

## Serbian Medley #5

### Paul Collins – EDC

Origin: Serbian

Formation: Open Circle

Rhythm: 2/4 meter

Dances: Savila Se Bela Loza, Kačerac, Zaplanjski Čačak (12-measure) and Five Variation Čačak

This medley of dances was probably never widely introduced to the IFD community beyond the Chicago area. It was recorded by Jim Popson and taught by Jim, Don Davidson and Steve Sachs and later by Paul Collins.

The dance got its sequence number here because it was introduced sometime after the release of the “official” Michael Herman recording of Serbian Medley #4.

The music for this dance is from a performance of a Serbian Suite of Dances performed by the Duquesne University Tamburitians in the early 1960s. This recording was made from the stage on an Ampex Reel-To-Reel tape recorder by Jim Popson with permission from Nick Jordanoff.

### Savila Se Bela Loza

- this choreography **shortened the B part to 4 times through** instead of the usual 6 times
- Structure
  - intro (Chorus 4x)
  - Verse 2x
  - Chorus 4x
  - Verse 2x
  - Chorus 4x
  - Verse 2x
  - Chorus 4x

### Kacerac

- nothing special here - just twice through the dance
- no need for or time for fancy variations

### Zaplanjski Čačak

- The original choreography for the Medley used the 17-measure (Long Čačak)
- I've replaced this with Zaplanjski Čačak (12-measure) since more people remember the 12-measure version
- If you do the 12-measure, then it's 9 times through the dance with a 2 measure fudge/bridge before getting into the 5-variation Čačak

### 5 Variation Čačak

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- Twice through each figure
- Then the beginning of the first figure to end the dance

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The dance name Čačak describes a family of dances found in South Serbia and northwest Bulgaria. Most observed dances in the Čačak family have a 10-measure phrase (against 8-bar music) and either a 3-2-1 pattern or a 4+6 pattern.

Some members of the 3-2-1 family include dances known as Čačak, Čačak Kolo, 5-Figure Čačak, Bela Rada, Macedonian Čačak (Detroit Area) (Bosarka (Serbian), and Bregovsko Horo (Bulgarian).

Some members of the 4+6 family include dances known as Godečki Čačak (Serbian), Shopsko Za Poyas (Bulgarian) and some figures of Shopsko Divotinsko (Bulgarian). Bob Leibman suggests that this is a 2+3/2+3 symmetrical 10-measure sequence (Shope Dance pattern) instead of a 4+6 pattern.

Another dance from this region that the IFD community has been exposed to is the 11-measure Svrliški Čačak.

This paper describes variants of dances from the Čačak Region in Serbia that are 10-measures, 11-measures, 12-measures and 17-measures long. Most these dances have a characteristic 3-2-1 countdown somewhere within the structure of the dance. This paper also describes the 11 measure variant that has been observed in IFD groups and among IFD dancers participating in ethnic dance events. I've highlighted sections of this paper relevant to Serbian Medley #5 in green.

Sources: Notes by Dick Crum & Ron Houston, discussions with Bob Leibman and Dennis Boxell, and my own experiences and research. I've posted this pdf document on Facebook (<https://www.facebook.com/groups/stuff.folkdancers.say/947542005313588/>)

Bob Leibman has submitted an extended response to version 2 of these Čačak notes on his Facebook page. I would agree with Bob's suggestion that the 4+6 is not that but actually 2+3/2+3 - a symmetric 10 measure dance that he proposes is a basic Shope structure, not a basic Čačak structure - though Godečki Čačak - from the Shope region of Bulgaria is indeed a member of this structural dance family. (<https://www.facebook.com/bob.leibman>)

Nikola Krčadinac adds comments to a 2015 Door County Folk Festival video where Nick Bratkovich plays Čačak at one of the parties. Nikola comments that from his dance experience in Serbia under the instruction of Dobrivoje Putnik, Mile Ognjanović and Miodrag Ločar Lonče, they always danced Čačak in 10 measures. He also notes that according to the sisters Janković book, Čačak is done in 10 measures.

Nikola and I have also observed that the most popular variation of Čačak among younger Serbs in North America today is danced in 12 measures with the last step being a stomp on the floor. ([https://www.facebook.com/ethnicedance/videos/10156019091510179/?comment\\_id=10156262888895179](https://www.facebook.com/ethnicedance/videos/10156019091510179/?comment_id=10156262888895179)). Today, many younger Serbian performing groups incorporate 10-measure Čačak variants into their suites, but when they dance recreationally at after-parties, they do the 12-measure Čačak.

