



## GLORY OF LOVE

<b>Choreographers:</b>	<b>Music:</b> CD Album “One Fine Day” Original Movie Soundtrack Sony 67916 (Amazon used \$3.25 - “The boy from N.Y. City” also on this album) or MP3.
Annette & Frank Woodruff	<b>Footwork:</b> Opposite except where indicated ( <i>W's footwork in parentheses</i> )
Rue du Camp, 87	<b>Rhythm:</b> Westcoast Swing/Jive
B-7034 Mons, Belgium	<b>Phase:</b> Soft V (3 figures)
Tel: 00 32 65 73 19 40	<b>Release date:</b> November 2004
Fax: 00 32 65 73 19 41	<b>Time &amp; Speed:</b> 3'05" @ original CD speed
<b>Anfrank@skynet.be</b>	<b>Sequence:</b> Intro – ABB – CD –A – CD - Ending

### INTRODUCTION

<b>Wait</b>	CP WALL, wt 3 strong notes
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### PART A

<b>1 - 5</b>	<b>Pretzel turn w/ dbl rk fwd ~</b> <b>Jive walks;;;;</b>	Bk L to SCP LOD, rec R to fc ptr, keepg ld hnds jnd trng RF ( <i>W LF</i> ) sd L/cl R, sd L; cont trn sd R/cl L, sd R to fc DLC ( <i>W DLW</i> ) w/ ld hnds still jnd bhd bk, rk fwd L, rec R; rk fwd L, rec R stg to trn LF, trng LF ( <i>W RF</i> ) sd L/cl R, sd L; contg trn sd R/cl L, sd R to SCP LOD, <b>{Jive Walks}</b> rk bk L, rec R; fwd L/cl R, fwd L ( <i>W trng to fc COH sd R/cl L, sd R</i> ), in SCP fwd R/cl L, fwd R;
<b>6</b>	<b>Swivel Walk 4;</b>	Fwd L, R, L, R ( <i>W swvlg LF on L ft sd &amp; fwd R, swvlg RF on R ft fwd L, swvlg LF on L ft sd &amp; fwd R, swvlg RF on R ft fwd L</i> );
<b>7</b>	<b>2 Point Steps;</b>	Pt L fwd on outsd edge of ft, fwd L, lookg ovr R shldr pt R fwd on outsd edge of ft, fwd R;
<b>8</b>	<b>Throwaway;</b>	Sd L/cl R, sd L trng LF to fc LOD, sd R/cl L, sd R ( <i>W trng ½ LF on 1st triple fwd R/cl L, sd R to fc M, bk L/cl R, sd L</i> ) to LOP-FCG LOD;

### PART B

<b>1 - 3</b>	<b>Sugar Push ~</b> <b>Underarm Turn;;;</b>	Bk L, cl R, tch L, fwd L ( <i>W fwd R, fwd L, tch R, bk R</i> ); XRib/sd L, sd R ( <i>W bk L/cl R, fwd L</i> ), <b>{Underarm Trn}</b> bk L trng RF, fwd R compg 1/2 RF ( <i>W fwd R, fwd L twd M's R sd</i> ); sd L/rec R, fwd L, XRib/sd L, sd R ( <i>W trng LF undr jn hnds fwd &amp; sd R/XLif contg to trn LF, bk R compg ½ LF trn, bk L/cl R, fwd L</i> ) to LOP-FCG RLOD;
<b>4 - 6</b>	<b>Left Side Pass ~</b> <b>Tuck &amp; Spin;;;</b>	Bk L trng LF, fwd R compg ½ LF trn ( <i>W fwd R, fwd L twd M's L sd</i> ), fwd L, R, L; XRib/sd L, sd R ( <i>W fwd R/L, R trn ½ LF, bk L/cl R, fwd L</i> ) to LOP-FCG LOD, <b>{Tuck &amp; Spin}</b> Bk L, cl R ( <i>W fwd R, fwd L</i> ); tch L, fwd L, sd R/cl L, sd R ( <i>W tch R, trng RF undr jnd hnds fwd R twd RLOD spinning RF to fc ptr, bk L/cl R, fwd L</i> ) to LOP-FCG LOD;
<b>7 - 8</b>	<b>Wrapped Whip;;;</b>	Bk L to dbl hndhld, rec R trng ¼ RF, bring ld hnds in & ovr W's hd contg RF trn w/ sd L/cl R, sd & fwd L to WRAP RLOD ( <i>W fwd R, fwd L, fwd R/cl L, bk R</i> ); XRib trng RF relg trl hnds, sd L trng RF to LOP-FCG LOD, XRib/sd L, sd R ( <i>W bk L, bk R, bk L/cl R, fwd L</i> );

