

RED BOOTS

(Hungary)

NOTE: FOR EASY READING OPEN STAPLES, REMOVE DESCRIPTION, CLOSE STAPLES.

This couple dance was learned by Elsie Ivancich-Dunin from Antun Krickovic (from Budapest, Hungary) in Yugoslavia, 1957, and was presented by her at the 1959 Santa Barbara Folk Dance Conference.

MUSIC: Record: International S-705, "I Give Up".

FORMATION: Cpls in semi-circle, facing ctr, M to R of W and closer to ctr. M fists on hips; W R hand on ptr's L shoulder and her L hand on R shoulder of M who is L. of her, arms almost extended to form a V; ft together, bodies very erect. Lead M may twirl handkerchief in R hand during opening fig.

STEPS AND STYLING: Csardas (2 per meas); Step swd to R on R (ct 1); step L beside R (ct 2). (Step swd to R on R (ct 3); step L beside R (ct 4). This step may start to L with L. There is a slight body sway in direction of movement because shoulder follows stepping ft. A knee action or vibration accompanies each step. Basic "vibration" is achieved by forcibly straightening a relaxed knee on each step. On half cts, knees are relaxed. As ft is stepped upon, knees are straightened with force. Straightening of knees comes on each whole ct. A trembling or vibration results.

1-step Csardas (2 per meas); Step swd to L on L (ct 1); close R to L (no wt) (ct 2); step to R on R (ct 3); close L to R, no wt (ct 4). This step is accompanied by the basic "vibration".

2-step Csardas (one per meas): Step swd to L on L (ct 1); step R beside L (ct 2); step swd to L on L (ct 3); close R to L, no wt (ct 4). This step may start R with R. Basic "vibration" accompanies this step.

Note: All Csardas steps should be small and sharp.

Lengeto: Wt on L, bent R knee is raised almost straight fwd for M, not so high for W; free ft parallel to floor. Hop on L while swinging R ft to L (ct 1); hop again on L while swinging R ft to R (ct 2); step R-L-R (cts 3 & 4). Next Lengeto step begins with hop on R.

Chug: Step swd to R on R (ct 1); step L behind R (ct 2); step swd to R on R (ct 3); chug sharply (slightly fwd) on R, extending L ft to L, knee straight and L ft held naturally just above floor level (ct 4). Next Chug step starts to L with L. During chug, bodies lean slightly away from direction of free ft, so as to form a straight line from head to ft; turn head to face diag in direction of free ft.

Bokazo: Place ball of L ft fwd on floor, L heel turned to R in front of R toe (ct 1); wt on both ft, turn both heels outward (toes almost together), knees bent slightly (ct 2); snap both ft together, straightening knees (ct 3); hold (ct 4). This step may also start with ball of R ft fwd on floor. When danced in 2/4 meter (fast part of dance), this step requires 2 meas (cts 1,2,1,2).

Kisharang (2/4 meter): Raise R leg slightly to R side (ct &); cut-step swd onto R (ct 1); step L beside R (ct &); step R beside L, swinging L leg swd to L, knee straight (ct 2). Repeat with opp ftwork.

Pas de bas: Moving diag fwd R, leap to R on R - a long leap - (ct 1); step L across in front of R (ct &); step R in place (ct 2). Next pas de bas moves diag fwd to L.

Click-step-step: Moving to R hop on L, bringing R heel to click L heel (ct 1); step swd to R on R (ct &); step L beside R (ct 2). Moving to L, reverse ftwork.

Throughout the dance, bodies are held joyfully erect and proud, always flexible, never rigid. The W extremely full skirts and padded hips, the M long voluminous loose sleeves determine hand holds thus: when hands are free, W place them on hips, fingers fwd, wrists straight; M place fists on hips. When hands are held down at sides, elbows are straight, but hands may be 8-12 inches away from body.