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As of 2015, most Chicago IFD groups are doing a 12-measure Čačak exclusively. I recently re-introduced this 17-measure variant to my group. So now we try to retain the 10-, 12- and 17-measure Čačak variants as well as the 5-variation Čačak. That's a tough assignment for most dancers.

Dick Crum learned Čačak in the former Yugoslavia and rumor has it that he may have first presented it at Maine Folk Dance Camp in 1953. Michael Herman issued the phonograph record Folk Dancer MH-3022b, Čačak, that winter and published the first instructions in his Folk Dance Syllabus #1 (1953), titled Čačak Kolo.

What Crum presented was the sixth dance in Serbian Medley 1, the medley performed by the Kolo Ensemble of Beograd, Serbia. Originally, Crum taught a basic figure and a variation consisting of the current Figure 2. Later, he added one, then two, and then three more figures to make the 5-variation dance described later in this document. Other dance instructors including Elsie Dunin, Dick Oakes and Miroslav Marcetic have taught fewer, more, and different figures of the dance.

Both the 17-measure and 5-variation Čačak dances appeared in the "Serbian Medley" performed by the Duquesne University Tamburitians in the mid-1960s. The dances in this medley were Savila Se Bela Loza, Kačerac, 17-measure Čačak and 5-variation Čačak. In Chicago, we referred to this medley as Serbian Medley # 5 – it was dubbed onto records from a Tamburitza performance. In recent years,

The Tammies choreography used the 17-measure dance but I've taken the liberty to use Zaplanjski Čačak (12-measure) as fewer dancers remembered the 17-measure dance.

The real issue at my group (or any group) is which dance does one do when the music starts? The 5-variation Čačak has its own unique music so if anyone remembers that tune, that's an easy choice.

While there is no "specific" Čačak music for the various versions, I have tried (without much success) to use specific recordings for 10- 12- and 17-measure variants in my group. While I remember which dance goes with which music, most dancers don't remember that. We end up doing whatever the leader of the dance starts to do. So, I wouldn't worry too much about this, because in the words of contra dance caller, Steve Pike: "It's only a dance!"

Whatever you do about this, keep on dancing!

### About Čačak

- Version 01 (2012) was the original release.
- Version 02 (2015) adds the 17 measure Čačak description
- Version 03 (2015) describes variations to the 17-measure Čačak and the 5-Variation Čačak
- Version 04 (2016) corrects the 17-measure Čačak description and adds additional notes

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- Version 05 (2017) corrects more mistakes in the 17-measure Čačak description, adds the Svrlijski Čačak description and adds more details to the other Čačak descriptions
- Version 06 (2017) corrects even more mistakes in the 17-measure Čačak description.
- Version 07 (2019) added Macedonian Čačak, re-organized order, added table breakdowns, revised Svrlijski Čačak breakdown, other minor corrections & revisions
- Version 08 cleaned up some typos and adds the green highlighting for notes relevant to Serbian Medley #5.

#### 10-measure Čačak (a.k.a. Čačak Kolo)

A basic Čačak consists of two movements: a step-cross and a step-bounce. I have observed the step-crosses being done with crossing in front or crossing behind or both (grapevine). The last step-bounce is sometimes replaced with a step-stamp (no weight) and the other step-bounces are sometimes replaced with step-kicks.

There are also many other possibilities for substitution within the Čačak framework.

All variations of the 5-Variation Čačak fall within the 10-measure Čačak structure.

Since around 2005, at ethnic events (picnics, parties, festivals, etc.), I've noticed that most of the people who do the 10-measure Čačak seem to be 40+ years old. These days, younger people seem to prefer the 12-measure Čačak for recreational dancing and only do (or know) the 10-measure variant for performance dancing.

