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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:**
Class A
- Arthur Murray International
- Dance Teachers Club of Boston
- Dance Vision International Dance Association
- Fred Astaire Dance of North America
- North American Dance Teachers Assoc.
- U.S. Imperial Society of Teachers of Dancing
- United States Terpsichore Association

Class B
- Pan American Teachers of Dancing

**NDCA Associate Member Organizations:**
- National Dance Teachers Association
- New York Society of Teachers of Dancing (non-voting honorary member)

**NDCA Affiliate Member Organizations:**
- American Ballroom Company
- American Dance Organization
- Brigham Young University
- Heritage Dance Foundation
- North American Dance Organizers Alliance
- Professional Dancers Federation
- World Federation of Ballroom Dancers
NDCA AWARD RECIPIENTS

U. S. Ballroom Dance Hall of Fame
This award is presented to individuals who have dedicated themselves to furthering and elevating dance and traditional Ballroom Dance in the United States.

<table>
<thead>
<tr>
<th>Year</th>
<th>Recipient</th>
</tr>
</thead>
<tbody>
<tr>
<td>March 1997</td>
<td>Olive Cullip</td>
</tr>
<tr>
<td>July 2008</td>
<td>Bill Davies</td>
</tr>
<tr>
<td>September 2000</td>
<td>John Ford</td>
</tr>
<tr>
<td>January 2008</td>
<td>Rickey Geiger</td>
</tr>
<tr>
<td>September 2004</td>
<td>Goldie Goldon</td>
</tr>
<tr>
<td>September 2000</td>
<td>Marguerite Hanlon</td>
</tr>
<tr>
<td>September 2001</td>
<td>Jill Morton Irwin</td>
</tr>
<tr>
<td>August 1997</td>
<td>Dagmar Jarvel</td>
</tr>
<tr>
<td>April 1997</td>
<td>Julius Kaiser</td>
</tr>
<tr>
<td>June 2009</td>
<td>David Key</td>
</tr>
<tr>
<td>September 1998</td>
<td>John Kimmins</td>
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<tr>
<td>September 1999</td>
<td>John Lucchese</td>
</tr>
<tr>
<td>October 2005</td>
<td>Richard Mason</td>
</tr>
<tr>
<td>October 2005</td>
<td>Phillip Masters</td>
</tr>
<tr>
<td>January 2008</td>
<td>Brian &amp; Kristi McDonald</td>
</tr>
<tr>
<td>November 2007</td>
<td>Aida Moreno</td>
</tr>
<tr>
<td>September 2001</td>
<td>John Morton</td>
</tr>
<tr>
<td>June 2000</td>
<td>Dennis Rogers</td>
</tr>
<tr>
<td>August 2000</td>
<td>Fran Rogers</td>
</tr>
<tr>
<td>June 1997</td>
<td>Eleanor Rubino</td>
</tr>
<tr>
<td>September 2004</td>
<td>Ken &amp; Sheila Sloan</td>
</tr>
<tr>
<td>November 2008</td>
<td>Sam Sodano</td>
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<tr>
<td>September 2002</td>
<td>Miranda Tang</td>
</tr>
<tr>
<td>September 2004</td>
<td>George Theiss</td>
</tr>
<tr>
<td>January 2011</td>
<td>Judi Hatton</td>
</tr>
<tr>
<td>July 2012</td>
<td>Roy &amp; June Mayor</td>
</tr>
<tr>
<td>July 2014</td>
<td>Lee Wakefield</td>
</tr>
</tbody>
</table>

Lifetime Achievement Award
This award is given in recognition of outstanding achievement in dance and traditional Ballroom Dance through teaching, competing, training and coaching.

<table>
<thead>
<tr>
<th>Year</th>
<th>Recipient</th>
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</thead>
<tbody>
<tr>
<td>January 2008</td>
<td>Joyce Brampton</td>
</tr>
<tr>
<td>January 2008</td>
<td>Jim Donaghey</td>
</tr>
<tr>
<td>January 2008</td>
<td>Frank Regan</td>
</tr>
<tr>
<td>November 2010</td>
<td>Gilbert Wenham</td>
</tr>
<tr>
<td>January 2017</td>
<td>Eleanor Wiblin</td>
</tr>
</tbody>
</table>

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
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FAX (305) 445-0451
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FAX (973) 276-1430
E-Mail: garymac723@aol.com

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Coral Gables FL 33134
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FAX (305) 445-0451
E-Mail: kimmensj@aol.com

NATIONAL REGISTRAR
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E-Mail: ds24dance@gmail.com

EXECUTIVE COMMITTEE

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

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

CONSTITUTION COMMITTEE
Tom Murdock, Chairman
NDCA Executive Committee

CHAMPIONSHIP & COMPETITION COMMITTEE
John Kimmins, Chairman
Richard Booth, Judi Hatton, Gary McDonald

CREDENTIALS COMMITTEE
Brian McDonald, Chairman
NDCA Executive Committee

NDCA AMATEUR DIVISION
This division is attached to the Competitors Commission

NDCA COMPETITORS COMMISSION
Riccardo Cocchi, Nazar Norov, Travis Tuft, Alexander Voskalchuk

U. S. TRADITIONAL BALLROOM DANCE HALL OF FAME AWARDS COMMITTEE
NDCA Executive Committee

FINANCE COMMITTEE
John Kimmins, Chairman
Judi Hatton, Dennis Rogers, Cassandra Schneider

INVIGILATION COMMITTEE
Richard Booth, Chairman
Committee members: Jennifer Booth, Lyall Bradshaw, Ava Kaye Brennen, Lori Woods Gay, Diana McDonald, Toni Redpath
Consultant to the Invigilation Committee: Rufus Dustin

CREDSIBLES & EXAMINATIONS BOARD
Diana McDonald, Chairman
Lori Woods Gay USISTD/USTA, Robert Long AMI
Lyall Bradshaw FADS, John Nyemchek NADTA, Diane Jarmolow DVIDA, Diana McDonald USTA

SCHOLARSHIP COMMITTEE
Lee Wakefield, Chairman
Richard Booth, Cassandra Schneider

LOCAL ONE-DAY EVENT SUB-COMMITTEE
Cassandra Schneider, Chairman
Joy Hillary, Hunter Johnson

SCRUTINEERING COMMITTEE
Tara Christensen, Chairman
LeRoy Walters, Marie Fantini

SCRUTINEER TEST EXAMS
David Don, Dennis Rogers

GRIEVANCE COMMITTEE
Judi Hatton, Chairman
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, adjudicators, and officials. Should any points arise which are not covered in these Rules, they should be brought to the attention of the NDCA Ballroom Director.

4. NDCA REGISTRANTS

a. Dancers registering with NDCA for the purpose of participating in NDCA sanctioned competitions and championships ARE NOT PERMITTED under any circumstances to advertise this registration in any forum, be it print, e-mail or web site listing.

b. Registration with NDCA may not be used to imply a personal or studio sanction by NDCA, and use of the name 'National Dance Council of America', the letters 'NDCA' or any NDCA trademark is specifically prohibited. The term 'Member of the NDCA' is also prohibited; registrants are not members of the NDCA.

c. Dance teachers registered in the 'Certified Dance Teacher' category may advertise their registration in the following manner "Registered with the National Dance Council of America as a certified dance teacher".

5. The definition of the word "organizer/s" used throughout these rules and regulations herein includes owners, investors, business partners, organizers, and/or any person involved in the administrative team.
of any and all NDCA sanctioned Championships, Competitions, and Local One-Day Events. It is in no way limited to the actual organizer/s as such of any NDCA events as listed above.

6. The term Champion may only be used in conjunction with a title awarded at a Championship level sanctioned event. Local One-Day Events and Competition level events are not permitted to utilize the term Championship in any form. The term Champion refers only to the winner of a Championship event. The 2nd place couple shall be referred to as the runner-up. The French term, vice-champion, is not permissible in advertising or announcements.

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

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

1. Formulation of Competition Rules, and other Rules and Regulations.
2. Recognition of Competitions and Championships.
4. Selection of U.S. Professional Representatives to International Events.
5. Disciplinary Proceeding and Reinstatements.
7. Scrutineer Examinations.

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

G. NDCA & RECOGNIZED PROFESSIONAL ORGANIZATIONS - OFFICIALS
Adjudicators, Scrutineers and other officials, to include but not limited to MC's, Music Directors, Registrars, Competition Organizers, etc, who choose to register with the NDCA are not permitted to officiate at or organize any Championship, Multi-Day Competition, or Local One-Day Event that is not sanctioned by the NDCA or other recognized organizations.

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

(2) Individuals and organizations who are associated with the Full Member Organization in lesser ways, such as being on customer or interested parties lists, are not considered to be dues paying members. These individuals and/or organizations may not be included in the promotion and/or advertising for the closed competition or championship.

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

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

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

b. Professional Dancers Federation annual event. The Professional Dancers Federation will be allowed to run one single annual PDF competition that will be organized by the PDF as a closed PDF competition. This event must be run as a benefit for the PDF, no individuals may benefit or profit from this event and all funds must be deposited directly into the PDF bank account. This annual event must have the approval of the Board of Governors.

c. Events run by educational institutions and their affiliated clubs that receive authorization from the NDCA to use NDCA officials.

d. Specialty Dance Competitions, which are dance competitions that are not of the traditional Ballroom Dance genre.

e. Special events of particular importance to traditional Ballroom Dance in the USA that do not fall into any of the categories listed above. Application must be made each time a special event of this nature wishes to receive an NDCA exception.

f. Studio Showcases & Team Matches. NDCA officials may not officiate in any way at studio showcases or team matches unless all of the following are strictly adhered to:

(1) The event is organized by a dance studio that is a traditional business (brick & mortar) who serves their customers in a building that is used for instruction of their students, unless approved by the Ballroom Department.

(2) The event is held at a location close to where the dance studio does it's business, and never more than twenty-five miles from the studio's physical location.

(3) All of the studios involved must be within a radius of 100 miles, unless approved by the Ballroom Department.

(4) The only promotions for this event take place within the confines of the dance studio, or on the studio website.

(5) No more than four dance studios may participate in any one event, and all dance studios involved must be traditional businesses (brick & mortar) as defined above.

(a) An independent instructor with his or her own students is not considered in this instance to be a dance studio or a traditional business (brick & mortar), even if they pay floor rental fees at one of the associated dance studios.

(6) Additionally, any of the following would remove a showcase or team match from what would be considered acceptable to the NDCA, which would then subject any NDCA licensed officials to the penalties delineated under NDCA rule I.G.1.:

(a) A stand-alone website promoting the event

(b) Blanket or open invitations to participate with no associated studios

(c) Participation by independent teachers, or their students, who are not employees of one of the associated studios

(d) Development of a "series" or "circuit" of any kind
II. DEFINITIONS

(e) Accumulation of points of any kind for students or instructors that would carry to another event
(f) Awards determined and/or presented for "Top Student" or "Top Teacher"
(g) Holding of Single Dance or Multi-Dance Competitions in any age categories
(h) Holding the event further than twenty-five miles from the studio location
(i) Including more than four studios in any one event

H. RESOLUTION OF CONFLICTS WITH NDCA

The following statement must appear on the NDCA Registration Form and the Competition Organizer’s Annual Application: "In the event of a dispute with the NDCA, it’s rules or decisions, any member organization (or agent or representative of any member organization), any registrant, competitor, or other person who agrees to be bound by these rules, agrees that any dispute, controversy or claim which cannot be amicably resolved through the avenues of appeal made available within the Council, shall be submitted to binding arbitration before a single arbitrator under the Commercial Arbitration Rules of the American Arbitration Association at a location selected by the Council."

II. DEFINITIONS

A. CLASSIFICATION OF DANCERS

1. PROFESSIONAL: A Professional Dancer is one who is any or all of the following (anyone studying for or taking a theory exam will not be deemed a professional unless they declare themselves such as defined below):
   a. Registered as a Professional with the NDCA.
   b. One who partners a Pro/Am Student Competitor or Registered Amateur in Pro/Am Competitions.
   c. Any person who declares himself or herself a Professional by word or deed (Examples: serving as a hired Partner, or participating in Professional Competitions or Team Matches).

2. AMATEUR:
   a. AMATEUR: An amateur competitor competes with an amateur partner. An amateur dancer may become a professional in the following manner:
      (1) By the declaration of such
      (2) By competing against other professionals in an NDCA sanctioned Open Professional or Rising Star event
      (3) By acting as a professional partner in an NDCA sanctioned Pro/Amateur competition event
   b. Pre-Teen, Junior, Youth and Adult Amateur dancers must be registered with the NDCA, unless they are participating only in pro/am events.
      (1) NOTE: With the exception of honor dances and formation teams, amateurs are not permitted to demonstrate at NDCA events.

3. PRO/AM STUDENT COMPETITOR:
   a. The term "Pro/Am" refers to a registered professional dancer/teacher dancing with their registered student. In this case the student will be known as a "Pro/Am Student Competitor". A Pro/Am Student Competitor competes with a professional partner.
   b. A Pro/Am Student Competitor competes in Ballroom dance purely as an avocation.
   c. A Pro/Am Student Competitor does not teach Ballroom dance under any circumstances. Ballroom dance is any dance that is included in any NDCA sanctioned Pro/Am competition or championship event, and is not limited to the traditional championship dances.
   d. A Pro/Am Student Competitor may neither demonstrate nor give shows for compensation in any style of Ballroom dance.
   e. A Pro/Am Student Competitor is permitted to enter Ballroom dance "Pro/Am Scholarship Events" which offer monetary prizes. In this case, any prize money awarded belongs to the Pro/Am Student Competitor, not to the professional, and the Pro/Am Student Competitor may decide how it is to be used.
II. DEFINITIONS

f. Pro/Am Student Competitors who are found to be in violation of any of the above definitions, will not be permitted to continue to compete in NDCA sanctioned competitions or championships, and the organizers of all NDCA sanctioned competitions and championships will be so notified. Should the Pro/Am Student Competitor cease the activity that violated the above definitions, his or her right to compete as a Pro/Am Student Competitor in NDCA sanctioned competitions and championships may be restored upon application to the NDCA. A waiting period may or may not be required when such reinstatements are made.

(1) It is within the province of the Ballroom department to discipline by way of suspension and/or fines the professional partner of an amateur competing in pro/am competitions who is found to be teaching ballroom dance lessons.

4. MIXED AMATEUR

a. Confined to amateurs partnering other than their regular amateur partner; an advanced amateur competitor/teacher partnering another amateur dancer who is his or her student competitor in "Mixed Amateur" competition categories.

(1) Both members of Mixed Amateur partnerships must be registered as Amateur Competitors with the NDCA.

5. STUDENT/STUDENT

a. The term "Student/Student" refers to a Pro/Am Student Competitor partnering another Pro/Am Student Competitor in heats which are danced simultaneously with Pro/Am events at NDCA sanctioned competitions and championships.

b. Student/Student events are an accommodation for Pro/Am Student Competitors, and are open only to one adult Pro/Am Student Competitor partnering with another adult Pro/Am Student Competitor - both of whom must comply with the requirements as stated in the definition of a Pro/Am Student Competitor. Student/Student events are not open to amateur dancers who compete in Amateur Competitions and/or Championships at the "Open Amateur" proficiency level as defined in section X. RULES FOR AMATEUR COMPETITORS.

6. DEFINITION OF A COUPLE

a. A couple in the traditional Ballroom Dance genre is defined as a male and a female, with the male dancing the part of the lead and the female dancing the part of the follow. This rule applies to all competition classifications: Professional, Amateur, Pro/Am Student Competitors, Student/Student, and Mixed Amateur. Exceptions are not allowed.

B. CLASSIFICATION OF COMPETITIONS

1. PROFESSIONAL EVENTS: Confined to professionals 16 years of age and older, who are registered with the NDCA, or in the case of overseas visitors, those couples who are registered with the recognized professional organization or other recognized organization of their country.

a. NDCA SANCTIONED PROFESSIONAL COMPETITIONS AND CHAMPIONSHIPS. Open to professional couples who are registered with the NDCA, or in the case of overseas visitors, those couples who are registered with the recognized professional organization or other recognized organization of their country.

b. RISING STAR COMPETITIONS. Open to professional couples who are registered with the NDCA, or in the case of overseas visitors, those couples who are registered with the recognized professional organization or other recognized organization of their country.

(1) LOSS OF RISING STAR STATUS. Any of the following will result in the loss of rising star status: (NOTE: This loss of status is only applicable to that particular category, for example, winning the Latin or Rhythm would not prohibit the couple from competing in the Ballroom or Smooth.)

(a) Any couple winning the UNITED STATES RISING STAR AT the U.S. DANCE CHAMPIONSHIPS (USDC) will lose their Rising Star Status.
II. DEFINITIONS

(b) Any Rising Star couple making the Final Round of the UNITED STATES CLOSED or OPEN CHAMPIONSHIP at the U.S. DANCE CHAMPIONSHIPS will lose their Rising Star Status.

c. MIXED PROFESSIONAL COMPETITIONS
   Confined to professionals partnering other than their regular professional partner.

d. FORMATION COMPETITIONS AND CHAMPIONSHIPS

e. CABARET, THEATRICAL BALLROOM, EXHIBITION, AND SHOWDANCE EVENTS
   (1) Cabaret: A solo performance presenting aerial dancing and artistry, transitioning on and off the floor. Uses lift work and dancing in any genre/amalgamation the couple desires to their own selection of music.
   (2) Theatrical Ballroom: All couples dance at the same time to the same preselected music, performing recognizable ballroom dancing enhanced with lift work not to exceed 50% of the bars of music.
   (3) Exhibition: A solo performance of a Ballroom dance with a maximum of 3 lifts.
   (4) Showdance: As per the Showdance rules in section XI.

f. TEAM MATCHES

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

2. AMATEUR EVENTS: Open to amateurs who are registered with the NDCA, or in the case of overseas visitors, those couples who are registered with the recognized amateur organization or other recognized organization of their country.

a. NDCA SANCTIONED AMATEUR COMPETITIONS AND CHAMPIONSHIPS: Open to amateur couples sixteen years of age and over who are registered with the NDCA, or in the case of overseas visitors, those couples who are registered with their own recognized amateur organization acceptable to NDCA.

b. PRE-TEEN, JUNIOR, YOUTH AND ADULT AMATEUR COMPETITIONS: Open to amateur couples who are registered with the NDCA, or in the case of overseas visitors, those couples who are registered with their own recognized amateur organization acceptable to NDCA, and who also qualify as defined in section "X. RULES FOR AMATEUR COMPETITORS".

c. FORMATION COMPETITIONS AND CHAMPIONSHIPS: Open to amateur couples who are registered with the NDCA, those couples who are registered with their own recognized amateur organization acceptable to NDCA. See section "XII - RULES FOR FORMATION TEAM COMPETITIONS".

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

3. PRO/AM STUDENT COMPETITOR EVENTS
II. DEFINITIONS

a. Open to any couple consisting of a registered professional dancing with a registered Pro/Am Student Competitor. Demonstrations, which are advertised to the general public, are prohibited except at Studio Events and Honor Dances following a competition.

b. Formation Competitions
   All couples in the team must consist of a registered professional dancing with a Pro/Am Student Competitor.

c. PRO/AM competitions may offer any or all of the following divisions: NEWCOMERS, BEGINNER, INTERMEDIATE; ADVANCED; THEATRICAL; EXHIBITION; Levels in Pre-Bronze, Bronze, Silver, Gold, Gold Star, Supreme Gold; separate or merged categories by age or gender, etc.
   (1) Pro/Am Student, Student/Student and Mixed Amateur Dancers are eligible to enter the Newcomer division for a period of one year commencing with their first NDCA sanctioned event regardless of the style.
   (2) Newcomer Division shall be restricted to Closed Syllabus only.

d. The Pro/Am student winner of any Closed Multi-Dance or Rising Star Multi-Dance event of three dances or more, in which a semifinal is held, is ineligible to compete in the same Multi-Dance Level, Style, and Age category at that event in following years at that same event. Organizers may enforce more stringent requirements, provided it is outlined in their Rules and Regulations and included on entry forms.

e. Where organizers have experienced difficulty with multi-level registrations from students in Pro/Am competitions, the following guidelines may be helpful, and should be included in the Competition Package:
   (1) Basic Registration - Students should dance one level only.
   (2) Advanced Level Registrations - Students should dance one level only above the basic registration.
   (3) Restricted Dance Registration - Students should be restricted from dancing in a particular dance in more than one level.
   (4) Students should not register again in dances previously won at a particular level unless the student was uncontested at the time of winning.

f. The age divisions for Pro/Am Student Competitor Events shall be as listed below, with the understanding that each competition organizer may sub-divide the basic divisions listed in the manner they see fit.
   (1) "A" - ages 16-50
   (2) "B" - ages 51-70
   (3) "C" - ages 71 +

g. Recommendation for organizers. It is suggested that Closed Gold Multi-Dance categories be offered in the International Styles at events offering closed multi-dance categories.

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

a. When Pre-Teen, Junior and Youth events are offered for Student/Student and/or Pro/Am Student Competitors the age divisions must be those that are listed in the "Rules for Amateur Competitions" section.

b. When Pre-Teen, Junior and Youth events are offered for Student/Student and/or Pro/Am Student Competitors the dress and/or costuming rules must be those that are listed in the "Rules for Amateur Competitions" section.

c. When Pre-Teen events are offered for Student/Student and/or Pro/Am Student Competitors the syllabus rules must be those that are listed in the "Rules for Amateur Competitions" section.

d. Pre-Teen Pro/Am Student Competitors may not apply to relinquish their age category and move into the next higher age division.

e. The NDCA definition of a couple applies to these events as well, with no exceptions.

5. MIXED PROFICIENCY AMATEUR COUPLES
III. RULES FOR ORGANIZERS

6. PRE-TEEN, JUNIOR, AND YOUTH SINGLES
   a. Pre-Teen, Junior, and/or Youth age competitors may dance syllabus routines singly in heats without partners and will be judged.

III. RULES FOR ORGANIZERS OF NDCA SANCTIONED EVENTS

A. COMPETITION SANCTION

1. REGISTRATION OF TITLE: Competition Organizers may apply for NDCA Sanction by registering the Title of their Events(s) with the Council. Organizers are advised that the words, "United States", "American", "National", "World", "U.S.", "USA" and "Championship", or other words of similar import, may not be used to identify the title of the event, or any parts associated with the event, without the express written consent of the Council.

2. COMPETITION APPLICATION: Organizers shall apply to the Council for sanction of competitions using the official application form which can be obtained from the Ballroom Director. For each application, the Organizer(s) of a competition must complete the application in accordance with the directions stated on the application form, attaching to it as necessary all requested and required information. The Organizer(s) of the competition must sign the application form where indicated, and submit the completed application together with the appropriate application fee to the Ballroom director. If an Organizer is a corporation, the application must also be accompanied by a certified copy of the resolution of the Board of Directors that authorizes the execution of the application.
   a. Applications for sanction of new multi-day competitions and new Local One-Day Events may only be placed on the first Ballroom Department Meeting Agenda once every three years, specifically in 2015, 2018, etc.
   b. At the present time there is a moratorium on the consideration of any new application for any type of sanctioned event until further notice.
   c. In the event of a special circumstance, such as in a severely under served area, an application for sanction of new Multi-Day Competition or new Local One-Day Event may be placed on the first Ballroom Department Meeting Agenda when specifically authorized by the NDCA Executive Committee.

3. COMPETITION LEVEL: Organizers may apply for sanction for the following classification of competitions:
   a. Multi-Day Competitions.
      (1) Multi-Day Competitions (including Championships) are required to use only NDCA registered officials, to include Chairmen of Adjudicators, Adjudicators, Scrutineers, Music Directors, Registrars, Masters of Ceremonies, etc.
      (2) all organizers of Multi-Day Competitions (including Championships) are required to be registered with the NDCA as Competition Organizers. Any sanctioned NDCA Multi-Day Competition (including a Championship) in which they function as an organizer in any way without the proper license may be subject to loss of NDCA sanction.
   b. Local One-Day Events. Sanction may be awarded for events where only Pro/Am Solos, Pro/Am Single Dance Competitions, Pro/Am Multi-Dance Competitions, Amateur/Amateur Competitions and Student/Student Competitions are offered, and:
      (1) only the specific approved date of a Local One-Day Event may be used (or shown) in the advertising/promotions for the event, including, but not limited to, printed and electronic materials, e-mail blasts, web sites, etc. Indication may be made of a function, such as a welcome dinner dance, that takes place the evening prior, but all advertising and/or promotions must be limited to a display of one date only. If an ancillary function such as a welcome dinner/workshop, etc., is attached to the Local One-Day Event, it may be either the
III. RULES FOR ORGANIZERS

day prior to or the day following the actual One-day event, but not both. Additionally, any
specific promotion for an ancillary function may not be added to the approved date of the
event, and may only be referenced within the body of text and/or schedule of events.
Professional teachers may perform during an event held as part of an ancillary function the
day before or after, but no Student Competitor (the Amateur portion of a Pro/Am partnership)
may perform in any way during any ancillary function the day before or after.

(2) all events must take place during a single day (including solos) even if these events are not
judged or charged money for.
(a) Under no circumstance may an event be danced on a day other than the date of the Local
One-Day Event. Dancing an event, such as a solo, on a day other than the date of the
Local One-Day Event, and then providing any kind of assessment at any time on or after
this date, such as a score, critique, and/or comments is not allowed. A penalty of not less,
but possibly more than, $1,000.00 - to be determined by the Ballroom Department - for
the first organizer infraction. Penalty for subsequent infractions will be a similar or
greater fine and/or suspension/revocation of NDCA sanction, to be determined by the
Ballroom Department.

(3) when two (or more) ballrooms are defined at the same time each assigned ballroom must have
its own dedicated space - couples may not share the same physical space if they are assigned
different floors.
(4) Different styles of a same or similar dance may not be competed at the same time, even if the
tempo is similar, with the exception of the American Rhythm Mambo and Salsa - these two
dances may be danced concurrently provided the floor is split and there are two panels of
judges - one for each floor.
(5) no professional couple events are offered, even if these events are not judged or charged
money for.
(6) Local One-Day Events are required to use only NDCA registered officials, to include
Chairmen of Adjudicators, Adjudicators, Scrutineers, Music Directors, Registrars, Masters of
Ceremonies, etc.
(7) all organizers of Local One-Day Events are required to be registered with the NDCA as
Competition Organizers. Any sanctioned NDCA Local One-Day Event in which an
organizer functions in any way without the proper license may be subject to loss of NDCA
sanction.

4. COMPETITION SANCTION: A competition organizer may apply to the council for sanction of the
following: 1) the proposed name of the event, 2) the proposed location (city) of the event, 3) the
proposed date of the event. The date of the event shall correspond to a certain day/date within the
desired month that can be determined for future years using a clearly defined formula. If an organizer
wishes to change any of the above, then they may do so only after applying in writing to and receiving
written permission from the NDCA Ballroom Director.
 a. NDCA organizers are not allowed to accept sanction or recognition from any other organization
unless approval is given by the NDCA.
   (1) It is the decision of this council that approval under this rule will not be given to WDSF
sanctioned events for the foreseeable future.
 b. Events that do not have NDCA sanction and are run immediately before or after a sanctioned
NDCA event in the same location will be considered part of the recognized NDCA event and
must also comply with this rule unless approval is given by the NDCA.
 c. Permanent date changes may not be considered, except at Ballroom Department meetings that are
held in conjunction with Board of Governors meetings.
   (1) Permanent date changes may not be reconsidered for a minimum five-year period if and when
granted for any NDCA sanctioned event.
 d. Permanent location changes may not be considered, except at Ballroom Department meetings that
are held in conjunction with Board of Governors meetings.
III. RULES FOR ORGANIZERS

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

6. ANNUAL SANCTION FEE: Championships already sanctioned by the NDCA must pay an annual sanction fee of $750.00 dollars, Multi-Day Competitions already sanctioned by the NDCA must pay an annual sanction fee of $550.00 dollars, and Local One-Day Events must pay an annual sanction fee of $300.00 when renewal application is made. Events will not appear in the NDCA Calendar unless the application has been made in writing and the appropriate sanction fee has been paid and approved.
   a. Events may not be printed (even if the annual sanction fee has been paid) in the calendar until their dates and locations have been cleared by the Ballroom Department, or approved by the NDCA Ballroom Department Committee.
   b. Any sanctioned event which is not held for two consecutive years will lose NDCA sanction.

7. MILEAGE AND DATE CONSTRAINTS: No Multi-Day Competition (including Championships), and/or Local One-Day Events, may be granted NDCA sanction unless they comply with the following:
   a. The sanctioned event is at least 3 weekends from the date of any other existing NDCA sanctioned event that is within one hundred and fifty miles.
      (1) If the sanctioned event is on the same weekend as an existing NDCA sanctioned Championship, then the two events are at least nine hundred miles apart.
      (a) In the event a Championship wishes to request a one-year date or location change they may waive the 900 mile requirement as applied to sanctioned Multi-Day Competitions or Local One-Day Events, in which case the 150 mile requirement only would apply.
      However, the reverse would not apply if a Multi-Day Competition or Local One-Day Event wishes to apply for a one-year date or location change.
   b. The distance calculations for mileage requirements shall be determined by the distance in driving miles via automobile between locations (comparing both directions) using http://maps.google.com. If multiple driving routes are shown by Google Maps then the Ballroom Department will use the "fastest" route option.
      (1) All NDCA events that received sanction prior to the July 2012 meeting of the NDCA Board of Governors remain approved even if they do not comply with established mileage requirements under http://maps.google.com. However, all future approvals requiring mileages from the July 2012 meeting onward must at that point comply with this rule.
      (2) All NDCA sanctioned events that received their approved date formula and location prior to the January 2011 meeting of the NDCA Board of Governors remain approved even if they do not comply with the one-hundred fifty/nine-hundred mile requirements. However, all future approvals for new events, one-year date or location changes, or permanent date or location changes must at that point comply with these rules.
      (3) All NDCA sanctioned Local One-Day Events that received their approved date formula and location prior to the July 2014 meeting of the NDCA Board of Governors remain approved even if they do not comply with the one-hundred fifty - 3 weekend requirement. However, all future approvals for new events, one-year date or location changes, or permanent date or location changes must at that point comply with these rules.

