

PERFORMANCE PLAN FOR *I USED TO CALL HER BABY*
For Rehearsal Purposes Only – Destroy Copies After Use
Peninsula Chapter, SPEBSQSA

THE BOX: Imagine yourself standing in the center of a box (HOME position: outside foot slightly forward with weight evenly distributed or slightly to the balls of feet). Your box has four sides—FRONT, BACK, INSIDE, and OUTSIDE (Outside is away from the center of chorus). When the chorus moves in the same direction the sides are simply LEFT and RIGHT. Moves may also refer to any of the boxes four corners (FRONT-INSIDE, FRONT-OUTSIDE, BACK-INSIDE, BACK-OUTSIDE).

THE MOVES:

Moves appear in boldface

TARGET beats are underlined

PREPARATORY moves are italicized

/ indicates breath points for the melody (harmony breaths may vary; e.g., bass pick-ups)

Note: If a move is in continuous motion, it may not have a target point.

THE SCENARIO: *You are at a family reunion. Relatives from all over the country have gathered to honor the 90th birthday of the family patriarch. During the event, you have kept a fair distance between yourself, your father, and your step mother. As you're at the bar getting another drink, a distant cousin walks up to you. Not knowing the history of your side of the family, he innocently mentions the hot young wife that your dad has. "Man, she could be his daughter!" he says, eyes bulging out of his head as he admires your stepmother. He then asks why you haven't even talked to them yet. Your eyes flare with both rage and hurt as you look at your clueless cousin. You tell him to have a seat as you explain the story to him:*

Pitch: Pitch is taken on an "AH" vowel. Chorus in **HOME** position.

My father¹ used to say find a girlie right **away**² /

1. Chorus go **DOWN THE TILES**.
2. Chorus press forward and out over the outside foot (a visual swell) as song crescendos.

And bring her on home³ to stay. /

3. Chorus come back to HOME position as song decrescendos.

My father was a widower and we lived all alone /
With no one in our home that we could call our own. /
But sad to state / I grew to hate that weary dreary / life.

Made up my mind to go and find **a lo⁴-ving little wife.** /

4. Hands clasped in front at heart level. Face to match lyric and move.

I met⁵ a little dear, and courted her a year.

5. Chorus press in (step into INSIDE-FRONT corner) and brings hands down.

And oh what pretty things I used to whisper in her ear. /
(**I used to call⁶**) I used to call her baby. She seemed like a baby to me. /

6. Return to HOME position

When she said that we should wed **you bet⁷** I was glad,
Then I took her home and **intro-duced her to dad⁸.** /

7. Two fists “pump” at waist level. Face to match.
8. Step and press to RIGHT-FRONT corner (2:00 position); present right hand palm up. **Note:** This is our first establishment of “dad’s” position, a focal point that will be revisited at key points in the medley portion.

That’s when I lost⁹ my baby, **for dad had dough you see¹⁰.** /

9. Return to home position.
10. Pantomime holding money in right hand (rubbing index and middle finger against thumb).

(**breath**) [**bass pick-up “Did”**]¹¹ She never even stopped to say / (**“Ta-Ta!”**)¹²

11. Hand back to HOME.
12. Everyone react to “Ta-Ta”

(**Next day¹³**) Next day she turned around and married pa. (And just to think)

13. Home

I used to call her baby / **but now¹⁴** she’s a mother to me!

14. Fists on hips. (to director)

Yes¹⁵ sir lost my baby. / No sir don't mean maybe /

15. HOME POSITION and hands down.

Dad has got my baby now! He's got my little

Baby face / (**you bum**¹⁶) you stole my cutest little baby face /

16. Step and press to RIGHT-FRONT corner; stern look on face. **Note:** Second occurrence of the “dad” position.

(***breath***) **There's not another one could take**¹⁷ her place (my little) baby face /

17. Move back to HOME position.

(***breath***) **I'm**¹⁸ alone forgot-***ten***. **How**¹⁹ could you be so rotten?

18. Melodramatic pose (**and voice**): Entire chorus step back into BACK-LEFT corner while placing back of right hand (stage fisted) against forehead. **Note:** While the move should have the *appearance* of leaning back, weight should be supported on the **ball** of the left foot.

19. Step and press to RIGHT-FRONT corner (hand comes down off forehead); pleading. Song may ritard here. **Note:** Fourth occurrence of the “dad” position.

I²⁰ want a girl / **just**²¹ like the girl that **married**²² dear old da-**ad**²³. /

20. Chorus go **DOWN THE TILES**. Chorus continue to use dark voice. Tempo based on whether ritard was used leading into phrase.

21. Chorus sings in more lighter “sing songy” voice. If ritard was implemented, return to original tempo.

22. Chorus sings in nasal, mimicking voice.

23. Chorus *slides* back into HOME position. Resume normal voice.

I used to call her baby but since she's my mother oh gee.

Ev'ry time she comes along ***and sits on my knee***²⁴,

24. FRONT ROW: Step into FRONT-INSIDE corner with inside leg; kneel on OUTSIDE leg.

She don't seem to have the same attraction for me! /

(And just...) To think she was my baby, / **it's got me up a tree (got me up a tree)**²⁵

25. FRONT ROW: Slowly stand up from the kneel, gazing slowly upward. REST OF CHORUS: Slowly "crouch" (bending at knees without compromising support), gazing slowly upward. Eyes in random directions.

(breath)²⁶ Now when my evening prayers have all been said (**A-men**²⁷!) /

26. Eyes (and heads) snap DOWN THE TILES while maintaining body position set in move (29).

27. DOWN THE TILES with legs together (move inside leg); place hands together at chest level.

She always tucks me in my little bed (**and just to think**²⁹)

28. Move hands apart and tilt head to inside.

29. Chorus comes back to HOME position.

I used to call her baby, / but now she's a mother **to**....

I³⁰ don't want a girl; / **(breath) I**³¹ don't even need a girl.

30. Step into FRONT-OUTSIDE corner with arms crossed in front. Eyes down the tiles.

31. Arms down emphatically.

I³² just want (my Ma-ma!) My dear old **Ma**³³!!!!

32. DOWN THE TILES.

33. Extend both arms forward in final press to audience. Pleading.