

Sugar Medley

PRS Plan as of 20Jul2013

(original plan by Rosemary Calderon – 21Jan2013 – Fred Astaire Style)

Opening pose: Acceptance position down the Tiles.

(Front Row starts two step R/L walk on director's cadence prior to singing to form two staggered rows)

Front Row: Right/left walk forward 2 steps, Ball Change on rest & travel L/R to SL

<i>Chorus: Right/Left walk @ Tiles lifting feet up 2 sets</i>	<i>Chorus: Right/Left walk focal at 11 o'clock</i>	<i>Stop walk –RH gesture SR to SL – WS RF to LF with gesture – Focal Aud</i>	<i>Chorus: Rt Index point to Audience on “ba” – restate RF DS with WSRF then WSLF bring open RH back to chest for “me”</i>
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<p>{rest}{rest} Each day I take {rest} my su- gar to tea _____ Tea for two, {rest} my ba- by and me _____ and</p>			

Front Row: Turn over RS to Slow/Fast walk back to CP w/ chorus hand gesture

<i>Chorus: Recover to CP- Two Hand Fountain gesture – top of gesture on “so”</i>	<i>FR: @ CP</i>	<i>Two Hand scoop gesture up to lips</i>	<i>Pop fingers open – and recover arms down</i>	<i>Two Hands snap</i>	<i>Two Hands snap - WSLF</i>
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<p>{rest} I'm al – ways so e- la- ted {rest} my gal is {rest} gr- an – u – lat- ed _____ {rest} I'm my doot doot doot doot</p>					

R/L sway – Palms flat / waist high direction change on pulse beats

High Class pose – Body Focal at 11 o'clock RH on lapel – LH up – Facial Focal at Audience Leaning back –WRF

--R-->	--L--->	--R----->	--L--->	--R----->	--L----->	----->
<p>{rest} My su- gar is so re-fined _____ {rest} she's one a' them high class kind _____ {rest} she My _____ she's one _____ ya know she</p>						

CL: Pivot to 2 o'clock Lean FWD to watch CR WSLF – Scoop both hands – pull hat on head with WSRF – use knees Facial focal to Audience

CR: Recover body and hands up outlining a tall hat – bring arms down

CR: Pivot to 10 o'clock Lean FWD to watch CL: Two Hand Marquee extension on Angle WSLF as hands spread across shoulder height – Facial Focal follows OH

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<p>Does- n't wear a hat she _____ wears a chapeau _____ {rest} she goes to see a cin- e- ma ____ but Do {rest}{rest} she _____ an then she go{rest}{rest} a dat {rest} dat</p>		

CL: Throw hands Down stage – visual focal to audience – recover body weight to CP CR: recover body weight and focal to CP

R/L sway – Palms flat / waist high direction change on pulse beats

Body Reset @ CP Two hands - open book Mid chest level

----->	--R--->	--L--->	--R----->	--L--->	
<p>ne- ver a show _____ {rest} My su- gar is so re-fined _____ {rest} she's got a real _____ I know that my {rest} She's got</p>					

RH Index finger AHA Point

Two hand Safe move at waist high

Flip palms over - bring hands to shoulder height

Gesture slightly up then down to show the “frock”- visual focal at Vickie

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<p>high class mind ____ {rest} she Ne- ver wears a dress it's al--- ways a frock _____ {rest} she she an then she</p>			

Vickie: Turns to audience focal at 11 o'clock and pantomimes the action
FR: Walk DS to 2 groups in multi levels at 11 and 1 o'clock
Chrous: Slight Lean Fwd @ CP - Visual focal on Vickie

Vickie turns to SR group
FR-SR recovers to standing
CL: Visual Focal at 1 o'clock
CR: Lean FWD - WSOF

CR & FR-SR: Shrug with Focal to Audience

al -ways winds her time-piece up but ne-ver her clock ____ {rest} she says to-mah-to __ in - stead of to-ma-to_ woh
al {rest} {rest} a time {rest} up but tell ya she ____