8. COMPETITION SPECIAL DISPENSATION: In the event a conflict is deemed to exist due to no fault of the Organizer, who may be forced to change his date due to hotel problems, etc., the Ballroom Department Committee has the right to give "Special Dispensation" for such date changes if it is felt that an unreasonable hardship would result to the given competition, to the competition's organizer or...
organizers, to its spectators, or to any of its other participants, Organizers requesting special

dispensation should notify the Ballroom Director in writing.

9. CALENDAR MORATORIUMS: No NDCA sanctioned events may be added or moved into the
following geographical locations:

a. THE NORTH EASTERN CORRIDOR - to include Southern New York (Below a line drawn
from Binghampton to Albany), Massachusetts, Southern New Hampshire (Southeast of a line
drawn from Brattleboro, through Concord to Rochester), Southern Maine (South of a line from
Porter in the west to and including Portland in the east), Connecticut, New Jersey, Rhode Island,
Maryland, Washington DC, Eastern Pennsylvannia (Southeast of a line drawn from Harrisburg to
Allentown), Northern Virginia (North of Interstate 64 to include the city of Richmond)

b. CALIFORNIA

c. FLORIDA - entire state closed for the months of July through December
   (1) Miami/Dade, Broward & Palm Beach counties (tri-county area) - closed for the entire year

d. LAS VEGAS

10. COMPETITION APPLICATION CRITERIA:

a. The Organizer or Organizers may apply for sanction of a competition as early as three (3) years
prior to the proposed start date of the event. Existing organizers who have not satisfied all
outstanding debts incurred at either their own competition, or any other NDCA sanctioned event,
will not be eligible for NDCA sanction, and may also forfeit NDCA sanction of their own

event(s).

b. Although the Ballroom Department Committee shall have the absolute discretion in a given
instance or in all instances to require as a condition of the Council's granting sanction that an
Organizer supply information that is in addition to that required by these rules or specified on the
application form, each organizer (and if an organizer is a corporation, then the corporation as an
entity and also each individual principal of the corporation) must supply the following information
as part of the application for recognition.

(1) A resume that indicates the person's experience and background in the field of dance,
   including, but not limited to, involvement with any past, present, or future dance
   competitions, whether or not sanctioned by the Council; and

(2) A current financial statement; (Organizers of a Competition or Championship currently
sanctioned by the NDCA do not need to submit an annual financial statement when they
submit their annual application for that event.) and

(3) All Organizers as well as the individual principals of corporate Organizers must make the
following representations:

   (a) That the given individual has not at any time within the eight (8) years immediately
   preceding the date of the application been convicted of any violation of Federal or State
   law, which conviction imposed a fine in excess of $1,000, or a sentence of incarceration,
   irrespective of suspension, in excess of one (1) month.

   (b) That the given individual has not at any time within the eight (8) years immediately
   preceding the date of the application been subject to a civil judgment for fraud;

   (c) That the given individual has not at any time within the eight (8) years immediately
   preceding the date of the application been subject to a civil judgment in excess of $5,000
   which remained of record for more than thirty (30) days, and is not now subject to a civil
   judgment in excess of $5,000 which has been of record for at least thirty (30) days.

   (d) That the given Organizer has a net worth of at least $50,000, and is not now and has not
been at any time during the eight (8) years immediately preceding the date of the
application, insolvent by reason of inability to pay debts as they mature, or judged
bankrupt, or subject to a petition in bankruptcy, reorganization or similar proceeding
under the bankruptcy laws of the United States, or subject to the decision of a receiver,
permanent or temporary, appointed for his, her or its business, assets or property;
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1. That the title of the competition does not infringe on any common law, state registered, or federally registered trademark held by any person, entity, business, association, or organization;

2. That to the best of the given person's knowledge the competition will not conflict with another NDCA registered event per NDCA Rules.

3. That the organization of the competition does not violate any contractual agreements the applicant may have with third parties.

c. The failure of the application to contain all of the information required by these rules, by the application form, or by the Ballroom Department Committee; the submission of false information in an application; the failure of an Organizer or principal of a corporate Organizer to make any of the representations required by these rules, by the application form, or by the Ballroom Department Committee; or the making of a misrepresentation in an application shall in each instance constitute sufficient grounds for rejection of the application and the refusal of the Council to grant sanction to the competition. Provided, however, that for good cause shown, as judged in the absolute discretion of the Ballroom Department Committee, and based on the first, second, fourth, and seventh criteria or factors (listed below) all favoring sanction, the Ballroom Department Committee may excuse any such deficiency in an application.

d. Upon timely receipt of a completed application, the Ballroom Department Committee shall evaluate the application in conjunction with the following criteria or factors, and shall either grant or refuse to grant sanction in accordance with such evaluation:

   (1) the business experience of the Organizer;
   (2) the dance experience of the Organizer;
   (3) the financial means of the Organizer;
   (4) the reputation of the Organizer;
   (5) whether the Organizer is a Member Organization or a Member of a Member Organization;
   (6) the history of the given competition;
   (7) whether granting sanction will further or obstruct the goals of the Council; and
   (8) whether denying sanction will further or obstruct the goals of the Council

e. In the course of the evaluation, the Ballroom Department Committee reserves the right, but shall have no obligation, to require clarification of any information contained in the application, to require information in addition to that contained in the application, to require representations in addition to those made in the application, and to investigate or otherwise verify the information contained or representations made in the application.

f. In granting sanction, the Ballroom Department Committee may in its absolute discretion qualify such sanction on the satisfaction of certain conditions, including, but not limited to, the Organizer's supplying additional information, the Organizer's making additional representations, or the Organizer's establishing an escrow account, as directed by the Ballroom Department committee, to administer the finances of the given competition.

g. A decision of the Ballroom Department Committee to deny sanction may be appealed by the Organizer(s) of the competition to the Executive Committee of the council. Such an appeal shall be made by written notice from the Organizer(s) to the Ballroom Director, which notice must set forth all the reasons why the Organizer(s) feel that sanction should be granted. The Executive Committee shall review both the application and the notice of appeal, and shall determine, based upon the rules and regulations of the Council, whether or not to grant sanction, which determination shall in all events be final.

11. SANCTION

a. The granting of "Sanction" by the Council obligates the organizer to adhere to the NDCA Rules and Regulations described herein. The organizer may specify additional rules for his event at his discretion, provided they do not conflict with NDCA rules. Non-sanctioned competitions and other activities held in association with NDCA sanctioned competitions shall be conducted in such a manner as not to conflict with NDCA Rules and Regulations.
b. Upon the granting of "Sanction" by the Council, the organizer will receive notification of the sanction from the ballroom director. Only NDCA sanctioned events are to be listed in the NDCA Bulletin-Calendar.

12. CHAMPIONSHIP STATUS

a. NDCA CHAMPIONSHIP POINT RATING SYSTEM: The following point rating system will be used in granting, denying, or removing championship status for NDCA Multi-Day Events. NDCA Championships must average 1,000 points over the most recent three consecutive years.

(1) Floor Size: 1% of total square footage
(2) Practice Floor: 1% of total square footage
(3) Hotel Rating: 25 points per star (using Tripadvisor.com)
(4) Total Entries: 10% of total danced entries (Multi-Dance Events constitute 1 entry)
(5) Total Competitors: 1 point per competitor
(6) Prize Money: 1 point per thousand dollars
(7) Longevity: 5 points per year of sanction by NDCA
(8) Event Quality: 100 point penalty for any NDCA rule violations

b. AWARD DECISION: The awarding of Championship Status is subject to review by the Ballroom Department, whose decision shall be based upon current criteria set forth by the NDCA.

(1) No organizer requests for Championship Status will be accepted at this time (January 10, 2004).

c. CLOSED CHAMPIONSHIP: Member Organizations of the Council may apply immediately for Championship Status of their own annual organizational "Closed Championship". Such Championships must be limited to members of that organization. Competition Organizers who wish to hold any other "Closed Championship" must apply in writing to the Ballroom Director for approval. No "Open" competitions may be entitled or advertised as a "Championship" without express permission of the NDCA. Full member organizations who wish to run their own closed organizational events may only advertise to their own members.

d. SANCTION - PROVISIONAL AND FINAL: All NDCA sanction of events shall, in the first instance, be granted on a PROVISIONAL basis. Provided that all the NDCA Rules enumerated herein are complied with, and that the NDCA Observer's Report substantiates the event was satisfactorily conducted, then (and only then) will FINAL sanction be awarded. Failure to comply with NDCA Rules for a sanctioned event may result in the withholding of Final Sanction. This sanction is awarded to the Organizer making application and is not transferrable without permission from the NDCA.

(1) Sanctioned events are required to submit the electronic files (CMPMGR or NDCA Premier) or a copy of the program and scrutineering sheets to the Ballroom Department within a 10 day period following the conclusion of their event.

e. RE-ACCREDITATION: Each NDCA sanctioned championship shall be re-evaluated every third year for continued accreditation as a championship.

f. TRANSFER OF OWNERSHIP: When a Championship changes ownership the “championship” classification does not automatically accompany this transference of ownership. However, the new owner of the NDCA registered event may apply to the NDCA Ballroom Department Committee for continued status of this event as a “championship.

g. CHAMPIONSHIP TITLES: Championship Titles are restricted to use by the Organizer making application and are not transferrable without permission from the NDCA.

(1) If for any reason a championship is not run, championship status will be revoked. If the event is run the following year and complies with the criteria for a championship, then the championship status will be reinstated.

B. SELECTION OF OFFICIALS

1. REQUIRED NUMBER OF ADJUDICATORS, SCRUTINEERS, AND INVIGILATORS

a. The organizer shall invite Adjudicators, Scrutineers, and invigilators from the NDCA Roster supplied to organizers by the Council. For a Non-Championship competition event, at least three
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1. (3) Adjudicators shall officiate. However, should the first place prize money offered for a Non-Championship professional event be One Thousand ($1,000) dollars or more, then five (5) Adjudicators must officiate.

b. At all sanctioned events at least one qualified Chairman of Adjudicators must officiate.

c. In all Professional and Amateur Championship Events, a minimum of seven (7) Adjudicators shall officiate.

d. In all Open multiple dance Pro/Am Championship Events, a minimum of five (5) Adjudicators shall officiate.

e. At all sanctioned events at least one qualified Scrutineer must officiate. Competition and Championship events with an average of 500 entries per day during the event, must employ at least two (2) qualified Scrutineers.

f. Two invigilators will be required whenever there are two floors being utilized that require invigilation, as well as any event with more than 2,000 entries per day.

g. The maximum number of hours a Chairman of Judges, Emcee, Music Director, and Scrutineer should work per day should be limited to 10 hours unless specific arrangements have been made with the organizer.

h. The NDCA recommends that organizers have their attorneys place a penalty clause in their contracts with NDCA registered officials and other professionals, specifying that a monetary penalty will be imposed on officials and demonstrators who cancel their contracts without good cause within a specified period of time. Organizers should also place in their contract with the officials "By signing this contract, you agree that should you not be registered and in good standing with the NDCA at the time of the event, this contract will be null and void."

i. It is recommended that two Chairmen be employed at competitions with over 4,000 entries or that extend over a period of four or more days.

2. RULES FOR EVENTS USING CMPMGR SOFTWARE.

a. The maximum number of hours per day per Scrutineer should be ten with not more than five hours per session.

b. The following circumstances should require a minimum of two computers and two Scrutineers:

   (1) Split floors with more than three adjudicators per floor.

   (2) Multiple dance events with quarter or semi-finals danced back-to-back, with large entries using nine or more adjudicators, (i.e. novice, pre-champ, scholarships, etc.); or where major multi-dance events, (i.e. professional or amateur championships) with quarter or semi-final rounds danced alternately.

   (3) Occasions when the daily schedule exceeds a twelve hour span.

c. When a single Scrutineer is engaged for an event using CMPMGR there must be a back-up scrutineer (may be chairman, adjudicator or organizer) and back-up computer available. A single Scrutineer shall not be required to fill in checks for prize money.

d. There shall be multilevel qualifications awarded to scrutineers as follows:

   (1) S1: Has successfully passed a scrutineering exam administered by the NDCA or the British Dance Council.

   (2) S2: Has successfully passed a scrutineering exam administered by the NDCA or the British Dance Council and has experience in all aspects of scrutineering which include team matches, grand championships, and nine or ten-dance competitions. Additionally has a working knowledge of the CMPMGR computer scrutineering software and some computer experience.

   (3) S3: Has successfully passed a scrutineering exam administered by the NDCA or the British Dance Council and is fully computer capable in the CMPMGR scrutineering software and has experience in all areas of scrutineering.

e. The awarding of all scrutineering qualifications above the S1 level shall be at the sole discretion of the scrutineering committee. It is recommended that all Scrutineers seeking to add the S2 or S3 qualification to their current qualification attend events where CMPMGR is used in order to sit with the Scrutineer to observe and learn this software program.
f. If a competition or championship has more than 2,500 entries, then at least one of the Scrutineers should hold the S3 Scrutineering certificate.

g. When using CMPMGR all Scrutineers hired must have at least an S2 rating and there must be a sufficient number of S2 or higher Scrutineers to meet the above requirements.

h. The Scrutineers shall have blank scrutineer sheets on hand should any unanticipated disasters occur.

3. ADJUDICATOR'S QUALIFICATIONS: Organizers must select Adjudicators who are listed on the Current Roster for International Style, American Style, and Theater Art/Cabaret/Exhibition Categories. All adjudicators must be Certified and Qualified in the categories they are to judge, per the classification of adjudicators shown in the NDCA Roster of Officials supplied to the organizer.

a. Sanctioned Championships may only use adjudicators who have been accepted by the NDCA as Championship Adjudicators, which requires championship level credentials in all of the following styles: Ballroom, Latin, Smooth, and Rhythm. This applies to all divisions at that event.

4. CHAIRMAN OF ADJUDICATORS QUALIFICATIONS: The Chairman of Adjudicators for both Non-Championship and Championship Events must be a resident of the U.S.A., must appear on the current NDCA roster, and must hold a full Membership qualification in all categories included in the event. If possible, the Chairman should be a non-voting Chairman. For a Championship, the Chairman must also hold a Scrutineering Certificate. The Scrutineer may not serve as a Chairman of Adjudicators and may only serve as a substitute adjudicator as per Rule III.B.5.

a. High ranking officials with proven ability, achievements and experience may be permitted to Chair special Championships without holding a Scrutineer's Certificate provided two Scrutineers are present and with the approval of the Ballroom Committee.

5. APPROVAL OF OFFICIALS: The proposed list of all officials must be posted on the competition website at least sixty days prior to the competition. Once the list has been approved by the Ballroom Department, no additions or changes to the Officials List may be made without NDCA approval. If, for any unforeseen reason on the night of the event, any of the officials listed are unable to officiate, a substitute may be appointed for the competitions subject to the approval of the NDCA Observer and a proper announcement made before the affected competition. If it is impossible to find a substitute, the remaining Officials shall act and a written explanation of the incident shall be sent by the organizer to the Ballroom Department within ten days. It is recommended that all officials should not be overworked at any Competition or Championship, and that organizers must be responsible for allowing suitable rest periods between judging sessions and scrutineering sessions. Adjudicators may be permitted, at the organizer's discretion, to be seated during Pro/Am and/or daytime events. Organizers must hire sufficient officials in accordance with the volume of competitive events.

C. PRELIMINARY REQUIREMENTS

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

2. PUBLISHED STATEMENTS

a. On the front page of all promotional material and the events Official Program (printed or electronic) the words "Sanctioned by the National Dance Council of America, Inc." and the NDCA approved logo must be included. An NDCA sanctioned Competition or Championship shall not accept or advertise the sanction or implied sanction, or any suggested liaison of any other dance organization not affiliated with the NDCA, without the prior approval of the Ballroom Department.

b. All Entry Blanks and Programs must include the following text:

(1) "No responsibility for loss or theft of articles left in Changing Rooms, Ballrooms or Hotel Rooms can be accepted by the Organizer, or by the National Dance Council of America, Inc.,
III. RULES FOR ORGANIZERS

1 and neither can they be held liable for injury sustained by persons attending this event.

Everyone attending does so at his or her own risk”.

(2) "All persons attending this event, whether as spectators, competitors, officials, or guests of
the organizer, shall be bound by the National Dance Council of America, Inc. rules, and by
participating in this event automatically become obligated to adhere to them."

(3) All closed events will be invigilated as per the NDCA rule book.

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

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

b. Information as to how infractions of syllabus and/or costuming requirements will be penalized
must be included in writing in the organizer's promotional material and/or entry forms.

(1) Invigilator

(a) A qualified invigilator shall be any NDCA registered adjudicator who is championship
certified by a member organization of the NDCA in the style or styles that person will be
invigilating.

(b) The Invigilator shall watch all rounds of all events, which have a restricted syllabus and
shall report any violations of that syllabus to the Chairman of Adjudicators.

(c) Penalties for invigilation infractions will be enforced by the Chairman.

(d) In multi dance events the scrutineer shall perform all calculations for the result in
accordance with the rules of the Skating System and then adjust the result to reflect any
penalties that have been applied.

(e) The Invigilator may serve as an adjudicator but may not invigilate and judge the same
round.

(f) When syllabus competitions are held the organizer must use an invigilator for all closed
syllabus competitions. For events over 2000 entries and all Championships the organizer
must use an official NDCA Invigilator.

(g) For competitions numbering less than 2000 entries the organizer may use the chairman of
adjudicators as the invigilator.

(h) The invigilator must use the Official NDCA Syllabus Infraction Form for recording each
violation.

(i) Any competitor who is warned or penalized shall be provided with a copy of this
infraction form.

(j) The invigilator shall submit a written or electronic report using the Official NDCA
Syllabus Infraction Report to the Chairman and the Organizer at the conclusion of the
event. The chairman will submit a copy of this record with the Official NDCA Observer's
report to the NDCA within 10 days of the conclusion of the event.

(k) Invigilators should not be required to work more than 2 hours per shift with a minimum
of 2-hour break between shifts.

NDCA Organizers are required to have the following statements in BOLD typeface on all
syllabus entries forms.
III. RULES FOR ORGANIZERS

1. (1) ALL CLOSED SYLLABUS EVENTS WILL BE INVIGILATED USING THE CURRENT NDCA LIST OF ELEMENTS AND RESTRICTIONS.

2. (2) PENALTIES MAY BE GIVEN WITHOUT WARNING FOR ANY SYLLABUS INFRINGEMENT.

d. Member organizations are required to publish to their membership which syllabus figures are in compliance with the NDCA Approved Figures, Elements & Restrictions.

e. Where an organizer offers prize money and/or scholarships at their event, full details of any and all restrictions pertaining to those prizes and/or scholarships must be spelled out in the primary information packets. Any potential reduction or non-payment in advertised awards due to participation levels not being met must also be clearly stipulated in the primary advertising.

4. PRIZE MONEY: It is mandatory that in all events where cash purses and/or scholarships are offered, the organizer must state the amount in all advertisements as follows:

a. General announcements require only an over-all amount to be stated.

b. A breakdown by individual events shall be published on the competition website.

c. Minimum criteria for Professional Events:

   (1) Competitions: at least $600.00 in total prize money must be awarded for each separate Professional Division.

   (2) Championships: at least $1,000 in total Prize Money must be awarded for each separate Championship Division.

d. Minimum Criteria for Professional Championships: all finalists through eighth place must receive Prize Money.

5. ENTRY BLANKS: The organizer shall provide competitors with an entry blank which, in addition to the published statements previously mentioned, includes space for the name and address of each partner and their current NDCA registration numbers. For Juniors, the consent signature of a parent or guardian must also be obtained.

6. NDCA OBSERVER: This will be the Chairman of Adjudicators (except when the Chairman is also the Competition Organizer). The observer's name is to be printed in the program and is to be announced at every session. The NDCA observer is to be available to the organizer and give every assistance he can. The observer should ensure that all amateurs and professionals participating in the event are currently registered with the NDCA. The observer will also be responsible for submitting a report on the prescribed form at the end of the event.

   a. The Ballroom Director will appoint two observers for competitions with over 4,000 entries or that extend over a period of four or more days.

7. NDCA registered organizers may not publish advertising from non-registered competitive events, nor may they display posters, etc, advertising such non-registered competitive events.

8. WEBSITE: The following must be posted on the competition website at least sixty days prior to the competition:

   a. The complete list of officials, which are, Organizer(s), Chairman/Chairmen of Judges, Adjudicators, Scrutineer(s), Registrar(s), Master(s) of Ceremonies, and Music Director(s). The officials in each of these categories are to be listed in alphabetical order of their last name.

   b. The total amount of prize money that will be offered at the competition, listed as one figure. This includes all scholarships and prize money for that competition, but not any additional prize money that may be associated with circuits the competition may be part of.

   c. This information must be posted on a website on the internet.

D. CONDUCT OF COMPETITION

The Organizer is responsible for observance of the following:
III. RULES FOR ORGANIZERS

1. The Organizer shall draw up a timetable and make it available to all competitors prior to the competition. The organizer is responsible for adhering accurately to this timetable so that the individual events do not start more than thirty (30) minutes earlier nor run more than thirty (30) minutes later than the scheduled time. The first event of the day shall not start ahead of the scheduled time. Organizers must appoint all adjudicating panels before the event commences, and these panels should be strictly adhered to except in cases of emergency.
   a. The last final of the evening must take the floor before 1:00 a.m.
      (1) The organizer shall be penalized $500 for every event taking the floor after 1:00 a.m.

2. The Organizer shall arrange for suitable and separate changing room facilities for male and female competitors.

3. The Organizer is required to adhere to all categories, dances and levels specified in their promotional material. The Organizer is also responsible for enforcement of all NDCA rules regarding Syllabus and/or Dress, particularly for the "Pro/Am, Pre-Teen, Junior and Youth" categories as well as applying penalty marks for infractions.
   a. Competitors whose figures are determined by the Invigilator (or Chairman of Adjudicators) not to be within the prescribed level shall be warned and penalized as follows:
      (1) Early round violation - A warning from the Chairman of Adjudicators or the Invigilator.
      (2) Subsequent round repeated violation - All recalls or marks for that dance erased.
      (3) Final round violation:
         (a) Where no previous infraction has been made, marked down one place in that dance.
         (b) When a competitor has already been warned and repeats the same infraction in a final round they will be marked down to last place in the dance where the repeated infraction occurred.

4. No Competing Professional or Pro/Am Professional Competitor shall be permitted to dance unless registered with the NDCA. No Pre-Teen, Junior, Youth, Adult Amateur competitor, or Pro/Am Student Competitor shall be permitted to compete unless registered with the NDCA.

5. No Organizer, Chairman of Judges, Adjudicator, Scrutineer, Registrar, Master of Ceremonies or Music Director shall officiate unless registered with the NDCA.

6. At least two (2) couples must participate in any featured event for it to be accepted as a bona-fide competition. For Championship Competitions, at least six (6) couples must participate.

7. In events where only one couple is entered the following are offered as guidelines:
   a. When the event is a one dance event and the category is at medalist level, the adjudicators may judge the couple against an accepted standard and the couple's placement be determined by majority opinion of the adjudicators.
   b. When the event is a multiple dance event, i.e. two or three dances, each dance may be treated as in (a) above with the overall placement determined by the overall adjudicators' marks. Alternatively, the organizer may choose to allow the couple to dance without evaluation and automatically award the couple first place.

8. During the same competition session in all professional and "championship amateur" competitions an intermission of not less than twenty (20) minutes, nor in the absence of reasonable circumstances, not more than sixty (60) minutes must be granted to couples in between rounds. It is recommended that for other multi-dance amateur and Pro/Am competitions that an intermission of five (5) minutes per dance (up to twenty minutes total) be granted.
III. RULES FOR ORGANIZERS

9. The order to be danced in all Theater Arts/Cabaret Divisions shall be determined by draw. A Professional competitor can only dance one solo entry. Couples must dance the same Theatrical/Cabaret program for all rounds of the competition.

10. In all NDCA sanctioned events, the Skating System of score evaluation shall be used, with the exception of Formation Teams and Team Matches, which may be judged on a cumulative point system. The use of the Repechage call back system is not permitted.

11. Each adjudicator shall mark and sign a score card for each heat judged. The organizer shall appoint a steward who shall be responsible for collecting the adjudicators' score cards and delivering them to the Scrutineer.

12. For Open Amateur, Rising Star Professional and Open Professional events the length of music must be as follows:
   a. Other than for the International Style Viennese Waltz and Paso Doble the music shall be played for a minimum of one minute and thirty seconds to a maximum of two minutes (1:30 - 2:00).
   b. In the International Style Viennese Waltz the music shall be played for a minimum of one minute and fifteen seconds to a maximum of one minute and thirty seconds (1:15 - 1:30).
   c. For the International Style Paso Doble the music may stop at the second crash (approximately 1:17) for all preliminary rounds. For the final round the complete song must be played (approximately 2:05).

13. Only the Chairman of Adjudicators and Scrutineer shall have access to the marks until the end of the competition.

14. Master scrutineer sheets, or copies, shall be publicly posted in a conveniently accessible area, for public inspection, only after they have been certified correct by the Scrutineer and Chairman of Adjudicators, and immediately after the results have been announced and the prizes awarded.

15. Before the marks are posted the Master Scrutineer Sheets should be certified by the Scrutineer and Chairman of Adjudicators.

16. Advertised professional purse awards must be presented on the day of the event.

17. No smoking will be allowed in the ballroom or any designated competitor assembly area at any time.

18. NDCA recognizes that competition/championship organizers own the television and/or video rights to their events.

19. The NDCA official observer must be satisfied that all competitors are registered.

20. At all NDCA events, the organizers, chairmen of judges, adjudicators, masters of ceremonies, scrutineers, music directors, and demonstrators are not permitted to compete in any competition. No individual that competes in any sanctioned event is permitted to appear in any show, presentation, showcase, demonstration, or performance at any time prior to, during or immediately following that competition. Honor dances are permissible, immediately following the prize presentation for that session.

21. Floors for Competitions must be a minimum of 60 feet long and a minimum of 36 feet wide, or 2,160 square feet. Floors for Championship events must be a minimum of 66 feet long and a minimum of 42 feet wide. In all cases the dance floor must be free of obstructions or impediments. Exceptions for Competitions only may be approved by the Ballroom Department Committee upon written application.
III. RULES FOR ORGANIZERS

22. The ceiling height for all sanctioned events must be a minimum of ten feet above the dance floor. When theatrical/cabaret events are held the minimum ceiling height must be twelve feet.

23. Organizers must pay all officials for services rendered, at that event, before the end of the last session on the last day, provided the officials have submitted the proper receipts, etc in a timely manner.

24. Unless prior agreement is made with the organizer and/or Chairman of Adjudicators, all officials and adjudicators must be available until the conclusion of the competition as stated in the program of events.

25. If organizers wish to add Country Western competitions during their event, than all NDCA Rules must be adhered to in regards to length of music, skating system, and all other applicable rules.

26. In the event a couple is entered in Rising Star and Championship events in the same style on the same weekend, at the same event, and the Championship division is held prior to the Rising Star, such couple on winning the Championship division will remain eligible to dance the Rising Star division at that event.

27. To ensure that the competitors of an NDCA event receive an "elegant" presentation of awards, it is recommended that awards be presented after each level of competition, making sure that the Master of Ceremonies speaks clearly. All awards must be presented no later than the conclusion of each session.

28. In all competition rounds (excluding cabaret, formation team and team matches) all couples in each heat, including the final, must dance against each other concurrently. Organizers who wish to follow an alternate format may refer to the “Show Dance” rules listed in section XI. However, any organizer who wishes to follow the Show Dance rules (or any other format) must apply in writing and in advance for permission from the Ballroom Department.

29. An on-deck area for competitors is required for championships and strongly recommended for competitions. It if further recommended that an on-deck captain be provided during sessions with a large number of entries and/or heats.

30. Once a final round commences, if it becomes necessary for a couple to withdraw from the competition (due to injury or illness) then that couple will be awarded last place for any dances in which they did not dance.

31. If a couple withdraws from a competition after any round and before the commencement of the next round, then the chairman may at his discretion replace this couple with the next eligible couple.

32. Organizers who anticipate that their events will be video taped with the intent of distribution to television must clearly outline in their publicity whether the event has actually been contracted to appear on television or if the filming is being done “with the intent” of being placed on television.

33. In Pro/Am events where “multiple competitions” are danced at the same time, no more than eight (8) couples may be judged at the same time.
   a. Organizers are allowed to “split” the dance floor into two or more “ballrooms”, in which case each panel of adjudicators can judge a maximum of 8 couples at the same time.
   b. When the dance floor is split for Pro/Am events no “ballroom” may be smaller than 1,080 square feet.
   c. If a couple registers late for a Pro/Am event or changes their entry and the number of couples on the floor would exceed eight (8) then up to ten (10) couples may be placed on the floor provided at least two of the entries are uncontested.
34. Grand Championships. For all Grand Championships conducted at NDCA events:
   a. the judging criteria must be published in advance.
   b. For professional grand championships prize money must be awarded to all participating couples.

35. In a "Ten-Dance" Competition each dance shall be a separate competition. The skating system of
   scrutineering shall be applied to all ten dances together to determine the winner. The number of call-
   backs from the Semi-final (and Quarter-final if necessary) shall be used to determine placements for
   couples not making the finals.
   a. In the event that a Ten-Dance result is determined as part of two separate events where some
      couples are not doing all ten dances, the couples doing only one style will be removed from the
      final placements in each style and the placements for the ten-Dance couples shall be determined
      with respect to each other.

36. It is recommended that a "Good Samaritan" kit be available at all Competitions.

37. When scholarships are presented at NDCA events the terms of these scholarships should be clearly
   stated by the organizer in writing.

38. In Pro/Am nine-dance or ten-dance championships the Pro/Am Student Competitor must be partnered
   by the same professional for both events involved in that particular championship.

