Revised 2008

Official Rules & Regulations of Hip Hop International

The Official Rules and Regulations Manual of Hip Hop International contains the participant eligibility/entry requirements, standard procedures and the rules and regulations for competing in the Hip Hop Dance Championships presented by Hip Hop International (HHI) and it's affiliates in the USA and Worldwide including the World Hip Hop Dance Championship.

Hip Hop Dance Championships
Hip Hop International Hip Hop Dance Championships are competitive dance events that provide performers with opportunities to showcase the artistry and technique of Hip Hop dance and street dance, nationally and internationally, with the chance for television and media exposure and prestigious national and world championship titles. Crews showcase their ultimate works of art in a two (2) minute routine. Creativity, showmanship and artistic freedom are always rewarded provided integrity, good taste and safety are not compromised. The most captivating hip-hop routines contain a variety of dance styles, original moves, showmanship and engaging music.

Hip Hop Dance Defined
There is no one definition to describe hip-hop dance. Hip-hop dance is a fusion of street dance disciplines and cultural interpretations from around the world. A hip-hop dance routine incorporates the look, music, attitude, posture and street dance style to make it uniquely hip-hop. The most real routines showcase a variety of hip-hop dance styles, signature moves and choreography conveying the character and energy of the street.

Hip Hop International (HHI)
Hip Hop International founded in 2000 is based in Los Angeles, California. Hip Hop International is recognized worldwide for its live event productions and television broadcasts on ESPN, MTV and international networks reaching more than 170 countries. Hip Hop International is represented by official licensees throughout the world (entertainment professionals) who respect the origins of hip hop and who conduct their events under the auspices of Hip Hop International and who qualify dancers and dance crews to represent their country in Hip Hop International's World Hip Hop Dance Championship and World Battles: Bboy, Popping and Locking.

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Entry Criteria
Entrant Eligibility
1. Crews must abide by the eligibility rules of HHI.
2. Entrants entered into international and world events are responsible for verifying personal information and certifying their national eligibility and dates of birth.

Number and Selection of Entrants/Crews
The event organizer determines the entry criteria for local, national and international competitions. All events must be conducted using the Hip Hop International Rules and Regulations. Crews participating in the World Hip Hop Championship advance either from national qualification rounds within their country produced by Hip Hop International licensees, selections by HHI international representatives and/or by special invitation from HHI. A country in the World Hip Hop Championship may enter no more than three (3) crews in each age division.

Composition of a Crew
A crew consists of a minimum five (5) to a maximum of eight (8) members. The members of the crew may be made up of any combination of males and females within the defined age divisions.

Age Divisions
Junior: Ages seven (7) to twelve (12)
Varsity: Ages twelve (12) to eighteen (18)
Adult: Ages eighteen (18) and older
Example: A 12-year-old turning 13 within the competition year (by 12/31) may compete in the Junior or Junior Varsity division. Likewise an 18-year-old turning 19 within the competition year (by 12/31) can compete as a Varsity or Adult.

Age Requirement
1. Each Participant's proof of age will be validated by submitting to the event organizer, prior to a local or national competition, a current driver's license, birth certificate copy, student ID and/or passport indicating date of birth. For international/world competition a copy of a birth certificate or passport are required.
2. A crewmember whose age falls between two age divisions in the competition year (ending December 31) may compete in either division within that year.
3. Up to two members in a crew may compete up into an older age division but no crewmember may compete in a younger age division.

Participation Limit
A crewmember may not compete in more than one (1) crew per age division per competition.

Nationality Requirements (for international or world championships)
1. Each crewmember must be a citizen or resident of the country they represent.
2. Proof of citizenship will be validated by submitting, prior to competition, a copy of a crewmember's birth certificate, driver's license and/or passport to the competition organizer upon request.
3. A crewmember declaring residency must reside within the country a minimum of six months and must be able to provide official written documentation to support such a declaration.
4. A crewmember may not compete for more than two (2) countries within three (3) consecutive years.

