

The Dutch Foursome

English Progressive Waltz by F. J. Mainey, 1946

Reconstruction by Richard Powers and Nick Enge



This is a progressive waltz sequence in sets of four dancers, apparently inspired by the early 19th century Spanish Dance, since all four sections of the Dutch Foursome are quite similar to the Spanish Dance.

F. J. Mainey was the founder of the International Sequence Dance Circle, and won the Dance News trophy with this dance, at the 1946 I.S.D.C. Congress in Blackpool.

Formation: Sets of one couple facing one couple around the room (Sicilian Circle), half of them holding inside hands facing LOD, and the other half holding inside hands facing against LOD. Leads place left hand on hip.

Intro (4 bars): Honor partners.

Part 1 - Glee Dance

- 2 Dutch Kick (stamp-swing). Lightly stamp the outside foot (his L, her R) on count 1 then brush the floor with the inside foot on 2, swinging it across in front of the outside foot. Repeat with the opposite feet.
- 2 Drop hands and walk forward three steps (forward, forward, side), passing opposite by the right shoulder. Turn to face partner, and point free foot forward (count 4), taking inside hands (his R, her L) with partner.
- 2 Balance forward (his R, her L) toward partner, then back on the other foot.
- 2 Exchange places with partner with a Follow's underarm turn, the Follow doing a quarter-turn to the left as the Lead does a quarter-turn to the right (with five steps), walking his right arm over his partner's head.
- 8 Repeat all to return to places.

Part 2 - Waltz Square

- 2 Taking both hands with partner, Dutch Kick toward opposites and away from opposites.
- 2 Turn to face opposites and exchange places with them, passing right shoulders with a solo rollaway waltz, the Leads turning halfway CCW, and the Follows turning halfway CW. Note: in this exchanging of places, the Follows will pass through the center, and the Leads will pass on the outsides.
- 4 Repeat with the opposite partner, exchanging places with partner, ending up with your own partner, but half crossed over.
- 8 Repeat both to return to places.

Part 3 - Dutch Mill

- 4 With a walking waltz step, Right Hand Star for three bars, with ladies' hands joined over the gent's hands. Turn inwards on the fourth bar to prepare to star left.
- 4 Left Hand Star for three bars, then face the center and fall back to places on the fourth bar.

Part 4 - Final Progression

- 2 All join hands-four, take one step forward and one step back.
- 2 Face partner and take waltz position, with a slight bow.
- 4 Rotary waltz past the opposite couple (passing toward the right of them) to meet a new couple, opening out to open position on the last bar.

Repeat from the beginning. The recording plays through three times.

Music: "Little Hollanders" by J. W. Tatersall, in a recording by The International Old Time Dance Orchestra, conducted by the composer of the dance, F. J. Mainey.

Reconstruction notes by Richard:

1) This is an exact reconstruction without changes, but we feel the original description contained a small error. Part 1 works well for the Follow if it obeys the initial rule, written in all-caps, that the description was for GENTS STEPS (LADY COUNTERPART). i.e., the Follow dances with the opposite feet and hands that are described for the Lead. But halfway through Part 1, Mainey wrote, "Both Lady and Gent", meaning that the Follow needs to foot-fudge to get her right foot free, and give her right hand, which soon needs to be hand-fudged back to her left hand. It works much better for Follows without the "Both Lady and Gent" comment.

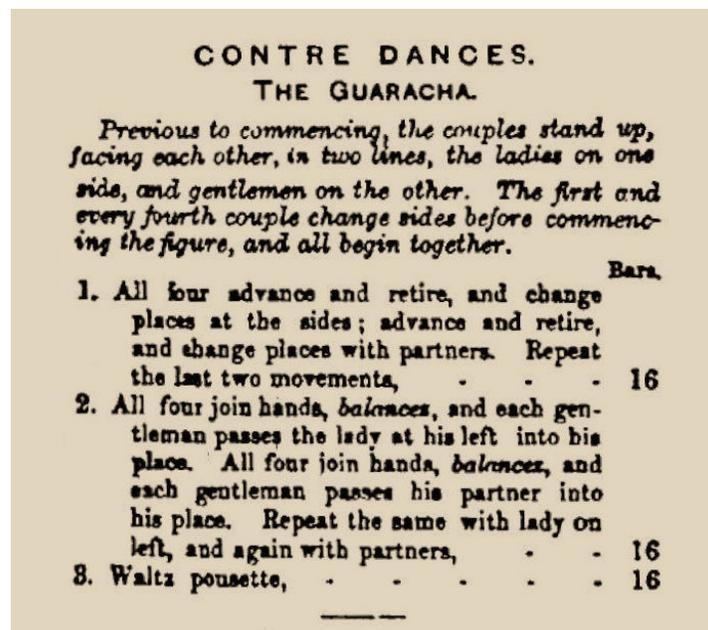
In the mid-20th century, dance descriptions by men were sometimes only focused on the men's part, resulting in awkward foot and hand changes for the women, which the men possibly didn't notice.

