

TABLE OF CONTENTS

NDCA MEMBER ORGANIZATIONS.	iii
NDCA AWARD RECIPIENTS.	iv
U. S. Dancesport Hall of Fame.	iv
Lifetime Achievement Award.	iv
NDCA President's Award.	iv
NDCA Honorary Life Member.	iv
Honorary International Member.	iv
ELECTED OFFICERS.	v
APPOINTED DIRECTORS.	v
APPOINTED COMMITTEES:.....	v
GENERAL RULES.	1
I. INTRODUCTION.	1
TITLE.	1
B. OBJECTS AND AIMS.	1
C. NDCA NOTICES.	1
E. WORKING SUB-COMMITTEES.	2
F. APPLICATION OF COMPETITION RULES.	2
G. NDCA & RECOGNIZED PROFESSIONAL ORGANIZATIONS - JUDGES/SCRUTINEERS.	2
H. RESOLUTION OF CONFLICTS WITH NDCA.	3
II. DEFINITIONS.	3
A. CLASSIFICATION OF DANCERS.	3
B. CLASSIFICATION OF COMPETITIONS.	4
III. RULES FOR ORGANIZERS.	6
A. COMPETITION SANCTION.	6
B. SELECTION OF OFFICIALS.	11
C. PRELIMINARY REQUIREMENTS.	13
D. CONDUCT OF COMPETITION.	15
E. AFTER THE EVENT.	19
IV. RULES FOR JUDGES.	19
A. JUDGES RESTRICTIONS.	19
B. JUDGES CONDUCT.	20
C. CHAIRMAN OF JUDGES.	20
V. RULES FOR COMPETITORS.	21
A. DANCE REQUIREMENTS.	21
B. CONDUCT.	22
VI. REGISTRATION.	22
A. GENERAL.	22
B. REGISTRATION REQUIREMENTS.	24
C. ELIGIBILITY REQUIREMENTS-PRO. COMPETITORS.	26
D. INTERNATIONAL RECIPROCITY.	27
VII. SELECTION FOR WORLD CHAMPIONSHIPS.	27
A. PROFESSIONAL DANCERS AND JUDGES.	27
B. AMATEUR COUPLES.	28
VIII. DISCIPLINARY PROCEEDINGS.	28
A. SUSPENSION.	28
B. REINSTATEMENT.	28

IX. DANCES AND TEMPI.....	28
A. APPROVED DANCES.....	28
B. APPROVED TEMPI.....	30
X. RULES FOR AMATEUR COMPETITORS.....	31
A. AGE CATEGORY CLASSIFICATIONS.....	31
B. PROFICIENCY CLASSIFICATIONS.....	32
C. ELIGIBILITY DEFINITIONS.....	32
D. DRESS AND/OR COSTUMING - PRE-TEENS.....	33
F. SYLLABUS - PRE-TEEN.....	34
XI. SHOWDANCE RULES.....	35
INTRODUCTION.....	35
B. SHOWDANCE RULES:.....	35
C. SHOW DANCE COMPETITIONS AT NDCA EVENTS.....	36
XII. RULES FOR FORMATION TEAM COMPETITIONS.....	37
DEFINITION OF COMPETITIVE STYLES.....	37
B. DANCES ALLOWED IN EACH STYLE.....	37
C. AGE DEFINITIONS AND ELIGIBILITY REQUIREMENTS.....	37
D. SIZE OF FORMATION TEAMS.....	37
E. TIME RESTRICTIONS.....	37
F. NUMBER OF DANCES.....	38
G. ENTRANCES AND EXITS.....	38
H. LIFTS AND PROPERTIES.....	38
I. SOLO (OPEN) WORK.....	38
J. REHEARSAL IN THE TOURNAMENT FACILITY.....	39
K. DRESS.....	39
L. DISQUALIFICATION.....	39
M. RULES FOR ORGANIZERS.....	39
N. JUDGING AND MARKING.....	40
XIII. RULES FOR TEAM MATCHES.....	40
A. DEFINITION.....	40
B. GENERAL REQUIREMENTS.....	40
C. CONDUCT.....	41
D. JUDGING AND SCORING.....	41
E. REPRESENTATIVE COUPLES.....	41
INDEX.....	63

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
U.S.A. Dance
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)

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

Brian McDonald
35377 Dry Creek Road
Morning Ridge Estates
Yucaipa, CA 92399
TEL/FAX (909) 797-5201
E-Mail: Telspin@aol.com

FIRST VICE-PRESIDENT

Judi Hatton
PO Box 881298
Port St Lucie, FL 34988-1298
TEL (772) 489-0957
E-Mail: NDCA1VP@aol.com

2nd V. P. & ASSISTANT B.R. DIR.

Brian Puttock
8824 Prague Court
Las Vegas, NV 89147
TEL/FAX (702) 367-8194
E-Mail: Mimota@aol.com

TREASURER

Dennis Rogers
1708 The Hideout
Lake Ariel PA 18436
NDCA PH/FAX (800) 291-8623
E-Mail: Drdansport@aol.com

EXECUTIVE SECRETARY

Tom Murdock, AMI, Inc.
1077 Ponce DeLeon Blvd.
Coral Gables FL 33134
NDCA Phone (888) 390-4833
TEL (305) 445-9645
FAX (305) 445-0451
E-Mail:
tommurdock@arthurmurray.com

APPOINTED DIRECTORS:

BALLROOM DIRECTOR

Lee Wakefield
P.O. BOX 22018
Provo, UT 84602
TEL (801) 422-1387
FAX (801) 422-0541
E-Mail: LW@byu.edu

PUBLIC RELATIONS DIR:

Jackie Rogers
Address/Phone same as Treasurer
E-Mail: Jrdansport@aol.com

NATIONAL REGISTRAR:

Eleanor Wiblin
P.O. Box 22018
Provo, UT 84602
TEL (801) 422-8124
FAX (801) 422-0541
E-M: Eleanor_Wiblin@byu.edu

EXECUTIVE COMMITTEE:

Brian McDonald, Chairman
Judi Hatton, Tom Murdock, Brian
Puttock, Dennis Rogers

APPOINTED COMMITTEES:

**CHAMPIONSHIP &
COMPETITION COMMITTEE**

John Kimmins, Chairman
Arthur Murray International
1077 Ponce de Leon Blve.
Coral Gables, FL, 33134
TEL (305) 445-9645
FAX (305) 445-0451
E-mail:
johnkimmins@arthurmurray.com
Committee members: Richard
Booth, Lee Fox, Judi Hatton,
Gary McDonald

**BALLROOM DEPARTMENT
COMMITTEE**

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

ORGANIZERS COMMITTEE

All organizers of NDCA
Competitions & Championships

**AMATEUR DANCE &
DANCESPORT COMMITTEE**

Judi Hatton, Chairman
Amateur Liaison Committee
Members: Robert McComsey, Jim
Miller, Shelley DuVal, Warren
Tuttle

CONSTITUTION COMMITTEE

Rickey Geiger, Chairman
NDCA Executive Committee

CREDENTIALS COMMITTEE

Brian McDonald, Chairman
NDCA Executive Committee

**U. S. DANCESPORT HALL OF
FAME AWARDS COMMITTEE**

NDCA Executive Committee
Public Relations Director

SCRUTINEERING COMMITTEE

Jackie Rogers, Chairman
Tara Christensen, Brian Puttock,
LeRoy Walters, Marie Fantini

INVIGILATION COMMITTEE

Richard Booth, Chairman.
Lee Fox, Ava Kaye

FINANCE COMMITTEE

John Kimmins, Chairman
Carlos Borrás, Ron Gardner, Judi
Hatton, Dennis Rogers

SCHOLARSHIP COMMITTEE

Gary McDonald, Chairman
Richard Booth, John Kimmins,
Jackie Rogers, Sam Sodano

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

Cassandra Schneider, Chairman
Joy Hillary, Jackie Rogers

APPOINTED COMMISSIONS:

COMPETITORS COMMISSION

Pro/Am Rep: David Medeiros,
Professional Rep's: Katusha
Demidova & Mayo Alanen,
Amateur affairs: Andreas Meijer

**JUDGES/COACHES/TRAINERS
COMMISSION**

New appointees to be confirmed

ORGANIZERS COMMISSION

Colin Hillary, Larry Dean &
David Don

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

1 of any and all NDCA sanctioned Championships, Competitions, and Local One-Day Events. It is in
 2 no way limited to the actual organizer/s as such of any NDCA events as listed above.
 3

4 **D. FUNCTION OF THE BALLROOM DEPARTMENT**

5 One of the means by which the Council furthers its objectives is through the Ballroom Department. One
 6 of the functions of the Ballroom Department is the overseeing of Ballroom Dance Competitions, and the
 7 granting of recognition and Championship Titles to events that fulfill the high standards set by the
 8 Council.
 9

10 **E. WORKING SUB-COMMITTEES**

11 The Ballroom Director is empowered to form, from time to time, working Sub-Committees to carry out the
 12 following administrative tasks:
 13

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

21
 22 **F. APPLICATION OF COMPETITION RULES**

23 The rules enumerated herein governing the conduct of either American Style or International Style NDCA
 24 sanctioned Competitions and Championships shall apply to competitors, judges, scrutineers, teachers, and
 25 other NDCA registered officials and organizers who participate in NDCA sanctioned events. Points that
 26 arise which are not covered in these rules, shall be referred to the Ballroom Department whose decision
 27 shall be final. Amendments to the Rule Book may be considered at any Ballroom Department meeting,
 28 and shall take effect upon publication.
 29

30 **G. NDCA & RECOGNIZED PROFESSIONAL ORGANIZATIONS - JUDGES/SCRUTINEERS**

31 Judges, Scrutineers and other officials, to include but not limited to MC's, Music Directors, Registrars,
 32 Competition Organizers, etc, who choose to register with the NDCA are not permitted to officiate at or
 33 organize any Championship, Multi-Day Competition, or Local One-Day Event that is not sanctioned by
 34 the NDCA or other recognized organizations. This restriction applies even when a Competition or
 35 Championship is held outside of the U.S.A. Therefore, organizers contemplating holding competitions or
 36 Championships outside the U.S.A. are reminded that these events must still be duly sanctioned by the
 37 NDCA, or other recognized professional organization/s accepted or approved by the NDCA.
 38

- 39 1. It is within the province of the Ballroom Department to investigate and rule upon violations of this
 40 rule. Offenders may be subject to a \$500 fine, a six month suspension, or have their registration with
 41 NDCA cancelled (with no refund). EXCEPTIONS AS FOLLOWS:
 42 a. Closed Competitions or Championships organized and run by Member Organizations. Full
 43 Member Organizations are permitted to run their own closed competitions and championships. A
 44 closed event is defined as one at which the organization responsible for it's function only accepts
 45 entries from it's own dues paying members and their respective students.
 46 (1) Promotion and advertising may be extended only to specific individuals who are dues paying
 47 members of the organization. Dues paying members are defined as individuals who have
 48 chosen to pay a membership fee to the organization specifically for the intent of belonging to
 49 the organization. Payment to the organization for other intents, such as purchasing
 50 merchandise or other services, does not qualify an individual to be considered a dues paying
 51 member.
 52 (2) Individuals and organizations who are associated with the Full Member Organization in lesser
 53 ways, such as being on customer or interested parties lists, are not considered to be dues

1 paying members. These individuals and/or organizations may not be included in the
 2 promotion and/or advertising for the closed competition or championship.

3 (3) Promotion and advertising may not be disseminated in any general way, such as on
 4 non-organization specific websites or in mailings that may be viewed widely by individuals
 5 who are not considered dues paying members of the organization. Closed events may be
 6 advertised on the member organizations' name specific website, but the home page must
 7 clearly show that the event is open ONLY to its' members and is not open to the general
 8 public at large.

9 (4) New members should not be allowed to join the organization at the
 10 competition/championship specifically to enter the event.

11 (5) Only Full Member organizations are permitted to run their own closed events, and all funds
 12 and or profit must go directly to the member organization.

- 13 b. Professional Dancers Federation annual event. The Professional Dancers Federation will be
 14 allowed to run one single annual PDF competition that will be organized by the PDF as a closed
 15 PDF competition. This event must be run as a benefit for the PDF, no individuals may benefit or
 16 profit from this event and all funds must be deposited directly into the PDF bank account. This
 17 annual event must have the approval of the Board of Governors.
- 18 c. "USA Dance" national qualifying events and national championships, provided these events are
 19 limited to Amateur competitions as defined in Rule II.B.2. (No Professional, Pro/Am Student
 20 Dancer, or Student/Student competitions).
- 21 d. Events run by educational institutions and their affiliated clubs.
- 22 e. Specialty Dance Competitions, which are dance competitions that are not of the traditional
 23 Ballroom or DanceSport genre.
- 24 f. Special events of particular importance to DanceSport in the USA that do not fall into any of the
 25 categories listed above. Application must be made each time a special event of this nature wishes
 26 to receive an NDCA exception.

27
 28 **H. RESOLUTION OF CONFLICTS WITH NDCA**

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

35
 36
 37 **II. DEFINITIONS**

38
 39 **A. CLASSIFICATION OF DANCERS**

- 40 1. **PROFESSIONAL**: A Professional Dancer is one who is any or all of the following (anyone studying
 41 for or taking a theory exam will not be deemed a professional unless they declare themselves such as
 42 defined below):
 - 43 a. Registered as a Professional with the NDCA.
 - 44 b. One who partners a Pro/Am Student Dancer or Registered Amateur in Pro/Am Competitions.
 - 45 c. Any person who declares himself or herself a Professional by word or deed (Examples: serving as
 46 a hired Partner, or participating in Professional Competitions or Team Matches).
- 47
 48 2. **AMATEUR**:
 - 49 a. **AMATEUR**: An Amateur is one for whom dancing is strictly an avocation, a recreational activity,
 50 or a competitive sport. An amateur competitor competes with an amateur partner. An amateur
 51 dancer may become a professional in the following manner:
 - 52 (1) By the declaration of such

- 1 (2) By competing against other professionals in an NDCA sanctioned Open Professional or
 2 Rising Star event
 3 (3) By acting as a professional partner in an NDCA sanctioned Pro/Amateur competition event
 4 b. Pre-Teen, Junior, Youth and Adult Amateur dancers must be registered with the NDCA, unless
 5 they are participating only in pro/am events.
 6 (1) NOTE: With the exception of honor dances and formation teams, amateurs are not permitted
 7 to demonstrate at NDCA events.
 8 3. PRO/AM STUDENT DANCER:
 9 a. The term "Pro/Am" refers to a professional dancer/teacher dancing with their student. In this case
 10 the student will be known as a "Pro/Am Student Dancer". A Pro/Am Student Dancer competes
 11 with a professional partner.
 12 b. A Pro/Am Student Dancer competes in Ballroom dance purely as an avocation.
 13 c. A Pro/Am Student Dancer does not teach Ballroom dance under any circumstances.
 14 d. A Pro/Am Student Dancer may neither demonstrate nor give shows for compensation in any style
 15 of Ballroom dance.
 16 e. A Pro/Am Student Dancer is permitted to enter Ballroom dance "Pro/Am Scholarship Events"
 17 which offer monetary prizes. In this case, any prize money awarded belongs to the Pro./Am
 18 Student Dancer, not to the professional, and the Pro/Am Student Dancer may decide how it is to
 19 be used.
 20 f. Pro/Am Student Dancers who are found to be in violation of any of the above definitions, will not
 21 be permitted to continue to compete in NDCA sanctioned competitions or championships, and the
 22 organizers of all NDCA sanctioned competitions and championships will be so notified. Should
 23 the Pro/Am Student Dancer cease the activity that violated the above definitions, his or her right
 24 to compete as a Pro/Am Student Dancer in NDCA sanctioned competitions and championships
 25 may be restored upon application to the NDCA. A waiting period may or may not be required
 26 when such reinstatements are made.
 27 (1) It is within the province of the Ballroom department to discipline by way of suspension and/or
 28 fines the professional partner of an amateur competing in pro/am competitions who is found
 29 to be teaching ballroom dance lessons.
 30
 31 4. STUDENT/STUDENT: The term "Student/Student" refers to a Pro/Am Student Dancer partnering
 32 another Pro/Am Student Dancer in heats which are danced simultaneously with Pro/Am events at
 33 NDCA sanctioned competitions and championships.
 34 a. Student/Student events are an accommodation for Pro/Am Student Dancers, and are open only to
 35 one adult Pro/Am Student Dancer partnering with another adult Pro/Am Student Dancer - both of
 36 whom must comply with the requirements as stated in the definition of a Pro/Am Student Dancer.
 37 Student/Student events are not open to amateur dancers who compete in Amateur Competitions
 38 and/or Championships at the "Open Amateur" proficiency level as defined in section X. RULES
 39 FOR AMATEUR COMPETITORS.
 40
 41 5. DEFINITION OF A COUPLE
 42 a. A couple is defined as a male and a female. This rule applies to all competition classifications:
 43 Professional, Amateur, Pro/Am Student Dancers, and Student/Student. Exceptions are not
 44 allowed.
 45
 46 **B. CLASSIFICATION OF COMPETITIONS**
 47 1. PROFESSIONAL EVENTS: Confined to professionals 16 years of age and older, who are registered
 48 with the NDCA, or in the case of overseas visitors, those couples who are registered with the
 49 recognized professional organization or other recognized organization of their country.
 50 a. NDCA SANCTIONED PROFESSIONAL COMPETITIONS AND CHAMPIONSHIPS. Open
 51 to professional couples who are registered with the NDCA, or in the case of overseas visitors,
 52 those couples who are registered with the recognized professional organization or other
 53 recognized organization of their country.

