

## W O R D S

## C H O R E O G R A P H Y

1. **I'VE GOT** a special problem with my girl friend Maggie ...

Snap, press forward, weight on balls of feet.

(measure 15)

2. Much to my **REGRET!**

Slight turn to right, lean forward, weight on right leg.  
Raise right hand, touching back of wrist to forehead.  
Left hand out behind to counterbalance

(remorse)

After cut-off, Turn head to Director.  
Arms and body stay in leaning pose until next move.  
(Move is at different times for different sections.)

CHORUS I (measure 17)

- 3a. She brings her **FATHER,**

**Right 1/4 of Chorus:** Turn front, grab lapels as father.  
Hold pose until all ready to come down.

- b. Her **MOTHER,**

**Second 1/4 of Chorus:** Curtsey, right foot behind left.  
Arms out from body, as if holding dress.  
Hold pose until all ready to come down.

- c. Her **SISTER,**

**Third 1/4 of Chorus:** Arms and hands make horizontal line  
Chin rests on interlaced finger-tips.  
Hold pose until all ready to come down.

- d. And her **BROTHER,**

**Fourth 1/4 of Chorus:** Raise hands to make big ears.  
Hold pose until all ready to come down.

- e. Oh I **NEVER** see Maggie alone.

**All:** Return to chorus position.

- 4a. She brings her **UNCLES**

**All:** Turn toward center, Look across chorus.

- b. And **COUSINS,**

Both hands up in amazement, framing face. (Wow)

- c. She's **GOT 'EM BY THE DOZENS,**

Start to count on fingers.

- d. I **NEVER** see Maggie alone

Throw hands up in frustration, then  
Return to chorus position.

(measure 41)

5. She brings her **FATHER,** her **MOTHER,** her **SISTER** and her **BROTHER.** Oh I **NEVER** see Maggie alone.

Same moves as in 3a-3e.

(Continued on back)

WORDS

CHOREOGRAPHY

VERSE: (measure 49)

6a. Maggie dear just  
won't go out alone,  
Seems that she must  
HAVE A CHAPERONE.

~~As couple cross from left side of stage over to right, group comes down from right side of risers and crowds around couple on stage.~~

~~At same time, Wickstrom and Stewart walk hand-in-hand toward left front, but then come back.~~

b. ~~When we go out, NO MATTER  
where we're bound, there is always  
somebody around~~

~~Couple shoos away crowd who return to risers.~~

CHORUS II (measure 17)

7. She brings her FATHER, her  
MOTHER, her SISTER and her  
BROTHER, Oh I NEVER see  
Maggie alone.

Same moves as in 3a-3e.

(measure 39)

8. When I turned on the LIGHT,

**Chorus:** Focus left front as one man reaches out and turns on light. (Actually done during pause.)

(measure 41)

9. There was her FATHER,  
her MOTHER, her SISTER and  
her BROTHER, Oh I NEVER see  
Maggie alone.

Same moves as in 3a-3e.

(measure 75)

10. RIDING AND KISSING,  
the engine started  
MISSING ...

Bounce lightly up and down as if riding.

Jerk forward as engine misses beat.

(measure 91)

11. She brings her FATHER, her  
MOTHER, her SISTER and her  
BROTHER, Oh I NEVER see  
Maggie alone.

Same moves as in 3a-3e.

~~On this last time, use different voices--~~

~~"HER FATHER" is deep and chesty male voice,~~

~~"HER MOTHER" is sweet, feminine, lots of air,~~

~~"HER SISTER AND HER BROTHER" is very bratty, nasal~~

TAG (measure 99)

12. I NEVER see Maggie alone!

**Chorus:** Split on center,

Each half turn to outside (back to back)

[Not sure of stance taken...possibly arms folded?]