Forms and Releases
1. Entrants must complete and sign all forms, including but not limited to registration, music, and insurance information. All forms must be returned to the organizer with the appropriate registration fees prior to the competition or registration may be withheld.
2. Release of Liability: Crews must sign and submit a release of liability form prior to the competition, releasing HHI, the organizer, their agents, officers, staff and sponsors from liability for any accident or injury occurring to a crewmember prior to, during, or after a HHI event or competition.
3. Release of Likeness: All crews must sign a release of likeness form permitting HHI and the competition organizer, agents or sponsors to film, videotape, and/or record the crews performance(s) and event participation for use in television, motion pictures, home video, internet, radio, press releases, media, public relations, etc.

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Entry Changes or Substitutions
For circumstances beyond the control of the crewmember(s), substitutions of participants in the crew may be made. The event organizer and/or the competition Judiciary Director must approve such circumstances.

Competition Order of Appearance
Junior Division
Varsity Division
Adult Division
Note: The competition organizer(s) may change the order of appearance with notice to the crews.

Competition Floor
The competition area is a standard 30' x 30' (9.1 meters x 9.1 meters) for all championship events. Under certain circumstances the competition organizer may adjust the size of the performance floor but must notify all participants in advance of the competition.

Attire*
Attire may include accessories such as hats, caps, gloves, scarves, jewelry, etc. Removing pieces of clothing during the performance is permitted provided it is not offensive or out of character. Discarded clothing should be placed outside the competition area and never thrown off the stage into the audience. Body oils or other substances applied to the body or clothing that may affect the clean dry surface of the stage and the safety of fellow competitors are prohibited. Crews may wear jazz shoes, dance boots, sneakers or athletic sport shoes. All footwear must have clean, non-scuff soles (street shoes and street boots are not acceptable). Tap shoes or bare feet are prohibited. Appropriate under garments must be worn by all crewmembers both male and female, at all times. ***Note: see Street Presence/Attire, page 6**

Props
Props that are not considered an integral part of a crew's "attire" are prohibited (i.e. canes, chairs, tambourines, musical instruments). Kneepads, helmets, or any other performing apparatus to aid in the safety and proper execution of a move is allowed but concealed, when possible, so as not to detract from the performance or the judges' concentration on the performance.

Medical Attention
1. It is the responsibility of the crew, coach or crew administrator to report a crewmember's injury or illness to the event organizer(s).
2. If at any time prior to or during competition a crewmember is ill, injured, or his/her physical or emotional condition is at risk by participating, he/she may be declared ineligible to compete, or disqualified from competing further. The competition organizer(s) reserves the right to withdraw any competitor who appears to have such serious disability or injury or needs medical attention.
3. The competition organizer(s) reserves the right to request the submittal of a physician's written authorization for a crewmember to compete who is deemed medically or emotionally at risk by the competition organizer.

Technical Equipment/Sound and Lighting
1. The audio/visual equipment must provide professional standard sound and lighting quality for the crews and spectators.
2. The event should include an amplifier, mixing board, CD player and a minimum of four (4) sound speakers: two (2) on stage directed at the performers, and two (2) directed to the audience.
3. Speed control (pitch) of the musical equipment is not guaranteed.

Performance Music Requirements
1. The routine must be performed, in its entirety, to music selected and prepared by the crews. The competition organizer(s) will not provide the crews' music.
2. A crew's competition music must be the only piece of music recorded on the CD.
3. The crew name and division must be printed on the CD.
4. There is no maximum or minimum number of songs or recordings that may be used in the routine. The songs may be edited to enhance choreography and personal performance.
5. Sound effects and original compositions are permitted. Caution is advised against the music becoming too complex with too many edits, sound effects or songs preventing a clean and tight performance, which can negatively impact a crew's total score.
6. The competition music must not contain inappropriate, lewd or offensive language.
7. A crew may edit or substitute its original music when advancing from one round to another. The change/edit must be made and provided to the competition organizer within the allotted time permitted by the competition organizer. No changes or edits will be accepted beyond this time period.

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8. Crews may be required to provide the following music information in writing to the competition organizer(s) prior to the event for each song used in the routine.
a. Title
b. Artist
c. Composer
d. Publisher
e. Recording Company
9. Due to varying copyright laws, the competition organizer(s) do not guarantee that a crew's music will be used at live events, on television, film or theatrical broadcasts or other distribution mediums. The competition organizer(s) reserve the right to ask the crew to replace the music for one that is acceptable or the organizer may substitute a crew's music for another piece of music of the organizer's choice for such situations.