#### Breakdown of a 10-measure Čačak Sequence

Meas	Čačak	Type	Description
1-2		Step Cross	2 Step Crosses to R (step R-step L in front, step R-step L in front)
3-5	<u>3</u>	Bounce	3 bounces, leaning to the R, L, R
6		Step Cross	1 Step Cross to L (step L-step R in front)
7-8	<u>2</u>	Bounce	2 bounces, leaning to L, R
9		Step Cross	1 Step Cross to L (step L-step R in front)
10	<u>1</u>	Bounce	1 bounce, leaning to L

#### Variations:

- The Step Crosses can be done with a cross in front, or behind or both (grapevine)
- The bounces can be replaced by step-kicks
- The last bounce can be replaced with a step-stamp

#### 12-measure Čačak (a.k.a. Zaplanjski Čačak)

Zaplanjski Čačak (12-measure) originated from the small district of Zaplanje in eastern Serbia. Its 12-measure sequence was not found outside the immediate area and it differed from the 'original' Čačak

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pattern principally in its 12-measure structure (most Čačak variations are in 10-measures). Dick Crum introduced this variant to IFD groups in the 1970s.

In recent years, the 12-measure sequence seems to have become very popular both inside and outside of Serbia. In clubs, picnics and festivals, I've observed many of the younger generation doing a 12-measure Čačak while the older generation is doing a 10-measure Čačak.

In June and July 2015, Ensemble from the Serbian Cultural Association "Stevan Mokranjac" performed in Chicago Illinois, in Milwaukee and Madison, Wisconsin and in Merrillville, Indiana. Many of the choreographies included forms of a 10-measure Čačak. I did not notice a 12-measure Čačak in any of their suites.

Interestingly, during the open dancing following the performance in Milwaukee, when Čačak was played all of the performers and a majority of all other participants did a 12-measure Čačak. Most groups of young men used a shoulder-hold. Most groups of women or mixed groups used V position hand hold. I observed two much smaller groups doing a 10-measure Čačak in front chain position (crossed-arms). Some groups do Čačak with a belt hold.

### Breakdown of a 12-measure Čačak Sequence

A 12 measure Čačak (Zaplanjski Čačak) has a "3-2-1 sequence for the step-crosses AND a 3-2-1 sequence for the bounces":

Meas	Čačak	Type	Description
1-3	3	Step Cross	3 Step Crosses to R (step R-step L in front, step R-step L in front, step R-step L in front)
4-6	3	Bounce	3 bounces, leaning to the R, L, R
7-8	2	Step Cross	2 Step Crosses to L (step L-step R in front, step L-step R in front)
9-10	2	Bounce	2 bounces, leaning to L, R
11	1	Step Cross	1 Step Cross (step L-step R in front)
12	1	Bounce	1 bounce, leaning to L

### Variations:

- The Step Crosses can be done with a cross in front, or behind or both (grapevine)
- The bounces can be replaced by step-kicks
- The last bounce can be replaced with a step-stamp

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#### 11-measure Čačak from Svrlijig – Svrlijski Čačak (a.k.a. Shvrlig)

Dick Crum learned this dance in 1954 from Mr. "Zeka" Secevic, Serbian folk dance researcher. The dance was said to have originated from villagers of the Svrlijig area, just over the hill from the city of Niš in southeastern Serbia. Dick subsequently taught this dance to folk dancers in the United States and Canada from the middle 1950s onward.

In some workshops, Dick described the dance as being comprised of "Sinkopa" steps, "Syncopated Threes" (a.k.a. "Mixed Pickles Steps") and step-stamps.

Note that the dance ends with 1 "Sinkopa" step and then begins with 2 "Sinkopa" Steps. So once the dance has started there are 3 "Sinkopa" Steps in a row. That may be the challenging attribute of this dance that has made it extremely confusing to some IFD folks and extremely interesting to others.

Daniela Ivanova has taught variants of this dance. Daniela's notes describe the dance Shvrlig as a male-female dance from the region of Pchinja, South-East Serbia that has 3 figures, each figure comprised of 11 measures.

#### Breakdown of an 11-measure Svrlijski Čačak Sequence

This 11-measure Svrlijski Čačak does seem to have a "3-2-1" sequence, but the countdown occurs in differently from other Čačak dances – being split between measures 2-4, measures 6-7 and measure 11:

<u>Meas</u>	<u>Čačak</u>	<u>Type</u>	<u>Description</u>
a-1&a		Synkopa (ker-plunk)	2 synkopa steps to R (RL, RL)
2&a- 3&a- 4&	<u>3</u>	Syncopated Triplets	2 "Syncopated Threes" plus 1 step-stamp (RLR, LRL, Step-R-Stamp)
a-5&a		Synkopa (ker-plunk)	2 synkopa steps to L (LR, LR)
6&a- 7&	<u>2</u>	Syncopated Triplets	1 "Syncopated Three" plus 1 step-stamp (LRL, Step L-Stamp)
a-8&a		Synkopa (ker-plunk)	2 synkopa steps to L (LR, LR)
9&a- 10&a		Syncopated Triplets	2 "Syncopated Threes" (LRL, RLR)
11&	<u>1</u>	Step, Synkopa	1 Step to L (1 Meas) then 1 "Sinkopa" Step to R (RL)