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

25
 26 NOTE: The above competitions may be "Open" or "Closed" to certain geographic areas or countries
 27 according to the direction of the Organizer.
 28

- 29 2. AMATEUR EVENTS: Open to amateurs who are registered with the NDCA, or in the case of
 30 overseas visitors, those couples who are registered with the recognized amateur organization or other
 31 recognized organization of their country.
 32 a. NDCA SANCTIONED AMATEUR COMPETITIONS AND CHAMPIONSHIPS: Open to
 33 amateur couples sixteen years of age and over who are registered with the NDCA, or in the case
 34 of overseas visitors, those couples who are registered with their own recognized amateur
 35 organization acceptable to NDCA.
 36 b. PRE-TEEN, JUNIOR, YOUTH AND ADULT AMATEUR COMPETITIONS: Open to amateur
 37 couples who are registered with the NDCA, or in the case of overseas visitors, those couples who
 38 are registered with their own recognized amateur organization acceptable to NDCA, and who also
 39 qualify as defined in section "X. RULES FOR AMATEUR COMPETITORS".
 40 c. FORMATION COMPETITIONS AND CHAMPIONSHIPS: Open to amateur couples who are
 41 registered with the NDCA, those couples who are registered with their own recognized amateur
 42 organization acceptable to NDCA. See section "XII - RULES FOR FORMATION TEAM
 43 COMPETITIONS".
 44 d. TEAM MATCHES: Open to amateur couples who are registered with the NDCA, or in the case
 45 of overseas visitors, those couples who are registered with their own recognized amateur
 46 organization acceptable to NDCA. See section "XIII - RULES FOR TEAM MATCHES"
 47
 48 3. PRO/AM STUDENT DANCER EVENTS
 49 a. Open to any couple consisting of a registered professional dancing with a Pro/Am Student
 50 Dancer. Demonstrations, which are advertised to the general public, are prohibited except at
 51 Studio Events and Honor Dances following a competition.
 52 b. Formation Competitions

- 1 All couples in the team must consist of a registered professional dancing with a Pro/Am Student
- 2 Dancer.
- 3 c. PRO/AM competitions may offer any or all of the following divisions: NEWCOMERS,
- 4 BEGINNER, INTERMEDIATE; ADVANCED; THEATRICAL; EXHIBITION; Levels in Pre-
- 5 Bronze, Bronze, Silver, Gold, Gold Star, Supreme Gold; separate or merged categories by age or
- 6 gender, etc.
- 7 d. Recommendation for Organizers: Any Pro/Am Student Dancer winning at a level (Intermediate
- 8 Bronze for example) may not enter that level again at that competition, provided a semi-final was
- 9 danced.
- 10 e. Where organizers have experienced difficulty with multi-level registrations from students in
- 11 Pro/Am competitions, the following guidelines may be helpful, and should be included in the
- 12 Competition Package:
- 13 (1) Basic Registration - Students should dance one level only.
- 14 (2) Advanced Level Registrations - Students should dance one level only above the basic
- 15 registration.
- 16 (3) Restricted Dance Registration - Students should be restricted from dancing in a particular
- 17 dance in more than one level.
- 18 (4) Students should not register again in dances previously won at a particular level unless the
- 19 student was uncontested at the time of winning.
- 20 f. The age divisions for Pro/Am Student Dancer Events shall be as listed below, with the
- 21 understanding that each competition organizer may sub-divide the basic divisions listed in the
- 22 manner they see fit.
- 23 (1) "A" - ages 16-50
- 24 (2) "B" - ages 51-70
- 25 (3) "C" - ages 71 +

26

27 **4. STUDENT/STUDENT & PRO/AM STUDENT DANCER EVENTS FOR PRE-TEEN, JUNIOR**

28 **AND YOUTH**

- 29 a. When Pre-Teen, Junior and Youth events are offered for Student/Student and/or Pro/Am Student
- 30 Dancers the age divisions must be those that are listed in the "Rules for Amateur Competitions"
- 31 section.
- 32 b. When Pre-Teen, Junior and Youth events are offered for Student/Student and/or Pro/Am Student
- 33 Dancers the dress and/or costuming rules must be those that are listed in the "Rules for Amateur
- 34 Competitions" section.
- 35 c. When Pre-Teen events are offered for Student/Student and/or Pro/Am Student Dancers the
- 36 syllabus rules must be those that are listed in the "Rules for Amateur Competitions" section.
- 37 d. The NDCA definition of a couple applies to these events as well, with no exceptions.

38

39 **5. MIXED PROFICIENCY AMATEUR SINGLES**

- 40 a. Where only one of the partners is judged

41

42

43 **III. RULES FOR ORGANIZERS OF NDCA SANCTIONED EVENTS**

44

45 **A. COMPETITION SANCTION**

- 46 1. **REGISTRATION OF TITLE:** Competition Organizers may apply for NDCA Sanction by registering
- 47 the Title of their Events(s) with the Council. Organizers are advised that the words, "United States",
- 48 "American", "National", "World", "U.S.", "USA" and "Championship", or other words of similar
- 49 import, may not be used to identify the title of the event, or any parts associated with the event,
- 50 without the express written consent of the Council.
- 51
- 52 2. **COMPETITION APPLICATION:** Organizers shall apply to the Council for sanction of competitions
- 53 using the official application form which can be obtained from the Ballroom Director. For each

1 application, the Organizer(s) of a competition must complete the application in accordance with the
2 directions stated on the application form, attaching to it as necessary all requested and required
3 information. The Organizer(s) of the competition must sign the application form where indicated, and
4 submit the completed application together with the appropriate application fee to the Ballroom
5 director. If an Organizer is a corporation, the application must also be accompanied by a certified
6 copy of the resolution of the Board of Directors that authorizes the execution of the application.

- 7 a. Applications for sanction new multi-day competitions may only be placed on the first Ballroom
8 Department Meeting Agenda once every three years, specifically in 2012, 2015, etc.
9 b. Applications for sanction of new Local One-Day Events may be considered by the Ballroom
10 Department Committee as they are received.

11
12 3. COMPETITION LEVEL: Organizers may apply for sanction for the following classification of
13 competitions:

- 14 a. NDCA Sanctioned Competitions. Sanction may be awarded for multi-day competitions.
15 b. Local One-Day Events. Sanction may be awarded for events where:
16 (1) all competitive/judged events take place during a single day
17 (2) no competitive/judged professional couple events are offered
18 (3) as with all NDCA sanctioned events, NDCA Local One-Day Events are required to use only
19 NDCA registered officials, to include Judges, Chairman of Judges, MC's, Music Directors,
20 scrutineers, registrars, etc

21
22 4. COMPETITION SANCTION: A competition organizer may apply to the council for sanction of the
23 following: 1) the proposed name of the event, 2) the proposed location (city) of the event, 3) the
24 proposed date of the event. The date of the event shall correspond to a certain day/date within the
25 desired month that can be determined for future years using a clearly defined formula. If an organizer
26 wishes to change any of the above, then they may do so only after applying in writing to and receiving
27 permission from the NDCA Ballroom Director.

- 28 a. NDCA organizers are not allowed to accept sanction or recognition from any other organization
29 unless approval is given by the NDCA.
30 (1) It is the decision of this council that approval under this rule will not be given to IDSF
31 sanctioned events for the foreseeable future.
32 b. Events that do not have NDCA sanction and are run immediately before or after a sanctioned
33 NDCA event in the same location will be considered part of the recognized NDCA event and
34 must also comply with this rule unless approval is given by the NDCA.
35 c. Permanent date changes may not be considered, except at Ballroom Department meetings that
36 are held in conjunction with Board of Governors meetings.
37 (1) Permanent date changes may be considered only when the organizer can provide substantial
38 justification for a date change, and may not be reconsidered for a minimum five-year period if
39 and when granted for any NDCA sanctioned event.
40 d. Permanent location changes may not be considered, except at Ballroom Department meetings that
41 are held in conjunction with Board of Governors meetings.
42 (1) Permanent location changes may be considered only when the organizer can provide
43 substantial justification for a location change, and may not be reconsidered for a minimum
44 five-year period if and when granted for any NDCA sanctioned event.
45 (2) At the discretion of the Ballroom Director, organizers will not be required to apply for a
46 change of location provided their sanctioned event remains in the same metropolitan area as
47 their approved location.
48 e. When an event is sold or changes the principle organizer(s), application for any date or location
49 change may not be submitted until the conclusion of a three-year period of running the event on
50 the original date and in the original location.
51

- 1 5. COMPETITION SANCTION FEE - NEW EVENTS: Events applying for initial sanction shall pay a
 2 first-time sanction fee as follows: Local One-Day Events - \$1,000.00, and Multi-Day Competitions
 3 (including Championships) - \$4,000.00.
 4
- 5 6. ANNUAL SANCTION FEE: Championships already sanctioned by the NDCA must pay an annual
 6 sanction fee of \$600.00 dollars, Multi-Day Competitions already sanctioned by the NDCA must pay
 7 an annual sanction fee of \$450.00 dollars, and Local One-Day Events must pay an annual sanction fee
 8 of \$250.00 when renewal application is made. Events will not appear in the NDCA Calendar unless
 9 the application has been made in writing and the appropriate sanction fee has been paid and approved.
 10 a. Events may not be printed (even if the annual sanction fee has been paid) in the calendar until
 11 their dates and locations have been cleared by the Ballroom Department, or approved by the
 12 NDCA Ballroom Department Committee.
 13 b. Any sanctioned event which is not held for two consecutive years will lose NDCA sanction.
 14
- 15 7. MULTI-DAY COMPETITION MILEAGE AND TIME CONSTRAINTS: No Multi-Day
 16 Competition may be granted NDCA sanction unless it complies with the following:
 17 a. The Multi-Day Competition is at least 21 days (or 3 weekends) from the date of any other existing
 18 NDCA sanctioned Multi-Day Competition, Championship, or Local One-Day Event that is within
 19 one hundred and fifty miles.
 20 (1) If the Multi-Day Competition is on the same weekend as an existing NDCA sanctioned
 21 Championship, then the two events are at least nine hundred miles apart.
 22 b. The distance calculations for mileage requirements shall be determined by using the "quickest"
 23 route given by "Rand McNally TripMaker" software.
 24 c. All NDCA sanctioned events that received their approved date formula and location prior to the
 25 January 2011 meeting of the NDCA Board of Governors remain approved even if they do not
 26 comply with the one-hundred fifty/nine-hundred mile requirements. However, all future
 27 approvals for new events, one-year date or location changes, or permanent date or location
 28 changes must at that point comply with these rules.
 29
- 30 8. LOCAL ONE-DAY EVENTS MILEAGE AND TIME CONSTRAINTS: No Local One-Day Event
 31 may be granted NDCA sanction unless it complies with the following:
 32 a. The Local One-Day Event is at least 21 days (or 3 weekends) from the date of any other existing
 33 NDCA sanctioned Multi-Day Competition, Championship, or Local One-Day Event that is within
 34 one hundred and fifty miles.
 35 b. All NDCA sanctioned Local One-Day Events that received their approved date formula and
 36 location prior to the January 2011 meeting of the NDCA Board of Governors remain approved
 37 even if they do not comply with the one-hundred fifty - 21 day requirement. However, all future
 38 approvals for new events, one-year date or location changes, or permanent date or location
 39 changes must at that point comply with these rules.
 40
- 41 9. COMPETITION SPECIAL DISPENSATION: In the event a conflict is deemed to exist due to no
 42 fault of the Organizer, who may be forced to change his date due to hotel problems, etc., the Ballroom
 43 Department Committee has the right to give "Special Dispensation" for such date changes if it is felt
 44 that an unreasonable hardship would result to the given competition, to the competition's organizer or
 45 organizers, to its spectators, or to any of its other participants, Organizers requesting special
 46 dispensation should notify the Ballroom Director in writing.
 47
- 48 10. COMPETITION APPLICATION CRITERIA:
 49 a. The Organizer or Organizers may apply for sanction of a competition as early as three (3) years
 50 prior to the proposed start date of the event. Existing organizers who have not satisfied all
 51 outstanding debts incurred at either their own competition, or any other NDCA sanctioned event,
 52 will not be eligible for NDCA sanction, and may also forfeit NDCA sanction of their own
 53 event(s).

- 1 b. Although the Ballroom Department Committee shall have the absolute discretion in a given
2 instance or in all instances to require as a condition of the Council's granting sanction that an
3 Organizer supply information that is in addition to that required by these rules or specified on the
4 application form, each organizer (and if an organizer is a corporation, then the corporation as an
5 entity and also each individual principal of the corporation) must supply the following information
6 as part of the application for recognition.
- 7 (1) A resume that indicates the person's experience and background in the field of dance,
8 including, but not limited to, involvement with any past, present, or future dance
9 competitions, whether or not sanctioned by the Council; and
- 10 (2) A certified and current financial statement; (Organizers of a Competition or Championship
11 currently sanctioned by the NDCA do not need to submit an annual financial statement when
12 they submit their annual application for that event.) and
- 13 (3) All Organizers as well as the individual principals of corporate Organizers must make the
14 following representations:
- 15 (a) That the given individual has not at any time within the eight (8) years immediately
16 preceding the date of the application been convicted of any violation of Federal or State
17 law, which conviction imposed a fine in excess of \$1,000, or a sentence of incarceration,
18 irrespective of suspension, in excess of one (1) month.
- 19 (b) That the given individual has not at any time within the eight (8) years immediately
20 preceding the date of the application been subject to a civil judgment for fraud;
- 21 (c) That the given individual has not at any time within the eight (8) years immediately
22 preceding the date of the application been subject to a civil judgment in excess of \$5,000
23 which remained of record for more than thirty (30) days, and is not now subject to a civil
24 judgment in excess of \$5,000 which has been of record for at least thirty (30) days.
- 25 (d) That the given Organizer has a net worth of at least \$50,000, and is not now and has not
26 been at any time during the eight (8) years immediately preceding the date of the
27 application, insolvent by reason of inability to pay debts as they mature, or adjudicated
28 bankrupt, or subject to a petition in bankruptcy, reorganization or similar proceeding
29 under the bankruptcy laws of the United States, or subject to the decision of a receiver,
30 permanent or temporary, appointed for his, her or its business, assets or property;
- 31 (e) That the title of the competition does not infringe on any common law, state registered, or
32 federally registered trademark held by any person, entity, business, association, or
33 organization;
- 34 (f) That to the best of the given person's knowledge the competition will not conflict with
35 another NDCA registered event per NDCA Rules.
- 36 (g) That the organization of the competition does not violate any contractual agreements the
37 applicant may have with third parties.
- 38 c. The failure of the application to contain all of the information required by these rules, by the
39 application form, or by the Ballroom Department Committee; the submission of false information
40 in an application; the failure of an Organizer or principal of a corporate Organizer to make any of
41 the representations required by these rules, by the application form, or by the Ballroom
42 Department Committee; or the making of a misrepresentation in an application shall in each
43 instance constitute sufficient grounds for rejection of the application and the refusal of the
44 Council to grant sanction to the competition. Provided, however, that for good cause shown, as
45 judged in the absolute discretion of the Ballroom Department Committee, and based on the first,
46 second, fourth, and seventh criteria or factors (listed below) all favoring sanction, the Ballroom
47 Department Committee may excuse any such deficiency in an application.
- 48 d. Upon timely receipt of a completed application, the Ballroom Department Committee shall
49 evaluate the application in conjunction with the following criteria or factors, and shall either grant
50 or refuse to grant sanction in accordance with such evaluation:
- 51 (1) the business experience of the Organizer;
- 52 (2) the dance experience of the Organizer;
- 53 (3) the financial means of the Organizer;

- 1 (4) the reputation of the Organizer;
- 2 (5) whether the Organizer is a Member Organization or a Member of a Member Organization;
- 3 (6) the history of the given competition;
- 4 (7) whether granting sanction will further or obstruct the goals of the Council; and
- 5 (8) whether denying sanction will further or obstruct the goals of the Council
- 6 e. In the course of the evaluation, the Ballroom Department Committee reserves the right, but shall
- 7 have no obligation, to require clarification of any information contained in the application, to
- 8 require information in addition to that contained in the application, to require representations in
- 9 addition to those made in the application, and to investigate or otherwise verify the information
- 10 contained or representations made in the application.
- 11 f. In granting sanction, the Ballroom Department Committee may in its absolute discretion qualify
- 12 such sanction on the satisfaction of certain conditions, including, but not limited to, the
- 13 Organizer's supplying additional information, the Organizer's making additional representations,
- 14 or the Organizer's establishing an escrow account, as directed by the Ballroom Department
- 15 committee, to administer the finances of the given competition.
- 16 g. A decision of the Ballroom Department Committee to deny sanction may be appealed by the
- 17 Organizer(s) of the competition to the Executive Committee of the council. Such an appeal shall
- 18 be made by written notice from the Organizer(s) to the Ballroom Director, which notice must set
- 19 forth all the reasons why the Organizer(s) feel that sanction should be granted. The Executive
- 20 Committee shall review both the application and the notice of appeal, and shall determine, based
- 21 upon the rules and regulations of the Council, whether or not to grant sanction, which
- 22 determination shall in all events be final.

23
24 **11. SANCTION**

- 25 a. The granting of "Sanction" by the Council obligates the organizer to adhere to the NDCA Rules
- 26 and Regulations described herein. The organizer may specify additional rules for his event at his
- 27 discretion, provided they do not conflict with NDCA rules. Non-sanctioned competitions and
- 28 other activities held in association with NDCA sanctioned competitions shall be conducted in
- 29 such a manner as not to conflict with NDCA Rules and Regulations.
- 30 b. Upon the granting of "Sanction" by the Council, the organizer will receive notification of the
- 31 sanction along with an organizers packet from the ballroom director. Upon the granting of
- 32 Sanction, the competition will be listed in each edition of the NDCA Bulletin-Calendar, indicating
- 33 its sanctioned status. Only NDCA sanctioned events are to be listed in the NDCA Bulletin-
- 34 Calendar.

35
36 **12. CHAMPIONSHIP STATUS**

- 37 a. CRITERIA: The following criteria will be referred to by the Championship and Competition
- 38 Department Committee when considering applications for Championship Status:
- 39 (1) 2,000 Pro/Am entries or 100 professional competing couples or 100 amateur competing
- 40 couples.
- 41 (2) Final NDCA recognition and approval as a Competition for a minimum of three years.
- 42 b. AWARD DECISION: The awarding of Championship Status is subject to review by the
- 43 Ballroom Department, whose decision shall be based upon current criteria set forth by the NDCA.
- 44 (1) No organizer requests for Championship Status will be accepted at this time (January 10,
- 45 2004).
- 46 c. CLOSED CHAMPIONSHIP: Member Organizations of the Council may apply immediately for
- 47 Championship Status of their own annual organizational "Closed Championship". Such
- 48 Championships must be limited to members of that organization. Competition Organizers who
- 49 wish to hold any other "Closed Championship" must apply in writing to the Ballroom Director for
- 50 approval. No "Open" competitions may be entitled or advertised as a "Championship" without
- 51 express permission of the NDCA. Full member organizations who wish to run their own closed
- 52 organizational events may only advertise to their own members.