39. Confirmation that all amateur, Pro/Am Student Competitors, and professional dancers competing at
   their event are currently registered with the NDCA.
   a. If any amateur, Pro/Am Student Competitor, or professional dancer is not currently registered
      with the NDCA then the Competition Organizer is responsible to ensure that the competitor has
      registered online and then shown an email receipt.
   b. Any organizer who is found negligent in the enforcement of NDCA registrations may be subject
      to loss of NDCA sanction for further events, and/or loss of Championship Status (if a
      Championship).

40. Competitors and officials are not permitted to conduct or give media interviews, including live
    streaming, at any time during a competitive round in which they are taking part.
    a. Any such interviews may be done between rounds provided the interviews are not broadcast to
       those present in the ballroom. Interviews conducted following the completion of the final round of
       the competition may be broadcast to those present.

41. Officials may not post comments on any interactive social media website regarding any competitor's
    performance or conduct until after the conclusion of the entire weekends competitions. Failure to
    comply will result in disciplinary action.

42. Adjudicators, officials, and organizers may not solicit competitors or students for (1) lessons, or (2)
    participation in other NDCA sanctioned competitions while in the ballroom and pre-function areas at
    any time. Any organizer, competitor, or any other individual seeking to obtain sponsorship from any
    student, must contact the student's studio owner, or in the absence of a studio, the student's teacher.
    No one seeking sponsorship is allowed to contact any student directly. This does not apply to
    announcements that the organizer wishes to have made from the podium or distributed in an official
    way. Offenders may be subject to a $2,000 fine, a six month suspension, or have their registration
    with NDCA cancelled (with no refund).

43. Competitors shall not request music. Organizers and Chairmen may veto a particular song, but the
    choice of songs will be decided by the Music Director. If music is pre-selected the organizer shall
    announce on their website, at least forty-five (45) days prior to the event, the music selection.
IV. RULES FOR ADJUDICATORS

1. An adjudicator must excuse himself from an adjudicating panel on any occasion when he has a member of his immediate family, or any member of the same household dancing in a particular heat of a competition. "Immediate family" is defined as spouse, children, parent, sibling, grand-parent, grandchild, niece, nephew, in-law and first cousin.

2. A professional competitor who wishes to judge professional events must first make a written statement to the Ballroom Director that he is ceasing to take part in Professional Competitions, stating the starting date of retirement, and that he will not come out of retirement without giving One Hundred Twenty (120) days notice to the Ballroom Director in writing.

3. Professional competitors who retire from competing may not judge professional events for One Hundred Twenty (120) days following the date of their last professional event, provided they hold the appropriate qualifications.

4. Only Professionals who have taken examinations in NDCA affiliated associations and who hold valid membership cards with the association will be considered eligible to apply for a new NDCA Adjudicator's License. Professionals who take up residence in this country, and who hold qualifications in affiliated associations, may be granted special clearance pending their taking an examination in an NDCA affiliated association in the type, style, or branch in which they wish to judge. Such clearance shall be limited to one year and be based on the recommendation of the Ballroom Department. Where such special clearance is granted, the professional shall still be required to take an NDCA Adjudicator's Examination as part of their application for a new NDCA Adjudicator's License.

5. Adjudicators must be Qualified and Certified in the type and style of the competition they are engaged to judge. Adjudicators who hold an "Associate" degree or higher may judge all categories except Championships, which shall be judged by Full Member or Fellows only. All Adjudicators must hold an NDCA Adjudicator's License.

6. Adjudicators 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.
IV. RULES FOR ADJUDICATORS

7. Adjudicators who are also active Pro/Am Professional competitors may judge Pro/Am events, but should excuse themselves from any heats where they have an active Pro/Am student partner dancing.

8. Adjudicators and any other officials are not permitted to give live media commentary during the entire period of any sanctioned event at which they have been contracted to adjudicate or officiate.

9. Officials (including Adjudicators, 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.

10. 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.

11. While performing their duties as an adjudicator, adjudicators are not allowed to wear or utilize any electronic or other device that will transmit video or images related to the judging process.

B. ADJUDICATORS CONDUCT

1. Adjudicators shall stand or be seated apart from one another and at such locations that they do not interfere with the competitors.
   a. Adjudicators shall not converse with each other during actual judging sessions, especially while the music is still playing.

2. Adjudicators 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. Adjudicators are not to compare notes and must judge independently.

4. Adjudicators may move about freely in order to see all the couples.

5. Adjudicators are required to remain on the floor until the end of the music.

6. Adjudicators shall mark and sign their score cards in ink, including their code letter, and shall initial all 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 Adjudicators.
   b. Ascertain the Timetable of the competitions, and
   c. Be available as scheduled.

8. While on the competition premises, adjudicators shall conduct themselves with the utmost of professional decorum, including refraining from consuming alcohol during a judging session.

9. Adjudicators, including invigilators, may not use cell phones or any other unauthorized electronic devices during the time period(s) in which they are officiating.

C. CHAIRMAN OF ADJUDICATORS

The Chairman of Adjudicators shall be responsible for:

1. Determining the number of couples to be recalled.
a. The Chairman must ask for at least 50% of the number of couples to be recalled in each round. However, if the number of couples that are actually recalled by the adjudicators would require an additional round, then the Chairman is allowed to recall less than 50% of the couples. If the chairman asks for a 50% recall for a second round and the actual number is more than 50%, the chairman may still call for a 50% recall of his original desired number of couples in the third round, etc.

b. The maximum number of couples that will be allowed in any final round will be eight.

c. For all professional competitions, and for all “championship amateur” competitions, if there are eight or more couples pre-registered to compete then a semi-final round must be scheduled. Likewise, if there are fifteen or more couples pre-registered then a quarter-final round must be scheduled. It is further recommended that the same policy be adopted (but not be made mandatory) for Multi-dance Pro/Am events.

d. The chairman should consult with the competition organizer whenever there is a question in regards to the number of couples to be recalled.

e. The chairman should determine when a semi-final should be split into two heats, taking into account the size of the floor, the number of couples in the semi-final, and the style being danced. This should be done in consultation with the competition organizer. When the semi-final is split all couples must dance concurrently for a minimum of 30 seconds prior to any heat being split.

f. When the adjudicators are instructed to select a given number of couples to dance in a final, only that number shall dance, except in the case of a tie.

g. For competitions in the Exhibition, Cabaret & Formation categories:
   (1) When there are more than eight couples or teams entered in a particular event, the competition may be held as a final round, with the adjudicators being asked to rank all entries in order of merit.
   (2) When there are more than fourteen couples or teams entered in a particular event, the competition may be held as a preliminary round, with less than 50% of the couples or teams being recalled from the qualifying round for the final.

2. No more than eight (8) couples shall dance in any Final Round.

3. Observance of the established timetable for the competition, or alterations to the established timetable if required.

4. Instructing adjudicators on points of evaluation and scoring system.

5. Correct interpretation of marks by inspecting marks after each heat, and verifying that they have been correctly transcribed.

6. Referring any score card requiring correction to the adjudicator concerned.

7. In all matters related to the conduct of the competition(s), questions on adjudicators marking, changes in program scheduling, the Chairman's decision shall be final.

8. Excusing an adjudicator from officiating when the Chairman feels that the sound judgment of the adjudicator may be impaired.

9. In the event of an unresolved dispute regarding eligibility of a competitor to compete in a particular level of age category the chairman shall refer the dispute to the NDCA Ballroom Department for resolution, to be dealt with after the conclusion of the event.
V. RULES FOR COMPETITORS

A. DANCE REQUIREMENTS

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

2. Amateur, Pro/Am Student Competitor, and Professional men and women are both required to hold a valid and current NDCA registration before the gentleman's competitor's number may be released to them at all sanctioned NDCA competitions and championships.
   a. In the absence of a valid and current registration card the competition Registrar should check the latest list of current registrants that is supplied regularly by the NDCA Ballroom Department. If the competitor is not to be found on the most recent list of current registrants that is supplied to the competition organizer they will be required to either register online and then show the competition Registrar an email receipt.
   b. This does not apply to competitors who reside in another country and can present a current registration card from the appropriate organization in their country. However, all competitors who reside in the USA must be licensed with NDCA, regardless of whatever registrations/licenses they may hold with WDC or other countries.

3. Professionals and mixed amateurs dancing with Pre-Teen I and Pre-Teen II competitors must have their front torso covered from the body of the sternum to the top of the hipbone.

4. Competitors must adhere to the dress requirements specified by the Organizer, provided such requirements have been specified in his printed advertisements and/or entry blanks.

5. Competitors are required to remain on the floor until the end of the music to avoid the possibility of disqualification.

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

7. Competitors are required to submit both first and last names on all entry forms for all NDCA sanctioned events.

B. CONDUCT

1. While on the competition premises, competitors shall conduct themselves at all times in a civil and sportsmanlike manner.

2. It is the competitor's responsibility to be in attendance at least one-half hour in advance of the advertised time scheduled for the events he is entering. Organizers are not required to delay the program for the benefit of latecomers.

3. Competitors entering an NDCA registered event shall accept as final the individual markings of the adjudicators, and no appeal against them may be made except when it can be shown that the actual markings have been incorrectly evaluated.

4. If officials and competitors mutually consent to discuss markings and results after the conclusion of the event, they should do so in a civil, ethical, and professional manner. Any breaches of professional conduct should be immediately reported to the NDCA.
VI. REGISTRATION

1. A competitor who removes any of the Master Scrutineer Sheets without the permission of the Organizer, shall render themselves liable to disciplinary action.

6. If a couple fails to appear for an event without notifying the organizer in advance, then the organizer is not obligated to accept entries from that couple for future competitions.

VI. REGISTRATION

A. GENERAL

1. All competitors at NDCA sanctioned Competitions and Championships must be registered with, and hold the appropriate current license(s) with the NDCA.

2. No Individual will be granted a license with the NDCA in any capacity if they are deemed to be in conflict with the National Dance Council of America, or are acting against the best interests or administrative policies of the NDCA.

3. Registration affords registrants: Amateur Competitors, Pro/Am Student Competitors, Professional Competitors, Pro/Am Professional Competitors, Chairmen of Judges, Adjudicators, Scrutineers, Registrars, Masters of Ceremonies, Music Directors, and Organizers, the privilege of participating in NDCA sanctioned Competitions and Championships, which in turn are governed by the Rules and Regulations formulated herein to protect and ensure the high standards associated with the NDCA requirements of sanction.

4. Individuals who are organizers of NDCA sanctioned events must register with NDCA as an organizer. Any sanctioned NDCA Local One-Day Event in which an organizer functions in any way without the proper license may be subject to loss of NDCA sanction.

5. Registration will be only accepted through the NDCA Website (http://www.NDCA.org).

6. Registration in the NDCA expires at the end of the calendar year, regardless of when the registration is received throughout the year.

7. The Ballroom Department should send each organizer an updated list of current registrants approximately one week prior to their NDCA event. If an Amateur Competitor, Pro/Am Student Competitor, Professional Competitor or a Pro/Am Professional Competitor wishes to participate in an NDCA event and is not on the current roster, or does not have an email confirmation of having recently registered online, they will be required to register online and then show the competition Registrar an email receipt.

8. All current registrants (Amateur Competitors, Pro/Am Student Competitors, Professional Competitors, Pro/Am Professional Competitors, Adjudicators, Scrutineers, Registrars, Masters of Ceremonies, Music Directors, and Organizers) are required to re-register with NDCA for the following calendar year no later than December 31st of the current calendar year in order to compete in or officiate at any NDCA event.

9. Foreign competitors who take up residency in the USA may register immediately with the NDCA.
   a. All foreign professionals who take up residency in the USA and wish to dance in Pro/Am events must register with the NDCA immediately as a Competing Pro/Am Professional Competitor.

10. Only Professionals who have taken examinations in the NDCA affiliated associations and who hold valid membership cards in the association, shall be considered eligible to apply for the NDCA Adjudicator's License. Professionals who take up residence in this country, and who hold
VI. REGISTRATION

11. All registrants will receive a numbered registration card indicating the valid registration period. It is the responsibility of all registrants to show competition organizers their valid registration cards when so requested. Registrants who have not satisfied all outstanding debts incurred at any NDCA registered event, will be denied Council registration and participation in any NDCA related events. Awareness of the Rules and Regulations are the responsibility of each registrant/licensee. When the registrant/licensee is under the age of 18, it is the responsibility of a parent or guardian to familiarize themselves of the Rules and Regulations as they relate to their child. Please read and study them very carefully.

12. The NDCA reserves the right to refuse the application or cancel the license of any applicant/licensee.

B. REGISTRATION REQUIREMENTS

1. PROFESSIONAL COMPETITORS, PRO/AM PROFESSIONAL COMPETITORS, AMATEUR COMPETITORS, AND PRO/AM STUDENT COMPETITORS

a. PROFESSIONAL COMPETITORS Professional competitors participating in professional competitions shall be registered annually with the NDCA National Registrar. Each member of a professional partnership must register individually. Professional competitors do not need to belong to a member organization in order to register with the NDCA.

b. Pro/Am Professional Competitors Pro/Am Professional Competitors who dance with a Pro/Am Student Competitor in any division of an NDCA event must register annually with the NDCA National Registrar.

c. AMATEUR COMPETITORS Amateur Competitors who compete in the following categories shall be registered with the NDCA:
   (1) Adult Syllabus, Novice, Pre-Championship and Championship Proficiency Events.
   (2) Pre-Teen, Junior and Youth Age Category Classifications
   (3) Mixed amateur events (both partners).

d. PRO/AM STUDENT COMPETITORS Pro/Am Student Competitors who compete in the following categories shall be registered with the NDCA:
   (1) All Pro/Am Competitions.
   (2) Student/Student Competitions that are included within Pro/Am Heats.

e. No couple may receive their competition number from the organizer until the organizer is satisfied that both members of the partnership are current registrants with the NDCA. Only registrations with the NDCA will be accepted, or in the case of overseas visitors, those couples who are registered with the recognized organization of their country.

2. ADJUDICATORS Any qualified and certified professional affiliated with the NDCA through a Member Organization, and who holds an NDCA Adjudicator's License, is eligible to register annually as an NDCA adjudicator. Upon acceptance of an adjudicators registration, their name will be placed on the NDCA Roster of Adjudicators and Officials, indicating their availability to officiate at NDCA sanctioned Competitions and Championships. Adjudicators are classified according to their Teaching Qualifications, Competitive Achievement and Professional Experience as listed below:

a. No new adjudicator or an adjudicator wishing to upgrade their qualifications may be licensed as an NDCA Adjudicator at competition or championship level until they have successfully completed the NDCA Judges Examination.

b. NDCA ADJUDICATORS Professionals may register with NDCA as Adjudicators in the following classifications based upon the Teaching Credentials that they have earned from a member organization of the NDCA:
VI. REGISTRATION

A- Associate Degree in International Style Ballroom.
A+ Member Degree, or above, in International Style Ballroom.
B- Associate Degree in International Style Latin
B+ Member Degree, or above, in Int. Style Latin
C- Associate Degree in American Style Smooth
C+ Member Degree, or above, in American Style Smooth
D- Associate Degree in American Style Rhythm
D+ Member Degree, or above, in American Style Rhythm
E- Associate Degree in Theater Arts
E+ Member Degree, or above, in Theater Arts

(1) The following qualification levels will be required for NEW applications for an NDCA adjudicator’s license; those holding EXISTING licenses are not affected by this rule change.

(a) An "Associate" degree in each style is required to obtain a license to judge NDCA sanctioned competitions in those styles and adjudicator’s are permitted to judge competitions in any style in which they are certified.

(b) A minimum of a "Membership/Licentiate" in each of the four styles - International Ballroom and Latin, American Smooth and Rhythm - is required to obtain a new "Championship Adjudicator License" to judge all NDCA sanctioned Championships.

(c) In order to become licensed to judge an NDCA sanctioned Theatrical/Cabaret/Exibition style competition or championship, it is necessary to hold either an "Associate" degree (for competitions) or a "Membership/Licentiate" degree (for championships) in the Theatrical/Cabaret/Exhibition style.

c. NATIONAL ADJUDICATOR CLASSIFICATION: Before a NDCA registered Adjudicator may judge any Closed or Open United States National Championship they must be certified by the NDCA as a National Adjudicator.

(1) To be a National Adjudicator a person must:

(a) be a citizen or resident alien of the U.S.A.
(b) have been certified at the A+, B+, C+ and D+ classifications.
(c) been retired as Competing Professionals for a period of one year. The period from the final day of the previous year’s championship to the first day of the current year’s championship is considered one year, provided the date formula is maintained.
(d) have attained at least one of the following results as a professional competitor:

i) the final of one or more of the following United States National Closed Professional Championships: International Ballroom, International Latin, American Style Smooth or American Style Rhythm.

ii) the semi-final of one or more of the following United States Closed Professional Championships (provided a quarter-final was held) for at least two years: International Ballroom, International Latin, American Style Smooth or American Style Rhythm.

iii) a placement in the top two positions in the United States National Closed Professional Nine-dance or Ten-Dance Championships.

(e) Having reached any one of the above results will give eligibility to judge all National level championships except for the Theatrical Arts category. In order to judge the National Theatrical Arts category an adjudicator must be qualified as a National Adjudicator and must also be certified at the E+ level as an NDCA Adjudicator.

Competition making the final of the United States Closed Professional Championships in the Theatrical Arts Category may be certified as National Adjudicators in this division only provided they also are also certified at the E+ level as an NDCA Adjudicator.

(f) All adjudicators who have been designated by the NDCA as "World Class" adjudicators will be considered National Adjudicators.

(g) No individual may be awarded National Adjudicator status if they represent any other country as an adjudicator.
VI. REGISTRATION

1. ANY INDIVIDUAL WHO WISHES TO OFFICIATE AS AN INVIGILATOR MUST REGISTER ANNUALLY WITH THE NDCA NATIONAL REGISTRAR.

2. PROFESSIONAL COMPETITORS

C. ELIGIBILITY REQUIREMENTS - PROFESSIONAL COMPETITORS

1. OPEN NDCA EVENTS: All properly registered Professional Competitors may participate in any NDCA sanctioned open competition or championship.

2. CLOSED NDCA EVENTS (OTHER THAN ANY OFFICIAL CLOSED U.S. CHAMPIONSHIP): Properly registered Professional Competitors are eligible to dance in a Closed NDCA competition or championship (with the exception of any official Closed U.S. Championship) when they have completed six months of residency in the USA.
VI. REGISTRATION

3. UNITED STATES NATIONAL PROFESSIONAL BALLROOM CHAMPIONSHIPS: Properly registered Professional Competitors are eligible to dance in any closed championship of the United States Ballroom Championships if they fulfill one of the following criteria:

a. Both members of the partnership are United States citizens, and neither member of the partnership has represented or been listed as being from another country in the previous 12 months. NDCA registered professionals who represent other countries in World Championships may dance in the United States National Closed Professional American Style Smooth and Rhythm, due to the fact that these two events are not used to select U.S. representatives for world championships.

b. One half of the partnership is a United States citizen, and neither member of the partnership has represented or been listed as being from another country in the previous 12 months, and the half of the partnership that is not a U.S. citizen has resided in the USA for the previous 6 months. NDCA registered professionals who represent other countries in World Championships may dance in the United States National Closed Professional American Style Smooth and Rhythm, due to the fact that these two events are not used to select U.S. representatives for world championships.

c. Both members of the partnership are non-United States citizens, but both members of the partnership have resided in the USA for the previous 6 months, and neither member of the partnership has represented or been listed as being from another country in the previous 12 months. NDCA registered professionals who represent other countries in World Championships may dance in the United States National Closed Professional American Style Smooth and Rhythm, due to the fact that these two events are not used to select U.S. representatives for world championships.

D. ELIGIBILITY REQUIREMENTS - AMATEUR COMPETITORS

1. UNITED STATES NATIONAL AMATEUR BALLROOM CHAMPIONSHIPS: Properly registered Amateur Competitors are eligible to dance in any closed championship of the United States Ballroom Championships if they fulfill one of the following criteria:

a. Both members of the partnership are United States citizens, and neither member of the partnership has been nominated by a national organization to represent another country in the previous 12 months.

b. One half of the partnership is a United States citizen, and neither member of the partnership has been nominated by a national organization to represent another country in the previous 12 months, and the half of the partnership that is not a U.S. citizen has resided in the USA for the previous 6 months.

   (1) Any Non-U.S. citizen who has resided in the United States of America for less than the previous twelve months may be required to submit a photo copy of their passport showing the date they entered the USA before their entry into a closed United States National Championship may be accepted.

c. Both members of the partnership are non-United States citizens, but both members of the partnership have resided in the USA for the previous 6 months, and neither member of the partnership has been nominated by a national organization to represent another country in the previous 12 months.

   (1) Any Non-U.S. citizen who has resided in the United States of America for less than the previous twelve months may be required to submit a photo copy of their passport showing the date they entered the USA before their entry into a closed United States National Championship may be accepted.

E. INTERNATIONAL RECIPROCITY (INTERNATIONAL STYLE)

1. FOREIGN ADJUDICATORS AND COMPETITORS:

   a. Organizers of NDCA sanctioned events who wish to have Adjudicators who are not residents of the U.S.A. participate in their events, must obtain clearance for these visitors from the Ballroom Director. Normally, proof of affiliation with the governing body of their own country, such as a
VII. SELECTION FOR WORLD CHAMPIONSHIPS

1. Valid registration card of membership card, will be required. No professional who is still competing shall be permitted to judge competitions or championships without prior permission.

2. (1) There must be a majority of American style qualified adjudicators on all American style panels and Theatrical style qualified adjudicators on all Theatrical panels.

b. Foreign competitors who wish to compete in NDCA registered events must obtain clearance from the NDCA via the Organizer of the event concerned, and also be prepared to show valid proof of registration with their own Governing Body in the country where they are domiciled.

c. Any foreign couple who has reached the final of their own country's national championship is ineligible to dance in the Rising Star events in that style in the U.S.A. Violators will be suspended from dancing in competitions in the U.S.A. for 12 months. When organizers run a normal Rising Star event they may also run an open Rising Star for couples who have not reached the semi-final at the British Open Championships in all dances.

d. Foreign Teachers and/or coaches who wish to teach and/or demonstrate in the U.S.A. should first obtain clearance from their own governing body in the country where they are domiciled, and also from the NDCA Ballroom Director. While in the U.S.A. all NDCA Rules and Regulations must be adhered to.

2. U.S.A. RESIDENT COMPETITORS AND ADJUDICATORS ABROAD:

a. USA teachers and/or coaches who wish to teach and/or demonstrate abroad, should first obtain clearance from the governing body of the country they are intending to visit.

VII. SELECTION FOR WORLD CHAMPIONSHIPS

A. PROFESSIONAL DANCERS AND ADJUDICATORS:

1. SELECTION OF ADJUDICATORS: All adjudicators eligible to represent the U.S.A. must be United States citizens, or permanent resident aliens with at least three (3) years' residency.

2. SELECTION OF COUPLES: The selection of Professional Couples to represent the U.S.A. at World Professional Championships shall be determined by their participation and placement in the Annual United States National Dance Championships from the previous calendar year. Only the reigning (Closed) United States Professional International Ballroom, International Latin, American Smooth, American Rhythm, and 10-Dance International Champions and Finalists, in order of rank in the final round, shall be eligible to represent the USA. In the event the annual United States National Ballroom Championships are not held, the selections of Professional Couples in the International Ballroom and/or Latin sections shall be determined by the NDCA Ballroom Department. No professional couple or adjudicator may accept any invitation to represent the USA without prior approval of the NDCA.

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

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

B. AMATEUR COUPLES

The selection of top ranking Amateur couples to represent the U.S.A. at World Amateur traditional Ballroom, Latin, and 10-Dance Championships shall be determined by the placements at the official United States National Amateur traditional Ballroom Dance Championships.
VIII. DISCIPLINARY PROCEEDINGS

IX. DANCES AND TEMPI

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

2. The Ballroom Department may, if an infringement has been proved, impose a suitable penalty as the Ballroom Department shall deem appropriate. Decisions of such nature are to be made public to the extent determined by the Ballroom Department, and, depending upon the seriousness of the offense, all U.S.A. and Overseas Professional and Amateur Bodies may be informed.
   a. Penalties will be as follows:
      (1) First time offense - fine
      (2) Second time offense - suspension of registration with NDCA for up to one year
      (3) Third time offense - permanent suspension of registration with NDCA

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

IX. DANCES AND TEMPI

A. APPROVED DANCES
1. The following dances are approved for NDCA Competitions and Championships and with the exception of Exhibition/Cabaret, all couples must dance all dances:
   a. International Style Ballroom. Waltz, Tango, Viennese Waltz, Slow Foxtrot, Quickstep. It is required that the above five dances be used (in the order listed) in all featured professional and amateur “championship” competitions. When organizers choose to offer additional competitions that may not include all five dances it is recommended that they still offer the dances in the order listed, minus those dances not being offered.
      (1) The following figures only are allowed in the International Style Viennese Waltz:
         (a) Natural Turn
         (b) Reverse Turn
         (c) RF forward change. Natural to Reverse
         (d) LF forward change. Reverse to Natural
         (e) LF backward change. Natural to Reverse
         (f) RF backward change. Reverse to Natural
         (g) Reverse Fleckerl
         (h) Natural Fleckerl
         (i) Check from Reverse Fleckerl to Natural Fleckerl
         (j) Check from Reverse Fleckerl to Natural Fleckerl danced over 2 bars of music
         (k) One Natural Pivot preceding the RF Forward Change Natural to Reverse Turn, canter timing
         (l) One Reverse Pivot preceding the LF Forward Change Reverse to Natural Turn, canter timing
   b. International Style Latin. Cha Cha, Samba, Rumba, Paso Doble, Jive. It is required that the above five dances be used (in the order listed) in all featured professional and amateur “championship” competitions. When organizers choose to offer additional competitions that may not include all five dances it is recommended that they still offer the dances in the order listed, minus those dances not being offered.
c. **American Style Smooth.** Waltz, Tango, Foxtrot, Viennese Waltz. It is required that the above four dances be used (in the order listed) in all featured professional and amateur “championship” competitions. When organizers choose to offer additional competitions that may not include all four dances it is recommended that they still offer the dances in the order listed, minus those dances not being offered.

d. **American Style Rhythm.** Cha Cha, Rumba, Swing, Bolero, Mambo. It is required that the above five dances be used (in the order listed) in all featured professional “Championship” competitions. When organizers choose to offer other dances from the list of "Additional American Style Dances" for amateur competitors it is recommended that they still offer the dances in the order listed, minus those dances not being offered.

e. **Additional American Style Dances.** Other American style dances may be offered as either one-dance or multi-dance events by competition organizers. These dances could include but not be limited to Peabody, Merengue, Paso Doble, Samba, Polka, West Coast Swing and Hustle.

f. **Theatrical Ballroom, Cabaret, and Exhibition Events.**
   1. Theatrical events are those in which all couples dance at the same time to pre-selected music. Lifts are allowed for no more than 50% of the number of measures of music.
   2. Cabaret events are those in which couples select their own music and appear one at a time. Unrestricted, free form solo. Music selected by couple. Time allowed is 4 min 45 sec. to include entry/exit, both with/without music. Entry will commence when first member of the partnership steps on the floor. Exit will finish when last member steps off the floor. Use of props is not allowed, unless said prop is handled by one or both dancers at all times and is not left on the floor.
   3. Exhibition events are those in which couples select their own music and perform one at a time. Time allowed is 4 minutes, to include entry and exit both with or without music. Entry will commence when first member of the partnership steps on the floor. Exit will finish when last member of the partnership steps off the floor. Three lift maximum, each lift not to exceed 15 seconds. The use of props is not allowed, unless said prop is handled by one or both dancers at all times and is not left on the floor.

g. **Lifts and Dangerous Movements**
   1. Lifts are allowed in the Theatrical, Showdance, Grand Championship and Exhibition/Cabaret dance categories only. A lift is any movement during which one of the dancers has both feet off the floor at the same time with the assistance or support of their partner. Couples who perform lifts in categories where lifts are not allowed may be disqualified according to the rule specifying "Implementation of Disqualification" which appears below.
   2. Dangerous movements will not be permitted in any competition or championship. A dangerous movement is any movement that places another individual at risk.
   3. **Implementation of Disqualification under the "D" Rule**
      a. Adjudicators observing any infringement of the Lifts and Dangerous Moves rule should note the couple's number and mark "D" at the foot of the marking sheet. The reason for the infringement should also be noted (time permitting)
      b. The adjudicator must inform the Chairman of Adjudicators of a "D" marking
      c. The Chairman of Adjudicators must inform the competitors concerned of the infringements and also all the adjudicators before the next round.
      d. If this or any other infringement is repeated in a subsequent round and is reported by more than one adjudicator, the marks of the competitor in that dance in that round must be deleted by the Chairman of Adjudicators.
      e. Adjudicators observing any infringement in the final round must place those competitors in that dance and mark "D" against the competitor's number. If more than one adjudicator marks "D" against any competitors then those competitors must be placed last in that dance by the Chairman of Adjudicators.
      f. All such disqualifications must be noted on the scrutineers' marking sheet.
(g) If a competitor repeatedly ignores the request of the Chairman of Adjudicators to comply
with any aspect of these rules, the Chairman may, at his/her discretion, disqualify the
competitor/s from the event in question.

h. Pro/Am multi-dance Competitions. In all Pro/Am multi-dance competitions, dances are to be
danced at all levels in the same order as for professional events. It is strongly recommended that
single dance events be danced in sequence of dances to the completion of one level before moving
to the next level.
IX. DANCES AND TEMPI

B. APPROVED TEMPI

1. The following tempi for International and American Style dances are approved (given in Measures per Minute - MPM and Beats per Minute - BPM)

2. Music directors must have the equipment necessary to adjust the tempo/pitch while the music is playing, at the direction of the Chairman of Adjudicators.

