




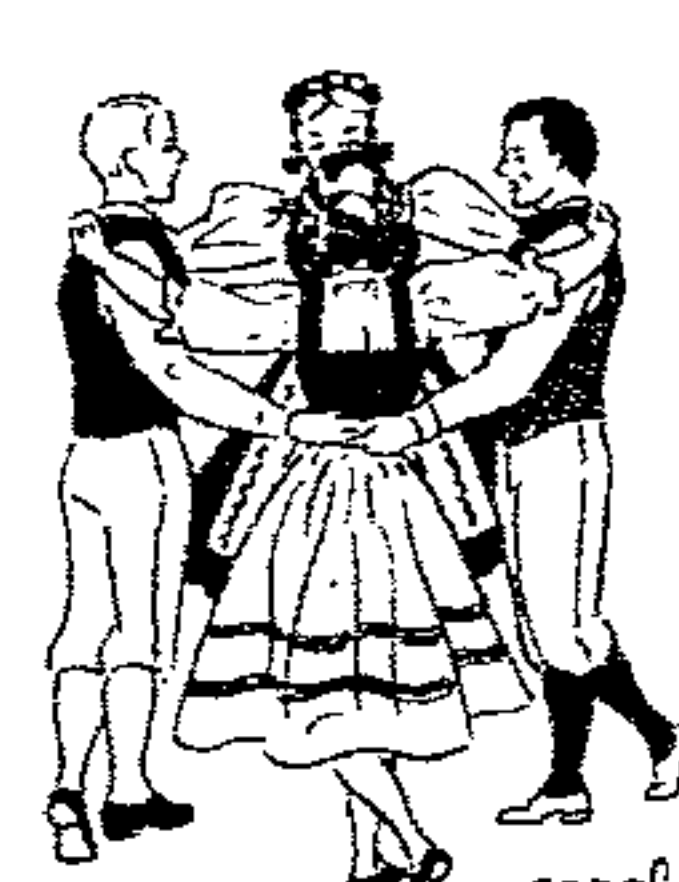
RESEARCH COMMITTEE:
 Mildred R. Buhler, chairman; Lucy Chaney, Carol Gove, Lawton Harris, Miriam Lidster, Adrienne Murton, Heidi Schmidt, Dorothy Tamburini.

MAN IN THE HAY

(German)

“Man in the Hay” was introduced at the Third Folk Dance Camp, College of the Pacific, by Morry Gelman.

MUSIC: Record: The Folk Dancer M.H. 1051.
 FORMATION: Four couples in regular square dance formation.
 STEPS: Skip*, Slide*, Basket.

Music 2/4	Pattern	Illustrations by Carol Gove
Measures	<i>Introduction</i>	
1-8	All join hands and swing the arms vigorously fwd. and back 8 times; swing fwd. (ct. 1), swing arms bwd. (ct. 2). Keep the elbows straight on the swing and make the movement small and staccato. Keep a close formation so that hands are almost at side. With feet together rise on toes (preliminary “and” ct.), strike heels on floor (ct. 1), rise on toes (ct. and), strike heels on floor (ct. 2); continue foot movement through all 8 measures.	
9-16	<i>I. Skip in Circle</i> Beginning L, with all hands joined and still swinging arms, take 16 skipping steps CW to original places. <i>Chorus</i>	
1-2	In closed position, beginning M L, W R, couples 1 and 3 move to the center with 3 sliding steps and 1 stamp (M L, W R).	
3-4	Without changing position, repeat the action of the Chorus, meas. 1-2, moving backward to place, beginning M R, W L.	
5-8	Couples 1 and 3 take 8 slides to opposite side of the square, M passing back to back.	
9-12	Repeat action of Chorus, meas. 5-8, returning to place, W passing back to back.	
13-24	Couples 2 and 4 repeat action of Chorus, meas. 1-12. Note: When floor is crowded, couples slide in a curve around corner or along wall to complete slide.	
1-8	<i>II. Women Circle</i> W join hands in the center of the square; beginning L, take 16 skipping steps CW to original place. M stand with hands at side.	
1-24	<i>Chorus</i> Repeat action of Chorus, meas. 1-24.	
1-8	<i>III. Men Circle</i> M move to the center of the square, join hands; beginning L, take 16 skipping steps CW to original place. W stand with hands at sides.	
1-24	<i>Chorus</i> Repeat action of Chorus, meas. 1-24.	
1	<i>IV. Basket, Cross-Step</i> Couples 1 and 3 move to center. W join both hands (ct. 1 &), M join both hands across the W hands (ct. 2 &), M raise arms up and outward over the heads of the W, placing them at the small of the W back (ct. 3 &), W raise arms up and outward over the heads of the M, placing them across the shoulder blades of M (ct. 4 &).	

