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THE NATIONAL DANCE COUNCIL OF AMERICA

The National Dance Council of America (NDCA) is a non-profit educational organization founded in 1948 whose purpose is to provide, on a nationwide basis, a united inter-association agency that meets bi-annually to represent the interests of those in the dance profession and other dance-related entities and organizations, and to act as the agency for cooperation with similar councils in other countries.

To conduct a continuing campaign for the establishment and the maintenance of high standards in dance education, and to acquaint the public with the nature and benefits of these standards, and to recognize the status of and guide the ethical behavior of qualified dance teachers affiliated to member organizations of this council.

NDCA MEMBER ORGANIZATIONS

NDCA Full Member Organizations:

Arthur Murray International
Dance Teachers Club of Boston
Dance Vision International Dance Association
Fred Astaire Dance of North America
National Dance Teachers Association
North American Dance Teachers Assoc.
Pan American Teachers of Dancing
U.S. Imperial Society of Teachers of Dancing
United States Terpsichore Association

NDCA Affiliate Member Organizations:

American Ballroom Company
Brigham Young University
Heritage Dance Foundation
New York Society of Teachers of Dancing
North American Dance Organizers Alliance
Professional Dancers Federation
World Federation of Ballroom Dancers

NDCA AWARD RECIPIENTS

U. S. Dancesport Hall of Fame

This award is presented to individuals who have dedicated themselves to furthering and elevating dance and dancesport in the United States.

Olive Cullip (March 1997)
Bill Davies (July 2008)
John Ford (September 2000)
Rickey Geiger (January 2008)
Goldie Goldon (September 2004)
Marguerite Hanlon (September 2000)
Jill Morton Irwin (September 2001)
Dagmar Jarvel (August 1997)
Julius Kaiser (April 1997)
David Key (June 2009)
John Kimmins (September 1998)
John Lucchese (September 1999)
Richard Mason (October 2005)

Phillip Masters (October 2005)
Brian & Kristi McDonald (January 2008)
Aida Moreno (November 2007)
John Morton (September 2001)
Dennis Rogers (June 2000)
Fran Rogers (August 2000)
Eleanor Rubino (June 1997)
Ken & Sheila Sloan (September 2004)
Sam Sodano (November 2008)
Miranda Tang (September 2002)
George Theiss (September 2004)
Judi Hatton (January 2011)
Roy & June Mavor (July 2012)

Lifetime Achievement Award

This award is given in recognition of outstanding achievement in dance and dancesport through teaching, competing, training and coaching.

Joyce Brampton (January 2008)
Jim Donaghey (January 2008)
Frank Regan (January 2008)
Gilbert Wenham (November 2010)

NDCA President's Award

This award is given in recognition of significant contributions made to ballroom dancing both in the USA and internationally.

Arthur Murray International, Inc. (July 2010)

NDCA Honorary Life Member

This award is given in recognition of outstanding and long-time service to the Board of Governors of the National Dance Council of America.

Vincent Bulger
Rickey Geiger

Honorary International Member

This award is presented in recognition of outstanding contributions made to International ballroom dancing world wide

Shigimitsu Tanabee (February 2009)

ELECTED OFFICERS**PRESIDENT**

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EXECUTIVE COMMITTEE

Brian McDonald, Chairman
Judi Hatton, Tom Murdock,
Dennis Rogers, Cassandra
Schneider

APPOINTED COMMITTEES**BALLROOM DEPARTMENT
COMMITTEE**

Lee Wakefield, Chairman
Richard Booth, Judi Hatton, Joy
Hillary, John Kimmins, Gary
McDonald, Tom Murdock, Dennis
Rogers

**CHAMPIONSHIP &
COMPETITION COMMITTEE**

John Kimmins, Chairman
Richard Booth, Lee Fox, Judi
Hatton, Gary McDonald

CONSTITUTION COMMITTEE

Rickey Geiger, Chairman
NDCA Executive Committee

CREDENTIALS COMMITTEE

Brian McDonald, Chairman
NDCA Executive Committee

NDCA AMATEUR DIVISION

Andreas Meijer, Chairman
Pasha Pashkov, David Wright

**U. S. DANCESPORT HALL OF
FAME AWARDS COMMITTEE**
NDCA Executive Committee**FINANCE COMMITTEE**

John Kimmins, Chairman
Carlos Borrás, Lee Fox, Judi
Hatton, Dennis Rogers

INVIGILATION COMMITTEE

Richard Booth, Chairman.
Ava Kaye Brennen, Lyle
Bradshaw, Lee Fox, Diana
McDonald, Lori Woods Gay,
Jennifer Booth, Elizabeth Knoll,
Yolanda Vargas

SCHOLARSHIP COMMITTEE

Gary McDonald, Chairman
Karen Donaldson, Cassandra
Schneider

**LOCAL ONE-DAY EVENT SUB-
COMMITTEE**

Cassandra Schneider, Chairman
Joy Hillary, Hunter Johnson

SCRUTINEERING COMMITTEE

Tara Christensen, Chairman
LeRoy Walters, Marie Fantini

**SCRUTINEERING TESTS
EXAMINER**

Dennis Rogers

GRIEVANCE COMMITTEE

Judi Hatton, Chairman

GENERAL RULES
GOVERNING NDCA SANCTIONED COMPETITIONS
AND CHAMPIONSHIPS

I. INTRODUCTION

A. TITLE

The National Dance Council of America, Inc., a non-profit educational organization, hereinafter referred to as the "Council" or the "NDCA", is the Governing Council of NDCA sanctioned events. Its purpose is to provide, on a nation-wide basis, a united inter-association agency to represent the interests of those in the dance profession and other dance-related entities and organizations and to act as the agency for cooperation with similar councils in other countries. To also conduct a continuing campaign for the establishment and the maintenance of high standards in dance education, and to acquaint the public with the nature and benefits of these standards and to recognize the status of qualified dance teachers affiliated to member organizations of this Council.

B. OBJECTS AND AIMS

Among the objects and aims included in the NDCA Constitution are:

1. To provide on a nation-wide basis a united inter-association agency to represent the legitimate interests of the Dance Profession as a whole.
2. To act as the agency for cooperation with similar Councils.
3. To conduct a continuing campaign for the establishment and maintenance of high standards in Dance Education and to acquaint the public with the nature and benefits of these standards.

C. NDCA NOTICES

1. The words 'National Dance Council of America, Inc.' or 'Council' or NDCA may not be used in any advertising copy or in any form of promotion without the express written consent of the NDCA. Violators shall assume full legal responsibility.
2. Whereas the Federal Government has no program for licensing, qualifying and certifying dance teachers at this time, the NDCA reserves the right as the governing body in the U.S.A. to require that organizers applying for registration of their competitive events must be a bona fide member in good standing of a Member Organization of the NDCA.
3. The Rules and Regulations enumerated herein are designed to assist and protect the interests of all individuals who are involved in competitive Ballroom Dancing Events... the competitors, organizers, judges, and officials. Should any points arise which are not covered in these Rules, they should be brought to the attention of the NDCA Ballroom Director.
4. NDCA REGISTRANTS
 - a. Dancers registering with NDCA for the purpose of participating in NDCA sanctioned competitions and championships ARE NOT PERMITTED under any circumstances to advertise this registration in any forum, be it print, e-mail or web site listing.
 - b. Registration with NDCA may not be used to imply a personal or studio sanction by NDCA, and use of the name 'National Dance Council of America', the letters 'NDCA' or any NDCA trademark is specifically prohibited. The term 'Member of the NDCA' is also prohibited; registrants are not members of the NDCA.
 - c. Dance teachers registered in the 'Certified Dance Teacher' category may advertise their registration in the following manner "Registered with the National Dance Council of America as a certified dance teacher".
5. The definition of the word "organizer/s" used throughout these rules and regulations herein includes owners, investors, business partners, organizers, and/or any person involved in the administrative team

of any and all NDCA sanctioned Championships, Competitions, and Local One-Day Events. It is in no way limited to the actual organizer/s as such of any NDCA events as listed above.

D. FUNCTION OF THE BALLROOM DEPARTMENT

One of the means by which the Council furthers its objectives is through the Ballroom Department. One of the functions of the Ballroom Department is the overseeing of Ballroom Dance Competitions, and the granting of recognition and Championship Titles to events that fulfill the high standards set by the Council.

E. WORKING SUB-COMMITTEES

The Ballroom Director is empowered to form, from time to time, working Sub-Committees to carry out the following administrative tasks:

1. Formulation of Competition Rules, and other Rules and Regulations.
2. Recognition of Competitions and Championships.
3. Registration of Professional Competitors, Judges, and Scrutineers.
4. Selection of U.S. Professional Representatives to International Events.
5. Disciplinary Proceeding and Reinstatements.
6. Syllabi Matters.
7. Scrutineer Examinations.

F. APPLICATION OF COMPETITION RULES

The rules enumerated herein governing the conduct of NDCA sanctioned Events, Competitions and Championships shall apply to Competition Organizers, Competitors, Teachers, Chairmen of Judges, Adjudicators, Scrutineers, Music Directors, Registrars, Masters of Ceremonies, and all other NDCA licensees who participate in NDCA sanctioned events. Points that arise which are not covered in these rules, shall be referred to the Ballroom Department whose decision shall be final. Amendments to the Rule Book may be considered at any Ballroom Department meeting, and shall take effect upon publication.

G. NDCA & RECOGNIZED PROFESSIONAL ORGANIZATIONS - JUDGES/SCRUTINEERS

Judges, Scrutineers and other officials, to include but not limited to MC's, Music Directors, Registrars, Competition Organizers, etc, who choose to register with the NDCA are not permitted to officiate at or organize any Championship, Multi-Day Competition, or Local One-Day Event that is not sanctioned by the NDCA or other recognized organizations. This restriction applies even when a Competition or Championship is held outside of the U.S.A. Therefore, organizers contemplating holding competitions or Championships outside the U.S.A. are reminded that these events must still be duly sanctioned by the NDCA, or other recognized professional organization/s accepted or approved by the NDCA.

1. It is within the province of the Ballroom Department to investigate and rule upon violations of this rule. Offenders may be subject to a \$500 fine, a six month suspension, or have their registration with NDCA cancelled (with no refund). EXCEPTIONS AS FOLLOWS:
 - a. Closed Competitions or Championships organized and run by Member Organizations. Full Member Organizations are permitted to run their own closed competitions and championships. A closed event is defined as one at which the organization responsible for it's function only accepts entries from it's own dues paying members and their respective students.
 - (1) Promotion and advertising may be extended only to specific individuals who are dues paying members of the organization. Dues paying members are defined as individuals who have chosen to pay a membership fee to the organization specifically for the intent of belonging to the organization. Payment to the organization for other intents, such as purchasing merchandise or other services, does not qualify an individual to be considered a dues paying member.

- (2) Individuals and organizations who are associated with the Full Member Organization in lesser ways, such as being on customer or interested parties lists, are not considered to be dues paying members. These individuals and/or organizations may not be included in the promotion and/or advertising for the closed competition or championship.
- (3) Promotion and advertising may not be disseminated in any general way, such as on non-organization specific websites or in mailings that may be viewed widely by individuals who are not considered dues paying members of the organization. Closed events may be advertised on the member organizations' name specific website, but the home page must clearly show that the event is open ONLY to its' members and is not open to the general public at large.
- (4) New members should not be allowed to join the organization at the competition/championship specifically to enter the event.
- (5) Only Full Member organizations are permitted to run their own closed events, and all funds and or profit must go directly to the member organization.
- b. Professional Dancers Federation annual event. The Professional Dancers Federation will be allowed to run one single annual PDF competition that will be organized by the PDF as a closed PDF competition. This event must be run as a benefit for the PDF, no individuals may benefit or profit from this event and all funds must be deposited directly into the PDF bank account. This annual event must have the approval of the Board of Governors.
- c. "USA Dance" national qualifying events and national championships, provided these events are limited to Amateur competitions as defined in Rule II.B.2. (No Professional, Pro/Am Student Dancer, or Student/Student competitions).
- d. Events run by educational institutions and their affiliated clubs.
- e. Specialty Dance Competitions, which are dance competitions that are not of the traditional Ballroom or DanceSport genre.
- f. Special events of particular importance to DanceSport in the USA that do not fall into any of the categories listed above. Application must be made each time a special event of this nature wishes to receive an NDCA exception.

H. RESOLUTION OF CONFLICTS WITH NDCA

The following statement must appear on the NDCA Registration Form, the Competition Organizer's Application, and in all Competition Organizer's Packets: "In the event of a dispute with the NDCA, it's rules or decisions, I agree to follow all avenues of appeal available to me within the council. If after all avenues of appeal have been exhausted and the matter is still unresolved, I hereby agree to submit the dispute to arbitration by an outside arbiter provided by the American Arbitration Association, the site of any such arbitration shall be chosen by the NDCA."

II. DEFINITIONS

A. CLASSIFICATION OF DANCERS

1. PROFESSIONAL: A Professional Dancer is one who is any or all of the following (anyone studying for or taking a theory exam will not be deemed a professional unless they declare themselves such as defined below):
 - a. Registered as a Professional with the NDCA.
 - b. One who partners a Pro/Am Student Dancer or Registered Amateur in Pro/Am Competitions.
 - c. Any person who declares himself or herself a Professional by word or deed (Examples: serving as a hired Partner, or participating in Professional Competitions or Team Matches).
2. AMATEUR:
 - a. AMATEUR: An Amateur is one for whom dancing is strictly an avocation, a recreational activity, or a competitive sport. An amateur competitor competes with an amateur partner. An amateur dancer may become a professional in the following manner:

- (1) By the declaration of such
 - (2) By competing against other professionals in an NDCA sanctioned Open Professional or Rising Star event
 - (3) By acting as a professional partner in an NDCA sanctioned Pro/Amateur competition event
- b. Pre-Teen, Junior, Youth and Adult Amateur dancers must be registered with the NDCA, unless they are participating only in pro/am events.
 - (1) NOTE: With the exception of honor dances and formation teams, amateurs are not permitted to demonstrate at NDCA events.
3. PRO/AM STUDENT DANCER:
 - a. The term "Pro/Am" refers to a professional dancer/teacher dancing with their student. In this case the student will be known as a "Pro/Am Student Dancer". A Pro/Am Student Dancer competes with a professional partner.
 - b. A Pro/Am Student Dancer competes in Ballroom dance purely as an avocation.
 - c. A Pro/Am Student Dancer does not teach Ballroom dance under any circumstances.
 - d. A Pro/Am Student Dancer may neither demonstrate nor give shows for compensation in any style of Ballroom dance.
 - e. A Pro/Am Student Dancer is permitted to enter Ballroom dance "Pro/Am Scholarship Events" which offer monetary prizes. In this case, any prize money awarded belongs to the Pro./Am Student Dancer, not to the professional, and the Pro/Am Student Dancer may decide how it is to be used.
 - f. Pro/Am Student Dancers who are found to be in violation of any of the above definitions, will not be permitted to continue to compete in NDCA sanctioned competitions or championships, and the organizers of all NDCA sanctioned competitions and championships will be so notified. Should the Pro/Am Student Dancer cease the activity that violated the above definitions, his or her right to compete as a Pro/Am Student Dancer in NDCA sanctioned competitions and championships may be restored upon application to the NDCA. A waiting period may or may not be required when such reinstatements are made.
 - (1) It is within the province of the Ballroom department to discipline by way of suspension and/or fines the professional partner of an amateur competing in pro/am competitions who is found to be teaching ballroom dance lessons.
4. MIXED AMATEUR
 - a. Confined to amateurs partnering other than their regular amateur partner; an advanced amateur competitor/teacher partnering another amateur dancer who is his or her student dancer in "Mixed Amateur" competition categories.
 - (1) Both members of Mixed Amateur partnerships must be registered as Amateur Competitors with the NDCA.
5. STUDENT/STUDENT
 - a. The term "Student/Student" refers to a Pro/Am Student Dancer partnering another Pro/Am Student Dancer in heats which are danced simultaneously with Pro/Am events at NDCA sanctioned competitions and championships.
 - b. Student/Student events are an accommodation for Pro/Am Student Dancers, and are open only to one adult Pro/Am Student Dancer partnering with another adult Pro/Am Student Dancer - both of whom must comply with the requirements as stated in the definition of a Pro/Am Student Dancer. Student/Student events are not open to amateur dancers who compete in Amateur Competitions and/or Championships at the "Open Amateur" proficiency level as defined in section X. RULES FOR AMATEUR COMPETITORS.
6. DEFINITION OF A COUPLE
 - a. A couple is defined as a male and a female. This rule applies to all competition classifications: Professional, Amateur, Pro/Am Student Dancers, Student/Student, and Mixed Amateur. Exceptions are not allowed.

1 2 **B. CLASSIFICATION OF COMPETITIONS**

- 3 1. PROFESSIONAL EVENTS: Confined to professionals 16 years of age and older, who are registered
4 with the NDCA, or in the case of overseas visitors, those couples who are registered with the
5 recognized professional organization or other recognized organization of their country.
6 a. NDCA SANCTIONED PROFESSIONAL COMPETITIONS AND CHAMPIONSHIPS. Open
7 to professional couples who are registered with the NDCA, or in the case of overseas visitors,
8 those couples who are registered with the recognized professional organization or other
9 recognized organization of their country.
10 b. RISING STAR COMPETITIONS. Open to professional couples who are registered with the
11 NDCA, or in the case of overseas visitors, those couples who are registered with the recognized
12 professional organization or other recognized organization of their country.
13 (1) LOSS OF RISING STAR STATUS. Any of the following will result in the loss of rising star
14 status: (NOTE: This loss of status is only applicable to that particular category, for example,
15 winning the Latin or Rhythm would not prohibit the couple from competing in the Ballroom
16 or Smooth.)
17 (a) Any couple winning the UNITED STATES RISING STAR AT the U.S. BALLROOM
18 CHAMPIONSHIPS (USBC) will lose their Rising Star Status.
19 (b) Any Rising Star couple making the Final Round of the UNITED STATES CLOSED or
20 OPEN CHAMPIONSHIP at the U.S. BALLROOM CHAMPIONSHIPS will lose their
21 Rising Star Status.
22 (c) Any couple winning the Rising Star Competition at one event, cannot dance in the Rising
23 Star Competition at that event again.
24 (d) Either partner of a couple winning a U.S. Championship is no longer eligible for Rising
25 Star Status in that Division or Style.
26 (e) Any foreign couple who has reached the final of their own country's national
27 championship is ineligible to dance in Rising Star events in the U.S.
28
29 c. MIXED PROFESSIONAL COMPETITIONS
30 Confined to professionals partnering other than their regular professional partner.
31 d. FORMATION COMPETITIONS AND CHAMPIONSHIPS
32 e. EXHIBITION/CABARET or THEATRICAL COMPETITIONS AND CHAMPIONSHIPS
33 f. TEAM MATCHES - See Team Match Rules.
34

35 NOTE: The above competitions may be "Open" or "Closed" to certain geographic areas or countries
36 according to the direction of the Organizer.
37

- 38 2. AMATEUR EVENTS: Open to amateurs who are registered with the NDCA, or in the case of
39 overseas visitors, those couples who are registered with the recognized amateur organization or other
40 recognized organization of their country.
41 a. NDCA SANCTIONED AMATEUR COMPETITIONS AND CHAMPIONSHIPS: Open to
42 amateur couples sixteen years of age and over who are registered with the NDCA, or in the case
43 of overseas visitors, those couples who are registered with their own recognized amateur
44 organization acceptable to NDCA.
45 b. PRE-TEEN, JUNIOR, YOUTH AND ADULT AMATEUR COMPETITIONS: Open to amateur
46 couples who are registered with the NDCA, or in the case of overseas visitors, those couples who
47 are registered with their own recognized amateur organization acceptable to NDCA, and who also
48 qualify as defined in section "X. RULES FOR AMATEUR COMPETITORS".
49 c. FORMATION COMPETITIONS AND CHAMPIONSHIPS: Open to amateur couples who are
50 registered with the NDCA, those couples who are registered with their own recognized amateur
51 organization acceptable to NDCA. See section "XII - RULES FOR FORMATION TEAM
52 COMPETITIONS".

- d. TEAM MATCHES: Open to amateur couples who are registered with the NDCA, or in the case of overseas visitors, those couples who are registered with their own recognized amateur organization acceptable to NDCA. See section "XIII - RULES FOR TEAM MATCHES"

3. PRO/AM STUDENT DANCER EVENTS

- a. Open to any couple consisting of a registered professional dancing with a Pro/Am Student Dancer. Demonstrations, which are advertised to the general public, are prohibited except at Studio Events and Honor Dances following a competition.
- b. Formation Competitions
All couples in the team must consist of a registered professional dancing with a Pro/Am Student Dancer.
- c. PRO/AM competitions may offer any or all of the following divisions: NEWCOMERS, BEGINNER, INTERMEDIATE; ADVANCED; THEATRICAL; EXHIBITION; Levels in Pre-Bronze, Bronze, Silver, Gold, Gold Star, Supreme Gold; separate or merged categories by age or gender, etc.
(1) Pro/Am Student, Student/Student and Mixed Amateur Dancers are eligible to enter the Newcomer division for a period of one year commencing with their first NDCA sanctioned event regardless of the style.
(2) Newcomer Division shall be restricted to Closed Syllabus only.
- d. Recommendation for Organizers: Any Pro/Am Student Dancer winning at a level (Intermediate Bronze for example) may not enter that level again at that competition, provided a semi-final was danced.
- e. Where organizers have experienced difficulty with multi-level registrations from students in Pro/Am competitions, the following guidelines may be helpful, and should be included in the Competition Package:
(1) Basic Registration - Students should dance one level only.
(2) Advanced Level Registrations - Students should dance one level only above the basic registration.
(3) Restricted Dance Registration - Students should be restricted from dancing in a particular dance in more than one level.
(4) Students should not register again in dances previously won at a particular level unless the student was uncontested at the time of winning.
- f. The age divisions for Pro/Am Student Dancer Events shall be as listed below, with the understanding that each competition organizer may sub-divide the basic divisions listed in the manner they see fit.
(1) "A" - ages 16-50
(2) "B" - ages 51-70
(3) "C" - ages 71 +

4. STUDENT/STUDENT & PRO/AM STUDENT DANCER EVENTS FOR PRE-TEEN, JUNIOR AND YOUTH

- a. When Pre-Teen, Junior and Youth events are offered for Student/Student and/or Pro/Am Student Dancers the age divisions must be those that are listed in the "Rules for Amateur Competitions" section.
- b. When Pre-Teen, Junior and Youth events are offered for Student/Student and/or Pro/Am Student Dancers the dress and/or costuming rules must be those that are listed in the "Rules for Amateur Competitions" section.
- c. When Pre-Teen events are offered for Student/Student and/or Pro/Am Student Dancers the syllabus rules must be those that are listed in the "Rules for Amateur Competitions" section.
- d. Pre-Teen Pro/Am Student Dancers may not apply to relinquish their age category and move into the next higher age division.
- e. The NDCA definition of a couple applies to these events as well, with no exceptions.

5. MIXED PROFICIENCY AMATEUR SINGLES

- a. Where only one of the partners is judged

III. RULES FOR ORGANIZERS OF NDCA SANCTIONED EVENTS

A. COMPETITION SANCTION

1. REGISTRATION OF TITLE: Competition Organizers may apply for NDCA Sanction by registering the Title of their Events(s) with the Council. Organizers are advised that the words, "United States", "American", "National", "World", "U.S.", "USA" and "Championship", or other words of similar import, may not be used to identify the title of the event, or any parts associated with the event, without the express written consent of the Council.
2. COMPETITION APPLICATION: Organizers shall apply to the Council for sanction of competitions using the official application form which can be obtained from the Ballroom Director. For each application, the Organizer(s) of a competition must complete the application in accordance with the directions stated on the application form, attaching to it as necessary all requested and required information. The Organizer(s) of the competition must sign the application form where indicated, and submit the completed application together with the appropriate application fee to the Ballroom director. If an Organizer is a corporation, the application must also be accompanied by a certified copy of the resolution of the Board of Directors that authorizes the execution of the application.
 - a. Applications for sanction new multi-day competitions may only be placed on the first Ballroom Department Meeting Agenda once every three years, specifically in 2012, 2015, etc.
 - b. Applications for sanction of new Local One-Day Events may be considered by the Ballroom Department Committee as they are received.
3. COMPETITION LEVEL: Organizers may apply for sanction for the following classification of competitions:
 - a. Multi-Day Competitions.
 - (1) Multi-Day Competitions (including Championships) are required to use only NDCA registered officials, to include Chairmen of Judges, Adjudicators, Scrutineers, Music Directors, Registrars, Masters of Ceremonies, etc.
 - (2) all organizers of Multi-Day Competitions are required to be registered with the NDCA as Competition Organizers.
 - b. Local One-Day Events. Sanction may be awarded for events where:
 - (1) all competitive/judged events take place during a single day
 - (2) no competitive/judged professional couple events are offered
 - (3) Local One-Day Events are required to use only NDCA registered officials, to include Chairmen of Judges, Adjudicators, Scrutineers, Music Directors, Registrars, Masters of Ceremonies, etc.
 - (4) all organizers of Local One-Day Events are required to be registered with the NDCA as Competition Organizers.
 - (5) only the specific approved date of a Local One-Day Event may be used (or shown) in the advertising/promotions for the event, including, but not limited to, printed and electronic materials, e-mail blasts, web sites, etc.. Indication may be made of a function, such as a welcome dinner dance, that takes place the evening prior, but all advertising and/or promotions must be limited to a display of one date only.
4. COMPETITION SANCTION: A competition organizer may apply to the council for sanction of the following: 1) the proposed name of the event, 2) the proposed location (city) of the event, 3) the proposed date of the event. The date of the event shall correspond to a certain day/date within the desired month that can be determined for future years using a clearly defined formula. If an organizer

wishes to change any of the above, then they may do so only after applying in writing to and receiving permission from the NDCA Ballroom Director.