- 1 d. SANCTION - PROVISIONAL AND FINAL: All NDCA sanction of events shall, in the first
 2 instance, be granted on a PROVISIONAL basis. Provided that all the NDCA Rules enumerated
 3 herein are complied with, and that the NDCA Observer's Report substantiates the event was
 4 satisfactorily conducted, then (and only then) will FINAL sanction be awarded. Failure to comply
 5 with NDCA Rules for a sanctioned event may result in the withholding of Final Sanction. This
 6 sanction is awarded to the Organizer making application and is not transferrable without
 7 permission from the NDCA.
 8 (1) Championships that fail to submit the CMPMGR disk or a copy of the program and
 9 scrutineering sheets to the Ballroom Department withing the required 10 day period shall not
 10 receive final sanction and may be subject to loss of championship status.
- 11 e. RE-ACCREDITATION: Each NDCA sanctioned championship shall be re-evaluated biennially
 12 for continued accreditation as a championship.
- 13 f. TRANSFER OF OWNERSHIP: When a Championship changes ownership the "championship"
 14 classification does not automatically accompany this transference of ownership. However, the
 15 new owner of the NDCA registered event may apply to the NDCA Ballroom Department
 16 Committee for continued status of this event as a "championship".
- 17 g. CHAMPIONSHIP TITLES: Championship Titles are restricted to use by the Organizer making
 18 application and are not transferable without permission from the NDCA.
 19 (1) If for any reason a championship is not run, championship status will be revoked. If the event
 20 is run the following year and complies with the criteria for a championship, then the
 21 championship status will be reinstated.

22 B. SELECTION OF OFFICIALS

23 1. REQUIRED NUMBER OF JUDGES AND SCRUTINEERS

- 24 a. The organizer shall invite Judges and Scrutineers from the NDCA Roster supplied to organizers
 25 by the Council. For a Non-Championship competition event, at least three (3) judges shall
 26 officiate. However, should the first place prize money offered for a Non-Championship
 27 professional event be One Thousand (\$1,000) dollars or more, then five (5) judges must officiate.
 28
- 29 b. At all sanctioned events at least one qualified Chairman of Judges must officiate.
- 30 c. In all Professional and Amateur Championship Events, a minimum of seven (7) Judges shall
 31 officiate.
- 32 d. In all Open multiple dance Pro/Am Championship Events, a minimum of five (5) Judges shall
 33 officiate.
- 34 e. At all sanctioned events at least one qualified Scrutineer must officiate. Competition and
 35 Championship events with an average of 500 entries per day during the event, must employ at
 36 least two (2) qualified scrutineers.
- 37 f. The maximum amount of time a scrutineer should work per day must be limited to 10 hours
 38 unless specific arrangements have been made with the organizer.
- 39 g. The NDCA recommends that organizers have their attorneys place a penalty clause in their
 40 contracts with NDCA registered officials and other professionals, specifying that a monetary
 41 penalty will be imposed on officials and demonstrators who cancel their contracts without good
 42 cause within a specified period of time. Organizers should also place in their contract with the
 43 officials "By signing this contract, you agree that should you not be registered and in good
 44 standing with the NDCA at the time of the event, this contract will be null and void."
- 45 h. It is recommended that two Chairmen be employed at competitions with over 4,000 entries or that
 46 extend over a period of four or more days.

47 2. RULES FOR EVENTS USING CMPMGR SOFTWARE.

- 48 a. The maximum number of hours per day per scrutineer shall be ten with not more than five hours
 49 per session.
- 50 b. The following circumstances shall require a minimum of two computers and two scrutineers:
 51 (1) Split floors with more than three judges per floor.
 52

- 1 (2) Multiple dance events with quarter or semi-finals danced back-to-back, with large entries
 2 using nine or more judges, (i.e. novice, pre-champ, scholarships, etc.); or where major multi-
 3 dance events, (i.e. professional or amateur championships) with quarter or semi-final rounds
 4 danced alternately.
- 5 (3) Occasions when the daily schedule exceeds a twelve hour span.
- 6 c. When a single scrutineer is engaged for an event using CMPMGR there must be a back-up
 7 scrutineer (may be chairman, judge or organizer) and back-up computer available. A single
 8 scrutineer shall not be required to fill in checks for prize money.
- 9 d. There shall be multilevel qualifications awarded to scrutineers as follows:
- 10 (1) S1: Has successfully passed a scrutineering exam administered by the NDCA or the British
 11 Dance Council.
- 12 (2) S2: Has successfully passed a scrutineering exam administered by the NDCA or the British
 13 Dance Council and has experience in all aspects of scrutineering which include team matches,
 14 grand championships, and nine or ten-dance competitions. Additionally has a working
 15 knowledge of the CMPMGR computer scrutineering software and some computer
 16 experience.
- 17 (3) S3: Has successfully passed a scrutineering exam administered by the NDCA or the British
 18 Dance Council and is fully computer capable in the CMPMGR scrutineering software and has
 19 experience in all areas of scrutineering.
- 20 e. The awarding of all scrutineering qualifications above the S1 level shall be at the sole discretion
 21 of the scrutineering committee. It is recommended that all scrutineers seeking to add the S2 or S3
 22 qualification to their current qualification attend events where CMPMGR is used in order to sit
 23 with the scrutineer to observe and learn this software program.
- 24 f. If a competition or championship has more than 2,500 entries, then at least one of the scrutineers
 25 should hold the S3 Scrutineering certificate.
- 26 g. When using CMPMGR all scrutineers hired must have at least an S2 rating and there must be a
 27 sufficient number of S2 or higher scrutineers to meet the above requirements.
- 28 h. The scrutineers shall have blank scrutineer sheets on hand should any unanticipated disasters
 29 occur.
- 30
- 31 3. JUDGE'S QUALIFICATIONS: Organizers must select Judges who are listed on the Current Roster
 32 for International Style, American Style, and Theater Art/Cabaret/Exhibition Categories. All Judges
 33 must be Certified and Qualified in the categories they are to judge, per the classification of judges
 34 shown in the NDCA Roster of Officials supplied to the organizer.
- 35
- 36 4. CHAIRMAN OF JUDGES QUALIFICATIONS: The Chairman of Judges for both Non-
 37 Championship and Championship Events must be a resident of the U.S.A., must appear on the current
 38 NDCA roster, and must hold a full Membership qualification in all categories included in the event. If
 39 possible, the Chairman should be a non-voting Chairman. For a Championship, the Chairman must
 40 also hold a Scrutineering Certificate. The Scrutineer may not serve as a Chairman of Judges and may
 41 only serve as a substitute judge as per Rule III.B.5.
- 42 a. High ranking officials with proven ability, achievements and experience may be permitted to
 43 Chair special Championships without holding a Scrutineer's Certificate provided two Scrutineers
 44 are present and with the approval of the Ballroom Committee.
- 45
- 46 5. APPROVAL OF OFFICIALS: The proposed list of officials, including the Chairman of Judges,
 47 Panel of Judges, Scrutineers, Registrars, Masters of Ceremonies, and Music Directors must be
 48 submitted to the Ballroom Director for final approval at least Sixty (60) days prior to the competition.
 49 Once the list has been approved by the Council, no additions or changes to the Officials List may be
 50 made without NDCA approval. If, for any unforeseen reason on the night of the event, any of the
 51 officials listed are unable to officiate, a substitute may be appointed for the competitions subject to the
 52 approval of the NDCA Observer and a proper announcement made before the affected competition, If
 53 it is impossible to find a substitute, the remaining Officials shall act and a written explanation of the

1 incident shall be sent by the organizer to the Ballroom Department within ten (10) days. It is
 2 recommended that Judges and scrutineers should not be overworked at any Competition or
 3 Championship, and that organizers must be responsible for allowing suitable rest periods between
 4 judging sessions and scrutineering sessions. Judges may be permitted to be seated during Pro/Am
 5 events. Organizers must hire sufficient judges, M.C.'s and scrutineers in accordance with the volume
 6 of competitive events.

- 7
 8 6. ANNOUNCEMENT OF ADJUDICATORS AND OFFICIALS: The organizer shall announce, at
 9 least fourteen (14) days prior to the event, the final list of Judges and Officials who will officiate.

10
 11 **C. PRELIMINARY REQUIREMENTS**

- 12 1. ADMISSION FEES: The Organizer of an NDCA sanctioned "Open" Championship or Competition
 13 may not restrict it to package holders only and must offer alternative admissions and specify the fees
 14 in advance.

- 15
 16 2. MAILING LISTS: Mailing lists of NDCA registrants are the sole property of the NDCA. These lists
 17 may be distributed by the NDCA Registrar to member organizations and competition organizers with
 18 the restriction that this information may only be used in the promotion of their own NDCA event(s).
 19 NDCA mailing lists may not be used by member organizations and/or competition organizers for any
 20 other purpose, and may not be sold or traded in any way.

21
 22 3. PUBLISHED STATEMENTS

- 23 a. All promotional material, ads, entry blanks and the program of events must show under the title
 24 the words, "Sanctioned by the National Dance Council of America, Inc.", or "Provisional
 25 Sanction Granted by the National Dance Council of America, Inc.", as applicable. An NDCA
 26 sanctioned Competition or Championship shall not accept or advertise the sanction or implied
 27 sanction, or any suggested liaison of any other dance organization not affiliated with the NDCA,
 28 without the prior approval of the Ballroom Department.
 29 b. All Entry Blanks and Programs must include the following text:
 30 (1) "No responsibility for loss or theft of articles left in Changing Rooms, Ballrooms or Hotel
 31 Rooms can be accepted by the Organizer, or by the National Dance Council of America, Inc.,
 32 and neither can they be held liable for injury sustained by persons attending this event.
 33 Everyone attending does so at his or her own risk".
 34 (2) "All persons attending this event, whether as spectators, competitors, officials, or guests of
 35 the organizer, shall be bound by the National Dance Council of America, Inc. rules, and by
 36 participating in this event automatically become obligated to adhere to them."
 37 (3) All closed events will be invigilated as per the NDCA rule book.

- 38
 39 4. SPECIFICATION OF EVENTS: In his promotional material, the organizer must include a full list of
 40 categories and divisions offered, dances, dress requirements, and any additional rules he may wish to
 41 stipulate. The organizer may introduce further subdivisions in the various categories listed in Section
 42 II, but he must clearly define these and enumerate them in his advance publicity (see also Section III,
 43 D Rule 3).

- 44 a. The Competition Organizer has the responsibility to inform all competitors of the rules under
 45 which their competitions will be conducted. Syllabus and/or Costuming requirements must be
 46 spelled out correctly and completely on the appropriate entry forms. When syllabus competitions
 47 are held the organizer must use the following: (1) for International Style competitions the NDCA
 48 APPROVED FIGURES, ELEMENTS AND RESTRICTIONS (Bronze, Silver and Gold Levels)
 49 - Appendix 1. (2) for American Style Bronze and Silver competitions - the NDCA APPROVED
 50 FIGURES, ELEMENTS AND RESTRICTIONS (Bronze and Silver Levels) - Appendix 1, and
 51 (3) for American Style Gold and above competitions that are not listed in Appendix 1 - any or all
 52 of the approved American Style Syllabi of member organizations of the NDCA and/or the official

- 1 NDCA American Style Syllabus. The Competition Organizer must also notate this information
 2 correctly in the appropriate entry forms.
- 3 b. Information as to how infractions of syllabus and/or costuming requirements will be penalized
 4 must be included in writing in the organizer's promotional material and/or entry forms.
- 5 (1) Invigilator
- 6 (a) A qualified invigilator shall be any NDCA registered adjudicator who is championship
 7 certified by a member organization of the NDCA in the style or styles that person will be
 8 invigilating.
- 9 (b) The Invigilator shall watch all rounds of all events, which have a restricted syllabus and
 10 shall report any violations of that syllabus to the Chair of Judges.
- 11 (c) Penalties for invigilation infractions will be enforced by the Chairman.
- 12 (d) In multi dance events the scrutineer shall perform all calculations for the result in
 13 accordance with the rules of the Skating System and then adjust the result to reflect any
 14 penalties that have been applied.
- 15 (e) The Invigilator may serve as an Adjudicator but may not invigilate and adjudicate the
 16 same round.
- 17 (f) When syllabus competitions are held the organizer must use an invigilator for all closed
 18 syllabus competitions. For events over 2000 entries and all Championships the organizer
 19 must use an official NDCA Invigilator.
- 20 (g) For competitions numbering less than 2000 entries the organizer may use the chairman of
 21 judges as the invigilator.
- 22 (h) The invigilator must use the Official NDCA Syllabus Infraction Form for recording each
 23 violation.
- 24 (i) Any competitor who is warned or penalized shall be provided with a copy of this
 25 infraction form.
- 26 (j) The invigilator shall submit a written or electronic report using the Official NDCA
 27 Syllabus Infraction Report to the Chairman and the Organizer at the conclusion of the
 28 event. The chairman will submit a copy of this record with the Official NDCA Observer's
 29 report to the NDCA within 10 days of the conclusion of the event.
- 30 c. NDCA Organizers are required to have the following statements in BOLD typeface on all
 31 syllabus entries forms.
- 32 (1) ALL CLOSED SYLLABUS EVENTS WILL BE INVIGILATED USING THE CURRENT
 33 NDCA LIST OF ELEMENTS AND RESTRICTIONS.
- 34 (2) PENALTIES MAY BE GIVEN WITHOUT WARNING FOR ANY SYLLABUS
 35 INFRACTIONS.
- 36 d. Member organizations are required to publish to their membership which syllabus figures are in
 37 compliance with the NDCA Approved Figures, Elements & Restrictions.
- 38 e. Where an organizer offers prize money and/or scholarships at their event, full details of any and
 39 all restrictions pertaining to those prizes and/or scholarships must be spelled out in the primary
 40 information packets. Any potential reduction or non-payment in advertised awards due to
 41 participation levels not being met must also be clearly stipulated in the primary advertising.
 42
- 43 5. PRIZE MONEY: It is mandatory that in all events where cash purses and/or scholarships are offered,
 44 the organizer must state the amount in all advertisements as follows:
- 45 a. General announcements require only an over-all amount to be stated.
- 46 b. A breakdown by individual events shall be mailed to all the competitors who enter.
- 47 c. Minimum criteria for Professional Championships: at least \$1,000 in total Prize Money must be
 48 awarded for each separate Championship Division.
- 49 d. Minimum Criteria for Professional Championships: all finalists through sixth place must receive
 50 Prize Money.
- 51
- 52 6. ENTRY BLANKS: The organizer shall provide competitors with an entry blank which, in addition to
 53 the published statements previously mentioned, includes space for the name and address of each

1 partner and their current NDCA registration numbers. For Juniors, the consent signature of a parent
 2 or guardian must also be obtained.
 3

- 4 7. NDCA OBSERVER: This will be an Official appointed by the Ballroom Director and shall be a full
 5 time professional teacher or dancer. The Observer's name is to be printed in the program and is to be
 6 announced at every session. The NDCA Observer is to be available to the organizer and give every
 7 assistance he can. The observer should ensure that all professionals participating in the event are
 8 currently registered with the NDCA. He will also be responsible for submitting a report on the
 9 prescribed general form, giving details of the overall conduct of the event in general. A copy of this
 10 report must be sent within ten (10) days to the Ballroom Director and Organizer. The organizer shall
 11 supply two tickets to the Official Observer, if the Observer is not already participating in the event.
 12 a. The Ballroom Director will appoint two Observers for competitions with over 4,000 entries or that
 13 extend over a period of four or more days.
 14 b. The observer appointed by the Ballroom Director cannot be an official serving in the capacity of
 15 Master of Ceremonies at that event.
 16
 17 8. NDCA registered organizers may not publish advertising from non-registered competitive events, nor
 18 may they display posters, etc, advertising such non-registered competitive events.
 19

20 **D. CONDUCT OF COMPETITION**

21 The Organizer is responsible for observance of the following:
 22

- 23 1. The Organizer shall draw up a timetable and make it available to all competitors prior to the
 24 competition. The organizer is responsible for adhering accurately to this timetable so that the
 25 individual events do not start more than thirty (30) minutes earlier nor run more than thirty (30)
 26 minutes later than the scheduled time. The first event of the day shall not start ahead of the scheduled
 27 time. Organizers must appoint all adjudicating panels before the event commences, and these panels
 28 should be strictly adhered to except in cases of emergency.
 29
 30 2. The Organizer shall arrange for suitable and separate changing room facilities for male and female
 31 competitors.
 32
 33 3. The Organizer is required to adhere to all categories, dances and levels specified in their promotional
 34 material. The Organizer is also responsible for enforcement of all NDCA rules regarding Syllabus
 35 and/or Dress, particularly for the "Pro/Am, Pre-Teen, Junior and Youth" categories as well as
 36 applying penalty marks for infractions.
 37 a. Competitors whose figures are determined by the Invigilator (or Chair of Judges) not to be within
 38 the prescribed level shall be warned and penalized as follows:
 39 (1) Early round violation - A warning from the Chairman of Judges or the Invigilator.
 40 (2) Subsequent round repeated violation - All recalls or marks for that dance erased.
 41 (3) Final round violation:
 42 (a) Where no previous infraction has been made, marked down one place in that dance.
 43 (b) When a competitor has already been warned and repeats the same infraction in a final
 44 round they will be marked down to last place in the dance where the repeated infraction
 45 occurred.
 46
 47 4. No Competing Professional or Pro/Am Professional Competitor shall be permitted to dance unless
 48 registered with the NDCA. No Pre-Teen, Junior, Youth or Adult Amateur competitor shall be
 49 permitted to compete unless registered with the NDCA.
 50
 51 5. No Judge, Scrutineer, Registrar, Master of Ceremonies or Music Director shall officiate unless
 52 registered with the NDCA.
 53

