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Frame and Introductory Information

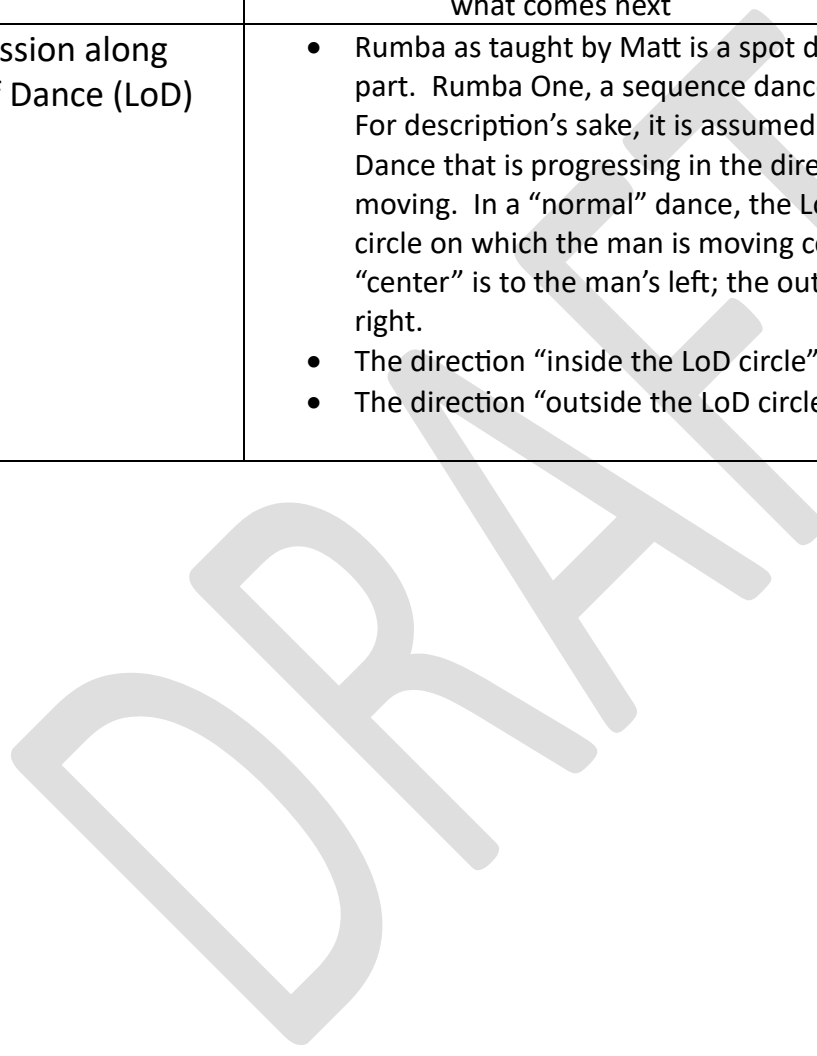
These are Bill’s personal notes about rumba steps taught in Matt Kelling’s dance class on the HAL 2026 World Voyage. These have not been reviewed by Matt. After talking with Matt, we don’t think he plans to publish any notes in the near future. These notes are to help my dicey memory remember the steps. These notes are not to be used for any commercial purpose.

I may not have all the steps correct. Further, our interest is dancing for fun, not competitive dancing. So these notes do not go into how to roll onto and off of your feet. Note that I do not intend to put together similar notes for the other dances that Matt taught.

In particular, Linda and I tend to use specific lead motions to indicate what is coming up long before a good dancer would give the lead. We also encourage partners to put together sequences of patterns for dances that you do occasionally so that you both know what is coming up. This works well for us since we tend to only dance together. If you are switching partners frequently or dancing frequently, you should try to not anticipate what is coming next. Just do not get mad if you partner anticipates incorrectly - this is about having fun.

<p>Start: Couples face each other in social dance closed frame position</p> <p>man facing Line of Dance (LoD), follower facing against LoD</p> <p>Focus in on patterns and leads, more verbose will come later</p>	<ul style="list-style-type: none"> • Partners face each other, slightly offset so that Leader is looking over Follower’s right shoulder. If feet are spread slightly, this keeps you from stepping on the other partner’s feet. • Leader’s left upper arm is roughly straight out to the side from his body. • Leader’s left upper arm is bent at elbow up and slanted forward to create a gap as it bridges half the space between the partners. • Follower’s right arm generally mirrors the Leader’s left arm. • Leader’s left hand is at 90 degrees from his arm, palm to the Follower, thumb up, spread from his fingers. • Follower’s right hand fingers hook into the spread between Leaders thumb and fingers, while Followers thumb is outside of the Leader’s thumb. The hands connect but do not grasp each other. • Leader’s right arm extends forward from his body with his fingers bent 90 degrees from his palm. Leader bends his elbow out to the side such that his fingers come in contact with the Follower’s left shoulder blade and his palm presses against the side of the Follower’s body. • Follower’s left arm lies on top of the Leader’s right arm. The follower places their right hand where it naturally meets the Leaders body – shorter arms might contact the upper biceps, longer will press against the Leader’s shoulder • The Follower and Leader use their muscles to support the weight of their arms. • Both partners supply pressure against their partner’s body. Both partners hold their arms rigid, not allowing them to collapse back onto their bodies when the other partner supplies pressure.
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	<ul style="list-style-type: none"> • The goal of the social frame is to allow the Leader’s leads to steer the Follower. • Weight is on the Leader’s right foot, Follower’s left foot • Rumba is an 8-count dance, but the overall pattern for American rumba is 1, hold 2, 3, 4, 5, hold 6, 7,8 • The initial focus of this document is on the overall patterns and the leads to prep the follower on what comes next
<p>Progression along Line of Dance (LoD)</p>	<ul style="list-style-type: none"> • Rumba as taught by Matt is a spot dance for the most part. Rumba One, a sequence dance, moves in a circle. For description’s sake, it is assumed that there is a Line of Dance that is progressing in the direction that the man is moving. In a “normal” dance, the LoD would be a big circle on which the man is moving counter-clockwise. The “center” is to the man’s left; the outside is to the man’s right. • The direction “inside the LoD circle” is to the man’s left. • The direction “outside the LoD circle” is to the man’s right



<p>5th position</p>	<ul style="list-style-type: none"> • Forward 5th position is one foot is straight, other foot places heel in front of toe of straight foot with the toe of the forward foot pointed out to the side. • Back 5th position is one foot is straight, the other foot's toe is behind the straight heel with the back foot heel pointed out.
<p>Overall pattern – “The Big Mama Daddy” for rumba</p> <ul style="list-style-type: none"> • Not cast in stone, but here are most of Matt’s moves in a pattern • Cross body leads introduced in month 2 or 3 • Hustle move and 7-11 introduced in month 4 • Basic boxes are used to resync the couple • Drop basic box resync as gain experience • Description follows for each element once, not for entire sequence 	<ul style="list-style-type: none"> • Basic stationary box – 2x • Turning box to the man’s left – 1 complete rotation • Basic box to straighten up to resync • Woman’s outside walking turn • Basic box to resync • Throw to man’s right, returning to a basic box • Basic box to resync • Throw to man’s right, left, right; high 5, 3 point turn • Cross body lead • Throw to man’s right; 3 point (outside) turn • Back rock throws (right, left, right) • Basic box to take to the throw • 1 sequence of 7-11 move • Cross body lead • Throw to man’s right • High five to 3 point turn to end in 2 hand hold • Hustle move (change places followed by inside turn) • Cross body lead • Throw to man’s right, high 5, 3 point, single hand hold end • Combo 7-11; man 7-11 woman inside turn, both 7-11 • Cross body lead • Throw to man’s right, high 5, 3 point turn • Basic box • Not Matt – outside checks, lunge