- a. NDCA organizers are not allowed to accept sanction or recognition from any other organization unless approval is given by the NDCA.

- (1) It is the decision of this council that approval under this rule will not be given to IDSF sanctioned events for the foreseeable future.

- b. Events that do not have NDCA sanction and are run immediately before or after a sanctioned NDCA event in the same location will be considered part of the recognized NDCA event and must also comply with this rule unless approval is given by the NDCA.

- c. Permanent date changes may not be considered, except at Ballroom Department meetings that are held in conjunction with Board of Governors meetings.

- (1) Permanent date changes may be considered only when the organizer can provide substantial justification for a date change, and may not be reconsidered for a minimum five-year period if and when granted for any NDCA sanctioned event.

- d. Permanent location changes may not be considered, except at Ballroom Department meetings that are held in conjunction with Board of Governors meetings.

- (1) Permanent location changes may be considered only when the organizer can provide substantial justification for a location change, and may not be reconsidered for a minimum five-year period if and when granted for any NDCA sanctioned event.

- (2) At the discretion of the Ballroom Director, organizers will not be required to apply for a change of location provided their sanctioned event remains in the same metropolitan area as their approved location.

- 5. COMPETITION SANCTION FEE - NEW EVENTS: Events applying for initial sanction shall pay a first-time sanction fee as follows: Local One-Day Events - \$1,000.00, and Multi-Day Competitions (including Championships) - \$4,000.00.

- 6. ANNUAL SANCTION FEE: Championships already sanctioned by the NDCA must pay an annual sanction fee of \$600.00 dollars, Multi-Day Competitions already sanctioned by the NDCA must pay an annual sanction fee of \$450.00 dollars, and Local One-Day Events must pay an annual sanction fee of \$250.00 when renewal application is made. Events will not appear in the NDCA Calendar unless the application has been made in writing and the appropriate sanction fee has been paid and approved.

- a. Events may not be printed (even if the annual sanction fee has been paid) in the calendar until their dates and locations have been cleared by the Ballroom Department, or approved by the NDCA Ballroom Department Committee.

- b. Any sanctioned event which is not held for two consecutive years will lose NDCA sanction.

- 7. MULTI-DAY COMPETITION MILEAGE AND TIME CONSTRAINTS: No Multi-Day Competition may be granted NDCA sanction unless it complies with the following:

- a. The Multi-Day Competition is at least 21 days (or 3 weekends) from the date of any other existing NDCA sanctioned Multi-Day Competition, Championship, or Local One-Day Event that is within one hundred and fifty miles.

- (1) If the Multi-Day Competition is on the same weekend as an existing NDCA sanctioned Championship, then the two events are at least nine hundred miles apart.

- b. The distance calculations for mileage requirements shall be determined by the shortest distance between locations (comparing both directions) using <http://maps.google.com>.

- (1) All NDCA events that received sanction prior to the July 2012 meeting of the NDCA Board of Governors remain approved even if they do not comply with established mileage requirements under <http://maps.google.com>. However, all future approvals requiring mileages from the July 2012 meeting onward must at that point comply with this rule.

- c. All NDCA sanctioned events that received their approved date formula and location prior to the January 2011 meeting of the NDCA Board of Governors remain approved even if they do not comply with the one-hundred fifty-nine-hundred mile requirements. However, all future

approvals for new events, one-year date or location changes, or permanent date or location changes must at that point comply with these rules.

8. LOCAL ONE-DAY EVENTS MILEAGE AND TIME CONSTRAINTS: No Local One-Day Event may be granted NDCA sanction unless it complies with the following:
 - a. The Local One-Day Event is at least 21 days (or 3 weekends) from the date of any other existing NDCA sanctioned Multi-Day Competition, Championship, or Local One-Day Event that is within one hundred and fifty miles.
 - b. All NDCA sanctioned Local One-Day Events that received their approved date formula and location prior to the January 2011 meeting of the NDCA Board of Governors remain approved even if they do not comply with the one-hundred fifty - 21 day requirement. However, all future approvals for new events, one-year date or location changes, or permanent date or location changes must at that point comply with these rules.
9. COMPETITION SPECIAL DISPENSATION: In the event a conflict is deemed to exist due to no fault of the Organizer, who may be forced to change his date due to hotel problems, etc., the Ballroom Department Committee has the right to give "Special Dispensation" for such date changes if it is felt that an unreasonable hardship would result to the given competition, to the competition's organizer or organizers, to its spectators, or to any of its other participants. Organizers requesting special dispensation should notify the Ballroom Director in writing.
10. COMPETITION APPLICATION CRITERIA:
 - a. The Organizer or Organizers may apply for sanction of a competition as early as three (3) years prior to the proposed start date of the event. Existing organizers who have not satisfied all outstanding debts incurred at either their own competition, or any other NDCA sanctioned event, will not be eligible for NDCA sanction, and may also forfeit NDCA sanction of their own event(s).
 - b. Although the Ballroom Department Committee shall have the absolute discretion in a given instance or in all instances to require as a condition of the Council's granting sanction that an Organizer supply information that is in addition to that required by these rules or specified on the application form, each organizer (and if an organizer is a corporation, then the corporation as an entity and also each individual principal of the corporation) must supply the following information as part of the application for recognition.
 - (1) A resume that indicates the person's experience and background in the field of dance, including, but not limited to, involvement with any past, present, or future dance competitions, whether or not sanctioned by the Council; and
 - (2) A certified and current financial statement; (Organizers of a Competition or Championship currently sanctioned by the NDCA do not need to submit an annual financial statement when they submit their annual application for that event.) and
 - (3) All Organizers as well as the individual principals of corporate Organizers must make the following representations:
 - (a) That the given individual has not at any time within the eight (8) years immediately preceding the date of the application been convicted of any violation of Federal or State law, which conviction imposed a fine in excess of \$1,000, or a sentence of incarceration, irrespective of suspension, in excess of one (1) month.
 - (b) That the given individual has not at any time within the eight (8) years immediately preceding the date of the application been subject to a civil judgment for fraud;
 - (c) That the given individual has not at any time within the eight (8) years immediately preceding the date of the application been subject to a civil judgment in excess of \$5,000 which remained of record for more than thirty (30) days, and is not now subject to a civil judgment in excess of \$5,000 which has been of record for at least thirty (30) days.
 - (d) That the given Organizer has a net worth of at least \$50,000, and is not now and has not been at any time during the eight (8) years immediately preceding the date of the

- 1 application, insolvent by reason of inability to pay debts as they mature, or adjudicated
 2 bankrupt, or subject to a petition in bankruptcy, reorganization or similar proceeding
 3 under the bankruptcy laws of the United States, or subject to the decision of a receiver,
 4 permanent or temporary, appointed for his, her or its business, assets or property;
 5 (e) That the title of the competition does not infringe on any common law, state registered, or
 6 federally registered trademark held by any person, entity, business, association, or
 7 organization;
 8 (f) That to the best of the given person's knowledge the competition will not conflict with
 9 another NDCA registered event per NDCA Rules.
 10 (g) That the organization of the competition does not violate any contractual agreements the
 11 applicant may have with third parties.
- 12 c. The failure of the application to contain all of the information required by these rules, by the
 13 application form, or by the Ballroom Department Committee; the submission of false information
 14 in an application; the failure of an Organizer or principal of a corporate Organizer to make any of
 15 the representations required by these rules, by the application form, or by the Ballroom
 16 Department Committee; or the making of a misrepresentation in an application shall in each
 17 instance constitute sufficient grounds for rejection of the application and the refusal of the
 18 Council to grant sanction to the competition. Provided, however, that for good cause shown, as
 19 judged in the absolute discretion of the Ballroom Department Committee, and based on the first,
 20 second, fourth, and seventh criteria or factors (listed below) all favoring sanction, the Ballroom
 21 Department Committee may excuse any such deficiency in an application.
- 22 d. Upon timely receipt of a completed application, the Ballroom Department Committee shall
 23 evaluate the application in conjunction with the following criteria or factors, and shall either grant
 24 or refuse to grant sanction in accordance with such evaluation:
 25 (1) the business experience of the Organizer;
 26 (2) the dance experience of the Organizer;
 27 (3) the financial means of the Organizer;
 28 (4) the reputation of the Organizer;
 29 (5) whether the Organizer is a Member Organization or a Member of a Member Organization;
 30 (6) the history of the given competition;
 31 (7) whether granting sanction will further or obstruct the goals of the Council; and
 32 (8) whether denying sanction will further or obstruct the goals of the Council
- 33 e. In the course of the evaluation, the Ballroom Department Committee reserves the right, but shall
 34 have no obligation, to require clarification of any information contained in the application, to
 35 require information in addition to that contained in the application, to require representations in
 36 addition to those made in the application, and to investigate or otherwise verify the information
 37 contained or representations made in the application.
- 38 f. In granting sanction, the Ballroom Department Committee may in its absolute discretion qualify
 39 such sanction on the satisfaction of certain conditions, including, but not limited to, the
 40 Organizer's supplying additional information, the Organizer's making additional representations,
 41 or the Organizer's establishing an escrow account, as directed by the Ballroom Department
 42 committee, to administer the finances of the given competition.
- 43 g. A decision of the Ballroom Department Committee to deny sanction may be appealed by the
 44 Organizer(s) of the competition to the Executive Committee of the council. Such an appeal shall
 45 be made by written notice from the Organizer(s) to the Ballroom Director, which notice must set
 46 forth all the reasons why the Organizer(s) feel that sanction should be granted. The Executive
 47 Committee shall review both the application and the notice of appeal, and shall determine, based
 48 upon the rules and regulations of the Council, whether or not to grant sanction, which
 49 determination shall in all events be final.

50 11. SANCTION

- 51 a. The granting of "Sanction" by the Council obligates the organizer to adhere to the NDCA Rules
 52 and Regulations described herein. The organizer may specify additional rules for his event at his
 53

- discretion, provided they do not conflict with NDCA rules. Non-sanctioned competitions and other activities held in association with NDCA sanctioned competitions shall be conducted in such a manner as not to conflict with NDCA Rules and Regulations.
- b. Upon the granting of "Sanction" by the Council, the organizer will receive notification of the sanction along with an organizers packet from the ballroom director. Upon the granting of Sanction, the competition will be listed in each edition of the NDCA Bulletin-Calendar, indicating its sanctioned status. Only NDCA sanctioned events are to be listed in the NDCA Bulletin-Calendar.

12. CHAMPIONSHIP STATUS

- a. NDCA CHAMPIONSHIP POINT RATING SYSTEM: The following point rating system will be used in granting, denying, or removing championship status for NDCA Multi-Day Events. NDCA Championships must average 1,000 points over the most recent three consecutive years.
- (1) Floor Size: 1% of total square footage
 - (2) Practice Floor: 1% of total square footage
 - (3) Hotel Rating: 25 points per star
 - (4) Total Entries: 10% of total entries
 - (5) Total Competitors: 1 point per competitor
 - (6) Prize Money: 1 point per thousand dollars
 - (7) Longevity: 5 points per year of sanction by NDCA
 - (8) Event Quality: 100 point penalty for any NDCA rule violations
- b. AWARD DECISION: The awarding of Championship Status is subject to review by the Ballroom Department, whose decision shall be based upon current criteria set forth by the NDCA.
- (1) No organizer requests for Championship Status will be accepted at this time (January 10, 2004).
- c. CLOSED CHAMPIONSHIP: Member Organizations of the Council may apply immediately for Championship Status of their own annual organizational "Closed Championship". Such Championships must be limited to members of that organization. Competition Organizers who wish to hold any other "Closed Championship" must apply in writing to the Ballroom Director for approval. No "Open" competitions may be entitled or advertised as a "Championship" without express permission of the NDCA. Full member organizations who wish to run their own closed organizational events may only advertise to their own members.
- d. SANCTION - PROVISIONAL AND FINAL: All NDCA sanction of events shall, in the first instance, be granted on a PROVISIONAL basis. Provided that all the NDCA Rules enumerated herein are complied with, and that the NDCA Observer's Report substantiates the event was satisfactorily conducted, then (and only then) will FINAL sanction be awarded. Failure to comply with NDCA Rules for a sanctioned event may result in the withholding of Final Sanction. This sanction is awarded to the Organizer making application and is not transferrable without permission from the NDCA.
- (1) Championships that fail to submit the CMPMGR disk or a copy of the program and scrutineering sheets to the Ballroom Department within the required 10 day period shall not receive final sanction and may be subject to loss of championship status.
- e. RE-ACCREDITATION: Each NDCA sanctioned championship shall be re-evaluated biennially for continued accreditation as a championship.
- f. TRANSFER OF OWNERSHIP: When a Championship changes ownership the "championship" classification does not automatically accompany this transference of ownership. However, the new owner of the NDCA registered event may apply to the NDCA Ballroom Department Committee for continued status of this event as a "championship".
- g. CHAMPIONSHIP TITLES: Championship Titles are restricted to use by the Organizer making application and are not transferable without permission from the NDCA.
- (1) If for any reason a championship is not run, championship status will be revoked. If the event is run the following year and complies with the criteria for a championship, then the championship status will be reinstated.

B. SELECTION OF OFFICIALS

1. REQUIRED NUMBER OF JUDGES AND SCRUTINEERS

- a. The organizer shall invite Judges and Scrutineers from the NDCA Roster supplied to organizers by the Council. For a Non-Championship competition event, at least three (3) judges shall officiate. However, should the first place prize money offered for a Non-Championship professional event be One Thousand (\$1,000) dollars or more, then five (5) judges must officiate.
- b. At all sanctioned events at least one qualified Chairman of Judges must officiate.
- c. In all Professional and Amateur Championship Events, a minimum of seven (7) Judges shall officiate.
- d. In all Open multiple dance Pro/Am Championship Events, a minimum of five (5) Judges shall officiate.
- e. At all sanctioned events at least one qualified Scrutineer must officiate. Competition and Championship events with an average of 500 entries per day during the event, must employ at least two (2) qualified scrutineers.
- f. The maximum amount of time a scrutineer should work per day must be limited to 10 hours unless specific arrangements have been made with the organizer.
- g. The NDCA recommends that organizers have their attorneys place a penalty clause in their contracts with NDCA registered officials and other professionals, specifying that a monetary penalty will be imposed on officials and demonstrators who cancel their contracts without good cause within a specified period of time. Organizers should also place in their contract with the officials "By signing this contract, you agree that should you not be registered and in good standing with the NDCA at the time of the event, this contract will be null and void."
- h. It is recommended that two Chairmen be employed at competitions with over 4,000 entries or that extend over a period of four or more days.

2. RULES FOR EVENTS USING CMPMGR SOFTWARE.

- a. The maximum number of hours per day per scrutineer shall be ten with not more than five hours per session.
- b. The following circumstances shall require a minimum of two computers and two scrutineers:
 - (1) Split floors with more than three judges per floor.
 - (2) Multiple dance events with quarter or semi-finals danced back-to-back, with large entries using nine or more judges, (i.e. novice, pre-champ, scholarships, etc.); or where major multi-dance events, (i.e. professional or amateur championships) with quarter or semi-final rounds danced alternately.
 - (3) Occasions when the daily schedule exceeds a twelve hour span.
- c. When a single scrutineer is engaged for an event using CMPMGR there must be a back-up scrutineer (may be chairman, judge or organizer) and back-up computer available. A single scrutineer shall not be required to fill in checks for prize money.
- d. There shall be multilevel qualifications awarded to scrutineers as follows:
 - (1) S1: Has successfully passed a scrutineering exam administered by the NDCA or the British Dance Council.
 - (2) S2: Has successfully passed a scrutineering exam administered by the NDCA or the British Dance Council and has experience in all aspects of scrutineering which include team matches, grand championships, and nine or ten-dance competitions. Additionally has a working knowledge of the CMPMGR computer scrutineering software and some computer experience.
 - (3) S3: Has successfully passed a scrutineering exam administered by the NDCA or the British Dance Council and is fully computer capable in the CMPMGR scrutineering software and has experience in all areas of scrutineering.
- e. The awarding of all scrutineering qualifications above the S1 level shall be at the sole discretion of the scrutineering committee. It is recommended that all scrutineers seeking to add the S2 or S3

- 1 qualification to their current qualification attend events where CMPMGR is used in order to sit
 2 with the scrutineer to observe and learn this software program.
- 3 f. If a competition or championship has more than 2,500 entries, then at least one of the scrutineers
 4 should hold the S3 Scrutineering certificate.
- 5 g. When using CMPMGR all scrutineers hired must have at least an S2 rating and there must be a
 6 sufficient number of S2 or higher scrutineers to meet the above requirements.
- 7 h. The scrutineers shall have blank scrutineer sheets on hand should any unanticipated disasters
 8 occur.
- 9
- 10 3. JUDGE'S QUALIFICATIONS: Organizers must select Judges who are listed on the Current Roster
 11 for International Style, American Style, and Theater Art/Cabaret/Exhibition Categories. All Judges
 12 must be Certified and Qualified in the categories they are to judge, per the classification of judges
 13 shown in the NDCA Roster of Officials supplied to the organizer.
- 14
- 15 4. CHAIRMAN OF JUDGES QUALIFICATIONS: The Chairman of Judges for both Non-
 16 Championship and Championship Events must be a resident of the U.S.A., must appear on the current
 17 NDCA roster, and must hold a full Membership qualification in all categories included in the event. If
 18 possible, the Chairman should be a non-voting Chairman. For a Championship, the Chairman must
 19 also hold a Scrutineering Certificate. The Scrutineer may not serve as a Chairman of Judges and may
 20 only serve as a substitute judge as per Rule III.B.5.
- 21 a. High ranking officials with proven ability, achievements and experience may be permitted to
 22 Chair special Championships without holding a Scrutineer's Certificate provided two Scrutineers
 23 are present and with the approval of the Ballroom Committee.
- 24
- 25 5. APPROVAL OF OFFICIALS: The proposed list of officials, including the Chairman of Judges,
 26 Panel of Judges, Scrutineers, Registrars, Masters of Ceremonies, and Music Directors must be
 27 submitted to the Ballroom Director for final approval at least Sixty (60) days prior to the competition.
 28 Once the list has been approved by the Council, no additions or changes to the Officials List may be
 29 made without NDCA approval. If, for any unforeseen reason on the night of the event, any of the
 30 officials listed are unable to officiate, a substitute may be appointed for the competitions subject to the
 31 approval of the NDCA Observer and a proper announcement made before the affected competition, If
 32 it is impossible to find a substitute, the remaining Officials shall act and a written explanation of the
 33 incident shall be sent by the organizer to the Ballroom Department within ten (10) days. It is
 34 recommended that Judges and scrutineers should not be overworked at any Competition or
 35 Championship, and that organizers must be responsible for allowing suitable rest periods between
 36 judging sessions and scrutineering sessions. Judges may be permitted to be seated during Pro/Am
 37 events. Organizers must hire sufficient judges, M.C.'s and scrutineers in accordance with the volume
 38 of competitive events.
- 39
- 40 6. ANNOUNCEMENT OF ADJUDICATORS AND OFFICIALS: The organizer shall announce on
 41 their website, at least forty-five (45) days prior to the event, the final list of Judges and Officials who
 42 will officiate.
- 43

44 C. PRELIMINARY REQUIREMENTS

- 45 1. ADMISSION FEES: The Organizer of an NDCA sanctioned "Open" Championship or Competition
 46 may not restrict it to package holders only and must offer alternative admissions and specify the fees
 47 in advance.
- 48
- 49 2. MAILING LISTS: Mailing lists of NDCA registrants are the sole property of the NDCA. These lists
 50 may be distributed by the NDCA Registrar to member organizations and competition organizers with
 51 the restriction that this information may only be used in the promotion of their own NDCA event(s).
 52 NDCA mailing lists may not be used by member organizations and/or competition organizers for any
 53 other purpose, and may not be sold or traded in any way.

3. PUBLISHED STATEMENTS

- a. On the front page of all promotional material and the events Official Program (printed or electronic) the words "Sanctioned by the National Dance Council of America, Inc." and the NDCA approved logo must be included. An NDCA sanctioned Competition or Championship shall not accept or advertise the sanction or implied sanction, or any suggested liaison of any other dance organization not affiliated with the NDCA, without the prior approval of the Ballroom Department.
- b. All Entry Blanks and Programs must include the following text:
 - (1) "No responsibility for loss or theft of articles left in Changing Rooms, Ballrooms or Hotel Rooms can be accepted by the Organizer, or by the National Dance Council of America, Inc., and neither can they be held liable for injury sustained by persons attending this event. Everyone attending does so at his or her own risk".
 - (2) "All persons attending this event, whether as spectators, competitors, officials, or guests of the organizer, shall be bound by the National Dance Council of America, Inc. rules, and by participating in this event automatically become obligated to adhere to them."
 - (3) All closed events will be invigilated as per the NDCA rule book.

4. SPECIFICATION OF EVENTS: In his promotional material, the organizer must include a full list of categories and divisions offered, dances, dress requirements, and any additional rules he may wish to stipulate. The organizer may introduce further subdivisions in the various categories listed in Section II, but he must clearly define these and enumerate them in his advance publicity (see also Section III, D Rule 3).

- a. The Competition Organizer has the responsibility to inform all competitors of the rules under which their competitions will be conducted. Syllabus and/or Costuming requirements must be spelled out correctly and completely on the appropriate entry forms. When syllabus competitions are held the organizer must use the following: (1) for International Style competitions the NDCA APPROVED FIGURES, ELEMENTS AND RESTRICTIONS (Bronze, Silver and Gold Levels) - Appendix 1. (2) for American Style Bronze and Silver competitions - the NDCA APPROVED FIGURES, ELEMENTS AND RESTRICTIONS (Bronze and Silver Levels) - Appendix 1, and (3) for American Style Gold and above competitions that are not listed in Appendix 1 - any or all of the approved American Style Syllabi of member organizations of the NDCA and/or the official NDCA American Style Syllabus. The Competition Organizer must also notate this information correctly in the appropriate entry forms.
- b. Information as to how infractions of syllabus and/or costuming requirements will be penalized must be included in writing in the organizer's promotional material and/or entry forms.
 - (1) Invigilator
 - (a) A qualified invigilator shall be any NDCA registered adjudicator who is championship certified by a member organization of the NDCA in the style or styles that person will be invigilating.
 - (b) The Invigilator shall watch all rounds of all events, which have a restricted syllabus and shall report any violations of that syllabus to the Chair of Judges.
 - (c) Penalties for invigilation infractions will be enforced by the Chairman.
 - (d) In multi dance events the scrutineer shall perform all calculations for the result in accordance with the rules of the Skating System and then adjust the result to reflect any penalties that have been applied.
 - (e) The Invigilator may serve as an Adjudicator but may not invigilate and adjudicate the same round.
 - (f) When syllabus competitions are held the organizer must use an invigilator for all closed syllabus competitions. For events over 2000 entries and all Championships the organizer must use an official NDCA Invigilator.
 - (g) For competitions numbering less than 2000 entries the organizer may use the chairman of judges as the invigilator.

