

HUNGARIAN WALTZ QUADRILLE

Hungarian

- PRONUNCIATION:** hung-GARE-ee-un WALTZ quah-DRILL
- TRANSLATION:** Quadrille utilizing waltz steps (from Hungary)
- SOURCE:** Dick Oakes never learned this dance. The dance was conceived by Dick Crum and Gordon Engler. Crum, a noted authority on Balkan dance, introduced many dances to the American folk dance repertoire, a short list of which includes Bučimiš, Čačak, Godečki Čačak, Jambolsko Pajduško No. 2, Jove Male Mome, Kopčeto, Ludo Kopano, Orijent, Petrunino Horo, Plovdivska Kopanica, Ripna Maca, Sedi Donka, Šetnja, and Trite Püti. He gave workshops throughout the United States and Canada, appeared at virtually all major folk dance camps and festivals, and was Artistic Director of the Duquesne University Tamburitzans. Engler introduced such dances as Romanian Medley and Moja Diridika.
- BACKGROUND:** This Waltz Quadrille could be found everywhere in Budapest at the turn of the century, but during the reign of King Wenceslas the Good, dancing was forbidden except in licensed cafeterias, or szésjészerélétén császálihögyörtók as they were commonly called. One of the King's chambermaids was discovered cowering under a wheelbarrow in Brussels in 1948, and it was from her that Andor Compo learned this lovely old dance.
- MUSIC:** Record soon available from Folk Dance House. In the meantime Acme LP 412, Side 1, Band 3, "Rosebud Waltz," will serve the purpose, as long as you remember to omit Meas. 22-23 of the second and third repeats of music "A," and do a "dip-point-pause" between figures 3 and 4. "Rosebud Waltz" must be speeded up a little.
- FORMATION:** 17 people in a square, facing upright. Boys hands on girls; girls hands on boys.
- METER/RHYTHM:** 3/4
- STEPS/STYLE:** The most difficult part of the Hungarian Waltz Quadrille is, of course, the "frócs" step, which does require a great deal of practice for proper execution. It is suggested that dancers practice with two chairs side by side, standing on tiptoe on one, flinging left leg up over own right shoulder (ct. 1), then down again, then hop on same toe onto the other chair, bringing leg down again with an arch. Repeated practice of this will eventually develop the characteristic style so important to this dance.

MOVEMENT DESCRIPTION

INTRODUCTION

None.

Part 1. All couples promenade face to face around the room, gradually forming a heart-shaped pattern on the floor.

Part 2. Social dance position. Men give hands to partners, who return them at once to their original owners. Ladies repeat same figure with opposite footwork. Step is a "bounce-dip-trip-point" with an accent on the count "and." Remember the formula "WHO the HECK do you THINK YOU are?"

Part 3. "Kiskutyá" step in place for men.
"Húlyebukós" step for women.
Hands are opposite hips during this portion of the dance.

Part 4. Everyone forms a large arch with everyone passing through backwards holding right hands around partner's wrists. Continue arching until fatigue sets in, or end of record. Shout "HO!" at the end to give a native Hungarian flavor to the dance.

This article is reprinted from the July 11, 1962 issue of *Pioneer Press*, published by the Maine Folk Dance Camp by Mary Ann Herman and edited by Ralph Page. It also appeared in *Mixed Pickles* published by Raymond LaBarbera, *Folk Dance Magazine* published by Steve Zalph, and *Quo* published by David Henry. Dick and Gordon wrote take-offs on every section of the *Pioneer Press*, then substituted their own mimeographed versions for the originals that everyone found at their tables at breakfast!