<p>Basic box</p> <p>We strongly encourage dancers to count. Rumba has very useful pattern from 1 to 8 beats or counts.</p> <p>Counts 2 and 6 are almost always holds for both partners.</p> <p>Leaders / men almost always move their left foot on count 1 and their right foot on count 5, while women move their right foot on count 1 and their left foot on count 5.</p> <p>Shift weight fully with each foot movement so the other foot becomes free. Do not split weight between the two feet.</p>	<p>Man's leads and footwork- closed social frame, weight on right foot</p> <ol style="list-style-type: none"> 1. Left foot forward – weight to left foot 2. Hold 3. Right foot diagonally forward and to the side of the left foot shoulder width – weight to right foot 4. Step Left foot next to right foot – weight to left foot 5. Step Right foot back – weight to right foot 6. Hold 7. Left foot diagonally back and to the left side shoulder width – weight to left foot 8. Right foot next to left foot – weight to right foot <p>Step</p> <p>Woman's arms and footwork – weight starts on left foot</p> <ol style="list-style-type: none"> 1. Step Right foot back – weight to right foot 2. Hold 3. Left foot diagonally back and to her left side, shoulder width – weight to left foot 4. Step Right foot next to left foot – weight to right foot 5. Step Left foot forward – weight to left foot 6. Hold 7. Right foot diagonally forward and to the right side, shoulder width, weight to right foot 8. Step Left foot to right foot, weight to left foot <p>Notes:</p> <ol style="list-style-type: none"> a) whenever feet are next to each other, heels are closer than the toes (slight V shape) b) Maintain closed social position – pressure between Leader's left hand and follower's right hand is important, as is pressure on woman's left side lat by man's right hand and her left hand on his bicep / shoulder c) follower (woman) should feel the increase in pressure as leader (man) moves forward (thus signaling her to move back) d) Follower should feel the absence of pressure as the leader moves back (thus signaling the follower to move forward) e) Follower should feel an increase in lat pressure as man moves to his left signaling her to move right f) Follower should feel an absence of connection in the lat and leader's bicep / shoulder moving to the leader's right, thus signaling her to move to her left.
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Turning box left	<p>Man's leads and footwork – closed frame, written as starting from completing a basic box first.</p> <ol style="list-style-type: none"> 0. As completing the previous basic box, signal intent to start a basic box left by increasing pressure on follower's left lat via leader's right hand. This signals that something will happen that requires her to move to her right 1. Start moving left foot forward with (say roughly) an 1/8th turn to the man's left – weight shifts to left foot. Slight pressure on woman's left lat with right hand to urge her to turn 2. Hold 3. Step Right foot parallel to the slightly turned left foot, about a shoulder width in distance – weight to right foot. 4. Step left foot next to right foot – weight to left foot. 5. Step right foot back with (roughly) 1/8th turn of the right heel out, weight to right foot. 6. Hold 7. Step left foot parallel to right foot, shoulder width, weight to left foot 8. Step Right foot next to left foot, weight to right foot <p>Woman's movement and footwork</p> <ol style="list-style-type: none"> 0. The leader may start to apply pressure to the follower left lat prior to the actual start of this move to indicate something is happening that will move her to the right 1. Step Right foot back with heel turned out – the degree of turn should match Leader's turn – stay square with his body. (Roughly 1/8th of a turn). Weight goes to right foot 2. Hold 3. Step Left foot back so that it is parallel to the right foot, about shoulder width. Weight to left foot 4. Step Right foot next to the left foot. Weight to right foot. 5. Step Left foot forward with a toe turned out that matches the Leader's turn - maintain square body to leader body. (Roughly 1/8th turn). Weight goes on left foot 6. Hold 7. Step Right foot parallel to left foot, shoulder width. Weight goes on right foot. 8. Step Left foot next to right foot. Weight goes on left foot.
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	<p>Repeat counts 1 through 8 until Leader stops leading a turn. Generally, beginners should target doing a full 360 degree turn, but the turning box can be used to align bodies to open dance floor with less than a full turn. (E.g. another couple has moved in behind your partner so they can't move backwards on a box – realign into an open space.) Don't get stuck in a rut and do two full 360 degree turns.</p> <p>Notes</p> <ul style="list-style-type: none"> a) Turn only happens on counts 1 and 5. b) Follower should match the amount of the Leader's turn. Note that some people have more difficulty turning their heel out on the back step. Do NOT try to get all the way around in only four turns (e.g. turning 90 degrees in each 4 counts)
<p>Woman's outside walking turn part 1</p> <p>Start turn</p> <p>(man raises left hand up and out at the end of count 4)</p> <p>(ends with step left, step right next to left, step left forward)</p>	<p>Man's footwork and leads. Begins with a basic box forward, In closed frame position</p> <ol style="list-style-type: none"> 1. Man steps left foot forward. Weight to left foot 2. Hold 3. Steps right foot to right side shoulder width. Weight to right foot 4. Close left foot to right, change weight to left foot. At the end of count 4, man starts to raise his left hand up (higher than woman's head) and out to the left side of his body. This signals that an outside turn is coming. 5. Man steps back on right foot. Weight to right foot. Left hand is raised up and outside his shoulder. Man's right hand will disconnect from woman's back naturally on count 7. He can encourage the upcoming turn by adding pressure to woman's back through his right fingers. 6. Hold. 7. Man steps left foot to side. Weight to left foot 8. Man closes right foot to left. Weight to right foot. <p>Woman</p> <ol style="list-style-type: none"> 1. Steps back on right foot. Weight to right foot. 2. Hold 3. Steps left foot to side, staying in frame. Weight to left. 4. Steps right foot forward. Weight on right foot. She should feel the man start to raise their joined hands (his left, her right) and move them outside their frame. This indicates

	<p>that the outside turn is coming.</p> <ol style="list-style-type: none"> 5. Woman steps left foot forward. Weight to left foot. 6. Hold. 7. Woman using walking step to step right foot a quarter turn to step to the outside of the man's frame. Weight to right. She should not have to duck under the raised hands 8. Woman walks left foot around and in front of her right foot. She is making a large walking circle, not a pivot spin, outside of the man's frame.
<p>Woman's outside walking turn part 2</p> <p>Finishing turn and re=establish frame</p>	<p>Man's steps. Do a slight turning box to make it easier for the woman to align to frame. End with basic box</p> <ol style="list-style-type: none"> 1. Step left foot forward, turning slightly to the left to make it easier to close frame. 2. Hold. The woman should have walked under the raised hands by this point. Start to lower the joined hands. 3. Step right foot to the side, parallel with the left foot. Weight to right. Push your left arm into the closed frame position. This transfers some energy to the woman to help her turn to face you in closed position. 4. Close left foot to right foot. Weight to left. Establish closed frame by placing man's right hand on woman's lat. 5. Step right foot back. Weight to right (part of basic box) 6. Hold. 7. Step left foot to the side, shoulder width. Weight to left foot. 8. Close right foot to left. Weight to right foot. <p>Woman's steps.</p> <ol style="list-style-type: none"> 1. Woman continues walking in her large circle, stepping right foot forward. Weight to right. 2. Hold. Look to see where the man is. If he did a slight turning box, he is closer to the woman and the angle between their bodies is less than if he did not do a turning box. 3. Step left foot so that your body is turned to face the man. The man should have lowered the joined hands and be moving the joined hands to his left, woman's right to re-establish frame. This movement will help turn woman to face the man if both have firm arms and not spaghetti arms. 4. Close right foot to left foot.

