

ČAČAK

Serbian

PRONUNCIATION: CHAH-chahk

TRANSLATION: From the town of Čačak. The word "čačak means "dried mud."

SOURCE: Dick Oakes learned this dance from Dick Crum (who taught it in 1955) and Elsie Dunin. Jimmy Drury also taught the dance.

BACKGROUND: Čačak, or Čačak kolo, is the name of many Š-type dances found in Eastern Serbia, Northeastern Macedonia, and Western Bulgaria. They are characterized by their fast 2/4 metered music. Čačak dances are often referred to by the town or region from which they come. For instance, Banjski čačak (from Banjska), Godečki čačak (from Godeč), Svrlijiski čačak (from Svrlijig), and Zaplanjski čačak (from the Zaplanje district) are but a few known to folk dancers in the United States. This variant is also known as "Brzi Čačak" – "brzi" means speedy or fast.

Figures 1 through 3 (the "original" Čačak) are often done to a slower 2/4 tempo, as is the stage arrangement performed by the ensemble *KOLO* (the "5-figure Čačak"). Both the 3-figure and 5-figure versions were taught by Dick Crum. Figures 4 through 8, taught by Elsie Dunin, are usually danced to a faster ("brzi čačak") tempo. Figure 9 was added to this description as a result of the "folk process" in action in the United States and as everyone does it anyway, it may as well be documented!

MUSIC: Alcon (LP) C2L1S
Balkan Arts (7" EP) BA 1J
Folkdancer (45 rpm) MH 3022
Folkraft (45 rpm) 1479
Jugoton (45 rpm) SY- 22712
Jugoton (LP) LPY-V-722
Jugoton (LP) LPYV-S-60941
Jugoton (LP) LPYV-S-806
Jugoton (10" LP) LPM-1
Radio-Televizije Beograd (LP) LP 1101
Tanz (45 rpm) SP 23022
The Ethnic Connection: An Eclectic Collection (CD)

RECOMMENDED for Fig 1-3 only - Folkdancer or Tanz

RECOMMENDED for Fig 1-9 - Jugoton LPYV-S-60941

RECOMMENDED for Fig 4-9 only - any other Čačak listed

FORMATION: Open cir of mixed M and W with hands joined and held down at sides ("V" pos), or short lines of segregated M and W in short lines of 3 to 6 dancers grasping neighbors' belts with R arm under ("X" pos) and end dancers' thumbs tucked into own belts.

METER/RHYTHM: 2/4

STEPS/STYLE: LIFT: A low hop in which the ball of the ft does not leave the floor.

THREES: Step R in place with heel slightly out to R (ct 1); step L next to R (ct &); step R next to L (ct 2). A repetition would start to L with L heel turned out.

LIFT-STEP-STEP: Lift on L (ct 1); small step R swd (ct &); step L next to R (ct 2).

The leader calls the figures. The figures progress nicely from 1 through 9 and often leaders call them in that order at first, then call their favorites in mixed order until the end of the music.

MEAS

MOVEMENT DESCRIPTION

INTRODUCTION - According to music.

I. JEDAN -- (YAY-dahn), "one" -- (BASIC)

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|----|--|
| 1 | Step R swd (ct 1); step L across in back of R (ct 2); |
| 2 | Step R swd (ct 1); step L across in back of R (ct 2); |
| 3 | Step R slightly swd (ct 1); Lift on R (ct 2); |
| 4 | Step slightly bwd L (ct 1); Lift on L (ct 2); |
| 5 | Step strongly fwd R (ct 1); hop R bringing L knee high in front and shldr back (ct 2); |
| 6 | Step slightly bwd L (ct 1); step slightly bwd R (ct 2); |
| 7 | Step slightly bwd L (ct 1); Lift on L (ct 2); |
| 8 | Step strongly fwd R (ct 1); hop R bringing L knee high in front and shldr back (ct 2); |
| 9 | Step slightly bwd L (ct 1); step slightly bwd R (ct 2); |
| 10 | Facing ctr, dance 1 set of Threes in place beg L (cts 1&2). |

