

FJÄLLNÄS-POLSKA
(Swedish)

Starting position: Two parallel lines at right angles to the presence and facing each other; any of couples in each line; about 4 steps between the lines.
Steps: Running-steps, "dal-steps," "jumping-steps with outflung arms," and "blekinge-steps."

Figure 1:

Starting with left foot, both lines take 3 steps towards each other, and put right foot beside left one with a stamp (1-2), dance 2 "dal-steps" right and left (3-4). This is repeated but with the opposite foot (5-8). Each boy takes his girl's both hands, and boy and girl turn towards each other and dance 4 "dal-steps," starting with left foot, (9-12). All drop each other's hands, and keeping to the left, they run past each other 3 steps, starting with left foot, hands on hips, (13), and make 1 "jumping-step with outflung arms" (14), boys back to back at a little distance from their own girls. Both turn round clockwise and make 2 more "jumps with outflung arms" (15-16). They run another 3 steps, and all these movements are repeated (17-20). Boys take with their left hands own girls' right hands, and the movements done at the beginning of this figure are repeated, but now all have their backs turned to the middle (21-28).

Figure 2:

Boys turn anti-clockwise and girls clockwise, so that the lines are facing each other, and all dance 2 pas de Basque-steps, starting with the right foot, dance then 3 small steps and then feet together (1-4). These movements are repeated, but starting with the left foot (5-8). The lines are now standing close to each other. All, hands on hips, turn round, boys anti-clockwise, girls clockwise. (Boy turns round on left heel in 4 movements, putting his right heel somewhat to the right on the floor at each movement, and then back again. Girl does the same, but opposite), (9-12). The lines are now back to back, and move back to starting position with the same steps as at the beginning of this figure (13-20).

Figure 3:

Turning towards each other, boys take girls' hands, and dance 12 "Blekinge-steps," starting with the left foot in front (21-28). With the same grip, slightly turned to the right, the couples dance right and left "dal-steps" (21-22); after a sharp turning left, the "dal-steps" are repeated (23-24). The "dal-steps" are repeated to the right and left (25-28).

Figure 4:

The lines are facing each other. All dance 4 "dal-steps" towards each other, starting with right foot (13-16), and at the same time, they put their hands over their eyes, as if shielding them against the sun. Right hand corresponding to right foot, and left to left. (Free hand on hip). When the lines have reached each other, they take waist-grip, and boys turn girls round clockwise (3 steps). Coming to a stop with a good stamp (18), boys push girls back, and all retreat to the starting position with 3 steps back (19), starting with left foot, when they make a jumping step with outflung arms (20). All this is repeated (13-20).

Figure 5:

Boys stand behind girls, and they dance 6 "heel-steps with bo-peep," starting to the right (21-26), after which the boys with the same grip turn their girls round clockwise with 6 small running steps (27-28). This is repeated (21-28).

Figure 6:

Boys and girls start from their original position, but turning their backs halfway on each other, hands on hips. Both now support their weights on one foot, boys left, girls right; the other foot is put forward with the heel on the floor during 2/3 of the beat, and back again with the toes on the floor during the last third of the beat. At the same time the boys beckon with their right forefingers to the girls in the other line, and wave their right arms in rhythm with the music. When the boys have in vain tried to attract the opposite girls 6 times (13-18), all boys and girls turn round with a stamp (boys anti-clockwise, girls clockwise), thus regaining the same position (19-20). All this is repeated, but this time the girls in their turns try to attract the boys with their left hands (13-20). Note that this time the turning is only halfway round, so that boys and girls are facing each other. (Mind that during this figure the impression is immensely increased if all twinkle their eyes and in other ways show that they would be only too willing to accept the invitation, but dare not do so for fear of their own partners.)

Figure 7:

"Hambo," so that all couples form a circle (21-28).