3. INTERNATIONAL STYLE DANCES

   a. BALLROOM

   (1) Waltz (3 beats per measure)
       (a) Pro/Am: 28-30 MPM (84-90 BPM) . . . . . . . . . . . . . Pro & Amateur: 28 MPM (84 BPM)

   (2) Tango (2 beats per measure)
       (a) Pro/Am: 32 MPM (64 BPM) . . . . . . . . . . . . . . . . . . Pro & Amateur: 32 MPM (64 BPM)

   (3) Viennese Waltz (3 beats per measure)
       (a) Pro/Am: 56-58 MPM (168-174 BPM) . . . . . . . . . . Pro & Amateur: 60 MPM (180 BPM)

   (4) Foxtrot (4 beats per measure)
       (a) Pro/Am: 28-30 MPM (112-120 BPM) . . . . . . . . . . Pro & Amateur: 28 MPM (112 BPM)

   (5) Quickstep (4 beats per measure)
       (a) Pro/Am: 48-52 MPM (192-208 BPM) . . . . . . . . . . Pro & Amateur: 50 MPM (200 BPM)

   b. LATIN

   (1) Cha Cha (4 beats per measure)
       (a) Pro/Am: 31 MPM (124 BPM) . . . . . . . . . . . . . . . . . Pro & Amateur: 30 MPM (120 BPM)

   (2) Samba (2 beats per measure)
       (a) Pro/Am: 48-50 MPM (96-100 BPM) . . . . . . . . . All Others: 48 MPM (96 BPM)

   (3) Rumba (4 beats per measure)
       (a) Pro/Am: 27 MPM (108 BPM) . . . . . . . . . . . . . . All Others: 22 MPM (88 BPM)

   (4) Paso Doble (2 beats per measure)
       (a) Pro/Am: 56 MPM (112 BPM) . . . . . . . . . . . . . . All Others: 56 MPM (112 BPM)

   (5) Jive (4 beats per measure)
       (a) Pro/Am: 48-52 MPM (192-208 BPM) . . . . . . . . . All Others: 50 MPM (200 BPM)

   c. SMOOTH

   (1) Waltz (3 beats per measure)
       (a) Bronze: 30-32 MPM (90-96 BPM) . . . . . . . . . All Others: 28-30 MPM (84-90 BPM)

   (2) Tango (2 beats per measure)
       (a) Bronze: 30-32 MPM (60-64 BPM) . . . . . . . . . All Others: 30 MPM (60 BPM)

   (3) Foxtrot (4 beats per measure)
       (a) Bronze: 32-34 MPM (128-136 BPM) . . . . . . . . All Others: 30 MPM (120 BPM)

   (4) Viennese Waltz (3 beats per measure)
       (a) Bronze: 54 MPM (162 BPM) . . . . . . . . . . . . . . All Others: 53-54 MPM (159-162 BPM)

   (5) Peabody (4 beats per measure)
       (a) Bronze: 60-62 MPM (240-248 BPM) . . . . . . . . All Others: 60-62 MPM (240-248 BPM)

   d. RHYTHM

   (1) Cha Cha (4 beats per measure)
       (a) Bronze: 30 MPM (120 BPM) . . . . . . . . . . . . . . All Others: 30 MPM (120 BPM)

   (2) Rumba (4 beats per measure)
       (a) Bronze: 32-36 MPM (128-144 BPM) . . . . . . . . All Others: 30-32 MPM (120-128 BPM)

   (3) Swing (4 beats per measure)
       (a) Bronze: 34 MPM (136 BPM) . . . . . . . . . . . . . . All Others: 34 MPM (136 BPM)

   (4) Bolero (4 beats per measure)
       (a) Bronze: 24-26 MPM (96-104 BPM) . . . . . . . . All Others: 24 MPM (96 BPM)

   (5) Mambo (4 beats per measure)
       (a) Bronze: 48-51 MPM (192-204 BPM) . . . . . . . . All Others: 47 MPM (188 BPM)

   (6) Merengue (2 beats per measure)
       (a) Bronze: 29-32 MPM (58-64 BPM) . . . . . . . . All Others: 29-32 MPM (58-64 BPM)

   (7) Paso Doble (2 beats per measure)
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: 9 years old or younger
   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. Under 21: At least one of the partners is at least 16 years old, and under 21 years old, on the day of the competition, and neither member of the partnership is over 21 years of age on the day of the competition.
   g. Adult: 19th birthday or greater

   (1) Senior I: One partner must have reached his or her 35th birthday or greater and the other partner must have reached his or her 30th birthday or greater.
   (2) Senior II: One partner must have reached his or her 45th birthday or greater and the other partner must have reached his or her 40th birthday or greater.
   (3) Senior III: One partner must have reached his or her 55th birthday or greater and the other partner must have reached his or her 50th 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.
X. RULES FOR AMATEUR COMPETITORS

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).

c. If one of the individuals in the partnership is one age classification younger, then the younger member of the partnership may request permission in writing from the NDCA Ballroom Department to relinquish their age classification and be allowed to move up one age classification. This request will generally be allowed if the individual making the request is already within one year of reaching the next age classification.

d. Under no circumstance will a Pre-Teen I, Pre-Teen II, or a Junior I competitor be allowed to compete in the Adult age classification.

e. A Junior II competitor may not generally apply for permission to dance up as an Adult until they are 15 years old, at which time they would need to apply to the Ballroom Department as noted above.

f. Youth competitors who turn 19 years of age while still enrolled in their final year of High School may still dance as youths until they have finished their final year.

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 quarter-final was danced, or b) dance in the final of a higher proficiency event where a quarter-final was danced.

3. In the “Syllabus” categories proficiency points should be accumulated independently for each dance.

4. The eligibility to compete in a classification is applied to individual amateur competitors and not the couple as an entity.

5. An amateur couple is only eligible to compete in a classification if both members of the couple are eligible.
6. An amateur competitor’s eligibility is based on his/her accomplishments regardless of the number or length of partnerships they have had.

7. It is the responsibility of all amateur competitors to ensure that they are eligible for the category in which they desire to dance.

8. An amateur competitor may enter at most two consecutive proficiency classifications in any particular style and age group at a particular competition.

9. An amateur competitor’s ineligibility begins at the conclusion of the competition in which his/her third point was acquired. In this case the word “competition” refers to the entire event (generally a “weekend”).

10. An amateur competitor’s proficiency level as a Pro/Am shall not be used in determining his/her amateur proficiency level.

D. DRESS AND/OR COSTUMING - PRE-TEENS

Pre-Teens must dress as listed below.

1. Pre-Teen.
   a. Boys
      (1) Trousers
         (a) Black or dark blue color only
         (b) High waist optional
         (c) Underfoot strap optional
         (d) Satin stripes are allowed.
      (2) Shirts
         (a) Plain white or black long sleeved collared shirt only (no wing collars)
         (b) No pleats or ribbing
         (c) Sleeves to be worn at wrist length
      (3) Black or dark blue vests are allowed, but sweaters and jackets are not allowed.
      (4) Tie must be worn - black color only, may be either straight or bow
      (5) Socks - Black or dark blue color only
      (6) Shoes- Heel height not to exceed 1.5 inches (must be black)
      (7) Materials - Fabrics must be plain, ie: cotton, polyester, cotton/polyester blend, wool blend
         (a) No satin or shiny fabrics
         (b) No rhinestones, glitter, metallic thread, patterns or sequins allowed
         (c) Decorations - not allowed
      (8) Makeup - Not allowed
      (9) Hairstyle - Long hair must be worn in a pony tail
   b. Girls
      (1) Skirt with top or simple dress with attached under garment or leotard top with full skirt
      (2) Skirts
         (a) Plain or pleated with minimum 1 to maximum 3 half circles. One plain simple underskirt allowed which is no larger or longer than top layer, and is the same or similar color as the outer skirt.
         (b) No godets or extra panels may be inserted into the skirt
         (c) No uneven hem lines, frills, splits, openings, lace, or sequins. Horsehair/Crinoline may be used as part of the construction but not as a trim.
         (d) Length of skirt must not be shorter than 3 inches above the knee cap and no longer than 3 inches below the knee cap
         (e) At least one of the layers of the skirt must be solid (not sheer).
      (3) Bodice
         (a) Necklines: Boat, high neck, v-neck, sweetheart, 'peter pan' collar, and regular collar are allowed. Simple edgeing or trim, as well as a simple ruffle around the collar of not more than two inches, is allowed on the neckline.
         (b) Belting, as well as gathering or shirring is permissible from the waist down for a maximum of two inches, provided it is part of the dress itself and not an accessory.
X. RULES FOR AMATEUR COMPETITORS

1. Edging or trim on the bodice is not allowed
2. No backless bodices allowed.

(4) Sleeves
(a) Long, short, elbow length, cap, puff, or sleeveless styles are allowed
(b) Cannot be replaced by trimmings, frills, or edging on the shoulder line
(c) No "finger loops" allowed

(5) Materials
(a) Fabrics must be one constant color throughout.
(b) No rhinestones, glitter, metallic thread, pearls, patterns, sequins, or similar materials allowed.
(c) No use of feathers, fringes, bows, belts, frills or sequins
(d) No flesh color fabric
(e) Any use of color coordinated 'see through' fabric must be lined from waist to shoulder; for use on arms no lining is needed
(f) Lace and/or burnout (also called Devoré), or similar fabric, is not allowed. Lycra, spandex, polyester, plain velvet, satin or jersey is encouraged.

(6) Shoes and Socks
(a) Shoes - Heel height not to exceed 1.5 inches, and must be block heel style if a dance shoe. If the shoe comes with rhinestones on the buckle then they are allowed. If the shoe comes with glitter on the shoe then it is allowed.
(b) Socks: White ankle socks (may have a small amount of lace), flesh colored pantyhose, or light pink or white tights must be worn.
(c) No Fishnet Tights

(7) Accessories, jewelry, and makeup
(a) No use of arm bands, chokers or headbands
(b) No decoration is allowed on dress or in hair
(c) No jewelry is allowed, other than one small earring in each ear
(d) No makeup allowed
(e) Use of fake eyelashes, fake fingernails, colored or glitter hair spray is forbidden

For pre-teen one-dance or two-dance events, competition organizers may require that the shirts/tops be white and the trousers/skirts be black.

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

1. Definition of “Syllabus Dress”.
   a. Gentlemen. Ballroom and Smooth Divisions: Dress pants, plain shirt and tie, and optional cummerbund or vest or black sweater or tuxedo. No tail suits. Latin and Rhythm Divisions: Dress pants, plain or ruffled shirt, optional tie and or vest.

2. Definition of “Open Amateur Dress”.

3. For “Syllabus” competitions competitors must wear “Syllabus” Dress.
4. For “Novice” competitions competitors may wear either “Syllabus” or “Open Amateur” dress. The competition organizer may stipulate one or the other for this category.
5. For “Pre-Championship” and “Open Amateur” competitions competitors should wear “Championship” costumes.
6. Competition organizers may establish alternative dress and/or costume guidelines if they desire for Juniors, Youths or Adults.
XI. SHOWDANCE RULES

F. SYLLABUS - PRE-TEEN

Couples competing in the "Pre-Teen" category must dance restricted syllabi as noted below.
1. Pre-teen. Couples competing in this age category may only dance Bronze, Silver and Gold syllabus figures from the NDCA Approved Figures, Elements & Restrictions (Appendix I).
   a. No embellishments of standard figures. No change of levels, head rolls, foot flicks, syncopations or delayed timings unless specified within the approved syllabus.
   b. In addition to Closed Syllabus Events, organizers may offer open syllabus events for Pre-Teen II provided they do not eliminate any closed divisions as well. Couples dancing in this category must still wear approved costuming for that age level.

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: Ballroom or Latin.

2. DANCES ALLOWED: In Ballroom Showdance Championships, the dances shall be selected from the following: Waltz, Tango, Viennese Waltz, Foxtrot, Quickstep. In Latin 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. 27.

1. Dances
   In Ballroom Show Dance events the dances must be selected from one up to all of the five regular Ballroom dances, and in the Latin Show Dance events from one up to all of the five regular Latin dances. It is the duty of the Adjudicators to assess the Character of each style as part of their assessment. Dancers must perform the same show and choreography throughout the rehearsal and the competition.

2. Time
   The time of the show must be up to a maximum of 4 minutes. The time limit must not be exceeded under any circumstances. The time limit is to include walk on and exit from the floor. Exceeding the time limit leads to direct disqualification.

3. Lifts
   Three lifts are permitted for the whole performance. These can be performed anywhere in the show.

4. Music
   The invitation for a Show Dance Competition must advise the couples of possible sound carriers. The sound carriers for a Show Dance Competition will always be: a. Compact Disc, b. mp3 Player/ iPod/ iPad, c. USB Audio media.

5. The Competition
   Conditions including lighting must be the same for all couples throughout the show including entrance and exit. Preceding every Show Dance Competition there must be an official rehearsal, where all the
couples have a reasonable time to test their show. To attend the rehearsal is an obligation for all
couples and the chairman of adjudicators.

6. Props
   No props are permitted during entrance, performance and exit.

7. Order of Dancing
   Order of dancing shall be drawn by ballot, at which all the competitors or chosen representatives have
   a right to be present.

8. Time between Rounds
   There is to be a minimum of 30 minutes between each round of a Show Dance.

9. Marking system
   The normal system of marking will be applied. (i.e. In the Final the adjudicators will place the couples
   in order of merit).

10. Chairman of Adjudicators
    In all cases the decision of the Chairman of Adjudicators is final.

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

XII. RULES FOR FORMATION TEAM COMPETITIONS

A. DEFINITION OF COMPETITIVE STYLES
   Formation dancing shall be in the following styles:
   1. International Ballroom/Smooth
   2. International Latin/Rhythm

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

C. AGE DEFINITIONS AND ELIGIBILITY REQUIREMENTS
   1. 1. Formation team competitions may be offered in one of the following two sets of age definitions:
      a. The age definitions that are defined for amateur competitors (Rule X.A.), including the possibility
         of combining the various age divisions into categories such as "Pre-Teen", "Junior" and "Youth".
      b. The following school grade definitions:
         (1) Grade School (Grades K-6)
         (2) Junior High School (Grades 7-9)
         (3) High School (Grades 10-12)
XII. RULES FOR FORMATION TEAM COMPETITIONS

2. Any number of team members may dance up to the age/grade level immediately above their true classification.

3. Pre-Teen/Grade School formation teams may include two Junior/Junior High School age competitors.

4. Junior/Junior High School formation teams may include two Youth/High School age competitors.

5. Youth/High School formation teams may not include any Adult age competitors.

6. All age/grade categories: all competitors may dance one time only in each style at any tournament.

7. Coaches may replace team members with reserves for any round in the contest. Substitutions may not occur during the actual time the team is on the floor competing.

D. SIZE OF FORMATION TEAMS

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

E. TIME RESTRICTIONS

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

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

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

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

F. NUMBER OF DANCES

1. Pre-Teen/Elementary School formation teams shall be limited to one or two dances from the approved list for each style.

2. Junior/Junior High School formation teams shall be limited to one, two or three dances from the approved list for each style.

3. Youth/High School formation teams must perform a minimum of three dances and up to a maximum of five dances from the approved list for each style.

4. Adult formation teams must perform a minimum of three dances and up to a maximum of five dances from the approved list for each style. Sixteen bars of one additional dance may be performed. This additional dance need not be one on the approved list for each style.

G. ENTRANCES AND EXITS

1. Pre-Teen/Elementary School and Junior/Junior High School formation teams are not allowed to use music for their entrance and exit. The team must remain motionless for a period of at least two seconds before the start of the music and then again at the end of the dance before they start their exit.

2. Youth/High School formation teams are allowed to use music for their entrance, but not for their exit. When music is used for the entrance there must be either a "gong" sound or a complete break in the music for a space of at least two seconds that separates the entrance from the routine music proper. The formation team must remain motionless during this break.
XII. RULES FOR FORMATION TEAM COMPETITIONS

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 Adjudicators, 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 blue or black trousers, plain, undecorated shirts; optional tie, cummerbund, and/or vest. No sequins, rhinestones, fringe, pearls, or other similar decorations are allowed.
   b. Girls - a simple costume provided it does not have any sequins, rhinestones, feathers, fringe, pearls, or other similar decorations in the fabric or as a decoration.
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 - a simple costume, provided it does not have any sequins, rhinestones, fringe, pearls, or other similar decorations. No jackets (including tail suits) will be allowed even if attached to the costume.
   b. Girls - a simple costume provided it does not have any sequins, rhinestones, feathers, fringe, pearls, or other similar decorations in the fabric or as a decoration.
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.
XII. RULES FOR FORMATION TEAM COMPETITIONS

4. Adult formation teams: men in the Ballroom category must wear black or midnight blue suits, men in the Latin category may wear colors, but all the men in the team must have the same color.

5. The organizer of a formation competition may establish additional dress guidelines if so desired.

6. No change of clothing/costume is permitted once the competition begins.

L. DISQUALIFICATION

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

M. RULES FOR ORGANIZERS

1. Organizers are not required to hold a formation team competition in any category that has less than three entries.

2. Before a competition adequate facilities must be provided for formation rehearsals.
   a. Each formation team must be permitted an equal time span in which to rehearse in the tournament facility.

3. Formation coaches of Pre-Teen/Elementary School, Junior/Junior High School and Youth/High School teams are required to submit a roster which includes birth dates to the competition organizer at least 30 days prior to the competition.

4. A non-voting Chairman of the Board of Adjudicators must be appointed. He, or his designated representative, must attend rehearsals and warn any team infringing the rules. Once warned, a team may be disqualified if they continue to infringe upon the rules. Disqualification would be by the chairman, after consultation with the adjudicators and organizer.

5. The chairman is allowed to videotape each team's performance at their official rehearsal in the tournament facility, for the purpose of confirming adherence to the rules.

6. The order of dancing for each round will be determined by draw, under the supervision of the chairman of adjudicators, or his designated representative.

7. Each round of each competition must be conducted without any interruption.

8. In each round of the competition, no more than 50% of the teams should be eliminated for the subsequent round. No more than eight teams should participate in the final round. If the Chairman calls for the appropriate number of call backs and the marks do not allow for the correct number of teams to be advanced, then the Chairman has the authority to place less than 50% of the teams in the subsequent round. This can be considered especially if an additional round would be required in order to comply with the desired 50% rule.

9. In the preliminary rounds adjudicators must call back the required number of formation teams. This will be done by secret ballot, with the complete judging results being released after the competition has concluded.

10. Secret ballots must be used by the adjudicators for the finals of Pre-Teen and Junior formation competitions. For the finals of Youth and Adult formation competitions the adjudicators may use the open marking system. Again, the complete judging results must be released after the competition has concluded.

11. During the duration of each performance the formation team's entry number/letter, as listed in the program, must be clearly shown near the dance floor for the benefit of the adjudicators.

12. The adjudicators should be positioned at an appropriate distance from each other, and in the front for formation competitions. They may be positioned at either a close of far proximity to the dance floor, or a combination of both. At least some adjudicators should be positioned in an elevated place if at all possible.

13. The coach(es) of each formation team may stand adjacent to, or on, the floor when their team is competing. The organizer has the right to direct the coach(es) as to where they may be allowed to stand when their team is dancing.
N. JUDGING AND MARKING

1. Formation Events shall be judged by at least three (3) adjudicators who are Qualified and Certified in the type and style of Ballroom Dancing concerned.

2. Formation Teams shall be judged on:
   a. Entry and Exit of the teams.
   b. Precision and Neatness of Lines and Patterns.
   c. Presentation and Character of the Dance(s) performed.
   d. Choreography.

3. The Skating System of Scrutineering must be used.

4. Coaches shall not judge formation events in which their own teams participate. This rule covers all persons who are connected with the school (Studio) where participating teams are trained. Donors of Challenge Trophies and other prizes shall not be permitted to judge that particular competition.
Official NDCA Syllabus Infraction Form - Revised July 2015

Competition & Date: ________________________________

PRO NAME: ________________________________ PRO’S INITIALS: ________________

Style (circle one): AMER  INT’L  Level (circle one):  BR  SL  GD  Round (circle one):  F  SF  QF/Prelim

Heat # _______  Dance ___________________  Couple # _______  Single  Multi-Dance

VIOLATION (CIRCLE TYPE)

CATEGORY  CHOREOGRAPHY  POSITION  TIMING  OTHER

DESCRIPTION & COMMENTS:

_______________________________________________________________

_______________________________________________________________

_______________________________________________________________

_______________________________________________________________

ACTION TAKEN (circle one)  Warning Given  Penalty Assessed

Judge # ______________ Signature ________________________________

• The Invigilator shall watch all rounds of all events which are restricted to syllabus and shall report any violations to the Chairman of Judges.

• A Competitor who is warned or penalized shall be provided with a copy of this infraction form AND SHOULD INITIAL ABOVE TO INDICATE THAT HE/SHE RECEIVED IT.

• The Invigilator shall submit a report using the Official NDCA Syllabus Infraction Report to the Chairman and the Organizer at the conclusion of the event. The Chairman will submit a copy of this report with the Official NDCA Observer’s report to the NDCA within 10 days of the conclusion of the event. Completed Infraction Forms should be scanned and emailed to the Invigilation Committee at the conclusion of the Event.

• Penalties for invigilation infractions will be enforced by the Chairman.

Please duplicate information above and give to Professional for his/her records

Competition & Date: ________________________________

PRO NAME: ________________________________

Style (circle one): AMER  INT’L  Level (circle one):  BR  SL  GD  Round (circle one):  F  SF  QF/Prelim

Heat # _______  Dance ___________________  Couple # _______  Single  Multi-Dance

VIOLATION (CIRCLE TYPE)

CATEGORY  CHOREOGRAPHY  POSITION  TIMING  OTHER

DESCRIPTION & COMMENTS:

_______________________________________________________________

_______________________________________________________________

_______________________________________________________________

_______________________________________________________________
WHAT IS INVIGILATION?
- Watching closed syllabus events to ensure all couples are complying with syllabus restrictions and patterns.
- Informing the responsible professional or amateur couple of any observed syllabus infractions (before penalties must be assessed if possible) and suggesting replacement patterns if necessary.
- Informing the Chairman of Judges of infractions.

BEFORE YOU ARRIVE IN THE BALLROOM
1. Familiarize yourself with the NDCA List of Approved Figures, Elements, & Restrictions with the patterns & restrictions at each proficiency level. The list is available at www.NDCA.org.
2. Do not be hesitant or embarrassed to invigilate a dance competition! The step list and restrictions have been carefully chosen to level the competitive playing field; help instructors establish a logical progression through fundamental elements of a dance; and define standards of dance appropriate to each level.
3. Get some sleep! You have to be alert to do the job!

IN THE BALLROOM
1. Bring your reference materials with you, including the NDCA List and any pertinent technique book(s) that you may want to reference.
2. You should get Invigation forms from the Organizer, Registrar or Chairman just as the Emcee, Music Director and Deck Captain get their paperwork. If you don’t get them, ask the Chairman for them.
3. Examine the Invigilation forms carefully so that you know what couples are dancing what levels in any given heat. Remember that heats often contain couples dancing at many different proficiency levels.
4. As you watch the events, it’s OK to use all your reference materials. The more you read the list, the more you’ll be able to remember the information it contains.
5. Ask questions of the Chairman, the ‘Lead Invigilator’ or any other trusted source. No one person can remember everything.
6. Note infractions on the Invigilation forms. Use as much detail as possible. You will need to be able to give this information, precisely and concisely, to the competitor and the Chairman.
7. Simple mistakes and/or bad dancing are not an invigilator’s concern; these are issues for the judges on the floor to assess as part of placing the couples. Noted infractions must be clear and obvious.
8. Be conscious of and sensitive to floor-craft situations. For example, it is far preferable to see a Top Spin in Bronze International Foxtrot rather than a collision. Watch the couple in another Foxtrot to see if the infraction is repeated.

APPROACHING A COMPETITOR
1. There is no single method that will cover all situations. If the emcee is paging couples/professionals to the stage or to another designated place such as the on deck area make sure you meet them directly. The emcee is usually very busy and on to the next heat. If you are walking around the ballroom to find couples/professionals yourself, take the Invigilation form and the list of allowable elements with you. It is preferable for you to leave the podium and find the professional competitor in order to discuss an infraction. If this is impossible, you may ask the Emcee to page the professional competitor to the podium.
2. Have the Invigilation Form and the List of Allowable Figures, Elements & Restrictions with you when you speak to a competitor so that you can discuss the problems specifically.
3. In all cases, speak to the professional/teacher privately, without students or other professionals near you. This is not an issue for a student to worry about; it is up to the professional/teacher to choose how and when to address the issue with his/her student. It is important not to embarrass the professional/teacher among his/her peers.
4. NEVER speak to children directly when invigilating Preteen, Junior or Youth events. Speak only to their coach if he/she is available. If the professional/teacher is not in attendance, speak to the parents. In this case, it is very helpful to write out the infractions for the parents to give to the professional/teacher.

SPEAKING TO A COMPETITOR
1. If you do not know the competitor previously, begin by introducing yourself. Be sure to include that you are the Invigilator for this event, and explain what the invigilator does if the person does not know.
2. Address the issue in a light manner, such as "Just a reminder....in Closed Bronze/Silver/Gold events, X step is not allowed at the level you are dancing."
3. If there are multiple infractions, try to address them all at once, rather than talking to the professional/teacher multiple times.
4. Make a suggestion for replacing the objectionable pattern or timing, if necessary. Most professionals/teachers appreciate an easy solution. For example, if the couple is dancing an Open Hip Twist in Bronze Rumba, suggest they
can still start in Open Facing Position, but dance either an open basic (no swivel) to fan, walks, or go straight into a Natural Top. Sometimes the easiest suggestion is to leave out the disallowed figure.

5. Let them know that repeated infractions might cost them a placement or disqualification in that dance in subsequent events, particularly scholarships.

6. If a competitor asks you a question and you don't know the answer, find out. Don't give an answer just for the sake of giving an answer.

7. Thank the professional/teacher for his/her attention to the matter.

8. If the couple is uncontested, you should still speak to the professional/teacher. This should be a learning opportunity.

IF A COMPETITOR IS BELLIGERENT OR UNHAPPY

1. This is relatively rare, but it does happen. Being polite and respectful in your initial interactions will help defuse many potential "situations." Having said that, competitors will argue with the invigilator using language they would never dream of using to a judge.

2. Remain as calm as possible. Try to explain WHY the step is an infraction.

3. Continue to offer potential solutions, rather than becoming confrontational.

4. If you do not know, ask the Chairman and/or ‘Lead Invigilator’.

5. If you are uncomfortable with the interaction, inform the Chairman and have him/her speak to the professional/teacher.

AFTER SPEAKING TO A COMPETITOR

1. Note on the Invigilation form that you have warned the professional by circling the ‘Warning Given’ to indicate that a warning was given, or the ‘Penalty Assessed’ to indicate that a penalty was assessed.

2. Make a note to watch the couple in an upcoming heat to see if the infraction has been addressed.

3. Even an attempt to change or modify an infraction should be recognized. Acknowledgement of their effort will make everyone feel better, and may be as simple as a nod to the teacher/professional.

PENALIZING A COMPETITOR

1. You should not immediately recommend penalties for competitors without giving them a warning and watching to see if they are trying to remediate the infraction, although NDCA rules do allow this.

2. Tell the Chairman about any infractions that you feel should be penalized. Make sure you have documented the infractions and repeat any conversation you had with the professional/teacher. Also, make sure you have seen the infraction repeated with no attempt to correct it, especially in Scholarship/Championship events. Ask the Chairman, whenever possible, to watch the infraction (especially if you have had an unsatisfactory exchange with the professional/teacher and/or the infraction is egregious and/or the infraction gives a distinctly unfair advantage to the couple).

3. If the infraction is egregious or endangers other dancers, NDCA rules do allow you to penalize the competitors without warning.

4. When in doubt ask yourself, “Does the material being used give the couple a competitive advantage?"

WHEN YOUR SHIFT AS INVIGILATOR IS DONE

1. Sign the Invigilation forms and leave them, complete with infraction notations, for the Chairman, ‘Lead Invigilator’ or the next Invigilator on duty.

2. If another invigilator is relieving you, tell him/her about the specific infractions. The forms with your notations should be left in the invigilator's area. Just as with judging, sign each form along with your judges' letter/number.

NOTES

- If you do not want to invigilate for any reason, tell the Chairman IMMEDIATELY so you can be replaced.

- At larger competitions, there may be a dedicated invigilator who will need a break or two, but who may be available to help you if necessary. You should take this job as seriously as you take judging.

- Despite what many people think, Invigilators are not the bad guys! The team of a good Invigilator and responsive professionals/teachers will only enhance the positive experience we provide the clients.

- PENALTY RULES FROM THE NDCA RULEBOOK

Competitors whose figures are determined by the Invigilator (or Chair of Judges) not to be within the prescribed level shall be warned and penalized as follows:

(1) Early round violation - A warning from the Chairman of Judges or the Invigilator.

(2) Subsequent round repeated violation - All recalls or marks for that dance erased.

(3) Final round violation:
   (a) Where no previous infraction has been made, marked down one place in that dance.
   (b) When a competitor has already been warned and repeats the same infraction in a final round they will be marked down to last place in the dance where the repeated infraction occurred.
APPENDIX 1 - NDCA APPROVED FIGURES, ELEMENTS & RESTRICTIONS - Revised January, 2019

The following is a list of the allowable figures, elements and or restrictions for the Closed Syllabus events at NDCA recognized Events. This list of allowable figures, elements, and restrictions was developed to ensure a fair and even playing field for anyone entering closed syllabus competitions.

