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# SWEDISH-FINN MIXER

Sweden

This progressive (mixer) dance was notated at the "Festival in Uddevåla" in 1974 by Edward Goller. This was one of many mixers presented by teachers such as Lars Abrahamsson. Ed Goller chose this particular name because the propelled buzz turn is the same as in the dance "Åtta Man Engel" which is popular in both Finland and Sweden. In Sweden, this dance is called "Grosser Atlantic" (Big Atlantic).

As a note of interest, when I discovered much later that the Swedes call this dance "Grosser Atlantic" it reminded me that I had previously learned a similar dance at Stockton Folk Dance Camp in 1967 by Walter Kögler of Stuttgart, Germany which was called "The Atlantic Mixer" (same music as used for St. Gilgen Figurentanz). But it was a more walking dance. Possibly when it migrated up to Sweden, they replaced the walk-around step with the exciting propelled buzz turn, and they changed the music from "ump-pah-pah" to a lively Swedish polka. " Ed Goller.

Note: "Atlantic mixer was originally introduced in 1948 by A.J. Hildenbrand of Hamburg, Germany. It has since then become very popular in Germany." Folk Dance Camp 1967.

MUSIC: SCLP 1021, Electric & Musical Industries, Sweden (LP), "Dans I Dalom," side B/3 (Pelles Polka); OR  
any other lively Swedish polka or polkette music.

FORMATION: Cpls in a circle. M on inside of circle facing out, W on outside of circle facing M.

STEPS: Walking and buzz steps are done very lively, but controlled.

CW buzz: Step R across L with slight bend of knee (dip) (ct 1); step L fwd with slight rise onto ball of ft (ct &); repeat cts 1-& (cts 2-&). 2 buzz steps per meas.

POSITIONS: R thumb grasp: Cpls place R palms of hands tog with thumbs up and wrap around each other. Fingers wrap around the top and outside of ptrs hand. When in this pos cpls turn CW.  
Opposite hand pos (L thumb grasp) is used when cpls turn CCW.

Varsouvienne: W on MR side and slightly fwd. W hands held over own shldrs with palms up. Cpls join hands over W shldrs (palm-to-palm) - R in R, L in L.

Note: Both beg each fig with R ft throughout dance.

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METER: 2/4

PATTERN

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Meas.

**INTRODUCTION:** No introduction when using suggested recording.

**FIG. I: R & L HAND STAR**

Cpls join hands with R thumb grasp - arms bent, hands at shldr ht.

1-4 Do 8 walking steps circling CW - beg R.

5-8 Repeat meas 1-4 with L hands joined and circling CCW.

**FIG. II: BUZZ**

L hands retains L thumb grasp hold with bent elbows. Extend R arms across joined L arms with inside of R arms touching, and place R hand flat on back of ptrs R shldr blade.

1-8 With cpls almost facing ptr - do 16 buzz steps turning CW, both beg R across L. On last meas, cpls move into varsouvienne pos to end facing LOD. To join in varsouvienne pos, cpls retain L hands as W turn  $\frac{1}{2}$  R (CW) into MR side.

**FIG. III: WALK IN LOD**

1-8 In varsouvienne pos - do 16 walks fwd in LOD. Smile at your ptr, and if you wish cpls may rock joined hands slightly to correspond with walking motion.

**FIG. IV: W CAST OFF**

1 Walking fwd - cpls immediately release L hand then R hand, as W cast off ( $\frac{1}{2}$  turn to R) to face RLOD on outside of circle. M continue facing LOD on inside of circle, W face RLOD on outside of circle.

2-8 Continue walking fwd (M-LOD, W-RLOD) for a total of 16 walking steps.

When the phrase of music ends raise R hand in preparation of repeating the dance with a new ptr who is coming twd you. If you can not find a ptr near you, walk into the ctr of circle to find one. Repeat dance with new ptr to end of music.

Original dance notes by Edward Goller

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