

# Sugar Medley

## PRS Plan as of 10Mar2014

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

Opening pose: Acceptance position down the Tiles.

(On director's cadence All start walk prior to singing – FR: walk to form two staggered rows)

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

Chorus: Right/Left walk @ Tiles lifting feet up 3 sets

Stop walk – RH gesture SR to SL – WS RF to LF with gesture – Focal Aud

Chorus: Rt Index point to Audience on "ba" – restate RF DS with WSRF then WSLF bring open RH back to chest for "me"

{rest}{rest} Each day I take {rest} my su- gar to tea \_\_\_\_\_ Tea for two, {rest} my ba- by and me \_\_\_\_\_ and

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

FR: @ CP

Chorus: Recover to CP- Two Hand Fountain gesture – top of gesture on "so"

Body Reset

Two Hand scoop gesture up to lips

Pop fingers open – and recover arms down

Two Hands snap

Two Hands snap - WSLF

{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

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

{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

CL: Pivot to 2 o'clock Lean FWD to watch CR

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

CL: Two Hand Marquee extension on Angle WSLF as hands spread across shoulder height – Facial Focal follows OH

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

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

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

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

high class mind \_\_\_\_\_ {rest} she Ne- ver wears a dress it's al--- ways a frock \_\_\_\_\_ {rest} she she an then she



FR: RH to LCheek  
RF FWD WSRF

FR: RThumb over Shoulder to the  
Risers – RF Back WSRF “gang goes”  
Chorus: OS Fwd – Arms Crossed – Focal at  
CP with facial reaction

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:L/R Jazz Square on Pulse beats

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 \_\_\_\_\_

Chorus:OH Gesture to SL – facial focal follows  
move to 11 o’clock

FR: Moves back into place gesture with chorus  
Chorus: Pull yourself together – fix collar/cuffs etc

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 \_\_\_\_\_

Chorus: 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

R L R L

Snap Recover arms and squat with  
WSRF – 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 shoulder level high and slowly extend up through out phrase to just top of 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

FR: Step/crossover/step/crossover toward DownStage

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 in toward director/Back away from director  
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

F B Stop WSDF WSIF Two hand scoop to Audience at Tiles  
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 **O/I:** out/in  
**Upstage (aka US):** Towards the wall behind the risers **Downstage (aka DS):** Towards the audience  
**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 **WSIF:** Weight Shift Inside Foot **WSOF:** Weight Shift Outside Foot  
**F/B:** Forward/Back toward/away from the director  
**FR:** Front Row **R1 (aka Front Row):** 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 **PRS:** presentation plan  
**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  
Clockpositions are relative to the Directors position being the center of the clock with 12 o'clock being the back wall of the audience directly behind the director, 6 o'clock being the center of the chorus on the risers.