Practice Rounds
1. Unless circumstances exist that prevent a practice round, each crew will be given the opportunity to practice (block) their routine to their music on the competition performance area (stage) at least once prior to the start of the Competition. The crew is responsible for coming to the practice round on time or it may be forfeited.

Competition Rounds
1. A competition can have up to three rounds (Preliminary, Semifinal and Final) depending on the total number of entries and the time available. The decision shall be determined by the event organizer and conveyed to all participants with ample time prior to the start of the competition.
2. The number of crews advancing in each division to the Semifinal/Final rounds of competition is based on the total number of entries, total time allocated and the decision of the event organizer using the following scale:
1-10 Crews – up to 5 crews advance
11 – 15 Crews – up to 7 crews advance
16+ Crews – up to 12 crews advance

Routine Changes
A crew may re-choreograph or change their original routine when advancing from one round of competition to another.

Performance Order
1. Performance order for the Preliminary round is determined by a random live or computer drawing conducted by the competition organizer.
2. The performance order for the Semifinals is determined by the crew's placement in the Preliminary round. The crew with the lowest score starts first; the crew with the highest score performs last.
3. The Final round of the competition will include the crews who qualified in the semifinals plus the defending champion(s)*, when applicable. The defending champion(s) will automatically advance to the Final round without having to compete in the Preliminary round. However, the defending champion(s) must perform their routine in the Semifinal round to receive a score and their placement order in the Final round.
*The defending champion(s) may return to defend their title if the crewmembers remain the same with no more than three substitute members. The defending champion(s) is the winning "gold medal" crew from the previous year's championship.

Feedback
Following the posting of the results and at a time determined by the event organizer, crews who have been eliminated from the competition may be invited to meet with a representative(s) of the judging committee for a review and critique of their routine (time permitting). One crew and their coach or choreographer may take part in the feedback session.

The feed back session (lasting approximately 10 minutes) is offered as positive reinforcement and a means to assist crews for future competitions. The judge representative may immediately cancel the session if crewmembers become argumentative or disrespectful to the process.

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The Championship, General Rules and Guidelines
Composing the Routine

Guidelines and Suggestions for the Development of Your Routine

As you prepare your choreography to develop a winning routine you are reminded to CAREFULLY select movement styles that best represent your strong points and the flavor of your personality. Crews are encouraged to be fresh and imaginative and to follow their own style and identity when creating a routine. Building a story within the dance may be a method to consider.

Avoid emulating or being influenced by past World Champions' routines, as there is no distinct model for a winning routine. HHI has the most knowledgeable and experienced judges who look for performances that are different, new, original and showcase a variety of authentic urban hip hop dance styles. Be yourself and express your crew's diversity with passion, intensity and style.

Judges will assess the abilities of the crew through the weakest crewmember. Crews should be aware that having a younger member that isn't clearly as strong as his/her crewmembers may lower the crew's overall score.

The inclusion of a reasonable usage of traditional dances and folklore to enhance individuality and further identify the crew is allowable and welcomed – examples: Salsa, Capoeira, etc..

Gymnastic or acrobatic moves performed in a routine will be considered tricks with no values awarded unless they are preceded, followed and integrated within hip hop dance choreography. The inclusion of TRICKS (a practice established by the use of specialized skills representative of a particular field of activity which does not conform to hip hop dance e.g., gymnastics) may add to the overall production of a routine, but will not elevate it above another crew's routine. No special points will be awarded for the inclusion "specifically " of tricks but using them to heighten the routine's theme or personality is an allowable risk.

Originating and utilizing one of a kind "signature moves" to increase creativity and crowd appeal is encouraged. The inclusion of a SIGNATURE MOVE (a difficult, dexterous, or clever act designed to amuse intrigue and/or amaze, which involves the majority of the crewmembers at the same time) will enhance a routine and increase a score if executed well and is relevant to the overall interpretation of a routine. The creation and use of a signature move will help to identify a crew from the other crews. Crews are cautioned however to limit the number of signature moves in a routine since their set up time to perform them can cause an insufficient amount of hip hop dance choreography needed for a high scoring routine.