	<ol style="list-style-type: none">5. Woman steps left foot forward, as they finish a basic box. Weight to left. (part of basic box)6. Hold7. Woman steps right foot to side. Weight to right8. Woman closes left foot to right foot. Weight to left foot.
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<p>Throw to man's right</p> <p>(on 1, move man's hand in big circle out to the left and then back in between bodies – this ends with man's left hand under woman's right hand)</p> <p>On 5, step right foot to right (man)</p> <p>7 and 8 are rock steps done while facing the side</p>	<p>Man's leads and footwork (as starting basic box)</p> <ol style="list-style-type: none"> 1. As man's left foot moves forward, move man's left hand in circle outside and down from closed frame lead to end between the couple's bodies*. Goal is to position man's left hand under woman's right hand 2. Hold feet, complete positioning of man's left hand between bodies aligned above the man's left hip. You are briefly in a two hand hold. 3. Step right foot to right side (same footwork as basic box) 4. Step left foot next to right foot (same footwork), point man's right arm and hand to the right. 5. Step right foot to right side (not back as you would in basic box). Right hand extended to right. Weight on right foot. 6. Hold on 6 7. Twist on standing right leg to face right, pulling left leg between bodies to land pointing to the right, in 5th position. Weight on left foot. Push joined left hand to the outside of LoD (right), while your body movement moves the extended right arm to point against the LoD. 8. Recover weight to right foot by rocking back (Move will continue in next 8 counts) <p>Woman's movements (starting from a basic box)</p> <ol style="list-style-type: none"> 1. Woman steps back on right foot. Weight to right foot 2. Hold. (Feel man start to change hand position*) 3. Woman steps left foot to left side. Weight to left. 4. Woman steps right foot next to left. Weight on right foot. <p>Move outside the frame ("take her to the throw")</p> <ol style="list-style-type: none"> 5. Woman steps left foot to left. Weight to the left. 6. Hold 7. As man moves the joined hands between the bodies, twist on left (standing) leg to face to man's right, woman's left or outside LoD. Move the right foot past the left ankle and then land the right foot in 5th position. Weight rocks onto right foot. Flare your non joined hand (left) to your left side (along LoD). 8. Rock weight back onto left leg <p>(*) See "cheat sheet" section for comments on different leads</p>
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<p>Continue throws with rock steps (New Yorkers) to left or skip down to “Ending throw cycle” to not continue NY to left</p> <p>Throw left counts 1-4</p> <p>Throw right (again) counts 5-8</p>	<p>Man’s steps (continue from previous throw to the man’s right)</p> <ol style="list-style-type: none"> 1. Twist on standing right leg to face partner and step left to left shoulder width. You reconnect in a two hand hold briefly while facing partner. Weight is now over left leg. Man is facing LoD. 2. Hold. As hold ends, man releases his left hand and starts to move his right woman left hand between the couples bodies to point to the man’s left (inside LoD). This adds energy to perform the twist in count 3. 3. Twist on standing left leg to face left, bringing right leg between the bodies to land facing to the left (inside of LoD). Right foot in 5th position. Weight goes on right leg. Right arm extends forward from the body (to inside LoD). Left arm is pointing against LoD, out from the shoulder. 4. Recover weight on the left leg. 5. Twist on standing left leg to face partner, bringing right leg between bodies to stand at shoulder width. Briefly return to a 2 hand hold. Weight ends on right leg. 6. Hold. As hold ends, release man’s right hand and start to extend the arm from the shoulder. 7. Twist on standing right leg to face right, pulling left leg between bodies to land pointing to the right. Left foot lands in 5th position forward. Weight on left foot. By pushing the joined left hand to the outside of LoD (to the right), you can help the bodies twist. Meanwhile flare non joined hands to the side 8. Recover weight to right foot by rocking back. <p>Woman’s movements (throw left, then right)</p> <ol style="list-style-type: none"> 1. Twist on standing left leg to face partner and move right foot out to right side. Weight goes to right foot. (Woman is facing against LoD). Take offered hands with man’s hands underneath 2. Hold. As hold ends, man will drop his left hand, woman right hand. He will start to move the joined hands between the bodies to give some energy to the twist that happens on count 3. 3. Woman twists on standing right leg to face her right (inside LoD). Woman’s left foot moves past her ankle to land in 5th position past her right foot. Weight rocks onto
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	<p>left foot. Woman flares right hand to her right side (along LoD).</p> <ol style="list-style-type: none"> 4. Woman rocks her weight back to the right foot. <p>throw back to the right</p> <ol style="list-style-type: none"> 5. Woman twists on her standing right leg to face her partner (facing against LoD) and extends her left foot shoulder width to her left side. Weight goes to left foot. Reconnect in 2 hand hold. 6. Hold. Feel the man start to release the his right, woman left hand. 7. Twist on left leg to face to the woman's left (outside LoD). Move right foot past the left ankle to land in 5th position in front of left toes. Weight rocks onto right foot. Flare left hand to the side. 8. Recover weight to the left foot by rocking back. Weight on left foot. <p>You have now done one full cycle (2 throws – one right, one left) and started the cycle again with a throw right. You can do more, but really 2 full cycles is about all you want to do for styling considerations. You need to end the throws. See next blocks of steps.</p> <p>(* See "Cheat sheet" section for comments on different leads</p>
<p>Ending throw cycle with a return to basic box without a turn (just completed right throw)</p>	<p>Man's leads and footwork</p> <ol style="list-style-type: none"> 1. Twist body on standing right leg to fully face partner, moving the left leg between the couple to land shoulder width facing your partner. Rather than switch to a two hand hold (as you would do for the next throw), raise your left hand to closed frame position. Start moving your right hand to a closed frame position. Weight transfers to the left leg. 2. Hold feet, re-establish closed frame hand position 3. Step right foot down at shoulder width. (You probably will not need to move your right foot much, but you definitely need to make the weight change.) You are now in a closed frame position with your partner. 4. Step left foot next to the right foot and change weight to the left foot.

	<ol style="list-style-type: none"> 5. Step back on your right foot (You are now in the second half of the basic box). Weight goes onto right foot 6. Hold 7. Step left foot back parallel to the right foot and spaced at shoulder width. 8. Step right foot next to the left foot (weight to right foot) (You are now completing the basic box) <p>Woman's arm and footwork</p> <ol style="list-style-type: none"> 1. Twist on left leg to face partner (woman facing against LoD). Move right leg to shoulder width and shift weight to right foot. Let man lead your right hand up into the closed frame position. 2. Hold. Establish closed frame position fully. 3. Step left leg to shoulder width from the right . Weight to left foot. (You probably do not need to move the left foot, but you MUST shift weight to the left foot.) 4. Close right foot to left foot. Shift weight to right foot. <p>End with basic box</p> <ol style="list-style-type: none"> 5. Step forward with left foot. Weight to left foot. 6. Hold 7. Step right foot to right side. Weight to right foot. 8. Close left foot to right foot, Weight to left foot.
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Ending a throw cycle with a high 5 and a woman's 3 point turn

(rather than end NYers with a basic box, end with a woman 3-point turn)

The man's high 5 motion is the signal that the end is a 3 point turn for the woman

Man's leads and footwork

1. Twist body on standing right leg to about 30-45 degrees from fully facing your partner face partner, moving the left leg between the couple to land shoulder width. Man's left shoulder is closer to the woman than his right shoulder is. As the man pulls his left hand joined to the woman's right hand between their bodies from the previous extended outside LoD position, he raises his left hand higher than the woman's head as it moves across his body. (The woman's right hand will maintain contact with his left hand.) The man does NOT extend his right hand to re-establish a closed frame position. This raised left hand (high 5) is the signal that a turn is coming. The 30-45 degree slant between their bodies and the raised man left / woman right hand create a "doorway" for the woman to enter.
2. Hold. Ensure there is pressure between the couple's hands. Weight is fully on man's left leg.
3. The man rocks his right foot's toe behind his left heel by moving his body backward. This motion moves his left hand back, inviting the woman to step her left foot through the doorway. The woman's left foot is outside of the man's left foot (not between the man's left and right feet). The man's left hand remains raised.
4. The man recovers his weight to his LEFT foot (right toe is still rocked back). His left hand will be moving in a clockwise circle over the woman's head (encouraging the woman to do a half turn pivot as she shifts her weight from her left foot to her right foot.)
5. The man swings his right foot forward and towards the woman's body, pivoting on his left toe. (Recall that man was previously at about a 30 degree angle – he needs to close that angle and probably a little bit more to end up facing his partner) The goal is to be fully facing the woman at the end of count 5 (and she is going to be swinging her body towards the man after doing her half turn pivot.) The man lowers his left hand and pushes it outside his shoulder to the closed frame height signaling turning is to stop, while his right hand is coming towards the woman to establish the closed frame position. The man's left hand moving outside his shoulder encourages the woman to pivot to face him.

6. Feet hold. Hands / arms complete the closed frame position. Weight should be fully on man's right leg.
7. Step left foot parallel to right foot, about shoulder width. (The foot may not need to move much in space, but weight must change).
8. Step right foot next to left foot, weight moving to right foot.

Note: Left foot is free to move. Steps 7 and 8 are completing the second half of a basic box. In the "end throw without a turn" completion, one actually does the complete second half of the basic box by the man moving back on count 5. In this completion of the throws, the man is moving his right foot forward to fully face his partner before doing counts 7 and 8 that are from the second half of the box.