- 1 6. At least two (2) couples must participate in any featured event for it to be accepted as a bona-fide
2 competition. For Championship Competitions, at least six (6) couples must participate.
3
- 4 7. In events where only one couple is entered the following are offered as guidelines:
5 a. When the event is a one dance event and the category is at medalist level, the judges may
6 adjudicate the couple against an accepted standard and the couple's placement be determined by
7 majority opinion of the judges.
8 b. When the event is a multiple dance event, i.e. two or three dances, each dance may be treated as in
9 (a) above with the overall placement determined by the overall judges' marks. Alternatively, the
10 organizer may choose to allow the couple to dance without evaluation and automatically award
11 the couple first place.
12
- 13 8. During the same competition session in all professional and "championship amateur" competitions an
14 intermission of not less than twenty (20) minutes, nor in the absence of reasonable circumstances, not
15 more than sixty (60) minutes must be granted to couples in between rounds. It is recommended that
16 for other multi-dance amateur and Pro/Am competitions that an intermission of five (5) minutes per
17 dance (up to twenty minutes total) be granted.
18
- 19 9. The order to be danced in all Theater Arts/Cabaret Divisions shall be determined by draw. A
20 Professional competitor can only dance one solo entry. Couples must dance the same
21 Theatrical/Cabaret program for all rounds of the competition.
22
- 23 10. In all NDCA sanctioned events, the Skating System of score evaluation shall be used, with the
24 exception of Formation Teams and Team Matches, which may be judged on a cumulative point
25 system. The use of the Repechage call back system is not permitted.
26
- 27 11. Each Judge shall mark and sign a score card for each heat adjudicated. The organizer shall appoint a
28 steward who shall be responsible for collecting the judges' score cards and delivering them to the
29 Scrutineer.
30
- 31 12. For Open Amateur, Rising Star Professional and Open Professional events the length of music must
32 be as follows:
33 a. Other than for the International Style Viennese Waltz and Paso Doble the music shall be played
34 for a minimum of one minute and thirty seconds to a maximum of two minutes (1:30 - 2:00).
35 b. In the International Style Viennese Waltz the music shall be played for a minimum of one minute
36 and fifteen seconds to a maximum of one minute and thirty seconds (1:15 - 1:30).
37 c. In the International Style Paso Doble the complete song must be played in the final round (2:05).
38
- 39 13. Only the Chairman of Judges and Scrutineer shall have access to the marks until the end of the
40 competition.
41
- 42 14. Master scrutineer sheets, or copies, shall be publicly posted in a conveniently accessible area, for
43 public inspection, only after they have been certified correct by the Scrutineer and Chairman of
44 Judges, and immediately after the results have been announced and the prizes awarded.
45
- 46 15. Before the marks are posted the Master Scrutineer Sheets should be certified by the Scrutineer and
47 Chairman of Judges.
48
- 49 16. Advertised professional purse awards must be presented on the day of the event.
50
- 51 17. No smoking will be allowed in the ballroom or any designated competitor assembly area at any time.
52

- 1 18. NDCA recognizes that competition/championship organizers own the television and/or video rights to
2 their events.
3
- 4 19. The NDCA official observer must be satisfied that all competitors are registered.
5
- 6 20. At all NDCA events, the organizers, judges, masters of ceremonies, scrutineers and demonstrators are
7 not permitted to compete in any competition. In the event a "show" is produced featuring dancers who
8 have competed that weekend, no judges or scrutineers may participate in any way in the production of
9 or performance related to that show, other than a special appearance in the show that would not
10 require them to interact with competitors during the show preparations. Alternatively, a "show" may
11 be comprised of judges and/or scrutineers and any other performers who have not competed that
12 weekend in any event.
13
- 14 21. Floors for Competitions must be a minimum of 60 feet long and a minimum of 36 feet wide, or 2,160
15 square feet. Floors for Championship events must be a minimum of 66 feet long and a minimum of 42
16 feet wide. Exceptions for Competitions only may be approved by the Ballroom Department
17 Committee upon written application.
18
- 19 22. Organizers must pay all officials for services rendered, at that event, before the end of the last session
20 on the last day.
21
- 22 23. Unless prior agreement is made with the organizer and/or Chairman of Judges, all officials and
23 adjudicators must be available until the conclusion of the competition as stated in the program of
24 events.
25
- 26 24. If organizers wish to add Country Western competitions during their event, than all NDCA Rules must
27 be adhered to in regards to length of music, skating system, and all other applicable rules.
28
- 29 25. In the event a couple is entered in Rising Star and Championship events in the same style on the same
30 weekend, at the same event, and the Championship division is held prior to the Rising Star, such
31 couple on winning the Championship division will remain eligible to dance the Rising Star division at
32 that event.
33
- 34 26. To ensure that the competitors of an NDCA event receive an "elegant" presentation of awards, it is
35 recommended that awards be presented after each level of competition, making sure that the Master of
36 Ceremonies speaks clearly. All awards must be presented no later than the conclusion of each session.
37
- 38 27. In all competition rounds (excluding cabaret, formation team and team matches) all couples in each
39 heat, including the final, must dance against each other concurrently. Organizers who wish to follow
40 an alternate format may refer to the "Show Dance" rules listed in section XI. However, any organizer
41 who wishes to follow the Show Dance rules (or any other format) must apply in writing and in
42 advance for permission from the Ballroom Department.
43
- 44 28. An on-deck area for competitors is required for championships and strongly recommended for
45 competitions. It is further recommended that an on-deck captain be provided during sessions with a
46 large number of entries and/or heats.
47
- 48 29. Once a final round commences, if it becomes necessary for a couple to withdraw from the competition
49 (due to injury or illness) then that couple will be awarded last place for any dances in which they did
50 not dance.
51
- 52 30. If a couple withdraws from a competition after any round and before the commencement of the next
53 round, then the chairman may at his discretion replace this couple with the next eligible couple.

- 1
2 31. Organizers who anticipate that their events will be video taped with the intent of distribution to
3 television must clearly outline in their publicity whether the event has actually been contracted to
4 appear on television or if the filming is being done “with the intent” of being placed on television.
5
- 6 32. In Pro/Am events where “multiple competitions” are danced at the same time, no more than eight (8)
7 couples may be judged at the same time.
8 a. Organizers are allowed to “split” the dance floor into two or more “ballrooms”, in which case
9 each panel of judges can adjudicate a maximum of 8 couples at the same time.
10 b. When the dance floor is split for Pro/Am events no “ballroom” may be smaller than 1,080 square
11 feet.
12 c. If a couple registers late for a Pro/Am event or changes their entry and the number of couples on
13 the floor would exceed eight (8) then up to ten (10) couples may be placed on the floor provided
14 at least two of the entries are uncontested.
15
- 16 33. Grand Championships. For all Grand Championships conducted at NDCA events:
17 a. the judging criteria must be published in advance.
18 b. For professional grand championships prize money must be awarded to all participating couples.
19
- 20 34. In the "Theatrical" dance category lifts are allowed for no more than 50% of the number of measures
21 of music. There is no restriction for the "Cabaret" Category.
22
- 23 35. In a "Ten-Dance" Competition each dance shall be a separate competition. The skating system of
24 scrutineering shall be applied to all ten dances together to determine the winner. The number of call-
25 backs from the Semi-final (and Quarter-final if necessary) shall be used to determine placements for
26 couples not making the finals.
27 a. In the event that a Ten-Dance result is determined as part of two separate events where some
28 couples are not doing all ten dances, the couples doing only one style will be removed from the
29 final placements in each style and the placements for the ten-Dance couples shall be determined
30 with respect to each other.
31
- 32 36. It is recommended that a "Good Samaritan" kit be available at all Competitions.
33
- 34 37. When scholarships are presented at NDCA events the terms of these scholarships should be clearly
35 stated by the organizer in writing.
36
- 37 38. In Pro/Am nine-dance or ten-dance championships the Student Dancer must be partnered by the same
38 professional for both events involved in that particular championship.
39
- 40 39. Confirmation that all amateur and professional dancers competing at their event are currently
41 registered with the NDCA.
42 a. If any amateur or professional dancers are not currently registered with the NDCA then the
43 Competition Organizer is responsible to collect the appropriate registration fee(s), plus an
44 additional 50% surcharge for any professionals who register at the competition. These
45 registrations must be forwarded to the NDCA National Registrar within ten (10) days following
46 the conclusion of the competition.
47 b. Any organizer who is found negligent in the collection of NDCA registration fees may be subject
48 to loss of NDCA sanction for further events, and/or loss of Championship Status (if a
49 Championship).
50
- 51 40. Competitors and officials are not permitted to give media interviews at any time during a competitive
52 round in which they are taking part.

- 1 a. Any such interviews may be done between rounds provided the interviews are not broadcast to
 2 those present in the ballroom. Interviews conducted following the completion of the final round of
 3 the competition may be broadcast to those present.
 4

5 **E. AFTER THE EVENT**

6 Within ten (10) days after the competition, the organizer shall deliver to the Ballroom Department via
 7 Certified Mail the following:
 8

- 9 1. The Master Scrutineer Sheets bearing the Officials Signatures.
 10 2. The list of Judges and their Code Letters.
 11 3. The list of Finalists in each Featured Event.
 12 4. A Copy of the Program, corrected and completed.
 13 5. If the organizer is using COMPMNGR written by Richard Douglas, a computer Disk with the above
 14 information may be sent in lieu of the written paperwork.
 15 6. Pro/Am Results are not required to be sent with the above.
 16 7. Organizers are required to retain the original judges' score sheets for a period of thirty (30) days
 17 following the close of the event, in the event of a discrepancy in the scrutineers final markings.
 18 8. A complete list of all Competing Professionals and Pro/Am Professional Competitors who
 19 participated in the event, along with their current NDCA registration number, and separate lists for
 20 each featured competitive event.
 21

22 NOTE: These detailed procedures must be followed for each competition for which Final Recognition is
 23 desired. Upon compliance with all of the above requirements, and approval of the event by the Ballroom
 24 Department, a letter granting FINAL RECOGNITION will be sent to the Organizer.
 25
 26

27 **IV. RULES FOR JUDGES**

28
 29 **A. JUDGES RESTRICTIONS**

- 30 1. A judge must excuse himself from an adjudicating panel on any occasion when he has a member of
 31 his immediate family, or any member of the same household dancing in a particular heat of a
 32 competition. "Immediate family" is defined as spouse, children, parent, sibling, grand-parent, grand-
 33 child, niece, nephew, in-law and first cousin.
 34
 35 2. A professional competitor who wishes to judge professional events must first make a written statement
 36 to the Ballroom Director that he is ceasing to take part in Professional Competitions, stating the
 37 starting date of retirement, and that he will not come out of retirement without giving One Hundred
 38 Twenty (120) days notice to the Ballroom Director in writing.
 39
 40 3. Professional competitors who retire from competing may not judge professional events for One
 41 Hundred Twenty (120) days following the date of their last professional event, provided they hold the
 42 appropriate qualifications.
 43
 44 4. Only Professionals who have taken examinations in NDCA affiliated associations and who hold valid
 45 membership cards with the association will be considered as NDCA approved adjudicators.
 46 Professionals who take up residence in this country, and who hold qualifications in affiliated
 47 associations, may be granted special clearance pending their taking an examination in an NDCA
 48 affiliated association in the type, style, or branch in which they wish to judge. Such clearance shall be
 49 limited to one year and be based on the recommendation of the Ballroom Department.
 50
 51 5. Judges must be Qualified and Certified in the type and style of the competition they are engaged to
 52 adjudicate. Judges who hold an "Associate" degree or higher may adjudicate all categories except
 53 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 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

- 1 chairman may still call for a 50% recall of his original desired number of couples in the third
 2 round, etc.
- 3 b. The maximum number of couples that will be allowed in any final round will be eight.
- 4 c. For all professional competitions, and for all “championship amateur” competitions, if there are
 5 eight or more couples pre-registered to compete then a semi-final round must be scheduled.
 6 Likewise, if there are fifteen or more couples pre-registered then a quarter-final round must be
 7 scheduled. It is further recommended that the same policy be adopted (but not be made
 8 mandatory) for Multi-dance Pro/Am events.
- 9 d. The chairman should consult with the competition organizer whenever there is a question in
 10 regards to the number of couples to be recalled.
- 11 e. The chairman should determine when a semi-final should be split into two heats, taking into
 12 account the size of the floor, the number of couples in the semi-final, and the style being danced.
 13 This should be done in consultation with the competition organizer. When the semi-final is split
 14 all couples must dance concurrently for a minimum of 30 seconds prior to any heat being split.
- 15 f. When the judges are instructed to select a given number of couples to dance in a final, only that
 16 number shall dance, except in the case of a tie.
- 17 g. For competitions in the Exhibition, Cabaret & Formation categories:
- 18 (1) When there are more than eight couples or teams entered in a particular event, the
 19 competition may be held as a final round, with the judges being asked to rank all entries in
 20 order of merit.
- 21 (2) When there are more than fourteen couples or teams entered in a particular event, the
 22 competition may be held as a preliminary round, with less than 50% of the couples or teams
 23 being recalled from the qualifying round for the final.
- 24
- 25 2. No more than eight (8) couples shall dance in any Final Round.
- 26
- 27 3. Observance of the established timetable for the competition, or alterations to the established timetable
 28 if required.
- 29
- 30 4. Instructing judges on points of evaluation and scoring system.
- 31
- 32 5. Correct interpretation of marks by inspecting marks after each heat, and verifying that they have been
 33 correctly transcribed.
- 34
- 35 6. Referring any score card requiring correction to the adjudicator concerned.
- 36
- 37 7. In all matters related to the conduct of the competition(s), questions on judges marking, changes in
 38 program scheduling, the Chairman's decision shall be final.
- 39
- 40 8. Excusing a judge from officiating when the Chairman feels that the sound judgment of the judge may
 41 be impaired.
- 42
- 43 9. In the event of an unresolved dispute regarding eligibility of a competitor to compete in a particular
 44 level of age category the chairman shall refer the dispute to the NDCA Ballroom Department for
 45 resolution, to be dealt with after the conclusion of the event.
- 46
- 47

48 **V. RULES FOR COMPETITORS**

49

50 **A. DANCE REQUIREMENTS**

- 51 1. Competitors are restricted to entering only those categories for which they are eligible under NDCA
 52 Rules.
- 53

- 1 2. Amateur and Professional men and women are both required to present a valid and current NDCA
 2 registration card to the competition registrar before the gentleman's competitor's number may be
 3 released to them at all sanctioned NDCA competitions and championships.
- 4 a. In the absence of a valid and current registration card the competition Registrar should check the
 5 latest list of current registrants that is supplied regularly by the NDCA National Registrar. If the
 6 competitor is not to be found on this list they will be required to pay the appropriate registration
 7 fee at the competition when collecting their competitors' number. Professionals who register at the
 8 competition will be required to pay an additional 50% surcharge; the organizer will forward all
 9 fees collected to the National Registrar.
- 10 b. This does not apply to competitors who reside in another country and can present a current
 11 registration card from the appropriate organization in their country.
- 12
- 13 3. Competitors must adhere to the dress requirements specified by the Organizer, provided such
 14 requirements have been specified in his printed advertisements and/or entry blanks.
- 15
- 16 4. Competitors are required to remain on the floor until the end of the music to avoid the possibility of
 17 disqualification.
- 18
- 19 5. Competitors may not use props in any Professional division, with the exception of the Theater Arts
 20 category. A prop is defined as any item that is not part of the regular costume worn by the dancers,
 21 and that is not attached to the dancer or their costume for the full duration of the time that they are on
 22 the floor.
- 23

24 **B. CONDUCT**

- 25 1. While on the competition premises, competitors shall conduct themselves at all times in a civil and
 26 sportsmanlike manner.
- 27
- 28 2. It is the competitor's responsibility to be in attendance at least one-half hour in advance of the
 29 advertised time scheduled for the events he is entering. Organizers are not required to delay the
 30 program for the benefit of latecomers.
- 31
- 32 3. Competitors entering an NDCA registered event shall accept as final the individual markings of the
 33 judges, and no appeal against them may be made except when it can be shown that the actual
 34 markings have been incorrectly evaluated.
- 35
- 36 4. If officials and competitors mutually consent to discuss markings and results after the conclusion of
 37 the event, they should do so in a civil, ethical, and professional manner. Any breaches of professional
 38 conduct should be immediately reported to the NDCA
- 39
- 40 5. A competitor who removes any of the Master Scrutineer Sheets without the permission of the
 41 Organizer, shall render themselves liable to disciplinary action.
- 42
- 43 6. If a couple fails to appear for an event without notifying the organizer in advance, then the organizer is
 44 not obligated to accept entries from that couple for future competitions.
- 45
- 46

47 **VI. REGISTRATION**

48 **A. GENERAL**

- 49 1. Registration affords registrants: Amateur Competitors, Professional Competitors, Pro/Am Professional
 50 Competitors, Judges, Scrutineers, Registrars, Masters of Ceremonies, Music Directors, and
 51 Organizers, the privilege of participating in NDCA sanctioned Competitions and Championships,
 52

1 which in turn are governed by the Rules and Regulations formulated herein to protect and ensure the
2 high standards associated with the NDCA requirements of sanction.
3

- 4 2. Individuals who are organizers of NDCA sanctioned events who do not register with NDCA as an
5 adjudicator, scrutineer, or other defined official, must register with NDCA as an "organizer".
6
- 7 3. Registration will be accepted through the NDCA Website (<http://www.NDCA.org>) or on Official
8 Registration Forms which may be obtained from the National Registrar. All registrants shall have the
9 option to register with the NDCA up to three years in advance.
10
- 11 4. Registration in the NDCA expires at the end of the calendar year, regardless of when the registration
12 is received throughout the year.
13
- 14 5. The Registrar will send the Roster of registered Amateur Competitors, Professional Competitors,
15 Pro/Am Professional Competitors, Judges, Scrutineers, Registrars, Masters of Ceremonies, Music
16 Directors, and Organizers, to all competition organizers. Additionally the Registrar should send each
17 organizer an update approximately one week prior to their NDCA event. If an Amateur Competitor,
18 Professional Competitor or a Pro/Am Professional Competitor wishes to participate in an NDCA
19 event and is not on the updated list, or does not have a receipt of registration from a previous
20 competition, then the organizer shall be required to collect the NDCA registration fee, plus a 50%
21 surcharge for any professional registering at the event. This surcharge for professionals will apply
22 whether the professional competitor is previously registered or a new registrant.
23
- 24 6. All current registrants (Amateur Competitors, Professional Competitors, Pro/Am Professional
25 Competitors, Judges, Scrutineers, Registrars, Masters of Ceremonies, Music Directors, and
26 Organizers) are required to re-register with NDCA for the following calendar year no later than
27 December 31st of the current calendar year in order to compete in or officiate at any NDCA event.
28
- 29 7. Foreign competitors who take up residency in the USA may register immediately with the NDCA.
30 a. All foreign professionals who take up residency in the USA and wish to dance in Pro/Am events
31 must register with the NDCA immediately as a Competing Pro/Am Professional Competitor.
32
- 33 8. Only Professionals who have taken examinations in the NDCA affiliated associations and who hold
34 valid membership cards with at least one year's membership status in the association, will be
35 considered as NDCA approved adjudicators. Professionals who take up residence in this country, and
36 who hold qualifications in affiliated associations, may be granted special clearance pending their
37 taking an examination in an NDCA affiliated association in the type, style, or branch in which they
38 wish to judge. Such clearances shall be limited to one year and be based on the recommendation of
39 the Ballroom Department.
40
- 41 9. All registrants will receive a numbered registration card indicating the valid registration period. It is
42 the responsibility of all the registrants to show competition organizers their valid registration cards
43 when so requested. Professional registrants who have not satisfied all outstanding debts incurred at
44 any NDCA registered event, will be denied Council registration and participation in any NDCA
45 related events. Additionally, all registrants will receive a copy of the NDCA RULES AND
46 REGULATIONS at the time of their initial registration, as well as all published editions of the NDCA
47 Bulletin-Calendar covering that registration period. The Bulletin-Calendar gives a complete listing of
48 all NDCA sanctioned events. Rule Book changes or amendments to the Rules and Regulations will
49 appear in the NDCA Bulletin-Calendar during the interim printing of the NDCA Rules and
50 Regulations book. Awareness of the Rules and Regulations are the responsibility of each professional
51 registrant. Please read and study them very carefully.
52