<table>
<thead>
<tr>
<th>BRONZE American Style WALTZ Restrictions</th>
</tr>
</thead>
<tbody>
<tr>
<td>• ALL Couples must start in the traditional Ballroom closed hold, including the lady's left hand being placed on the man's right shoulder, and the first four bars they dance must be in this hold. Double Hand Hold and other Alternative Hand Holds do not count towards this requirement. For all Closed Syllabus Bronze and Silver levels an additional 8 bars must be danced in the traditional closed hold as defined at any time during the first minute of music. Viennese Waltz allows the traditional single curtsey before taking hold. No other entrances are allowed.</td>
</tr>
<tr>
<td>• Posing or Poses prior to taking hold will be considered an entrance.</td>
</tr>
<tr>
<td>• Couples must remain in a standing position at all times. Spirals are not permitted in the Bronze level.</td>
</tr>
<tr>
<td>• Elements and figures unique to one dance or style may not be used in another dance, unless specified.</td>
</tr>
<tr>
<td>• No embellishments of standard figures. No change of levels, head rolls, foot flicks, syncopations or delayed timings unless specifically approved.</td>
</tr>
<tr>
<td>• Both feet must remain close to the floor at all times. (No aerial rondes, develops, etc.)</td>
</tr>
<tr>
<td>• No foot changes, fakes, shadow, tandem, solo, or same foot figures. Partners must always be on opposite feet.</td>
</tr>
<tr>
<td>Partners may not completely separate. Open Work is limited to single or double hand holds, and may not last for more than eight (8) consecutive bars (24 beats).</td>
</tr>
<tr>
<td>No consecutive pivots left or right, one (1) pivot is allowed.</td>
</tr>
<tr>
<td>No syncopations other than chasse from Promenade. No syncopated underarm turns.</td>
</tr>
<tr>
<td>No continuity style in Bronze Waltz, feet must be closed on three except on allowed figures. No open left or right box turns.</td>
</tr>
<tr>
<td>No other entrances are allowed.</td>
</tr>
<tr>
<td>No picture lines or figures; i.e. contra check, chair, oversways, lunges, etc.</td>
</tr>
<tr>
<td>One underarm at a time turn is the maximum allowed in the Bronze level. Underarm turns are measured by how many times a partner goes under the connected arms</td>
</tr>
<tr>
<td>Partners must remain in a standing position at all times.</td>
</tr>
<tr>
<td>No dips or drops below the waist level. No knee drops, sit drops, or floor slashes, Sitting Hens, Horse &amp; Cart, Pot Stirrers, Hinges, Left Whisks, X-Lines, Attitudes, Eros Lines, Throwaway Oversways, Tandem Position</td>
</tr>
<tr>
<td>No fallaway actions (whisks, 5th position breaks, etc. are not considered fallaway actions).</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>BRONZE American Style WALTZ Approved Patterns</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Left Closed Box/Reverse Turn Right Closed Box/Natural Turn</td>
</tr>
<tr>
<td>2. Forward Progressive/Change Step, right foot or left foot</td>
</tr>
<tr>
<td>3. Underarm Turn to the Right two Measures/6 beats</td>
</tr>
<tr>
<td>5. Closed Twinkles; may be danced in any direction except Fallaway</td>
</tr>
<tr>
<td>6. Cross Body Lead from LF Fwd Hesitation or from 1 3 of Left Closed/Box Reverse Turn</td>
</tr>
<tr>
<td>7. Natural Spin Turn (as International Style)</td>
</tr>
<tr>
<td>8. Forward Twist to Left from P.P.</td>
</tr>
<tr>
<td>9. Syncopated Chasse</td>
</tr>
<tr>
<td>10. Simple Grapevine or Zigzag -no Syncopation</td>
</tr>
<tr>
<td>11. In &amp; Out Change Steps/Butterfly</td>
</tr>
<tr>
<td>12. Chair and Slip Pivot, Wing, Hairpins</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SILVER American Style WALTZ Restrictions</th>
</tr>
</thead>
<tbody>
<tr>
<td>• ALL Couples must start in the traditional Ballroom closed hold, including the lady's left hand being placed on the man's right shoulder, and the first four bars they dance must be in this hold. Double Hand Hold and other Alternative Hand Holds do not count towards this requirement. For all Closed Syllabus Bronze and Silver levels an additional 8 bars must be danced in the traditional closed hold as defined at any time during the first minute of music. Viennese Waltz allows the traditional single curtsey before taking hold. No other entrances are allowed.</td>
</tr>
<tr>
<td>• Posing or Poses prior to taking hold will be considered an entrance.</td>
</tr>
<tr>
<td>• Elements and figures unique to one dance or style may not be used in another dance, unless specified.</td>
</tr>
<tr>
<td>• Partners may not completely separate for more than 1 measure. Shadow work restricted to 8 bars.</td>
</tr>
<tr>
<td>• No dips or drops below the waist level. No knee drops, sit drops, or floor slashes, Sitting Hens, Horse &amp; Cart, Pot Stirrers, Hinges, Left Whisks, X-Lines, Attitudes, Eros Lines, Throwaway Oversways, Tandem Position</td>
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<tr>
<td>• No fallaway actions (whisks, 5th position breaks, etc. are not considered fallaway actions).</td>
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<table>
<thead>
<tr>
<th>SILVER American Style WALTZ Approved Patterns</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Open Left Box Turn &amp; Open Right Box Turn</td>
</tr>
<tr>
<td>2. Open Twinkles - Single, Progressive, Passing, Flip-Flops</td>
</tr>
<tr>
<td>3. Grapevine to Left or Right - single or double hand hold</td>
</tr>
<tr>
<td>4. Running Steps</td>
</tr>
<tr>
<td>5. Traveling Crosses</td>
</tr>
<tr>
<td>6. Syncopated Locks</td>
</tr>
<tr>
<td>7. Syncopated Underarm Turns-One syncopation per measure</td>
</tr>
<tr>
<td>8. Fallaway Actions, Fallaway Reverse Turn Slip Pivot, Fallaway Grapevine</td>
</tr>
<tr>
<td>9. Weaves</td>
</tr>
<tr>
<td>10. Chair and Slip Pivot, Wing, Hairpins</td>
</tr>
<tr>
<td>12. Kicks, Rondes, Developes’ no more than waist high</td>
</tr>
<tr>
<td>13. Standing Spins – Up to 2 measures with 1 syncopation allowed</td>
</tr>
<tr>
<td>14. Continuous Partnership Pivots-Up to 2 measures with 1 syncopation allowed</td>
</tr>
<tr>
<td>15. Swivels: Fans, Gem, Zig-Zag, Outside</td>
</tr>
</tbody>
</table>
BRONZE American Style TANGO Restrictions

- ALL Couples must start in the traditional Ballroom closed hold, including the lady’s left hand being placed on the man’s right shoulder, and the first four bars they dance must be in this hold. Double Hand Hold and other Alternative Hand Holds do not count towards this requirement. For all Closed Syllabus Bronze and Silver levels an additional 8 bars must be danced in the traditional closed hold as defined at any time during the first minute of music. Viennese Waltz allows the traditional single curtsey before taking hold. No other entrances are allowed.
- Posing or Poses prior to taking hold will be considered an entrance.
- Couples must remain in a standing position at all times. Spirals are not permitted in the Bronze level.
- Elements and figures unique to one dance or style may not be used in another dance, unless specified.
- No embellishments of standard figures. No change of levels, head rolls, foot flicks, syncopations or delayed timings unless specifically approved.

Partners may not completely separate. Open Work is limited to single or double hand holds, and may not last for more than 32 consecutive beats, (8 bars counted in 4/4 time).

No foot changes, fakes, shadow, tandem, solo, or same foot figures. Partners must always be on opposite feet except for #6 above, Same Foot Rocks/Shadow Rocks. Shadow Rocks are Allowed.

No more than four 4 consecutive quicks.

Although the Corte is permitted, other picture lines i.e. contra check, chairs, oversways, lunge, etc. are not allowed.

No consecutive pivots left or right, one (1) pivot is allowed.

No fallaway actions (whisks, 5th position breaks, etc. are not considered fallaway actions).

One underarm at a time turn is the maximum allowed in the Bronze level. Underarm turns are measured by how many times a partner goes under the connected arms.

No syncopations except brush point in the Open Fan (&S).

Both feet must remain close to the floor at all times. No aerial rondes, developes, ganchos, or hooks, etc.

No consecutive pivots left or right, one (1) pivot is allowed.

American Style TANGO Approved Patterns

<table>
<thead>
<tr>
<th>BRONZE American Style TANGO Approved Patterns</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Tango Walks, All Slows</td>
</tr>
<tr>
<td>2. Forward Basic, Closed or O.P. SSQS timing only</td>
</tr>
<tr>
<td>3. Promenade turning to left or right, SSQS timing only</td>
</tr>
<tr>
<td>4. Corte</td>
</tr>
<tr>
<td>5. Open Fan</td>
</tr>
<tr>
<td>6. Open Fan to Same Foot Rocks, Shadow Rocks, Shadow Rocks in Promenade</td>
</tr>
<tr>
<td>7. Right Side Fan/Outside Swivel</td>
</tr>
</tbody>
</table>

American Style Tango Restrictions – Silver Level

- ALL Couples must start in the traditional Ballroom closed hold, including the lady’s left hand being placed on the man’s right shoulder, and the first four bars they dance must be in this hold. Double Hand Hold and other Alternative Hand Holds do not count towards this requirement. For all Closed Syllabus Bronze and Silver levels an additional 8 bars must be danced in the traditional closed hold as defined at any time during the first minute of music. Viennese Waltz allows the traditional single curtsey before taking hold. No other entrances are allowed.
- Posing or Poses prior to taking hold will be considered an entrance.
- Elements and figures unique to one dance or style may not be used in another dance, unless specified.
- Partners may not completely separate for more than 1 measure. Shadow work restricted to 8 bars.
- No dips or drops below the waist level. No knee drops, sit drops, or floor slashes, Sitting Hens, Horse & Cart, Pot Stirrers, Hinges, Left Whisks, X-Lines, Attitudes, Eros Lines, Throwaway Oversways, Tandem Position

SILVER American Style TANGO Approved Patterns

<table>
<thead>
<tr>
<th>SILVER American Style TANGO Approved Patterns</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Open Right Turn</td>
</tr>
<tr>
<td>2. Syncopated Locks &amp; Chasses</td>
</tr>
<tr>
<td>3. Syncopated underarm Turns-up to two syncopations allowed</td>
</tr>
<tr>
<td>4. Fallaway actions</td>
</tr>
<tr>
<td>5. Chair and Slip Pivot,</td>
</tr>
</tbody>
</table>
### BRONZE American Style FOXTROT Restrictions

- ALL Couples must start in the traditional Ballroom closed hold, including the lady's left hand being placed on the man's right shoulder, and the first four bars they dance must be in this hold. Double Hand Hold and other Alternative Hand Holds do not count towards this requirement. For all Closed Syllabus Bronze and Silver levels an additional 8 bars must be danced in the traditional closed hold as defined at any time during the first minute of music. Viennese Waltz allows the traditional single curtsey before taking hold. No other entrances are allowed.
- Posing or Poses prior to taking hold will be considered an entrance.
- Couples must remain in a standing position at all times. Spirals are not permitted in the Bronze level.
- Elements and figures unique to one dance or style may not be used in another dance, unless specified.
- No embellishments of standard figures. No change of levels, head rolls, foot flicks, syncopations or delayed timings unless specifically approved.

| Partners may not completely separate. Open Work is limited to single or double hand holds, and may not last for more than eight (8) consecutive bars (32 beats). | No more than eight (8) quicks, or 2 measures, of a grapevine/zig zag action and must finish with the feet closed |
| No continuity style in Bronze Foxtrot except Grapevines and Chasses | No picture lines or figures i.e. oversways, contra check, chair, lunges, etc. |
| No foot changes, fakes, solo, shadow, tandem, or same foot figures. Partners must always be on opposite feet | One underarm at a time turn is the maximum allowed in the Bronze level. Underarm turns are measured by how many times a partner goes under the connected arms |
| Timing is limited to SSQQ or SQQ in Bronze Foxtrot except for Grapevine actions | Both feet must remain close to the floor at all times. No aerial rondes or développe |
| Continuous quicks are NOT permitted except in the Simple Grapevine (#14) or extra chasses/side steps. | No consecutive pivots right or left, one (1) pivot is allowed |
| No fallaway actions (whisks, 5th position breaks, etc. are not considered fallaway actions). | No syncopations other than chasse from Promenade No syncopated underarm turns |

### BRONZE American Style FOXTROT Approved Patterns

1. Forward Basic, Closed or O.P. with or without quarter turn - SSQQ
2. Back Basic, Closed or O.P. with or without quarter turn - SSQQ
3. Promenade - SSQQ
4. Rock Turn/Ad Lib to Left or Right - SSQQ
5. Underarm Turn to the Right two Measures, 8 beats - SSQQSSQ
6. Left Closed Box/Reverse Turn - SSQQ
7. Cross Body Lead - SSQQ
8. Simple Grapevine or Zigzag, 8 quicks maximum. No Syncopations

### SILVER American Style FOXTROT Restrictions

- ALL Couples must start in the traditional Ballroom closed hold, including the lady's left hand being placed on the man's right shoulder, and the first four bars they dance must be in this hold. Double Hand Hold and other Alternative Hand Holds do not count towards this requirement. For all Closed Syllabus Bronze and Silver levels an additional 8 bars must be danced in the traditional closed hold as defined at any time during the first minute of music. Viennese Waltz allows the traditional single curtsey before taking hold. No other entrances are allowed.
- Posing or Poses prior to taking hold will be considered an entrance.
- Elements and figures unique to one dance or style may not be used in another dance, unless specified.
- Partners may not completely separate for more than 1 measure. Shadow work restricted to 8 bars.
- No dips or drops below the waist level. No knee drops, sit drops, or floor slashes, Sitting Hens, Horse & Cart, Pot Stirrers, Hinges, Left Whisks, X-Lines, Attitudes, Eros Lines, Throwaway Oversways, Tandem Position

### SILVER American Style FOXTROT Approved Patterns

1. Open Left Turn
2. Open Right Turn
3. Open Twinkles - Single, Progressive, Passing, Flip-Flops
4. Running Steps
5. Syncopated Locks
6. Syncopated Underarm Turns one syncopation per measure
7. Chair and Slip Pivot, Wing, Hairpins
8. Fallaway Actions, Fallaway Reverse Turn Slip Pivot, Fallaway Grapevine
9. Traveling Cross
10. Weaves
11. Body/Picture Lines: Oversway, Same Foot Lunge, Contra Check, Right & Left Lunges, Explosion, Hover - maximum of 2 measures.
12. Kicks, rondes, develops no more than waist high
13. Standing Spin - Up to 2 measures with 1 syncopation allowed
14. Continuous Partnership Pivots up to 2 measures with 1 syncopation allowed
15. Swivels: Fans, Gem, Zig-Zag, Outside
BRONZE American Style VIENNESE WALTZ Restriction

- ALL Couples must start in the traditional Ballroom closed hold, including the lady’s left hand being placed on the man’s right shoulder, and the first four bars they dance must be in this hold. Double Hand Hold and other Alternative Hand Holds do not count towards this requirement. For all Closed Syllabus Bronze and Silver levels an additional 8 bars must be danced in the traditional closed hold as defined at any time during the first minute of music. Viennese Waltz allows the traditional single curtsey before taking hold. No other entrances are allowed.
- Posing or Poses prior to taking hold will be considered an entrance.
- Couples must remain in a standing position at all times. Spirals are not permitted in the Bronze level.
- Elements and figures unique to one dance or style may not be used in another dance, unless specified.
- No embellishments of standard figures. No change of levels, head rolls, foot flicks, syncopations or delayed timings unless specifically approved.

One underarm or solo turn at a time is the maximum allowed in the Bronze level. Underarm turns are measured by how many times a partner goes under the connected arms.

Syncopations are not permitted.

No foot changes, fakes, solo, shadow, tandem, or same foot figures.

No other entrances are allowed.

BRONZE American Style VIENNESE WALTZ Approved Patterns

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

SILVER American Style VIENNESE WALTZ Restrictions

- ALL Couples must start in the traditional Ballroom closed hold, including the lady’s left hand being placed on the man’s right shoulder, and the first four bars they dance must be in this hold. Double Hand Hold and other Alternative Hand Holds do not count towards this requirement. For all Closed Syllabus Bronze and Silver levels an additional 8 bars must be danced in the traditional closed hold as defined at any time during the first minute of music. Viennese Waltz allows the traditional single curtsey before taking hold. No other entrances are allowed.
- Posing or Poses prior to taking hold will be considered an entrance.
- Elements and figures unique to one dance or style may not be used in another dance, unless specified.
- Partners may not completely separate for more than 1 measure. Shadow work restricted to 8 bars.
- No dips or drops below the waist level. No knee drops, sit drops, or floor slashes, Sitting Hens, Horse & Cart, Pot Stirrers, Hinges, Left Whisks, X-Lines, Attitudes, Eros Lines, Throwaway Oversways, Tandem Position

SILVER American Style VIENNESE WALTZ Approved Patterns

1. Left and Right Turns with Underarm Turns
2. Progressive Fifth Positions
3. Open Left Turn
4. Open Right Turn
5. Open Twinkles-Single, Progressive, Passing, Flip-Flop
6. Spot Turn Combinations
7. Chair and Slip Pivot
8. Fallaway Position
9. Canter Lilts and Canter Spins
10. Canter Lifts Up to 2 measures
11. Body/Picture Lines: Oversway, Same Foot Lunge, Right & Left Lunges, Contra Check, Explosion, Hover - maximum of 2 measures.
12. Standing Spin - Up to 2 measures with 1 syncopation allowed
13. Kicks, Rondes, Developes no more than waist high
14. Swivels: Fans, Gem, Outside, Reverse
15. Parallel Runs, Traveling Cross
Gold American Style Smooth Restrictions for all Gold Smooth Dances.
Effective July 15, 2019

1. Partners must start on opposite feet, with an allowable hold or any Gold Hold that requires a minimum single hand hold for the first four bars. No entrances are allowed in Closed American Smooth A single curtsey facing partner in Viennese Waltz is allowed.
2. All supported picture lines are allowed (above standing waist level) up to a maximum of 4 bars per picture line.
3. No lifts are allowed.
4. Partners may not completely separate for more than 4 bars in a row then must regain a connection (allowable hold) for at least 2 bars before releasing hold again. In Viennese Waltz partners may separate for a maximum of 8 consecutive bars, then must regain a connection (allowable hold) for at least 4 bars before releasing hold again.
5. Standing spins may be danced for up to 4 bars. – Both feet must remain on the floor. The partners timings do not have to match in Gold Standing Spins/Runarounds.
6. Continuous partnership pivots for up to 3 bars with no more than 2 syncopations per bars allowed.
7. Traditional Ballroom Holds must comprise 6 complete bars-within the first minute of dancing.
8. The Following movements are Considered Open and not allowed in Bronze, Silver and Gold Syllabus events: Entrances, Dips and Drops below waist level, Knee Drops, Sit Drops, Floor Slashes, Sitting Hens, Horse and Cart, Drags.
9. Jumping, skipping, hopping is not permitted.
### 3/4 (Three Beats to a Bar)

**GOLD American Style WALTZ Restrictions**

*Please see the General Restrictions for all Gold Smooth Dances at the beginning of this section.*

<table>
<thead>
<tr>
<th>Holds Allowed in addition to Bronze and Silver Holds:</th>
<th>Proximities Allowed in addition to Bronze and Silver:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Hand to Body (Partners have no other point of contact other than a hand or hands on the partner's body.) 2. No Hold (with away and apart proximity)</td>
<td>1. Apart (within reach) up to 4 bars 2. Away (not within reach) up to 2 bars</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Positions Allowed in addition to Bronze and Silver:</th>
<th>Timings Allowed in addition to Bronze and Silver:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. LSP and RSP (on the same foot) 2. Left Shadow Position (sustained on the same foot)</td>
<td>1. Syncopations on all beats per bar allowed on Advanced Standing Spins only. 2. Two syncopations per bar are only allowed in listed pivot figures (#7) and in non-turning R Shadow Figures</td>
</tr>
</tbody>
</table>

### GOLD American Style WALTZ Approved Patterns

1. R Shadow to L Shadow switches progressing and with the figure turning
2. Continuous Hairpins
3. Syncopated Turning Shadow Figures - Any syncopated figure done in Right Shadow Position. For example: Fallaway and Weave, Tumble Turn, Single Hairpin
4. RSP and LSP same foot figures for example: grapevines and passes (up to one syncopation allowed per bar)
5. RSP and LSP same foot picture lines (eg. Contra Check, Hover, Arabesque)
6. Advanced Picture Lines (eg. Hinge, Throwaway Oversway)
7. Extended Syncopated Pivots up to 3 consecutive bars. Natural and Reverse Overspins (double Reverse Overspin and Double Natural in Traditional Ballroom Hold only. See timings allowed.
8. Advanced Standing Spins. Both partners feet must remain on the floor.
9. No hold away and apart right and left turning figures with up to one syncopation per bar

### 4/4 (Four Beats to a Bar)

**GOLD American Style TANGO Restrictions**

*Please see the General Restrictions for all Gold Smooth Dances at the beginning of this section.*

<table>
<thead>
<tr>
<th>Holds Allowed in addition to Bronze and Silver Holds:</th>
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<td>1. Hand to Body (Partners have no other point of contact other than a hand or hands on the partner's body.) 2. No Hold (with away and apart proximity)</td>
<td>1. Apart (within reach) up to 4 bars 2. Away (not within reach) up to 2 bars</td>
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<th>Timings Allowed in addition to Bronze and Silver Timings:</th>
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<tbody>
<tr>
<td>1. LSP and RSP (on the same foot) 2. Left Shadow Position (sustained)</td>
<td>1. Syncopations on all beats per bar allowed on Advanced Standing Spins only (both partners feet must remain on the floor) 2. Two syncopations per bar are only allowed in listed pivot figures (#6) and in non-turning R Shadow Figures</td>
</tr>
</tbody>
</table>

### GOLD American Style TANGO Approved Patterns

1. R Shadow to L Shadow switches progressing and with the figure turning
2. Syncopated Turning Shadow Figures (eg. Viennese Crosses)
3. RSP and LSP same foot figures for example: grapevines and passes
4. RSP and LSP same foot picture lines (eg Contra Check, Oblique)
5. Advanced Picture Lines (eg. Hinge, Throwaway Oversway)
6. Extended Syncopated Pivots up to 3 consecutive bars- Ballroom Hold only. See timings allowed.
7. Hammerlock Envelopés
8. No hold away and apart right and left turning figures with up to one syncopation per bar
## APPENDIX 1 - NDCA APPROVED FIGURES, ELEMENTS & RESTRICTIONS - Revised January, 2019

### 4/4 (Four Beats to a Bar)  
**GOLD American Style FOXTROT Restrictions**

*Please see the General Restrictions for all Gold Smooth Dances at the beginning of this section.*

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<tbody>
<tr>
<td>1. Hand to Body (Partners have no other point of contact other than a hand or hands on the partners body.</td>
<td>1. Apart (within reach) up to 4 bars</td>
</tr>
<tr>
<td>2. No Hold (with away and apart proximity)</td>
<td>2. Away (not within reach) up to 2 bars</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>POSITIONS ALLOWED in addition to Bronze and Silver Positions:</th>
<th>TIMINGS ALLOWED in addition to Bronze and Silver Timings</th>
</tr>
</thead>
<tbody>
<tr>
<td>3. LSP and RSP (on the same foot)</td>
<td>1. Syncopations on all beats per bar allowed on Advanced Standing Spins only.</td>
</tr>
<tr>
<td>4. Left Shadow Position (sustained)</td>
<td>2. Two syncopations per bar are only allowed in listed pivot figures (#7) and in non-turning R Shadow Figures</td>
</tr>
</tbody>
</table>

**GOLD American Style FOXTROT Approved Patterns**

1. R Shadow to L Shadow switches progressing and with the figure turning
2. Continuous Hairpins
3. Syncopated Turning Shadow Figures – Any syncopated figure done in Right Shadow Position. For example: Fallaway and Weave, Tumble Turn, Continuous Hairpins
4. RSP and LSP same foot figures. For example: grapevines and passes (up to one syncopation allowed per bar)
5. RSP and LSP same foot picture lines (Eg. Contra Check, Hover, Oblique)
6. Advanced Picture Lines (eg. Hinge, Throwaway Oversway)
7. Extended Syncopated Pivots up to 3 consecutive bars. Natural and Reverse Overspins (double Reverse Overspin and Double Natural in Traditional Ballroom Hold only. See timings allowed.)
8. Advanced Standing Spin – both partners feet must remain on the floor
9. No hold away and apart right and left turning figures with up to one syncopation per bar

### 3/4 (Three Beats to a Bar)  
**GOLD American Style VIENNESE WALTZ Restrictions**

*Please see the General Restrictions for all Gold Smooth Dances at the beginning of this section.*

<table>
<thead>
<tr>
<th>HOLDS ALLOWED in addition to Bronze and Silver Holds:</th>
<th>PROXIMITIES ALLOWED in addition to Bronze and Silver Proximities:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Hand to Body (Partners have no other point of contact other than a hand or hands on the partners body.</td>
<td>1. Apart (within reach) up to 8 bars</td>
</tr>
<tr>
<td>2. No Hold (with away and apart proximity).</td>
<td>2. Away (not within reach) up to 4 bars</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>POSITIONS ALLOWED in addition to Bronze and Silver Positions:</th>
<th>TIMINGS ALLOWED in addition to Bronze and Silver Timings</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. LSP and RSP (on the same foot)</td>
<td>1. Syncopations on all beats allowed on Standing Spins only</td>
</tr>
<tr>
<td>2. Left Shadow Position (sustained)</td>
<td></td>
</tr>
</tbody>
</table>

**GOLD American Style VIENNESE WALTZ Approved Patterns**

1. R Shadow to L Shadow switches progressing and with the figure turning
2. Continuous Hairpins with Canter Timing
3. Canter Shadow Pivot (up to 2 bars)
4. RSP and LSP (same foot) Canter Grapevines and passes
5. RSP and LSP same foot picture lines (Eg. Contra Check, Hover, Oblique)
6. Advanced Picture Lines (eg. Hinge, Throwaway Oversway)
7. Barrel Turns from Crossed Hand Hold
8. Advanced Standing Spin (one partner on one foot for up to 4 bars)
9. No hold away and apart right and left turning figures with up to one syncopation per bar
## APPENDIX 1 - NDCA APPROVED FIGURES, ELEMENTS & RESTRICTIONS - Revised January, 2019

### BRONZE American Style CHA CHA Approved Patterns

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

### BRONZE American Style CHA CHA Restrictions

- No entrances are allowed. Partners must start in a closed or open facing hold. Posing or Poses prior to taking hold will be considered an entrance.
- Couples must remain in a standing position at all times. Spirals are not permitted in the Bronze level.
- Elements and figures unique to one dance or style may not be used in another dance, unless specified.
- No embellishments of standard figures. No change of levels, head rolls, foot flicks, syncopations or delayed timings unless specifically approved.
- Partners must use basic Cha Cha timing. No guapacha or other timing changes allowed except the 2&3 chasse in the Three Cha Chas.
- No foot changes or fakes, partners must always be on opposite feet except for #13 above.
- No syncopated turns except for the Underarm Turn Left if danced on the 4&1.
- Both feet must remain close to the floor at all times. No aerial rondes, développe, etc.
- Partners may not completely separate for more than one measure of music except Chase Turns.
- No freezes/holds or picture lines allowed.
- One underarm or solo turn at a time is the maximum allowed in the Bronze level.

### SILVER American Style CHA CHA Approved Patterns

<table>
<thead>
<tr>
<th>Number</th>
<th>Pattern Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Open Boxes</td>
</tr>
<tr>
<td>2.</td>
<td>Back to Back, Paseo, Aida, Grapevines</td>
</tr>
<tr>
<td>3.</td>
<td>Guapacha Timing &amp; Syncopated Breaks, Cucarachas, and Cuban Breaks - no more than 2 measures</td>
</tr>
<tr>
<td>4.</td>
<td>Half Moon</td>
</tr>
<tr>
<td>5.</td>
<td>Challenge</td>
</tr>
<tr>
<td>6.</td>
<td>Twinkles</td>
</tr>
<tr>
<td>7.</td>
<td>Swivels, Push Away Actions, Knee Lift</td>
</tr>
<tr>
<td>8.</td>
<td>Foot Flicks, Rondes, and Developé’ Actions no more than waist high</td>
</tr>
<tr>
<td>9.</td>
<td>Forward Spot/Reverse Top</td>
</tr>
<tr>
<td>10.</td>
<td>Man’s Foot Changes</td>
</tr>
</tbody>
</table>

### SILVER American Style CHA CHA Restrictions

- No entrances allowed. Partners must start in a closed or open facing hold. Couples remain in a standing position at all times.
- No dips or drops below waist level. No knee drops, sit drops, floor slashes, sitting hens, horse and carts, pot stirrers, or standing spins for man or lady are allowed.
- Partners may not completely separate for more than two measures of music with the exception of chase turns and chase turn variations.
- Continuous partnership pivots are allowed up to two measures but may include only one syncopation.
### APPENDIX 1 - NDCA APPROVED FIGURES, ELEMENTS & RESTRICTIONS - Revised January, 2019

<table>
<thead>
<tr>
<th>BRONZE American Style RUMBA Approved Patterns</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Box Step</td>
<td>7. Open Break - May end in Closed, Open or Open Counter Promenade Positions</td>
</tr>
<tr>
<td>2. Cuban Walks - Closed and Open may be danced in side by side position</td>
<td>8. Cross Over Breaks</td>
</tr>
<tr>
<td>3. Underarm Turn to Right or Left</td>
<td>9. Offset Breaks O.P.</td>
</tr>
<tr>
<td>4. Rock Steps &amp; Breaks Forward, side or back</td>
<td>10. Walk Around Turn May be danced under arm or free turn to Right or Left</td>
</tr>
<tr>
<td>5. Cross Body Lead/Turn may end in Closed, Open or Open Counter Promenade Positions</td>
<td>11. Back Spot Turn/ Natural Top</td>
</tr>
<tr>
<td>6. Fifth Position Breaks</td>
<td></td>
</tr>
</tbody>
</table>

### BRONZE American Style RUMBA Restrictions

No entrances are allowed. Partners must start in a closed or open facing hold. Posing or Poses prior to taking hold will be considered an entrance. Couples must remain in a standing position at all times. Spirals are not permitted in the Bronze level. Elements and figures unique to one dance or style may not be used in another dance, unless specified. No embellishments of standard figures. No change of levels, head rolls, foot flicks, syncopations or delayed timings unless specifically approved.

Partners may not completely separate for more than one measure of music. One underarm or solo turn at a time is the maximum allowed in the Bronze level. The timing for Bronze Rumba may be either SQQ or QQS. No other timing is permitted, no foot changes or fakes, partners must always be on opposite feet. No freezes/holds or picture lines allowed. Both feet must remain close to the floor at all times. No aerial rondes, developes, etc.