2) F. J. Mainey added staccato hand clapping during the Dutch Mill, at a moment when the music was quiet and sustained (especially on the second time through), so I removed the clapping to better fit the music. If you want to add it back in, please feel free. Clap twice on the final two counts of the Left Hand Star and the Right Hand Star, on counts 5-6. Other than this stylistic modification, the choreography itself is unchanged.

The Spanish Dance, also known as the **Guaracha** and **Spanish Waltz**

This dance was very popular throughout the 19th century, dating back to the Regency Era. It was comprised of three parts, the first of which was similar to Part 1 of the Dutch Foursome. But there were **two different versions** of Part 2 of the Spanish Dance.

In one version, the dancers took hands-four, balanced in place, then the vis-a-vis Follows and Leads exchanged places, four times:



From BALL-ROOM GUIDE; A MANUAL OF DANCING by H. D. Willock, Glasgow, circa 1864

The phrase "into his place" instead of "into the place at his right side" implies that the Lead vacates his place, moving into the space that the Follows was. This is exactly what happens in Part 2 of the Dutch Foursome, the Waltz Square, but with a free rollaway waltz step.

The Guaracha (also called the Spanish Dance)

Longways contradance formation. The description on the previous page says "every fourth couple" changes sides, but many other descriptions clarify that Willock meant every fourth *person* changes sides, therefore every other couple changes ("duple improper" in today's terminology). All begin together at the same time.

Part 1

- 4 Waltz balance forward and back to vis-a-vis at the sides, change places, probably with an open 2-hand turn, but it wasn't specified.
- 4 Balance forward and back to partner, change places
- 8 Repeat both, to places.

Part 2

- 4 Taking hands-4, all balance forward & back, then the gent turns the lady at his L halfway, with a CW open two-hand turn, both exchanging places.
- 8 Repeat this three more times, to places.

Part 3

- 16 Waltz pousette, which in most mid-century sources meant waltzing, to progress one place. By the 1860s the 18th century style of pousette—an open 2-hand hold traveling without rotation—had largely disappeared.

The longways contra dance arrangement was soon modified into a Sicilian Circle arrangement of couples facing couples in one large circle. The other version had a moulinet (star) as Part 2:

The Spanish Dance (also called the Spanish Waltz)

Part 1

- 4 Waltz balance forward and back to vis-a-vis at the sides, change places, probably with a 2-hand turn, but not specified in any source that I've found. Today, many historical dancers prefer a "Pastourelle" ladies' underarm turn in changing places, holding inside hands with vis-a-vis.
- 4 Balance forward and back to partner, change places
- 8 Repeat both, to places.

Part 2

- 4 Moulinet (Right Hand Star) by the R hand, with gent's hands held above the ladies'. Turn inward on the 4th bar, to prepare offering L hands.
- 4 Moulinet by the L hand back to places.

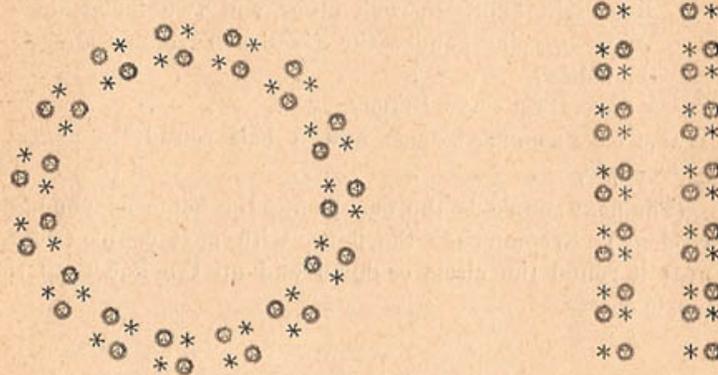
Part 3

- 16 2 couples waltz or promenade once and a half around each other to progress one place to the next couple. Waltz in a circle once around to places, then continue for another half-circle, on to the next couple.