- 1 10. The NDCA reserves the right to refuse the application or cancel the registration of any
 2 applicant/registrant.
 3
 4

5 **B. REGISTRATION REQUIREMENTS**

- 6 1. PROFESSIONAL COMPETITORS, Pro/Am Professional Competitors AND AMATEUR
 7 COMPETITORS
 8 a. PROFESSIONAL COMPETITORS Professional competitors participating in professional
 9 competitions shall be registered annually with the NDCA National Registrar. Each member of a
 10 professional partnership must register individually. Professional competitors do not need to
 11 belong to a member organization in order to register with the NDCA.
 12 b. Pro/Am Professional Competitors Pro/Am Professional Competitors who dance with a Pro/Am
 13 Student Dancer in any division of an NDCA event must register annually with the NDCA
 14 National Registrar.
 15 c. AMATEUR COMPETITORS Amateur Competitors who compete in the following categories
 16 shall be registered with the NDCA:
 17 1. Adult Syllabus, Novice, Pre-Championship and Championship Proficiency Events.
 18 2. Pre-Teen, Junior and Youth Age Category Classifications.
 19 d. PRO/AM STUDENT DANCERS Pro/Am Student Dancers dancing in the following categories
 20 shall not be required to register with the NDCA (although voluntary registration is allowed):
 21 1. All Pro/Am Competitions.
 22 2. Student/Student Competitions that are included within Pro/Am Heats.
 23 e. All registered competitors must present their current competitor's registration card before
 24 receiving their competition number from the organizer. Only registrations with the NDCA will be
 25 accepted, or in the case of overseas visitors, those couples who are registered with the recognized
 26 organization of their country.
 27
 28 2. JUDGES Any qualified and certified professional affiliated with the NDCA through a Member
 29 Organization is eligible to register annually as an NDCA adjudicator. Upon acceptance of a judges
 30 registration, their name will be placed on the NDCA Roster of Judges and Officials, indicating their
 31 availability to officiate at NDCA sanctioned Competitions and Championships. Judges are classified
 32 according to their Teaching Qualifications, Competitive Achievement and Professional Experience as
 33 listed below:
 34 a. NDCA ADJUDICATORS Professionals may register with NDCA as Adjudicators in the
 35 following classifications based upon the Teaching Credentials that they have earned from a
 36 member organization of the NDCA:
 37 A- Associate Degree in International Style Ballroom.
 38 A+ Member Degree, or above, in International Style Ballroom.
 39 B- Associate Degree in International Style Latin
 40 B+ Member Degree, or above, in Int. Style Latin
 41 C- Associate Degree in American Style Smooth
 42 C+ Member Degree, or above, in American Style Smooth
 43 D- Associate Degree in American Style Rhythm
 44 D+ Member Degree, or above, in American Style Rhythm
 45 E- Associate Degree in Theater Arts
 46 E+ Member Degree, or above, in Theater Arts
 47 (1) Judges registered at the "-" level may adjudicate Competitions only, judges registered at the
 48 "+" level may judge both Competitions and Championships.
 49 b. NATIONAL JUDGE CLASSIFICATION: Before a NDCA registered Adjudicator may judge any
 50 Closed or Open United States National Championship they must be certified by the NDCA as a
 51 National Judge.
 52 (1) To be a National Judge a person must:
 53 (a) be a citizen or resident alien of the U.S.A.

- 1 (b) have been certified at the A+, B+, C+ and D+ classifications.
 2 (c) been retired as Competing Professionals for a period of one year. The period from the
 3 final day of the previous year's championship to the first day of the current year's
 4 championship is considered one year, provided the date formula is maintained.
 5 (d) have attained at least one of the following results as a professional competitor:
 6
 7 i) the final of one or more of the following United States National Closed Professional
 8 Championships: International Ballroom, International Latin, American Style Smooth
 9 or American Style Rhythm.
 10 ii) the semi-final of one or more of the following United States Closed Professional
 11 Championships (provided a quarter-final was held) for at least three years:
 12 International Ballroom, International Latin, American Style Smooth or American
 13 Style Rhythm.
 14 iii) a placement in the top two positions in the United States National Closed
 15 Professional Nine-dance or Ten-Dance Championships.
 16 (e) Having reached any one of the above results will give eligibility to adjudicate all National
 17 level championships except for the Theatrical Arts category. In order to adjudicate the
 18 National Theatrical Arts category an adjudicator must be qualified as a National Judge
 19 and must also be certified at the E+ level as an NDCA Adjudicator. Competitors making
 20 the final of the United States Closed Professional Championships in the Theatrical Arts
 21 Category may be certified as National Judges in this division only provided they also are
 22 also certified at the E+ level as an NDCA Adjudicator.
 23 (f) The NDCA Ballroom Department may certify an NDCA Adjudicator as a National Judge
 24 who does not qualify under the requirements listed above for a professional competitor
 25 (4) but who does qualify under requirements (1) (2) and (3) and who also has extensive
 26 professional experience that would warrant consideration. Additionally, all Adjudicators
 27 who have been designated as "World Class" adjudicators will be considered National
 28 Judges.
 29 (g) No individual may be awarded National Judge status if they represent any other country
 30 as an adjudicator.
 31 (2) NDCA registered adjudicators that are not certified as National Judges may adjudicate
 32 specific events that are held in conjunction with an overall "United States Championship" but
 33 which are not in themselves U.S. Championships.
 34 c. WORLD CLASS JUDGE CLASSIFICATION: Must be a citizen or resident alien of the U.S.A.
 35 and by examination hold at least a Membership degree (or it's equivalent) in that style to be
 36 judged. Also the person must have attained (in at least one of the following professional
 37 championships):
 38 (1) the quarter-final of the British Professional International Ballroom or International Latin
 39 Championships.
 40 (2) the semi-final of the International Open, United Kingdom Open, USBC Open, or the World
 41 or European Professional International Ballroom or International Latin Championships.
 42 (3) the semi-final in all ten dances of a European or World Ten Dance Championship.
 43 Having reached any one of the above results will give eligibility to adjudicate Ten-Dance
 44 Championships.
 45 The NDCA may nominate a judge not possessing the above qualifications, but must provide a
 46 complete curriculum vitae and a detailed dossier giving reasons why the particular person should
 47 be included in the adjudicator list.
 48

1 3. SCRUTINEERS

- 2 a. REQUIREMENTS: A person holding a Scrutineering Certificate from the NDCA, who wishes to
 3 evaluate marks at NDCA sanctioned Competitions and Championships is required to register
 4 annually with the National Registrar. A person wishing to qualify as an NDCA Scrutineer may
 5 make application to the Scrutineering Committee, who will arrange for an examination and notify
 6 the applicant of the time and place. Test results will be forwarded to the National Registrar, who
 7 will send successful candidates the NDCA Certificate and Registration Card.
 8 b. INVIGILATORS: Invigilators for the Scrutineering Examinations will be appointed at the
 9 discretion of the Scrutineering Committee. Invigilators will be responsible for adhering to the
 10 scrutineering rules.

- 11
 12 4. REGISTRARS, MASTERS OF CEREMONIES AND MUSIC DIRECTORS: Any individual who
 13 wishes to officiate as a Registrar, Master of Ceremonies and/or Music Director at an NDCA
 14 sanctioned Competition or Championship must register annually with the NDCA National Registrar.
 15

16 **C. ELIGIBILITY REQUIREMENTS-PRO. COMPETITORS**

- 17 1. OPEN NDCA EVENTS: All properly registered Professional Competitors may participate in any
 18 NDCA sanctioned open competition or championship.
 19
 20 2. CLOSED NDCA EVENTS (OTHER THAN ANY OFFICIAL CLOSED U.S. CHAMPIONSHIP):
 21 Properly registered Professional Competitors are eligible to dance in a Closed NDCA competition or
 22 championship (with the exception of any official Closed U.S. Championship) when they have
 23 completed six months of residency in the USA.
 24
 25 3. UNITED STATES NATIONAL BALLROOM CHAMPIONSHIPS: Properly registered Professional
 26 Competitors are eligible to dance in any closed championship of the United States Ballroom
 27 Championships if they fulfill one of the following criteria:
 28 a. Both members of the partnership are United States citizens, and neither member of the partnership
 29 has represented another country or competed in the closed national championship of another
 30 country in the previous 12 months. NDCA registered professionals who represent other countries
 31 in World Championships may dance in the United States National Closed Professional American
 32 Style Smooth and Rhythm, due to the fact that these two events are not used to select U.S.
 33 representatives for world championships.
 34 b. One half of the partnership is a United States citizen, and neither member of the partnership has
 35 represented another country or competed in the closed national championship of another country
 36 in the previous 12 months, and the half of the partnership that is not a U.S. citizen has resided in
 37 the USA for the previous 6 months. NDCA registered professionals who represent other
 38 countries in World Championships may dance in the United States National Closed Professional
 39 American Style Smooth and Rhythm, due to the fact that these two events are not used to select
 40 U.S. representatives for world championships.
 41 c. Both members of the partnership are non-United States citizens, but both members of the
 42 partnership have resided in the USA for the previous 6 months, and neither member of the
 43 partnership has represented another country or competed in the closed national championship of
 44 another country in the previous 12 months. NDCA registered professionals who represent other
 45 countries in World Championships may dance in the United States National Closed Professional
 46 American Style Smooth and Rhythm, due to the fact that these two events are not used to select
 47 U.S. representatives for world championships. Additionally, both members of the partnership
 48 must also fulfill one of the following criteria:
 49 (1) They are holders of a United States Resident Alien Card (Green Card) or can show proof that
 50 they have been approved by the United States Government for lawful admission to the U.S.A.
 51 as a permanent resident, but have not yet received their "Green Card".
 52 (2) They have applied for a United States Resident Alien Card (Green Card), and have submitted
 53 photocopy proof of such application to the NDCA Ballroom Director.

- 1 (3) They have received Political Asylum from the United States government.
 2 (4) They have applied for Political Asylum from the United States Government, and have
 3 submitted photocopy proof of such application to the NDCA Ballroom Director.
 4

5 **D. INTERNATIONAL RECIPROCITY (INTERNATIONAL STYLE)**

6 1. FOREIGN JUDGES AND COMPETITORS:

- 7 a. Organizers of NDCA sanctioned events who wish to have Judges who are not residents of the
 8 U.S.A. participate in their events, must obtain clearance for these visitors from the Ballroom
 9 Director. Normally, proof of affiliation with the governing body of their own country, such as a
 10 valid registration card of membership card, will be required. No professional who is still
 11 competing shall be permitted to adjudicate competitions or championships without prior
 12 permission.
 13 (1) There must be a majority of American style qualified judges on all American style panels and
 14 Theatrical style qualified judges on all Theatrical panels.
 15 b. Foreign competitors who wish to compete in NDCA registered events must obtain clearance from
 16 the NDCA via the Organizer of the event concerned, and also be prepared to show valid proof of
 17 registration with their own Governing Body in the country where they are domiciled.
 18 c. Any foreign couple who has reached the final of their own country's national championship is
 19 ineligible to dance in the Rising Star events in that style in the U.S.A. Violators will be
 20 suspended from dancing in competitions in the U.S.A. for 12 months. When organizers run a
 21 normal Rising Star event they may also run an open Rising Star for couples who have not reached
 22 the semi-final at the British Open Championships in all dances.
 23 d. Foreign Teachers and/or coaches who wish to teach and/or demonstrate in the U.S.A. should first
 24 obtain clearance from their own governing body in the country where they are domiciled, and also
 25 from the NDCA Ballroom Director. While in the U.S.A. all NDCA Rules and Regulations must
 26 be adhered to.
 27

28 2. U.S.A. RESIDENT COMPETITORS AND JUDGES ABROAD:

- 29 a. USA teachers and/or coaches who wish to teach and/or demonstrate abroad, should first obtain
 30 clearance from the NDCA Ballroom Department, and also from the governing body of the country
 31 they are intending to visit.
 32
 33

34 **VII. SELECTION FOR WORLD CHAMPIONSHIPS**

35
 36 **A. PROFESSIONAL DANCERS AND JUDGES:**

- 37 1. SELECTION OF JUDGES: All judges eligible to represent the U.S.A. must be United States citizens,
 38 or permanent resident aliens with at least three (3) years' residency.
 39
 40 2. SELECTION OF COUPLES: The selection of Professional Couples to represent the U.S.A. at World
 41 Professional Championships shall be determined by their participation and placement in the Annual
 42 United States National Ballroom Championships. When the closing date of entries for a particular
 43 World Championship falls prior to the annual United States Closed Championships (USBC), the
 44 couples selected to represent the USA will be chosen from the previous years USBC. When the
 45 closing date of entries falls after the annual United States Closed Championships (USBC), the couples
 46 selected to represent the USA will be chosen from that year's USBC. Only the reigning (Closed)
 47 United States Professional International Ballroom, International Latin, American Smooth, American
 48 Rhythm, and 10-Dance International Champions and Runners-Up, in order of rank in the final round,
 49 shall be eligible to represent the USA. In the event the annual United States National Ballroom
 50 Championships are not held, the selections of Professional Couples in the International Ballroom
 51 and/or Latin sections shall be determined by the NDCA Ballroom Department. No professional
 52 couple or judge may accept any invitation to represent the USA without prior approval of the NDCA.

1 a. There will be a Ten-Dance Championship to determine the two couples to represent the U.S. at
2 the World Ten-Dance Championships.

- 3
4 3. **OBLIGATION OF REPRESENTATIVES:** Any professional couple or judge having been selected to
5 represent the United States may not withdraw without the consent of the NDCA Ballroom Director,
6 who will consider all relevant circumstances before arriving at a decision. Judges and couples must
7 notify the Ballroom Director immediately of any circumstance which may affect their participation.
8 Failure to comply with the NDCA's decision may result in suspension of the offending couple or
9 judge.

10
11 **B. AMATEUR COUPLES**

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

14
15
16 **VIII. DISCIPLINARY PROCEEDINGS**

17
18 **A. SUSPENSION**

- 19 1. It is within the province of the Ballroom Department to investigate and rule upon any question in
20 regard to any infringements of NDCA rules or complaint regarding the behavior of any registrant of
21 the NDCA. Upon receipt of the complaint, the Ballroom Director shall inform the individual
22 complained against, who shall have the right and opportunity to answer such charges.
23
24 2. The Ballroom Department may, if an infringement has been proved, impose a suitable penalty as the
25 Ballroom Department shall deem appropriate. Decisions of such nature are to be made public to the
26 extent determined by the Ballroom Department, and, depending upon the seriousness of the offense,
27 all U.S.A. and Overseas Professional and Amateur Bodies may be informed.
28 a. Penalties will be as follows:
29 (1) First time offense - fine
30 (2) Second time offense - suspension of registration with NDCA for up to one year
31 (3) Third time offense - permanent suspension of registration with NDCA
32

33 **B. REINSTATEMENT**

34 Persons against whom disciplinary action has been taken, may at the end of such penalty period as the
35 Ballroom Department imposes, apply for reinstatement of Official Status, thus becoming eligible again to
36 participate in NDCA sanctioned events.
37
38

39
40 **IX. DANCES AND TEMPI**

41 **A. APPROVED DANCES**

- 42 1. The following dances are approved for NDCA Competitions and Championships and with the
43 exception of Exhibition/Cabaret, all couples must dance all dances:
44 a. **International Style Ballroom.** Waltz, Tango, Viennese Waltz, Slow Foxtrot, Quickstep. It is
45 required that the above five dances be used (in the order listed) in all featured professional and
46 amateur "championship" competitions. When organizers choose to offer additional competitions
47 that may not include all five dances it is recommended that they still offer the dances in the order
48 listed, minus those dances not being offered.
49 b. **International Style Latin.** Cha Cha, Samba, Rumba, Paso Doble, Jive. It is required that the
50 above five dances be used (in the order listed) in all featured professional and amateur
51 "championship" competitions. When organizers choose to offer additional competitions that may
52 not include all five dances it is recommended that they still offer the dances in the order listed,
53 minus those dances not being offered.

- 1 c. American Style Smooth. Waltz, Tango, Foxtrot, Viennese Waltz. It is required that the above
 2 four dances be used (in the order listed) in all featured professional and amateur “championship”
 3 competitions. When organizers choose to offer additional competitions that may not include all
 4 four dances it is recommended that they still offer the dances in the order listed, minus those
 5 dances not being offered.
- 6 d. American Style Rhythm. Cha Cha, Rumba, Swing, Bolero, Mambo. It is required that the above
 7 five dances be used (in the order listed) in all featured professional and amateur “championship”
 8 competitions. When organizers choose to offer additional competitions that may not include all
 9 five dances it is recommended that they still offer the dances in the order listed, minus those
 10 dances not being offered.
- 11 e. Additional American Style Dances. Other American style dances may be offered as either one-
 12 dance or multi-dance events by competition organizers. These dances could include but not be
 13 limited to Peabody, Merengue, Paso Doble, Samba, Polka, West Coast Swing and Hustle.
- 14 f. Theatrical and Exhibition/Cabaret Dances.
 15 (1) Theatrical events are those in which all couples dance at the same time to pre-selected music.
 16 (2) Exhibition/Cabaret dances are those in which couples select their own music and appear one
 17 at a time.
- 18 g. Lifts and Dangerous Movements
 19 (1) Lifts are allowed in the Theatrical, Showdance, Grand Championship and Exhibition/Cabaret
 20 dance categories only. A lift is any movement during which one of the dancers has both feet
 21 off the floor at the same time with the assistance or support of their partner. Couples who
 22 perform lifts in categories where lifts are not allowed may be disqualified according to the
 23 rule specifying "Implementation of Disqualification" which appears below.
 24 (2) Dangerous movements will not be permitted in any competition or championship. A
 25 dangerous movement is any movement that places another individual at risk.
 26 (3) Implementation of Disqualification under the "D" Rule
 27 (a) Adjudicators observing any infringement of the Lifts and Dangerous Moves rule should
 28 note the couple's number and mark "D" at the foot of the marking sheet. The reason for
 29 the infringement should also be noted (time permitting)
 30 (b) The adjudicator must inform the Chairman of Judges of a "D" marking
 31 (c) The Chairman of Judges must inform the competitors concerned of the infringements and
 32 also all the adjudicators before the next round.
 33 (d) If this or any other infringement is repeated in a subsequent round and is reported by
 34 more than one adjudicator, the marks of the competitor in that dance in that round must
 35 be deleted by the Chairman of Judges.
 36 (e) Adjudicators observing any infringement in the final round must place those competitors
 37 in that dance and mark "D" against the competitor's number. If more than one
 38 adjudicator marks "D" against any competitors then those competitors must be placed last
 39 in that dance by the Chairman of Judges.
 40 (f) All such disqualifications must be noted on the scrutineers' marking sheet.
 41 (g) If a competitor repeatedly ignores the request of the Chairman of Judges to comply with
 42 any aspect of these rules, the Chairman may, at his/her discretion, disqualify the
 43 competitor/s from the event in question.
 44
- 45 h. Pro/Am multi-dance Competitions. In all Pro/Am multi-dance competitions, dances are to be
 46 danced at all levels in the same order as for professional events. It is strongly recommended that
 47 single dance events be danced in sequence of dances to the completion of one level before moving
 48 to the next level.
 49

1 **B. APPROVED TEMPI**

- 2 1. The following tempi for International and American Style dances are approved (given in Measures per
 3 Minute - MPM and Beats per Minute - BPM)
 4 2. Music directors must have the equipment necessary to adjust the tempo/pitch while the music is
 5 playing, at the direction of the Chairman of Judges.
 6 3.