Notes To Improve Your Score

- At least 3 Original Street Dance Styles (OSDS) are required to be performed in a routine out of 10. Don't settle for the minimum. Incorporate a good variety without sacrificing proper execution and form.
- The creation and use of signature moves that will help the judges identify crews and show originality are welcome.
- Traditional dances and folklore that will help the judges identify crews and show originality are encouraged (reasonable use of course).

The Routine's Length

1. The routine's length is two (2) minutes. A grace period of five (5) seconds plus or minus is allowed resulting in a minimum of one minute fifty five seconds (1:55) and a maximum of two minutes five seconds (2:05). Timing begins with the first audible sound (includes cueing beep) and ends with the last audible sound.
2. Routine length (music) that is less than (<) one minute fifty-five seconds (1:55) or is greater than (>) two minutes five seconds (2:05) will result in a deduction.

Scoring the Routine

1. The Hip Hop Crew performance is evaluated according to the **Performance** and **Skill** criteria for the highest possible total score of 10 points.

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Performance criteria and point value:

Performance = 60% or six points of the total score

The judges will reward routines for incorporating unique and original/creative moves, a high number of hip-hop and street dance styles executed, good usage of the stage, formations, showmanship, intensity and street appearance resulting in an entertaining routine that evokes emotional response.

Creativity (10%)

Choreographing and presenting your two-minute routine in a unique and one of a kind way with signature moves and combinations of moves that are yours alone. Original ways to go to the floor, getting up from the floor, transitions, music editing, clothing and a unique look and style that sets you apart from the other routines. Be special, different and fresh with all aspects of your routine.

Staging, Spacing, Formations, and Level changes (10%)

The crew must demonstrate awareness of spacing between the members through a full range of unique, complicated and challenging formations, interactive partner moves and patterns. The full use of stage will also be considered. The routine should include three (3) levels of movement (low/mid/high) utilizing arm, hand, leg, foot, torso, and head movements with transitions that are creative and unpredictable.

Showmanship, Intensity, Confidence, Projection & Presence (10%)

The routine contains dynamic movements from beginning to end by the crew as a whole and as individuals containing minimal pauses and poses. During featured performances by one or more members of the crew, the remaining members must continue performing movements that add to the overall intensity of the routine. Projection of the crewmembers is consistently strong throughout the entire routine with an uninterrupted display of confidence measured by facial expression, eye contact and body movement. The crewmembers should perform with enthusiasm, passion and a "natural" ability to "sell it" on stage.

Street Presence/Attire (10%)

Street presence is the capability of the crewmembers to demonstrate an authentic and uninhibited representation of hip-hop dance. Street presence includes attitude, energy, posture and street style. Clothing and accessories worn should represent and reflect the real character and natural style of the urban street environment with a unique look that sets the crew apart. Crewmembers do not have to be dressed identical or similar. Individuality of dress is encouraged. Theatrical costumes are not typical of the street and are not recommended. Crews may wear stylized clothing representing their routine's theme.

Entertainment Value/Crowd Appeal (10%)

Crewmembers and their routine should connect with the audience and evoke emotional responses, i.e., excitement, joy, laughter, involvement and /or sense of drama relative to the style presented. The routine should leave a memorable and lasting impression.

Variety of Hip Hop Dance Styles (10%)

A minimum of three (3) street dance styles must be performed in a routine to receive Variety points. The more styles a crew includes and performs correctly in the routine the higher the variety score will be.

Crews should include in their performance a broad selection of street dance styles selected from the list provided without excessive use of the same move or patterns. A varied range of styles should be shown in the choreography of arm, leg, and body movements.

The following are a list of Street Dance Styles from early foundation to present*:

Locking
Popping
Bboying/Bgirling (breaking)
Wacking
Punking
Vogueing
House Dance
Party Dances or Club Dances (popular or trendy dances)
Hip Hop Dance/Choreography
Krumping

*See pages 11 – 16 for information, descriptions and websites of the above-mentioned dance styles

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Skill criteria and value:

Skill = 40% or four points of the total score

The judges will evaluate the execution and difficulty of the style(s) performed; popping, locking, breaking, hip hop, house, etc. The judges will consider the quality of movement throughout the routine, including arm, leg and body placement, combinations of three levels-floor, standing and air, and synchronization of the crewmembers.