<table>
<thead>
<tr>
<th>SILVER American Style RUMBA Approved Patterns</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Open Boxes</td>
<td>8. Spiral Actions: Rope Spinning, Curl, Spiral</td>
</tr>
<tr>
<td>2. Snap, Quick and Double Underarm Turns</td>
<td>9. Swivels</td>
</tr>
<tr>
<td>3. Grapevine</td>
<td>10. Solo Spin Exits</td>
</tr>
<tr>
<td>4. Fencing Lines</td>
<td>11. Syncopated Figures using no more than 2 measures/bars</td>
</tr>
<tr>
<td>5. Forward Spot Turn, Reverse Top, Continuous Forward &amp; Back Spot Turns with or without UAT</td>
<td>12. Man’s Foot Changes</td>
</tr>
<tr>
<td>6. Back to Back, Paseo, Aida</td>
<td>13. Rondes and Develope’ Actions-No more than waist high</td>
</tr>
</tbody>
</table>

### SILVER American Style RUMBA Restrictions

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

| 1. | Basic w/ or w/o Turn left or right | 9. | Lindy Whip - up to four quicks |
| 2. | Underarm Turn to Right | 10. | Hitch Kicks |
| 3. | Underarm Turn to Left | 11. | Lindy Whip with underarm turn L or R or hand change rollout - up to 4 quicks |
| 4. | Throwaway | 12. | Stop and Go/Peek-a-Boo |
| 7. | Back Pass/change hands behind back | 15. | Sugar Foot Swivels/ Chicken Walks, – no more than 4 quicks |
| 8. | Sweetheart/Cuddle/Wrap |

## BRONZE American Style SWING Restrictions

- **No entrances are allowed. Partners must start in a closed or open facing hold.**
- **Posing or Poses prior to taking hold will be considered an entrance.**
- **Couples must remain in a standing position at all times.**
- **Spirals are not permitted in the Bronze level.**
- **Elements and figures unique to one dance or style may not be used in another dance, unless specified.**
- **No embellishments of standard figures. No change of levels, head rolls, foot flicks, syncopations or delayed timings unless specifically approved.**

### Partners may not separate completely for more than one measure of music
- No foot changes or fakes, partners must always be on opposite feet

### No side by side work is allowed in Bronze
- Both feet must remain close to the floor at all times. No aerial rondes, developes, etc.

### One underarm or solo turn at a time is the maximum allowed in the Bronze level.
- Use of hand shake holds, double hand holds are permitted

### No hopping, skipping actions, freezes/holds or picture lines allowed
- No swivel action figures
- No more than 4 consecutive chasses, 1&2, 3&4, 5&6, 7&8, Except for Sugar foot swivels.

### No continuous chasses, 1&2&3&4&

## SILVER American Style SWING Approved Patterns

| 1. | Swiveling Actions: Toe-Heel Swivels, Fallaway, Boogie Woogie, etc. |
| 2. | Sailor Shuffles |
| 3. | Double Underarm Turns |
| 4. | Lindy Wraps |
| 5. | Pushaway Actions |
| 6. | Tunnels |
| 7. | Progressive & Continuous Chasses |
| 8. | Solo Spins |
| 9. | Skipping and Hopping Actions and Freezes/Holds - No more than 4 beats |
| 10. | Head Loops, Miami Special |
| 11. | Manhattan |
| 12. | Foot Flicks, Rondes, and Developé’ Actions - No more than waist high |
| 13. | Man’s Foot Changes |

## SILVER American Style SWING Restrictions

- **No entrances allowed. Partners must start in a closed or open facing hold.**
- **No dips or drops below waist level. No knee drops, sit drops, floor slashes, sitting hens, horse and carts, pot stirrers, or standing spins for man or lady are allowed.**

### Partners may not completely separate for more than two measures of music with the exception of chase turns and chase turn variations
- Continuous partnership pivots are allowed up to two measures but may include only one syncopation.
### BRONZE American Style BOLERO Approved Patterns

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

### BRONZE American Style BOLERO Restrictions

No entrances are allowed. Partners must start in a closed or open facing hold. Posing or Poses prior to taking hold will be considered an entrance. Couples must remain in a standing position at all times. Spirals are not permitted in the Bronze level. Elements and figures unique to one dance or style may not be used in another dance, unless specified. No embellishments of standard figures. No change of levels, head rolls, foot flicks, syncopations or delayed timings unless specifically approved.

- Partners may not completely separate for more than one measure of music
- Both feet must remain close to the floor at all times. (No aerial rondes, developes, etc.).
- Timing for Bolero must be SQQ. No other timing is permitted. No syncopations allowed.
- No foot changes or fakes. Partners must always be on opposite feet
- One underarm or solo turn at a time is the maximum allowed in the Bronze level.
- No freezes/holds or picture lines allowed

### SILVER American Style BOLERO Approved Patterns

| 1. | Syncopated Figures, Turns, Spins, Solo Spin exits - No more than two syncopations per measure. |
| 2. | Grapevine |
| 3. | Swivels |
| 4. | Back to Back, Paseo, Aida |
| 5. | Continuous and Double Underarm Turns |
| 6. | Parallel Walks |
| 7. | Spiral Actions, Rope Spinning, Curl, Spiral |
| 8. | Forward Spot/Reverse Top |
| 9. | Continuous Forward/Reverse Spot Turns with or without Underarm Turn |
| 10. | Body Lines: Oversway, Contra Check, Same Foot Lunge, R/L Side Lunges, Explosion |
| 11. | Rondes and Develope’ Actions no more than waist high |
| 12. | Man’s Foot Changes |
| 13. | Sliding Doors |

### SILVER American Style BOLERO Restrictions

No dips or drops below waist level. No knee drops, sit drops, floor slashes, sitting hens, horse and carts, pot stirrers, or standing spins for man or lady are allowed.

- Partners may not completely separate for more than two measures of music with the exception of chase turns and chase turn variations
- Continuous partnership pivots are allowed up to two measures but may include only one syncopation
### BRONZE American Style MAMBO Approved Patterns

<table>
<thead>
<tr>
<th>No.</th>
<th>Pattern Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Basic, open, closed, progressive w/ or w/o turn to right or left</td>
</tr>
<tr>
<td>2.</td>
<td>Open Break</td>
</tr>
<tr>
<td>3.</td>
<td>Offset Breaks O.P.</td>
</tr>
<tr>
<td>4.</td>
<td>Fifth Position Breaks</td>
</tr>
<tr>
<td>5.</td>
<td>Cross Over Breaks</td>
</tr>
<tr>
<td>6.</td>
<td>Underarm Turn to Right and Left</td>
</tr>
<tr>
<td>7.</td>
<td>Walk Around Turn to left or right</td>
</tr>
<tr>
<td>8.</td>
<td>Cross Body Lead - May end in Closed, Open or Open Counter Promenade Position</td>
</tr>
<tr>
<td>9.</td>
<td>Chase Turns ½ or full</td>
</tr>
<tr>
<td>10.</td>
<td>Side Breaks</td>
</tr>
<tr>
<td>11.</td>
<td>Promenade Walks</td>
</tr>
<tr>
<td>12.</td>
<td>Cross Over Break with Swivel</td>
</tr>
<tr>
<td>13.</td>
<td>Progressive Walks</td>
</tr>
<tr>
<td>14.</td>
<td>Parallel Breaks/Sweetheart/Cuddle - same foot is allowed</td>
</tr>
<tr>
<td>15.</td>
<td>Back spot turn / Natural Top</td>
</tr>
</tbody>
</table>

### BRONZE American Style MAMBO Restrictions

- No entrances are allowed. Partners must start in a closed or open facing hold. Posing or Poses prior to taking hold will be considered an entrance.
- Couples must remain in a standing position at all times. Spirals are not permitted in the Bronze level.
- Elements and figures unique to one dance or style may not be used in another dance, unless specified.
- No embellishments of standard figures. No change of levels, head rolls, foot flicks, syncopations or delayed timings unless specifically approved.

### SILVER American Style MAMBO Approved Patterns

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

### SILVER American Style MAMBO Restrictions

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

(Note: There are no Figures or Elements for the closed Gold Rhythm Level)

Couples may dance all of the Bronze and Silver figures with the following additions and/or modifications.

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

11. All picture lines are allowed up to a maximum of 3 measures.

12. Supported picture lines are allowed up to a maximum of 3 measures provided they are above standing waist level.

13. No lifts are allowed.

14. Partners may not completely separate for more than 4 measures in a row then must regain a connection for at least 2 measures before releasing hold again.

15. Continuous partnership pivots for up to 3 measures with no more than 2 syncopations are allowed.

16. Closed Dance Holds must comprise 25% of the routine.

17. Closed Holds include Closed Dance Position, Fallaway, Counter Fallaway, L and R Outside Partner, Promenade Position, Counter Promenade.
International Notes, Dance Positions & Holds

Special notes and restrictions for all dances

1. **Partners must start in a closed or open facing hold. No entrances are allowed. For example, starting the Gold International Style Cha Cha with an allowed side by side amalgamation would constitute an “entrance”. A single curtsey facing partner in Viennese Waltz is allowed.**
2. **Posing or Poses prior to taking hold will be considered an entrance.**
3. Couples remain in a standing position at all times.
4. Couples dance only figures for the level entered. i.e. Bronze, Silver, Gold but Figures from lower levels can also be used.
5. Make special note that some lower level figures have developments at a higher level. For example, in the Rumba and Cha Cha, the Fan is Bronze, but the Fan Development is Silver. This is noted with an asterisk * beside the figure.
6. Couples must use the dance position hold allowed for the figure and level being danced as noted in the charts below.
7. Positions given in the charts below are with hold unless noted as “no hold” or “release hold”. When allowed, partners may only release hold for a maximum of two bars before regaining an allowable hold.
8. At no time in any of the allowable positions are the couples further away from each other than a comfortable arms length. The only exception is the There and Back in Cha Cha.
9. Couples must use only the acceptable timing for the figure and level being danced
10. When a timing in a figure has no weight change that is noted by putting that count in parenthesis. For example, Rumba timing 2,3,4(1)

Descriptions of Allowable Dance Position and Holds

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

Closed Position - facing partner, slightly apart - includes outside partner for shoulder to shoulder
   a. normal hold – allowed in all dances
   b. man’s left hand holding ladies right hand
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c. man’s right hand holding ladies left hand – not in Paso Doble

d. No hold – maximum 2 consecutive bars – Rumba and Cha Cha only.

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

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

  Left hand holding Lady’s right hand.
  a. right hand holding lady’s right hand
  b. no hold – rumba and Cha Cha only

  c. double hold, left hand holding lady’s right hand and right hand holding lady’s left hand.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**Fallaway** – As promenade position moving in a backwards direction.

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

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

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

## Bronze Cha Cha figures

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<thead>
<tr>
<th></th>
<th>Timing</th>
<th>Position and Dance Holds</th>
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</thead>
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<td><strong>1</strong></td>
<td>Closed Cha Cha figures</td>
<td>23,4&amp;1,23,4&amp;1</td>
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<tr>
<td><strong>Open</strong></td>
<td>23,4&amp;1,23,4&amp;1</td>
<td>Closed or Open Position L to R hold</td>
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<tr>
<td><strong>In place</strong></td>
<td>23,4&amp;1,23,4&amp;1</td>
<td>Closed Position Normal Hold</td>
</tr>
<tr>
<td><strong>Alternative Basic (from Rumba)</strong></td>
<td>23,4&amp;1,2,&amp;3,4&amp;1</td>
<td>Closed Position Normal Hold or no hold (max 2 bars)</td>
</tr>
<tr>
<td><strong>2</strong></td>
<td>New York to Left or Right Side Position</td>
<td>23,4&amp;1</td>
</tr>
<tr>
<td><strong>3</strong></td>
<td>Spot Turns to Left or Right</td>
<td>23,4&amp;1</td>
</tr>
<tr>
<td><strong>Switch Turns Left or Right</strong></td>
<td>23,4&amp;1</td>
<td>RSP or LSP, release hold (one bar), regain hold for next figure</td>
</tr>
<tr>
<td><strong>Underarm Turns (UA) Left or Right</strong></td>
<td>23,4&amp;1</td>
<td>Left to Right hand hold.</td>
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<tr>
<td><strong>4</strong></td>
<td>Shoulder to Shoulder (left side or right side)</td>
<td>23,4&amp;1</td>
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<td><strong>5</strong></td>
<td>Hand to Hand- Right Side Position</td>
<td>23,4&amp;1</td>
</tr>
<tr>
<td><strong>Left Side Position</strong></td>
<td>LSP L to R hand hold or Alt LSP hold, end in closed or LSP</td>
<td></td>
</tr>
<tr>
<td><strong>6</strong></td>
<td>Three Cha Cha Cha's (forward and back)</td>
<td>23,4&amp;1,2&amp;3,4&amp;1</td>
</tr>
<tr>
<td><strong>Forward in RSP</strong></td>
<td>23,4&amp;1,2&amp;3,4&amp;1</td>
<td>RSP R to L hand hold or Alt RSP Hold (last 3 steps can face partner)</td>
</tr>
<tr>
<td><strong>Forward in LSP</strong></td>
<td>23,4&amp;1,2&amp;3,4&amp;1</td>
<td>LSP L to R hand hold or Alt LSP Hold (last 3 steps can face partner)</td>
</tr>
<tr>
<td><strong>7</strong></td>
<td>Side Steps (to Left or Right)</td>
<td>23,4&amp;1</td>
</tr>
<tr>
<td><strong>8</strong></td>
<td>There and Back</td>
<td>23,4&amp;1,23,4&amp;1</td>
</tr>
<tr>
<td><strong>9</strong></td>
<td>Time Steps</td>
<td>23,4&amp;1</td>
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<tr>
<td><strong>10</strong></td>
<td>Fan</td>
<td>23,4&amp;1,23,4&amp;1</td>
</tr>
<tr>
<td><strong>11</strong></td>
<td>Alemana</td>
<td>23,4&amp;1,23,4&amp;1</td>
</tr>
<tr>
<td><strong>12</strong></td>
<td>Hockey Stick</td>
<td>23,4&amp;1,23,4&amp;1</td>
</tr>
<tr>
<td><strong>13</strong></td>
<td>Natural Top</td>
<td>23,4&amp;1 -1 or 3 bars</td>
</tr>
<tr>
<td><strong>14</strong></td>
<td>Natural Opening Out Movement</td>
<td>23,4&amp;1</td>
</tr>
<tr>
<td><strong>15</strong></td>
<td>Closed Hip Twist</td>
<td>23,4&amp;1,23,4&amp;1</td>
</tr>
</tbody>
</table>

**Bronze Alternative Cha Cha timings - none**

**Bronze Alternative Cha Cha Positions and Holds**

Figures with "no hold" can be done for a maximum of 2 consecutive bars then regain an allowable hold for the next figure.

**Bronze - 1. Closed Basic Movement can end in Open CPP**

- **Bronze - 8. **There and Back is the only figure where the partners are further apart than a comfortable arms reach.
- **Bronze - 11. Alemana - may end in Open CPP, or towards partners Right Side to follow with opening out movement or closed hip twist.**
- **Bronze - 11. Alemana may also Commence in open position L to R hand hold (Lady will make one complete turn on this Alemana)**
- **Bronze - 12 Hockey Stick can end in Open CPP or side and sl f wd for shoulder to shoulder.**
- **Bronze - 15. closed hip twist can also end in open position and open Counter Promenade Position.**

**Bronze Special Cha Cha notes:**

1. Spot Turns, Switch Turns and Underarm turns (Lady) may rotate up to one full turn over a bar of music
2. Partners are on opposite feet at all times, except on the Chase Turn in Silver and Foot Changes at Gold Level
3. Bronze-alternative to compact chasse danced on 3-5 of Alemana and Hockey stick, man may dance LF side, replace RF and close LF to RF 4&1.
4. Bronze-a Cuban break chasse 4&1 may be danced by the man on steps 8,9,10 of the Alemana or Hockey Stick.
### APPENDIX 1 - NDCA APPROVED FIGURES, ELEMENTS & RESTRICTIONS - Revised January, 2019

<table>
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<th>Silver Cha Cha figures</th>
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<th>Position and Dance Holds</th>
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<td>Open Position L to R hand hold, end in Fan Position</td>
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<tr>
<td>[17] Reverse Top</td>
<td>23,4&amp;1 3 bars</td>
<td>Contact Position Normal Hold throughout</td>
</tr>
<tr>
<td>[18] Opening out from Reverse Top</td>
<td>23,4&amp;1</td>
<td>Contact Position Normal Hold to end in Fan Position</td>
</tr>
<tr>
<td>Ending #1 Rock and Spot Turn</td>
<td>23,4&amp;1,23,4&amp;1</td>
<td>LSP L to R Hand Hold, release hold, end in closed or LSP L to R Hold</td>
</tr>
<tr>
<td>Ending #2 Switch and UA Turn to R</td>
<td>23,4&amp;1,23,4&amp;1</td>
<td>LSP L to R Hand Hold, Closed Position, UA turn, end Closed Pos.</td>
</tr>
<tr>
<td>[20] Spiral Turns (Lady)</td>
<td>23,4&amp;1,23,4&amp;1</td>
<td>Closed Position Normal Hold to RSP, spiral UA L, End in Fan Position</td>
</tr>
<tr>
<td>Curl (Left Underarm)</td>
<td>23,4&amp;1,23,4&amp;1</td>
<td>Open Position L to R Hand Hold, Curl UA L, end in Fan Position</td>
</tr>
<tr>
<td>[22] Cuban Breaks</td>
<td>2&amp;3&amp;4&amp;1</td>
<td>Closed or Open Position, Open PP, Open CPP, RSP, LSP with or without hold</td>
</tr>
<tr>
<td>Split Cuban Breaks</td>
<td>2&amp;3,4&amp;1</td>
<td>Closed or Open Position, Open PP, Open CPP, RSP, LSP with or without hold</td>
</tr>
<tr>
<td>[23] Chase - Man (first and 4th bar 2(3)4&amp;1)</td>
<td>23,4&amp;1 4 bars</td>
<td>Open Position No Hold, Tandem Position lady behind, Lady in front,</td>
</tr>
<tr>
<td>Lady</td>
<td>23,4&amp;1 4 bars</td>
<td>Lady behind, Lady spin to end in Open Position No Hold.</td>
</tr>
<tr>
<td>*Time Steps in Guapacha</td>
<td>(2)a3,4&amp;1</td>
<td>Closed or Open Position without hold</td>
</tr>
<tr>
<td>*New York in Guapacha</td>
<td>(2)a3,4&amp;1</td>
<td>in LSP and/or RSP</td>
</tr>
<tr>
<td>*Fan Development</td>
<td>23,4&amp;1</td>
<td>Closed position Normal hold, Promenade Position, Fan Position</td>
</tr>
<tr>
<td>*Hockey Stick to LSP and forward runs</td>
<td>23,4&amp;1,23,4&amp;1</td>
<td>Fan Position, UA L ending in LSP L to R hand hold</td>
</tr>
<tr>
<td>*Natural opening out movement end in contact</td>
<td>23,4&amp;1</td>
<td>Normal Hold throughout, Closed position, RSP, end in Contact Position</td>
</tr>
</tbody>
</table>

**Silver Alternative Cha Cha timings**
- Silver - Guapacha Timing (2)a3,4&1 can be used in the New York in LSP or RSP and #21 Cross Basic
- Silver - Fan Development may use Guapacha timing on steps 6 to 10 (2) a3, 4&1
- Silver - #17 - Reverse Top may be danced for two bars to follow with opening out from reverse top, Aida,6-10 of a spiral

**Silver Alternative Cha Cha Positions and Holds**
Figures with "no hold" can be done for a maximum of 2 consecutive bars then regain an allowable hold for the next figure.
- Silver - Closed Hip Twist, Open Hip Twist, Spiral, and Curl can also end in Open Counter Promenade Position, Open Position, Contact Position
- Silver - #19 Aida - may follow a Curl or Spiral
- Silver - # 20 Rope Spinning may also end in Open CPP or forward toward the Man’s R Side

**Silver Special Cha Cha notes:**
1. Spot Turns, Switch Turns and Underarm turns (Lady) may rotate up to one full turn over a bar of music
2. Partners are on opposite feet at all times, except on the Chase Turn in Silver and Foot Changes at Gold Level
3. Silver - Ronde Chasse (man), twist Chasse (man) or Lady on the closed hip twist and Slip Chasse (man) on the Open Hip Twist
4. Silver - man may dance a cuban break 2&3&4&1 while lady dances a time step or vice versa
### Gold Cha Cha figures

<table>
<thead>
<tr>
<th>Figure</th>
<th>Timing</th>
<th>Position and Dance Holds</th>
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<tr>
<td>24</td>
<td>Advanced Hip Twist</td>
<td>23,4&amp;1, 23,4&amp;1</td>
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<tr>
<td>25</td>
<td>Hip Twist Spiral</td>
<td>23,4&amp;1, 23,4&amp;1</td>
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<tr>
<td>26</td>
<td>Turkish Towel</td>
<td>23,4&amp;1 6 bars</td>
</tr>
<tr>
<td>27</td>
<td>Sweetheart</td>
<td>23,4&amp;1 6 bars</td>
</tr>
<tr>
<td>28</td>
<td>Follow my Leader</td>
<td>23,4&amp;1 6 bars</td>
</tr>
<tr>
<td>29</td>
<td>Foot Changes - 4 methods (see notes below)</td>
<td>23,4&amp;1 6 bars</td>
</tr>
</tbody>
</table>

* Alemana to adv. Hip twist (see note below) 23,4&1 3 bars

*Natural Top with lady's left underarm turn 23,4&1 3 bars

*Cross Basic with Lady's Spiral UA L

**Gold Alternative Cha Cha timings - same as for Silver**

**Gold Alternative Cha Cha Positions and Holds**

Figures with "no hold" can be done for a maximum of 2 consecutive bars then regain an allowable hold for the next figure, with the exception of Follow My Leader.

Gold - Alemana - may commence in open position with a R to R hand hold, Lady making a full turn on the Alemana and follow with an Advanced Hip Twist with R to R Hold, ending in Fan Position regaining L to R Hold.

Gold - #24 Advanced Hip Twist may also end in Open Counter Promenade Position, Open Position, Contact Position

Gold - #27 Sweetheart - Right and Left Shadow Hold may be used in place of RSP AND LSP.

Gold - #29 Foot Changes - There are four methods of using a foot change

1. Lady dances an open basic 23,4&1, 23,4&1 Man dances Open basic 23,4&1, 23 then foot change 4,1 turning 1/2 R to achieve position.

2. Lady - 3 bars of an open basic. Man dances two bars of open basic. Then foot change 2 turning 1/2 to R to achieve position (3).

Two methods to resolve from position achieved to return to Open Position

3. Man repeats foot change as in #1 above while Lady dances normal timing. End in Open Position.

4. Man repeats foot change as in #2 above while Lady dances normal timing. End in Open Position.

Figures that may be danced with Man & Lady using the same foot, having achieved RSP, R. Shadow or Tandem (Lady in front) are:

- Any Basic Movement, Ronde or Twist Chasse, Spot or Switch Turns, Time Steps, Cuban Breaks and Split Cuban Breaks

**Gold Special Cha Cha notes:**

1. Spot Turns, Switch Turns and Underarm turns (Lady) may rotate up to one full turn over a bar of music

2. Partners are on opposite feet at all times, except on the Chase Turn in Silver and Foot Changes at Gold Level
### INTERNATIONAL STYLE SAMBA

**Bronze Samba Figures** | **Timing** | **Dance hold and position notes**
---|---|---
1. Basic Movements - Natural, Reverse, Side and Progressive | 1a2 or 1(2) | Normal Hold
2. Whisks L and Right with Lady's Underarm Turn | 1a2 | Normal Hold
3. Samba Walks Promenade | 1a2 | Normal Hold
   Side | 1a2 | Normal Hold
   Stationary | 1a2 | Normal Hold
4. Rhythm Bounce | a1a2 | Any Allowable Dance Position and Hold
5. Volta Movements Traveling | 1a2a1a2 | Normal Hold
6. Traveling Bota Fogos Forward | 1a2 | Normal Hold
7. Criss Cross Bota Fogos | 1a2 | Open CPP and Open Promenade
8. Traveling Bota Fogos Back | 1a2 | Normal Hold
9. Bota Fogos to Promenade and Counter Promenade | 1a2 | Normal Hold
10. Criss Cross Voltas | 1a2a1a2 | Open PP, Open CPP, end in Closed Position
11. Solo Spot Volta | 1a2 or 1a2a1a2 | Release Hold (Maximum 2 bars)
12. Foot Changes Closed to Right Shadow | man 12 Lady 1a2 | Closed to Right Shadow
   Right Shadow to Closed | man 12 Lady 1a2 | Right Shadow to Closed
   Promenade to Right Shadow | man 12 Lady 1a2 | Promenade to Right Shadow
13. Shadow Traveling Volta | 1a2a1a2 | Right Shadow Position
14. Reverse Turn | 1a2 or SQQ | Normal Hold
15. Corta Jaca (man RF forward, lady LF back) | SQQQQQ | Normal Hold
16. Closed Rocks | SQQ | Normal Hold

**Bronze Special Samba Notes**

1. The principle of the Rhythm bounce is to start the dance, or as a means of achieving good phrasing or as a foot change. It can be used max 2 pars in any position.
2. Partners must be on opposite feet except when in Right Shadow Position.
3. Release hold only on solo spot voltas for no more than 2 bars of music or by the lady for one bar to achieve a foot change.
4. Figures allowed in Right Shadow Position are: Bronze and Silver - Samba Walks, Traveling Bota Fogos Forward, Shadow Traveling Voltas, Rhythm Bounce.
5. Maximum amount of turn on Spot Voltas in one full turn per bar.
### Silver Samba Figures

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<th>Figure</th>
<th>Timing</th>
<th>Dance Hold and Position Notes</th>
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<td>17. Open Rocks</td>
<td>SQQ</td>
<td>Normal Hold</td>
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<td>18. Back Rocks</td>
<td>SQQ</td>
<td>Normal Hold</td>
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<tr>
<td>19. Plait</td>
<td>SS QQQS</td>
<td>Normal Hold or L to R hand hold</td>
</tr>
<tr>
<td>20. Rolling off the Arm</td>
<td>123, 123</td>
<td>RSP Dbl hand hold, RSP R to L hand hold, end in Closed or R.Shadow</td>
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<tr>
<td>21. Argentine Crosses</td>
<td>QQS, QQQS</td>
<td>Normal Hold</td>
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<tr>
<td>22. Maypole</td>
<td>Volta timing up to 4 bars</td>
<td>L to R hand hold while Lady turns UA right or left</td>
</tr>
<tr>
<td>23. Shadow Circular Volta</td>
<td>1a2a1a2</td>
<td>Right Shadow Position</td>
</tr>
<tr>
<td>* foot change from R Shadow to Promenade</td>
<td>man 12 Lady 1a2</td>
<td>Right Shadow to Promenade</td>
</tr>
<tr>
<td>* foot change (rolling off the arm) to R.Shadow</td>
<td>man 12 Lady 1a2</td>
<td>RSP to Right Shadow</td>
</tr>
<tr>
<td>* Corta Jaca (Man LF back, Lady RF forward)</td>
<td>SQQQQQQ</td>
<td>Normal Hold</td>
</tr>
</tbody>
</table>

### Silver Special Samba Notes

1. The principle of the Rhythm bounce is to start the dance, or as a means of achieving good phrasing or as a foot change. It can be used in any position for no more than 2 bars.

2. Partners must be on opposite feet except when in Right Shadow Position.

3. Release hold only on solo spot voltas for no more than 2 bars of music or by the lady for one bar to achieve a foot change.

4. Figures allowed in Right Shadow Position are: Bronze and Silver - Samba Walks, Traveling Bota Fogos Forward, Shadow Traveling Voltas, Rhythm Bounce.

5. Maximum amount of turn on Spot Voltas in one full turn per bar.

### Gold Samba Figures

<table>
<thead>
<tr>
<th>Figure</th>
<th>Timing</th>
<th>Dance Hold and Position Notes</th>
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</thead>
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<td>24. Contra Bota Fogos</td>
<td>1a2</td>
<td>R Contra Position and L Contra Position</td>
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<td>25. Roundabout to the Right or Left</td>
<td>Volta timing</td>
<td>R Contra Position and L Contra Position</td>
</tr>
<tr>
<td>26. Natural Roll</td>
<td>SQQ</td>
<td>Normal Hold</td>
</tr>
<tr>
<td>27. Reverse Roll</td>
<td>SQQ</td>
<td>Normal Hold</td>
</tr>
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<td>28. Promenade and Counter Promenade Runs</td>
<td>123, 123, 123</td>
<td>Open Promenade and Open Counter Promenade</td>
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<td>29. Three Step Turn Left (Lady only)</td>
<td>123</td>
<td>Release Hold</td>
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<td>30. Samba Locks</td>
<td>QQ</td>
<td>Promenade Position</td>
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<tr>
<td>31. Cruzados Walks and Locks</td>
<td>SS and QQ</td>
<td>Right Shadow Position</td>
</tr>
</tbody>
</table>

*Traveling Volta in closed position or Shadow Pos. | 1(a12and 2) and a1a2(slow volta) | Closed Position or Shadow Position |

*Foot Changes

- Promenade to Right Contra Position | see methods below | Promenade to Right Contra Position |
- Right Contra to Promenade Position | see methods below | Right Contra to Promenade Position |
- Right Contra to Open Counter Promenade | man 1a2, 1a2 - lady 1a2 | Right Contra to Open Counter Promenade |

### Gold Alternative Samba Timings

Foot Change from Promenade to Right Contra has four methods for the man: 1. point fwd and back 1,2 2. Rock Fwd and Back 1,2 3. double rock 1a2a, 4. Flick Ball Change (1) a 2. Lady dances a LF Bota Fogo 1a2 on all four methods. Same Methods are used when dancing from Right Contra Position to Promenade Position. Ladies Bota Fogo will be on the RF 1a2

### Gold Special Samba Notes

1. The principle of the Rhythm bounce is to start the dance, or as a means of achieving good phrasing or as a foot change. It can be used in any position for no more than 2 bars.

