

# Laura's Third-Quarter Century

by Bob Stein

Formation: Longways

Music: Slow, flowing tune

A1 Mad robin (women in center)  
Neighbors swing

A2 Hey three-quarters (men pass left shoulders to begin)  
Partners gypsy

B1 Partners swing \*

B2 Long lines, forward and back  
Roll partner away (from right to left)  
Circle right three-quarters

\* For those who don't like a long 16 count swing, they can gypsy twice

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Author's note re: mad robin figure: Your body follows the path of a dosido while you are moving sideways, facing your partner across the set. The women are initially in the center with the ones moving down while the twos move up, and then return to your starting place with the men in the center and the ones moving up while the twos move down, facing your partner the entire time.

I wrote this dance for my wife Laura's 75th birthday in November 2012.

~ R.S.

*Bob Stein began dancing squares and contras as a child in upstate New York and has been dancing ever since. Later, when the family moved to Michigan from the Boston area, there was only a small contra dance in Detroit, so he asked at Elderly Instruments for musicians to play for a dance, and started calling. "Whenever I was back in Boston," he says, "I would take notes on how callers, especially Ted Sannella and Tony Parkes, would teach and call, and I would practice calling to the Yankee Ingenuity record as well as at rehearsals of the local dance musicians. Now we have a vibrant dance community in Michigan, with regular dances in every part of the state and many excellent callers and musicians, plus four dance weekends a year scattered across the state."*

*Editor's note: "It is hard to imagine a more soundly established classic of the repertoire," wrote Graham Christian in the Tell Me More column (CDSS News, Spring 2010), "than [the 1695 English country dance] Mad Robin...with its 'signature figure'...the shuttle-like chase for the leading couple around the standing neutral couple, followed by a rewarding two-hand turn..." So loved, in fact, that's it's been adapted over the years by contra dances as well; see the dance on the next page.*