INTERNATIONAL STYLE DANCES		Beats per Meas.	PRO/AM		PRO&AMATEUR	
			MPM	BPM	MPM	BPM
8 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)
9 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	60-62	(120-124)	60-62	(120-124)
	JIVE	4	38-44	(152-176)	44	(176)
10 AMERICAN STYLE DANCES		Beats per Meas.	BRONZE		ALL OTHERS	
			MPM	BPM	MPM	BPM
11 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)
12 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)

13
 14
 15
 16

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

For the calendar year 2012 competitors may choose to compete in the age classifications that were in force during the 2011 calendar year if they wish instead of the age classifications above. The 2011 age definitions follow:

Age classifications, "a" through "f(3)", will become effective on January 1st of the year in which the individual's classification age is attained, regardless of the actual birth date.

- Pre-Teen I: 9th birthday or less
- Pre-Teen II: 10th or 11th birthday
- Junior I: 12th or 13th birthday
- Junior II: 14th or 15th birthday
- Youth: 16th, 17th or 18th birthday
- Adult: 19th birthday or greater
 - Senior I: 35th birthday or greater
 - Senior II: 45th birthday or greater
 - 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. 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.
 - d. 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.
 - e. 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.

- 1 8. An amateur competitor may enter at most two consecutive proficiency classifications in any particular
- 2 style and age group at a particular competition.
- 3 9. An amateur competitor's ineligibility begins at the conclusion of the competition in which his/her
- 4 third point was acquired. In this case the word "competition" refers to the entire event (generally a
- 5 "weekend").
- 6 10. An amateur competitor's proficiency level as a Pro/Am shall not be used in determining his/her
- 7 amateur proficiency level.

8
9 **D. DRESS AND/OR COSTUMING - PRE-TEENS**

10 Pre-Teens must dress as listed below.

11 1. Pre-Teen.

12 a. Boys

13 (1) Trousers

- 14 (a) Black or dark blue color only
- 15 (b) High waist optional
- 16 (c) Underfoot strap optional
- 17 (d) Satin stripes are allowed.

18 (2) Shirts

- 19 (a) Plain white or black long sleeved collared shirt only (no wing collars)
- 20 (b) No pleats or ribbing
- 21 (c) Sleeves to be worn at wrist length

22 (3) Sweaters and vests are not allowed.

23 (4) Tie - Black color only, may be either straight or bow

24 (5) Socks - Black or dark blue color only

25 (6) Shoes- Heel height not to exceed 1.5 inches (must be black)

26 (7) Materials - Fabrics must be plain, ie: cotton, polyester, cotton/polyester blend, wool blend

27 (a) No satin or shiny fabrics

28 (b) No rhinestones, glitter, metallic thread, patterns or sequins allowed

29 (c) Decorations - not allowed

30 (8) Makeup - Not allowed

31 (9) Hairstyle - Long hair must be worn in a pony tail

32 b. Girls

33 (1) Skirt with top or simple dress with attached under garment or leotard top with full skirt

34 (2) Skirts

35 (a) Plain or pleated with minimum 1 to maximum 3 half circles. One plain simple underskirt

36 allowed which is no larger or longer than top layer, and is the same or similar color as the

37 outer skirt

38 (b) No uneven hem lines, use of boning, frills, splits, openings, fishing line, or edging

39 (including "lettuce edging"). Edging or trim of any kind, including ribbon, satin, lace,

40 sequins, etc, is not allowed. A simple hem is required.

41 (c) Length of skirt must not be shorter than 3 inches above the knee cap and no longer than 3

42 inches below the knee cap

43 (3) Bodice

44 (a) Necklines: Boat, high neck, v-neck, sweetheart, 'peter pan' collar, and regular collar are

45 allowed. Edging or trim of any kind, including ribbon, satin, lace, sequins, etc, is not

46 allowed on the neckline

47 (b) Gathering or shirring on the bodice is not allowed

48 (c) Edging or trim on the bodice is not allowed

49 (4) Sleeves

50 (a) Long, short, elbow length, cap, puff. or sleeveless styles are allowed

51 (b) Cannot be replaced by trimmings, frills, or edging on the shoulder line

52 (c) No "finger loops" allowed

53 (5) Materials

- 1 (a) Fabrics MUST be only one color throughout
- 2 (b) No glitter, metallic thread, or fabric creating pattern effects'
- 3 (c) No use of feathers, fringes, bows, belts, frills or sequins
- 4 (d) No flesh color fabric
- 5 (e) Any use of color coordinated 'see through' fabric must be lined from waist to shoulder;
- 6 for use on arms no lining is needed
- 7 (f) Satin or lace (or similar fabric) is not allowed. Lycra, Spandex, Polyester, plain velvet,
- 8 and jersey is encouraged.
- 9 (6) Shoes and Socks
- 10 (a) Shoes - Heel height not to exceed 1.5 inches, and must be block heel style if a dance
- 11 shoe. If the shoe comes with rhinestones on the buckle then they are allowed. If the shoe
- 12 comes with glitter on the shoe then it is allowed.
- 13 (b) Socks: White ankle socks (may have a small amount of lace), flesh colored pantyhose, or
- 14 light pink or white tights must be worn.
- 15 (c) No Fishnet Tights
- 16 (7) Accessories, jewelry, and makeup
- 17 (a) No use of arm bands, chokers or headbands
- 18 (b) No decoration is allowed on dress or in hair
- 19 (c) No jewelry is allowed, other than one small earring in each ear
- 20 (d) No makeup allowed
- 21 (e) Use of fake eyelashes, fake fingernails, colored or glitter hair spray is forbidden
- 22 c. For pre-teen one-dance or two-dance events, competition organizers may require that the
- 23 shirts/tops be white and the trousers/skirts be black.

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

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

46 F. **SYLLABUS - PRE-TEEN**

- 47 Couples competing in the "Pre-Teen" category must dance restricted syllabi as noted below.
- 48 1. Pre-teen. Couples competing in this age category may only dance Bronze, Silver and Gold syllabus
- 49 figures from approved syllabi of member organizations of the NDCA as well as the official NDCA
- 50 syllabus.
- 51 a. No embellishments of standard figures. No change of levels, head rolls, foot flicks, syncopations
- 52 or delayed timings unless specified within the approved syllabus.

53 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.

1 8. INVIGILATOR: For every Showdance competition or any competition where Showdance is a part of
 2 a competition there must be an invigilator, who has the task to watch over the rules, and has the right
 3 and the duty to disqualify couples violating the rules. The DanceSport Executive Board must approve
 4 all invigilators for International Showdance Competitions and Mr Svein Rotvold is the Chairman of
 5 the invigilators. To assist the invigilator a video man equipped with a camera, video screen and a
 6 video with slow and still picture must be provided.

7 9. THE COMPETITION: Conditions including lighting must be the same for all couples throughout the
 8 show including entrance and exit. Preceding every Showdance competition, or those where
 9 Showdance

10 is involved, there must be an official rehearsal, where all the couples have a reasonable time to test their show
 11 on the actual floor where the competition is taking place. For the rehearsal to music the sound engineer of the
 12 competition must be present and helpful. To attend the rehearsal is an obligation for all couples, the chairman
 13 of adjudicators, the invigilator and the video man. All shows will be filmed under rehearsal and during the
 14 show to be used only as information/proof of rule violations. In the case of this, under the rehearsal, the
 15 invigilator must give the respective couple notice, so they have a chance to adjust their show for the
 16 competition. Violation of the rules in the actual competition leads to direct disqualification. Performances that
 17 are against common moral taste or on religious subjects in any other than the original religious idea have to be
 18 banned from performing in the competition through the invigilator. The couples will walk onto the floor with
 19 the period not to exceed fifteen seconds. At the conclusion of the actual performance, the couples may take
 20 their bows, and walk off the floor with a period not to exceed 30 seconds. For the exit the couples can use
 21 music. The time length of the exit music is strictly limited to the same 30 seconds. During entrance,
 22 performance and exit the couple must be alone on the floor.

23 10. ORDER OF DANCING: Order of dancing shall be drawn by ballot, at which all the competitors or
 24 chosen representatives have a right to be present. In competitions where the show is an additional
 25 dance, the order will be drawn in two sections.

26 a. Between the couples being placed 4,5,6 and lower in the preceding five dances.

27 b. Between the couples being placed 1,2,3 in the preceding five dances.

28 11. MARKING SYSTEM: Two marks will be given for each show throughout the whole competition,
 29 and will be based on adjudicating each performing couple individually and not to be judged by
 30 comparison:

31 a. Technical Merit - the technical quality of the dancing.

32 b. Artistic Impression

33 (1) Choreography

34 (a) Is it used to express the music to it's fullest extent?

35 (b) Is it using the theme of the music if there is any?

36 (c) Are there clever and musically related ideas used in the choreography?

37 (2) Originality of the idea

38 (a) Related to music.

39 (b) Related to choreography to the particular music.

40 (c) Related to theme ideas (choreographically, performance, choice of dress).

41 (3) Entertainment to the public

42 c. The range of marks must be from 5.0 up to 6.0 as the best mark. Two couples can have the same
 43 marking. The two sets of marks will be added together and a placing allocated to each couple
 44 from each adjudicator with the highest total receiving first place, etc, i.e.: each adjudicator's
 45 combined marks converted into first to sixth place. In the event of a tie on the adjudicator's
 46 marking sheet, the better A-Note decides the result. In the case of visual marking, only the A and
 47 B-Notes will be shown. In the event of a tie, the Skating System shall be used.

49 C. SHOW DANCE COMPETITIONS AT NDCA EVENTS

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

53

1 **XII. RULES FOR FORMATION TEAM COMPETITIONS**

2
3 **A. DEFINITION OF COMPETITIVE STYLES**

4 Formation dancing shall be in the following styles:

- 5 1. International Ballroom/Smooth
6 2. International Latin/Rhythm

7
8 **B. DANCES ALLOWED IN EACH STYLE**

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

- 10 1. Teams in the International Ballroom/Smooth Style may base their routines on the International Style
11 Waltz, Tango, Viennese Waltz, Foxtrot, and Quickstep; and/or the American Style Waltz, Tango,
12 Foxtrot, and Viennese Waltz. No dances other than the ones listed will be allowed except for Adult
13 teams.
14 2. Teams in the International Latin/Rhythm Style may base their routines on the International Style Cha
15 Cha, Samba, Rumba, Paso Doble, and Jive; and/or the American Style Cha Cha, Samba, Rumba,
16 Mambo, Bolero, Swing, and West Coast Swing. No dances other than the ones listed will be allowed
17 except for Adult teams.
18

19 **C. AGE DEFINITIONS AND ELIGIBILITY REQUIREMENTS**

- 20 1. Formation team competitions may be offered in one of the following two sets of age definitions:
21 a. The age definitions that are defined for amateur competitors (Rule X.A.), including the possibility
22 of combining the various age divisions into categories such as "Pre-Teen", "Junior" and "Youth".
23 b. The following school grade definitions:
24 (1) Grade School (Grades K-6)
25 (2) Junior High School (Grades 7-9)
26 (3) High School (Grades 10-12)
27 2. Any number of team members may dance up to the age/grade level immediately above their true
28 classification.
29 3. Pre-Teen/Grade School formation teams may include two Junior/Junior High School age competitors.
30 4. Junior/Junior High School formation teams may include two Youth/High School age competitors.
31 5. Youth/High School formation teams may not include any Adult age competitors.
32 6. All age/grade categories: all competitors may dance one time only in each style at any tournament.
33 7. Coaches may replace team members with reserves for any round in the contest. Substitutions may not
34 occur during the actual time the team is on the floor competing.
35

36 **D. SIZE OF FORMATION TEAMS**

37 Teams of four, five, six, seven, or eight couples may compete in each formation style. A couple is one boy
38 and one girl.
39

40 **E. TIME RESTRICTIONS**

- 41 1. Pre-Teen/Elementary School formation teams shall be limited to two minutes of music for their
42 routine. Up to an additional fifteen seconds will be allowed for their entrance and then up to another
43 fifteen seconds allowed for their exit. The timing begins when the first person sets foot onto the dance
44 floor. The timing ends when the last person on the team steps off the dance floor.
45 2. Junior/Junior High School formation teams shall be limited to three minutes of music for their routine.
46 Up to an additional fifteen seconds will be allowed for their entrance and then up to another fifteen
47 seconds allowed for their exit. The timing begins when the first person sets foot onto the dance floor.
48 The timing ends when the last person on the team steps off the dance floor.
49 3. Youth/High School formation teams shall be limited to a maximum of four minutes of music for their
50 routine. Up to an additional thirty seconds will be allowed for their entrance and then up to another
51 thirty seconds allowed for their exit. The timing begins when the first person sets foot onto the dance
52 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.

- 1 5. The chairman is allowed to videotape each team's performance at their official rehearsal in the
- 2 tournament facility, for the purpose of confirming adherence to the rules.
- 3 6. The order of dancing for each round will be determined by draw, under the supervision of the
- 4 chairman of judges, or his designated representative.
- 5 7. Each round of each competition must be conducted without any interruption.
- 6 8. In each round of the competition, no more than 50% of the teams should be eliminated for the
- 7 subsequent round. No more than eight teams should participate in the final round. If the Chairman
- 8 calls for the appropriate number of call backs and the marks do not allow for the correct number of
- 9 teams to be advanced, then the Chairman has the authority to place less than 50% of the teams in the
- 10 subsequent round. This can be considered especially if an additional round would be required in order
- 11 to comply with the desired 50% rule.
- 12 9. In the preliminary rounds judges must call back the required number of formation teams. This will be
- 13 done by secret ballot, with the complete judging results being released after the competition has
- 14 concluded.
- 15 10. Secret ballots must be used by the adjudicators for the finals of Pre-Teen and Junior formation
- 16 competitions. For the finals of Youth and Adult formation competitions the adjudicators may use the
- 17 open marking system. Again, the complete judging results must be released after the competition has
- 18 concluded.
- 19 11. During the duration of each performance the formation team's entry number/letter, as listed in the
- 20 program, must be clearly shown near the dance floor for the benefit of the judges.
- 21 12. The adjudicators should be positioned at an appropriate distance from each other, and in the front for
- 22 formation competitions. They may be positioned at either a close or far proximity to the dance floor,
- 23 or a combination of both. At least some adjudicators should be positioned in an elevated place if at all
- 24 possible.
- 25 13. The coach(es) of each formation team may stand adjacent to, or on, the floor when their team is
- 26 competing. The organizer has the right to direct the coach(es) as to where they may be allowed to
- 27 stand when their team is dancing.
- 28

29 **N. JUDGING AND MARKING**

- 30 1. Formation Events shall be judged by at least three (3) judges who are Qualified and Certified in the
- 31 type and style of Ballroom Dancing concerned.
- 32 2. Formation Teams shall be judged on:
- 33 a. Entry and Exit of the teams.
- 34 b. Precision and Neatness of Lines and Patterns.
- 35 c. Presentation and Character of the Dance(s) performed.
- 36 d. Choreography.
- 37 3. The Skating System of Scrutineering must be used.
- 38 4. Coaches shall not judge formation events in which their own teams participate. This rule covers all
- 39 persons who are connected with the school (Studio) where participating teams are trained. Donors of
- 40 Challenge Trophies and other prizes shall not be permitted to judge that particular competition.
- 41
- 42

43 **XIII. RULES FOR TEAM MATCHES**

44 **A. DEFINITION**

- 45 1. A Team Match is a competition arranged between couples representing two (2) or more specifically
- 46 named teams.
- 47
- 48

49 **B. GENERAL REQUIREMENTS**

- 50 1. Team members must be registered with the NDCA unless they are a Pro/Am Student Dancer.
- 51
- 52 2. There shall be a minimum of three (3) couples per team, and a minimum of three (3) dances contested.
- 53

3. The Organizer shall specify in advance the number of couples in each team.
4. The Organizer shall specify in advance, the category of the teams, i.e., Amateur, Pre-Championship, Novice. It is permissible to mix the standard of a team, provided each opposing team is equally balanced, i.e., Two (2) Amateur Couples, One (1) Pre-Championship Couple, and one (1) Novice Couple.
5. The only dance attire permissible is that which is normally associated with present day Ballroom Competition dancing.
6. Selection of dances, music and tempi, shall be as described in either the International Style or American Style Rules Section. (See Sections XI.A and XII.A)

C. CONDUCT

1. Couples of each team shall be numbered with succeeding numbers or letters. The order of appearance of the couples shall be decided prior to the commencement of the match.
2. The order of the contest dances shall be determined prior to the match.
3. Once the match has started, no changes in order of appearance or order of dances shall be permitted.
4. One couple from each team shall take the floor at the same time. In an eight (8), ten (10), or twelve (12) couple team match, it is permissible for two couples from each side to dance at the same time.
5. Couples may be rotated in each dance, so that each couple of one team competes against a different couple of the opposing team(s) in successive dances.