Vickie turns to SL group
FR-SL recovers to Standing
CR: Visual Focal at 11 o'clock
CL: Lean FWD - WSOF

CL & FR_SL: Shrug with Focal to Audience

Vickie pantomimes action
FR recovers to riser position by "holds"

Body Reset at CP

Start two hand scoop

{rest} she says po-tah-to in - stead - of pot-ta-to ____ you should see how she holds a cup a' tea {rest} with
she ____ and you ____ {rest} {rest} with

RH cup with LH as saucer at mid chest level

Pivot to 1 o'clock with gesture and flip fingers out on "three"

Recover to CP

R/L sway - Palms flat / waist high direction change on pulse beats

Body reset @ CP

Formal bow

just two fin-gers while she sticks out three _____ {rest} my__ sug-ar is so re-fined _____ {rest} she's ____ got
{rest} _____ ba do ba do ____ my she ____ {rest}

RH Index finger point to temple (twice) on words "high" "mind" (affected voice)

Wave off gesture 4x on pulse beats while leaning back WSIF

Two hand scoop - use knees WSF

a real high ____ class mind _ {swipe} she does - n't share a kiss she let's ____ our lips u- nite _ {rest} {rest} but
{rest} ba da da {rest} ba da da {rest} ba da da {rest}
she dat da dat ____ {rest} da dat dat ____ {rest} yeh ____ but

In Row Groups: Pop open Hands -palms to audience - Shoulder height - FR: walks fwd L/R to stagger rows

Clasp hands

Restate Hands

R1

R2+3

R4+5

Chorus: "fountain recovery into "hug" position

Hug sway L then R - WSRF - Hold L R

Oh it feels like kiss-in' and each kiss is dy-na-mite {rest} I won-der what she thinks each time ____ I hold her tight
I ____

FR: use LH Finger point to Audience

FR: use LH/LS gesture as leading the way - Walk 2 steps slow / 3 quick / pivot with body lean

In 5 Groups SR->SL - ripple move to High Class Pose facing 1 o'clock - LH Lapel - RH up - Facial focal to Audience

Pivot 180 to 11 o'clock - RArm as Escort - LH by side - facial focal to Audience

Chorus: R/L walk on pulse beats

180 Pivot on LF - L Arm as Escort - RH by side - facial focal to Audience

Group 1 2 3 4 5
{rest} oh ____ she's so re-fined ____ {rest} take my su - gar to tea _____ {rest} all the
oh _____ When I {rest} I take {rest} to tea ____ with me _____ do

R/L walk on pulse beats
 R L R
 boys are jeal – ous of me _____ of me ___ cause I nev – ver take her where the gang goes _____
 Do {rest} do do {rest} do {rest} jeal – ous {rest} when I

FR: RH to LCheek
 RF FWD WSRF
 Chorus: recover to "proper" stance

Pivot 180 on LF to CP

FR: RThumb over Shoulder to the Risers – RF Back WSRF "gang goes" Chorus: "Hey" reaction with PCG

FR:L/R Jazz Square on Pulse beats
 Chorus: recover "Hey" reaction with a bit of "the nerve of those guys calling us the "gang" facial expression

PCG: Rowdy moves with still good vocal quality

Outside Shoulder Shrug with palms up at shoulder height

{rest} uh my su – gar to tea ___ {rest} I'm a row – dy dow – dy that's me _____ {swipe} _____
 take ___ dow ___ dy ___ row – dy that's me _____
 row ___ dy _____ row – dy that's me _____

FR: Gesture with chorus and follow her to SL table
 Chorus: two hand palm up gesture leading her to SL table – body focal follows move to 11 o'clock

FR: driven back away from her – make your way back to riser position – react to chorus point on "gang"

Chorus: Recover gesture and observe FR activity

Chorus: RH finger point at FR

FR @ CP
 Chorus recover to "proper stance"

high hat ba-by that's she _____ {swipe} {rest} So ___ I ne-ver take her where the gang goes {rest} when I
 high {rest} a That's she ___ {rest} when _____