Woman's arms and footwork

1. Woman twists on her standing left leg as she normally does to face her partner (however, he is not fully facing her). . Her right foot lands shoulder width from her left foot. Her right hand follows the man's left between their bodies all the way up higher than her head. Her right hand moving that high tells her that a turn is coming. Since the man's right hand is not reaching to establish frame nor go into a two hand hold, she does not attempt to join hands. Weight transfers to her right foot.
2. Feet hold. Woman feels the connection in the raised right hand. She knows a turn is coming because her hand is higher than her head. She sees the doorway arch formed by their hands and the angle between their bodies.
3. Woman steps thru the doorway with her left foot in response to the man's left hand going back. Her left foot is outside of his left foot (not between his feet). Weight goes on her left foot.
4. Woman does a half turn pivot on the balls of both feet, switching her weight from the left foot to the right foot. Her hand connected to the man's hand above her head moves in a circle. Woman stays with weight on the ball of her right foot. She is looking away from the man at this point.
5. Woman swings her left leg forward and around pivoting on the ball of her right foot, continuing the turn to her right,

	<p>and landing with her left foot about shoulder width. The goal is to be fully facing her partner (who turns a some to assist in aligning their bodies). Weight transfers to her left foot. Her left hand has been lowered to match the man’s right hand so she knows the turn is ending. She starts raising her right arm to establish a closed frame position.</p> <ol style="list-style-type: none"> 6. Feet hold. Frame is completely established via arms / hands. Weight is fully on her left leg. 7. Woman steps on her right foot about shoulder width to ensure that the couple fully faces each other. Weight to the right foot. 8. Woman closes left to right foot, weight transfers to left foot. (Right foot is free to step back if the couple goes into a basic box after this turn.)
<p>Cross body lead</p>	<ul style="list-style-type: none"> • The cross body lead moves the couple to face in the opposite direction from where they started and moves them a short distance from where they were. • The cross body lead starts “outside the box”, just like the throws (New Yorkers) start outside the box. • The description is written as if the couple has just finished a basic box that moves outside the box, and are “flat” - facing each other • Later moves (such as a 7-11) may have the couple at an angle rather than flat; the description will discuss the minor modification needed to move into the cross body lead. • The cross body lead can be thought of as having several phases, but the cross body lead is really one dance element – get out of the way, lead the woman past the man as she moves down the slot, and then close together facing each other • The key is for the man to free up a slot for the woman to move through in a straight line, and then encourage her to rotate to face him as she finishes moving past the man.
<p>Cross body prep</p> <p>Basic box to outside the box and start to get out of the way</p>	<p>Man’s count starting with the basic box. Cross body starts on count 5. Basic box is in closed social frame</p> <p>Man counts</p> <ol style="list-style-type: none"> 1. Man steps left foot forward. Weight to left foot 2. Hold for count 2. 3. Step right foot to the side shoulder width. Weight to right 4. Close left foot to right. Weight to left foot

	<ol style="list-style-type: none"> 5. Step right foot to the right outside the box. Maintain closed frame, flat to each other. Weight to right foot 6. Hold 7. Step left foot forward. Weight on left foot 8. Move right foot diagonally back off the slot / track that the woman will move forward on. Rock weight onto right foot. Man is off track, while woman is on the track (slot dance). So man must extend his frame out from his body <p>Woman counts.</p> <ol style="list-style-type: none"> 1. Woman step back on right foot. Weight on right foot 2. Hold 3. Step left foot to side. Weight to left. 4. Close right foot to left. Weight to right 5. Step left foot outside of box; maintain flat to each other in closed frame. Weight to left foot. 6. Hold 7. Rock back on right foot. Weight to right foot. 8. Rock weight forward to left foot. <p>Note that at times, the cross body lead may start when the man is not flat to the woman but is at some angle away. (For example, after a 7-11 move described later). In that case the man steps “forward from his body” on count 7 but it is across the front of the woman, not towards the woman. The woman does her normal rock back on count 7. On count 8, man gets out of the way so that he is at a right angle to the woman.</p>
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<p>Cross body lead Woman moving down the track as man is out of the way.</p> <p>The cross body lead moves into the second half of a basic box or into a throw to the man’s right.</p>	<p>Man’s counts</p> <ol style="list-style-type: none"> 1. Man steps left foot to his side, moving it further down the track that the woman will be on. He should be fully out of the way and 90 degrees to the woman. In practice, this step is almost a “slurred” motion following the previous 8th count where the man starts to get out of the way 2. Hold for count 2. 3. Man rocks his right foot behind his left heel (5th position). This moves his body back some, giving him more arm distance to maintain the closed frame with the woman as she will be moving across in front of the man. Man will lose connection in his right hand (although it may still be in contact with the woman’s lat) as she passes him.
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<p>The described pattern starts a throw to the right.</p> <p>A basic box would just establish closed frame on count 5. See alternate ending text.</p>	<p>Woman is still maintaining connection to the man's right shoulder / bicep with her left hand.</p> <ol style="list-style-type: none"> 4. Man does a quarter turns with his left foot towards the woman as he steps back onto the track. The connection between woman's left hand and the man's right shoulder will force her to turn to turn to face him because it will push her left shoulder back. (Sort of a snap turn rotating on her foot). The man is now facing the woman. This completes the cross body lead, but man must set up the next move with his next step. <p>Throw setup (see full description elsewhere)</p> <ol style="list-style-type: none"> 5. Man steps right foot to side. He prevents closed frame by either holding his right arm to his chest or by pointing his right arm out to the side indicating a throw to the right is coming. (We use the point to the side method.) 6. Hold. 7. Man moves his left arm through between the couples body as he twists on the standing right leg. His left foot moves through the air past his right foot and lands in 5th position rock. Weight to left foot) 8. Recover weight to right foot by rocking back in preparation to turn to face partner. You will either continue to do a throw to the left or move into a high 5 stance for a 3 point turn. <p>alternate ending basic box (5 Man steps right foot to side and re-establishes closed frame with weight shifted onto right foot. 6 Hold. 7 Man shifts weight to left foot (make sure you do this weight shift) 8. Man steps right foot next to left and shifts weight to right foot)</p>
<p>Woman's steps second half cross body lead</p>	<p>Woman's steps</p> <ol style="list-style-type: none"> 1. Woman walks right foot forward along the track. (Stop if man is in the way and give him the raised eyebrow look.) 2. Hold 3. Walk forward on left foot. Weight on left foot. Maintain your frame connection to the man's right bicep with your left hand and your joined hand connection. This is critical to the next step. 4. Step forward on right TOE ready to be pivoted by the man. As man steps back onto the track making his left quarter turn, his right shoulder / bicep will force your left shoulder to pivot back around the right side of your body like a

<p>Comments on alternate ending / next move</p>	<p>hinge. His left hand will encourage your right hand forward, however this does not have the power that his right shoulder has on your left side since your right side is the hinge. You should be facing the man at the end of count 4. Be ready for several different next series of steps.</p> <p>Man's right throw ending</p> <ol style="list-style-type: none"> 5. Woman steps left foot to the side, facing the man. Weight on left foot. Hopefully the man is signaling where he plans to go after the Hold count. If his right hand is against his chest or out to his right side, expect right side throw or possibly a 7-11 move. If the man re-establishes a closed social frame, expect a basic box ending. If the man establishes a two hand hold, expect a Hustle style change places move that will uses eighth notes (7 AND 8 AND), rather than quarter notes (7 , 8). 6. Hold 7. Assuming the man is doing a man's right side throw, he will bring the joined hands between the couple. Twist on standing left leg and bring right leg through the air to land in 5th position. Weight to right foot. 8. Shift weight to back to left foot by rocking forward. <p>alternate basic box ending (5. Weight to left foot. Man re-establishes closed frame. 6. Hold. 7. Shift weight to right foot (You must do this weight shift). 8. Close left foot to right and shift weight to left foot.</p> <p>alternate 7-11 ending . See 7-11 write-up. The key is that man left and the woman right both rock back on count 7 and then recover their weight to the forward legs man right and woman left.</p>
<p>Back rock throws part 1 – High 5 to a 3 point turn</p>	<p>Back rock throw (Matt may call it something different) is one place where both partners shift position instead of just hold on counts 2 ad 6. During those counts, partners shift their bodies so that they are facing inward, rather than facing outward in a normal throw. The directions will describe the movement.</p> <p>This description will use the scenario that Matt had us do. The couples are completing a normal throw to the man's right side and ending it by heading into a high 5 with a 3 point turn. The description picks up with the transition from the throw to the</p>

<p>Count 5 is where back rock starts for man</p>	<p>high 5. The actual back rock throw will start on count 5. Counts 1 - 4 are the standard high 5 , 3 point turn.</p> <p>Man's movement</p> <ol style="list-style-type: none"> 0. Starting from count 8, the recovery in the standard throw. Weight is on the right leg. Heading to the high 5 and 3 point turn 1. Twist on the right leg to face the woman, moving the left foot between the couple, and landing the left foot shoulder width, but with the man's body slanted a little bit towards the woman. As man moves, he raises his left hand up higher than her head and slightly outside his body frame to offer a high 5 hand. Fingers are not grasped, pressure holds hands together. Weight to left foot. The slight body slant and hand extended outside his frame generates a "door" for the woman to walk through on count 3. 2. Hold 3. Man rocks back on his right foot to 5th position. As he rocks back, he takes his left hand back away from the woman (who will follow this lead). His hand is still in the high 5 position. Weight to the right foot. 4. As the man recovers his weight by rocking to his left foot, he moves his raised left hand in a clockwise circle over the woman's head, encouraging her to do the second part of her 3 point turn. <p>This is the start of the back rock throw sequence.</p> <ol style="list-style-type: none"> 5. Man steps his right foot to his right side facing the woman, parallel to his left foot (removing the previous slant). To establish a closed frame hold with the woman, man moves his left hand down from over her head and out to his left side as a continuous motion from the clockwise circle (the hand spirals down and out). This hand motion will help snap the woman into facing the man. Weight transfers to right foot's toe. He establishes closed frame with his right hand on woman's left lat. 6. Instead of just holding (the normal rumba action for count 6), the man signals a twist to the woman by applying light pressure with his right hand to her left lat, but keeping his left hand in place. The man twists on his right leg to face his left. As he does this, he lets his left foot reposition from where it was to drag his toe across a line extending from his center. (If the man did not let his left foot move,
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Here is the woman's steps for the high 5 and 3 point turn.