- (h) The invigilator must use the Official NDCA Syllabus Infraction Form for recording each violation.
 - (i) Any competitor who is warned or penalized shall be provided with a copy of this infraction form.
 - (j) The invigilator shall submit a written or electronic report using the Official NDCA Syllabus Infraction Report to the Chairman and the Organizer at the conclusion of the event. The chairman will submit a copy of this record with the Official NDCA Observer's report to the NDCA within 10 days of the conclusion of the event.
 - c. NDCA Organizers are required to have the following statements in BOLD typeface on all syllabus entries forms.
 - (1) ALL CLOSED SYLLABUS EVENTS WILL BE INVIGILATED USING THE CURRENT NDCA LIST OF ELEMENTS AND RESTRICTIONS.
 - (2) PENALTIES MAY BE GIVEN WITHOUT WARNING FOR ANY SYLLABUS INFRACTIONS.
 - d. Member organizations are required to publish to their membership which syllabus figures are in compliance with the NDCA Approved Figures, Elements & Restrictions.
 - e. Where an organizer offers prize money and/or scholarships at their event, full details of any and all restrictions pertaining to those prizes and/or scholarships must be spelled out in the primary information packets. Any potential reduction or non-payment in advertised awards due to participation levels not being met must also be clearly stipulated in the primary advertising.
5. **PRIZE MONEY:** It is mandatory that in all events where cash purses and/or scholarships are offered, the organizer must state the amount in all advertisements as follows:
 - a. General announcements require only an over-all amount to be stated.
 - b. A breakdown by individual events shall be mailed to all the competitors who enter.
 - c. Minimum criteria for Professional Championships: at least \$1,000 in total Prize Money must be awarded for each separate Championship Division.
 - d. Minimum Criteria for Professional Championships: all finalists through sixth place must receive Prize Money.
6. **ENTRY BLANKS:** The organizer shall provide competitors with an entry blank which, in addition to the published statements previously mentioned, includes space for the name and address of each partner and their current NDCA registration numbers. For Juniors, the consent signature of a parent or guardian must also be obtained.
7. **NDCA OBSERVER:** This will be an Official appointed by the Ballroom Director and shall be a full time professional teacher or dancer. The Observer's name is to be printed in the program and is to be announced at every session. The NDCA Observer is to be available to the organizer and give every assistance he can. The observer should ensure that all professionals participating in the event are currently registered with the NDCA. He will also be responsible for submitting a report on the prescribed general form, giving details of the overall conduct of the event in general. A copy of this report must be sent within ten (10) days to the Ballroom Director and Organizer. The organizer shall supply two tickets to the Official Observer, if the Observer is not already participating in the event.
 - a. The Ballroom Director will appoint two Observers for competitions with over 4,000 entries or that extend over a period of four or more days.
 - b. The observer appointed by the Ballroom Director cannot be an official serving in the capacity of Master of Ceremonies at that event.
8. NDCA registered organizers may not publish advertising from non-registered competitive events, nor may they display posters, etc, advertising such non-registered competitive events.

D. CONDUCT OF COMPETITION

The Organizer is responsible for observance of the following:

1. The Organizer shall draw up a timetable and make it available to all competitors prior to the competition. The organizer is responsible for adhering accurately to this timetable so that the individual events do not start more than thirty (30) minutes earlier nor run more than thirty (30) minutes later than the scheduled time. The first event of the day shall not start ahead of the scheduled time. Organizers must appoint all adjudicating panels before the event commences, and these panels should be strictly adhered to except in cases of emergency.
2. The Organizer shall arrange for suitable and separate changing room facilities for male and female competitors.
3. The Organizer is required to adhere to all categories, dances and levels specified in their promotional material. The Organizer is also responsible for enforcement of all NDCA rules regarding Syllabus and/or Dress, particularly for the "Pro/Am, Pre-Teen, Junior and Youth" categories as well as applying penalty marks for infractions.
 - a. Competitors whose figures are determined by the Invigilator (or Chair of Judges) not to be within the prescribed level shall be warned and penalized as follows:
 - (1) Early round violation - A warning from the Chairman of Judges or the Invigilator.
 - (2) Subsequent round repeated violation - All recalls or marks for that dance erased.
 - (3) Final round violation:
 - (a) Where no previous infraction has been made, marked down one place in that dance.
 - (b) When a competitor has already been warned and repeats the same infraction in a final round they will be marked down to last place in the dance where the repeated infraction occurred.
4. No Competing Professional or Pro/Am Professional Competitor shall be permitted to dance unless registered with the NDCA. No Pre-Teen, Junior, Youth or Adult Amateur competitor shall be permitted to compete unless registered with the NDCA.
5. No Judge, Scrutineer, Registrar, Master of Ceremonies or Music Director shall officiate unless registered with the NDCA.
6. At least two (2) couples must participate in any featured event for it to be accepted as a bona-fide competition. For Championship Competitions, at least six (6) couples must participate.
7. In events where only one couple is entered the following are offered as guidelines:
 - a. When the event is a one dance event and the category is at medalist level, the judges may adjudicate the couple against an accepted standard and the couple's placement be determined by majority opinion of the judges.
 - b. When the event is a multiple dance event, i.e. two or three dances, each dance may be treated as in (a) above with the overall placement determined by the overall judges' marks. Alternatively, the organizer may choose to allow the couple to dance without evaluation and automatically award the couple first place.
8. During the same competition session in all professional and "championship amateur" competitions an intermission of not less than twenty (20) minutes, nor in the absence of reasonable circumstances, not more than sixty (60) minutes must be granted to couples in between rounds. It is recommended that for other multi-dance amateur and Pro/Am competitions that an intermission of five (5) minutes per dance (up to twenty minutes total) be granted.
9. The order to be danced in all Theater Arts/Cabaret Divisions shall be determined by draw. A Professional competitor can only dance one solo entry. Couples must dance the same Theatrical/Cabaret program for all rounds of the competition.

10. In all NDCA sanctioned events, the Skating System of score evaluation shall be used, with the exception of Formation Teams and Team Matches, which may be judged on a cumulative point system. The use of the Repechage call back system is not permitted.
11. Each Judge shall mark and sign a score card for each heat adjudicated. The organizer shall appoint a steward who shall be responsible for collecting the judges' score cards and delivering them to the Scrutineer.
12. For Open Amateur, Rising Star Professional and Open Professional events the length of music must be as follows:
 - a. Other than for the International Style Viennese Waltz and Paso Doble the music shall be played for a minimum of one minute and thirty seconds to a maximum of two minutes (1:30 - 2:00).
 - b. In the International Style Viennese Waltz the music shall be played for a minimum of one minute and fifteen seconds to a maximum of one minute and thirty seconds (1:15 - 1:30).
 - c. In the International Style Paso Doble the complete song must be played in the final round (2:05).
13. Only the Chairman of Judges and Scrutineer shall have access to the marks until the end of the competition.
14. Master scrutineer sheets, or copies, shall be publicly posted in a conveniently accessible area, for public inspection, only after they have been certified correct by the Scrutineer and Chairman of Judges, and immediately after the results have been announced and the prizes awarded.
15. Before the marks are posted the Master Scrutineer Sheets should be certified by the Scrutineer and Chairman of Judges.
16. Advertised professional purse awards must be presented on the day of the event.
17. No smoking will be allowed in the ballroom or any designated competitor assembly area at any time.
18. NDCA recognizes that competition/championship organizers own the television and/or video rights to their events.
19. The NDCA official observer must be satisfied that all competitors are registered.
20. At all NDCA events, the organizers, judges, masters of ceremonies, scrutineers and demonstrators are not permitted to compete in any competition. In the event a "show" is produced featuring dancers who have competed that weekend, no judges or scrutineers may participate in any way in the production of or performance related to that show, other than a special appearance in the show that would not require them to interact with competitors during the show preparations. Alternatively, a "show" may be comprised of judges and/or scrutineers and any other performers who have not competed that weekend in any event.
21. Floors for Competitions must be a minimum of 60 feet long and a minimum of 36 feet wide, or 2,160 square feet. Floors for Championship events must be a minimum of 66 feet long and a minimum of 42 feet wide. Exceptions for Competitions only may be approved by the Ballroom Department Committee upon written application.
22. Organizers must pay all officials for services rendered, at that event, before the end of the last session on the last day.

23. Unless prior agreement is made with the organizer and/or Chairman of Judges, all officials and adjudicators must be available until the conclusion of the competition as stated in the program of events.
24. If organizers wish to add Country Western competitions during their event, than all NDCA Rules must be adhered to in regards to length of music, skating system, and all other applicable rules.
25. In the event a couple is entered in Rising Star and Championship events in the same style on the same weekend, at the same event, and the Championship division is held prior to the Rising Star, such couple on winning the Championship division will remain eligible to dance the Rising Star division at that event.
26. To ensure that the competitors of an NDCA event receive an "elegant" presentation of awards, it is recommended that awards be presented after each level of competition, making sure that the Master of Ceremonies speaks clearly. All awards must be presented no later than the conclusion of each session.
27. In all competition rounds (excluding cabaret, formation team and team matches) all couples in each heat, including the final, must dance against each other concurrently. Organizers who wish to follow an alternate format may refer to the "Show Dance" rules listed in section XI. However, any organizer who wishes to follow the Show Dance rules (or any other format) must apply in writing and in advance for permission from the Ballroom Department.
28. An on-deck area for competitors is required for championships and strongly recommended for competitions. It is further recommended that an on-deck captain be provided during sessions with a large number of entries and/or heats.
29. Once a final round commences, if it becomes necessary for a couple to withdraw from the competition (due to injury or illness) then that couple will be awarded last place for any dances in which they did not dance.
30. If a couple withdraws from a competition after any round and before the commencement of the next round, then the chairman may at his discretion replace this couple with the next eligible couple.
31. Organizers who anticipate that their events will be video taped with the intent of distribution to television must clearly outline in their publicity whether the event has actually been contracted to appear on television or if the filming is being done "with the intent" of being placed on television.
32. In Pro/Am events where "multiple competitions" are danced at the same time, no more than eight (8) couples may be judged at the same time.
 - a. Organizers are allowed to "split" the dance floor into two or more "ballrooms", in which case each panel of judges can adjudicate a maximum of 8 couples at the same time.
 - b. When the dance floor is split for Pro/Am events no "ballroom" may be smaller than 1,080 square feet.
 - c. If a couple registers late for a Pro/Am event or changes their entry and the number of couples on the floor would exceed eight (8) then up to ten (10) couples may be placed on the floor provided at least two of the entries are uncontested.
33. Grand Championships. For all Grand Championships conducted at NDCA events:
 - a. the judging criteria must be published in advance.
 - b. For professional grand championships prize money must be awarded to all participating couples.
34. In the "Theatrical" dance category lifts are allowed for no more than 50% of the number of measures of music. There is no restriction for the "Cabaret" Category.

35. In a "Ten-Dance" Competition each dance shall be a separate competition. The skating system of scrutineering shall be applied to all ten dances together to determine the winner. The number of call-backs from the Semi-final (and Quarter-final if necessary) shall be used to determine placements for couples not making the finals.
 - a. In the event that a Ten-Dance result is determined as part of two separate events where some couples are not doing all ten dances, the couples doing only one style will be removed from the final placements in each style and the placements for the ten-Dance couples shall be determined with respect to each other.
36. It is recommended that a "Good Samaritan" kit be available at all Competitions.
37. When scholarships are presented at NDCA events the terms of these scholarships should be clearly stated by the organizer in writing.
38. In Pro/Am nine-dance or ten-dance championships the Student Dancer must be partnered by the same professional for both events involved in that particular championship.
39. Confirmation that all amateur and professional dancers competing at their event are currently registered with the NDCA.
 - a. If any amateur or professional dancers are not currently registered with the NDCA then the Competition Organizer is responsible to collect the appropriate registration fee(s), plus an additional 50% surcharge for any professionals who register at the competition. These registrations must be forwarded to the NDCA National Registrar within ten (10) days following the conclusion of the competition.
 - b. Any organizer who is found negligent in the collection of NDCA registration fees may be subject to loss of NDCA sanction for further events, and/or loss of Championship Status (if a Championship).
40. Competitors and officials are not permitted to give media interviews at any time during a competitive round in which they are taking part.
 - a. Any such interviews may be done between rounds provided the interviews are not broadcast to those present in the ballroom. Interviews conducted following the completion of the final round of the competition may be broadcast to those present.
41. Officials may not post comments on any interactive social media website regarding any competitor's performance or conduct until after the conclusion of the entire weekends competitions. Failure to comply will result in disciplinary action.

E. AFTER THE EVENT

Within ten (10) days after the competition, the organizer shall deliver to the Ballroom Department via Certified Mail the following:

1. The Master Scrutineer Sheets bearing the Officials Signatures.
2. The list of Judges and their Code Letters.
3. The list of Finalists in each Featured Event.
4. A Copy of the Program, corrected and completed.
5. If the organizer is using COMPMNGR written by Richard Douglas, a computer Disk with the above information may be sent in lieu of the written paperwork.
6. Pro/Am Results are not required to be sent with the above.
7. Organizers are required to retain the original judges' score sheets for a period of thirty (30) days following the close of the event, in the event of a discrepancy in the scrutineers final markings.

8. A complete list of all Competing Professionals and Pro/Am Professional Competitors who participated in the event, along with their current NDCA registration number, and separate lists for each featured competitive event.

NOTE: These detailed procedures must be followed for each competition for which Final Recognition is desired. Upon compliance with all of the above requirements, and approval of the event by the Ballroom Department, a letter granting FINAL RECOGNITION will be sent to the Organizer.

IV. RULES FOR JUDGES

A. JUDGES RESTRICTIONS

1. A judge must excuse himself from an adjudicating panel on any occasion when he has a member of his immediate family, or any member of the same household dancing in a particular heat of a competition. "Immediate family" is defined as spouse, children, parent, sibling, grand-parent, grand-child, niece, nephew, in-law and first cousin.
2. A professional competitor who wishes to judge professional events must first make a written statement to the Ballroom Director that he is ceasing to take part in Professional Competitions, stating the starting date of retirement, and that he will not come out of retirement without giving One Hundred Twenty (120) days notice to the Ballroom Director in writing.
3. Professional competitors who retire from competing may not judge professional events for One Hundred Twenty (120) days following the date of their last professional event, provided they hold the appropriate qualifications.
4. Only Professionals who have taken examinations in NDCA affiliated associations and who hold valid membership cards with the association will be considered as NDCA approved adjudicators. Professionals who take up residence in this country, and who hold qualifications in affiliated associations, may be granted special clearance pending their taking an examination in an NDCA affiliated association in the type, style, or branch in which they wish to judge. Such clearance shall be limited to one year and be based on the recommendation of the Ballroom Department.
5. Judges must be Qualified and Certified in the type and style of the competition they are engaged to adjudicate. Judges who hold an "Associate" degree or higher may adjudicate all categories except Championships, which shall be judged by Full Member or Fellows only.
6. Judges who are also active Professional competitors may judge categories restricted to Amateur, and Pro/Am only. They may not judge Professional Events until they have retired from competitive dancing.
7. Officials (including Judges, Scrutineers, Registrars, Masters of Ceremonies, Music Directors and Organizers) are not allowed to give coaching lessons, on or off the premises, during the entire period of time commencing at 12:00 a.m. on the day of the first competitive session and concluding with the end of the last session. This does not apply to Lectures or Seminars scheduled by the organizer and open to any interested parties.
8. If officials and competitors mutually consent to discuss markings and results after the conclusion of the event, they should do so in a civil, ethical, and professional manner. Any breaches of professional conduct should be immediately reported to the NDCA.

B. JUDGES CONDUCT

1. Judges shall stand or be seated apart from one another and at such locations that they do not interfere with the competitors.
 - a. Judges shall not converse with each other during actual judging sessions, especially while the music is still playing.
2. Judges are reminded that if they converse with any spectators, contestants or coaches, they may not discuss any competitors performance until after the close of the entire event. Failure to comply could result in disciplinary action.
3. Judges are not to compare notes and must judge independently.
4. Judges may move about freely in order to see all the couples.
5. Judges are required to remain on the floor until the end of the music.
6. Judges shall mark and sign their score cards in ink, including their code letter, and shall initial each and every alteration.
7. It is a basic requirement that any professional engaged to officiate shall upon arrival at the venue:
 - a. Report his presence to the Organizer and Chairman of Judges.
 - b. Ascertain the Timetable of the competitions, and
 - c. Be available as scheduled.
8. While on the competition premises, judges shall conduct themselves with the utmost of professional decorum, including refraining from consuming alcohol during a judging session.
9. Judges, including invigilators, may not use cell phones or any other unauthorized electronic devices during the time period(s) in which they are officiating.

C. CHAIRMAN OF JUDGES

The Chairman of Judges shall be responsible for:

1. Determining the number of couples to be recalled.
 - a. The Chairman must ask for at least 50% of the number of couples to be recalled in each round. However, if the number of couples that are actually recalled by the adjudicators would require an additional round, then the Chairman is allowed to recall less than 50% of the couples. If the chairman asks for a 50% recall for a second round and the actual number is more than 50%, the chairman may still call for a 50% recall of his original desired number of couples in the third round, etc.
 - b. The maximum number of couples that will be allowed in any final round will be eight.
 - c. For all professional competitions, and for all "championship amateur" competitions, if there are eight or more couples pre-registered to compete then a semi-final round must be scheduled. Likewise, if there are fifteen or more couples pre-registered then a quarter-final round must be scheduled. It is further recommended that the same policy be adopted (but not be made mandatory) for Multi-dance Pro/Am events.
 - d. The chairman should consult with the competition organizer whenever there is a question in regards to the number of couples to be recalled.
 - e. The chairman should determine when a semi-final should be split into two heats, taking into account the size of the floor, the number of couples in the semi-final, and the style being danced. This should be done in consultation with the competition organizer. When the semi-final is split all couples must dance concurrently for a minimum of 30 seconds prior to any heat being split.
 - f. When the judges are instructed to select a given number of couples to dance in a final, only that number shall dance, except in the case of a tie.

- g. For competitions in the Exhibition, Cabaret & Formation categories:
 - (1) When there are more than eight couples or teams entered in a particular event, the competition may be held as a final round, with the judges being asked to rank all entries in order of merit.
 - (2) When there are more than fourteen couples or teams entered in a particular event, the competition may be held as a preliminary round, with less than 50% of the couples or teams being recalled from the qualifying round for the final.
2. No more than eight (8) couples shall dance in any Final Round.
3. Observance of the established timetable for the competition, or alterations to the established timetable if required.
4. Instructing judges on points of evaluation and scoring system.
5. Correct interpretation of marks by inspecting marks after each heat, and verifying that they have been correctly transcribed.
6. Referring any score card requiring correction to the adjudicator concerned.
7. In all matters related to the conduct of the competition(s), questions on judges marking, changes in program scheduling, the Chairman's decision shall be final.
8. Excusing a judge from officiating when the Chairman feels that the sound judgment of the judge may be impaired.
9. In the event of an unresolved dispute regarding eligibility of a competitor to compete in a particular level of age category the chairman shall refer the dispute to the NDCA Ballroom Department for resolution, to be dealt with after the conclusion of the event.

V. RULES FOR COMPETITORS

A. DANCE REQUIREMENTS

1. Competitors are restricted to entering only those categories for which they are eligible under NDCA Rules.
2. Amateur and Professional men and women are both required to present a valid and current NDCA registration card to the competition registrar before the gentleman's competitor's number may be released to them at all sanctioned NDCA competitions and championships.
 - a. In the absence of a valid and current registration card the competition Registrar should check the latest list of current registrants that is supplied regularly by the NDCA National Registrar. If the competitor is not to be found on this list they will be required to pay the appropriate registration fee at the competition when collecting their competitors' number. Professionals who register at the competition will be required to pay an additional 50% surcharge; the organizer will forward all fees collected to the National Registrar.
 - b. This does not apply to competitors who reside in another country and can present a current registration card from the appropriate organization in their country.
3. Competitors must adhere to the dress requirements specified by the Organizer, provided such requirements have been specified in his printed advertisements and/or entry blanks.

4. Competitors are required to remain on the floor until the end of the music to avoid the possibility of disqualification.
5. Competitors may not use props in any Professional division, with the exception of the Theater Arts category. A prop is defined as any item that is not part of the regular costume worn by the dancers, and that is not attached to the dancer or their costume for the full duration of the time that they are on the floor.

B. CONDUCT

1. While on the competition premises, competitors shall conduct themselves at all times in a civil and sportsmanlike manner.
2. It is the competitor's responsibility to be in attendance at least one-half hour in advance of the advertised time scheduled for the events he is entering. Organizers are not required to delay the program for the benefit of latecomers.
3. Competitors entering an NDCA registered event shall accept as final the individual markings of the judges, and no appeal against them may be made except when it can be shown that the actual markings have been incorrectly evaluated.
4. If officials and competitors mutually consent to discuss markings and results after the conclusion of the event, they should do so in a civil, ethical, and professional manner. Any breaches of professional conduct should be immediately reported to the NDCA.
5. A competitor who removes any of the Master Scrutineer Sheets without the permission of the Organizer, shall render themselves liable to disciplinary action.
6. If a couple fails to appear for an event without notifying the organizer in advance, then the organizer is not obligated to accept entries from that couple for future competitions.

VI. REGISTRATION

A. GENERAL

1. Registration affords registrants: Amateur Competitors, Professional Competitors, Pro/Am Professional Competitors, Judges, Scrutineers, Registrars, Masters of Ceremonies, Music Directors, and Organizers, the privilege of participating in NDCA sanctioned Competitions and Championships, which in turn are governed by the Rules and Regulations formulated herein to protect and ensure the high standards associated with the NDCA requirements of sanction.
2. Individuals who are organizers of NDCA sanctioned events who do not register with NDCA as an adjudicator, scrutineer, or other defined official, must register with NDCA as an "organizer".
3. Registration will be accepted through the NDCA Website (<http://www.NDCA.org>) or on Official Registration Forms which may be obtained from the National Registrar. All registrants shall have the option to register with the NDCA up to three years in advance.
4. Registration in the NDCA expires at the end of the calendar year, regardless of when the registration is received throughout the year.
5. The Registrar will send the Roster of registered Amateur Competitors, Professional Competitors, Pro/Am Professional Competitors, Judges, Scrutineers, Registrars, Masters of Ceremonies, Music Directors, and Organizers, to all competition organizers. Additionally the Registrar should send each

organizer an update approximately one week prior to their NDCA event. If an Amateur Competitor, Professional Competitor or a Pro/Am Professional Competitor wishes to participate in an NDCA event and is not on the updated list, or does not have a receipt of registration from a previous competition, then the organizer shall be required to collect the NDCA registration fee, plus a 50% surcharge for any professional registering at the event. This surcharge for professionals will apply whether the professional competitor is previously registered or a new registrant.

6. All current registrants (Amateur Competitors, Professional Competitors, Pro/Am Professional Competitors, Judges, Scrutineers, Registrars, Masters of Ceremonies, Music Directors, and Organizers) are required to re-register with NDCA for the following calendar year no later than December 31st of the current calendar year in order to compete in or officiate at any NDCA event.
7. Foreign competitors who take up residency in the USA may register immediately with the NDCA.
 - a. All foreign professionals who take up residency in the USA and wish to dance in Pro/Am events must register with the NDCA immediately as a Competing Pro/Am Professional Competitor.
8. Only Professionals who have taken examinations in the NDCA affiliated associations and who hold valid membership cards with at least one year's membership status in the association, will be considered as NDCA approved adjudicators. Professionals who take up residence in this country, and who hold qualifications in affiliated associations, may be granted special clearance pending their taking an examination in an NDCA affiliated association in the type, style, or branch in which they wish to judge. Such clearances shall be limited to one year and be based on the recommendation of the Ballroom Department.
9. All registrants will receive a numbered registration card indicating the valid registration period. It is the responsibility of all the registrants to show competition organizers their valid registration cards when so requested. Professional registrants who have not satisfied all outstanding debts incurred at any NDCA registered event, will be denied Council registration and participation in any NDCA related events. Additionally, all registrants will receive a copy of the NDCA RULES AND REGULATIONS at the time of their initial registration, as well as all published editions of the NDCA Bulletin-Calendar covering that registration period. The Bulletin-Calendar gives a complete listing of all NDCA sanctioned events. Rule Book changes or amendments to the Rules and Regulations will appear in the NDCA Bulletin-Calendar during the interim printing of the NDCA Rules and Regulations book. Awareness of the Rules and Regulations are the responsibility of each professional registrant. Please read and study them very carefully.
10. The NDCA reserves the right to refuse the application or cancel the registration of any applicant/registrant.

B. REGISTRATION REQUIREMENTS

1. PROFESSIONAL COMPETITORS, Pro/Am Professional Competitors AND AMATEUR COMPETITORS
 - a. PROFESSIONAL COMPETITORS Professional competitors participating in professional competitions shall be registered annually with the NDCA National Registrar. Each member of a professional partnership must register individually. Professional competitors do not need to belong to a member organization in order to register with the NDCA.
 - b. Pro/Am Professional Competitors Pro/Am Professional Competitors who dance with a Pro/Am Student Dancer in any division of an NDCA event must register annually with the NDCA National Registrar.
 - c. AMATEUR COMPETITORS Amateur Competitors who compete in the following categories shall be registered with the NDCA:
 - (1) Adult Syllabus, Novice, Pre-Championship and Championship Proficiency Events.