2. Partners must be on opposite feet except when in Right Shadow Position, Contra Bota Fogos and the Round About.

3. Release hold only on solo spot voltas for no more than 2 bars of music or by the lady for one bar to achieve a foot change, and the three step turn at the Gold Level.

4. Figures allowed in Right Shadow Position are: Bronze & Silver: Samba Walks, Traveling Bota Fogos Forward, Shadow Traveling Voltas, Rhythm Bounce Gold: Cruzado walks and locks.

5. The Three step Turn is only done by the lady as an entry to the Samba Locks and is preceded by the closed or Open Rocks or Promenade and Counter Promenade Runs.

6. Maximum amount of turn on Spot Voltas is one full turn per bar.
## INTERNATIONAL STYLE RUMBA

**Bronze Rumba Figures**

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<th>Number</th>
<th>Description</th>
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<th>Position and Dance Holds</th>
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<td>Basic Movements</td>
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<tr>
<td>*</td>
<td>Closed</td>
<td>2,3,4 (1)</td>
<td>Closed Position Normal Hold</td>
</tr>
<tr>
<td></td>
<td>Open</td>
<td>2,3,4 (1)</td>
<td>Closed or Open Position L to R hold</td>
</tr>
<tr>
<td></td>
<td>In place</td>
<td>2,3,4 (1)</td>
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<td>*</td>
<td>Alternative Basic</td>
<td>2,3,4 (1)</td>
<td>Closed Position Normal Hold, L to R hand hold or no hold (max 2 bars)</td>
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<td>2</td>
<td>Cucarachas (LF and RF)</td>
<td>2,3,4 (1)</td>
<td>Normal Hold or L to R Hand Hold</td>
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<tr>
<td>3</td>
<td>New York to Left or Right Side Position</td>
<td>2,3,4 (1)</td>
<td>LSP L hand hold or RSP R hand hold</td>
</tr>
<tr>
<td>4</td>
<td>Spot Turns to Left or Right</td>
<td>2,3,4 (1)</td>
<td>RSP or LSP, release hold (one bar), regain hold for next figure</td>
</tr>
<tr>
<td></td>
<td>Switch Turns Left or Right</td>
<td>2,3,4 (1)</td>
<td>RSP or LSP, release hold (one bar), regain hold for next figure</td>
</tr>
<tr>
<td></td>
<td>Underarm Turns (UA) Left or Right</td>
<td>2,3,4 (1)</td>
<td>Left to Right hand hold.</td>
</tr>
<tr>
<td>5</td>
<td>Shoulder to Shoulder (left side or right side)</td>
<td>2,3,4 (1)</td>
<td>O. Partner L side or R side, Normal Hold, L to R or Double hand hold</td>
</tr>
<tr>
<td>6</td>
<td>Hand to Hand- Right Side Position</td>
<td>2,3,4 (1)</td>
<td>RSP R to L hand hold or Alt RSP hold, end in closed or RSP</td>
</tr>
<tr>
<td></td>
<td>Left Side Position</td>
<td>2,3,4 (1)</td>
<td>LSP L to R hand hold or Alt LSP hold, end in closed of LSP</td>
</tr>
<tr>
<td>*</td>
<td>Progressive Walks Forward or Back</td>
<td>2,3,4 (1)</td>
<td>Closed or Open Position Normal or L to R Hand Hold</td>
</tr>
<tr>
<td>8</td>
<td>Side Steps (to Left or Right)</td>
<td>2,3,4 (1)</td>
<td>Closed Position Normal Hold or L to R hand hold</td>
</tr>
<tr>
<td>*</td>
<td>Cuban Rocks</td>
<td>2,3,4 (1)</td>
<td>Normal Hold, L to R Hand Hold, No Hold</td>
</tr>
<tr>
<td>*</td>
<td>Fan</td>
<td>2,3,4 (1)</td>
<td>Closed Position Normal Hold, toend in Fan Position</td>
</tr>
<tr>
<td>11</td>
<td>Alemana</td>
<td>2,3,4 (1)</td>
<td>Fan position, underarm turn, Closed position.</td>
</tr>
<tr>
<td>12</td>
<td>Hockey Stick</td>
<td>2,3,4 (1)</td>
<td>Fan position, end in open position, Open CPP, for shoulder to shoulder</td>
</tr>
<tr>
<td>*</td>
<td>Natural Top</td>
<td>2,3,4 (1)</td>
<td>Closed Position Normal Hold</td>
</tr>
<tr>
<td>14</td>
<td>Opening Out to Right and Left</td>
<td>2,3,4 (1)</td>
<td>Closed Position Normal Hold, 90 degree angle man's left then right side</td>
</tr>
<tr>
<td>*</td>
<td>Natural Opening Out Movement</td>
<td>2,3,4 (1)</td>
<td>Normal Hold throughout, Closed position, RSP, end in Closed Position</td>
</tr>
<tr>
<td>16</td>
<td>Closed Hip Twist</td>
<td>2,3,4 (1)</td>
<td>Normal Hold Closed position, RSP, end in Fan Position</td>
</tr>
</tbody>
</table>

### Bronze Alternative Rumba Positions and Holds

- Figures with "no hold" can be done for a maximum of 2 consecutive bars then regain an allowable hold for the next figure.
- Bronze - 1. Closed Basic Movement can end in Open CPP
- Bronze - 11. Alemana may end in Open CPP, or towards partners Right Side to follow with opening out movement or closed hip twist.
- Bronze - 11. Alemana may also Commence in open position L to R hand hold (Lady will make one complete turn on this Alemana)
- Bronze - 12 Hockey Stick can end in Open CPP
- Bronze - 15. Closed hip twist can also end in open position and open Counter Promenade Position.

### Bronze Special Rumba notes:

1. Spot Turns, Switch Turns and Underarm turns (Lady) may rotate up to one full turn over a bar of music
2. Partners are on opposite feet at all times
<table>
<thead>
<tr>
<th><strong>Silver Rumba Figures</strong></th>
<th><strong>Timing</strong></th>
<th><strong>Position and Dance Holds</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>17 Open Hip Twist</td>
<td>2,3,4 (1)</td>
<td>Open Position L to R hand hold, end in Fan Position</td>
</tr>
<tr>
<td>18 Reverse Top</td>
<td>2,3,4 (1)</td>
<td>Contact Position Normal Hold throughout</td>
</tr>
<tr>
<td>19 Opening out from Reverse Top</td>
<td>2,3,4 (1)</td>
<td>Contact Position Normal Hold to end in Fan Position</td>
</tr>
<tr>
<td>* 20 Aida</td>
<td>2,3,4 (1)</td>
<td>Contact Position Normal Hold, end in LSP L to R Hand Hold</td>
</tr>
<tr>
<td>Ending #1 Cuban Rock and spot turn</td>
<td>2,3,4 (1)</td>
<td>LSP L to R hold, release hold for spot turn, end in closed Position</td>
</tr>
<tr>
<td>Ending #2 Double Spot Turn</td>
<td>2,3,4 (1)</td>
<td>Release hold for double spot turns, end in Closed Position</td>
</tr>
<tr>
<td>Ending #3 Side Cucaracha</td>
<td>2,3,4 (1)</td>
<td>Face partner L to R Hand Hold</td>
</tr>
<tr>
<td>21 Spiral Turns (Lady)</td>
<td>2,3,4 (1)</td>
<td></td>
</tr>
<tr>
<td>Spiral ( Left Underarm)</td>
<td>2,3,4 (1)</td>
<td>Closed Position Normal Hold, spiral UA L to R Hold, End in Fan Position</td>
</tr>
<tr>
<td>Curl (Left Underarm)</td>
<td>2,3,4 (1)</td>
<td>Open Position L to R Hand Hold, Curl UA L to R Hold, end in Fan Position</td>
</tr>
<tr>
<td>Rope Spinning</td>
<td>2,3,4 (1)</td>
<td>Lady on man's R side facing opposite direction. L to R Hand Hold</td>
</tr>
<tr>
<td>(Spiral Right UA on end of prev figure)</td>
<td>2,3,4 (1)</td>
<td>Lady fwd behind man's back, LSP, end in Closed Position</td>
</tr>
<tr>
<td>* Closed Basic ending in Contact Position</td>
<td>2,3,4 (1)</td>
<td>3/8 turn to Left over steps 4-6 to end in Contact Position</td>
</tr>
<tr>
<td>* Alternative Basic</td>
<td>(23)4(1)</td>
<td>Closed Position Normal Hold, L to R hand hold or no hold (max 2 bars)</td>
</tr>
<tr>
<td>* Cuban Rock as ending to Aida</td>
<td>2,3,4 (1)</td>
<td>LSP</td>
</tr>
<tr>
<td>* Fan Development</td>
<td>2,3,4 (1)</td>
<td>Closed position Normal hold, Promenade Position, Fan Position</td>
</tr>
<tr>
<td>*Natural opening out movement end in contact</td>
<td>2,3,4 (1)</td>
<td>Closed Position Normal Hold to RSP to Contact Position</td>
</tr>
<tr>
<td>*Natural Top with 4 to 6 of Hockey Stick</td>
<td>2,3,4 (1)</td>
<td>Closed Position Normal Hold, end in Open Position or Open CPP</td>
</tr>
</tbody>
</table>

**Silver Alternative Rumba Positions and Holds**

Figures with "no hold" can be done for a maximum of 2 consecutive bars then regain an allowable hold for the next figure.

Silver - Closed Hip Twist, Open Hip Twist, Spiral, and Curl can also end in Open Counter Promenade Position, Open Position, Contact Position

Silver - #17 - Reverse Top may be danced for two bars to follow with opening out from reverse top, Aida or Lady Spiral on step 6 of Rev top.

Silver - #20 Aida- may follow a Curl or Spiral

Silver - #21 Rope Spinning may also end in Open CPP, forward toward the Man's R Side.

**Silver Special Rumba notes:**

1. Spot Turns, Switch Turns and Underarm turns (Lady) may rotate up to one full turn over a bar of music

2. Partners are on opposite feet at all times
**Gold Rumba Figures**

<table>
<thead>
<tr>
<th>Figure</th>
<th>Timing</th>
<th>Position and Dance Holds</th>
</tr>
</thead>
<tbody>
<tr>
<td>22 Sliding Doors (see special note below)</td>
<td>2,3,4 (1)</td>
<td>Fan Position, RSP, Tandem Position Lady in front, RSP</td>
</tr>
<tr>
<td>23 Fencing</td>
<td>2,3,4 (1)</td>
<td>Fan Position, Promenade Position, Open CPP</td>
</tr>
<tr>
<td>24 Three Threes</td>
<td>2,3,4 (1)</td>
<td>Open Pos. L to R Hold, Tandem Position, release hold, end Closed Pos.</td>
</tr>
<tr>
<td>25 Three Alemanas</td>
<td>2,3,4 (1)</td>
<td>Fan Position, Alemana, Spiral UA turn L, Alemana, end as Alemana</td>
</tr>
<tr>
<td>26 Hip Twists</td>
<td>2,3,4 (1)</td>
<td></td>
</tr>
<tr>
<td>Advanced Hip Twist</td>
<td>2,3,4 (1)</td>
<td>Closed Position Normal Hold, RSP, end in fan Position</td>
</tr>
<tr>
<td>Continuous Hip Twist</td>
<td>2,3,4 (1)</td>
<td>Closed Position Normal Hold, RSP, end towards Lady's R side</td>
</tr>
<tr>
<td>Circular Hip Twist</td>
<td>2,3,4 (1)</td>
<td>Closed Position Normal Hold, RSP, Normal Hold throughout</td>
</tr>
<tr>
<td>*Syncopated Cuban Rocks</td>
<td>2&amp;3,4(1)</td>
<td>Normal Hold, L to R Hand Hold, No Hold</td>
</tr>
<tr>
<td>*Progressive Walks Forward in R Shadow Pos.</td>
<td>2,3,4 (1)</td>
<td>Right Shadow Position</td>
</tr>
<tr>
<td>*Natural Top with Lady's Left UA Turn</td>
<td>2,3,4 (1)</td>
<td>Closed Position Normal Hold, Left UA Turn, Closed Position Normal Hold</td>
</tr>
<tr>
<td>*Alemana to adv. Hip twist (see note below)</td>
<td>2,3,4 (1)</td>
<td>Open Position R to R hand hold. end L to R hold in Fan Position</td>
</tr>
<tr>
<td>*Natural Top with lady's left underarm turn</td>
<td>2,3,4 (1)</td>
<td>Closed position normal hold, underarm turn Left, Closed Position</td>
</tr>
</tbody>
</table>

**Gold Alternative Rumba timings**

- Syncopated Cuban Rocks 2,&3,4 (1)
- * Gold- Fan Development may use Alternative timing on 23,4(1) (2) &3, 4(1)

**Gold Alternative Rumba Positions and Holds**

- Figures with "no hold" can be done for a maximum of 2 consecutive bars then regain an allowable hold for the next figure.
- Gold - * Aida Ending # 4 Cuban Rock in LSP L to R Hand Hold, to Progressive Walks Forward in Right Shadow Position
- Gold - Alemana - may commence in open position with a R to R hand hold, Lady making a full turn on the Alemana and follow with an Advanced Hip Twist with R to R Hold, ending in Fan Position regaining L to R Hold.
- Gold - Alemana can end in Right Shadow Position to dance Forward Walks in R. Shadow Position or Sliding Doors
- Gold - Three Threes with Fan Ending (as in the Fan Development)
- Gold - Three Alemanas can be commenced in Open Position
- Gold -#26 Advanced Hip Twist may also end in Open Counter Promenade Position, Open Position, Contact Position
- Gold - Advanced Hip Twist may also be danced following the Alemana with R to R hand hold, changing to L to R hand hold to end in Fan Position
- Gold - Circular Hip Twist may be danced with R to R hold following an Alemana danced with this hold. Change to L to R hand hold on last hip twist
- Silver - #21 Rope Spinning may also end in Right Shadow Position to follow with walks in Right Shadow position.

**Gold Special Rumba notes:**

- * Gold - Press Line (type of Cucaracha) can be used on step 1 of Advanced, Continuous and Circular Hip Twists.
- 1. Spot Turns, Switch Turns and Underarm turns (Lady) may rotate up to one full turn over a bar of music
- 2. Partners are on opposite feet at all times
- 3. Partners must maintain some point of contact during the sliding doors and both partners remain facing the same direction during the sliding door action.
# INTERNATIONAL STYLE PASO DOBLE

<table>
<thead>
<tr>
<th>Bronze Paso Doble Figures</th>
<th>Timing</th>
<th>Position and Hold</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Sur Place</td>
<td>count 1 to 4 or 1 to 8</td>
<td>Normal Hold</td>
</tr>
<tr>
<td>2 Basic Movement</td>
<td>count 1 to 4 or 1 to 8</td>
<td>Normal Hold</td>
</tr>
<tr>
<td>3 Chasse to Right or Left</td>
<td>count 1 to 4 or 1 to 8</td>
<td>Normal Hold</td>
</tr>
<tr>
<td>4 Drag</td>
<td>1 (2,3) 4</td>
<td>Normal Hold</td>
</tr>
<tr>
<td>5 Deplacement (Also Attack)</td>
<td>count 1 to 4 or 1 to 8</td>
<td>Normal Hold</td>
</tr>
<tr>
<td>6 Promenade Link (also Promenade Close)</td>
<td>count 1 to 4 or 1 to 8</td>
<td>Normal Hold</td>
</tr>
<tr>
<td>7 Promenade</td>
<td>count 1 to 4 or 1 to 8</td>
<td>Normal Hold</td>
</tr>
<tr>
<td>8 Ecart</td>
<td>count 1 to 4 or 1 to 8</td>
<td>Normal Hold</td>
</tr>
<tr>
<td>9 Separation</td>
<td>count 1 to 4 or 1 to 8</td>
<td>Normal Hold, Open Position L to R Hold, Normal Hold</td>
</tr>
<tr>
<td>10 Lady's Caping Walks following the Separation</td>
<td>count 1 to 4 or 1 to 8</td>
<td>L to R hold lady walks in a circle behind the man’s back, end in normal hold</td>
</tr>
<tr>
<td>11 Fallaway Ending to Separation</td>
<td>count 1 to 4 or 1 to 8</td>
<td>Normal Hold</td>
</tr>
<tr>
<td>12 Huit</td>
<td>count 1 to 4 or 1 to 8</td>
<td>Normal Hold</td>
</tr>
<tr>
<td>13 Sixteen</td>
<td>count 1 to 4 or 1 to 8</td>
<td>Normal Hold</td>
</tr>
<tr>
<td>14 Promenade and Counter Promenade</td>
<td>count 1 to 4 or 1 to 8</td>
<td>Normal Hold</td>
</tr>
<tr>
<td>15 Grand Circle</td>
<td>count 1 to 4 or 1 to 8</td>
<td>Normal Hold</td>
</tr>
<tr>
<td>16 Open Telemark</td>
<td>count 1 to 4 or 1 to 8</td>
<td>Normal Hold</td>
</tr>
</tbody>
</table>

## Bronze Paso Doble Timing and Alternative Timings

Normal Timing is for one step to be danced to each beat of music. A numerical count of 1 to 4 or 1 to 8 will be used on most figures.

## Alternative Paso Doble Positions and Holds

Normal Hold is used on most figures and is intended to include Closed Position, Promenade, Counter Promenade, Fallaway and outside partner as used in the allowable figure.

<table>
<thead>
<tr>
<th>Silver Paso Doble Figures</th>
<th>Timing</th>
<th>Position and Dance Holds</th>
</tr>
</thead>
<tbody>
<tr>
<td>17 La Passe - Man's Timing</td>
<td>1234567(8)12(34)56(7)8+ A343</td>
<td>Normal Hold</td>
</tr>
<tr>
<td>18 Lady's Timing</td>
<td>1,234,567,812,345,670</td>
<td>Normal Hold</td>
</tr>
<tr>
<td>19 Banderillas</td>
<td>count 1 to 4 or 1 to 8</td>
<td>Normal Hold</td>
</tr>
<tr>
<td>20 Twist Turn</td>
<td>count 1 to 4 or 1 to 8</td>
<td>Normal Hold</td>
</tr>
<tr>
<td>21 Fallaway Reverse Turn</td>
<td>count 1 to 4 or 1 to 8</td>
<td>Normal Hold</td>
</tr>
<tr>
<td>22 Coup de Pique</td>
<td>(1)23456&amp;78</td>
<td>Normal Hold</td>
</tr>
<tr>
<td>23 Left Foot Variation</td>
<td>123(4)a(5)678</td>
<td>Normal Hold</td>
</tr>
<tr>
<td>24 Spanish Lines</td>
<td>123(4)</td>
<td>Normal Hold</td>
</tr>
<tr>
<td>Inverted Counter Promenade Position</td>
<td>Inverted CPP with no Hold</td>
<td></td>
</tr>
<tr>
<td>Inverted Promenade Position</td>
<td>Inverted Promenade Position no hold</td>
<td></td>
</tr>
<tr>
<td>Flamenco Taps</td>
<td>1(2&amp;3)(4) or 1(&amp;2&amp;3)(4)</td>
<td>same as Spanish Lines</td>
</tr>
</tbody>
</table>

## Silver Paso Doble Timing and Alternative Timings

Normal Timing is for one step to be danced to each beat of music. A numerical count of 1 to 4 or 1 to 8 will be used on most figures.

Silver - Coup de Pique (1)234&67&8 or (1)234&(5)678 or 1234 or commenced with Left foot surplace LF 1, coup de Pique 2,3,4,5 surplace 678

## Silver Alternative Paso Doble Positions and Holds

Normal Hold is used on most figures and is intended to include Closed Position, Promenade, Fallaway, Counter Promenade, and outside partner as used in the allowable figure.
**Silver Special Paso Doble Notes:** At the Silver and Gold level, some figures commence with the left foot for the man and the right foot for the lady, in which case a method of changing feet will be used. They are: Hesitation by holding position for one beat, syncopated Sur Place or Chasse 12&34. And four counts of the coup de Pique. These same methods can be used when a figure ends with the left foot free in order to follow with a figure commencing with the right foot.

---

<table>
<thead>
<tr>
<th>Gold Paso Doble Figures</th>
<th>Timing</th>
<th>Position and Dance Holds</th>
</tr>
</thead>
<tbody>
<tr>
<td>25 Syncopated Separation</td>
<td>1234 5678a(1)a(2)3&amp;4 5678</td>
<td>as in 1-4 of Separation. Hold may be maintained throughout or L to R Hand Hold, regaining Normal Hold on step #13</td>
</tr>
<tr>
<td>26 Traveling Spins from Promenade Position</td>
<td>count 1 to 4 or 1 to 8</td>
<td>Closed or Contact Position Normal Hold, L to R hand hold on Spins</td>
</tr>
<tr>
<td>27 Traveling spins from Counter PP</td>
<td>count 1 to 4 or 1 to 8</td>
<td>Closed or Contact Position Normal Hold, L to R hand hold on Spins</td>
</tr>
<tr>
<td>28 Fregolina (also Farol)</td>
<td>28 counts</td>
<td>Normal Hold for counts 1 to 7, double hand hold on 8, R to L hand hold to a type of hammer lock hold 13-22, spin lady release hold, normal hold</td>
</tr>
<tr>
<td>29 Twists</td>
<td>12345&amp;678&amp;123&amp;4</td>
<td>Normal Hold</td>
</tr>
<tr>
<td>30 Chasse Cape (including outside Turn)</td>
<td>1234&amp;5678&amp;1234&amp;56781234</td>
<td>Normal Hold steps 1 to 18, LSP Spanish Line inverted CPP</td>
</tr>
</tbody>
</table>

### Gold Paso Doble Timing and Alternative Timings

Normal Timing is for one step to be danced to each beat of music. A numerical count of 1 to 4 or 1 to 8 will be used on most figures.

- Endings to Syncopated Separation 1 2-4 of Attack and Sur Place 1234, 2. Syncopated Chasse to R 12&34 3. Drag 12(3)4

#### Gold Alternative Paso Doble Positions and Holds

Normal Hold is used on most figures and is intended to include Closed Position, Promenade, Fallaway, Counter Promenade, and outside partner as used in the allowable figure.

- Endings to Chasse Cape 1. Type of Counter Promenade Close and Chasse 1 (2) 34 2. Syncopated Chasse 12&34, 3. Lady's Spin to the right 12&34

### Gold Special Paso Doble Notes:

At the Silver and Gold level, some figures commence with the left foot for the man and the right foot for the lady, in which case a method of changing feet will be used. They are: Hesitation by holding position for one beat, syncopated Sur Place or Chasse 12&34. And four counts of the coup de Pique.

These same methods can be used when a figure ends with the left foot free in order to follow with a figure commencing with the right foot.
# INTERNATIONAL STYLE JIVE

**Bronze Jive Figures** | **Timing** | **Position and Dance Holds**
--- | --- | ---
1. Basic in Place | QQ, QaQ, QQaQ | Normal hold throughout
2. Fallaway Rock | QQ, QaQ, QQaQ | Normal hold throughout
   - Fallaway Rock precede to whip | QQaQ | Normal hold throughout
3. Fallaway Throw Away | QQ, QaQ, QQaQ | Normal hold, end in open position
   * 4. Link | QQ, QaQ, QQaQ | Open Position to end in normal hold
   - Link precede to Whip | QQaQ | Open Position to end in normal hold
4. Change of Places Right to Left | QQ, QaQ, QQaQ | Open Position to end in Open Position
   * 5. Change of Places Left to Right | QQ, QaQ, QQaQ | Open Position to end in Open Position
6. Change of Hands Behind the Back | QQ, QaQ, QQaQ | Open Position to end in Open Position
   * 7. American Spin | QQ, QaQ, QQaQ | Open position R to R hold end L to R or R to L
   * 8. Walks | QQ, QaQ, QQaQ | Open Position to end in Open Position
   * 9. Stop and Go | QQ, QaQ, QQaQ, QQaQ | Open Position to end in Open Position
   * 10. Mooch | 8 Q's, QaQ, repeat | Closed, RSP, Closed, LSP, Closed
   - Double Whip | QQ, QQaQ | Normal hold throughout
   - Whip Throwaway | QQ, QQaQ | Normal hold, end Open Position (almost facing)

**Bronze Alternative Jive timings**

In place of the Jive Chasse "QaQ" a single Slow step, tap step or step Tap may be used. Occasional use of these alternatives is acceptable.

10. Bronze - Walks - may substitute Q steps for the Chasses (QaQ) up to 8 Q's

**Bronze Alternative Jive Positions and Holds**

All Jive Positions are with hold except as noted below.

In the Jive "Normal Hold" included closed position, promenade and fallaway are used in the allowable figure.

1. Change of places R to L may release hold and end in L to R or Hand Shake Hold
2. Change of places L to R may release hold and regain L to R or Hand shake Hold

7. Change of Hands behind Back, alt hold will allow Lady's R hand to trail around man's waist

**Bronze Special Jive notes:**

1. The only Places where hold can be completely released momentarily are Change of Places R to L., Change of hands behind the back, American Spin.
### Silver Jive Figures

<table>
<thead>
<tr>
<th>Figure Description</th>
<th>Timing</th>
<th>Position and Dance Holds</th>
</tr>
</thead>
<tbody>
<tr>
<td>15 Reverse Whip</td>
<td>QQ,QAQQ,QQ,QAQ</td>
<td>Normal Hold Throughout</td>
</tr>
<tr>
<td>16 Windmill</td>
<td>QQ,QAQQ,QAQ</td>
<td>Open Position Double Hand Hold</td>
</tr>
<tr>
<td>17 Spanish Arms</td>
<td>QQ,QAQQ,QAQ</td>
<td>Dbl Hand Hold in Open Position, Tandem, &amp; Open Position</td>
</tr>
<tr>
<td>with Spin Ending</td>
<td>QQ,QAQQ,QAQ</td>
<td>same hold and positions, release R to L hold for sping</td>
</tr>
<tr>
<td>18 Rolling off the Arm</td>
<td>QQ,QAQQ,QAQ</td>
<td>R to L hand hold open Position, RSP, Open Position</td>
</tr>
<tr>
<td>* 19 Simple Spin</td>
<td>QQ</td>
<td>After Change of Places L to R ended in Open CPP, release hold</td>
</tr>
<tr>
<td>20 Miami Special</td>
<td>QQ,QAQQ,QAQ</td>
<td>Open Position R to R hand hold, end L to R hand hold</td>
</tr>
<tr>
<td>*OVERTURNED FALLAWAY THROWAWAY (lady's run)</td>
<td>QQ,QAQQ,QAQ</td>
<td>Normal hold, end in open position</td>
</tr>
<tr>
<td>* Link -Flick Ball Change</td>
<td>(QAQQ,QAQQ)</td>
<td>Open Position</td>
</tr>
<tr>
<td>* Link - Hesitation</td>
<td>(QAQQ)</td>
<td>Open Position</td>
</tr>
<tr>
<td>* Change of Places R to L Lady's spin</td>
<td>QQ,QAQQ,QAQ</td>
<td>Normal Hold to end in open Position</td>
</tr>
<tr>
<td>* American Spin</td>
<td>QQ,QAQQ,QAQ</td>
<td>L to R hand hold, spin Lady Under arm</td>
</tr>
<tr>
<td>* Walks- curved to the Left/merengue action</td>
<td>up to 8 QQ's</td>
<td>Normal hold</td>
</tr>
</tbody>
</table>

### Silver Alternative Jive Timings

In place of the Jive Chasse "QAQQ" a single Slow step, tap step or step Tap may be used. Occasional use of these alternatives is acceptable.

### Silver Alternative Jive Positions and Holds

All Jive Positions are with hold except as noted below.

18. Rolling off The Arm - may also use Double Hand Hold or R to R hand hold.

### Silver Special Jive Notes:

1. The only Places where hold can be completely released momentarily are change of Places R to L., Change of hands behind the back, American Spin, Simple spin.

2. Chugging rotates gradually to the left.
## Gold Jive Figures

<table>
<thead>
<tr>
<th>Figure</th>
<th>Timing</th>
<th>Position and Dance Holds</th>
</tr>
</thead>
<tbody>
<tr>
<td>21 Curly Whip</td>
<td>QQ,QaQ</td>
<td>Normal Hold (preceded by a whip ending facing partner)</td>
</tr>
<tr>
<td>22 Shoulder Spin</td>
<td>QQ,QaQ,QaQ,QQ repeat</td>
<td>Open Position R to R hold, release hold on lady's spin, L to R or R to L</td>
</tr>
<tr>
<td>23 Toe Heel Swivels</td>
<td>8 Q'S</td>
<td>Open Position Double Hand Hold</td>
</tr>
<tr>
<td>Break ending</td>
<td>(Q) a Q</td>
<td>Open Promenade Position Double Hand Hold</td>
</tr>
<tr>
<td>24 Chugging</td>
<td>QQ, 6 sets of QaQ</td>
<td>Open Position R to R Hold, release hold lady's spin, Open Position</td>
</tr>
<tr>
<td>25 Chicken Walks</td>
<td>OQQQ (Man)</td>
<td>Open Position L to R hand hold.</td>
</tr>
<tr>
<td></td>
<td>QaQaQaQ (Lady)</td>
<td></td>
</tr>
<tr>
<td>26 Catapult</td>
<td>QQ,QaQ,QaQ,QQ repeat</td>
<td>Open Position R to R Hold, UA turn, Tandem Lady behind man, release spin</td>
</tr>
<tr>
<td>27 Stalking Walks, Flicks and Break</td>
<td>QQ, 14 counts of (Q)Q</td>
<td>Normal Hold or Double Hand Hold throughout</td>
</tr>
<tr>
<td>Stalking Walks timing continued</td>
<td>Q(QQ), aQ</td>
<td></td>
</tr>
<tr>
<td>*Overt urned Fallaway Throwaway to Tandem</td>
<td>QQ,QaQ,QaQ</td>
<td>Normal Hold, Open position, Tandem Position lady in front, open pos.</td>
</tr>
<tr>
<td>*Overt urned Change of Places L to R</td>
<td>QQ,QaQ,QaQ</td>
<td>Open position to end in Tandem Position</td>
</tr>
<tr>
<td>*Stop and go</td>
<td>QQ,QaQ,QaQ,QaQ</td>
<td>without hold during lady's turns</td>
</tr>
<tr>
<td>*Mooch with &quot;Boppy&quot; Hops and/or</td>
<td>aQ,aQ,aQ,aQ</td>
<td>same hold as the Mooch in Bronze</td>
</tr>
<tr>
<td>&quot;Flick Cross&quot; action (in place of Flicks)</td>
<td>aQQ, aQQ</td>
<td>same hold as the Mooch in Bronze</td>
</tr>
<tr>
<td>*Spin Ending to Rolling Off the Arm</td>
<td>QQ,QaQ,QQ,QaQ</td>
<td>R to L hand hold open Position, RSP, Open Position, release hold for spin.</td>
</tr>
<tr>
<td>*Simple Spin from Tandem Position</td>
<td>QQ,QaQ,QQ,QaQ</td>
<td>overturned Fallaway Throwaway or Change of Places L to R, release hold</td>
</tr>
</tbody>
</table>

### Gold Alternative Jive timings

In place of the Jive Chasse "QaQ" a single Slow step, tap step or step Tap may be used. Occasional use of these alternatives is acceptable.