II. DVA -- (DVAH), "two" -- (THREES)

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|-----|--|
| 1 | Facing diag R and moving to R, run RLR (cts 1&2); |
| 2 | Run LRL (cts 1&2); |
| 3-5 | Facing ctr, dance 3 sets of Threes in place beg R; |
| 6 | Facing diag L and moving to L, step L (ct 1); step R (ct 2); |
| 7-8 | Facing ctr, dance 2 sets of Threes in place beg L; |
| 9 | Facing diag L and moving to L, step L (ct 1); step R (ct 2); |
| 10 | Facing ctr, dance 1 set of Threes in place beg L. |

III. TRI -- (TREE), "three" -- (LOOP)

- 1-2 Repeat action of Fig I, meas 1-2;
- 3 Facing diag R and moving diag R twd ctr, step R (ct 1); Lift on R (ct 2);
4 Step L (ct 1); Lift on L (ct 2);
5 Sharply turning 90 degrees to face diag L, strong step R across in front of L (ct 1);
hop R bringing L knee high in front and shldr back (ct 2);
- 6 Continuing to face diag L, step fwd L (ct 1); step fwd R (ct 2);
7 Sharply turning to face ctr, step slightly bwd away from ctr on L (ct 1); Lift on L (ct
2);
8 Step slightly bwd R (ct 1); Lift on R (ct 2);
- 9 Step slightly bwd L (ct 1); step slightly bwd R (ct 2);
- 10 Dance 1 set of Threes in place.

IV. ČETIRI -- (CHEH-tih-rree), "four" -- (KICKS)

- 1-2 Facing ctr and moving swd R, dance 2 Lift-Step-Steps, beg with Lift on L;
- 3 Step R in place as L shoots fwd in a controlled "kick" (ct 1); Lift on R as L heel is
jerked back slightly and allowed to "kick" fwd again (ct 2);
- 4 Repeat action of meas 3 with opp ftwk;
- 5 Repeat action of meas 3;
- 6 Dance 1 Lift-Step-Step to L beg with Lift on R;
- 7-8 Repeat action of meas 4-5;
- 9-10 Repeat action of meas 6-7.

V. PET -- (PEHT), "five" -- (STAMPS)

- 1-2 Repeat action of Fig IV, meas 1-2;
- 3-4 Repeat action of Fig IV, meas 3-4;
- 5 Facing slightly R, step R (ct 1); bending fwd slightly from hips, stamp L next to R
no wt (ct 2);
- 6 Repeat action of Fig IV, meas 6;
- 7 Facing slightly L, step L (ct 1), bending fwd slightly from hips, stamp R next to L
(ct 2);
- 8 Repeat action of meas 5;

9-10 Repeat action of meas 6-7.

VI. ŠEST -- (SHEST), "six" -- (OMIT STAMP)

1-7 Repeat action of Fig V, meas 1-7;

8 Repeat action of Fig IV, meas 8;

9-10 Repeat action of Fig V, meas 9-10.

VII. SEDAM -- (SAY-dahm), "seven" -- (LIKE ONE)

1-2 Repeat action of Fig IV, meas 1-2;

3-5 Repeat action of Fig I, meas 3-4;

6 Repeat action of Fig IV, meas 5 moving bwd instead of swd;

7-8 Repeat action of Fig I, meas 5-7;

9 Repeat action of Fig IV, meas 8 moving bwd instead of swd;

10 Repeat action of Fig IV, meas 10.

VIII. OSAM -- (OH-sahm), "eight" -- (ONE STAMP)

1-7 Repeat action of Fig IV, meas 1-7;

8 Repeat action of Fig V, meas 8;

9-10 Repeat action of Fig IV, meas 9-10.

IX. DEVET -- (DEH-veht), "nine" -- (ALL STAMPS)

1-2 Repeat action of Fig V, meas 1-2;

3 Repeat action of Fig V, meas 5;

4-5 Repeat action of Fig V, meas 7-8;

6-10 Repeat action of Fig V, meas 6-10.