Count 5 starts the back rock throw sequence for the woman here

his feet would be twisted together with his left leg over his right) Maintain the joined man left, woman right hand in front of their bodies (it was towards the side before they twisted). The man's right hand stays on the woman's lat; her hand on his bicep.

7. Man rocks back on his left foot's toe (5th position behind his right heel). Weight to the left foot.
8. Man recovers his weight by rocking forward to his right foot.

Woman's movement

0. Starting from the end of a normal throw to the right; heading into a high 5 with a 3 point turn.
1. Woman twists on her standing left leg to face the man and moves her right foot to her right side. Weight onto right foot. As she is turning, the man raises their joined hands (his left, her right) into a high 5 position. Woman makes sure she is not gripping his hand, but is applying pressure against his palm. She sees the slight angle between their bodies and the raised hands making an arched doorway.
2. Hold.
3. As man rocks back, his hand starts to move away. To maintain pressure, the woman steps her left foot straight forward through the arched doorway. Her foot will be outside the man's left foot (left little toes closest to each other), not between his feet. (The slant between the bodies should make this the natural step.) Weight goes to her left foot's toe. This is point 1 of the 3 point turn.
4. As the man recovers forward, his hand starts to make a clockwise circle over the woman's head. The woman does a half turn pivot, shifting her weight from her left toe to her right foot's toe as her body turns clockwise following the man's lead over her head. This is point 2 of the 3 point turn.

Count 5 is the end of the 3 point turn and the beginning of the back rock sequence for the woman

5. As the man's lead moves the joined hands down and outside of his body, it provides energy for the woman to turn fully to face him. She steps on her left foot shoulder width to face the man. They establish frame. Her weight on her left foot. This is point 3 of the 3 point turn.
6. Instead of the normal hold action for count 6, the woman feels the slight pressure on her left lat as the man signals a

	<p>twist. She twists on her standing left leg to face to what was her right. As she does this, she lets her right toe drag along the floor over the line that that extends from the center of her body. (This keeps her feet from being crossed with her right leg in front of her left leg.) Her right toe is farther from her body than her left toe. She is mirroring the man’s position; they are both faced the same way.</p> <ol style="list-style-type: none"> 7. Woman rocks back on right foot toe (5th position behind left heel). Weight is on right foot. 8. Woman recovers weight to her left foot by rocking weight forward off the right foot.
<p>Back rock throw part 2</p> <p>Man’s movements back rock throw part 2</p>	<p>Man Second part of back rocks</p> <ol style="list-style-type: none"> 1. Man steps left foot (outside foot from woman) forward. Weight to left foot 2. Instead of hold, couple will twist again. Releasing the connection of his right hand with the woman’s lat, the man moves / punches the joined hands between the couples bodies . This provides energy for both partners to twist on their standing legs. The man twists on his left foot, allowing his right toe to drag across the line extending from his body so his legs are not twisted. The man flares his right hand out to the side as he twists to face against the direction of the rock. Weight remains on the left leg. 3. Man rocks his right leg (outside leg) back to 5th position behind the left heel. Weight goes to right foot. 4. Man recovers by shifting his weight forward onto his left foot (inside foot). Joined hands are still in front of the couple; man’s right hand flared to the side (away from the woman). 5. Man steps forward on his right foot. Weight onto his right leg. He brings his right hand in from the flared position starting to reach across the front of his body to grasp the woman’s left hand, meanwhile releasing the joined (his left, her right) hands. 6. Rather than hold, the couple will twist again. The man will push / punch the couples joined (man right, woman left) hands through between their bodies to provide energy to twist on their standing legs. The man twists on his standing right leg, dragging his left toes across the center

<p>Woman's movements back rock throw part 2</p>	<p>line again. The man flares his left hand out to the side as the twist completes.</p> <ol style="list-style-type: none"> 7. Man rocks left foot back to 5th position behind right heel. Weight to left foot 8. Man recovers weight to right foot by rocking his weight forward off the left toes. Note joined inside hands are forward. Outside hands are flared to the side. <p>Woman's movements (mirrors man movements generally)</p> <ol style="list-style-type: none"> 1. Woman steps right (outside) foot forward. Weight to right foot. 2. Instead of a hold, the man encourages a twist by pushing their joined (his left , her right) hands between the couples bodies, the woman disconnects her left hand from the man's bicep. Woman twists counter clockwise on right leg, turning her back to where the next rock will occur. As she twists, she drags her left toes across the line that extends out from her center so that her legs are not crossed. Weight stays on right foot. Woman flares left hand out to the side. 3. Woman rocks back on left toe to 5th position. Weight to left foot. 4. Woman recovers weight to right foot by rocking weight forward over right foot. 5. Woman steps forward on left foot (remember count 5 is a left foot for woman). Weight onto left foot. Woman brings her left hand in from flared position across the front of her body to grasp the man's right hand. She feels the release of her right hand by the man. 6. Instead of a hold, the woman twists clockwise on her left leg on count 6. Her left leg which was the outside leg is now the inside leg. She drags her right toe across the line that extends from her body as she twists. Weight remains on the left leg. Woman flares her right hand out to the side 7. Woman rocks back on her right toes to 5th position. Weight to right foot. 8. Woman recovers to the left foot by shifting her weight forward onto the left foot. Right hand is still flared to the side.
<p>Back rock throw part 3 – ending</p>	<p>Do not do multiple back rock sequences. You will get stuck. DO the three throws described above and then end it.</p>

<p>Ending back rock throw man to basic box</p>	<p>Man's movements</p> <ol style="list-style-type: none"> 0. Starting position is outside arms are flared. Inside arms are forward, hands joined. Weight is on the Inside legs. 1. Step left foot forward (remember count 1, man's left foot is moving), even with man's right foot. This is a shorter step than what you would normally take so the woman has room to move in front of you. Lead joined hands across man's body, encouraging the woman to cross in front of you. Weight to left foot. Man starts bringing the flared left hand inward slowly. 2. Man holds on count 2. 3. Step right foot to right side*. Weight to right foot. Start to establish closed social frame with woman. Right hand moving to her left lat. Left hand coming up to receive her right hand. 4. Step left foot next to right. Weight to left foot. Closed social frame established here *. <p>finish with half of the basic box*.</p> <ol style="list-style-type: none"> 5. Man steps right foot back. Weight to right foot. 6. Hold 7. Man steps left foot to left side. Weight to left side. 8. Man closes right foot next to left foot. Weight to right foot.
<p>Ending back rock throw to basic box - woman</p>	<p>Woman's movement</p> <ol style="list-style-type: none"> 0. Starting position is outside arms are flared. Inside arms are forward, hands joined. Weight is on the Inside legs. Right hand is flared to the side 1. Step right leg (outside leg, remember count 1 is right for woman) diagonally in front of man following his lead across his body. Weight to right leg 2. On count 2, twist (or half turn pivot) to the woman's left (counter clockwise) to face the man, but KEEP the weight back on the right foot (if you half turn pivot, you might be tempted to shift weight to the left foot). Woman is bringing in flared right hand slowly to meet man's raising left hand. 3. Step left foot to left side*. Weight goes to left foot. Slide woman's left hand up man's right arm to bicep. Start moving right hand towards the man's left hand that is offered in social closed frame position. 4. Step right foot next to left foot. Weight to right foot.

