

These cross steps can also be done backwards; i.e., free foot is crossed behind instead of in front.

BALANCE CLOSE

Complete basic; (weight is on r. foot).

- 1 Cross l. over r. slightly lifting r.
- 2 Step back onto r. lifting l.
- 1 Circle l. around behind r.
- 2 Slide r. next to l. (to close).

PETRIDES

KARSILAMAS

(*Antikristos*)

This dance stems from an ancient Greek Pyrrhic dance, the vestiges of which were preserved by the Byzantines. The dance was popular on both sides of the Marmara around Constantinople. When the Turks conquered the area, the dance was adopted by them with modifications; it lost its warlike characteristics and gained those of a love-dance. In Constantinople where "social" dancing was confined mainly to women, the dance was performed for the most part in the home, and was called Panokato Horo, because of its counterbalancing, and up and down movement.

The dancers, generally speaking, move opposite to each other. As the dancers face each other, if one moves to the right the other does likewise; if one goes out, the other goes out; if one comes in, the other comes in. The same is done with circling movements, turns, etc. One is always counterbalancing the other. The term *Karsilamas* means face to face. Hence, the present-day Greek equivalent, *Antikrēsto*. Although the predominant time signature for the dance is 9/8, other 4 and 3 accented rhythms are used. This dance is also performed in the islands off the west coast of Turkey and Cyprus.

As is the case with the Hassapiko, which developed in several forms, the same is true of the Karsilamas. The war-dances frequently began with a line-dance before the breakup of the dancers into pairs (or even soloists). This corresponded to the march or procession to the field of battle. (*Karsilamas* also means a processional.) The dancers would either dance opposite another group which moved to a similar position on the dance field facing them, or each performer in the line would pair off against another. The dance usually began slowly and built to a fast-moving climax.

For the most part, the dance became divided between two forms. In Anatolia the couple-pattern predominated, while in the Balkans the line was maintained. Here again we find a further division. In Anatolia, the love-motif set in and prevailed. In the Balkans, the line dance, when performed slowly, is a wedding dance; however, the quick character of it has also been maintained with it and is danced with quick steps, hops and a springy motion.

Characteristics: This dance is a couple dance. Like many others, it has lost its warlike characteristics and gained that of a love-motif. In olden times the Greek girls mimicked their Moslem sisters, holding a handkerchief by its diagonal corners, across their faces, so that only the eyes would show. They would tease their partners by moving the handkerchief by its ends, from side to side like a see-saw, and occasionally twirling the handkerchief in one direction so that its lower end would curl up and then quickly unfurling it by twirling it in the other direction. Finally her partner can't take it any longer and snatches the handkerchief away from her, and they continue to dance more vigorously and poetically.

Formation: Dancers dance opposite each other. Hands are held in an upright position about eye level, moving gracefully, or fingers may be snapped to the beat of the music. Hip sway is also used, single or double time.

Time: 9/8

Steps: Quick, Quick, Quick, Slow

- 1, 2 Side r.
- 3, 4 Cross l. behind r.
- 5, 6 Side r.
- 7, 8, 9 Cross l. in front of r. with pointed toe.

- 1, 2 Side l.
- 3, 4 Cross r. behind l.
- 5, 6 Side l.
- 7, 8, 9 Cross r. in front of l. with pointed toe.

1. Dancers move side to side facing each other, but in opposite directions.
2. Dancers flirt with each other over shoulders.
3. Dancers circle around each other.
4. Dancers move away from each other and then towards each other.
5. While girl does turns or circles around an imaginary center in time to music, the man goes into a squat—either slowly, keeping his knees together and swaying with his knees from r. to l. until down, or he can go down quickly and, once in squat position, he can bounce on his toes from side to side, move forward, or do spins, keeping his arms up and snapping his fingers to the rhythm. Coming up is done in the same manner as going down, though it is usually faster.

Variation

Steps:

- Quick: 1, 2 Side r.
- Quick: 3, 4 Cross l. behind r.
- Quick: 5, 6 Side r.
- Slow: 7, 8, 9 Cross l. over r.
- Quick: 1, 2 Side r.
- Quick: 3, 4 Cross l. behind r.
- Quick: 5, 6 Side r.
- Slow: 7, 8, 9 Cross l. in front of r. with pointed toe.

Quick: 1, 2 Side l.
 Quick: 3, 4 Cross r. behind l.
 Quick: 5, 6 Side l.
 Slow: 7, 8, 9 Cross r in front of l. with pointed toe.

Note: The above 12 steps can also be used in a Syrto chain (see Ballos type 3), while couples take turns dancing in center using the 8-step figures.

Steps #2:

Quick: 1, 2 Forward r.
 Quick: 3, 4 Forward l.
 Quick: 5, 6 Forward r.
 Slow: 7, 8, 9 Hop on r. (2 counts) hop again (1 count).

Quick: 1, 2 Backward l.
 Quick: 3, 4 Backward r.
 Quick: 5, 6 Backward l.
 Slow: 7, 8, 9 Hop on l. (2 counts) hop again (1 count).

PETRIDES

KASTRINOS PEDEKTOS

(Also known as Hērakliotikos or Malevyziotikos)

Characteristics: Dance is sometimes performed slowly and lazily, such as in Kastrines Kondylies or more quickly and animatedly with the leader doing various leaping steps.

Formation: Open circle or line moving forward and backward. Regular W handhold position.

Time: 2/4

Steps:

- 1 Step forward on r., obliquely right.
- 2 Cross l. in front of r., then shift weight back on r.
- 1 Step forward on l., obliquely left.
- 2 Cross r. in front of l., then shift weight back on l.