Escort Arm R/L walk in place on pulse beats
 R L R L

Stop Walk
 CR two hand piano arpeggio Inside to outside WSOF with gesture and hold

CL: WSOF with honky tonk piano L/R/L/R/L hand gestures with affected voice and hold on "she"

take ___ my ___ su – gar to tea _____ {rest} she says pi – ah – no in – stead of pi – a – no ___
 {rest} take {rest} my {rest} uh my my she {rest}

CR: Opera hands – body focal to 1 o'clock WSLF – facial focal to audience and hold

CL WSIF with OH arm pump across body with affected voice

Recover to CP with "proper stance"

RH up as escort arm

LH gesture palm up as if reaching for her hand

she _____ {rest} so-prah-no in-stead ___ {rest} so – pra – no
 she sings _____ stead of _____
 soon we'll ___ mar-ry and I'll make her mine cause
 soon we'll ___ {rest}
 soon {rest} ba do ___ {rest}

Clasp hands at shoulder height – slight squat in stance (making no sound)

Weave hands O/I extending body and arms up

Overhead arm extension gesture R/L on pulse beats – start a face level then extend higher

Snap Recover arms and squat with WRF – focal at CP

{rest} she's my ho-ney-suck-le I'm her vine _____ {rest} my litt-tle su-gar is so re- fined _____ {rest} she
 my my _____ {rest} li-sten to me _____

On syncopated beats – 3 groups - snap to high class pose facing 11 o'clock – RH on lapel – LH up – facial focus to Audience – WSRF – leaning back

CR Center CL

Safe move

FR: R/L Walk forward to 2 rows Two hand scoop palms up

hangs a-round all the high class kind ___ {rest} she ne-ver shares a kiss our lips ___ 'll un-ite {rest} but
 {rest} and

FR: travel in circle over RS

FR: back up 4 steps R/L

"mash potato flick" with hands start about mid chest level high and slowly extend up through out phrase to just above head

"fountain recovery"

RH scoop palm up to reach prep for "dip"

"dip" with RF fwd - RH behind "her back" LH at waist - Focal follows "dip" and back up

Oh it feels like kiss-in' and each kiss is dy-na mite {rest} I won-der what she thinks when I hold her tight _____
I {rest} and

Snap Recovery to CP High class pose - back to back - CL face 11 o'clock CR face 1 o'clock WSUF - Drop arms Sway Forward/Back F B F B F B F B
{rest} oh she's so re-fined oh my {rest} my su - gar is so re-fined {rest} that con-fec-tion is oh my my so di - vine _____

FR: High Class Pose Toward Dir FR: Clockwise circle around Director WSIF - Turn OS towards Director with OH gesture FR: Multi-level Pose Around Director Two hand scoop to director
Stop WSDF
so di - vine _____ and she's {swipe} all mine _____

Closing pose: Release to Tiles and acceptance stance on Director's cue

Notes/Abbreviations: Aud: Audience OF: Outside Foot OH: Outside Hand IF: Inside Foot IH: Inside Hand
LS: Left Shoulder RS: Right Shoulder RL: Right/Left LR: Left/Right
WSUF: Weight on Upstage Foot WSDF: Weight on Downstage Foot
WIF: Weight on Inside Foot WOF: Weight on Outside Foot WSRF: Weight Shift Right Foot
WSLF: Weight Shift Left Foot F/B: Forward/Back toward/away from the director
FR: Front Row R1: Row 1 R2: Row 2 R3: Row 3 R4: Row 4 R5: Row 5
CR: Chorus Right CL: Chorus Left PCG: Personal Character Gesture SL: Stage Left SR: Stage Right
{rest}: rest in the music {swipe}: chord swipe in the music
Fwd: Forward Focal: Visual Focus Tiles: Body parallel/square to Curtain Line
CP: Chorus Position with Outside Foot slightly forward of Inside Foot, body & visual focus at Director's position