	<p>End with half of a basic box*</p> <ol style="list-style-type: none">5. Woman steps left foot forward. Weight to left foot.6. Hold7. Step right foot to right side. Weight to right foot.8. Close left foot to right foot. Weight to left foot. <p>(* exactly when the closed social frame will be established depends on the ability of the couple to anticipate the step size of their partners, both laterally and fore and back. Do not rush towards the other person; try to gracefully come together. You might be able to start establishing frame on count 3 if you are sufficiently close. Otherwise, finalize the closed frame while doing the basic box.</p>
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Hustle move – changing places part 1

The hustle move (our words) combines a changing places move with an inside turn. The changing places move is at a “silver level” according to Matt. Matt taught the move as “going off rumba beat”. I was never able to nail down exactly what he meant and associate the steps with any specific counts.

In my notes, I kept the steps that I saw Matt doing but added specific counts so that I could do the pattern. Here is how I applied regular counts to Matt’s steps.

Changing places changes the count from (using musical terms 4/4 timing) the typical half note (move on 1 and hold on 2) with two quarter notes (move 3, move 4) to a half note (move 1, hold 2) with four eighth notes (move 3, move AND, move 4, move AND). The inside turn portion goes back to the typical rumba beat. Eighth notes require quick steps – staying on your toes and taking small steps are two techniques that help complete the steps in the appropriate timing.

The hustle combo starts from a two-hand hold on count 5. Matt used a high 5, 3 point turn to get into the correct position. Elsewhere we have described the High 5, 3 point turn. Here we start with the last point of the 3 point turn, but using the correct count i.e. the 3 point turn ends on count 5.

Man’s movement

1. Described elsewhere – high 5 prep lead weight on left foot
2. Hold
3. Described elsewhere – rock right back point 1 of turn
4. Described elsewhere – recover left forward, circle woman head with hand.

Start of Hustle move to establish 2 hand hold, ends 3 point turn.

5. Man steps right foot to right side. Weight to right foot. Get into 2-hand hold with woman instead of closed frame or one hand hold.
6. Hold.
7. Step / rock forward onto left toe (no time to land foot since now in eighth notes) moving towards woman (small steps)

AND recover weight onto right toes stretching back from woman (small steps)

8. Step outside the woman with left foot, turning as he steps to continue to face the woman, landing left foot pointed at woman (who is moving forward). Man is going around woman,, while she is passing him , leaving him to her right side(changing places). Maintain two hand hold and use small steps. When starting the step, man pulls woman forward to where he is initially.

AND Man moves his right foot out of the woman's way, landing it in 5th position right heel in front of left toe, with his body turning as he moves to continue facing the woman who is now near where he started. Use small steps but rotate and clear the way for the woman. The two hand hold will rotate woman to face the man

Woman's movements

1. Described elsewhere high 5 prep ,weight on right foot
2. Hold
3. Described elsewhere – step through door left foot point 1
4. Described elsewhere – half turn pivot point 2

Count 5 ends the 3 point turn to establish 2 hand hold

5. Described elsewhere – turn point 3 but end with 2 hand hold, not closed frame Weight on left foot
6. Hold
7. Rock back on right toe away from man. The two hand hold signals that you should change to eighth note timing – match man's small step size

AND recover weight on left foot by rocking forward – match man's small step size

8. Step right foot forward to where man was Land and put weight on right toes – match man's small step size

AND the man's two hand hold will start to turn woman's body to her right to face him as she starts to step forward on her left foot. (Let body pivot on right toe). Left foot swings through the air as it moves due to her body rotation. Land the left foot facing the man's current position about shoulder width from her right foot. Both toes are now pointed at the man's current position. These are quick steps – one eighth note

<p>Hustle move inside turn part 2</p>	<p>Changing places ends on count 1. Inside turn starts on count 3 You are now back to regular rumba timing - half note, followed by 2 quarter notes</p> <p>Man's movements</p> <ol style="list-style-type: none"> 1. Man steps left foot to left side. Weight onto left toes. Maintain two hand hold for counts 1 and 2. Back to normal rumba timing 2. Hold 3. Man starts a walking turn with his right foot around woman by stepping outside of the woman (around her), leaving her to his right side. Man drops his right hand connection with her left hand at the start of the step and raises his left hand her right hand higher than the woman's head as he walks towards her. "Normal" step size for the speed of the music. 4. Man walks forward on his left leg but swings around his own right leg (clockwise) so that his front is facing the woman's right side and the toes of both feet are pointed at the woman's right side. His left foot lands shoulder width from his right foot The joined hands are still high in the air as the woman walks underneath. There is no connection between man's right hand and the woman. <p>Matt suggests moving into a cross body lead after this turn completes on count 5</p> <ol style="list-style-type: none"> 5. Man's right foot steps forward towards the woman and he helps crank her around to face where she came from (not necessarily him) by moving their joined hands counter clockwise over her head (completing the inside turn). 6. Feet Hold. Man starts reaching towards the woman to establish frame 7. Man steps forward on his left foot to start cross body lead. Weight to left foot. Note that man may be perpendicular to the woman depending on how she ended her inside turn. If perpendicular, man's step forward is across woman's body. 8. Man's right foot is already out of the woman's track, so he just rocks weight back to right foot. If his right foot is not out of her track because woman rotated too far (and ended up facing the man and not where she came from) during inside turn, man will need to step his right foot off her track. Continue with the normal cross body lead described elsewhere.
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	<p>Woman's movement</p> <ol style="list-style-type: none"> 1. Woman steps right foot back Weight to right foot. (According to videos of Matt with women). Still in two hand hold 2. Hold 3. Woman steps left foot forward moving to the joined hands up in the air. Woman is walking a track forward 4. Woman steps right foot forward under joined hands and lands with weight on her right toes. Woman has not turned yet and is facing away from where she started. <p>Matt suggests cross body lead to follow this turn</p> <ol style="list-style-type: none"> 5. Man's counter clockwise hand crank over her head helps the woman pivot one half turn on her right foot to face where she came from as she moves her left leg. Her left leg lands to her left side shoulder width as she faces the man. Weight to left foot. Note that she should be perpendicular to the man with him on her current left side 6. Feet Hold. Establish social frame with the man 7. Woman rocks back on her right foot as she starts the cross body prep described elsewhere. Weight to right foot. 8. Woman recovers weight to left foot by rocking forward, continuing on with the cross body move described elsewhere.
<p>7-11 stand-alone part 1</p> <p>Set up</p>	<p>7 -11 is another move that starts from the open position standing on the man right / woman left leg outside of frame. You can get there many ways – 3 point turn, is described elsewhere. The key to recognizing this pattern is that it will end in a one hand hold, not a social frame, nor a two hand hold. This description will use a basic box to set up the outside frame position.</p> <p>Man's movements</p> <ol style="list-style-type: none"> 1. Man steps forward on left. Weight to left. Beginning basic box in closed social position 2. Hold. 3. Man steps right foot to the side. Weight to right foot. 4. Man closes left foot to the right foot. Weight on left. Man drops the right hand woman lat connection, but maintains the joined hands connection*. <p>Start of the 7-11 move on count 5</p>

	<ol style="list-style-type: none"> 5. Man steps right foot to right side, remaining flat (facing) the woman, but starting to lower joined hands*. Weight to right foot 6. Hold 7. Man rocks back from the woman on his left foot, weight to his toes. His joined hand will stretch as the woman rocks back also. 8. Man recovers weight on his right foot. Joined hands return to closed frame hold position as he reaches his right hand forward to establish connection with woman’s lat. <p>Woman’s movements</p> <ol style="list-style-type: none"> 1. Woman steps back on her right foot. Weight to right foot. Closed social frame 2. Hold 3. Woman steps left foot to the side. Weight on left foot 4. Woman closes right foot to left, weight on right foot. She feels the man break the connection to her lat. Signals probable out of frame movement. <p>Start of 7-11 move on count 5</p> <ol style="list-style-type: none"> 5. Woman steps left foot to the side, remaining facing the man. She feels the joined hands lower* Weight on left foot. (One hand lowered, but no signal for a throw to the right implies probable 7-11 coming. 6. Hold 7. Woman rocks back on right foot, allowing right arm to stretch to maintain connection with the man. Weight to right 8. Woman recovers weight to her left foot as the man moves their joined hands to closed social frame position and sees the man starting to reach for her lat. <p>(*) Okay our brains move too slowly to process leads instantly. So we have developed a set of “standard B&L leads” to communicate what is coming. See cheat leads section</p>
<p>7-11 stand alone part 2</p> <p>7-11 one time then cross body lead</p>	<p>Now we get into the actual 7-11. Imagine that the man is standing on the number 6 on a clock facing the center of the clock hands (i.e. looking at the 12) The first step will end with the man standing at the 7 position. The next time the man’s body moves, he will be standing at the 11 position. This location is just a guide. Just ensure that are continuing to face the center and spreading your left leg far enough and rotating enough so that the woman</p>

can step between your legs. If you do not rotate or if you do not spread your legs, the woman can not do her steps.