SPANISH DANCE.

DANCED TO SLOW WALTZ MUSIC.

Form in Circle all around the room thus : or in lines, thus :



N. B.—The couples nearest each other, in diagrams, have their backs to each other, and dance in opposite directions ; half the couples face one way and half the other.

If there are too many couples to form one circle, two circles may be formed, one within the other. The couples are not numbered in this dance.

At the commencement of 2d strain—

ALL FORWARD.*—They all forward towards <i>vis-à-vis</i> (1 measure) ; back (1 measure) ; forward again and change partners (2 measures), which causes a quarter turn to the left,	Measures. 4
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* The gentleman takes lady's left hand in his right. They forward toward *vis-à-vis*—the gentleman advances one step with left foot (counting *one*) ; then brings right foot to and behind left (counting *two*) ; and then rises slightly on the toes (counting *three*)—taking one measure of music ; he then steps back with right foot (*one*) ; and draws left foot to and in front of right foot (*two*) ; rises (*three*)—taking another measure of music.

The lady does the same step at the same time, but advances with the right foot and steps back with left. After which exchange partners, etc.

As the couples advance toward each other, the hands which are joined should be slightly moved toward *vis-à-vis* ; and, as they retire, the hands are brought back again. This movement of the hands and arms, when gently and gracefully executed, harmonizes prettily with the step, the movement of the body, and the measure of the music.

Repeat, to regain partners (which causes another quarter turn to the left),	Measures. 4
Repeat the whole (ending by facing as at first),	8
CROSS RIGHT HANDS AND GO HALF ROUND (the two gentlemen give right hands to each other, and two ladies the same—crossing hands—the gentlemen's hands above the ladies'),	4
CROSS LEFT HANDS AND RETURN,	4
WALTZ OR PROMENADE, once and a half round, to next couple,	8

(The next couple is the one facing the same as your late *vis-à-vis*.) Recommence the figure with next couple and repeat it round the circle or down and up the line until the music ceases.

The Cross Right Hands section of this Spanish Dance is Part 3 of the Dutch Foursome, the Dutch Mill. I wonder if Mainey added the clapping so that his version would be different in some way from the original Spanish Dance. Otherwise, his Dutch Mill would be the only section unchanged from the original.

All versions, including the Dutch Foursome, finished by waltzing on to the next couple. (The earliest versions used a pousette.) Thus, the entirety of the Dutch Foursome is similar to the Spanish Dance / Guaracha / Spanish Waltz, retaining the original order of figures.

Note: If one only sees these two examples, they might get the misimpression that the four-hand pass version was called Guaracha, and the right-hand star version was called Spanish Dance. But looking at the full collection of dozens of descriptions clarifies that both versions were called Spanish Dance or Spanish Waltz, and sometimes Guaracha. See my description of a collection of these Spanish Dances here. http://socialdance.stanford.edu/Syllabi/Guaracha_Spanish_Dance.pdf

4) I am curious about the Dutch theme. The original Spanish Dance was created and/or popularized by Edward Payne, of London, in 1815-16. It was further developed and popularized by Thomas Wilson and G.M.S. Chivers, both of London. I've not yet found clear evidence that the dance was actually from Spain.

The Dutch Kick step is a late 19th century English waltz clog step, that I first learned in 1976. Watch a video of this step here. <https://www.youtube.com/watch?v=1rwLJICYik&t=0m16s>

A current online collector of old music recordings claims that the Dutch Foursome is from the Netherlands. He no doubt got that impression because of the title of the dance, but between the original choreographic patterns, the waltz clog step, and F. J. Mainey himself, all of the elements of this dance are English.

5) We haven't found any evidence the Dutch Foursome is still danced today. It's a lovely dance, and we hope that it will be revived.