EXAMPLE: For a Four Couple - Four Dance Team Match

	Dance #1	Dance #2	Dance #3	Dance #4
Couple	1 vs A	1 vs B	1 vs C	1 vs D
"	2 vs B	2 vs C	2 vs D	2 vs A
"	3 vs C	3 vs D	3 vs A	3 vs B
"	4 vs D	4 vs A	4 vs B	4 vs C

D. JUDGING AND SCORING

1. An example of the suggested method of scoring is as follows: Judges shall award every couple a mark between 3 and 5, using half marks.. A "5" is given to really top grade couples, "3" is the mark for a weak couple; "3.5", "4", or "4.5" is the mark given to most couples according to merit. Tie scoring is permissible.
2. The total score for each team will be the sum of the marks awarded by the judges for each couple on the team in each dance. The team with the Highest Total Score wins the match. Example for the calculation of a 'Perfect' Total Score. If a team consists of four couples, and if there are three judges, the maximum (perfect) Total Score for the team would be 240 points - (4 x 4 x 5 x 3 = 240)

E. REPRESENTATIVE COUPLES

1. Selection of Professional couples to represent the U.S.A. in matches with other countries is the sole jurisdiction of the NDCA.

- 1
 - 2
 - 3
2. Selection of Amateur couples to represent the U.S.A. in matches with other countries is the sole jurisdiction of the Official Amateur Body.

1 **APPENDIX 1 NDCA APPROVED FIGURES, ELEMENTS & RESTRICTIONS**

2
3 Revised July 2011
4

5 The following is a list of the allowable figures, elements and or restrictions for the Bronze and Silver levels to
6 be used in NDCA recognized Events.

- 7 • In the American Style dances any pattern or figure may be danced as long as it is not in conflict with
- 8 American Style NDCA Approved Figures, Elements & Restrictions.
- 9 • There is no continuity style in the Bronze level.
- 10 • Elements and figures from one dance may not be used in another dance unless it complies with the list of
- 11 allowable figures or does not violate any of the restrictions for that dance.

12
13
14 **American Style Waltz - Bronze Level**

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

26 **Restrictions**

- 27 1. Partners may not completely separate. Open Work is limited to single or double hand holds, and may
- 28 not last for more than eight (8) consecutive measures (24 beats)
- 29 2. Open work may not comprise more than 25% of any routine
- 30 3. No continuity style in Bronze Waltz, feet must be closed on three except on allowed figures
- 31 4. No foot changes or fakes. Partners must always be on opposite feet
- 32 5. No consecutive pivots left or right, one (1) pivot is allowed
- 33 6. No open left or right box turns
- 34 7. No fallaway actions (whisks, 5th position breaks, etc. are not considered fallaway actions)
- 35 8. No picture lines or figures; i.e. contra check, chair, oversways, lunges, etc.
- 36 9. No syncopations other than chasse from Promenade No syncopated underarm turns
- 37 10. Both feet must remain close to the floor at all times.(No aerial rondes, developes, etc.

38
39
40 **American Style Waltz - Silver Level**

- 41 1. Continuity styling or open footwork is allowed but not required.
- 42 2. Continuous partnership pivots are allowed up to two measures but may only include 1 syncopation.
- 43 3. Picture lines are permissible, but may not be held longer than two measures of music.
- 44 4. Partners may not completely separate for more than 1 measure.
- 45 5. Single or double hand hold in facing and shadow positions may not comprise more than 50% of any
- 46 routine.
- 47 6. No dips or drops below the waist level. No knee drops, sit drops or floor slashes, etc.
- 48 7. No Sitting Hens, Horse & Carts, Pot Stirs, or standing spins for man or lady are allowed.
- 49 8. No entrances allowed. Partners must start in a closed or open facing hold.

1 **American Style Tango - Bronze Level**

- 2 1. Tango Walks, All Slows
- 3 2. Forward Basic, Closed or O.P. SSQQS timing only
- 4 3. Promenade turning to left or right, SSQQS timing only
- 5 4. Corte or Simple Oversway
- 6 5. Open Fan
- 7 6. Open Fan to Same Foot Rocks
- 8 7. Right Side Fan/Outside Swivel
- 9 8. Rocks closed or P.P. May be danced w/ or w/o turn to left or right in any direction
- 10 9. Single Pivot from P.P.
- 11 10. Linking action to and from P.P.
- 12 11. Left Reverse Turn, Open or Closed
- 13 12. Under Arm Turn Left or Right from Open Fan
- 14 13. Twist Turn to Left or right from P.P.
- 15 14. Running Step/Progressive Side Step/Argentine Walks-basic w/alternative rhythm

16 **Restrictions**

- 17 1. Partners may not completely separate. Open Work is limited to single or double hand holds, and may
- 18 not last for more than 32 consecutive beats, (16 measures counted in 2/4 time)
- 19 2. No foot changes, fakes, shadow, solo, or same foot figures. Partners must always be on opposite feet
- 20 except for #6 above
- 21 3. No more than four 4 consecutive quicks
- 22 4. No syncopations except brush point in the Open Fan (&S)
- 23 5. Although the Corte/Simple Oversway is permitted, other picture lines i.e. contra check, chairs,
- 24 oversways, lunges, etc. are not allowed
- 25 6. No fallaway actions
- 26 7. No consecutive pivots left or right, one (1) pivot is allowed
- 27 8. Both feet must remain close to the floor at all times. No aerial rondes, developes, etc.

28

29

30 **American Style Tango - Silver Level**

- 31 1. Continuous "partnership" pivots are allowed, up to two measures, but may only include 1 syncopation.
- 32 2. Picture lines are permissible, but may not be held longer than two measures of music.
- 33 1. Partners may not completely separate for more than 1 measure.
- 34 2. Single or double hand hold in facing and shadow positions may not comprise more than 50% of any
- 35 routine.
- 36 3. No dips or drops below the waist level. No knee drops, sit drops or floor slashes, etc.
- 37 4. No Sitting Hens, Horse & Carts, Pot Stirs, or standing spins for man or lady are allowed.
- 38 5. No entrances allowed. Partners must start in a closed or open facing hold.

1 **American Style Foxtrot - Bronze Level**

- 2 1. Forward Basic, Closed or O.P. with or without quarter turn - SSQQ
- 3 2. Back Basic, Closed or O.P. with or without quarter turn - SSQQ
- 4 3. Promenade - SSQQ
- 5 4. Rock Turn/Ad Lib to Left or Right - SSQQ
- 6 5. Lady's Underarm Turn to the Right two Measures, 8 beats - SQQSQQ
- 7 6. Left Closed Box/Reverse Turn - SQQ
- 8 7. Cross Body Lead - SQQ
- 9 8. Closed Twinkle, may be danced in any direction except Fallaway, must close feet - SQQ
- 10 9. Single Promenade Pivot - SSQQ
- 11 10. Syncopated Chasse - SQQSQ&QSQQ
- 12 11. Forward twist to left from promenade - SSQQ
- 13 12. Sway step/Side Balance - SSQQ
- 14 13. Promenade Under Arm Turn - SSQQ
- 15 14. Simple Grapevine or Zigzag, 8 quicks max. No Syncopations

16 **Restrictions**

- 17 1. Partners may not completely separate. Open Work is limited to single or double hand holds, and may
- 18 not last for more than eight (8) consecutive measures (32 beats)
- 19 2. Open work may not comprise of more than 25% of any routine
- 20 3. No continuity style in Bronze Foxtrot except Grapevine
- 21 4. No foot changes, fakes, solo, shadow, or same foot figures. Partners must always be on opposite feet
- 22 5. Timing is limited to SSQQ or SQQ in Bronze Foxtrot except for Grapevine actions
- 23 6. Continuous quicks are NOT permitted except in the Simple Grapevine (#14) or extra chasses/side
- 24 steps.
- 25 7. No more than eight (8) quicks, or 2 measures, of a grapevine/zig zag action and it must finish with the
- 26 feet closed- Move from 13 to 7.
- 27 8. No syncopations other than chasse from Promenade No syncopated underarm turns
- 28 9. No consecutive pivots right or left, one (1) pivot is allowed
- 29 10. No picture lines or figures i.e. oversways, contra check, chair, lunges, etc.
- 30 11. No fallaway actions
- 31 12. Both feet must remain close to the floor at all times. No aerial rondes, developes, etc.

32

33

34 **American Style Foxtrot - Silver Level**

- 35 1. Continuity styling or open footwork is now allowed but not required.
- 36 2. Continuous partnership pivots are allowed up to two measures but may only include 1 syncopation.
- 37 3. Picture lines are permissible, but may not be held longer than two measures of music.
- 38 4. Partners may not completely separate for more than 1 measure.
- 39 5. Single or double hand hold in facing and shadow positions may not comprise more than 50% of any
- 40 routine.
- 41 6. No dips or drops below the waist level. No knee drops, sit drops or floor slashes, etc.
- 42 7. No Sitting Hens, Horse & Carts, Pot Stirs, or standing spins for man or lady are allowed.
- 43 8. No entrances allowed. Partners must start in a closed or open facing hold.

1 **American Style Viennese Waltz - Bronze Level**

- 2 1. Left Turns/Reverse Turns
- 3 2. Right Turns/Natural Turns
- 4 3. Progressive/Change Steps
- 5 4. Balance Steps/Hesitations/Fifth Position Breaks
- 6 5. Cross Body Lead/Turn and Underarm Turn
- 7 6. Underarm Turn from Fifth Position Break or Cross Body Lead.
- 8 7. Closed Twinkle-May be danced in any direction or alignment except Fallaway
- 9 8. In & Out Change steps/ Butterfly
- 10 9. Left box w/lady's left or right underarm turn

11 **Restrictions**

- 12 1. Partners may not completely separate. Open Work is limited to single or double hand holds, and must
- 13 finish by the eighth (8th) measure of music (24 beats) from where the action is commenced.
- 14 2. Open work may not comprise of more than 25% of any routine
- 15 3. Syncopations are not permitted
- 16 4. No open left or right box turns
- 17 5. No consecutive pivots right or left, one (1) canter pivot is allowed
- 18 6. No fallaway actions
- 19 7. Partners must remain on opposite feet at all times
- 20 8. No solo, shadow, or same foot figures
- 21 9. Both feet must remain close to the floor at all times. (No aerial rondes, developes, etc.).

22

23

24 **American Style Viennese Waltz - Silver Level**

- 25 1. Continuous partnership pivots are allowed up to two measures but may only include 1 syncopation.
- 26 2. Picture lines are permissible, but may not be held longer than two measures of music.
- 27 3. Partners may not completely separate for more than 1 measure.
- 28 4. Single or double hand hold in facing and shadow positions may not comprise more than 50% of any
- 29 routine.
- 30 5. No dips or drops below the waist level. No knee drops, sit drops or floor slashes, etc.
- 31 6. No Sitting Hens, Horse & Carts, Pot Stirs, or standing spins for man or lady are allowed.
- 32 7. No entrances allowed. Partners must start in a closed or open facing hold.

1 **American Style Cha Cha - Bronze Level**

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

15 **Restrictions**

- 16 1. Partners must use basic Cha Cha timing
- 17 2. No syncopated turns except for the Underarm Turn Left if danced on the 4&1
- 18 3. Partners may not completely separate for more than one measure of music except Chase Turns
- 19 4. No guapacha or other timing changes allowed except the *2&3* chasse in the Three Cha Chas
- 20 5. No double underarm turns, no foot changes or fakes, partners must always be on opposite feet except
- 21 for #13 above
- 22 6. Both feet must remain close to the floor at all times. No aerial rondes, developes, etc.

23

24

25 **American Style Cha Cha - Silver Level**

- 26 1. Continuous partnership pivots are allowed up to two measures but may include only one syncopation.
- 27 2. Partners may not completely separate for more than one measure of music with the exception of chase
- 28 turns and chase turn variations.
- 29 3. Single or double hand hold in shadow position may not comprise more than 50% of any routine.
- 30 4. No dips or drops below waist level. No knee drops or sit drops, floor slashes, etc.
- 31 5. No sitting hens, horse and carts, pot stirs, or standing spins for man or lady are allowed.
- 32 6. No entrances allowed. Partners must start in a closed or open facing hold.

1 **American Style Rumba - Bronze Level**

- 2 1. Box Step
- 3 2. Cuban Walks Closed and Open may be danced in side by side position
- 4 3. Lady's Underarm Turn to Right or Left
- 5 4. Rock Steps & Breaks Forward, side or back
- 6 5. Cross Body Lead/Turn May end in Closed, Open or Open Counter Promenade Positions
- 7 6. Fifth Position Breaks
- 8 7. Open Break May end in Closed, Open or Open Counter Promenade Positions
- 9 8. Cross Over Breaks
- 10 9. Offset Breaks O.P.
- 11 10. Walk Around Turn May be danced under arm or free turn to Right or Left
- 12 12. Back Spot Turn/ Natural Top

13 **Restrictions**

- 14 1. Partners may not completely separate for more than one measure of music
- 15 2. The timing for Bronze Rumba may be either SQQ or QQS
- 16 3. No other timing is permitted, no foot changes or fakes, partners must always be on opposite feet
- 17 4. Both feet must remain close to the floor at all times. (No aerial rondes, developes, etc.).

18

19

20 **American Style Rumba - Silver Level**

- 21 1. Continuous partnership pivots are allowed up to two measures but may include only one syncopation.
- 22 2. Partners may not completely separate for more than one measure of music with the exception of chase
- 23 turns and chase turn variations.
- 24 3. Single or double hand hold in shadow position may not comprise more than 50% of any routine.
- 25 4. No dips or drops below waist level. No knee drops or sit drops, floor slashes, etc.
- 26 5. No sitting hens, horse and carts, pot stirs, or standing spins for man or lady are allowed.
- 27 6. No entrances allowed. Partners must start in a closed or open facing hold.

1 **East Coast Swing - Bronze Level**

- 2 1. Basic w/ or w/o Turn left or right
- 3 2. Lady's Underarm Turn to Right
- 4 3. Lady's and Man's Underarm Turn to Left
- 5 4. Throwaway
- 6 5. Tuck in Turn/American Spin/Lady's Free Spin
- 7 6. Continuous Tuck in Turn - up to 4 consecutive chasses
- 8 7. Back Pass/change hands behind back
- 9 8. Sweetheart/Cuddle/Wrap
- 10 9. Lindy Whip up to four quicks
- 11 10. Hitch Kicks
- 12 11. Lindy Whip with underarm turn L or R up to 4 quicks
- 13 12. Stop and Go/Peek a Boo

14 **Restrictions**

- 15 1. Partners may not separate completely for more than one measure of music
- 16 2. No side by side work is allowed in Bronze
- 17 3. No double underarm turns
- 18 4. No hopping, skipping actions are allowed
- 19 5. No continuous chasses 1 & 2 & 3 & 4
- 20 6. No foot changes or fakes, partners must always be on opposite feet
- 21 7. Both feet must remain close to the floor at all times. No aerial rondes, developes, etc.
- 22 8. Use of hand shake holds, double hand holds are permitted

23

24

25 **East Coast Swing - Silver Level**

- 26 1. Continuous partnership pivots are allowed up to two measures but may include only one syncopation.
- 27 2. Partners may not completely separate for more than one measure of music with the exception of chase
- 28 turns and chase turn variations.
- 29 3. Single or double hand hold in shadow position may not comprise more than 50% of any routine.
- 30 4. No dips or drops below waist level. No knee drops or sit drops, floor slashes, etc.
- 31 5. No sitting hens, horse and carts, pot stirs, or standing spins for man or lady are allowed.
- 32 6. No entrances allowed. Partners must start in a closed or open facing hold.

1 **Bolero - Bronze Level**

- 2 1. Basic
- 3 2. Open Break - Man may use Flex Point
- 4 3. Fifth Position Breaks
- 5 4. Cross Over Breaks
- 6 5. Cross Body Lead May end in Closed, Open or Open Counter Promenade Positions
- 7 6. Lady's Underarm Turns to Left and Right
- 8 7. Free Walk Around Turn from Cross Over
- 9 8. Side Passes Left and Right
- 10 9. Open Cuban Walks, Open and Closed Positions may be danced in side by side position
- 11 10. Rock steps - May be danced in any direction
- 12 11. Back spot turn / Natural Top

13 **Restrictions**

- 14 1. Partners may not completely separate for more than one measure of music
- 15 2. Timing for Bolero must be SQQ. No other timing is permitted
- 16 3. No foot changes or fakes. Partners must always be on opposite feet
- 17 4. Both feet must remain close to the floor at all times. (No aerial rondes, developes, etc.).

18

19

20 **Bolero - Silver Level**

- 21 1. Continuous partnership pivots are allowed up to two measures but may include only one syncopation.
- 22 2. Partners may not completely separate for more than one measure of music with the exception of chase
- 23 turns and chase turn variations.
- 24 3. Single or double hand hold in shadow position may not comprise more than 50% of any routine.
- 25 4. No dips or drops below waist level. No knee drops or sit drops, floor slashes, etc.
- 26 5. No sitting hens, horse and carts, pot stirs, or standing spins for man or lady are allowed.
- 27 6. No entrances allowed. Partners must start in a closed or open facing hold.

1 **Mambo - Bronze Level**

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

17 **Restrictions**

- 18 1. Partners may not completely separate for more than one measure of music
- 19 2. Couples must break on the two beat in Mambo. No other timing is permitted
- 20 3. No foot changes or fakes. Partners must always be on opposite feet except for #14 above
- 21 4. Both feet must remain close to the floor at all times. No aerial rondes, developes, etc.

22
23

24 **Mambo - Silver Level**

- 25 1. Continuous partnership pivots are allowed up to two measures but may include only one syncopation.
- 26 2. Partners may not completely separate for more than one measure of music with the exception of chase
- 27 turns and chase turn variations.
- 28 3. Single or double hand hold in shadow position may not comprise more than 50% of any routine.
- 29 4. No dips or drops below waist level. No knee drops or sit drops, floor slashes, etc.
- 30 5. No sitting hens, horse and carts, pot stirs, or standing spins for man or lady are allowed.
- 31 6. No entrances allowed. Partners must start in a closed or open facing hold.

