

# CSARDAS FROM ECSER

(Char'-dash from Eh'-chair)  
HUNGARY

Presented by Andor Czompo at the Santa Barbara Folk Dance Conference, 1963.

MUSIC: Record: Folk Dancer, MH 2077, "Ecseri Csárdás".

FORMATION: Cpls facing CCW around room. W to L of M, inside hands joined down at sides; W L hand on hip, fingers fwd; M R fist on hip or R thumb tucked in belt.

STEPS: (a) Promenade: An ambling walk in which the shoulder follows the fwd movement of the ft being stepped upon, i. e., when stepping on R ft, the R shoulder will be very slightly fwd; when stepping on L ft, the L shoulder will be very slightly fwd. One walking step per meas.

(b) "Cross-close" step: In shoulder-waist pos, step onto R across in front of L, bending both knees (ptrs will have R sides twd each other) (1 meas); immediately pivot on R to face ptr directly, closing L sharply to R, wt momentarily on both ft (1 meas).

(c) Two-step Csardas step: Step swd to R on R (ct 1); step on L next to R (ct 2); step swd to R on R (ct 1); close L to R without wt (ct 2). Step may begin to L with opp ftwork. Knees may be very slightly flexed and straightened on each ct.

(d) "UP-down" Rida: Step on L diag to L with stiff knee, leading with toe (ct 1); step on full R across in front of L, bending both knees (ct 2). Repeat as required. Step may be done to R, beginning on R.

(e) "Chugs": In shoulder-waist pos, jump diag fwd to R so that L shoulders are adjacent (ct 1); jump back to place so as to face ptr directly (ct 2). Next chug will be to L and back.

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Music 2/4

PATTERN

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Meas

A 1-6 No action

I. PROMENADE (step "a")

7-36 Beginning on outside ft (M, R; W, L) move CCW around room alternately turning slightly twd and away from ptr. During meas 25-36 move anywhere on floor as in ballroom dancing. Finish with wt on both ft, facing ptr.

A rptd II. CROSS-CLOSE AND CSARDAS (steps "b" & "c")

1-6 In shoulder-waist pos, dance three "Cross-close" steps, cpl revolving CW.

CSARDAS FROM ECSER (continued)

- 7-8 Dance one "two-step csardas" to R.  
9-10 Dance one "two-step csardas" to L.  
11-12 Dance one "two-step csardas" to R, taking wt on L ft in meas 12.  
13-36 Repeat action meas 1-12 (Fig II) twice more.

A rptd III. RIDA TURNS

- 1-11 In shoulder-waist pos, dance eleven "UP-down Rida" steps to L, turning CW with ptr. During this turn, M may place his L hand on W R shoulder or upper arm.  
12 Stamp on L diag fwd to L, taking wt.  
13-24 Repeat eleven "UP-down Rida" steps and one stamp to R, cpl turning CCW, adjusting handhold.  
25-35 Repeat eleven "UP-down Rida" steps to L, cpl turning CW.  
36 Close L to R, wt on both ft, ptrs facing directly.

B IV. SOLO TURN, BOKAZO AND CHUGS

- 37-38 Release shoulder-waist pos. With four walking steps beginning on R, make one individual tiny CW circle. M hold hands freely up (Hungarian style). W hold hands out to sides as though to keep skirts from flying.  
39-40 Dance one "Bokazo": Facing ptr, jump onto both ft, R ft crossed over L (ct 1, meas 39); jump onto both ft apart with heels turned slightly out (ct 2, meas 39); jump both ft together (ct 1, meas 40); hold (ct 2). Action is far more vigorous for M than W. W retain hand pos as in meas 37-38. M extend hands diag up and move them freely.  
41-44 Repeat action meas 37-40 (Fig IV).  
45-52 In shoulder-waist pos, dance eight "Chug-steps" alternately to R and to L.  
B 37-52 Dance all of Fig IV twice more. M may end dance in slight stride rptd and again rptd. pos on last ct of dance, but his hands should remain on ptr waist.  
NOTE: During each repetition of Fig IV, music may be slightly speeded up.

SPECIAL NOTE: This Hungarian dance needs special styling, which is almost impossible to describe in written words. However, the description is excellent for anyone who learns the dance from a qualified teacher.

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