Sources:

- F. J. Mainey. (1948). The Dutch Foursome Dance. London.
- Victor Silvester. (1950). Sequence Dancing. London.
- Francis & Day (pub.). (c. 1952). Francis & Day's Album of Old Favorite Dances, No. 6. London.

The Dutch Foursome was co-discovered by Richard Powers and Nick Enge. Thanks to Nick Enge for finding the additional sources, and for helpful input in the reconstruction.

The original description is on the next page.

Dedicated to the Dutch Teachers of Dancing
The Dutch Foursome

Invented by
Mr. F. J. MAINEY, M.A.T.D.
 (Commended)

STEPS

PART 1. GLEE DANCE.

Position: Sets of 4 standing in couples round the room, and facing each other up and down the room.
 Gent holding Lady's L.H. in his R.H. shoulder high.
 Gent's hand on hip, Lady's R.H. holding her dress between 1st finger and thumb.

GENTS STEPS (LADY COUNTERPART)

	<i>Bars</i>
4 bars introduction of music, bow or curtsey to partner, both couples commence at the same time	
Down on L.F.	
Swing R.F. across L.F. in front, on ball of foot, lightly swishing floor on its way <i>i.e.</i>	
"The Dutch Kick Step"	1
REPEAT in opposite direction, coming down on R.F. first.	1
Walk 3 steps across to opposite places, with partner, changing places with opposite couple and releasing hands whilst doing so, Ladies passing on right of Gents. Gents L.R.L.— Ladies R.L.R.	2
For 4th step, face partners— point R.F. forward and give R.H. to partners. (Both Lady and Gent)	
Balance forward on R.F.	1
Balance back on L.F.	1
Lady ALLEMANDE with reverse Waltz and change places to opposite side, with partner.	2
Couples will now be standing in starting position of the opposite couple.	
REPEAT ALL ABOVE MOVEMENTS until starting position has been regained.	8

PART 2. WALTZ SQUARE.

Both couples face their partners and give both hands to each other, Gent PALMS UPWARDS, Lady's hands resting on Gents with PALMS DOWNWARDS.

Swing L.F. inward and then outward &

REPEAT THE "DUTCH KICK STEP" exactly as in first 2 bars of Part 1. 2

The couple facing UP the room, will swing feet in THAT direction.

The couple facing DOWN the room, will swing feet in THAT direction.

SOLO WALTZ across, changing places with opposite couple— Ladies passing on INSIDE OF GENT.
 Gent passing on OUTSIDE of Lady.

Gents waltz across (Reverse Waltz) and join hands with opposite Lady.

Ladies waltz across (Natural Waltz) and join hands with opposite Gent.

Couples now sideways on to the room. 2

REPEAT THE "DUTCH KICK STEP" INWARDS and OUTWARDS & 2

SOLO WALTZ across, as before, to rejoin your own partner. 2

REPEAT THE "DUTCH KICK STEP" INWARDS and OUTWARDS & 2

SOLO WALTZ across, as before, to join hands with opposite partner. 2

REPEAT THE "DUTCH KICK STEP" INWARDS and OUTWARDS & 2

SOLO WALTZ across to opposite places again, which will bring you back to your starting position, and your OWN partner. 2

PART 3. DUTCH MILL.

Each two couples join hands across. Lady to Lady, Gent to Gent. Lady's hands joined ABOVE, OVER Gents hands.

Walk 3 steps round, clockwise, in waltz time, commencing with outside foot, *i.e.* L.F. 3

Face INWARDS, release hands, and CLAP, CLAP with hands. 1

Turn in opposite direction, join with L.H's. across, Lady's hands STILL on TOP of Gents hands, and walk 3 steps round, ANTI-clockwise, in waltz time, commencing with INSIDE FOOT THIS TIME, *i.e.* R.F. 3

Face INWARDS, release hands, and CLAP, CLAP, with hands. 1

PART 4. FINAL PROGRESSION.

All four join hands around.

Balance forward on R.F. 2

Balance back on L.F. 2

Face partners, Lady curtsey, Gent bow. 2

WALTZ, with partner, on to meet next couple, and in direction you were facing at commencement of the dance. 4

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Music from beginning to end, represents the above repeated three times.