- (2) Pre-Teen, Junior and Youth Age Category Classifications
 - (3) Mixed amateur events (both partners).
 - d. PRO/AM STUDENT DANCERS Pro/Am Student Dancers dancing in the following categories shall not be required to register with the NDCA (although voluntary registration is allowed):
 - (1) All Pro/Am Competitions.
 - (2) Student/Student Competitions that are included within Pro/Am Heats.
 - e. All registered competitors must present their current competitor's registration card before receiving their competition number from the organizer. Only registrations with the NDCA will be accepted, or in the case of overseas visitors, those couples who are registered with the recognized organization of their country.
2. JUDGES Any qualified and certified professional affiliated with the NDCA through a Member Organization is eligible to register annually as an NDCA adjudicator. Upon acceptance of a judges registration, their name will be placed on the NDCA Roster of Judges and Officials, indicating their availability to officiate at NDCA sanctioned Competitions and Championships. Judges are classified according to their Teaching Qualifications, Competitive Achievement and Professional Experience as listed below:
- a. NDCA ADJUDICATORS Professionals may register with NDCA as Adjudicators in the following classifications based upon the Teaching Credentials that they have earned from a member organization of the NDCA:
 - A- Associate Degree in International Style Ballroom.
 - A+ Member Degree, or above, in International Style Ballroom.
 - B- Associate Degree in International Style Latin
 - B+ Member Degree, or above, in Int. Style Latin
 - C- Associate Degree in American Style Smooth
 - C+ Member Degree, or above, in American Style Smooth
 - D- Associate Degree in American Style Rhythm
 - D+ Member Degree, or above, in American Style Rhythm
 - E- Associate Degree in Theater Arts
 - E+ Member Degree, or above, in Theater Arts
 - (1) The following qualification levels will be required for NEW applications for an NDCA adjudicator's license; those holding EXISTING licenses are not affected by this rule change.
 - (a) An "Associate" degree in each style is required to obtain a license to adjudicate NDCA sanctioned competitions in those styles and adjudicator's are permitted to judge competitions in any style in which they are certified.
 - (b) A minimum of a "Membership/Licentiate" in each of the four styles - International Ballroom and Latin, American Smooth and Rhythm - is required to obtain a new "Championship Adjudicator License" to judge all NDCA sanctioned Championships.
 - (c) In order to become licensed to judge an NDCA sanctioned Theatrical/Cabaret/Exhibition style competition or championship, it is necessary to hold either an "Associate" degree (for competitions) or a "Membership/Licentiate" degree (for championships) in the Theatrical/Cabaret/Exhibition style.
 - b. NATIONAL JUDGE CLASSIFICATION; Before a NDCA registered Adjudicator may judge any Closed or Open United States National Championship they must be certified by the NDCA as a National Judge.
 - (1) To be a National Judge a person must:
 - (a) be a citizen or resident alien of the U.S.A.
 - (b) have been certified at the A+, B+, C+ and D+ classifications.
 - (c) been retired as Competing Professionals for a period of one year. The period from the final day of the previous year's championship to the first day of the current year's championship is considered one year, provided the date formula is maintained.
 - (d) have attained at least one of the following results as a professional competitor:

- i) the final of one or more of the following United States National Closed Professional Championships: International Ballroom, International Latin, American Style Smooth or American Style Rhythm.
 - ii) the semi-final of one or more of the following United States Closed Professional Championships (provided a quarter-final was held) for at least three years: International Ballroom, International Latin, American Style Smooth or American Style Rhythm.
 - iii) a placement in the top two positions in the United States National Closed Professional Nine-dance or Ten-Dance Championships.
 - (e) Having reached any one of the above results will give eligibility to adjudicate all National level championships except for the Theatrical Arts category. In order to adjudicate the National Theatrical Arts category an adjudicator must be qualified as a National Judge and must also be certified at the E+ level as an NDCA Adjudicator. Competitors making the final of the United States Closed Professional Championships in the Theatrical Arts Category may be certified as National Judges in this division only provided they also are also certified at the E+ level as an NDCA Adjudicator.
 - (f) The NDCA Ballroom Department may certify an NDCA Adjudicator as a National Judge who does not qualify under the requirements listed above for a professional competitor (4) but who does qualify under requirements (1) (2) and (3) and who also has extensive professional experience that would warrant consideration. Additionally, all Adjudicators who have been designated as "World Class" adjudicators will be considered National Judges.
 - (g) No individual may be awarded National Judge status if they represent any other country as an adjudicator.
 - (2) NDCA registered adjudicators that are not certified as National Judges may adjudicate specific events that are held in conjunction with an overall "United States Championship" but which are not in themselves U.S. Championships.
 - c. WORLD CLASS JUDGE CLASSIFICATION: Must be a citizen or resident alien of the U.S.A. and by examination hold at least a Membership degree (or it's equivalent) in that style to be judged. Also the person must have attained (in at least one of the following professional championships):
 - (1) the quarter-final of the British Professional International Ballroom or International Latin Championships.
 - (2) the semi-final of the International Open, United Kingdom Open, USBC Open, or the World or European Professional International Ballroom or International Latin Championships.
 - (3) the semi-final in all ten dances of a European or World Ten Dance Championship.
 Having reached any one of the above results will give eligibility to adjudicate Ten-Dance Championships.
 The NDCA may nominate a judge not possessing the above qualifications, but must provide a complete curriculum vitae and a detailed dossier giving reasons why the particular person should be included in the adjudicator list.
3. SCRUTINEERS
- a. REQUIREMENTS: A person holding a Scrutineering Certificate from the NDCA, who wishes to evaluate marks at NDCA sanctioned Competitions and Championships is required to register annually with the National Registrar. A person wishing to qualify as an NDCA Scrutineer may make application to the Scrutineering Committee, who will arrange for an examination and notify the applicant of the time and place. Test results will be forwarded to the National Registrar, who will send successful candidates the NDCA Certificate and Registration Card.
 - b. INVIGILATORS: Invigilators for the Scrutineering Examinations will be appointed at the discretion of the Scrutineering Committee. Invigilators will be responsible for adhering to the scrutineering rules.

4. REGISTRARS, MASTERS OF CEREMONIES AND MUSIC DIRECTORS: Any individual who wishes to officiate as a Registrar, Master of Ceremonies and/or Music Director at an NDCA sanctioned Competition or Championship must register annually with the NDCA National Registrar.

C. ELIGIBILITY REQUIREMENTS-PRO. COMPETITORS

1. OPEN NDCA EVENTS: All properly registered Professional Competitors may participate in any NDCA sanctioned open competition or championship.
2. CLOSED NDCA EVENTS (OTHER THAN ANY OFFICIAL CLOSED U.S. CHAMPIONSHIP): Properly registered Professional Competitors are eligible to dance in a Closed NDCA competition or championship (with the exception of any official Closed U.S. Championship) when they have completed six months of residency in the USA.
3. UNITED STATES NATIONAL BALLROOM CHAMPIONSHIPS: Properly registered Professional Competitors are eligible to dance in any closed championship of the United States Ballroom Championships if they fulfill one of the following criteria:
 - a. Both members of the partnership are United States citizens, and neither member of the partnership has represented another country or competed in the closed national championship of another country in the previous 12 months. NDCA registered professionals who represent other countries in World Championships may dance in the United States National Closed Professional American Style Smooth and Rhythm, due to the fact that these two events are not used to select U.S. representatives for world championships.
 - b. One half of the partnership is a United States citizen, and neither member of the partnership has represented another country or competed in the closed national championship of another country in the previous 12 months, and the half of the partnership that is not a U.S. citizen has resided in the USA for the previous 6 months. NDCA registered professionals who represent other countries in World Championships may dance in the United States National Closed Professional American Style Smooth and Rhythm, due to the fact that these two events are not used to select U.S. representatives for world championships.
 - c. Both members of the partnership are non-United States citizens, but both members of the partnership have resided in the USA for the previous 6 months, and neither member of the partnership has represented another country or competed in the closed national championship of another country in the previous 12 months. NDCA registered professionals who represent other countries in World Championships may dance in the United States National Closed Professional American Style Smooth and Rhythm, due to the fact that these two events are not used to select U.S. representatives for world championships. Additionally, both members of the partnership must also fulfill one of the following criteria:
 - (1) They are holders of a United States Resident Alien Card (Green Card) or can show proof that they have been approved by the United States Government for lawful admission to the U.S.A. as a permanent resident, but have not yet received their "Green Card".
 - (2) They have applied for a United States Resident Alien Card (Green Card), and have submitted photocopy proof of such application to the NDCA Ballroom Director.
 - (3) They have received Political Asylum from the United States government.
 - (4) They have applied for Political Asylum from the United States Government, and have submitted photocopy proof of such application to the NDCA Ballroom Director.

D. INTERNATIONAL RECIPROCITY (INTERNATIONAL STYLE)

1. FOREIGN JUDGES AND COMPETITORS:
 - a. Organizers of NDCA sanctioned events who wish to have Judges who are not residents of the U.S.A. participate in their events, must obtain clearance for these visitors from the Ballroom Director. Normally, proof of affiliation with the governing body of their own country, such as a valid registration card of membership card, will be required. No professional who is still

- competing shall be permitted to adjudicate competitions or championships without prior permission.
 - (1) There must be a majority of American style qualified judges on all American style panels and Theatrical style qualified judges on all Theatrical panels.
 - b. Foreign competitors who wish to compete in NDCA registered events must obtain clearance from the NDCA via the Organizer of the event concerned, and also be prepared to show valid proof of registration with their own Governing Body in the country where they are domiciled.
 - c. Any foreign couple who has reached the final of their own country's national championship is ineligible to dance in the Rising Star events in that style in the U.S.A. Violators will be suspended from dancing in competitions in the U.S.A. for 12 months. When organizers run a normal Rising Star event they may also run an open Rising Star for couples who have not reached the semi-final at the British Open Championships in all dances.
 - d. Foreign Teachers and/or coaches who wish to teach and/or demonstrate in the U.S.A. should first obtain clearance from their own governing body in the country where they are domiciled, and also from the NDCA Ballroom Director. While in the U.S.A. all NDCA Rules and Regulations must be adhered to.
2. U.S.A. RESIDENT COMPETITORS AND JUDGES ABROAD:
- a. USA teachers and/or coaches who wish to teach and/or demonstrate abroad, should first obtain clearance from the NDCA Ballroom Department, and also from the governing body of the country they are intending to visit.

VII. SELECTION FOR WORLD CHAMPIONSHIPS

A. PROFESSIONAL DANCERS AND JUDGES:

1. SELECTION OF JUDGES: All judges eligible to represent the U.S.A. must be United States citizens, or permanent resident aliens with at least three (3) years' residency.
2. SELECTION OF COUPLES: The selection of Professional Couples to represent the U.S.A. at World Professional Championships shall be determined by their participation and placement in the Annual United States National Ballroom Championships. When the closing date of entries for a particular World Championship falls prior to the annual United States Closed Championships (USBC), the couples selected to represent the USA will be chosen from the previous years USBC. When the closing date of entries falls after the annual United States Closed Championships (USBC), the couples selected to represent the USA will be chosen from that year's USBC. Only the reigning (Closed) United States Professional International Ballroom, International Latin, American Smooth, American Rhythm, and 10-Dance International Champions and Runners-Up, in order of rank in the final round, shall be eligible to represent the USA. In the event the annual United States National Ballroom Championships are not held, the selections of Professional Couples in the International Ballroom and/or Latin sections shall be determined by the NDCA Ballroom Department. No professional couple or judge may accept any invitation to represent the USA without prior approval of the NDCA.
 - a. There will be a Ten-Dance Championship to determine the two couples to represent the U.S. at the World Ten-Dance Championships.
3. OBLIGATION OF REPRESENTATIVES: Any professional couple or judge having been selected to represent the United States may not withdraw without the consent of the NDCA Ballroom Director, who will consider all relevant circumstances before arriving at a decision. Judges and couples must notify the Ballroom Director immediately of any circumstance which may affect their participation. Failure to comply with the NDCA's decision may result in suspension of the offending couple or judge.

B. AMATEUR COUPLES

The selection of top ranking Amateur couples to represent the U.S.A. at World Amateur Standard Ballroom, Latin, and 10-Dance Championships shall be determined by the Official Amateur Body.

VIII. DISCIPLINARY PROCEEDINGS

A. SUSPENSION

1. It is within the province of the Ballroom Department to investigate and rule upon any question in regard to any infringements of NDCA rules or complaint regarding the behavior of any registrant of the NDCA. Upon receipt of the complaint, the Ballroom Director shall inform the individual complained against, who shall have the right and opportunity to answer such charges.

2. The Ballroom Department may, if an infringement has been proved, impose a suitable penalty as the Ballroom Department shall deem appropriate. Decisions of such nature are to be made public to the extent determined by the Ballroom Department, and, depending upon the seriousness of the offense, all U.S.A. and Overseas Professional and Amateur Bodies may be informed.

a. Penalties will be as follows:

(1) First time offense - fine

(2) Second time offense - suspension of registration with NDCA for up to one year

(3) Third time offense - permanent suspension of registration with NDCA

B. REINSTATEMENT

Persons against whom disciplinary action has been taken, may at the end of such penalty period as the Ballroom Department imposes, apply for reinstatement of Official Status, thus becoming eligible again to participate in NDCA sanctioned events.

IX. DANCES AND TEMPI

A. APPROVED DANCES

1. The following dances are approved for NDCA Competitions and Championships and with the exception of Exhibition/Cabaret, all couples must dance all dances:

a. International Style Ballroom. Waltz, Tango, Viennese Waltz, Slow Foxtrot, Quickstep. It is required that the above five dances be used (in the order listed) in all featured professional and amateur "championship" competitions. When organizers choose to offer additional competitions that may not include all five dances it is recommended that they still offer the dances in the order listed, minus those dances not being offered.

(1) In the International Style Viennese Waltz the only figures allowed are the ones noted in the book "The Viennese Waltz", by Harry Smith-Hampshire.

b. International Style Latin. Cha Cha, Samba, Rumba, Paso Doble, Jive. It is required that the above five dances be used (in the order listed) in all featured professional and amateur "championship" competitions. When organizers choose to offer additional competitions that may not include all five dances it is recommended that they still offer the dances in the order listed, minus those dances not being offered.

c. American Style Smooth. Waltz, Tango, Foxtrot, Viennese Waltz. It is required that the above four dances be used (in the order listed) in all featured professional and amateur "championship" competitions. When organizers choose to offer additional competitions that may not include all four dances it is recommended that they still offer the dances in the order listed, minus those dances not being offered.

d. American Style Rhythm. Cha Cha, Rumba, Swing, Bolero, Mambo. It is required that the above five dances be used (in the order listed) in all featured professional and amateur "championship" competitions. When organizers choose to offer additional competitions that may not include all

- 1 five dances it is recommended that they still offer the dances in the order listed, minus those
 2 dances not being offered.
- 3 e. Additional American Style Dances. Other American style dances may be offered as either one-
 4 dance or multi-dance events by competition organizers. These dances could include but not be
 5 limited to Peabody, Merengue, Paso Doble, Samba, Polka, West Coast Swing and Hustle.
- 6 f. Theatrical and Exhibition/Cabaret Dances.
 7 (1) Theatrical events are those in which all couples dance at the same time to pre-selected music.
 8 (2) Exhibition/Cabaret dances are those in which couples select their own music and appear one
 9 at a time.
- 10 g. Lifts and Dangerous Movements
 11 (1) Lifts are allowed in the Theatrical, Showdance, Grand Championship and Exhibition/Cabaret
 12 dance categories only. A lift is any movement during which one of the dancers has both feet
 13 off the floor at the same time with the assistance or support of their partner. Couples who
 14 perform lifts in categories where lifts are not allowed may be disqualified according to the
 15 rule specifying "Implementation of Disqualification" which appears below.
 16 (2) Dangerous movements will not be permitted in any competition or championship. A
 17 dangerous movement is any movement that places another individual at risk.
 18 (3) Implementation of Disqualification under the "D" Rule
 19 (a) Adjudicators observing any infringement of the Lifts and Dangerous Moves rule should
 20 note the couple's number and mark "D" at the foot of the marking sheet. The reason for
 21 the infringement should also be noted (time permitting)
 22 (b) The adjudicator must inform the Chairman of Judges of a "D" marking
 23 (c) The Chairman of Judges must inform the competitors concerned of the infringements and
 24 also all the adjudicators before the next round.
 25 (d) If this or any other infringement is repeated in a subsequent round and is reported by
 26 more than one adjudicator, the marks of the competitor in that dance in that round must
 27 be deleted by the Chairman of Judges.
 28 (e) Adjudicators observing any infringement in the final round must place those competitors
 29 in that dance and mark "D" against the competitor's number. If more than one
 30 adjudicator marks "D" against any competitors then those competitors must be placed last
 31 in that dance by the Chairman of Judges.
 32 (f) All such disqualifications must be noted on the scrutineers' marking sheet.
 33 (g) If a competitor repeatedly ignores the request of the Chairman of Judges to comply with
 34 any aspect of these rules, the Chairman may, at his/her discretion, disqualify the
 35 competitor/s from the event in question.
- 36
- 37 h. Pro/Am multi-dance Competitions. In all Pro/Am multi-dance competitions, dances are to be
 38 danced at all levels in the same order as for professional events. It is strongly recommended that
 39 single dance events be danced in sequence of dances to the completion of one level before moving
 40 to the next level.
 41

B. APPROVED TEMPI

- The following tempi for International and American Style dances are approved (given in Measures per Minute - MPM and Beats per Minute - BPM)
- Music directors must have the equipment necessary to adjust the tempo/pitch while the music is playing, at the direction of the Chairman of Judges.
-

INTERNATIONAL STYLE DANCES		Beats per Meas.	PRO/AM		PRO&AMATEUR	
			MPM	BPM	MPM	BPM
BALLROOM	WALTZ	3	28-30	(84-90)	28	(84)
	TANGO	4	32	(128)	32	(128)
	VIENNESE	3	56-58	(168-174)	56-58	(168-174)
	FOXTROT	4	28-30	(112-120)	28-30	(112-120)
	QUICKSTEP	4	48-52	(192-208)	48-52	(192-208)
LATIN	CHA CHA	4	31	(124)	31	(124)
	SAMBA	2	48-50	(96-100)	50	(100)
	RUMBA	4	27	(108)	26	(104)
	PASO DOBLE	2	56-60	(112-120)	56-60	(112-120)
	JIVE	4	38-44	(152-176)	44	(176)
AMERICAN STYLE DANCES		Beats per Meas.	BRONZE		ALL OTHERS	
			MPM	BPM	MPM	BPM
SMOOTH	FOXTROT	4	32-34	(128-136)	30	(120)
	WALTZ	3	30-32	(90-96)	28-30	(84-90)
	TANGO	4	30-32	(120-128)	30	(120)
	PEABODY	4	60-62	(240-248)	60-62	(240-248)
	VIENNESE	3	54	(162)	53-54	(159-162)
RHYTHM	BOLERO	4	24-26	(96-104)	24	(96)
	CHA CHA	4	30	(120)	30	(120)
	MAMBO	4	48-51	(192-204)	47	(188)
	MERENGUE	2	29-32	(58-64)	29-32	(58-64)
	PASO DOBLE	2	58-60	(116-120)	58-60	(116-120)
	RUMBA	4	32-36	(128-144)	30-32	(120-128)
	SAMBA	2	52	(104)	52	(104)
	SWING	4	34-36	(136-144)	36	(144)
	WC SWING	4	28-32	(112-128)	28-32	(112-128)
	POLKA	2	60-62	(120-124)	60-62	(120-124)
	HUSTLE	4	28-30	(112-120)	28-30	(112-120)

X. RULES FOR AMATEUR COMPETITORS

The rules in this section refer to amateur partnerships (one amateur dancer partnered by another amateur dancer).

A. AGE CATEGORY CLASSIFICATIONS

1. Age classifications, "a" through "f", will become effective on the individual's actual birthday. On a year where a competitor is going to move from one classification to the next they may make this change anytime during a 60-day period that begins 30 days prior to their birthday and ends 30 days following their birthday.
 - a. Pre-Teen I: 9th birthday or less
 - b. Pre-Teen II: 10th or 11th birthday
 - c. Junior I: 12th or 13th birthday
 - d. Junior II: 14th or 15th birthday
 - e. Youth: 16th, 17th or 18th birthday
 - f. Adult: 19th birthday or greater
 - (1) Senior I: 35th birthday or greater
 - (2) Senior II: 45th birthday or greater
 - (3) Senior III: 55th birthday or greater
2. Organizers may combine age classifications as follows:
 - a. Pre-Teen I and Pre-Teen II into a single Pre-Teen classification.
 - b. Junior I and Junior II into a single Junior classification.
 - c. Senior I, Senior II, and Senior III into a single Senior classification.
 - d. Organizers may combine classifications not listed above by obtaining written permission from the Ballroom Director.
3. Organizers may offer additional age category competitions, such as "Under 21", etc.
4. Competitors may dance "up" or "down" as follows:
 - a. Pre-Teen I competitors may dance up one age classification to "Pre-Teen II".
 - b. Pre-Teen II competitors may dance up one age classification to "Junior I".
 - (1) Pre-teen II competitors who dance up to junior must remain in the approved pre-teen costumes. This rule applies to the individual, not to the couple - if only one member of the partnership is a bonafide Junior age competitor then only that individual may wear a "Junior" costume.
 - c. Junior I competitors may dance up one age classification to "Junior II".
 - d. Junior II competitors may dance up one age classification to "Youth".
 - e. Youth competitors may dance up to the Adult classification.
 - f. When an organizer combines age classifications (Pre-Teen I & II, Junior I & II or Senior I, II & III) competitors may dance up or down as follows:
 - (1) Only Pre-Teen II age category competitors may dance up into the combined Junior age category.
 - (2) Combined Juniors may dance up into the combined Youth age category.
 - (3) Combined Seniors may dance down into the adult age category.
5. The following rules apply to competitors age 18 and under:
 - a. For Youth, Junior I and Junior II partnerships, one of the individuals may be no more than two age classifications younger.
 - b. If one of the individuals in the partnership is two age classifications younger, then the younger member of the partnership must request permission in writing from the NDCA Ballroom Department and in turn receive written approval prior to being allowed to compete. (example - a "Pre-Teen II" girl wishing to compete with a "Junior II" age boy)
 - (1) If written permission is given for the individual to dance up two age classifications, then that person may not return again to dance in the original younger age classification that they "gave up".

- c. If one of the individuals in the partnership is one age classification younger, then the younger member of the partnership may request permission in writing from the NDCA Ballroom Department to relinquish their age classification and be allowed to move up one age classification. This request will generally be allowed only if the individual making the request is already within one year of reaching the next age classification.
 - d. Under no circumstance will a Pre-Teen I, Pre-Teen II, or a Junior I competitor be allowed to compete in the Adult age classification.
 - e. A Junior II competitor may not apply for permission to dance up as an Adult until they are 15 years old, at which time they would need to apply to the Ballroom Department as noted above.
 - f. Youth competitors turning 19 years of age in the calendar year may still dance as youths until they have graduated from "High School".
6. A couple's age classification eligibility is defined as the age of the older partner for the Pre-Teen I, Pre-Teen II, Junior I, Junior II, Youth and Adult classifications, while it is defined as the age of the younger partner for the Senior classifications.

B. PROFICIENCY CLASSIFICATIONS

Competition proficiency categories may be offered as follows:

1. Syllabus. Restricted to "medalist" level figures (Bronze, Silver, Gold, Novice Bronze, Novice Silver, Novice Gold, Etc).
2. Novice. Open Syllabus. It is recommended that "Novice" competitions generally be restricted to two (2) of the allowed dances for each style.
3. Pre-Championship. Open Syllabus. It is recommended that "Pre-Championship" competitions generally be restricted to three or four (3-4) of the allowed dances for each style.
4. Open Amateur. Open syllabus. All of the dances in each style must be done in this category in all rounds, and in the order prescribed.

C. ELIGIBILITY DEFINITIONS

1. A competitor is eligible to dance in the "Syllabus", "Novice" and/or "Pre-Championship" proficiency classifications until they accumulate three proficiency points. There is no limit to the number of proficiency points that may be accumulated in the "Open Amateur" level.
2. A competitor receives one point when they either a) place first in their current classification when a semi-final was danced, or b) dance in the final of a higher proficiency event where a semi-final was danced.
3. In the "Syllabus" categories proficiency points should be accumulated independently for each dance.
4. The eligibility to compete in a classification is applied to individual amateur competitors and not the couple as an entity.
5. An amateur couple is only eligible to compete in a classification if both members of the couple are eligible.
6. An amateur competitor's eligibility is based on his/her accomplishments regardless of the number or length of partnerships they have had.
7. It is the responsibility of all amateur competitors to ensure that they are eligible for the category in which they desire to dance.
8. An amateur competitor may enter at most two consecutive proficiency classifications in any particular style and age group at a particular competition.
9. An amateur competitor's ineligibility begins at the conclusion of the competition in which his/her third point was acquired. In this case the word "competition" refers to the entire event (generally a "weekend").
10. An amateur competitor's proficiency level as a Pro/Am shall not be used in determining his/her amateur proficiency level.

D. DRESS AND/OR COSTUMING - PRE-TEENS

Pre-Teens must dress as listed below.