Man's movements

1. Step left foot to the side and forward such that your body that was originally standing on the 6 is now standing on the 7 facing the center of the clock (or looking at the 1). Establish full closed frame if you have not already. Man's legs are spread because right foot did not move.
2. Hold
3. Step right toe in 5th position behind the left foot. The right foot must be behind the left heel. Maintain social closed frame. Weight onto right toe.
4. Push from right toe to move the body such that the man's left foot lands so that he is standing at the 11 position facing the center (looking at the 5 position). Weight on left leg. At the end of this move, man's legs are spread.

7-11 ends with a cross body lead described elsewhere

5. Man closes right foot to left foot. Weight goes on right foot. This ends the 7-11 move. If the move is done correctly, the man is standing roughly perpendicular to the woman's body. Exit via a cross body lead.
6. Hold
7. Man rocks forward on left foot. If the 7-11 move is done correctly, the man is stepping or rocking across the woman's body. If not, adjust to prep a cross body lead. Weight on left foot.
8. Man rocks back on right foot. If the 7-11 ended up with the partners perpendicular to each other, then this right foot rock gets the man out of the way. If not perpendicular, then the man needs to rock back on his right out of the way. Steps continue with cross body lead described elsewhere.

Woman's movement are best described as walk between man's legs, walk around man's legs, walk between (and repeat if the man does multiple 7-11s)

1. Step right foot forward slightly diagonal between the man's spread legs. Weight to right foot. The closed social frame will rotate the woman's body slightly diagonally as the man steps to the 7 position from the 6 position. As woman, do not over think these steps.

	<ol style="list-style-type: none"> 2. Hold 3. Step left foot around man’s legs as you maintain closed social frame position. Note that at this point the man’s two feet are very close together since he is in a 5th position stance. Weight to left foot. 4. Step right foot between man’s spread legs. Weight to right foot. <p>the 7-11 will end with a cross body lead described elsewhere</p> <ol style="list-style-type: none"> 5. Woman steps left foot next to her right foot. Weight to left. If done correctly, the woman’s toes are perpendicular to the man’s toes. This is great for moving into a cross body lead. 6. Hold 7. Woman rocks back on right foot, weight to right foot. This is the starting rock in a cross body lead. 8. Woman rocks forward on left foot, weight to left foot. Continue with a cross body lead described elsewhere. <p>Okay, so maybe your feet are perpendicular to your partner’s feet. The man should adjust his rock forward and out of the way so that the woman maintains possession of her track. Ither COULD adjust, but it is the man’s job to get out of the way.</p>
<p>7-11 times 3 combo part 1</p> <p>Setup for 7-11</p> <p>Same as for a single 7-11</p>	<p>7 -11 is another move that starts from the open position standing on the man right / woman left leg outside of frame. You can get there many ways – 3 point turn, is described elsewhere. The key to recognizing this pattern is that it will end in a one hand hold, not a social frame, nor a two hand hold. This description will use a basic box to set up the outside frame position.</p> <p>Man’s movements</p> <ol style="list-style-type: none"> 1. Man steps forward on left. Weight to left. Beginning basic box in closed social position 2. Hold. 3. Man steps right foot to the side. Weight to right foot. 4. Man closes left foot to the right foot. Weight on left. Man drops the right hand woman lat connection, but maintains the joined hands connection*. <p>Start of the 7-11 move on count 5</p> <ol style="list-style-type: none"> 5. Man steps right foot to right side, remaining flat (facing) the woman, but starting to lower joined hands*. Weight to right foot

	<ol style="list-style-type: none"> 6. Hold 7. Man rocks back from the woman on his left foot, weight to his toes. His joined hand will stretch as the woman rocks back also. 8. Man recovers weight on his right foot. Joined hands return to closed frame hold position as he reaches his right hand forward to establish connection with woman's lat. <p>Woman's movements</p> <ol style="list-style-type: none"> 1. Woman steps back on her right foot. Weight to right foot. Closed social frame 2. Hold 3. Woman steps left foot to the side. Weight on left foot 4. Woman closes right foot to left, weight on right foot. She feels the man break the connection to her lat. Signals probable out of frame movement. <p>Start of 7-11 move on count 5</p> <ol style="list-style-type: none"> 5. Woman steps left foot to the side, remaining facing the man. She feels the joined hands lower* Weight on left foot. (One hand lowered, but no signal for a throw to the right implies probable 7-11 coming. 6. Hold 7. Woman rocks back on right foot, allowing right arm to stretch to maintain connection with the man. Weight to right 8. Woman recovers weight to her left foot as the man moves their joined hands to closed social frame position and sees the man starting to reach for her lat. <p>(*) see Cheat sheet for different leads</p>
<p>7-11 times 3 part 2</p>	<p>Now we get into the actual 7-11. Imagine that the man is standing on the number 6 on a clock facing the center of the clock hands (i.e. looking at the 12) The first step will end with the man standing at the 7 position. The next time the man's body moves, he will be standing near the 11 position. The man should step shoulder width. The reference to 11 indicates that the man is also rotating his body so he is still facing the same center of the clock that he was facing on count 7. Do not stress if you do not get all the way around. Just ensure that are continuing to face the center and spreading your left leg far enough and rotating enough so that the woman can step between your legs. If you do</p>

	<p>not rotate or if you do not spread your legs, the woman can not do her steps.</p> <p>Man's movements</p> <ol style="list-style-type: none"> 1. Step left foot to the side and forward such that your body that was originally standing on the 6 is now standing on the 7 facing the center of the clock (or looking at the 1). Establish full closed frame if you have not already. Man's legs are spread because right foot did not move. 2. Hold 3. Step right toe in 5th position behind the left foot. The right foot must be behind the left heel. Maintain social closed frame. Weight onto right toe. 4. Push from right toe to move the body such that the man's left foot lands so that he is standing at the 11 position facing the center (looking at the 5 position). Weight on left leg. At the end of this move, man's legs are spread. <p>Man continues 7-11 number 2</p> <ol style="list-style-type: none"> 5. Man moves right foot into 5th position behind left heel. Weight goes on right toe. This sets up second 7-11 move. lead. Maintain closed social frame 6. Hold 7. Man pushes from right toe to move body another increment of 4 clock positions so that he lands his left foot at the 3 position (roughly), still facing the center. Weight to left foot. Man's legs are spread. 8. Man moves right foot into 5th position behind the left heel. Weight to right toes, not flat footed. Man's legs are tight together. <p>Woman's movement are best described as walk between man's legs, walk around man's legs, walk between (and repeat if the man does multiple 7-11s)</p> <ol style="list-style-type: none"> 1. Step right foot forward slightly diagonal between the man's spread legs. Weight to right foot. The closed social frame will rotate the woman's body slightly diagonally as the man steps to the 7 position from the 6 position. As woman, do not over think these steps. 2. Hold 3. Step left foot around man's legs as you maintain closed social frame position. Note that at this point the man's
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	<p>two feet are very close together since he is in a 5th position stance. Weight to left foot.</p> <ol style="list-style-type: none"> 4. Step right foot between man's spread legs. Weight to right foot. <p>Start second set of 7-11. Woman continues her alternating walk between, step around pattern</p> <ol style="list-style-type: none"> 5. Woman steps left foot around man's legs. Weight to left. Man's legs are tight together in 5th position 6. Hold 7. Woman steps right foot between man's spread legs. Weight to right foot 8. Woman steps left foot around man's legs that are tight together. Weight to left foot
<p>7-11 times 3 part 3 and ending with entry to a cross body lead</p>	<p>Start of final 7-11 in the set of 3.</p> <p>Man movement</p> <ol style="list-style-type: none"> 1. Man pushes from his right toe to move his left foot another 4 positions on the clock. If done exactly correct, the man will now be at the 7 position on the clock facing the center, having moved completely around. Note that getting around is not critical to enjoying the sequence of steps. Weight goes onto his left foot. His legs are spread. Still in closed frame. 2. Hold 3. Man moves his right toe into 5th position behind left foot. Weight to toe. 4. Man pushes from right toe to move his left leg shoulder width. Land with weight on left foot <p>end 7-11, move to cross body lead</p> <ol style="list-style-type: none"> 5. Man closes right foot to left to end 7-11 6. Hold 7. Rock forward on left foot to start a cross body lead that is described elsewhere 8. Rock back on right foot to continue cross body lead, ensuring that the right foot will move the man's body out of the woman's track for the cross body. <p>Woman movements</p> <ol style="list-style-type: none"> 1. Woman walks right foot between man's spread legs. Weight to right foot. 2. Hold

