dance larger but still controlled. The dance has a sense of continuous flow. Highly improvised for the lead male dancer with turns and squats.

Rhythm: 5/4 counted 1, 2, 3, 4,5.

Measures

I Style described for women. Men's style, which is more varied is described below.

- 1 Facing slightly R of center, step R in LOD (ct 1); Bring L to touch next to and fwd of R (ct &); hold (ct 2); touch ball of L to L or hold (ct 3); step L across R (cts 4,5).
- 2 Repeat meas 1
- 3 Step R in LOD (ct 1); Bring L to touch next to R (ct &); hold (ct 2); turning slightly R, hold or touch ball of L slightly fwd next to R (ct 3); turning back, hold or touch ball of L next to or back of R (cts 4,5).
- 4 Step L in RLOD (ct 1); Bring R to touch next to L (ct &); hold (ct 2); turning slightly L, hold or touch ball of R slightly fwd next to L (ct 3); turning back, hold or touch ball of R next to or back of L (cts 4,5).

Note 1: Women may turn slightly L (ct 3) of meas 1 & 2 and turn back (ct 4) when stepping across. Touches (ct 3) of meas 3 & 4 may be small lifts fwd and back (cts 4,5).

Note 1: Leader variations for men or women:

- 1 or 2 Step L taking a full CW turn (cts 4,5). any turn that works for you e.g. R (ct 1): L (ct 2); R (ct 3); hold (ct 4); L (ct 5).
- 4 Three step ccw turn.

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Note 2: Variations for all include

- 3 Step L fwd (ct 3); step on R to place (cts 4,5).
- 4 Raise R fwd low (ct 3); bounce on L, raising R back (cts 4,5). Women would raise foot lower.
- 4 Step R back (ct 3); step on L across (cts 4,5).

Note 3: Style variations for men include:

- 1,2 Free foot may be of the ground (cts &, 2) and may continue fwd with slight rise (ct 3).
- 1,2 The touches on ct 3 of meas 1, 2 may be touches or lifts diagonally back.
- 3 Step R in LOD (ct 1); bring L to touch next to R (ct &); hold (ct 2); raise L fwd low (ct 3); bounce on R, raising L higher (cts 4,5).
- 3 Raise L fwd low (ct 3); bounce on R, raising L back (cts 4,5).
- 3 Raise L diagonally back (ct 3); bounce on R, raising L fwd (cts 4,5).
- 4 Step L in RLOD (ct 1); Bring R to touch next to L (ct &); hold (ct 2); raise R fwd low (ct 3); bounce on L, raising R higher (cts 4,5).
- 4 Raise R diagonally back (ct 3); bounce on L, raising R fwd (cts 4,5).
- 4 Step R back (ct 3); step on L across (ct 4); hook R to touch behind and to L of L (ct 5).

Men may also turn slightly R and back in meas 3 and L and back in meas 4 cts 3 & 4 if compatible with other movements.

A following dance (Kagelaris?) in 6/8 is done as:

- 1 Step L across R (cts 1, 2, 3); Lift on L raising R fwd (touch for women) (cts 4, 5, 6);
- 2 Step back on R (cts 1, 2, 3); step L behind R (ct 4); step R to R (cts 5, 6).

A following dance in 2/4 (Sta Dyo is done as:

- 1 Step R to R (ct 1); lift on R raising L fwd (ct &); step L behind R (ct 2); Step R to R (ct &).
- 2 Step L across R (ct 1); lift on L raising R next to L (ct &); step R to R (ct 2); Step L across R (ct &).