1. Pre-Teen.

- 1 a. Boys
- 2 (1) Trousers
- 3 (a) Black or dark blue color only
- 4 (b) High waist optional
- 5 (c) Underfoot strap optional
- 6 (d) Satin stripes are allowed.
- 7 (2) Shirts
- 8 (a) Plain white or black long sleeved collared shirt only (no wing collars)
- 9 (b) No pleats or ribbing
- 10 (c) Sleeves to be worn at wrist length
- 11 (3) Sweaters and vests are not allowed.
- 12 (4) Tie - Black color only, may be either straight or bow
- 13 (5) Socks - Black or dark blue color only
- 14 (6) Shoes- Heel height not to exceed 1.5 inches (must be black)
- 15 (7) Materials - Fabrics must be plain, ie: cotton, polyester, cotton/polyester blend, wool blend
- 16 (a) No satin or shiny fabrics
- 17 (b) No rhinestones, glitter, metallic thread, patterns or sequins allowed
- 18 (c) Decorations - not allowed
- 19 (8) Makeup - Not allowed
- 20 (9) Hairstyle - Long hair must be worn in a pony tail
- 21 b. Girls
- 22 (1) Skirt with top or simple dress with attached under garment or leotard top with full skirt
- 23 (2) Skirts
- 24 (a) Plain or pleated with minimum 1 to maximum 3 half circles. One plain simple underskirt
- 25 allowed which is no larger or longer than top layer, and is the same or similar color as the
- 26 outer skirt
- 27 (b) No uneven hem lines, use of boning, frills, splits, openings, fishing line, or edging
- 28 (including "lettuce edging"). Edging or trim of any kind, including ribbon, satin, lace,
- 29 sequins, etc, is not allowed. A simple hem is required.
- 30 (c) Length of skirt must not be shorter than 3 inches above the knee cap and no longer than 3
- 31 inches below the knee cap
- 32 (3) Bodice
- 33 (a) Necklines: Boat, high neck, v-neck, sweetheart, 'peter pan' collar, and regular collar are
- 34 allowed. Edging or trim of any kind, including ribbon, satin, lace, sequins, etc, is not
- 35 allowed on the neckline
- 36 (b) Gathering or shirring on the bodice is not allowed
- 37 (c) Edging or trim on the bodice is not allowed
- 38 (4) Sleeves
- 39 (a) Long, short, elbow length, cap, puff. or sleeveless styles are allowed
- 40 (b) Cannot be replaced by trimmings, frills, or edging on the shoulder line
- 41 (c) No "finger loops" allowed
- 42 (5) Materials
- 43 (a) Fabrics MUST be only one color throughout
- 44 (b) No glitter, metallic thread, or fabric creating pattern effects'
- 45 (c) No use of feathers, fringes, bows, belts, frills or sequins
- 46 (d) No flesh color fabric
- 47 (e) Any use of color coordinated 'see through' fabric must be lined from waist to shoulder;
- 48 for use on arms no lining is needed
- 49 (f) Lace (or similar fabric) is not allowed. Lycra, spandex, polyester, velvet, satin or jersey
- 50 is encouraged.
- 51 (6) Shoes and Socks

- (a) Shoes - Heel height not to exceed 1.5 inches, and must be block heel style if a dance shoe. If the shoe comes with rhinestones on the buckle then they are allowed. If the shoe comes with glitter on the shoe then it is allowed.
- (b) Socks: White ankle socks (may have a small amount of lace), flesh colored pantyhose, or light pink or white tights must be worn.
- (c) No Fishnet Tights
- (7) Accessories, jewelry, and makeup
 - (a) No use of arm bands, chokers or headbands
 - (b) No decoration is allowed on dress or in hair
 - (c) No jewelry is allowed, other than one small earring in each ear
 - (d) No makeup allowed
 - (e) Use of fake eyelashes, fake fingernails, colored or glitter hair spray is forbidden
- c. For pre-teen one-dance or two-dance events, competition organizers may require that the shirts/tops be white and the trousers/skirts be black.

E. DRESS AND/OR COSTUMING - JUNIOR, YOUTH & ADULT

1. Definition of "Syllabus Dress".
 - a. Gentlemen. Ballroom and Smooth Divisions: Dress pants, plain shirt and tie, and optional cummerbund or vest or black sweater or tuxedo. No tail suits. Latin and Rhythm Divisions: Dress pants, plain or ruffled shirt, optional tie and or vest.
 - b. Ladies. Ballroom and Smooth Divisions: Cocktail dress without excessive adornment. No ball gowns. Latin and Rhythm Divisions: Leotards and wrap skirts or party/cocktail dresses without excessive adornment.
2. Definition of "Open Amateur Dress".
 - a. Gentlemen. Ballroom and Smooth Divisions: Tailsuits. Latin and Rhythm Divisions: Latin costumes.
 - b. Ladies. Ballroom and Smooth Divisions: Ball gowns. Latin and Rhythm Divisions: Latin costumes.
3. For "Syllabus" competitions competitors must wear "Syllabus" Dress.
4. For "Novice" competitions competitors may wear either "Syllabus" or "Open Amateur" dress. The competition organizer may stipulate one or the other for this category.
5. For "Pre-Championship" and "Open Amateur" competitions competitors should wear "Championship" costumes.
6. Competition organizers may establish alternative dress and/or costume guidelines if they desire for Juniors, Youths or Adults.

F. SYLLABUS - PRE-TEEN

Couples competing in the "Pre-Teen" category must dance restricted syllabi as noted below.

1. Pre-teen. Couples competing in this age category may only dance Bronze, Silver and Gold syllabus figures from the NDCA Approved Figures, Elements & Restrictions (Appendix 1).
 - a. No embellishments of standard figures. No change of levels, head rolls, foot flicks, syncopations or delayed timings unless specified within the approved syllabus.

G. SYLLABUS - JUNIOR, YOUTH & ADULT

1. Couples competing in the "Junior", "Youth" and "Adult" categories are not restricted in syllabi unless competing in a "Syllabus" event, or otherwise stipulated by the organizer.
 - a. No embellishments of standard figures. No change of levels, head rolls, foot flicks, syncopations or delayed timings unless specified within the approved syllabus.

XI. SHOWDANCE RULES

A. INTRODUCTION

1. **TITLES:** Showdance titles, which are solo performance championships, may be danced in two divisions: Classic Showdance (Ballroom) or South American Showdance (Latin).
2. **DANCES ALLOWED:** In Classic Showdance (Ballroom) Championships, the dances shall be selected from the following: Waltz, Tango, Viennese Waltz, Foxtrot, Quickstep. In South American Showdance Championships the dances shall be selected from the following: Cha-Cha, Samba, Rumba, Paso Doble, Jive.

B. SHOWDANCE RULES: The following rules may be used by Competition Organizers who wish to use an alternate format as noted in this rule book, rule III. D. 28.

1. **SHOWDANCE COMMITTEE:** A Showdance Committee will be selected by the Technical Rules Sub-Committee to take care of the matters concerning Showdance.
2. **DANCES:** In Classic Showdance events the dances must be selected from one up to all of the five regular Ballroom dances, and in the South American Showdance events from one up to all of the five regular Latin competition dances. Elements from other dances may be used to enrich and complete the choreography but the A-Note for technical merit will be based on the quality of the chosen competition dances.
3. **MUSIC:** The invitation for a Showdance Competition must advise the couples of possible sound carriers. The sound carriers for a Showdance Competition will always be: 1. Cassette, 2. Compact Disc.
 - a. For use of other sound carriers such as DAT, MINI Disk, Reel-to-Reel and records, the organizer must be contacted will in advance of a competition, to check which of the sound systems can be provided.
 - b. If there is a band/orchestra at the event, the couples may choose to use this facility under the discretion of the organizer. The music must show the rhythms of the dance to be performed and should be clearly recognizable to the adjudicators.
4. **TIME:** The time of the Showdance music must be between 2:45 and 3:30 minutes. The time limit must not be exceeded under any circumstances. A time limit exceeded leads to direct disqualification.
5. **HOLD:** In the Classic Showdance Section, the following minimum of a hold is required:
 - a. The man holds with his left hand the lady's right hand.
 - b. The man places his right hand on the lady's back.
 - c. Any deviation from the hold is only allowed for 20 seconds for any one time. Once a couple has deviated from the normal hold, the dancers must maintain the retaken hold for at least fifteen seconds, before they can deviate again. The maximum amount of possible deviations during a Classic Showdance is four times, excluding the beginning and the end. Due to the normal build-up of music, a piece of 20 seconds is allowed, before they have to take the hold. The same applies to the end of the show, where they can release the hold for 20 seconds prior to the finish.
6. **LIFTS:** Three lifts are permitted for the whole performance. These can be performed anywhere in the show. Each lift must not exceed fifteen seconds. Rule XI.B.5. is also in full use in case of any lift being fulfilled.
7. **PROPS AND DRESSES:** No props are permitted during entrance, performance and exit. Choice of dress for man and lady can suit and complement the theme of the show, but must be in Ballroom or Latin style.
8. **INVIGILATOR:** For every Showdance competition or any competition where Showdance is a part of a competition there must be an invigilator, who has the task to watch over the rules, and has the right and the duty to disqualify couples violating the rules. The DanceSport Executive Board must approve all invigilators for International Showdance Competitions and Mr Svein Rotvold is the Chairman of the invigilators. To assist the invigilator a video man equipped with a camera, video screen and a video with slow and still picture must be provided.

9. THE COMPETITION: Conditions including lighting must be the same for all couples throughout the show including entrance and exit. Preceding every Showdance competition, or those where Showdance is involved, there must be an official rehearsal, where all the couples have a reasonable time to test their show on the actual floor where the competition is taking place. For the rehearsal to music the sound engineer of the competition must be present and helpful. To attend the rehearsal is an obligation for all couples, the chairman of adjudicators, the invigilator and the video man. All shows will be filmed under rehearsal and during the show to be used only as information/proof of rule violations. In the case of this, under the rehearsal, the invigilator must give the respective couple notice, so they have a chance to adjust their show for the competition. Violation of the rules in the actual competition leads to direct disqualification. Performances that are against common moral taste or on religious subjects in any other than the original religious idea have to be banned from performing in the competition through the invigilator. The couples will walk onto the floor with the period not to exceed fifteen seconds. At the conclusion of the actual performance, the couples may take their bows, and walk off the floor with a period not to exceed 30 seconds. For the exit the couples can use music. The time length of the exit music is strictly limited to the same 30 seconds. During entrance, performance and exit the couple must be alone on the floor.
10. ORDER OF DANCING: Order of dancing shall be drawn by ballot, at which all the competitors or chosen representatives have a right to be present. In competitions where the show is an additional dance, the order will be drawn in two sections.
- Between the couples being placed 4,5,6 and lower in the preceding five dances.
 - Between the couples being placed 1,2,3 in the preceding five dances.
11. MARKING SYSTEM: Two marks will be given for each show throughout the whole competition, and will be based on adjudicating each performing couple individually and not to be judged by comparison:
- Technical Merit - the technical quality of the dancing.
 - Artistic Impression
 - Choreography
 - Is it used to express the music to it's fullest extent?
 - Is it using the theme of the music if there is any?
 - Are there clever and musically related ideas used in the choreography?
 - Originality of the idea
 - Related to music.
 - Related to choreography to the particular music.
 - Related to theme ideas (choreographically, performance, choice of dress).
 - Entertainment to the public
 - The range of marks must be from 5.0 up to 6.0 as the best mark. Two couples can have the same marking. The two sets of marks will be added together and a placing allocated to each couple from each adjudicator with the highest total receiving first place, etc, i.e.: each adjudicator's combined marks converted into first to sixth place. In the event of a tie on the adjudicator's marking sheet, the better A-Note decides the result. In the case of visual marking, only the A and B-Notes will be shown. In the event of a tie, the Skating System shall be used.

C. SHOW DANCE COMPETITIONS AT NDCA EVENTS

These Show Dance rules are the only alternate form of competition permitted by the NDCA in regards to rule III. D. 28. If a Show Dance competition is attached to another event, then Competition Organizers may not require the couples from the final to participate in the Show Dance competition.

XII. RULES FOR FORMATION TEAM COMPETITIONS

A. DEFINITION OF COMPETITIVE STYLES

Formation dancing shall be in the following styles:

1. International Ballroom/Smooth
2. International Latin/Rhythm

B. DANCES ALLOWED IN EACH STYLE

Formation teams may base their routines on the following dances for each style:

1. Teams in the International Ballroom/Smooth Style may base their routines on the International Style Waltz, Tango, Viennese Waltz, Foxtrot, and Quickstep; and/or the American Style Waltz, Tango, Foxtrot, and Viennese Waltz. No dances other than the ones listed will be allowed except for Adult teams.
2. Teams in the International Latin/Rhythm Style may base their routines on the International Style Cha Cha, Samba, Rumba, Paso Doble, and Jive; and/or the American Style Cha Cha, Samba, Rumba, Mambo, Bolero, Swing, and West Coast Swing. No dances other than the ones listed will be allowed except for Adult teams.

C. AGE DEFINITIONS AND ELIGIBILITY REQUIREMENTS

1. Formation team competitions may be offered in one of the following two sets of age definitions:
 - a. The age definitions that are defined for amateur competitors (Rule X.A.), including the possibility of combining the various age divisions into categories such as "Pre-Teen", "Junior" and "Youth".
 - b. The following school grade definitions:
 - (1) Grade School (Grades K-6)
 - (2) Junior High School (Grades 7-9)
 - (3) High School (Grades 10-12)
2. Any number of team members may dance up to the age/grade level immediately above their true classification.
3. Pre-Teen/Grade School formation teams may include two Junior/Junior High School age competitors.
4. Junior/Junior High School formation teams may include two Youth/High School age competitors.
5. Youth/High School formation teams may not include any Adult age competitors.
6. All age/grade categories: all competitors may dance one time only in each style at any tournament.
7. Coaches may replace team members with reserves for any round in the contest. Substitutions may not occur during the actual time the team is on the floor competing.

D. SIZE OF FORMATION TEAMS

Teams of four, five, six, seven, or eight couples may compete in each formation style. A couple is one boy and one girl.

E. TIME RESTRICTIONS

1. Pre-Teen/Elementary School formation teams shall be limited to two minutes of music for their routine. Up to an additional fifteen seconds will be allowed for their entrance and then up to another fifteen seconds allowed for their exit. The timing begins when the first person sets foot onto the dance floor. The timing ends when the last person on the team steps off the dance floor.
2. Junior/Junior High School formation teams shall be limited to three minutes of music for their routine. Up to an additional fifteen seconds will be allowed for their entrance and then up to another fifteen seconds allowed for their exit. The timing begins when the first person sets foot onto the dance floor. The timing ends when the last person on the team steps off the dance floor.
3. Youth/High School formation teams shall be limited to a maximum of four minutes of music for their routine. Up to an additional thirty seconds will be allowed for their entrance and then up to another thirty seconds allowed for their exit. The timing begins when the first person sets foot onto the dance floor. The timing ends when the last person on the team steps off the dance floor.

4. Adult Formation Teams shall be limited to six minutes including entry and exit. Of these six minutes, no more than four and a half minutes shall be judged and must be clearly identified in recognizable fashion. When music is used for the entrance and/or exit there must be either a "gong" sound or a complete break in the music for a space of at least two seconds that separates the entrance/exit from the routine music proper. The formation team must remain motionless during this break both before and after the routine proper.

F. NUMBER OF DANCES

1. Pre-Teen/Elementary School formation teams shall be limited to one or two dances from the approved list for each style.
2. Junior/Junior High School formation teams shall be limited to one, two or three dances from the approved list for each style.
3. Youth/High School formation teams must perform a minimum of three dances and up to a maximum of five dances from the approved list for each style.
4. Adult formation teams must perform a minimum of three dances and up to a maximum of five dances from the approved list for each style. Sixteen bars of one additional dance may be performed. This additional dance need not be one on the approved list for each style.

G. ENTRANCES AND EXITS

1. Pre-Teen/Elementary School and Junior/Junior High School formation teams are not allowed to use music for their entrance and exit. The team must remain motionless for a period of at least two seconds before the start of the music and then again at the end of the dance before they start their exit.
2. Youth/High School formation teams are allowed to use music for their entrance, but not for their exit. When music is used for the entrance there must be either a "gong" sound or a complete break in the music for a space of at least two seconds that separates the entrance from the routine music proper. The formation team must remain motionless during this break.

H. LIFTS AND PROPERTIES

1. No lifts are allowed at any time in any competitive age category for Pre-Teen/Elementary School, Junior/Junior High School, and Youth/High School formation teams. This includes the team's entrance and exit.
2. Lifts are allowed during the entrance and/or exit only for Adult formation teams.
3. No properties (props) are allowed at any time in any competitive age category for formation teams. This includes the team's entrance and exit.
4. A prop is defined as any item that is not part of the regular costume worn by the dancers, and that is not attached to the dancer or their costume for the full duration of time that the dancers are on the floor.
5. A hat will be considered a prop if it is removed at any time from the dancer's head, including entrance and exit.

I. SOLO (OPEN) WORK - INTERNATIONAL BALLROOM/SMOOTH CATEGORIES

1. Pre-Teen/Elementary School, Junior/Junior High School & Youth/High School formation teams: solo (open) work in the Ballroom/Smooth category is defined as when any couple in the formation team is not in the traditional competitive ballroom hold (which includes the lady's left hand being placed on the man's right shoulder). These teams may dance up to 50% of their bars of music as solo (open) work. At least 50% of their bars of music must be danced completely in the traditional competitive ballroom hold. This does not apply to the Latin American dances in which solo work is normally a part.
2. Adult formation teams: solo work in the Standard category shall be restricted to eight bars in any one dance used with a maximum of twenty-four bars over the whole presentation. This does not apply to the Latin American dances in which solo work is normally a part.

3. The coach of any International Ballroom formation team must be prepared to present a breakdown of the phrasing of the music, indicating which measures are open, at the team's rehearsal in the tournament facility.

J. REHEARSAL IN THE TOURNAMENT FACILITY

Each formation team will be allowed an equal amount of rehearsal time in the tournament facility. At the commencement of this rehearsal they must dance their routine with music and perform their entrance and exit one time for the Chairman of Judges, or his designated representative.

K. DRESS

1. Pre-Teen/Elementary School formation teams shall be allowed to wear the following for both competitive categories:
 - a. Boys - dark trousers, plain, undecorated shirts; optional tie, cummerbund, and/or vest. No sequins, rhinestones, fringe, or other similar decorations are allowed.
 - b. Girls - a party dress or a simple costume provided it does not have any sequins, rhinestones, feathers, fringe, or other similar decorations.
2. Junior/Junior High School formation teams shall be allowed to wear the dress approved for Pre-Teen formation teams in addition to the following for both competitive categories:
 - a. Boys - may wear a simple costume, provided it does not have any sequins, rhinestones, fringe, or other similar decorations. No jackets (including tail suits) will be allowed.
 - b. Girls - a party dress or a simple costume provided it does not have any sequins, rhinestones, feathers, fringe, or other similar decorations.
3. Youth/High School formation teams shall be allowed to wear the dress approved for Junior formation teams in addition to the following:
 - a. Boys may wear jackets in either division, including tail suits for the Ballroom/Smooth category. Costumes are allowed, including decorations. If tail suits are worn they must be black in color.
 - b. Girls may wear costumes in either division, including decorations.
4. Adult formation teams: men in the Ballroom category must wear black or midnight blue suits, men in the Latin category may wear colors, but all the men in the team must have the same color.
5. The organizer of a formation competition may establish additional dress guidelines if so desired.
6. No change of clothing/costume is permitted once the competition begins.

L. DISQUALIFICATION

1. A non-voting Chairman of the Board of Adjudicators must be appointed. He, or his designated representative, must attend the official rehearsal that is held in the tournament facility and warn any team infringing the rules. If the rules are infringed during the contest he will have the right to disqualify formation teams that infringe upon these rules, after consultation with the adjudicators and organizer.

M. RULES FOR ORGANIZERS

1. Organizers are not required to hold a formation team competition in any category that has less than three entries.
2. Before a competition adequate facilities must be provided for formation rehearsals.
 - a. Each formation team must be permitted an equal time span in which to rehearse in the tournament facility.
3. Formation coaches of Pre-Teen/Elementary School, Junior/Junior High School and Youth/High School teams are required to submit a roster which includes birth dates to the competition organizer at least 30 days prior to the competition.
4. A non-voting Chairman of the Board of Adjudicators must be appointed. He, or his designated representative, must attend rehearsals and warn any team infringing the rules. Once warned, a team may be disqualified if they continue to infringe upon the rules. Disqualification would be by the chairman, after consultation with the adjudicators and organizer.

5. The chairman is allowed to videotape each team's performance at their official rehearsal in the tournament facility, for the purpose of confirming adherence to the rules.
6. The order of dancing for each round will be determined by draw, under the supervision of the chairman of judges, or his designated representative.
7. Each round of each competition must be conducted without any interruption.
8. In each round of the competition, no more than 50% of the teams should be eliminated for the subsequent round. No more than eight teams should participate in the final round. If the Chairman calls for the appropriate number of call backs and the marks do not allow for the correct number of teams to be advanced, then the Chairman has the authority to place less than 50% of the teams in the subsequent round. This can be considered especially if an additional round would be required in order to comply with the desired 50% rule.
9. In the preliminary rounds judges must call back the required number of formation teams. This will be done by secret ballot, with the complete judging results being released after the competition has concluded.
10. Secret ballots must be used by the adjudicators for the finals of Pre-Teen and Junior formation competitions. For the finals of Youth and Adult formation competitions the adjudicators may use the open marking system. Again, the complete judging results must be released after the competition has concluded.
11. During the duration of each performance the formation team's entry number/letter, as listed in the program, must be clearly shown near the dance floor for the benefit of the judges.
12. The adjudicators should be positioned at an appropriate distance from each other, and in the front for formation competitions. They may be positioned at either a close or far proximity to the dance floor, or a combination of both. At least some adjudicators should be positioned in an elevated place if at all possible.
13. The coach(es) of each formation team may stand adjacent to, or on, the floor when their team is competing. The organizer has the right to direct the coach(es) as to where they may be allowed to stand when their team is dancing.

N. JUDGING AND MARKING

1. Formation Events shall be judged by at least three (3) judges who are Qualified and Certified in the type and style of Ballroom Dancing concerned.
2. Formation Teams shall be judged on:
 - a. Entry and Exit of the teams.
 - b. Precision and Neatness of Lines and Patterns.
 - c. Presentation and Character of the Dance(s) performed.
 - d. Choreography.
3. The Skating System of Scrutineering must be used.
4. Coaches shall not judge formation events in which their own teams participate. This rule covers all persons who are connected with the school (Studio) where participating teams are trained. Donors of Challenge Trophies and other prizes shall not be permitted to judge that particular competition.

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APPENDIX 1 - NDCA APPROVED FIGURES, ELEMENTS RESTRICTIONS - Revised January 2014

The following is a list of the allowable figures, elements and or restrictions for the Bronze and Silver levels to be used in NDCA recognized Events. Even though Member Organizations of the NDCA have their own syllabi, this list of allowable figures, elements, and restrictions was developed to ensure a fair and even playing field for anyone entering closed syllabus competitions. Please check this list against your own syllabi to see which figures are allowed for NDCA sanctioned Competitions.

General Level Restrictions

No continuity style in Bronze.

In the American Style dances any pattern or figure may be danced as long as it is not in conflict with American Style NDCA Approved Figures, Elements & Restrictions.

Spirals are not permitted in the Bronze level.

One underarm or solo turn at a time is the maximum allowed in the Bronze level

Elements and figures unique to one dance or style may not be used in another dance, unless specified.

Partners must start in a closed or open facing hold. No entrances are allowed in Closed American or International Style. For example, starting the Gold International Style Cha Cha with an allowed side by side amalgamation would constitute an “entrance”. A single curtsey facing partner in Viennese Waltz is allowed.

No embellishments of standard figures. No change of levels, head rolls, foot flicks, syncopations or delayed timings unless specifically approved.

American Style Style Waltz - Bronze Level

1. Left Closed Box/Reverse Turn Right Closed Box/Natural Turn	7. Natural Spin Turn (as International Style)
2. Forward Progressive/Change Step, right foot or left foot	8. Forward Twist to Left from P.P.
3. Lady's Underarm Turn to the Right two Measures/6 beats	9. Syncopated Chasse
4. Balance Steps, Hesitations, Fifth Position Breaks	10. Simple Grapevine or Zigzag -no Syncopation
5. Closed Twinkles; may be danced in any direction except Fallaway	11. In & Out Change Steps/Butterfly
6. Cross Body Lead from LF Fwd Hesitation or from 1 3 of Left Closed/Box Reverse Turn	

American Style Waltz Restrictions – Bronze Level

Partners may not completely separate. Open Work is limited to single or double hand holds, and may not last for more than eight (8) consecutive measures (24 beats).	No fallaway actions (whisks, 5th position breaks, etc. are not considered fallaway actions).
Open work may not comprise more than 25% of any routine.	No picture lines or figures; i.e. contra check, chair, oversways, lunges, etc.
No continuity style in Bronze Waltz, feet must be closed on three except on allowed figures.	No syncopations other than chasse from Promenade. No syncopated underarm turns.
No foot changes, fakes, shadow, tandem, solo, or same foot figures. Partners must always be on opposite feet.	Both feet must remain close to the floor at all times. (No aerial rondes, developes, etc.)
No consecutive pivots left or right, one (1) pivot is allowed.	No entrances are allowed. Partners must start in a closed or open facing hold.
No open left or right box turns.	One underarm or solo turn is the maximum allowed in the Bronze level.