**PART C**

1 - 2	<b>Tummy Whip;;;</b>	Bk L, rec R movg to W's R sd relg jnd hnds com ¼ RF trn, placg R hnd on W's R hip sd L contg RF trn arnd W/fwd R, sd & fwd L ( <i>W fwd R, fwd L, fwd R/cl L, bk R</i> ); relg W's hip XRib trng ½ RF, fwd L, XRib/sd L, sd R ( <i>W bk L, bk R, bk L/cl R, fwd L</i> ) to LOP-FCG LOD;
3 - 8	<b>Underarm Turn to Triple Travel w/ Roll ~ Left Side Pass w/ Flare ;;;;;</b>	Bk L trng RF, fwd R compg ¼ RF ( <i>W fwd R, fwd L twd M's R sd</i> ), bk L/rec R, cl L to R/H STAR WALL ( <i>W trng LF undr jnd ld hnds fwd &amp; sd R/XLif contg to trn LF, bk R compg ¾ LF trn to R/H STAR COH</i> ); sd R/cl L, sd R, roll RF compg 1 ½ trn L, R ( <i>W comp 1 ½ RF trn</i> ) to L/H STAR COH; sd L/cl R, sd L trng ½ LF ( <i>W ½ LF</i> ) to R/H STAR WALL, sd R/cl L, sd R trng ½ RF ( <i>W ½ RF</i> ) to L/H STAR COH; sd L/cl R, sd L trng ¼ LF, roll LF R, L compg 1 ¼ trn ( <i>W also LF</i> ) to LOP-FCG RLOD; XRib/sd L, sd R ( <i>W bk L/cl R, fwd L</i> ), <b>{L Sd Pass w/ Flare}</b> Bk L trng LF, fwd R compg ½ LF trn ( <i>W fwd R, fwd L twd M's L sd</i> ); fwd L/ R, L/flare R cw, XRib/sd L, sd R ( <i>W fwd R/L, R trn ½ LF/flare L ccw, bk L/cl R, fwd L</i> ) to LOP-FCG LOD;

**PART D**

1 - 3	<b>Sugar Push ~ Underarm Turn;;;</b>	Rpt meas 1-3 Part B;;;
4 - 8	<b>Tuck &amp; Spin ~ Side Whip ~ Lady Walks into a R turning Fallaway;;;;;</b>	Bk L, cl R, tch L, fwd L ( <i>W fwd R, fwd L, tch R, trng RF under jnd hnds fwd R twd RLOD spinning RF to fc ptr</i> ); XRib/sd L, sd R ( <i>W bk L/cl R, fwd L</i> ) to LOP-FCG RLOD, <b>{Side Whp}</b> bk L, rec R trng ¼ RF to fc COH ( <i>W fwd R, fwd L trng ½ RF to fc RLOD in SCP "L" pos</i> ); pt L to sd, hold, hold, fwd L trng ¼ LF ( <i>W bk R/cl L, fwd R, fwd L, fwd R trng ½ LF to fc ptr</i> ); XRib/sd L, sd R ( <i>W bk L/cl R, fwd L</i> ) LOP-FCG RLOD, <b>{W Walks into R Trng Falawy}</b> Bk L, trng RF rec R to CP COH ( <i>W fwd R, fwd L crvg RF</i> ); trng RF ¼ ovr triple side L/cl R, sd L; trng ¼ RF ovr triple sd R/cl L, sd R to SCP LOD;

**ENDING**

1 - 4	<b>Chasse Roll both ways;;;;;</b>	Rk bk L to SCP LOD, rec R, sd L/cl R, sd L trng RF to bk-to-bk; sd R/cl L, sd R contg trn to fc, sd L/cl R, sd L contg trn to ½ LOP RLOD; rk bk R, rec L, sd R/cl L, sd R trng ½ LF; sd L/cl R, sd L trng ½ LF, sd R/cl L, sd R trng ½ LF to SCP LOD;
5 - 6	<b>Fallaway Rock ~ Rk Rec;;;</b>	Rk bk L, rec R to CP, sd L/cl R, sd L; sd R/cl L, sd R ~ Rk bk L to SCP LOD, rec R to CP WALL;
7 - 8	<b>4 Point Steps to Cuddle;;;</b>	Rpt 2x meas 7 Part A & fc blendg to Cuddle pos [ <i>W's arms arnd M's neck – M's arms arnd W's waist</i> ];;
9...	<b>Bk Corte w/ Leg Crawl</b>	Bk L w/ soft knee & slight LF bdy trn leavg R xtnd fwd ( <i>W fwd R btw M's ft flexg knee inclining hd softly dwn twd M's R shldr</i> ), hold ( <i>on last guitar string W slowly lifts L knee against M's R thigh</i> );



*A Los Angeles R&B guitarist (born Kevin Moore) reinvents himself as country bluesman Keb' Mo' after playing Robert Johnson in a movie.*

*It sounds like a recipe for insincerity, but if Keb' Mo' is faking it, he sure fools me: his acoustic and slide guitar work and slightly hoarse, John Fogerty-ish voice are effortlessly convincing, joyous and sorrowful at once. His songwriting is deceptively simple, plain-spoken without sounding clichéd or intentionally old-fashioned.*