

BROKEN SIXPENCE
By Don Armstrong

Formation: Contra lines, 1,3,5, etc., cpls active and crossed over.

Music: Shaw 155

- | <u>Cts</u> | <u>Actions and explanations</u> |
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| 1-8 | WITH THE ONE BELOW YOU DO SA DO -- Actives face the cpl below (down the set), as inactives face them (up the set) to do a do sa do and end facing the same way. |
| 9-16 | NOW JUST THE MEN DO SA DO -- Still facing the same way (actives facing down, inactives facing up) the M do sa do in the ctr with the only other M whose R shldr they can naturally pass, active M with inactive M below, and back to place in line facing the ctr. While the M dance, the ladies turn to face the ctr of the set. |
| 17-24 | NOW JUST THE LADIES DO SA DO -- Each lady dances straight fwd into the ctr to do sa do with the only other lady whose R shldr she can naturally pass, active lady with the inactive lady below, to end back in place. |
| 25-32 | ACTIVE COUPLES SWING IN THE MIDDLE -- Actives swing twice around in the ctr of the set to end with lady on her ptr's R facing down the set, moving into the line of four pos. |
| 33-40 | DOWN THE CTR FOUR IN LINE -- The line of four is formed with the actives in the ctr and those with whom they did the do sa do on each end, all facing down the set. They dance down the set with six short steps, each turning individually in place on the seventh and eighth steps in anticipation of |
| 41-48 | TURN ALONE COME BACK TO PLACE -- The line of four (actives in the middle) dance up the set with four normal steps to start to "bend the line" on the fifth step, ending with the two cpls facing each other across the set. <u>Progression</u> has been made, actives have moved down one place in line, inactives up one place, all dancers in orig lines. |
| 49-56 | BEND THE LINE AND CIRCLE FOUR -- The "bend the line" is done in anticipation of the circle four (which takes 8 cts), so the same four dancers circle L exactly once around. |
| 57-64 | STAR BY THE LEFT THE OTHER WAY BACK -- The same four dancers L hand star exactly once around to end in their orig long lines but facing a new person below (corner), actives facing down, inactives facing up, to start. |

To prompt this dance:

- | | |
|-------|--|
| Intro | - - - -, With the one below you do sa do |
| 1-8 | - - - -, Now <u>just</u> the <u>men</u> you do sa do |
| 9-16 | - - - -, Now <u>just</u> the <u>ladies</u> do sa do |
| 17-24 | - - - -, <u>Active</u> <u>cpls</u> <u>swing</u> in the <u>middle</u> |
| 25-32 | - - - -, <u>Down</u> the <u>center</u> <u>four</u> in line |
| 33-40 | - - - -, <u>Turn</u> alone come back to place |
| 41-48 | - - - -, <u>Bend</u> the <u>line</u> and <u>circle</u> four |
| 49-56 | - - - -, <u>Star</u> by the <u>left</u> the <u>other</u> way <u>back</u> * |

* Caller indicates CROSS OVER every second and alternate sequence through the dance.

BROKEN SIXPENCE (continued)

As the dancers learn the figure, less prompting is necessary.
For example:

- 57-64 - - - -, - - Do sa do below
- 1-8 - - - -, - - Men do sa do
- 17-24 - - - -, - - Ladies do sa do
- 25-32 - - - -, - - Down in fours
- 33-40 - - - -, - - Back to place
- 41-48 - - - -, - - Circle four
- 49-56 - - - -, - - Star left

Presented by Don Armstrong