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American Style Waltz - Silver Level	
1. Open Left Box Turn & Open Right Box Turn	9. Weaves
2. Open Twinkles - Single, Progressive, Passing, Flip-Flops	10. Chair and Slip Pivot, Wing, Hairpins
3. Grapevine to Left or Right - single or double hand hold	11. Body & Picture Lines: Owersway, Contra Check, Same Foot Lunge, Right & Left Lunges, Explosions, Hovers – maximum of 2 measures.
4. Running Steps	12. Kicks, Rondes, Developes' no more than waist high
5. Traveling Crosses	13. Standing Spins – Up to 2 measures with 1 syncopation allowed
6. Syncopated Locks	14. Continuous Partnership Pivots-Up to 2 measures with 1 syncopation allowed
7. Syncopated Underarm Turns-One syncopation per measure	15. Swivels: Fans, Gem, Zig-Zag, Outside
8. Fallaway Reverse Turn Slip Pivot, Fallaway Grapevine	
American Style Waltz Restrictions – Silver Level	
No entrances allowed; partners must start in a closed or open facing hold.	Shadow work restricted to 8 measures
Partners may not completely separate for more than 1 measure.	Single or double hand hold in facing and shadow positions may not comprise more than 50% of a routine.
No dips or drops below the waist level. No knee drops, sit drops, or floor slashes, Sitting Hens, Horse & Cart, Pot Stirrers, Hinges, Left Whisks, X-Lines, Eros Lines, Throwaway Owersways, Tandem Position	
American Style Tango - Bronze Level	
1. Tango Walks, All Slows	8. Rocks closed or P.P. May be danced w/ or w/o turn to left or right in any direction
2. Forward Basic, Closed or O.P. SSQQS timing only	9. Single Pivot from P.P.
3. Promenade turning to left or right, SSQQS timing only	10. Linking action to and from P.P.
4. Corte	11. Left Reverse Turn, Open or Closed
5. Open Fan	12. Under Arm Turn Left or Right from Open Fan
6. Open Fan to Same Foot Rocks	13. Twist Turn to Left or Right from P.P.
7. Right Side Fan/Outside Swivel	14. Running Step/Progressive Side Step/Argentine Walks-basic w/alternative rhythm
American Style Tango Restrictions -Bronze Level	
Partners may not completely separate. Open Work is limited to single or double hand holds, and may not last for more than 32 consecutive beats, (16 measures counted in 2/4 time).	No fallaway actions (whisks, 5 th position breaks, etc. are not considered fallaway actions).
No foot changes, fakes, shadow, tandem, solo, or same foot figures. Partners must always be on opposite feet except for #6 above.	No consecutive pivots left or right, one (1) pivot is allowed.
No more than four 4 consecutive quicks.	Both feet must remain close to the floor at all times. No aerial rondes, developes, ganchos, or hooks, etc.
No syncopations except brush point in the Open Fan (&S).	No entrances are allowed. Partners must start in a closed or open facing hold.
Although the Corte is permitted, other picture lines i.e. contra check, chairs, oversways, lunges, etc. are not allowed.	One underarm or solo turn is the maximum allowed in the Bronze level.

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American Style Tango - Silver Level	
1. Open Right Turn	8. Swivels: Fans, Zig-Zag, Outside, Inside
2. Syncopated Locks & Chasses	9. Kicks, Rondes, Developes no more than waist high
3. Syncopated Underarm Turns-up to two syncopations allowed	10. Ganchos/Hooks, Leg Crawls
4. Fallaway actions	11. Continuous Partnership Pivots-Up to 2 measures with 1 syncopation allowed
5. Chair and Slip Pivot,	12. Standing Spin - Up to 2 measures with 1 syncopation allowed
6. Fallaway Reverse Turn Slip Pivot	13. Back to Back, Traveling Cross
7. Body/Picture Lines: Oversway, Same Foot Lunge, Contra Check, Right & Left Lunges, Explosion, Spanish Drag - maximum of 2 measures.	14. Viennese Crosses
American Style Tango Restrictions – Silver Level	
No entrances allowed; partners must start in a closed or open facing hold.	Single or double hand hold in facing and shadow positions may not comprise more than 50% of a routine.
Partners may not completely separate for more than 1 measure.	Shadow work restricted to 8 measures
No dips or drops below the waist level. No knee drops, sit drops, or floor slashes, Sitting Hens, Horse & Cart, Pot Stirrers, Hinges, Left Whisks, X-Lines, Eros Lines, Throwaway Oversways, Tandem Position	
American Style Foxtrot – Bronze Level	
1. Forward Basic, Closed or O.P. with or without quarter turn - SSQQ	8. Closed Twinkle, may be danced in any direction except Fallaway, must close feet - SQQ
2. Back Basic, Closed or O.P. with or without quarter turn - SSQQ	9. Single Promenade Pivot - SSQQ
3. Promenade - SSQQ	10. Syncopated Chasse - SQQSQ&QSQQ
4. Rock Turn/Ad Lib to Left or Right - SSQQ	11. Forward twist to left from promenade - SSQQ
5. Lady's Underarm Turn to the Right two Measures, 8 beats - SQQSQQ	12. Sway step/Side Balance - SSQQ
6. Left Closed Box/Reverse Turn - SQQ	13. Promenade Underarm Turn - SSQQ
7. Cross Body Lead - SQQ	14. Simple Grapevine or Zigzag, 8 quicks maximum. No Syncopations
American Style Foxtrot Restrictions – Bronze Level	
Partners may not completely separate. Open Work is limited to single or double hand holds, and may not last for more than eight (8) consecutive measures (32 beats)	No syncopations other than chasse from Promenade No syncopated underarm turns
Open work may not comprise of more than 25% of any routine	No consecutive pivots right or left, one (1) pivot is allowed
No continuity style in Bronze Foxtrot except Grapevines and Chasses	No picture lines or figures i.e. oversways, contra check, chair, lunges, etc.
No foot changes, fakes, solo, shadow, tandem, or same foot figures. Partners must always be on opposite feet	No fallaway actions (whisks, 5 th position breaks, etc. are not considered fallaway actions).
Timing is limited to SSQQ or SQQ in Bronze Foxtrot except for Grapevine actions	Both feet must remain close to the floor at all times. No aerial rondes, developes, etc.
Continuous quicks are NOT permitted except in the Simple Grapevine (#14) or extra chasses/side steps.	No entrances are allowed. Partners must start in a closed or open facing hold.
No more than eight (8) quicks, or 2 measures, of a grapevine/zig zag action and must finish with the feet closed	One underarm or solo turn is the maximum allowed in the Bronze level.

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American Style Foxtrot– Silver Level	
1. Open Left Turn	9. Traveling Cross
2. Open Right Turn	10. Weaves
3. Open Twinkles - Single, Progressive, Passing, Flip-Flops	11. Body/Picture Lines: Oversway, Same Foot Lunge, Contra Check, Right & Left Lunges, Explosion, Hover - maximum of 2 measures.
4. Running Steps	12. Kicks, Rondes, Developes no more than waist high
5. Syncopated Locks	13. Standing Spin - Up to 2 measures with 1 syncopation allowed
6. Syncopated Underarm Turns one syncopation per measure	14. Continuous Partnership Pivots up to 2 measures with 1 syncopation allowed
7. Chair and Slip Pivot, Wing, Hairpins	15. Swivels: Fans, Gem, Zig-Zag, Outside
8. Fallaway Actions, Fallaway Reverse Turn Slip Pivot	
American Style Foxtrot Restrictions– Silver Level	
No entrances allowed; partners must start in a closed or open facing hold.	Single or double hand hold in facing and shadow positions may not comprise more than 50% of a routine.
Partners may not completely separate for more than 1 measure.	Shadow work restricted to 8 measures
No dips or drops below the waist level. No knee drops, sit drops, or floor slashes, Sitting Hens, Horse & Cart, Pot Stirrers, Hinges, Left Whisks, X-Lines, Eros Lines, Throwaway Oversways, Tandem Position	
American Style Viennese Waltz – Bronze Level	
1. Left Turns/Reverse Turns	6. Underarm Turn from Fifth Position Break or Cross Body Lead.
2. Right Turns/Natural Turns	7. Closed Twinkle-May be danced in any direction or alignment
3. Progressive/Change Steps	8. In & Out Change steps/ Butterfly
4. Balance Steps/Hesitations/Fifth Position Breaks	9. Left box w/lady's left or right underarm turn
5. Cross Body Lead and Underarm Turn	
American Style Viennese Waltz Restrictions– Bronze Level	
Open work may not comprise of more than 25% of any routine	No open left or right box turns
Syncopations are not permitted	No consecutive pivots right or left, one (1) canter pivot is allowed
Open Work is limited to single or double hand holds, and must finish by the eighth (8 th) measure of music (24 beats) from where the action is commenced.	Partners may not completely separate.

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American Style Viennese Waltz – Silver Level

1. Left and Right Turns with Underarm Turns	9. Canter Lilts and Canter Spins
2. Progressive Fifth Positions	10. Canter Pivots Up to 2 measures
3. Open Left Turn	11. Body/Picture Lines: Oversway, Same Foot Lunge, Right & Left Lunges, Contra Check, Explosion, Hover - maximum of 2 measures.
4. Open Right Turn	12. Standing Spin - Up to 2 measures with 1 syncopation allowed
5. Open Twinkles-Single, Progressive, Passing, Flip-Flop	13. Kicks, Rondes, Developes no more than waist high
6. Spot Turn Combinations	14. Swivels: Fans, Gem, Outside, Reverse
7. Chair and Slip Pivot	15. Parallel Runs, Traveling Cross
8. Fallaway Position	

American Style Viennese Waltz Restrictions – Silver Level

No dips or drops below the waist level. No knee drops, sit drops, or floor slashes, Sitting Hens, Horse & Cart, Pot Stirrers, Hinges, Left Whisks, X-Lines, Eros Lines, Throwaway Oversways, Tandem Position	Single or double hand hold in facing and shadow positions may not comprise more than 50% of a routine.
Partners may not completely separate for more than 1 measure.	No entrances allowed; partners must start in a closed or open facing hold.
Shadow work restricted to 8 measures	

American Style Cha Cha - Bronze Level

1. Basic Step, Closed, Single or Double Handhold	8. Cross Over Break with Swivel
2. Cross Over Breaks - single only - no timing changes	9. Fifth Position Breaks
3. Offset Breaks - O.P.	10. Cross Body Lead - May end in Closed, Open or Open Counter Promenade Positions
4. Open Break	11. Three Cha Chas - chasses may be danced forward or back or side
5. Lady's Underarm Turn left or right	12. Back spot turn / Natural Top
6. Walk Around Turns. May be danced under arm or free turn to Right or Left	13. Parallel Breaks/Sweetheart/Cuddle - Same foot is allowed on this pattern
7. Chase Turns ½ Turn or Full	

American Style Cha Cha Restrictions - Bronze Level

Partners must use basic Cha Cha timing. No guapacha or other timing changes allowed except the 2&3 chasse in the Three Cha Chas.	No foot changes or fakes, partners must always be on opposite feet except for #13 above
No syncopated turns except for the Underarm Turn Left if danced on the 4&1	Both feet must remain close to the floor at all times. No aerial rondes, developes, etc.
Partners may not completely separate for more than one measure of music except Chase Turns	No entrances are allowed. Partners must start in a closed or open facing hold
One underarm or solo turn is the maximum allowed in the Bronze level.	No hopping, skipping actions, freezes/holds or picture lines allowed

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American Style Cha Cha - Silver Level	
1. Open Boxes	6. Twinkles
2. Back to Back, Paseo, Aida, Grapevines	7. Swivels, Push Away Actions, Knee Lift
3. Guapacha Timing & Syncopated Breaks, Cucarachas, and Cuban Breaks using no more than	8. Foot Flicks, Rondes, and Develope' Actions no more than waist high
4. Half Moon	9. Forward Spot/Reverse Top
5. Challenge	10. Man's Foot Changes
American Style Cha Cha Restrictions - Silver Level	
No entrances allowed. Partners must start in a closed or open facing hold.	No dips or drops below waist level. No knee drops, sit drops, floor slashes, sitting hens, horse and carts, pot stirrers, or standing spins for man or lady are allowed.
Partners may not completely separate for more than two measures of music with the exception of chase turns and chase turn variations	Continuous partnership pivots are allowed up to two measures but may include only one syncopation.
American Style Rumba - Bronze Level	
1. Box Step	7. Open Break - May end in Closed, Open or Open Counter Promenade Positions
2. Cuban Walks - Closed and Open may be danced in side by side position	8. Cross Over Breaks
3. Lady's Underarm Turn to Right or Left	9. Offset Breaks O.P.
4. Rock Steps & Breaks Forward, side or back	10. Walk Around Turn May be danced under arm or free turn to Right or Left
5. Cross Body Lead/Turn may end in Closed, Open or Open Counter Promenade Positions	11. Back Spot Turn/ Natural Top
6. Fifth Position Breaks	
American Style Rumba Restrictions - Bronze Level	
Partners may not completely separate for more than one measure of music	One underarm or solo turn is the maximum allowed in the Bronze level
The timing for Bronze Rumba may be either SQQ or QQS. No other timing is permitted, no foot changes or fakes, partners must always be on opposite feet.	No entrances are allowed. Partners must start in a closed or open facing hold
Both feet must remain close to the floor at all times. No aerial rondes, developes, etc.	No hopping, skipping actions, freezes/holds or picture lines allowed
American Style Rumba - Silver Level	
1. Open Boxes	8. Spiral Actions: Rope Spinning, Curl, Spiral
2. Snap, Quick and Double Underarm Turns	9. Swivels
3. Grapevine	10. Solo Spin Exits
4. Fencing Lines	11. Syncopated Figures using no more than 2 measures/bars
5. Forward Spot Turn, Reverse Top, Continuous Forward & Back Spot Turns with or without	12. Man's Foot Changes
6. Back to Back, Paseo, Aida	13. Rondes and Develope' Actions-No more than waist high
7. Parallel Walks	
American Style Rumba Restrictions - Silver Level	
No entrances allowed. Partners must start in a closed or open facing hold.	No dips or drops below waist level. No knee drops, sit drops, floor slashes, sitting hens, horse and carts, pot stirrers, or standing spins for man or lady are allowed.
Partners may not completely separate for more than two measures of music with the exception of chase turns and chase turn variations	Continuous partnership pivots are allowed up to two measures but may include only one syncopation.

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American Style Swing - Bronze Level	
1. Basic w/ or w/o Turn left or right	9. Lindy Whip - up to four quicks
2. Lady's Underarm Turn to Right	10. Hitch Kicks
3. Lady's and Man's Underarm Turn to Left	11. Lindy Whip with underarm turn L or R or hand change rollout- up to 4 quicks
4. Throwaway	12. Stop and Go/Peek-a-Boo
5. Tuck in Turn/American Spin/Lady's Free Spin	13. Back Walks & Points
6. Continuous Tuck in Turn –maximum of 4 consecutive chasses	14. Swing Walks/Promenade Walks/ Jive Walks
7. Back Pass/change hands behind back	15. Sugar Foot Swivels – no more than 4 quicks
8. Sweetheart/Cuddle/Wrap	
American Style Swing Restrictions - Bronze Level	
Partners may not separate completely for more than one measure of music	No foot changes or fakes, partners must always be on opposite feet
No side by side work is allowed in Bronze	Both feet must remain close to the floor at all times. No aerial rondes, developes, etc.
One underarm or solo turn is the maximum allowed in the Bronze level	Use of hand shake holds, double hand holds are permitted
No hopping, skipping actions, freezes/holds or picture lines allowed	No entrances are allowed. Partners must start in a closed or open facing 2hold
No continuous chasses, 1&2&3&4&	No swivel action figures, Except for Sugar foot swivels e.g. Swing swivels/Sugar Foot/Chicken walks, Toe-Heel Swivels
No more than 4 consecutive chasses, 1&2, 3&4, 5&6, 7&8	
American Style Swing - Silver Level	
1. Swiveling Actions: Chicken Walks, Toe-Heel Swivels, Fallaway, Boogie Woogie	
2. Sailor Shuffles	8. Solo Spins
3. Double Underarm Turns	9. Skipping and Hopping Actions and Freezes/Holds -No more than 4 beats
4. Lindy Wraps	10. Head Loops, Miami Special
5. Pushaway Actions	11. Manhattan
6. Tunnels	12. Foot Flicks, Rondes, and Develope' Actions -No more than waist high
7. Progressive & Continuous Chasses	13. Man's Foot Changes
American Style Swing Restrictions - Silver Level	
No entrances allowed. Partners must start in a closed or open facing hold.	No dips or drops below waist level. No knee drops, sit drops, floor slashes, sitting hens, horse and carts, pot stirrers, or standing spins for man or lady are allowed.
Partners may not completely separate for more than two measures of music with the exception of chase turns and chase turn variations	Continuous partnership pivots are allowed up to two measures but may include only one syncopation.

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American Style Bolero - Bronze Level	
1. Basic	7. Free Walk Around Turn from Cross Over
2. Open Break - Man may use Flex Point	8. Side Passes Left and Right
3. Fifth Position Breaks	9. Open Cuban Walks, Open and Closed Positions - may be danced in side by side position
4. Cross Over Breaks	10. Rock steps - May be danced in any direction
5. Cross Body Lead - May end in Closed, Open or Open Counter Promenade Positions	11. Back spot turn / Natural Top
6. Lady's Underarm Turns to Left and Right	
American Style Bolero Restrictions - Bronze Level	
Partners may not completely separate for more than one measure of music	Both feet must remain close to the floor at all times. (No aerial rondes, developes, etc.).
Timing for Bolero must be SQQ. No other timing is permitted. No syncopations allowed.	No entrances are allowed. Partners must start in a closed or open facing hold
One underarm or solo turn is the maximum allowed in the Bronze level	No hopping, skipping actions, freezes/holds or picture lines allowed
No foot changes or fakes. Partners must always be on opposite feet	
American Style Bolero - Silver Level	
1. Syncopated Figures, Turns, Spins, Solo Spin exits-No more than one syncopation per measure	7. Spiral Actions, Rope Spinning, Curl, Spiral
2. Grapevine	8. Forward Spot/Reverse Top
3. Swivels	9. Continuous Forward/Back Spot Turns with or without Lady's Underarm Turn
4. Back to Back, Paseo, Aida	10. Body Lines: Oversway, Contra Check, Same Foot Lunge, R/L Side Lunges, Explosion
5. Continuous and Double Underarm Turns	11. Rondes and Develope' Actions no more than waist high
6. Parallel Walks	12. Man's Foot Changes
American Style Bolero Restrictions - Bronze Level	
No dips or drops below waist level. No knee drops, sit drops, floor slashes, sitting hens, horse and carts, pot stirrers, or standing spins for man or lady are allowed.	No dips or drops below waist level. No knee drops, sit drops, floor slashes, sitting hens, horse and carts, pot stirrers, or standing spins for man or lady are allowed.
Partners may not completely separate for more than two measures of music with the exception of chase turns and chase turn variations	Continuous partnership pivots are allowed up to two measures but may include only one syncopation

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American Style Mambo - Bronze Level

1. Basic, open, closed, progressive w/ or w/o turn to right or left	9. Chase Turns ½ or full
2. Open Break	10. Side Breaks
3. Offset Breaks O.P.	11. Promenade Walks
4. Fifth Position Breaks	12. Cross Over Break with Swivel
5. Cross Over Breaks	13. Progressive Walks
6. Lady's Underarm Turn to Right and Left	14. Parallel Breaks/Sweetheart/Cuddle - same foot is allowed
7. Walk Around Turn to left or right	15. Back spot turn / Natural Top
8. Cross Body Lead - May end in Closed, Open or Open Counter Promenade Positions	

American Style Mambo Restrictions - Bronze Level

Partners may not completely separate for more than one measure of music	No entrances are allowed. Partners must start in a closed or open facing hold
Couples must break on the two beat in Mambo. No other timing is permitted	One underarm or solo turn is the maximum allowed in the Bronze level
No foot changes or fakes. Partners must always be on opposite feet except for #14 above	No hopping, skipping actions, freezes/holds or picture lines allowed
Both feet must remain close to the floor at all times. No aerial rondes, developes, etc.	

American Style Mambo - Silver Level

1. Open Boxes	9. Back to Back/Paseo/Aida
2. Passes & Riff Turns	10. Parallel Walks & Turns
3. Double Underarm Turns	11. Forward Spot/Reverse Top
4. Spiral Actions: Rope Spinning, Curl, Spiral	12. Continuous Forward/Back Spot Turns with or without Lady's Underarm Turn
5. Head Loops/Neck Wraps	13. Kick Styling & Knee Lifts
6. Grapevine	14. Skipping and Hopping Actions and Freezes/Holds -No more than 4 beats
7. Half Moon	15. Foot Flicks, Rondes and Developé' Actions
8. Swivels	16. Man's Foot Changes

American Style Mambo Restrictions - Silver Level

No entrances allowed. Partners must start in a closed or open facing hold.	No dips or drops below waist level. No knee drops, sit drops, floor slashes, sitting hens, horse and carts, pot stirrers, or standing spins for man or lady are allowed.
Partners may not completely separate for more than two measures of music with the exception of chase turns and chase turn variations	Continuous partnership pivots are allowed up to two measures but may include only one syncopation.

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<u>Peabody - Bronze Level</u>	
1. Six & Eight Count Right Turns	5. Twinkles - Forward & Backward
2. Six & Eight Count Left Turns	6. Right & Left Underarm Turns
3. Running Steps / Gallops	7. Grapevines
4. Locks - Forward & Backward	
<u>Peabody Restrictions - Bronze Level</u>	
1. May not separate completely. Open work limited to single or double hand holds and may not last for more than 4 consecutive measures (8 beats).	6. No picture line or figures i.e. oversways, contrachecks, chairs, lunges, etc.
2. Open work may not comprise of more than 25% of any routine.	7. No fallaway actions, <i>whisks, 5th position breaks, etc. are not considered fallaway actions</i>
3. No foot changes/fakes, partners must always be on opposite feet.	8. <i>One underarm or solo turn is the maximum allowed in the Bronze level.</i>
4. No solo, shadow, or same foot figures	9. Both feet must remain close to the floor at all times. No aerial rondes, developes, etc.
5. Continuous quicks are not permitted except in running steps/gallops and grapevines. No more than eight quicks.	10. No entrances are allowed. Partners must start in a closed or open facing hold
<u>American Style Samba - Bronze Level</u>	
1. Basic - Closed or box, w/ or w/o turn	7. Twinkles/Bota Fogos, Single, Double, Progressive, Forward & Back, PP & CPP
2. Side Basic/5th Position/Whisk	8. Open or Progressive 5th Positions
3. Left or Right Underarm Turns	9. Open Break
4. Extended Basic - Chasses	10. Cross Body Lead
5. Promenade/Samba Walks/Rocks/Conversas, Copas	11. Voltas
6. Open Counter Promenade/Samba Walks/Rocks	
<u>American Style Samba Restrictions - Bronze Level</u>	
1. Partners may not completely separate for more than 4 beats of music.	5. Both feet must remain close to the floor at all times. No aerial rondes, developes, etc.
2. No side by side work allowed.	6. Double-hand holds and hand-shake holds are allowed.
3. One underarm or solo turn is the maximum allowed in the Bronze level	7. No entrances are allowed. Partners must start in a closed or open facing hold
4. No foot changes/fakes, partners must always be on opposite feet.	
<u>Merengue - Bronze Level</u>	
1. Chasses - Forward, Backward, Side	6. Back Spot Turn / Natural Top
2. Walks - Forward, Backward, Promenade	7. Wrap/Cuddle/Sweetheart
3. Basic Left or Right Underarm Turns	8. Ibo Walks
4. 5th Position Breaks	9. Promenade Swivels
5. Left Rock Turns	10. Pretzel/Hammerlock
<u>Merengue Restrictions - Bronze Level</u>	
1. Partners must use basic Merengue timing except in Ibo Walks	5. No foot changes/fakes, partners must always be on opposite feet.
2. Slow & Quick chasses are permitted	6. Both feet must remain close to the floor at all times. No aerial rondes, developes, etc.
3. No syncopations allowed except in quick chasses – maximum 4 beats	7. Partners may not completely separate more than one measure of music except in Ibo Walks.
4. One underarm or solo turn is the maximum allowed in the Bronze level	8. No entrances are allowed. Partners must start in a closed or open facing hold

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West Coast Swing - Bronze Level

1. Basic/Sugar Push	5. Basic Whip
2. Passes & Underarm Turns Left & Right	6. Basket/Wrap Whip
3. Tuck In Turns	7. Whip w/ Underarm Turn Left or Right or hand change rollout.
4. Wrap/Cuddle/Sweetheart	8. Hitch Kicks

West Coast Swing Restrictions - Bronze Level

1. Partners may not separate completely for more than one measure of music (4 beats)	6. Both feet must remain close to the floor at all times. No aerial rondes, developes, etc.
2. No side by side work allowed	7. Use of hand-shake holds, double hand holds are permitted
3. One underarm or solo turn is the maximum allowed in the Bronze level	8. Syncopated spins are not allowed
4. No more than six consecutive quicks allowed in whips	9. No entrances are allowed. Partners must start in a closed or open facing hold
5. No foot changes/fakes, partners must always be on opposite feet	

Hustle - Bronze Level

1. Basic - in place, turning left or right, closed or open position	6. Lady's Underarm or solo Spin to Left - 1 ½ turns maximum
2. Left or Right Underarm Turns - Man and Lady	7. Throwaway
3. Wrap/Cuddle/Sweetheart	8. Back Pass
4. Pretzel/Hammerlock	9. Shoulder Drapes / Head Combs
5. New York Walks	

Hustle Restrictions - Bronze Level

1. The timing for hustle is &1,2,3 or 1,2&3 or 1,2,3,4. No extra syncopations.	4. No continuous spins.
2. Partners may not separate completely for more than one measure of music (4 beats).	5. Both feet must remain close to the floor at all times. No aerial rondes, developes, etc.
3. No side by side work allowed.	6. Use of hand-shake holds double hand holds are permitted.