#### Notes:

- For many dancers, the transition from the end of the dance to the beginning of the dance is quite challenging (tricky, difficult) for at least two reasons:
  - this dance ends with one (1) Synkopa (ker-plunk) step and begins with two (2) Synkopa steps and
  - this dance is an 11-measure sequence against an 8-measure musical phrase.

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#### 17-measure Čačak (a.k.a. “Long Čačak or 7-Step Čačak)

In the 1960s and 1970s, I observed and danced this 17-measure Čačak variant with Serbian and Croatian dancers on the SE Side of Chicago and in NW Indiana and throughout the Midwest – Chicago, Gary, Pittsburgh, Detroit, Cleveland and Milwaukee areas. One of the Duquesne Tamburitzan Serbian Medleys from the middle 1960s contained this 17-measure Čačak as well as the 5-Variation Čačak. This Serbian Medley (known in some locales as Serbian Medley #5) became popular in a number of IFD groups.

From my observation, the 17-measure Čačak was popular in the Chicago area IFD scene from the 1950s through the early 1980s. It has hardly been done in Chicago IFD groups until we revived it recently - because one of the newer dancers at my group (a Croatian) remembers and prefers this 17-measure variant. While we do it at my group, I've noticed that the most other IFD groups (anywhere) remember only Zaplanjski Čačak. Some groups and people do remember the 5-variation Čačak where all variations are 10-measure forms of the dance.

In August 2015, I heard from David Owens (Ethnic Connection & NAMA Orchestra) that the IFD group in Ann Arbor, Michigan was still doing the 17-measure variant.

#### Breakdown of a 17-measure Čačak Sequence

A 17 measure Čačak is a bit more complex and has no 3-2-1 countdown sequence:

<u>Meas</u>	<u>Čačak</u>	<u>Type</u>	<u>Description</u>
1-3		Step Cross	3 step crosses (step R-step L in front, step R-step L in front, step R-step L in front)
4-6		Bounce	3 bounces, leaning to the R, L, R
7		Step Cross	1 step cross (step L-step R in front)
8-9		Bounce	2 bounces, leaning to L, R
10		Step Cross	step L-step R in front
11-13		Step-Hop Reel	3 Reel steps (step L-hop L-bringing R behind L, step R-hop R-bringing L behind R, step L-hop L-bringing R behind L)
12-14		Step-Cross-Step-Hop	1 Step-Cross-Step-Hop (Schottische) step to R (R-L-R-hop R)
15-17		Step-Cross-Step-Hop	1 Step-Cross-Step-Hop (Schottische) step to L (L-R-L-hop L)

#### Variations:

- The Step Crosses can be done with a cross in front, or behind or both (grapevine)
- The bounces can be replaced by step-kicks
- The Step-Cross-Step-Hops (Schottische) can be replaced by a Step-Step-Step-Stamp (moving to R) and a Step-Step-Step-Stamp (moving to L)

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#### Macedonian Čačak (10-Measures)

This is a 10-measure Čačak as done by Serb-influenced Macedonians and Serbs in the Detroit area. This variant (taught by Rick King (Detroit IFD) at the 2005 Door County Folk Festival) has a “3-2-1” sequence.

#### Breakdown of a 10-measure Macedonian Čačak Sequence

Meas	Čačak	Type	Description
1-2		Step Cross	2 Step Crosses - step R-step L in behind, step R-step L in front (grapevine)
3-5	<u>3</u>	Step-Hop	3 Step-Hops – moving backward in RLOD, step R-hop R, step L-hop L, step R-hop R
6		Step	2 Steps – step L in place (kick R behind), step R (kick L forward) in place
7-8	<u>2</u>	Step-Hop	2 Step-Hops – still facing slightly RLOD, step L-hop-L (swinging R in front), step R-hop R (swinging L behind)
9		Step	2 Steps – step L in place, step R to R(ct. 2), turning to face center
10	<u>1</u>	Step-Hop	1 Step-Hop – step L across R (turning to face LOD) while lifting L behind R

Variation – moving in and out of center...