Musicality (10%)

Performance and choreography corresponding to timing and music usage and the crew's ability to perform simultaneously to the music. Movements and patterns performed to the simulated sounds of the crewmembers in the absence of recorded music (e.g., foot stomping, hand clapping, vocals, etc.) will also be considered musicality and judged similarly.

Musicality - Beat Technique/Syncopation The movements within the routine must demonstrate musical structure and style, i.e., using rhythmic variations emphasizing upbeat, downbeat, tempo and accents in single, double, halftime and syncopated musical patterns.

Musicality - Moves Related to Music Staying in time with the music, moving to the beat of the music, and using identifiable phrases to construct the routine's choreography.

Synchronization/Timing (10%)

The movements of the crewmembers are performed in sync; the range of movement, speed, timing and execution of moves are performed by all members in unison. Peel off or in cannon movements are allowable.

Execution/Controlled Mobility and Stabilization (10%)

The crew must maintain control of the speed, direction, momentum and body placement throughout the routine.

Difficulty of Execution of Authentic Hip Hop Dance Styles (10%)

Difficulty is measured by the levels of ability demonstrated by all the crewmembers and the variety of styles they perform throughout the routine. Consideration is given to the number of crewmembers who attempt and successfully complete complex choreography and who demonstrate through their variety of dance styles and their execution an understanding of the foundation and origin of hip hop.

Additional consideration and awarding of difficulty points is given to crews who attempt difficult moves with all or most of their members. Example: a crew of five who all attempt and clearly accomplish a breaking move will score higher than if only two members attempt and complete the move. Further, if the same crew correctly performs locking, popping and breaking styles they will score higher in difficulty than a crew of 5 when they demonstrate the breaking move.

Incidences of Extraordinary Circumstances

An extraordinary circumstance is an occurrence beyond the control of a crew that affects the crew's ability to perform at the beginning or at any time in a routine. An extraordinary circumstance is not limited to the examples listed below and may be declared at the discretion of the Judicial Director.

1. Incorrect music is played or cued.
2. Music problems due to equipment malfunction.
3. Disturbances caused by general equipment failure, i.e. lighting, stage, venue or sound.
4. The realization of or introduction of any foreign object or disturbance into the performance area, just before or during a performance, by an individual or means other than the crew(s).

Management of Extraordinary Circumstance

1. It is the responsibility of the crew to immediately stop the routine if an extraordinary circumstance occurs.
2. The competition organizer, Judiciary Director and/or event committee will review the situation, and upon a confirming decision and correction of the problem, the crew will be reintroduced, return to the stage and restart their routine. If the crew's claim is determined to be unfounded by the Judiciary Director, the crew will not be allowed to restart the performance resulting in a default.
3. Claim of an extraordinary circumstance presented by the crew after the routine has been completed will not be accepted or reviewed.

Full Crew Start

All crewmembers must start together on stage and remain on stage for the full 2:00 minutes of the routine. There is no entering or exiting the stage by crewmembers at any time. A deduction will be taken for failure to adhere to this.

Late Start

A crew who fails to appear on stage and strike a starting position within twenty (20) seconds after being called will be deemed a late start and receive a deduction.

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Pre Start
A pre start occurs when prior to taking the start position; the crew demonstrates excessive introductions or displays for longer than ten (10) seconds after all crewmembers have entered the stage. A deduction will be given.

Walk Over
A crew who fails to appear on the stage and initiate the starting position within sixty (60) seconds after being called will be declared a "no show" and disqualified.

Grandstanding
Grandstanding is a post performance display or posing at the end of the routine. A deduction will be given.

Falls
1. Major Fall
a. A Crewmember(s) falls from a lift or support that is unrecoverable.
b. A Crewmember falls during the performance that is unrecoverable.
2. Minor Fall
a. A highly noticeable, accidental error during the performance that is recoverable.
b. A Crewmember stumbles, trips, or falls during the performance that is recoverable.

