

Windmueller

Records available: Folkdancer 1023-B, Imperial 1103-A

Both of these records require to be slowed down. (According to dancers who have danced in the folk groups in Germany . . . not according to many American folk dance leaders, some of whom are afflicted with worse cases of rhatracetis than they reproach the square dancers for.) The Folkdancer record has the most reasonable tempo of the two, but it has been "prettified" musically and misses the flavor of the Imperial record which was recorded by a German orchestra . . . who apparently were trying frantically to finish the dance before they ran out of room on the record. We could stand a new record on this (on an extended play record perhaps?) by a real German orchestra under the supervision of a competent folk dance authority.

Formation. Four couples arranged as for an American square dance.

- Figure 1.** (a) All join hands, shoulder high and starting with the left foot, circle to the left with 8 step-hops Bars 1-8
(b) Repeat to the right Bars 1-8
- Chorus.** (a) The head couples in closed waltz position step-hop (CCW) around the inside of the set, the men then dropping back to their positions, leaving the two girls back-to-back in the center, facing their partners Bars 1-8
(b) The side couples now step-hop around the inside of the set as did the head couples; all four ladies are now in the center back-to-back Bars 1-8
(c) The four men, clapping their hands scissors-fashion, dance once around (CW) the girls with 8 step-hops Bars 9-16
(d) The girls remain clustered back-to-back, the men join right hands with their partners and left hands with their left-hand (corner) lady. All lean slightly away from partners and the entire formation, step-hopping, revolves once completely around, clockwise Bars 9-16
(e) The men release hands with the left-hand lady, retaining grasp of partner's right hand, swing partner out of the center formation to start a grand right and left. This action is usually accompanied by a violent stamp of the man's right foot and a boisterous cry of "Yah-ha-ha!". On meeting partner on the opposite side of the set all pause for a brief honor. Note that the grand right and left is also danced with a step-hop Bars 17-24

- (f) The grand right and left is continued to home positions, where again all pause and honor Bars 17-24
- (g) All promenade (CCW) with 4 walking steps just one-quarter around the set. Open position, man's right arm around lady's waist, lady's left hand on man's right shoulder; free hands on hips Bars 25-28
- (h) In closed position, man's hands on lady's waist, lady's hands on man's shoulders, revolve with 4 step-hops, at the same time progressing another one-quarter around the set Bars 29-32
- (i) Repeat (g) Bars 25-28
- (j) Repeat (h). All are now in starting positions Bars 29-32

- Figure 2.** (a) Ladies form a right hand star by grasping with their right hands the right wrist of the lady ahead. With free hands on hips (pu-leeze not holding skirts!) the ladies dance around clockwise with 8 step-hops Bars 1-8
- (b) The same left-handed, dancing counter-clockwise Bars 1-8

Repeat entire chorus.

- Figure 3.** The men dance the same figure as the ladies in figure 3 Bars 1-8 (Played twice)

Repeat entire chorus.

Finale. Repeat figure 1. In some folk groups in this country they have an ending in which they circle with the girls facing out, the men in, reversing this for the second 8 bars of the music (1-8 repeated). This latter maneuver is described in the album containing the Imperial record and in a couple of other American descriptions (possibly taken from this) . . . I have eleven descriptions of the dance in various German books and none mention this, so I'm inclined to suspect that it may be the invention of some American folk dancer. I could be wrong!