- On measure 6, instead of dancing L, R in place, Step L, R into the center.
- Continue with measures 7 and 8 as before.
- Then make adjustments during measures 9 and 10 to back out of center.
- This variation can be done spontaneously by leaders at either end of the line and also by dancers in the middle of the line.

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#### Analysis of the 5-Variation (5-Figure) Čačak Sequences

These Čačak variations were introduced to the IFD Community by Dick Crum in the late 1950s and early 1960s. These variations are all in the 10-measure Čačak family with a 3-2-1 countdown. The order of the steps is as learned in Chicago and as performed by the Duquesne University Tamburitzans.

I recall Larry Hawkins (youth program director, basketball coach at Carver High School in Chicago, square dance caller, folk dance teacher) telling me about a trip to Europe he had organized for a group of Carver H.S. students. In various cities, they demonstrated American Square Dances and Ethnic Folk Dances they had learned from Larry. They also attended a workshop in Germany where they learned a dance from a Yugoslav dancer called Čačak which (on my observation) was Variation 3 of the 5-Figure Čačak.

#### Breakdown of 1<sup>st</sup> Variation of 5-Variation Čačak

Meas	Čačak	Type	Description
1-2		Step Cross	2 Step Crosses to R (step R-step L in behind, step R-step L in behind)
3-5	3	Step-Hop	3 Step-Hops in place (R-hop, L-hop, R-hop) (last Step-Hop is a stomp-hop slightly fwd)
6		Step	2 steps slightly bkwd (L,R)
7-8	2	Step-Hop	2 Step-Hops in place (L,R) last Step-Hop is a stomp-hop slightly fwd)
9		Step	2 steps slightly bkwd (L,R)
10	1	Triple Step	1 triple Step (L, R, L)

#### Breakdown of 2<sup>nd</sup> Variation of 5-Variation Čačak

Meas	Čačak	Type	Description
1-2		Triple Step	2 triple steps moving to R (R, L, R – L, R, L)
3-5	3	Triple Step	3 triple steps in place (R, L, R – L, R, L – R, L, R)
6		Triple Step	2 steps to L (L,R) with R crossing in front of L
7-8	2	Triple Step	2 triple steps in place (L, R, L – R, L, R)
9		Triple Step	2 steps to L (L,R) with R crossing in front of L
10	1	Triple Step	1 triple Step in place (L, R, L)

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**Breakdown of 3<sup>rd</sup> Variation of 5-Variation Čačak**

Meas	Čačak	Type	Description
1-2		Step Cross	2 Step Crosses to R (step R-step L in behind, step R-step L in behind)
3-5	3	Step-Hop	3 Step-Hops in moving fwd (last Step-Hop is a Stomp-Hop slightly fwd)
6		Step	2 Steps to L (L,R) with R crossing in front of L
7-8	2	Step-Hop	2 Step-Hops – L-Hop (in place), R-Hop (moving slightly bkwd)
9		Step	2 Steps to L (L,R) with R crossing in front of L
10	1	Triple Step	1 Triple Step (L, R, L)

**Breakdown of 4<sup>th</sup> Variation of 5-Variation Čačak**

Meas	Čačak	Type	Description
1-2		Hop-Step-Step	2 Hop-Step-Steps moving to R (hop L, step R, step L – hop L, step R, step L)
3-5	3	Step-Kick	3 Step-kicks (small) in place (R-kick-L, L-kick-R, R-kick-L)
6		Hop-Step-Step	1 hop-step-step moving to L (hop R, step L, step R)
7-8	2	Step-Kick	2 Step-Kicks (small) in place (L-kick-R, R-kick-L)
9		Hop-Step-Step	1 hop-step-step moving to L (hop R, step L, step R)
10	1	Step-Kick	1 Step-Kick (small) in place (L-kick-R)

**Breakdown of 5<sup>th</sup> Variation of 5-Variation Čačak**

Meas	Čačak	Type	Description
1-2		Hop-Step-Step	2 Hop-Step-Steps moving to R (hop L, step R, step L – hop L, step R, step L)
3-5	3	Leap-Stamp	3 Leap-Stamps (small) in place (Leap-R-Stamp-L, Leap-L-Stamp-R, Leap-R-Stamp-L) (turn body slightly towards stamping foot)
6		Hop-Step-Step	1 hop-step-step moving to L (hop R, step L, step R)
7-8	2	Leap-Stamp	2 Leap-Stamps (small) in place (Leap L-Stamp-R, Leap R-Stamp-L) (turn body slightly towards stamping foot)
9		Hop-Step-Step	1 hop-step-step moving to L (hop R, step L, step R)
10	1	Leap-Stamp	1 Leap-Stamp (small) in place (Leap L-Stamp-R) (turn body slightly towards stamping foot)