32
33

34 **Peabody - Bronze Level**

- 35 1. Six & Eight Count Right Turns
- 36 2. Six & Eight Count Left Turns
- 37 3. Running Steps / Gallops
- 38 4. Locks Forward & Backward
- 39 5. Twinkles Forward & Backward
- 40 6. Right & Left Underarm Turns
- 41 7. Grapevines

42 **Restrictions**

- 43 1. May not separate completely. Open work limited to single or double hand holds and may not last for
- 44 more than 4 consecutive measures (8 beats).
- 45 2. Open work may not comprise of more than 25% of any routine.
- 46 3. No foot changes/fakes, partners must always be on opposite feet.
- 47 4. No solo, shadow, or same foot figures
- 48 5. Continuous quicks are not permitted except in running steps/gallops and grapevines. No more than
- 49 eight quicks.
- 50 6. No picture line or figures i.e. oversways, contrachecks, chairs, lunges, etc.
- 51 7. No fallaway actions
- 52 8. Progressive twinkles must finish by end of 6th measure of music (12 beats).
- 53 9. Both feet must remain close to the floor at all times. No aerial rondes, developes, etc.

1 **Samba - Bronze Level**

- 2 1. Basic - Closed or box, w/ or w/o turn
- 3 2. Side Basic/5th Position/Whisk
- 4 3. Left or Right Underarm Turns
- 5 4. Extended Basic - Chasses
- 6 5. Promenade/Samba Walks/Rocks/Conversas, Copas
- 7 6. Open Counter Promenade/Samba Walks/Rocks
- 8 7. Twinkles/Bota Fogos, Single, Double, Progressive, Forward & Back, PP & CPP
- 9 8. Open or Progressive 5th Positions
- 10 9. Open Break
- 11 10. Cross Body Lead
- 12 11. Voltas

13 **Restrictions**

- 14 1. Partners may not completely separate for more than one measure of music.
- 15 2. No side by side work allowed.
- 16 3. No double underarm turns
- 17 4. No foot changes/fakes, partners must always be on opposite feet.
- 18 5. Both feet must remain close to the floor at all times. No aerial rondes, developes, etc.
- 19 6. Double hand holds and hand shake holds are allowed.

20

21

22 **Merengue - Bronze Level**

- 23 1. Chasses - Forward, Backward, Side
- 24 2. Walks - Forward, Backward, Promenade
- 25 3. Basic Left or Right Underarm Turns
- 26 4. 5th Position Breaks
- 27 5. Left Rock Turns
- 28 6. Back Spot Turn / Natural Top
- 29 7. Wrap/Cuddle/Sweetheart
- 30 8. Ibo Walks
- 31 9. Promenade Swivels
- 32 10. Pretzel/Hammerlock

33 **Restrictions**

- 34 1. Partners must use basic Merengue timing except in Ibo Walks.
- 35 2. Slow & Quick chasses are permitted.
- 36 3. No syncopations allowed except in quick chasses.
- 37 4. No double underarm turns.
- 38 5. No foot changes/fakes, partners must always be on opposite feet.
- 39 6. Both feet must remain close to the floor at all times. No aerial rondes, developes, etc.
- 40 7. Partners may not completely separate for more than one measure of music except in Ibo Walks.

1 **West Coast Swing - Bronze Level**

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

10 **Restrictions**

- 11 1. Partners may not separate completely for more than one measure of music (4 beats).
- 12 2. No side by side work allowed.
- 13 3. No double underarm turns.
- 14 4. No more than six consecutive quicks allowed in whips.
- 15 5. No foot changes/fakes, partners must always be on opposite feet.
- 16 6. Both feet must remain close to the floor at all times. No aerial rondes, developes, etc.
- 17 7. Use of hand shake holds, double hand holds are permitted.
- 18 8. Syncopated spins are not allowed.

19

20

21 **Hustle - Bronze Level**

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

31 **Restrictions**

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

38

39

- 1 **International Style Waltz - Bronze Level**
- 2 Closed Changes
- 3 Natural Turn
- 4 Reverse Turn
- 5 Natural Spin Turn
- 6 Whisk
- 7 Chasse from Promenade Position
- 8 Closed Impetus
- 9 Hesitation Change
- 10 Outside Change
- 11 Reverse Corte
- 12 Back Whisk
- 13 Basic Weave
- 14 Double Reverse Spin
- 15 Reverse Pivot
- 16 Back Lock
- 17 Progressive Chasse to Right
- 18
- 19
- 20 **International Style Waltz - Silver Level**
- 21 Weave from Promenade Position
- 22 Closed Telemark
- 23 Open Telemark & Cross Hesitation
- 24 Open Telemark & Wing
- 25 Open Impetus & Cross Hesitation
- 26 Open Impetus & Wing
- 27 Outside Spin
- 28 Turning Lock
- 29 Drag Hesitation
- 30
- 31
- 32 **International Style Waltz - Gold Level**
- 33 Left Whisk
- 34 Contra Check
- 35 Closed Wing
- 36 Turning Lock to Right
- 37 Fallaway Reverse & Slip Pivot
- 38 Hover Corte
- 39 Fallaway Whisk

1 **International Style Tango - Bronze Level**

- 2 LF or RF Walk
- 3 Progressive Side Step
- 4 Progressive Link
- 5 Closed Promenade
- 6 Rock Turn
- 7 Open Reverse Turn, Lady Outside
- 8 Back Corte
- 9 Open Reverse Turn, Lady in Line
- 10 Progressive Side Step Reverse Turn
- 11 Open Promenade
- 12 Left Foot and Right Foot Rocks
- 13 Natural Twist Turn
- 14 Natural Promenade Turn

15

16

17 **International Style Tango - Silver Level**

- 18 Promenade Link | Reverse Promenade Link
- 19 Four Step
- 20 Back Open Promenade
- 21 Outside Swivel
- 22 Fallaway Promenade
- 23 Four Step Change
- 24 Brush Tap

25

26

27 **International Style Tango - Gold Level**

- 28 Fallaway Four Step
- 29 Owersway
- 30 Basic Reverse Turn
- 31 The Chase
- 32 Fallaway Reverse & Slip Pivot
- 33 Five Step
- 34 Contra Check

- 1 **International Style Foxtrot - Bronze Level**
- 2 Feather
- 3 Three Step
- 4 Natural Turn
- 5 Reverse Turn
- 6 Closed Impetus & Feather Finish
- 7 Natural Weave
- 8 Change of Direction
- 9 Basic Weave
- 10
- 11
- 12 **International Style Foxtrot - Silver Level**
- 13 Closed Telemark
- 14 Open Telemark & Feather Ending
- 15 Top Spin
- 16 Hover Feather
- 17 Hover Telemark
- 18 Natural Telemark
- 19 Hover Cross
- 20 Open Telemark, Open Natural, Outside Swivel and Feather Ending
- 21 Open Impetus
- 22 Weave from Promenade Position
- 23 Reverse Wave
- 24
- 25
- 26 **International Style Foxtrot - Gold Level**
- 27 Natural Twist Turn
- 28 Curved Feather to Back Feather
- 29 Natural Zig-Zag from Promenade Position
- 30 Fallaway Reverse & Slip Pivot
- 31 Natural Hover Telemark
- 32 Bounce Fallaway with Weave Ending
- 33
- 34
- 35
- 36 **International Style Viennese Waltz - Bronze Level**
- 37 Reverse Turn
- 38 Natural Turn
- 39 Forward Change
- 40 Backward Change
- 41
- 42
- 43 **International Style Viennese Waltz - Silver Level**
- 44 Reverse Fleckerl
- 45
- 46
- 47 **International Style Viennese Waltz - Gold Level**
- 48 Natural Fleckerl
- 49 Contra Check
- 50

- 1 **International Style Quickstep - Bronze Level**
- 2 Quarter Turn to R
- 3 Natural Turn
- 4 Natural Turn with Hesitation
- 5 Natural Pivot Turn
- 6 Natural Spin Turn
- 7 Progressive Chasse
- 8 Chasse Reverse Turn
- 9 Forward Lock
- 10 Closed Impetus
- 11 Back Lock
- 12 Reverse Pivot
- 13 Progressive Chasse to Right
- 14 Tipple Chasse to Right
- 15 Running Finish
- 16 Natural Turn & Back Lock
- 17 Double Reverse Spin
- 18 Zig-Zag Back Lock, Running Finish
- 19 Cross Chasse
- 20 Change of Direction
- 21
- 22
- 23 **International Style Quickstep - Silver Level**
- 24 Checked / Underturned Tipple Chasse
- 25 Quick Open Reverse
- 26 Fishtail
- 27 Running Right Turn
- 28 Four Quick Run
- 29 V6
- 30 Closed Telemark
- 31
- 32
- 33 **International Style Quickstep - Gold Level**
- 34 Cross Swivel
- 35 Six Quick Run
- 36 Rumba Cross
- 37 Tippy to Right and Left
- 38 Hover Corte

1 **International Style Cha Cha Cha - Bronze Level**

- 2 Basic Movements
- 3 Compact Chasse
- 4 Alternative Compact Chasse
- 5 Cuban Cross Chasse
- 6 New York
- 7 Spot Turns Left and Right
- 8 Shoulder to Shoulder
- 9 Hand to Hand
- 10 Three Cha Chas Forward and Backward
- 11 Side Steps
- 12 There and Back
- 13 Time Steps
- 14 Fan
- 15 Alemana
- 16 Hockey Stick
- 17 Natural Top
- 18 Natural Opening Out Movement
- 19 Closed Hip Twist

20

21

22 **International Style Cha Cha Cha - Silver Level**

- 23 Open Hip Twist
- 24 Reverse Top
- 25 Opening Out from Reverse Top
- 26 Aida
- 27 Spiral Turns
- 28 Cross Basic
- 29 Cuban Breaks
- 30 Chase
- 31 Ronde Chasse
- 32 Twist Chasse
- 33 Slip Chasse

34

35

36 **International Style Cha Cha Cha - Gold Level**

- 37 Advanced Hip Twist
- 38 Hip Twist Spiral
- 39 Turkish Towel
- 40 Sweetheart
- 41 Follow My Leader
- 42 Foot Changes
- 43 Lady's Runaway Chasse

1 **International Style Samba - Bronze Level**

- 2 Basic Movement
- 3 Whisks
- 4 Samba Walks
- 5 Rhythm Bounce
- 6 Volta Movements (Traveling & Spot)
- 7 Traveling Bota Fogos Forward
- 8 Criss Cross Bota Fogos (Shadow Bota Fogos)
- 9 Traveling Bota Fogos Back
- 10 Bota Fogos to Promenade and Counter Promenade
- 11 Criss Cross Voltas
- 12 Solo Spot Volta
- 13 Bronze Foot Changes
- 14 Shadow Traveling Volta
- 15 Reverse Turn
- 16 Corta Jaca
- 17 Closed Rocks
- 18
- 19

20 **International Style Samba - Silver Level**

- 21 Circular Volta
- 22 Open Rocks
- 23 Back Rocks
- 24 Plait
- 25 Rolling off the Arm
- 26 Argentine Crosses
- 27 Maypole
- 28 Shadow Circular Volta
- 29 Silver Foot Changes
- 30

31 **International Style Samba - Gold Level**

- 32 Contra Bota Fogos
- 33 Roundabout
- 34 Natural Roll
- 35 Reverse Roll
- 36 Promenade and Counter Promenade Runs
- 37 Three Step Turn
- 38 Samba Locks
- 39 Cruzados Walks and Locks
- 40 All Foot Changes

1 **International Style Rumba - Bronze Level**

- 2 Basic Movements
- 3 Cucarachas
- 4 New York
- 5 Spot Turns Left and Right
- 6 Shoulder to Shoulder
- 7 Hand to Hand
- 8 Progressive Walks Forward & Backward
- 9 Side Steps
- 10 Cuban Rocks
- 11 Fan
- 12 Alemana
- 13 Hockey Stick
- 14 Natural Top
- 15 Opening Out Right and Left
- 16 Natural Opening Out Movement
- 17 Closed Hip Twist
- 18
- 19

20 **International Style Rumba - Silver Level**

- 21 Open Hip Twist
- 22 Reverse Top
- 23 Opening Out From Reverse Top
- 24 Aida
- 25 Spiral Turns: Spiral; Curl; Rope Spinning
- 26
- 27

28 **International Style Rumba - Gold Level**

- 29 Sliding Doors
- 30 Fencing
- 31 Three Threes
- 32 Three Alemanas
- 33 Hip Twists

- 1 **International Style Paso Doble - Bronze Level**
- 2 Sur Place
- 3 Basic Movement
- 4 Chasse to Right and Left
- 5 Drag
- 6 Deplacement
- 7 Promenade Link
- 8 Promenade
- 9 Ecart
- 10 Separation
- 11 Separation with Lady's Caping Walks
- 12 Fallaway Ending to Separation
- 13 Huit
- 14 Sixteen
- 15 Promenade and Counter Promenade
- 16 Grand Circle
- 17 Open Telemark
- 18
- 19
- 20 **International Style Paso Doble - Silver Level**
- 21 La Passe
- 22 Banderillas
- 23 Twist Turn
- 24 Fallaway Reverse Turn
- 25 Coup de Pique
- 26 Left Foot Variation
- 27 Spanish Lines
- 28 Flamenco Taps
- 29
- 30
- 31 **International Style Paso Doble - Gold Level**
- 32 Syncopated Separation
- 33 Traveling Spins from Promenade Position
- 34 Traveling Spins from Counter Promenade Position
- 35 Fregolina (Farol)
- 36 The Twists
- 37 Chasse Cape, all endings

- 1 **International Style Jive - Bronze Level**
- 2 Basic in Place
- 3 Fallaway Rock
- 4 Fallaway Throwaway
- 5 The Link
- 6 Flick, Ball Change or Hesitation Ball Change
- 7 Change of Places Right to Left
- 8 Change of Places Left to Right
- 9 Change of Hands Behind the Back
- 10 Hip Bump (Left Shoulder Shove)
- 11 American Spin
- 12 The Walks
- 13 Stop and Go
- 14 Mooch
- 15 Whip
- 16 Whip Throwaway
- 17
- 18
- 19 **International Style Jive - Silver Level**
- 20 Reverse Whip
- 21 Windmill
- 22 Spanish Arms
- 23 Rolling Off the Arm
- 24 Simple Spin
- 25 Miami Special
- 26 Overturned Fallaway Throwaway
- 27
- 28
- 29 **International Style Jive - Gold Level**
- 30 Curly Whip
- 31 Shoulder Spin
- 32 Toe Heel Swivels
- 33 Chugging
- 34 Chicken Walks
- 35 Catapult
- 36 Stalking Walks, Flicks into Break
- 37 Overturned Change of Places Left to Right
- 38

INDEX

- Adjudicators
 - Affiliation with Member Organization Required, 19
 - Chairman Qualifications, 12
 - Conduct, 20
 - Judging Abroad, 27
 - National Championship Adjudicator Classification, 24
 - NDCA Adjudicator Classification, 24
 - Qualifications, 12
 - Registration Required with NDCA, 15
 - Required Number, 11
 - World Class Adjudicator Classification, 25
- Alcohol - Consumption of, 20
- Amateur Competition Rules, 31
 - Age Categories, 31
 - Dress and Costume Code, 33
 - Eligibility, 32
 - Proficiency Classifications, 32
 - Syllabus, 34
- Amateur Dancer Classifications, 3
 - Amateur Dancer, 3
- American Arbitration Association, 3
- American Style, 31
- Cabaret/Theater Arts
 - Draw for Order, 16
 - Percent of Lifts Allowed, 18
- Chairman of Judges
 - Responsibilities, 20
- Competitions/Championships
 - After the Event, 19
 - Annual Registration Fee, 8
 - Application, 6
 - Application Criteria, 8
 - Championship Status, 10
 - Deadlines for Application for Recognition, 8
 - Final Recognition, 11
 - First Time Registration Fee, 8
 - Mileage & Time Constraints, 8
 - Preliminary Requirements, 13
 - Provisional Recognition, 10
 - Recognition of Name, Location & Date, 7
 - Registration of Title, 6
 - Specification of Events, 13
- COMPMNGR, 19
- Conduct of Competition, 15
- Country Western, 17
- Couple - Definition Of, 4
- Dance Floor - Size Of, 17
- Debts, Outstanding, 23
- Disciplinary Proceedings, 28
 - Reinstatement, 28
 - Suspension, 28
- Eligibility Requirements for Professional Competitors, 26
 - Closed NDCA Events, 26

- Open NDCA Events, 26
- United States Ballroom Championships (USBC), 26
- Foreign Judges & Competitors
 - International Reciprocity, 27
- Formation Teams, 37
 - Dances Allowed, 37
 - Disqualification, 39
 - Dress Code, 39
 - Eligibility & Participation Requirements, 37
 - Entrances & Exits, 38
 - Judging & Marking, 40
 - Number of Dances Allowed, 38
 - Time Restrictions, 37
- Grand Championships, 18
- Lifts, 29
 - Formation Teams, 38
- Mailing Lists, 13
- Member Organizations
 - Closed Competitions/Championships, 2
- National Championship Adjudicator Classification, 24
- NDCA
 - Appointed Committees, v
 - Appointed Directors, v
 - Elected Officers, v
- Objects and Aims, 1
- Observer (NDCA Official), 15
- Officials
 - Announcement of, 13
 - NDCA Provision on Officiating, 2
 - Timetable for Approval Of, 12
- Organizers
 - Rules for Formations, 39
- Prize Money, 14
- Pro/Am
 - Competition Divisions, 6
 - Nine & ten Dance Championships, 18
- Pro/Am Definitions, 5
- Professional Competitor
 - Conduct, 22
 - Retirement Notice, 19
 - Use of Props, 22
- Professional Dancer Definition, 3
- Recall - Number of Couples each round, 20
- Registration of Professionals, 22
 - Adjudicator Categories, 24
 - Foreign Professionals, 23
 - Requirements for Judges, 24
 - Requirements for Pro/Am Teachers, 24
 - Requirements for Professional Competitors, 24
 - Requirements for Scrutineers, 26
- Repechage System, 16
- Rising Star
 - Loss of Status, 5
 - Withdrawal Required Same Weekend, 17
- Rising Star Rules, 5

- Scrutineers
 - Registration Required with NDCA, 15
 - Required Number, 11
- Show Dance Rules, 35
 - At NDCA Events, 36
- Skating System, 16
- Small Competition Definition, 2
- Smoking, Not Allowed, 16
- Table of Contents, i
- Team Matches, 40
 - Conduct Of, 41
 - General Requirements, 40
 - Judging & Scoring, 41
- Tempi, 28
- Ten-Dance Competitions, 18
 - Scrutineering, 18
- Timetable, 15
- United States National Championships, 26
- Withdrawal from Competition, 17
- World Class Adjudicator Classification, 25
- World Representatives, 27
 - Amateur Representatives, 28
 - Obligations of Representatives, 28
 - Selection of Judges, 27