MAN IN THE HAY (Continued)

Music 2/4	Pattern
2-8	Beginning L, move in a circle (basket formation) with quick side-cross steps: Step to L on ball of L ft. (ct. &), step across in front of L ft. onto flat of R ft., bending knees and accenting (ct. 1); step again to L straightening knees (ct. &), step again across in front of L ft. with R, bending knees and accenting (ct. 2). Make steps very small. Continue cross-step until 3rd ct. of meas. 8. Drop hands (ct. 3 &), and return to original place in the square (ct. 4 &).
	<i>Chorus</i>
1-24	Repeat action of Chorus, meas. 1-24.
	V. <i>Basket, Cross-Step</i>
1-8	Couples 2 and 4 repeat action of Fig. IV, meas. 1-8.
	<i>Chorus</i>
1-24	Repeat action of Chorus, meas. 1-24.
	VI. <i>Skip in Circle</i>
1-8	Repeat action of Fig. 1, meas. 9-16.

REPORT FROM PUERTO RICO

(Continued from Page Six)

small group continued with exhibitions, which, in every case, were received with great enthusiasm *a la* Latin Americana—which simply means that you double the usual amount of noise and applause. The most popular ballroom dance here is the *mambo*. After watching the folk dancing, from everywhere in the audience came yells of “zero mambo,” loosely translated as “down with the mambo.” We put on exhibitions at the government mental hospital—our only difficulty being that the patients wanted to dance too.

Shortly after the first of the year the University of Puerto Rico became interested in a program of folk dancing for teachers. I was lucky enough to be offered the job—which was contingent on there being enough interest to provide students for the classes. Instead of not being enough there were really too many for the space available. So now we have three teacher-training classes and more planned for the summer quarter. At present the Department of Education is planning to include folk dancing in all the schools of the island. We are also organizing classes for Girl Scout leaders and other organizations.

So far, so good—but there are still many problems and prejudices to overcome, the main one being that folk dancing is something for “sissies.” To combat that feeling, boys were invited to

one of the university classes and have not only kept coming but there are more of them each week. The interest has been so great that it will soon be possible to start a new class for both men and women of the university in the evening. To test the possibilities for this class we took our advanced group out for an exhibition and invited everyone to dance afterwards. Nearly everyone there participated, and the boys did not need persuasion.

We have tried some square dancing with the small group, all of whom understand English, and they have enjoyed it immensely and are really getting to square dance very well. However, in general, the great difficulty remains—even those who know English well have great difficulty understanding calls. The tendency is to try to learn a square and go ahead and do it without listening to the caller. The best solution seems to be to try to explain the calls in Spanish, emphasizing certain words to listen for. I have never found a satisfactory translation for *allemande* left or *swing your corner lady*, etc. The Spanish words simply do not fit the music. However, the above plan has worked pretty well and also gives practice in English. But we have a long way to go here before we can do any square dancing on a large scale. Patter calling is especially difficult and so far we have used mostly singing calls.

Folk dancing, though, is another matter. While I would not say that Puerto

Ricans learn dances any more easily, there is a basic love of music among the people here which explains their immediate acceptance of the dances once they have seen them and know what they are.

In addition to trying to spread international folk dancing through the island, we have another project here which is even more interesting in a way. Here in the Caribbean islands there once existed many original folk dances of the people which, in the last fifty years, have become almost extinct. We feel that, in addition to learning the dances of other people, there should be included dances of this area as well. Digging them out is really a complicated process, getting the music even more so, but we are making considerable progress along this line and hope to have them collected for publication before too long. There are many delightful folk dances from here and from the other islands—Haiti, Santo Domingo, the Virgin Islands—which we think would be danced and enjoyed by many U. S. groups. We are going to Haiti this month to do some work with the National Folklore Society of that island in order to introduce some of the Haitian dances here.

The help and cooperation of many people have made the work here possible. We hope that it will go on and on, and, naturally, for any and all who may get to the Caribbean area, there is an open invitation to folk dance with us *a la Puertorriquena*.