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General Restrictions for International Style

Elements and figures unique to one dance or style may not be used in another dance, unless specified. For example, the Plait from Samba may not be used in Rumba, or the Double Reverse Spin may not be used in Foxtrot.

No extended Weave actions in Bronze or Silver International Foxtrot. Weaves may be extended 2 counts in Gold. No change of levels, head rolls, foot flicks, syncopations or delayed timings unless specifically approved.

Partners must start in a closed or open facing hold. No entrances are allowed in Closed syllabus events. For example, starting the Gold International Style Cha Cha with an allowed side by side amalgamation would constitute an "entrance". A single curtsy facing partner in Viennese Waltz is allowed. No embellishments of standard figures.

Elements must be completed, but partial steps may be danced (e.g., half a Mooch is acceptable. The V6 element does not have to be followed by a Forward Lock Step. Cuban Rocks may not be danced in Fan Position.

International Waltz

Bronze	Silver
Closed Changes	Weave from Promenade Position
Natural Turn	Closed Telemark
Reverse Turn	Open Telemark & Cross Hesitation
Natural Spin Turn	Open Telemark & Wing
Whisk	Open Impetus & Cross Hesitation
Chasse from Promenade Position	Open Impetus & Wing
Closed Impetus	Outside Spin
Hesitation Change	Turning Lock
Outside Change	Drag Hesitation
Reverse Corte	Fallaway Whisk
Back Whisk	Gold
Basic Weave	Left Whisk
Double Reverse Spin	Contra Check
Reverse Pivot	Closed Wing
Back Lock	Turning Lock to Right
Progressive Chasse to Right	Fallaway Reverse & Slip Pivot
	Hover Corte
	Fallaway Whisk

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International Tango	
Bronze	Silver
LF or RF Walk	Promenade Link Reverse Promenade Link
Progressive Side Step	Four Step
Progressive Link	Back Open Promenade
Closed Promenade	Outside Swivel
Rock Turn	Fallaway Promenade
Open Reverse Turn, Lady Outside	Four Step Change
Back Corte	Brush Tap
Open Reverse Turn, Lady in Line	Gold
Progressive Side Step Reverse Turn	Fallaway Four Step
Open Promenade	Oversway
Left Foot and Right Foot Rocks	Basic Reverse Turn
Natural Twist Turn	The Chase
Natural Promenade Turn	Fallaway Reverse & Slip Pivot
	Five Step
	Contra Check
International Foxtrot	
Bronze	Silver (continued)
Feather	Hover Cross
Three Step	Open Telemark, Open Natural, Outside Swivel and Feather Ending
Natural Turn	Open Impetus
Reverse Turn	Weave from Promenade Position
Closed Impetus & Feather Finish	Reverse Wave
Natural Weave	
Change of Direction	
Basic Weave	
Silver	Gold
Closed Telemark	Natural Twist Turn
Open Telemark & Feather Ending	Curved Feather to Back Feather
Top Spin	Natural Zig-Zag from Promenade Position
Hover Feather	Fallaway Reverse & Slip Pivot
Hover Telemark	Natural Hover Telemark
Natural Telemark	Bounce Fallaway with Weave Ending

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International Quickstep	
Bronze	Silver
Quarter Turn to R	Checked / Underturned Tipple Chasse
Natural Turn	Quick Open Reverse
Natural Turn with Hesitation	Fishtail
Natural Pivot Turn	Running Right Turn
Natural Spin Turn	Four Quick Run
Progressive Chasse	V6
Chasse Reverse Turn	Closed Telemark
Forward Lock	Gold
Closed Impetus	Cross Swivel
Back Lock	Six Quick Run
Reverse Pivot	Rumba Cross
Progressive Chasse to Right	Tipsy to Right and Left
Tipple Chasse to Right	Hover Corte
Running Finish	
Natural Turn & Back Lock	
Double Reverse Spin	
Zig-Zag Back Lock, Running Finish	
Cross Chasse	
Change of Direction	
International Viennese Waltz	
Bronze	Silver
Reverse Turn	Reverse Fleckerl
Natural Turn	Gold
Forward Change	Natural Fleckerl
Backward Change	Contra Check

International Latin Notes, Dance Positions & Holds

Special notes and restrictions for all dances

1. Couples remain in a standing position at all times.
2. Couples dance only figures for the level entered. i.e. Bronze, Silver, Gold but Figures from lower levels can also be used.
3. Make special note that some lower level figures have developments at a higher level. For example in the Rumba and Cha Cha, the Fan is Bronze, but the Fan Development is Silver. This is noted with an asterik * beside the figure.
4. Couples must use the dance position hold allowed for the figure and level being danced as noted in the charts below.
5. Positions given in the charts below are with hold unless noted as “no hold” or “release hold”. When allowed partners may only release hold for a maximum of two bars before regaining an allowable hold.
6. At no time in any of the allowable positions are the couples further away from each other than a comfortable arms length. The only exception is the There and Back in Cha Cha.
7. Couples must use only the acceptable timing for the figure and level being danced
8. When a timing in a figure has no weight change that is noted by putting that count in parenthesis. For example Rumba timing 2,3,4(1)

Descriptions of Allowable Dance Position and Holds

“Normal Hold” (classic hold) - partners facing each other in closed position, promenade position, counter promenade position or outside partner. Man holding lady’s right hand in his left hand, mans R hand on lady’s back and lady’s hand on the man’s left arm or shoulder. Hold may vary slightly depending on the “position” and distance of the partners to one another.

Closed Position - facing partner, slightly apart - includes outside partner for shoulder to shoulder

- a. normal hold – allowed in all dances
- b. man’s left hand holding ladies right hand
- c. man’s right hand holding ladies left hand – not in Paso Doble
- d. no hold – maximum 2 consecutive bars –Rumba and Cha Cha only.

Contact Position – Facing partner with light body contact and normal hold.

Open Position – facing and away from partner, approximately at arms length.

Left hand holding Lady’s right hand.

- a. right hand holding lady’s right hand
- b. no hold – rumba and Cha Cha only
- c. double hold, left hand holding lady’s right hand and right hand holding lady’s left hand.

Fan Position – Lady at 90 degree angle to man on his left side on an imaginary line about 6 inches in front of him. Left hand holding lady’s right hand, man’s feet apart, weight on RF, lady LF back, weight on LF.

Promenade Position – Lady on man’s right side with the man’s right and lady’s left side towards each other, and the opposite side of the body turned outwards to form the shape of a ‘V’. Normal Hold.

Open Promenade Position - Lady on Man's right side with the Man's right and Lady's left side towards each other, slightly apart, and the opposite side of the body turned outwards to form the shape of a 'V'. Normal Hold.

- a. Right hand holding Lady's left hand – rumba and cha cha only
- b. Left hand holding Lady's right hand
- c. No hold - rumba and cha cha only
- d. Right hand on lady's back, left to right hand hold released – Gold Samba only
- e. Double hand hold – Jive toe Heel Swivels Break Ending

Counter Promenade Position – Lady on man's left side with man's left side and lady's right side towards each other, slightly apart, and the opposite side of the body turned outwards to form the shape of a "V". Normal Hold

Open Counter Promenade Position – Lady on man's left side and Lady's right side towards her partner, slightly more apart than Counter Promenade Position, and the opposite side of the body turned outwards to form the shape of a 'V' – normal hold.

- a. Left hand holding Lady's right hand.
- b. No hold – Rumba, Cha Cha and Silver Jive only
- c. Left hand on lady's back – Gold Samba only

Right Side Position – Lady on Man's right side, both facing the same way. Normal Hold, right to left hand hold, Alternative hold - Man's Right hand/arm on or across Lady's back and Lady's Left hand/arm on or across the man's shoulder. man's left hand (lady's right hand released), or no hold.

Left Side Position - Lady on Man's left side, both facing the same way. Left to right hand hold, Alternative hold - Man's left hand/arm on or across Lady's back and Lady's right hand/arm on or across the man's shoulder. Man's right hand and lady's left hand released, no hold.

Tandem Position - Lady directly in front or behind the Man, both facing the same way. With or without hand hold depending on the figure.

Right Shadow Position – Lady on man's right side slightly in advance, both facing the same way. Lady can be behind the man cha cha Turkish towel.

- Hold 1 – right hand placed on or just below lady's right shoulder blade, left hand holding lady's left hand, wrist or lower arm.
- Hold 2 – Right arm is behind lady's back, right hand holding her left hand and left hand holding her right hand. Lady's arms across front of her body just below chest level with her right arm above her left arm ('cuddle hold')
- Hold 3 – Right hand placed on or just below Lady's right shoulder blade, left hand holding her right hand in front of the bodies just below chest level. The lady's left arm is held across the front of her body, either just below or above the joined hands.

Left Shadow Position - Lady on man's left side, slightly in advance or slightly behind the man, both facing the same way.

Right Contra Position – Man and Lady moving, or positioned to move. Towards partner's right side. Partners on the same foot. Gold Samba only

Left Contra Position – Man and Lady moving, or positioned to move, towards partner's left side. Partners on the same foot. Gold Samba only

Fallaway – As promenade position moving in a backwards direction.

Inverted Promenade – Lady on man's right side, almost back to back, with man's right side and lady's left side towards each other about 12 inches apart, and the opposite side of the body turned outwards to form the shape of a "V". Right hand holding lady's left hand or no hold.

Inverted Counter Promenade – Lady on man's left side, almost back to back. Man's left side and lady's right side towards each other about 12 inches apart, and the opposite side of the body turned outwards to form the shape of a "V". Left hand holding lady's right hand or no hold.

INTERNATIONAL STYLE CHA CHA CHA

note: figures with an * have a development at a higher level.

	Bronze Cha Cha figures	Timing	Position and Dance Holds
1	Basic Movements		
	Closed	23,4&1,23,4&1	Closed Position Normal Hold
	Open	23,4&1,23,4&1	Closed or Open Position L to R hold
	In place	23,4&1,23,4&1	Closed Position Normal Hold
	Alternative Basic (from Rumba)	23,4&1,2&3,4&1	Closed Position Normal Hold or no hold (max 2 bars)
*	2 New York to Left or Right Side Position	23,4&1	LSP L hand hold or RSP R hand hold
	3 Spot Turns to Left or Right	23,4&1	RSP or LSP, release hold (one bar),regain hold for next figure
	Switch Turns Left or Right	23,4&1	RSP or LSP, release hold (one bar),regain hold for next figure
	Underarm Turns (UA) Left or Right	23,4&1	Left to Right hand hold.
	4 Shoulder to Shoulder (left side or right side)	23,4&1	O. Partner L side or R side.Normal,L to R , 2 hand hold,no hold
	5 Hand to Hand- Right Side Position	23,4&1	RSP R to L hand hold or Alt RSP hold, end in closed or RSP
	Left Side Position		LSP L to R hand hold or Alt LSP hold, end in closed or LSP
	6 Three Cha Cha Cha's (forward and back)	23,4&1,2&3,4&1	Closed or Open Position, Normal, L to R, double, or no hold
	Forward in RSP	23,4&1,2&3,4&1	RSP R to L hand hold or Alt.RSP Hold (last 3 steps can face partner)
	Forward in LSP	23,4&1,2&3,4&1	LSP L to R hand hold or Alt. LSP Hold (last 3 steps can face partner)
	7 Side Steps (to Left or Right)	23,4&1	Closed Position Normal Hold or L to R hand hold
	8 There and Back	23,4&1,23,4&1	Closed Position, ** Open with no hold, Regain hold
*	9 Time Steps	23,4&1	Closed or Open Position without hold
*	10 Fan	23,4&1,23,4&1	Closed to Fan Position
*	11 Alemana	23,4&1,23,4&1	Fan position , underarm turn, Closed position.
*	12 Hockey Stick	23,4&1,23,4&1	Fan position, L UA turn, open position
*	13 Natural Top	23,4&1 -1 or 3 bars	Closed Position Normal Hold
*	14 Natural Opening Out Movement	23,4&1	Normal Hold throughout,Closed position,RSP,end in Closed Position
	15 Closed Hip Twist	23,4&1,23,4&1	Normal Hold Closed position to RSP,end in Fan Position
	Bronze Alternative Cha Cha timings - none		
	Bronze Alternative Cha Cha Positions and Holds		
	Figures with "no hold" can be done for a maximum of 2 consecutive bars then regain an allowable hold for the next figure.		
	Bronze - 1. Closed Basic Movement can end in Open CPP		
	Bronze - 8. ** There and Back is the only figure where the partners are further apart than a comfortable arms reach.		
	Bronze -11. Alemana- may end in Open CPP, or towards partners Right Side to follow with opening out movement or closed hip twist.		
	Bronze -11. Alemana may also Commence in open position L to R hand hold (Lady will make one complete turn on this Alemana)		
	Bronze -12 Hockey Stick can end in Open CPP or side and sl fwd for shoulder to shoulder.		
	Bronze -15. closed hip twist can also end in open position and open Counter Promenade Position.		
	Bronze Special Cha Cha notes:		
	1. Spot Turns, Switch Turns and Underarm turns (Lady) may rotate up to one full turn over a bar of music		
	2. Partners are on opposite feet at all times, except on the Chase Turn in Silver and Foot Changes at Gold Level		
	3. Bronze-alternative to compact chasse danced on 3-5 of Alemana and Hockey stick, man may dance LF side, replace RF and close LF to RF 4&1.		
	4. Bronze-a Cuban break chasse 4&1 may be danced by the man on steps 8,9,10 of the Alemana or Hockey Stick.		

	Silver Cha Cha figures	Timing	Position and Dance Holds
	16 Open Hip Twist	23,4&1,23,4&1	Open Position L to R hand hold, end in Fan Position
	17 Reverse Top	23,4&1 3 bars	Contact Position Normal Hold throughout
	18 Opening out from Reverse Top	23,4&1	Contact Position Normal Hold to end in Fan Position
	19 Aida	23,4&1	Contact Position Normal Hold, end in LSP L to R Hand Hold
	Ending #1 Rock and spot turn	23,4&1,23,4&1	LSP L to R Hand Hold,release hold, end in closed or LSP L to R Hold
	Ending #2 Switch and UA turn to R	23,4&1,23,4&1	LSP L to R Hand Hold, Closed Position,UA turn,end Closed Pos.
	20 Spiral Turns (Lady)		
	Spiral (Left Underarm)	23,4&1,23,4&1	Closed Pos. Normal Hold to RSP,spiral UA L, End in Fan Position
	Curl (Left Underarm)	23,4&1,23,4&1	Open Position L to R Hand Hold,Curl UA L, end in Fan Position
	Rope Spinning	23,4&1,23,4&1	Lady on man's R side facing opposite direction. L to R Hand Hold
	(Spiral Right UA on end of prev figure)		Lady fwd behind man's back, LSP, end in Closed Position
*	21 Cross Basic	23,4&1,23,4&1	Closed Position Normal Hold throughout.
	22 Cuban Breaks	2&3&4&1	Closed or Open Position,Open PP, Open CPP,RSP,LSP with or without hold
	Split Cuban Breaks	2&3,4&1	Closed or Open Position,Open PP, Open CPP,RSP,LSP with or without hold
	23 Chase- Man (first and 4th bar 2(3)4&1)	23,4&1 4 bars	Open Position No Hold, Tandem Position lady behind, Lady in front,
	Lady	23,4&1 4 bars	Lady behind, Lady spin to end in Open Position No Hold.
	*Time Steps in Guapacha	(2)a3,4&1	Closed or Open Position without hold
	*New York in Guapacha	(2)a3,4&1	in LSP and/or RSP
	*Fan Development	23,4&1	Closed position Normal hold, Promenade Position, Fan Position
	*Hockey Stick to LSP and forward runs	23,4&1,23,4&1	Fan Position, UA L ending in LSP L to R hand hold
	*Natural opening out movement end in contact	23,4&1	Normal Hold throughout,Closed position,RSP,end in Contact Position
	Silver Alternative Cha Cha timings		
	Silver - Guapacha Timing (2)a3,4&1 can be used in the New York in LSP or RSP and #21 Cross Basic		
	Silver - Fan Development may use Guapacha timing on steps 6 to 10 (2) a3, 4&1		
	Silver - #17 - Reverse Top may be danced for two bars to follow with opening out from reverse top, Aida,6-10 of a spiral		
	Silver Alternative Cha Cha Positions and Holds		
	Figures with "no hold" can be done for a maximum of 2 consecutive bars then regain an allowable hold for the next figure.		
	Silver - Closed Hip Twist, Open Hip Twist, Spiral, and Curl can also end in Open Counter Promenade Position, Open Position, Contact Position		
	Silver - #19 Aida- may follow a Curl or Spiral		
	Silver - # 20 Rope Spinning may also end in Open CPP or forward toward the Man's R Side		
	Silver Special Cha Cha notes:		
	1. Spot Turns, Switch Turns and Underarm turns (Lady) may rotate up to one full turn over a bar of music		
	2. Partners are on opposite feet at all times, except on the Chase Turn in Silver and Foot Changes at Gold Level		
	5. Silver - Ronde Chasse (man), twist Chasse (man) or Lady on the closed hip twist and Slip Chasse (man) on the Open Hip Twist		
	6. Silver - man may dance a cuban break 2&3&4&1 while lady dances a time step or vice versa		

	Gold Cha Cha figures	Timing	Position and Dance Holds
24	Advanced Hip Twist	23,4&1,23,4&1	Closed Position Normal Hold to RSP, end in fan Position
25	Hip Twist Spiral	23,4&1,23,4&1	Close Position Normal Hold to RSP,Lady UA spiral L, end in Open CPP
26	Turkish Towel	23,4&1 6 bars	Open Position R to R Hold, Lady UA to R,L Shadow man in front, R Shadow man in front, repeat Shadow pos., end I Open Position
27	Sweetheart	23,4&1 6 bars	Open Position R to R Hold,RSP R to R and L to L hold, maintain hold for LSP and RSP, Release two hand hold to end in Fan Position
28	Follow my Leader	23,4&1 6 bars	Open Position L to R Hold,Tandem position Lady behind, then Lady In front, repeat two Tandem positions, end in Open Position
29	Foot Changes - 4 methods (see notes below)		
	* Alemana to adv. Hip twist (see note below)	23,4&1 3 bars	Open Position R to R hand hold. end Left to R hold in Fan Position
	*Natural Top with lady's left underarm turn	23,4&1 3 bars	closed position normal hold, underarm turn on count 23 (RL),end
	*Cross Basic with Lady's Spiral UA L		
	Gold Alternative Cha Cha timings - same as for Silver		
	Gold Alternative Cha Cha Positions and Holds		
	Figures with "no hold" can be done for a maximum of 2 consecutive bars then regain an allowable hold for the next figure.		
	Gold - Alemana - may commence in open position with a R to R hand hold, Lady making a full turn on the Alemana and follow with an Advanced Hip Twist with R to R		
	Gold -#24 Advanced Hip Twist may also end in Open Counter Promenade Position, Open Position , Contact Position		
	Gold - #27 Sweetheart . Right and Left Shadow Hold may be used in place of RSP AND LSP.		
	Gold - #29 Foot Changes - There are four methods of using a foot change		
	Two methods To achieve RSP, Right Shadow, or Tandem Position (Lady in Front) with partners on the same foot (no hold,R to L Hold,R.Shadow)		
	1. Lady dances an open basic 23,4&1, 23,4&1 Man dances Open basic 23,4&1,23 then foot change 4,1 turning 1/2 R to achieve position.		
	2. Lady- 3 bars of an open basic. Man dances two bars of open basic. Then foot change 2 turning 1/2 to R to achieve position (3).		
	Two methods to resolve from position achieved to return to Open Position		
	3. Man repeats foot change as in #1 above while Lady dances normal timing. End in Open Position.		
	4. Man repeats foot change as in #2 above while Lady dances normal timing. End in Open Position.		
	Figures that may be danced with Man & Lady using the same foot, having achieved RSP, R. Shadow or Tandem (Lady in front) are:		
	Any Basic Movement, Ronde or Twist Chasse, Spot or Switch Turns, Time Steps, Cuban Breaks and Split Cuban Breaks		
	Gold Special Cha Cha notes:		
	1. Spot Turns, Switch Turns and Underarm turns (Lady) may rotate up to one full turn over a bar of music		
	2. Partners are on opposite feet at all times, except on the Chase Turn in Silver and Foot Changes at Gold Level		

INTERNATIONAL STYLE SAMBA

note: figures with an * have a development at a higher level.

	Bronze Samba Figures	Timing	Dance hold and position notes
1	Basic Movements - Natural, Reverse, Side and Progressive	1a2 or 1(2)	Normal Hold
2	Whisks L and Right with Lady's Underarm Turn	1a2	Normal Hold
3	Samba Walks		
	Promenade	1a2	Normal Hold
	Side	1a2	Normal Hold
	Stationary	1a2	Normal Hold
4	Rhythm Bounce	1a2	Any Allowable Dance Position and Hold
5	Volta Movements		
	Traveling	1a2a1a2	Normal Hold
6	Traveling Bota Fogos Forward	1a2	Normal Hold
7	Criss Cross Bota Fogos	1a2	Open CPP and Open Promenade
8	Traveling Bota Fogos Back	1a2	Normal Hold
9	Bota Fogos to Promenade and Counter Promenade	1a2	Normal Hold
10	Criss Cross Voltas	1a2a1a2	Open PP, Open CPP, end in Closed Position
11	Solo Spot Volta	1a2 or 1a2a1a2	Release Hold (Maximum 2 bars)
12	Foot Changes		
	Closed to Right Shadow	man 12 Lady 1a2	Closed to Right Shadow
	Right Shadow to Closed	man 12 Lady 1a2	Right Shadow to Closed
	Promenade to Right Shadow	man 12 Lady 1a2	Promenade to Right Shadow
13	Shadow Traveling Volta	1a2a1a2	Right Shadow Position
14	Reverse Turn	1a2 or SQQ	Normal Hold
15	Corta Jaca (man RF forward,lady LF back)	SQQQQQQ	Normal Hold
16	Closed Rocks	SQQ	Normal Hold
	Bronze Special Samba Notes		
	1. The principle of the Rhythm bounce is to start the dance, or as a means of achieving good phrasing or as a foot change. It can be used max 2 bars in any position.		
	2. Partners must be on opposite feet except when in Right Shadow Position		
	3. Release hold only on solo spot voltas for no more than 2 bars of music or by the lady for one bar to achieve a foot change		
	4. Figures allowed in Right Shadow Position are: Bronze and Silver - Samba Walks, Traveling Bota Fogos Forward, Shadow Traveling Voltas, Rhythm Bounce.		
	5. Maximum amount of turn on Spot Voltas in one full turn per bar.		