	<ol style="list-style-type: none"> 3. Woman steps left foot around man’s legs that are tight together. 4. Woman steps right foot between man’ spread legs. Weight to right <p>end 7-11, move into cross body lead</p> <ol style="list-style-type: none"> 5. Woman steps left foot around the man (who closed his legs, rather than going into 5th position). Weight to her left foot. Still in closed frame. (Remember that woman is moving left leg on count 5) End of 7-11. Text describes going into cross body 6. Hold 7. Woman rocks back on right foot, weight to right foot. This is the start of the cross body lead described elsewhere 8. Woman recovers weigh to her left foot with forward rock
<p>7-11 plus inside turn to 7-11 combo part 1</p> <p>Set up for the 7-11</p> <p>Written as using a basic box</p> <p>Other ways to get there, such as a High 5 with a 3 point turn</p>	<p>7 -11 combo is another move that starts from the open position standing on the man right / woman left leg outside of frame. You can get there many ways – 3 point turn, is described elsewhere. The key to recognizing this pattern is that it will end in a one hand hold, not a social frame, nor a two hand hold. This description will use a basic box to set up the outside frame position.</p> <p>Man’s movements</p> <ol style="list-style-type: none"> 1. Man steps forward on left. Weight to left. Beginning basic box in closed social position 2. Hold. 3. Man steps right foot to the side. Weight to right foot. 4. Man closes left foot to the right foot. Weight on left. Man drops the right hand woman lat connection, but maintains the joined hands connection*. <p>Start of the 7-11 move on count 5</p> <ol style="list-style-type: none"> 5. Man steps right foot to right side, remaining flat (facing) the woman, but starting to lower joined hands*. Weight to right foot 6. Hold 7. Man rocks back from the woman on his left foot, weight to his toes. His joined hand will stretch as the woman rocks back also. 8. Man recovers weight on his right foot. Joined hands return to closed frame hold position as he reaches his right hand forward to establish connection with woman’s lat. <p>Woman’s movements</p>

	<ol style="list-style-type: none"> 1. Woman steps back on her right foot. Weight to right foot. Closed social frame 2. Hold 3. Woman steps left foot to the side. Weight on left foot 4. Woman closes right foot to left, weight on right foot. She feels the man break the connection to her lat. Signals probable out of frame movement. <p>Start of 7-11 move on count 5</p> <ol style="list-style-type: none"> 5. Woman steps left foot to the side, remaining facing the man. She feels the joined hands lower* Weight on left foot. (One hand lowered, but no signal for a throw to the right implies probable 7-11 coming. 6. Hold 7. Woman rocks back on right foot, allowing right arm to stretch to maintain connection with the man. Weight to right 8. Woman recovers weight to her left foot as the man moves their joined hands to closed social frame position and sees the man starting to reach for her lat. <p>(*) see Cheat sheet for different leads</p>
<p>7-11 plus inside turn to 7-11 combo part 2</p>	<p>Now we get into the actual 7-11. Imagine that the man is standing on the number 6 on a clock facing the center of the clock hands (i.e. looking at the 12) The first step will end with the man standing at the 7 position. The next time the man's body moves, he will be standing near the 11 position. The man should step shoulder width. The reference to 11 indicates that the man is also rotating his body so he is still facing the same center of the clock that he was facing on count 7. Do not stress if you do not get all the way around. Just ensure that are continuing to face the center and spreading your left leg far enough and rotating enough so that the woman can step between your legs. If you do not rotate or if you do not spread your legs, the woman can not do her steps.</p> <p>Man's movements</p> <ol style="list-style-type: none"> 1. Step left foot to the side and forward such that your body that was originally standing on the 6 is now standing on the 7 facing the center of the clock (or looking at the 1). Establish full closed frame if you have not already. Man's legs are spread because right foot did not move. 2. Hold

	<ol style="list-style-type: none"> 3. Step right toe in 5th position behind the left foot. The right foot must be behind the left heel. Maintain social closed frame. Weight onto right toe. 4. Push from right toe to move the body such that the man's left foot lands so that he is standing at the 11 position facing the center (looking at the 5 position). Weight on left leg. At the end of this move, man's legs are spread. <p>Man continues 7-11 number 2 with his feet but leads woman in an inside turn with his hands</p> <ol style="list-style-type: none"> 5. Man moves right foot into 5th position behind left heel. Weight goes on right toe. This sets up second 7-11 move. lead. Man starts to pull his left hand in toward the center of his chest and releases connection with his right hand to the woman's lat. 6. Hold 7. Man pushes from right toe to move body another increment of 4 clock positions so that he lands his left foot at the 3 position (roughly), still facing the center. Weight to left foot. Man's legs are spread. Meanwhile, man leads his left hand in a counter clockwise circle across the woman's face, but over her head. 8. Man moves right foot into 5th position behind the left heel. Weight to right toes, not flat footed. Man's legs are tight together. Man starts to establish closed frame again <p>Woman's movement are best described as walk between man's legs, walk around man's legs, walk between (and repeat if the man does multiple 7-11s)</p> <ol style="list-style-type: none"> 1. Step right foot forward slightly diagonal between the man's spread legs. Weight to right foot. The closed social frame will rotate the woman's body slightly diagonally as the man steps to the 7 position from the 6 position. As woman, do not over think these steps. 2. Hold 3. Step left foot around man's legs as you maintain closed social frame position. Note that at this point the man's two feet are very close together since he is in a 5th position stance. Weight to left foot. 4. Step right foot between man's spread legs. Weight to right foot.
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	<p>Start second set of 7-11. Woman switches to an inside turn</p> <ol style="list-style-type: none"> 5. Woman steps left foot around man's legs. Weight to left. Man's legs are tight together in 5th position 6. Hold 7. Woman steps right foot going under the raised hands. She lands on right toes. 8. Woman rotates counter clockwise on her right foot as her left foot moves between her and the man. Left foot lands shoulder distance from her right foot so that she is facing the man. Weight to left foot.
<p>7-11 plus inside turn to 7-11 combo part 3</p>	<p>Start of final 7-11 in the combo 7-11 , inside turn, 7-11</p> <p>Man movement</p> <ol style="list-style-type: none"> 1. Man pushes from his right toe to move his left foot another 4 positions on the clock. If done exactly correct, the man will now be at the 7 position on the clock facing the center, having moved completely around. Note that getting around is not critical to enjoying the sequence of steps. Weight goes onto his left foot. His legs are spread. Still in closed frame. 2. Hold 3. Man moves his right toe into 5th position behind left foot. Weight to toe. 4. Man pushes from right toe to move his left leg shoulder width. Land with weight on left foot <p>end 7-11, move to cross body lead</p> <ol style="list-style-type: none"> 5. Man closes right foot to left to end 7-11 6. Hold 7. Rock forward on left foot to start a cross body lead that is described elsewhere 8. Rock back on right foot to continue cross body lead, ensuring that the right foot will move the man's body out of the woman's track for the cross body. <p>Woman movements</p> <ol style="list-style-type: none"> 1. Woman steps forward right foot (after the inside turn) so that she continues to step between the man's spread legs. 2. Hold 3. Woman steps left foot around man's legs that are tight together.

	<ol style="list-style-type: none"> 4. Woman steps right foot between man' spread legs. Weight to right end 7-11, move into cross body lead 5. Woman steps left foot around the man (who closed his legs, rather than going into 5th position. Weight to her left foot. Still in closed frame. (Remember that woman is moving left leg on count 5) End of 7-11. Text describes going into cross body 6. Hold 7. Woman rocks back on right foot, weight on right foot. This is the start of the cross body lead described elsewhere 8. Woman recovers weigh to her left foot by rocking forward
<p>Cheat sheet for different leads</p>	<p>Okay our brains move too slowly to process leads instantly. So we have developed a set of "standard B&L leads" to communicate what is coming.</p> <p>One hand hold lowered by man's hand not underneath means anticipate 7-11 as described above.</p> <p>To signal a throw is coming, Bill moves the joined hands in a large circle somewhere during counts 1-3 so that his hand is under Linda's hand. One hand hold, hand underneath means anticipate a throw is coming.</p> <p>Two hand hold means anticipate a Hustle move is coming.</p> <p>Closed social position in the open frame means anticipate cross body lead.</p> <p>Closed frame but on hold count (6) pressure on lat, means turn into back rock. Our cheat leads, use them at your own risk!</p>