23. Gold - Toe Heel Swivels QQ,QQS,QQS or combination such as: QQ,QQS,QQS,QQQQQQ

25. Gold - Chicken Walks may be counted SSSS (man) SaSaSaS (Lady) or any suitable combination for example: SSQQQQ (man) SaSaQaQaQaQ (Lady)

### Gold Alternative Jive Positions and Holds

All Jive Positions are with hold except as noted with release hold or no hold.

Figures that end in open position may use L to R hand hold or R to R hand hold.

### Gold Special Jive notes:

1. The only Places where hold can be completely released momentarily are Lady's spin at the end of the Catapult, Lady's turn on the Stop and Go, Spin ending to the Rolling off the arm, Simple spin from Tandem Position.

2. Chugging rotates gradually to the left.
# INTERNATIONAL BALLROOM CHARTS

## General International Ballroom Notes and Restrictions

1. Couples must stay in closed dance position at all times while dancing.
2. Couples may dance figures/elements for the level entered (Bronze, Silver, Gold) and figures/elements from lower levels.
3. No embellishments of the figures are allowed unless noted. No head flicks/fans, foot flicks, syncopations or delayed timings unless noted.
4. When a timing in a figure has no weight transfer, that is noted by putting that count in parentheses. If the lady's timing is different from the man's timing, that will be noted.
5. No entrances. Partners must take dance position and commence dancing in closed dance position. No open or running starts. A single curtsey facing the partner is allowed in Viennese Waltz.
6. The timings noted in the charts are per element, and not per figure as noted in various technique books. This allows for amalgamations.
7. Elements must be danced in their entirety unless specifically noted or included in a named amalgamation.
8. Steps may not be borrowed from other dances unless specifically noted.

## Elements common to multiple dances:

<table>
<thead>
<tr>
<th>Elements common to multiple dances</th>
<th>W, FT, QS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Closed Impetus</td>
<td>W, FT, QS</td>
</tr>
<tr>
<td>Open Impetus</td>
<td>W, FT</td>
</tr>
<tr>
<td>Closed Telemark</td>
<td>W, FT, QS</td>
</tr>
<tr>
<td>Open Telemark</td>
<td>W, FT</td>
</tr>
<tr>
<td>Double Reverse Spin</td>
<td>W, QS</td>
</tr>
<tr>
<td>Natural Spin Turn</td>
<td>W, QS</td>
</tr>
<tr>
<td>Contra Check</td>
<td>W, T, VW</td>
</tr>
<tr>
<td>Hover Corte</td>
<td>W, QS</td>
</tr>
<tr>
<td>Back Lock</td>
<td>W, QS</td>
</tr>
<tr>
<td>Chasse to Right</td>
<td>W, QS (T, included in Chase and Oversway endings)</td>
</tr>
<tr>
<td>(Forward) Closed Change Step</td>
<td>W, VW</td>
</tr>
<tr>
<td>Fallaway Reverse and Slip Pivot</td>
<td>W, T, FT</td>
</tr>
<tr>
<td>Reverse Pivot</td>
<td>W, QS</td>
</tr>
<tr>
<td>Change of Direction</td>
<td>FT, QS</td>
</tr>
<tr>
<td>Bronze Waltz Figures</td>
<td>Timing</td>
</tr>
<tr>
<td>----------------------</td>
<td>--------</td>
</tr>
<tr>
<td>1. Closed Changes, LF or RF</td>
<td>123</td>
</tr>
<tr>
<td>2. Natural Turn</td>
<td>123 123</td>
</tr>
<tr>
<td>3. Reverse Turn</td>
<td>123 123</td>
</tr>
<tr>
<td>4. Natural Spin Turn</td>
<td>123 123</td>
</tr>
<tr>
<td>5. Whisk</td>
<td>123</td>
</tr>
<tr>
<td>7. Closed Impetus</td>
<td>123</td>
</tr>
<tr>
<td>8. Hesitation Change</td>
<td>123 12(3)</td>
</tr>
<tr>
<td>9. Outside Change</td>
<td>123</td>
</tr>
<tr>
<td>10. Reverse Corte</td>
<td>123</td>
</tr>
<tr>
<td>11. Back Whisk</td>
<td>123</td>
</tr>
<tr>
<td>12. Basic Weave</td>
<td>123 123</td>
</tr>
<tr>
<td>13. Double Reverse Spin</td>
<td>12(&amp;3)</td>
</tr>
<tr>
<td>14. Reverse Pivot</td>
<td>&amp;</td>
</tr>
<tr>
<td>15. Back Lock</td>
<td>12&amp;3</td>
</tr>
<tr>
<td>16. Progressive Chasse to Right</td>
<td>12&amp;3</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Silver Waltz Figures</th>
<th>Timing</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>17. Weave from Promenade Position</td>
<td>123 123</td>
<td>May finish in either Closed Dance Position or Promenade Position</td>
</tr>
<tr>
<td>18. Closed Telemark</td>
<td>123</td>
<td>Lady must dance a heel turn to Closed Dance Position</td>
</tr>
<tr>
<td>19. Open Telemark</td>
<td>123</td>
<td>Lady must dance a heel turn to Promenade Position</td>
</tr>
<tr>
<td>20. Wing</td>
<td>1(23)</td>
<td>Lady's timing: 123. Must be danced from Promenade Position</td>
</tr>
<tr>
<td>21. Open Impetus</td>
<td>123</td>
<td>Man must dance a heel turn to Promenade Position</td>
</tr>
<tr>
<td>22. Cross Hesitation</td>
<td>123</td>
<td>May be danced from any figure ended in Promenade Position</td>
</tr>
<tr>
<td>23. Outside Spin</td>
<td>123</td>
<td>May be underturned to finish moving backward, or overturned to finish moving forward</td>
</tr>
<tr>
<td>24. Turning Lock</td>
<td>1&amp;23</td>
<td>May finish in Closed Dance Position or Promenade Position</td>
</tr>
<tr>
<td>25. Drag Hesitation</td>
<td>12(3)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Gold Waltz Figures</th>
<th>Timing</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>26. Left Whisk</td>
<td>123</td>
<td></td>
</tr>
<tr>
<td>26. Left Whisk (cont.)</td>
<td>123</td>
<td>Whisk on &quot;1&quot; may be danced after 1-4 Turning Lock</td>
</tr>
<tr>
<td>27. Contra Check</td>
<td>123</td>
<td>Must be ended in Promenade Position</td>
</tr>
<tr>
<td>28. Closed Wing</td>
<td>1(23)</td>
<td>Lady's timing: 123. Must be danced from Closed Position.</td>
</tr>
<tr>
<td>29. Turning Lock to Right</td>
<td>1&amp;23</td>
<td>Overturned to the Right to end in Promenade Position</td>
</tr>
<tr>
<td>30. Fallaway Reverse and Slip Pivot</td>
<td>123&amp;, 12&amp;3, 1&amp;23</td>
<td></td>
</tr>
<tr>
<td>31. Hover Corte</td>
<td>123</td>
<td>May hold an extra measure, timing 12(312)3.</td>
</tr>
<tr>
<td>32. Fallaway Whisk</td>
<td>123</td>
<td></td>
</tr>
</tbody>
</table>

**ADDITIONAL WALTZ NOTES**

All 6 steps of a Weave must be danced
APPENDIX 1 - NDCA APPROVED FIGURES, ELEMENTS & RESTRICTIONS - Revised January, 2019

<table>
<thead>
<tr>
<th>Bronze Tango Figures</th>
<th>Timing</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. LF or RF Walk</td>
<td>S</td>
<td>Man moving forward only</td>
</tr>
<tr>
<td>2. Progressive Side Step</td>
<td>QQS</td>
<td></td>
</tr>
<tr>
<td>3. Progressive Link</td>
<td>QQ</td>
<td></td>
</tr>
<tr>
<td>4. Closed Promenade</td>
<td>SQQS</td>
<td></td>
</tr>
<tr>
<td>5. Rock Turn</td>
<td>SQSSQS</td>
<td>Rocks may be extended.</td>
</tr>
<tr>
<td>6. Open Reverse Turn, lady outside</td>
<td>QQS QQS</td>
<td>Lady may lift the LF from the floor on step 1, making sure to keep the knees in contact while this flick is danced.</td>
</tr>
<tr>
<td>7. Back Corte</td>
<td>SQS</td>
<td></td>
</tr>
<tr>
<td>8. Open Reverse Turn, lady in line</td>
<td>QQS QQS</td>
<td>Lady must dance a heel-close</td>
</tr>
<tr>
<td>9. Progressive Side Step Reverse Turn</td>
<td>QQSSQQSQQS</td>
<td>Rocks may be extended. Back corte may be danced immediately following step 4</td>
</tr>
<tr>
<td>10. Open Promenade</td>
<td>SQS</td>
<td></td>
</tr>
<tr>
<td>11. LF and RF Rocks</td>
<td>QQS</td>
<td>Man moving backward only</td>
</tr>
<tr>
<td>12. Natural Twist Turn</td>
<td>SQ(S)</td>
<td>Must commence in Promenade Position. May end in Closed Dance Position or Promenade Position</td>
</tr>
<tr>
<td>13. Natural Promenade Turn</td>
<td>SQQ(S)</td>
<td>May end in Promenade, or be combined with the Rock Turn</td>
</tr>
</tbody>
</table>

**Silver Tango Figures**

<table>
<thead>
<tr>
<th>Timing</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>14. Promenade Link/Reverse Promenade Link</td>
<td>SQ(Q)</td>
</tr>
<tr>
<td>15. Four Step</td>
<td>QQQQ</td>
</tr>
<tr>
<td>16. Back Open Promenade</td>
<td>SQS</td>
</tr>
<tr>
<td>17. Outside Swivel</td>
<td>SQ(Q)</td>
</tr>
<tr>
<td>18. Fallaway Promenade</td>
<td>SQSQSQ</td>
</tr>
<tr>
<td>19. Four Step Change</td>
<td>QQQQ or QQ&amp;S</td>
</tr>
<tr>
<td>20. Brush Tap</td>
<td>QQ(&amp;S)</td>
</tr>
</tbody>
</table>

**Gold Tango Figures**

<table>
<thead>
<tr>
<th>Timing</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>21. Fallaway Four Step</td>
<td>QQQQ</td>
</tr>
<tr>
<td>22. Basic Reverse Turn</td>
<td>QQ&amp;QQS or QQS</td>
</tr>
<tr>
<td>23. Contra Check</td>
<td>SS</td>
</tr>
<tr>
<td>24. Five Step</td>
<td>QQQQ(S) or QQ&amp;S(S)</td>
</tr>
<tr>
<td>25. Oversway (including Drop Oversway)</td>
<td>QQS(S)</td>
</tr>
<tr>
<td>1. Transfer weight to RF and place LF to side in PP without weight.</td>
<td>Q(Q)</td>
</tr>
<tr>
<td>2. Close RF to LF and place LF to side in PP without weight.</td>
<td>&amp;(&amp;S)</td>
</tr>
<tr>
<td>3. Chasse to R, cross LF behind RF into Whisk, step-tap in PP.</td>
<td>Q&amp;QSQ(Q)</td>
</tr>
<tr>
<td>4. Chasse and Whisk, 2-3 Promenade Link.</td>
<td>Q&amp;QSQ(Q) or Q&amp;QQQ(S)</td>
</tr>
<tr>
<td>5. Chasse and Whisk, then elside RF to LF and place LF to side in PP without weight.</td>
<td>Q&amp;QQS&amp;S(S)</td>
</tr>
<tr>
<td>6. Spin to R, up to a complete turn, then place LF to side in PP without weight.</td>
<td>QQQQ</td>
</tr>
<tr>
<td>7. Spin to R, then continue as 3, 4 or 5 above.</td>
<td></td>
</tr>
<tr>
<td>26. Fallaway Reverse and Slip Pivot</td>
<td>QQQQ</td>
</tr>
</tbody>
</table>
### APPENDIX 1 - NDCA APPROVED FIGURES, ELEMENTS & RESTRICTIONS - Revised January, 2019

#### 27. The Chase

<table>
<thead>
<tr>
<th>SQQQQS</th>
<th>May end in Promenade or in Closed (in line) Dance Positions. Other endings after step 5:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Chasse to R, cross LF behind RF into Whisk, step-tap in PP. Q&amp;QS(Q) or Q&amp;QQQ(S)</td>
<td></td>
</tr>
<tr>
<td>2. Chasse and Whisk, 2-3 Promenade Link. Q&amp;QS(Q) or Q&amp;QQQ(S)</td>
<td></td>
</tr>
<tr>
<td>3. Chasse and Whisk, then close RF to LF and place LF to side in PP without weight. Q&amp;QQS(S)</td>
<td></td>
</tr>
<tr>
<td>4. Chasse to R, Progresive Link. Q&amp;QQQ</td>
<td></td>
</tr>
</tbody>
</table>

#### ADDITIONAL TANGO NOTES

An Open Finish may replace a Closed Finish at any level.

<table>
<thead>
<tr>
<th><strong>Methods of turning to Promenade Position in Tango</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Bronze</strong></td>
</tr>
<tr>
<td><strong>Bronze</strong></td>
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<tr>
<td><strong>Bronze</strong></td>
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<tr>
<td><strong>Bronze</strong></td>
</tr>
<tr>
<td><strong>Bronze</strong></td>
</tr>
<tr>
<td><strong>Silver</strong></td>
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<tr>
<td><strong>Silver</strong></td>
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<tr>
<td><strong>Silver</strong></td>
</tr>
<tr>
<td><strong>Gold</strong></td>
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<td><strong>Gold</strong></td>
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<td><strong>Gold</strong></td>
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<td><strong>Gold</strong></td>
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<tr>
<td><strong>Gold</strong></td>
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<tr>
<td><strong>Gold</strong></td>
</tr>
<tr>
<td>Bronze Viennese Waltz</td>
</tr>
<tr>
<td>----------------------</td>
</tr>
<tr>
<td>1. Natural Turn</td>
</tr>
<tr>
<td>2. Reverse Turn</td>
</tr>
<tr>
<td>3. RF forward change. Natural to Reverse</td>
</tr>
<tr>
<td>4. LF forward change. Reverse to Natural</td>
</tr>
<tr>
<td>5. LF backward change. Natural to Reverse</td>
</tr>
<tr>
<td>6. RF backward change. Reverse to Natural</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Silver Viennese Waltz</th>
<th>Timing</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>7. Reverse Fleckerl</td>
<td>123 123</td>
<td>A heel pivot may be danced in place of 4-5-6 Reverse Turn to enter the Reverse Fleckerl. Timing: Man-1(23) Lady-123 - Reverse Turns must be danced to exit the Reverse Fleckerl</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Gold Viennese Waltz</th>
<th>Timing</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>8. Natural Fleckerl</td>
<td>123 123</td>
<td></td>
</tr>
<tr>
<td>9. Check from Reverse Fleckerl to Natural Fleckerl</td>
<td>123</td>
<td>Must be danced over one bar of music (Hesitation &amp; Canter Timing NOT permitted)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Open Viennese Waltz</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Check from Reverse Fleckerl to Natural Fleckerl danced over 2 bars of music</td>
<td></td>
<td></td>
</tr>
<tr>
<td>One Natural Pivot preceding the RF Forward Change Natural to Reverse Turn, Canter Timing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>One Reverse Pivot preceding the LF Forward Change Reverse to Natural Turn, Canter Timing</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
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<table>
<thead>
<tr>
<th>Bronze Foxtrot Figures</th>
<th>Timing</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Feather Step</td>
<td>SQQ</td>
<td></td>
</tr>
<tr>
<td>Three Step</td>
<td>SQQ</td>
<td></td>
</tr>
<tr>
<td>Natural Turn</td>
<td>SQQ SSS</td>
<td>Lady must dance a heel turn on step 2</td>
</tr>
<tr>
<td>Reverse Turn (incorporating the Feather Finish)</td>
<td>SQQ SQQ</td>
<td>Lady must dance a heel turn on step 2</td>
</tr>
<tr>
<td>Closed Impetus</td>
<td>SQQ</td>
<td>Man must dance a heel turn on step 2 and exit the heel turn moving backward</td>
</tr>
<tr>
<td>Feather Finish</td>
<td>SQQ</td>
<td></td>
</tr>
<tr>
<td>Natural Weave*</td>
<td>SQQQQQQ</td>
<td>Lady must dance a heel turn on step 2</td>
</tr>
<tr>
<td>Change of Direction</td>
<td>SSS</td>
<td></td>
</tr>
<tr>
<td>Basic Weave*</td>
<td>QQQQQQ</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Silver Foxtrot Figures</th>
<th>Timing</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Closed Telemark</td>
<td>SQQ</td>
<td>Lady must dance a heel turn on step 2. The figure must end in Closed Dance Position.</td>
</tr>
<tr>
<td>Open Telemark</td>
<td>SQQ</td>
<td>Lady must dance a heel turn on step 2. The figure must end in Promenade Position.</td>
</tr>
<tr>
<td>Feather ending from Promenade Position</td>
<td>SQQ</td>
<td></td>
</tr>
<tr>
<td>Top Spin</td>
<td>QQQQ</td>
<td></td>
</tr>
<tr>
<td>Hover Feather</td>
<td>QQ</td>
<td></td>
</tr>
<tr>
<td>Hover Telemark</td>
<td>SQQ</td>
<td>Lady must dance a heel turn on step 2.</td>
</tr>
<tr>
<td>Natural Telemark</td>
<td>SQQQQQ</td>
<td>Lady must dance a heel turn on step 2.</td>
</tr>
<tr>
<td>Hover Cross</td>
<td>SQQQQQQ</td>
<td>Lady must dance a heel turn on step 2.</td>
</tr>
<tr>
<td>Open/Passing Natural Turn</td>
<td>SQQ</td>
<td>Must commence in Promenade Position</td>
</tr>
<tr>
<td>Outside Swivel</td>
<td>S</td>
<td></td>
</tr>
<tr>
<td>Open Impetus</td>
<td>SQQ</td>
<td>Man must dance a heel turn on step 2. The figure must end in Promenade Position.</td>
</tr>
<tr>
<td>Reverse Wave (includes 1-3 Reverse Turn)</td>
<td>SQQ SQQ</td>
<td>Lady must dance a heel turn on step 2</td>
</tr>
<tr>
<td>Natural or Reverse Weave from PP*</td>
<td>SQQQQQQQQ</td>
<td>Must commence in Promenade Position</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Gold Foxtrot Figures</th>
<th>Timing</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Natural Twist Turn with Hover Feather</td>
<td>SQ&amp;QSQQQ</td>
<td></td>
</tr>
<tr>
<td>Natural Twist Turn with Weave ending</td>
<td>SQ&amp;QSQQQQQQ</td>
<td></td>
</tr>
<tr>
<td>Natural Twist Turn with Closed or Open Impetus</td>
<td>SQ&amp;QQ</td>
<td></td>
</tr>
<tr>
<td>Curved Feather</td>
<td>SQQ</td>
<td></td>
</tr>
<tr>
<td>Back Feather</td>
<td>SQQ</td>
<td></td>
</tr>
<tr>
<td>Natural Zig-Zag</td>
<td>SQQQQQ</td>
<td>Must commence in Promenade Position</td>
</tr>
<tr>
<td>Fallaway Reverse and Slip Pivot</td>
<td>QQQQ, SQQS, SQQQ, SQQQ, S&amp;QQ</td>
<td></td>
</tr>
<tr>
<td>Natural Hover Telemark</td>
<td>SQQSQQQ</td>
<td>Lady must dance a heel turn on step 2.</td>
</tr>
<tr>
<td>Bounce Fallaway with Weave Ending*</td>
<td>SQQQQQQQQQ</td>
<td></td>
</tr>
</tbody>
</table>

ADDITIONAL FOXTROT NOTES
The Weaves may be extended by 2 quicks at the GOLD Level ONLY.
An extra Slow may be added to the Change of Direction and to 4-6 Natural Turn.
### Bronze Quickstep Figures

<table>
<thead>
<tr>
<th>Figure</th>
<th>Timing</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Quarter Turn to R</td>
<td>SQQS</td>
<td></td>
</tr>
<tr>
<td>Quarter Turn to L (Heel Pivot)</td>
<td>(QQ)S</td>
<td>Lady's timing is (QQ)S</td>
</tr>
<tr>
<td>Natural Turn</td>
<td>SQQ SSS</td>
<td>Only 1 pivot is allowed</td>
</tr>
<tr>
<td>Natural Turn with Hesitation</td>
<td>SQQ SS(S)</td>
<td></td>
</tr>
<tr>
<td>Natural Pivot Turn</td>
<td>SQQ S</td>
<td></td>
</tr>
<tr>
<td>Progressive Chasse</td>
<td>SQQS</td>
<td></td>
</tr>
<tr>
<td>Chasse Reverse Turn</td>
<td>SQQ</td>
<td></td>
</tr>
<tr>
<td>Forward and Back Locks</td>
<td>SQQS</td>
<td></td>
</tr>
<tr>
<td>Closed Impetus</td>
<td>SSS</td>
<td>The man must dance a heel turn on step 2 and finish moving backward</td>
</tr>
<tr>
<td>Reverse Pivot</td>
<td>S or &amp;</td>
<td></td>
</tr>
<tr>
<td>Progressive Chasse to Right</td>
<td>SQQS</td>
<td></td>
</tr>
<tr>
<td>Tipple Chasse to Right*</td>
<td>SQQS QQS</td>
<td>This figure must include a forward lock ending</td>
</tr>
<tr>
<td>Running Finish</td>
<td>QQS or SQQ</td>
<td></td>
</tr>
<tr>
<td>Double Reverse Spin</td>
<td>SS(QQ)</td>
<td>Lady's timing is SSQQ</td>
</tr>
<tr>
<td>Zig-Zag, Back Lock and Running Finish</td>
<td>SSQQSSQQS or SSQQSSQQ</td>
<td></td>
</tr>
<tr>
<td>Cross Chasse</td>
<td>SQQS</td>
<td>The feet must close on the 2nd Quick.</td>
</tr>
<tr>
<td>Change of Direction</td>
<td>SSS</td>
<td></td>
</tr>
</tbody>
</table>

### Silver Quickstep Figures

<table>
<thead>
<tr>
<th>Figure</th>
<th>Timing</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Quick Open Reverse</td>
<td>SQQ</td>
<td></td>
</tr>
<tr>
<td>Fishtail</td>
<td>SQQQQS</td>
<td>If the optional forward lock ending is danced, timing will be SQQSSQQSSQQS</td>
</tr>
<tr>
<td>Four Quick Run</td>
<td>SQQQQS</td>
<td></td>
</tr>
<tr>
<td>V6</td>
<td>SQQSSQQ</td>
<td>The lady must dance a heel turn on step 2</td>
</tr>
<tr>
<td>Closed Telemark</td>
<td>SSS, SQQ or QQ</td>
<td>This figure is an amalgamation of:</td>
</tr>
<tr>
<td>Running Right Turn</td>
<td>see Notes</td>
<td>Natural Pivot Turn SQQ</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Foxtrot Natural Turn SSS or SQQ Lady must dance a heel turn on the 2nd step of this element.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Running Finish QQS or SQQ</td>
</tr>
</tbody>
</table>

### Gold Quickstep Figures

<table>
<thead>
<tr>
<th>Figure</th>
<th>Timing</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cross Swivel</td>
<td>(S)S</td>
<td></td>
</tr>
<tr>
<td>Six Quick Run</td>
<td>QQQQQQ</td>
<td></td>
</tr>
<tr>
<td>Rumba Cross</td>
<td>QQ</td>
<td></td>
</tr>
<tr>
<td>Tipsy to Right or Left</td>
<td>Q&amp;Q</td>
<td></td>
</tr>
<tr>
<td>Hover Corte</td>
<td>SSS</td>
<td></td>
</tr>
</tbody>
</table>

### ADDITIONAL QUICKSTEP NOTES

*There is no Promenade Position at any level*
*There are no hopping, skipping, jumping, syncopated or running actions at any level unless noted*
*The Tipple Chasse may only be danced traveling to the man's Right*
*There are no continuous pivots.*
# APPENDIX 1 - NDCA APPROVED FIGURES, ELEMENTS & RESTRICTIONS - Revised January, 2019

## Night Club Dances

### Peabody - Bronze Level

<table>
<thead>
<tr>
<th>1. Six &amp; Eight Count Right Turns</th>
<th>5. Twinkles - Forward &amp; Backward</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. Six &amp; Eight Count Left Turns</td>
<td>6. Right &amp; Left Underarm Turns</td>
</tr>
<tr>
<td>4. Locks - Forward &amp; Backward</td>
<td></td>
</tr>
</tbody>
</table>

### Peabody Restrictions - Bronze Level

1. May not separate completely. Open work limited to single or double hand holds and may not last for more than 4 consecutive measures (8 beats).  
6. No picture line or figures i.e. oversways, contra checks, chairs, lunges, etc.
2. Open work may not comprise of more than 25% of any routine.  
7. No fallaway actions, Whisks, 5th position breaks, etc. are not considered fallaway actions.
3. No foot changes/fakes, partners must always be on opposite feet.  
8. One underarm or solo turn at a time is the maximum allowed in the Bronze level.
4. No solo, shadow, or same foot figures  
9. Both feet must remain close to the floor at all times. No aerial rondes, developes, etc.
5. Continuous quicks are not permitted except in running steps/gallops and grapevines. No more than eight quicks.  
10. No entrances are allowed. Partners must start in a closed or open facing hold.

### American Style Samba - Bronze Level

<table>
<thead>
<tr>
<th>1. Basic - Closed or box, w/ or w/o turn</th>
<th>7. Twinkles/Bota Fogos, Single, Double, Progressive, Forward &amp; Back, PP &amp; CPP</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. Side Basic/5th Position/Whisk</td>
<td>8. Open or Progressive 5th Positions</td>
</tr>
<tr>
<td>3. Left or Right Underarm Turns</td>
<td>9. Open Break</td>
</tr>
<tr>
<td>5. Promenade/Samba Walks/Rocks/Conversas, Copas</td>
<td>11. Voltas</td>
</tr>
<tr>
<td>6. Open Counter Promenade/Samba Walks/Rocks</td>
<td></td>
</tr>
</tbody>
</table>

### American Style Samba Restrictions - Bronze Level

1. Partners may not completely separate for more than 4 beats of music.  
5. Both feet must remain close to the floor at all times. No aerial rondes, developes, etc.
2. No side by side work allowed.  
6. Double-hand holds and hand-shake holds are allowed.
3. One underarm or solo turn at a time is the maximum allowed in the Bronze level.  
7. No entrances are allowed. Partners must start in a closed or open facing hold.
4. No foot changes/fakes, partners must always be on opposite feet.  

### Merengue - Bronze Level

<table>
<thead>
<tr>
<th>1. Chasses - Forward, Backward, Side</th>
<th>6. Back Spot Turn / Natural Top</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. Walks - Forward, Backward, Promenade</td>
<td>7. Wrap/Cuddle/Sweetheart</td>
</tr>
<tr>
<td>3. Basic Left or Right Underarm Turns</td>
<td>8. Ibo Walks</td>
</tr>
<tr>
<td>4. 5th Position Breaks</td>
<td>9. Promenade Swivels</td>
</tr>
</tbody>
</table>

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APPENDIX 1 - NDCA APPROVED FIGURES, ELEMENTS & RESTRICTIONS - Revised January, 2019

<table>
<thead>
<tr>
<th>Left Rock Turns</th>
<th>Pretzel/Hammerlock</th>
</tr>
</thead>
</table>

**Merengue Restrictions - Bronze Level**

| 1. Partners must use basic Merengue timing except in Ibo Walks | 5. No foot changes/fakes, partners must always be on opposite feet. |
| 2. Slow & Quick chasses are permitted | 6. Both feet must remain close to the floor at all times. No aerial rondes, developes, etc. |
| 3. No syncopations allowed except in quick chasses – maximum 4 beats | 7. Partners may not completely separate more than one measure of music except in Ibo Walks. |
| 4. One underarm or solo turn at a time is the maximum allowed in the Bronze level. | 8. No entrances are allowed. Partners must start in a closed or open facing hold |

**West Coast Swing - Bronze Level**

| Basic/Sugar Push | Basic Whip |
| Passes & Underarm Turns Left & Right | Basket/Wrap Whip |
| Tuck In Turns | Whip w/ Underarm Turn Left or Right or hand change rollout. |
| Wrap/Cuddle/Sweetheart | Hitch Kicks |

**West Coast Swing Restrictions - Bronze Level**

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

**Hustle - Bronze Level**

| Basic - in place, turning left or right, closed or open position | Underarm or solo Spin to Left - 1 ½ turns maximum |
| Left or Right Underarm Turns | Throwaway |
| Wrap/Cuddle/Sweetheart | Back Pass |
| Pretzel/Hammerlock | Shoulder Drapes / Head Combs |
| New York Walks | |

**Hustle Restrictions - Bronze Level**

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