	Silver Samba Figures	Timing	Dance hold and position notes
17	Open Rocks	SQQ	Normal Hold
18	Back Rocks	SQQ	Normal Hold
19	Plait	SS QQS	Normal Hold or L to R hand hold
20	Rolling off the Arm	123, 123	RSP Dbl hand hold, RSP R to L hand hold, end in Closed or R.Shadow
21	Argentine Crosses	QQS, QQS	Normal Hold
22	Maypole	Volta timing up to 4 bars	L to R hand hold while Lady turns UA right or left
23	Shadow Circular Volta	1a2a1a2	Right Shadow Position
	* foot change from R Shadow to Promenade	man 12 Lady 1a2	Right Shadow to Promenade
	*foot change (rolling off the arm) to R.Shadow	man 12 Lady 1a2	RSP to Right Shadow
	*Corta Jaca (Man LF back,Lady RF forward)	SQQQQQQ	Normal Hold
	Silver Special Samba Notes		
	1. The principle of the Rhythm bounce is to start the dance, or as a means of achieving good phrasing or as a foot change. It can be used in any position for no mor than 2		
	2. Partners must be on opposite feet except when in Right Shadow Position.		
	3. Release hold only on solo spot voltas for no more than 2 bars of music or by the lady for one bar to achieve a foot change.		
	4. Figures allowed in Right Shadow Position are: Bronze and Silver - Samba Walks, Traveling Bota Fogos Forward, Shadow Traveling Voltas, Rhythm Bounce.		
	5. Maximum amount of turn on Spot Voltas in one full turn per bar.		
	Gold Samba Figures	Timing	Dance hold and position notes
24	Contra Bota Fogos	1a2	R Contra Position and L Contra Position
25	Roundabout to the Right or Left	Volta timing	R Contra Position and L Contra Position
26	Natural Roll	SQQ	Normal Hold
27	Reverse Roll	SQQ	Normal Hold
28	Promenade and Counter Promenade Runs	123,123,123	Open Promenade and Open Counter Promenade
29	Three Step Turn Left (Lady only)	123	Release Hold
30	Samba Locks	QQS	Open Counter Promenade Position
31	Cruzados Walks and Locks	SS and QQS	Right Shadow Position
	*Traveling Volta in closed position or Shadow Pos.	1(and2and) a1a2(slow volta)	Closed Position or Shadow Position
	*Foot Changes		
	Promenade to Right Contra Position	see methods below	Promenade to Right Contra Position
	Right Contra to Promenade Position	see methods below	Right Contra to Promenade Position
	Right Contra to Open Counter Promenade	man 1a2,1a2	Right Contra to Open Counter Promenade
		lady 1a2a1a2	
	Gold Alternative Samba Timings		
	Foot Change from Promenade to Right Contra has four methods for the man 1. point fwd and back 1,2 2. Rock Fwd and Back 1,2 3. double rock 1a2a, 4. Flick Ball Change (1) a 2. Lady dances a LF Bota Fogo 1a2 on all four methods. Same Methods are used when dancing from Right Contra Position to Promenade Position. Ladies Bota Fogo will be on the RF 1a2		
	Gold Special Samba Notes		
	1. The principle of the Rhythm bounce is to start the dance, or as a means of achieving good phrasing or as a foot change. It can be used in any position for no mor than 2 bars.		
	2. Partners must be on opposite feet except: when in Right Shadow Position, Contra Bota Fogos and the Round About.		
	3. Release hold only on solo spot voltas for no more than 2 bars of music or by the lady for one bar to achieve a foot change, and the three step turn at the Gold Level.		
	4. Figures allowed in Right Shadow Position are: Bronze & Silver: Samba Walks, Traveling Bota Fogos Forward, Shadow Traveling Voltas, Rhythm Bounce Gold: Cruzado walks and locks.		
	5. The Three step Turn is only done by the lady as an entry to the Samba Locks and is preceded by the closed or Open Rocks or Promenade and Counter Promenade Runs.		
	6. Maximum amount of turn on Spot Voltas is one full turn per bar.		

INTERNATIONAL STYLE RUMBA

note: figures with an * have a development at a higher level.

	Bronze Rumba Figures	Timing	Position and Dance Holds
	1 Basic Movements		
*	Closed	2,3,4 (1)	Closed Position Normal Hold
	Open	2,3,4 (1)	Closed or Open Position L to R hold
	In place	2,3,4 (1)	Closed Position Normal Hold
*	Alternative Basic	2,3,4 (1)	Closed Position Normal Hold, L to R hand hold or no hold (max 2 bars)
*	2 Cucarachas (LF and RF)	2,3,4 (1)	Normal Hold or L to R Hand Hold
	3 New York to Left or Right Side Position	2,3,4 (1)	LSP L hand hold or RSP R hand hold
	4 Spot Turns to Left or Right	2,3,4 (1)	RSP or LSP, release hold (one bar),regain hold for next figure
	Switch Turns Left or Right	2,3,4 (1)	RSP or LSP, release hold (one bar),regain hold for next figure
	Underarm Turns (UA) Left or Right	2,3,4 (1)	Left to Right hand hold.
	5 Shoulder to Shoulder (left side or right side)	2,3,4 (1)	O. Partner L side or R side.Normal Hold, L to R or Double hand hold
	6 Hand to Hand- Right Side Position	2,3,4 (1)	RSP R to L hand hold or Alt RSP hold, end in closed or RSP
	Left Side Position	2,3,4 (1)	LSP L to R hand hold or Alt LSP hold, end in closed of LSP
*	7 Progressive Walks Forward or Back	2,3,4 (1)	Closed or Open Position Normal or L to R Hand Hold
	8 Side Steps (to Left or Right)	2,3,4 (1)	Closed Position Normal Hold or L to R hand hold
*	9 Cuban Rocks	2,3,4 (1)	Normal Hold,L to R Hand Hold, No Hold
*	10 Fan	2,3,4 (1)	Closed Position Normal Hold, toend in Fan Position
	11 Alemana	2,3,4 (1)	Fan position , underarm turn, Closed position.
	12 Hockey Stick	2,3,4 (1)	Fan position,end in open position,Open CPP, for shoulder to shoulder
*	13 Natural Top	2,3,4 (1)	Closed Position Normal Hold
	14 Opening Out to Right and Left	2,3,4 (1)	Closed Position Normal Hold,90 degree angle man's left then right side
*	15 Natural Opening Out Movement	2,3,4 (1)	Normal Hold throughout,Closed position,RSP,end in Closed Position
	16 Closed Hip Twist	2,3,4 (1)	Normal Hold Closed position,RSP,end in Fan Position
	Bronze Alternative Rumba Positions and Holds		
	Figures with "no hold" can be done for a maximum of 2 consecutive bars then regain an allowable hold for the next figure.		
	Bronze - 1. Closed Basic Movement can end in Open CPP		
	Bronze -11. Alemana- may end in Open CPP, or towards partners Right Side to follow with opening out movement or closed hip twist.		
	Bronze -11. Alemana may also Commence in open position L to R hand hold (Lady will make one complete turn on this Alemana)		
	Bronze -12 Hockey Stick can end in Open CPP		
	Bronze -15. Closed hip twist can also end in open position and open Counter Promenade Position.		
	Bronze Special Rumba notes:		
	1. Spot Turns, Switch Turns and Underarm turns (Lady) may rotate up to one full turn over a bar of music		
	2. Partners are on opposite feet at all times		

	Silver Rumba Figures	Timing	Position and Dance Holds
	17 Open Hip Twist	2,3,4 (1)	Open Position L to R hand hold, end in Fan Position
	18 Reverse Top	2,3,4 (1)	Contact Position Normal Hold throughout
	19 Opening out from Reverse Top	2,3,4 (1)	Contact Position Normal Hold to end in Fan Position
*	20 Aida	2,3,4 (1)	Contact Position Normal Hold, end in LSP L to R Hand Hold
	Ending #1 Cuban Rock and spot turn	2,3,4 (1)	LSP L to R hold, release hold for spot turn, end in closed Position
	Ending #2 Double Spot Turn		Release hold for double spot turns, end in Closed Position
	Ending #3 Side Cucaracha	2,3,4 (1)	Face partner L to R Hand Hold
	21 Spiral Turns (Lady)	2,3,4 (1)	
	Spiral (Left Underarm)	2,3,4 (1)	Closed Position Normal Hold,spiral UA L to R Hold, End in Fan Position
	Curl (Left Underarm)	2,3,4 (1)	Open Position L to R Hand Hold,Curl UA L to R Hold,end in Fan Position
	Rope Spinning	2,3,4 (1)	Lady on man's R side facing opposite direction. L to R Hand Hold
	(Spiral Right UA on end of prev figure)	2,3,4 (1)	Lady fwd behind man's back, LSP, end in Closed Position
	* Closed Basic ending in Contact Position	2,3,4 (1)	3/8 turn to Left over steps 4-6 to end in Contact Position
	* Alternative Basic	(23)4(1)	Closed Position Normal Hold, L to R hand hold or no hold (max 2 bars)
	* Cuban Rock as ending to Aida	2,3,4 (1)	LSP
	*Fan Development	2,3,4 (1)	Closed position Normal hold, Promenade Position, Fan Position
	*Natural opening out movement end in contact	2,3,4 (1)	Closed Position Normal Hold to RSP to Contact Position
	*Natural Top with 4 to 6 of Hockey Stick		Closed Position Normal Hold, end in Open Position or Open CPP
	Silver Alternative Rumba Positions and Holds		
	Figures with "no hold" can be done for a maximum of 2 consecutive bars then regain an allowable hold for the next figure.		
	Silver - Closed Hip Twist, Open Hip Twist, Spiral, and Curl can also end in Open Counter Promenade Position, Open Position, Contact Position		
	Silver - #17 - Reverse Top may be danced for two bars to follow with opening out from reverse top, Aida or Lady Sprial on step 6 of Rev top.		
	Silver - #20 Aida- may follow a Curl or Spiral		
	Silver - #21 Rope Spinning may also end in Open CPP, forward toward the Man's R Side.		
	Silver Special Rumba notes:		
	1. Spot Turns, Switch Turns and Underarm turns (Lady) may rotate up to one full turn over a bar of music		
	2. Partners are on opposite feet at all times		

	Gold Rumba Figures	Timing	Position and Dance Holds
22	Sliding Doors (see special note below)	2,3,4 (1)	Fan Position,RSP,Tandem Position Lady in front,RSP
23	Fencing	2,3,4 (1)	Fan Position, Promenade Position, Open CPP
24	Three Threes	2,3,4 (1)	Open Pos. L to R Hold,Tandem Position, release hold, end Closed Pos.
25	Three Alemanas	2,3,4 (1)	Fan Position, Alemana , Spiral UA turn L, Alemana, end as Alemana
26	Hip Twists	2,3,4 (1)	
	Advanced Hip Twist	2,3,4 (1)	Closed Position Normal Hold,RSP, end in fan Position
	Continuous Hip Twist	2,3,4 (1)	Closed Position Normal Hold,RSP, end towards Lady's R side
	Circular Hip Twist	2,3,4 (1)	Closed Position Normal Hold,RSP, Normal Hold throughout
	*Syncopated Cuban Rocks	2&3,4(1)	Normal Hold,L to R Hand Hold, No Hold
	*Progressive Walks Forward in R Shadow Pos.	2,3,4 (1)	Right Shadow Position
	*Natural Top with Lady's Left UA Turn	2,3,4 (1)	Closed Position Normal Hold, Left UA Turn, Closed Position Normal Hold
	* Alemana to adv. Hip twist (see note below)	2,3,4 (1)	Open Position R to R hand hold. end L to R hold in Fan Position
	*Natural Top with lady's left underarm turn	2,3,4 (1)	Closed position normal hold, underarm turn Left,Closed Position
	Gold Alternative Rumba timings		
	Syncopated Cuban Rocks 2,&3,4 (1)		
	* Gold- Fan Development may use Alternative timing on 23,4(1) (2) &3, 4(1)		
	Gold Alternative Rumba Positions and Holds		
	Figures with "no hold" can be done for a maximum of 2 consecutive bars then regain an allowable hold for the next figure.		
	Gold - * Aida Ending # 4 Cuban Rock in LSP L to R Hand Hold, to Progressive Walks Forward in Right Shadow Position		
	Gold - Alemana - may commence in open position with a R to R hand hold, Lady making a full turn on the Alemana and follow with an Advanced Hip Twist with R to R Hold, ending in Fan Position regaining L to R Hold.		
	Gold - Alemana can end in Right Shadow Position to dance Forward Walks in R. Shadow Positon or Sliding Doors		
	Gold - Endings to Fencing 1. Man and Lady's Solo Spin, 2. Lady's Under Arm Spin to Left 3. Man's Solo Spin (2)&(3) 4(1) Lady syn. Cuban Rock		
	Gold - Three Threes with Fan Ending (as in the Fan Development)		
	Gold - Three Alemanas can be commenced in Open Position		
	Gold -#26 Advanced Hip Twist may also end in Open Counter Promenade Position, Open Position , Contact Position		
	Gold - Advanced Hip Twist may also be danced following the Alemana with R to R hand hold, changing to L to R hand hold to end in Fan Position		
	Gold - Circular Hip Twist may be danced with R to R hold following an Alemana danced with this hold. Change tol L to R hand hold on last hip twist		
	Silver - #21 Rope Spinning may also end in Right Shadow Position to follow with walks in Right Shadow position.		
	Gold Special Rumba notes:		
	* Gold - Press Line (type of Cucaracha) can be used on step 1 of Advanced, Continuous and Circular Hip Twists.		
	1. Spot Turns, Switch Turns and Underarm turns (Lady) may rotate up to one full turn over a bar of music		
	2. Partners are on opposite feet at all times		
	3.Partners must maintain some point of contact during the sliding doors and both partners remain facing the same direction during the sliding door action.		

INTERNATIONAL STYLE PASO DOBLE			
	Bronze Paso Doble Figures	Timing	Position and Hold
1	Sur Place	count 1 to 4 or 1 to 8	Normal Hold
2	Basic Movement	count 1 to 4 or 1 to 8	Normal Hold
3	Chasse to Right or Left	count 1 to 4 or 1 to 8	Normal Hold
4	Drag	1 (2,3) 4	Normal Hold
5	Deplacement (Also Attack)	count 1 to 4 or 1 to 8	Normal Hold
6	Promenade Link (also Promenade Close)	count 1 to 4 or 1 to 8	Normal Hold
7	Promenade	count 1 to 4 or 1 to 8	Normal Hold
8	Ecart	count 1 to 4 or 1 to 8	Normal Hold
9	Separation	count 1 to 4 or 1 to 8	Normal Hold, Open Position L to R Hold, Normal Hold
10	Lady's Caping Walks following the Separation	count 1 to 4 or 1 to 8	L to R hold lady walks in a circle behind the man's back, end in normal hold
11	Fallaway Ending to Separation	count 1 to 4 or 1 to 8	Normal Hold
12	Huit	count 1 to 4 or 1 to 8	Normal Hold
13	Sixteen	count 1 to 4 or 1 to 8	Normal Hold
14	Promenade and Counter Promenade	count 1 to 4 or 1 to 8	Normal Hold
15	Grand Circle	count 1 to 4 or 1 to 8	Normal Hold
16	Open Telemark	count 1 to 4 or 1 to 8	Normal Hold
	Bronze Paso Doble Timing and Alternative Timings		
	Normal Timing is for one step to be danced to each beat of music . A numerical count of 1 to 4 or 1 to 8 will be used on most figures.		
	Alternative Paso Doble Positions and Holds		
	Normal Hold is used on most figures and is intended to include Closed Position, Promenade, Counter Promenade, Fallaway and outside partner as used in the allowable figure.		
	Silver Paso Doble Figures	Timing	Position and Dance Holds
17	La Passe - Man's Timing	1234567(81)2(34)5(67)8+A343	
	Lady's Timing	1,234,567,812,345,670	Normal Hold
18	Banderillas	count 1 to 4 or 1 to 8	Normal Hold
19	Twist Turn	count 1 to 4 or 1 to 8	Normal Hold
20	Fallaway Reverse Turn	count 1 to 4 or 1 to 8	Normal Hold
21	Coup de Pique	(1)23456&78	Normal Hold
22	Left Foot Variation	123(4)a(5)678	Normal Hold
23	Spanish Lines	123(4)	
	Inverted Counter Promenade Position		Inverted CPP with no Hold
	Inverted Promenade Position		Inverted Promenade Position no hold
24	Flamenco Taps	1(2&)3(4) or 1(&2&)3(4)	same as Spanish Lines
	Silver Paso Doble Timing and Alternative Timings		
	Normal Timing is for one step to be danced to each beat of music . A numerical count of 1 to 4 or 1 to 8 will be used on most figures.		
	Silver - Coup de Pique (1)234&(5)67&8 or (1)234&(5)678 or 1234 or commenced with Left foot surplace LF 1, coup de Pique 2,3,4,5 surplace 678		
	Silver Alternative Paso Doble Positions and Holds		
	Normal Hold is used on most figures and is intended to include Closed Position, Promenade, Fallaway , Counter Promenade, and outside partner as used in the allowable figure.		
	Silver Special Paso Doble Notes:		
	At the Silver and Gold level Some figures commence with the Left Foot for the man and the right foot for the lady, in which case a method of changing feet will be used. They are: Hesitation by holding position for one beat, syncopated Sur Place or Chasse 12&34. And four counts of the coup de Pique. These same methods can be used when a figure ends with the Left Foot Free in order to follow with a figure commencing with the Right Foot.		

	Gold Paso Doble Figures	Timing	Position and Dance Holds
25	Syncopated Separation	1234 5678a(1)a(2)3&4 5678	as in 1-4 of Separation. Hold may be maintained throughout or L to R Hand Hold, regaining Normal Hold on step #13
26	Traveling Spins from Promenade Position	count 1 to 4 or 1 to 8	Closed or Contact Position Normal Hold, L to R hand hold on Spins
27	Traveling spins from Counter PP	count 1 to 4 or 1 to 8	Closed or Contact Position Normal Hold, L to R hand hold on Spins
28	Fregolina (also Farol)	28 counts	Normal Hold for counts 1 to 7, double hand hold on 8, R to L hand hold to a type of hammer lock hold13 -22,spin lady release hold,normal hold
29	Twists	12345&678&123&4	Normal Hold
30	Chasse Cape (including outside Turn)	1234&5678&1234&56781234	Normal Hold steps 1 to 18, LSP Spanish Line inverted CPP
	Gold Paso Doble Timing and Alternative Timings		
	Normal Timing is for one step to be danced to each beat of music . A numerical count of 1 to 4 or 1 to 8 will be used on most figures.		
	Endings to Syncopated Separation 1. 2-4 of Attack and Sur Place 1234, 2. Syncopated Chassee to R 12&34 3. Drag 12(3)4		
	Gold Alternative Paso Doble Positions and Holds		
	Normal Hold is used on most figures and is intended to include Closed Position, Promenade , Fallaway, Counter Promenade, and outside partner as used in the allowable figure.		
	Endings to Chasse Cape 1. Type of Counter Promenade Close and Chasse 1 (2) 34 2. Syncopated Chasse 12&34, 3. Lady's Spin to the right 12&34		
	Gold Special Paso Doble Notes:		
	At the Silver and Gold level Some figures commence with the Left Foot for the man and the right foot for the lady, in which case a method of changing feet will be used.		
	They are: Hesitation by holding position for one beat, syncopated Sur Place or Chasse 12&34. And four counts of the coup de Pique.		
	These same methods can be used when a figure ends with the Left Foot Free in order to follow with a figure commencing with the Right Foot.		

INTERNATIONAL STYLE JIVE

note: figures with an * have a development at a higher level.

	Bronze Jive Figures	Timing	Position and Dance Holds
	1 Basic in Place	QQ,QaQ,QaQ	Normal hold throughout
	2 Fallaway Rock	QQ,QaQ,QaQ	Normal hold throughout
	Fallaway Rock precede to whip	QQ,QaQ	Normal hold throughout
*	3 Fallaway Throw Away	QQ,QaQ,QaQ	Normal hold, end in open position
*	4 Link	QQ,QaQ,QaQ	Open Position to end in normal hold
	Link precede to Whip	QQ,QaQ	Open Position to end in normal hold
	5 Change of Places Right to Left	QQ,QaQ,QaQ	Normal Hold to end open Position
*	6 Change of Places Left to Right	QQ,QaQ,QaQ	Open Position to end in Open Position
	7 Change of Hands Behind the Back	QQ,QaQ,QaQ	Open Position to end in Open Position
	8 Hip Bump/Shoulder Shove	QQ,QaQ,QaQ	Open Position to end in Open Position
*	9 American Spin	QQ,QaQ,QaQ	Open position R to R hold end L to R or R to L
*	10 Walks	QQ,QaQ,QaQ	normal hold throughout
*	11 Stop and Go	QQ,QaQ,QQ,QaQ	Open Position to end in Open Position
*	12 Mooch	8 Q'S, QaQ,repeat	Closed, RSP, Closed, LSP, Closed
	13 Whip	QQ,QaQ	Normal hold throughout
	Double Whip	QQQQ,QaQ	Normal hold throughout
	14 Whip Throwaway	QQ,QaQ	Normal hold, end Open Position (almost facing)
	Bronze Alternative Jive timings		
	In place of the Jive Chasse "QaQ" a single Slow step, tap step or step Tap may be used. Occasional use of these alternatives is acceptable		
	10. Bronze - Walks -may substitute Q steps for the Chasses (QaQ) up to 8 Q's		
	Bronze Alternative Jive Positions and Holds		
	All Jive Positions are with hold except as noted below		
	In the Jive "Normal Hold" inculded closed position, promenade and fallaway are used in the allowable figure.		
	5 Change of places R to L may release hold and end in L to R or Hand Shake Hold		
	6. Change of places L to R may release hold and regain L to R or Hand shake Hold		
	7. Change of Hands behind Back, alt hold will allow Lady's R hand to trail around man's waist		
	18. Rolling off The Arm - may also use Double Hand Hold or R to R hand hold		
	Bronze Special Jive notes:		
	1 The only Places where hold can be completely released momentarily are Change of Places R to L., Change of hands behind the back, American Spin.		

	Silver Jive Figures	Timing	Position and Dance Holds
	15 Reverse Whip	QQ,QaQ,QQ,QaQ	Normal Hold Throughout
	16 Windmill	QQ,QaQ,QaQ	Open Position Double Hand Hold
	17 Spanish Arms	QQ,QaQ,QaQ	Dbl Hand Hold in Open Position,Tandem, & Open Position
	with Spin Ending	QQ,QaQ,QaQ	same hold and positions, release R to L hold for sping
*	18 Rolling off the Arm	QQ,QaQ,QQ,QaQ	R to L hand hold open Position, RSP, Open Position
*	19 Simple Spin	QQ	After Change of Places L to R ended in Open CPP, release hold
	20 Miami Special	QQ,QaQ,QaQ	Open Position R to R hand hold, end L to R hand hold
	*Overturned Fallaway Throwawy (lady's run)	QQ,QaQ,QaQ	Normal hold, end in open position
	* Link -Flick Ball Change	(Q)aQ,QaQ	Open Position
	*Link - Hesitation	(Q)aQ	Open Position
	*Change of Places R to L Lady's spin	QQ,QaQ,QaQ	Normal Hold to end in open Position
	* American Spin	QQ,QaQ,QaQ	L to R hand hold, spin Lady Under arm
	* Walks- curved to the Left/merengue action	up to 8 Q's	Normal hold
	Silver Alternative Jive timings		
	In place of the Jive Chasse "QaQ" a single Slow step, tap step or step Tap may be used. Occasional use of these alternatives is acceptable		
	Silver Alternative Jive Positions and Holds		
	All Jive Positions are with hold except as noted below		
	18. Rolling off The Arm - may also use Double Hand Hold or R to R hand hold		
	Silver Special Jive notes:		
	1 The only Places where hold can be completely released momentarily are Change of Places R to L., Change of hands behind the back, American Spin, Simple spin.		
	2. Chugging rotates gradually to the left.		

	Gold Jive Figures	Timing	Position and Dance Holds
21	Curly Whip	QQ,QaQ	Normal Hold (preceded by a whip ending facing partner)
22	Shoulder Spin	QQ,QaQ,QaQ repeat	Open Position R to R hold,releasehold on lady's spin, L to R or R to L
23	Toe Heel Swivels	8 Q'S	Open Position Double Hand Hold
	Break ending	(Q) a Q	Open Promenade Position Double Hand Hold
24	Chugging	QQ, 6 sets of QaQ	Open Position R to R Hold, release hold lady's spin, Open Position
25	Chicken Walks	QQQQ (Man)	Open Position L to R hand hold.
		QaQaQaQ (Lady)	
26	Catapult	QQ,QaQ,QaQ repeat	Open Position R to R Hold,UA turn,Tandem Lady behind man,release spin
27	Stalking Walks, Flicks and Break	QQ, 14 counts of (Q)Q	Normal Hold or Double Hand Hold throughout
	Stalking Walks timing continued	Q(QQ), aQ	
	*Overturned Fallaway Throwaway to Tandem	QQ,QaQ,QaQ	Normal Hold, Open position, Tandem Position lady in front, open pos.
	*Overturned Change of Places L to R	QQ,QaQ,QaQ	Open position to end in Tandem Position
	*Stop and go	QQ,QaQ,QQ,QaQ	without hold during lady's turns
	* Mooch with "Boppy" Hops and/or	aQ,aQ,aQ,aQ	same hold as the Mooch in Bronze
	"Flick Cross" action (in place of Flicks)	aQQ, aQQ	same hold as the Mooch in Bronze
	*Spin Ending to Rolling Off the Arm	QQ,QaQ,QQ,QaQ	R to L hand hold open Position, RSP, Open Position, release hold for spin.
	*Simple Spin from Tandem Position		overturned Fallaway Throwaway or Chnge of Places L to R, release hold
	Gold Alternative Jive timings		
	In place of the Jive Chasse "QaQ" a single Slow step, tap step or step Tap may be used. Occasional use of these alternatives is acceptable		
	23. Gold - Toe Heel Swivels QQ,QQS,QQS or combination such as: QQ,QQS,QQS,QQQQQQ		
	25. Gold - Chicken Walks may be counted SSSS (man) SaSaSaS (Lady) or any suitable combination for example: SSQQQQ (man) SaSaQaQaQaQ (Lady)		
	Gold Alternative Jive Positions and Holds		
	All Jive Positions are with hold except as noted with release hold or no hold		
	Figures that end in open position may use L to R hand hold or R to R hand hold.		
	Gold Special Jive notes:		
	1 The only Places where hold can be completely released momentarily are Lady's spin at the end of the Catapult, Lady's turn on the Stop and Go , Spin ending to the Rolling off the arm, Simple spin from Tandem Position.		
	2. Chugging rotates gradually to the left.		