SAVILA SE BELA LOZA

(Serbia)

Savila Se Bela Loza (SAH-vee-lah Seh-BEH-lah-LOH-zah) is translated to mean "A grapevine entwined in itself." Presented by Dennis Boxell at University of the Pacific Folk Dance Camp, 1965.

Music: Record: Folkraft 1496 (45 rpm). This record should be slowed down. The dance should not be done at 45 rpm speed.

Formation: Open circle of dancers, hands joined and held low at sides. The leader at the R end of the line should be a Man.

Steps and Styling: Running Step.  
Schottische: Face ctr, step sdwd R on R (ct 1), cross L in front of R (ct 2), step sdwd R on R (ct 1), hop R and lift opp ft (ct 2). The step should be small and bouncy and executed with flexible knees. Moving to L, reverse ftwork.  
Double Hops: Face ctr, hop on L (ct 1), small step to R on R (ct &), step L next to R (ct 2); small step to R on R (ct 1), hop on R (ct 2). Next step starts with hop on R and move slightly to L.

Body is held erect, hands relaxed. The running step is easy and smooth.

Meas  
(2/4)

Pattern

I. RUNNING

- 1-9 Beginning R, with 18 small running steps, move LOD (CCW).  
 10 Step R, hop R and turn to face RLOD (cts 1,2).  
 11-20 Repeat action of meas 1-10, reversing direction and ftwork.

II. DOUBLE HOPS OR SCHOTTISCHE

- 1-12 Dancers may do either Double Hops or Schottische (3 times each way). Each dancer does not necessarily have to be dancing the same figure.

Repeat dance from beginning. As action of Fig. I (meas 1-10) is repeated, M on R end of line may start winding up by leading line in CCW direction until 10-15 dancers form small (not tight) circle.

Person at L end of line may repeat maneuver of Fig. (meas 1-10) travelling CW to form similar circle. As person at L end of line executes this maneuver, the line on the R unwinds and straightens. Repeat action of meas 1-12 (Fig. II) (either Double Hop or Schottische) facing ctr. Dancer on L end of line may not be unwound.

On third repetition, M leading line may not choose to "windup." The person on L end of line never starts the variation.

Presented by John Filcich

V  
KACERAC  
 (Serbia)

A line dance from Sumadija, Serbia.

Pronunciation:

Record: Makedonski Tanec AK-004, Side A, Band 6. 2/4 meter

Formation: Lines of dancers; joined hands held down.

<u>Meas</u>	<u>Pattern</u>
	<u>Part I</u>
1	Facing ctr, bounce on the balls of the ft with heels pivoting slightly to the R. (1). Bounce on the balls of the ft with heels pivoting slightly to the L. (2).
2	Step on R to R (ct 1); step L in front of R (ct &); close R to L, pivoting heels slightly to the R (ct 2).
3-4	Repeat action of meas 1-2, reversing direction and ftwk.
5-8	Repeat action of meas 1-4.
9-16	Repeat action of meas 1-8.
	<u>Part II</u>
1	Facing and moving to R, hop on L (ct 1); step R (ct &); step L (ct 2).
2-3	Repeat action of meas 1, Part II.
4	Turning slightly L (twd ctr), 3 small steps, R, L, R. (cts 1, &, 2).
5-8	Repeat action of meas 1-4, Part II, reversing direction and ftwk.
9-16	Repeat action of meas 1-8, Part II.
1-16	Repeat Part I.
	<u>Part III</u>
1-2	Facing ctr and moving R, step R to R and close L to R, 4 times.
3	Bounce on balls of ft with heels pivoting first to the R and then to the L. (cts 1, 2).
4	Three small steps in place, R, L, R. (cts 1, &, 2).
5-8	Repeat action of meas 1-4, Part III, reversing direction and ftwk.
9-16	Repeat action of meas 1-8, Part III.

Presented by Atanas Kolarovski

Adapted from notes by  
 Cindi Saunders