List of Deductions
PERFORMANCE
All crewmembers not on stage for open of routine or exiting during or re-entering stage during the routine 1.0
Late Start - failure to appear on stage within 20 seconds of being announced .05
Grandstanding .05
Pre start - pre-performance display greater than ten (10) seconds .05
Fall trip or stumble/per occurrence – Major .1
Fall trip or stumble/per occurrence – Minor .05
False start/unsubstantiated .1

MUSIC
Routine length (not 1:55-2:05) .1
Contains inappropriate language .1

PROHIBITED MOVES
Lewd gestures, comments or movements .1

ATTIRE
Use of props .1
Clothing or props tossed into audience .05
Costume/shoes inappropriate .05
Attire not intact (untied laces /clothing articles) .05
Use of body oils, paints or other substances that affect the performance area .05

Judging and Scoring the Routine
Judges Panel
A panel of judges will consist of either six (6) or eight (8) persons. If extenuating circumstances exist the Head Judge may adjust the number of the judges.
1. All judges must meet the eligibility, training, judge skill level and certification requirements set forth by HHI. Judges are assigned to either the Artistic or Technical position, and score in their assigned area only.
2. Local, Citywide, Regional and Open competitions; minimum number of judges required:
a. Three (3) Technical Merit judges
b. Three (3) Artistic Merit judges
c. One (1) Head Judge
3. National, International and World Class competitions; minimum number of judges required:
a. Four (4) Technical Merit judges
b. Four (4) Artistic Merit judges
c. One (1) head judge
d. One (1) Panel Director (World Championship)

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Judges Seating at the Championship
The panel judges and the Head Judge and Panel Director will be seated at a table placed parallel to the front of the competition stage, distanced to provide a clear and unobstructed view of each crew from "head to toe." Adequate lighting must be provided. The Artistic and Technical judges will be seated in alternating position i.e., Artistic, Technical, Artistic, Technical, etc.

Duties of the Judges
1. Artistic Merit Judges
a. Evaluate and score the routine according to the artistic criteria for Hip Hop Dance Content, Performance, Creativity, Staging, Showmanship, Street Presence and Variety of Styles.

2. Technical Merit Judges
a. Evaluate and score the routine according to technical criteria for Hip-Hop Dance: Musicality, Synchronization, Execution and Difficulty.

3. Head Judge
a. The Head Judge may or may not score the crews' routines. The Head Judge's overall responsibilities are to facilitate and oversee the fair and accurate performance of all members of the judges' panel and assess all discrepancies, penalties, deductions, and disqualifications. A judge may be removed and replaced from the panel by the Head Judge for due cause. The Head Judge will also assist in the judges' training especially as it relates to the identification and demonstration of the ten (10) official street dance styles.
b. The Head Judge's duties specific to the performance of a routine include:
i. Confirm the performance and proper execution of street dance styles.
ii. Assess if prohibited moves are performed
iii. Identify and evaluate minor and/or major "falls"
iv. Evaluate stage entry and exit, late start, pre start, grand standing and routine interruption
v. Assess if there are attire violations
vi. Assess music violations including inappropriate language and music length

4. Panel Director
The duties of the Panel Director include educating and training the judges on HHI's Rules and Regulations and assisting the head judge in assessing the fair and accurate judging, scoring and results from the panel of judges. The Panel Director's specific duties include:
i. Managing the scheduled activities of the panel
ii. Coordinating the crew feedback sessions
iii. Programming, teaching and administering the judges' training workshop
iv. Facilitating the draw for the crew 's order of competition
v. Posting the scores and results for public viewing.

Calculating the Final Score
1. The highest possible score is ten (10).
2. In a panel of six (6) judges the artistic scores and the technical scores will each be averaged and then totaled in the calculation of the final score. In a panel of eight (8) judges the highest and lowest artistic and technical scores will be discarded and the remainder averaged and then totaled in the calculation of the final score.
3. Any point deductions given by the Head Judge are deducted from the total score, to equal the final score.
4. The final score shall be rounded to the nearest hundredth point.

Tie Scores
Tie scores will be broken by the following order:
1. The crew(s) with the highest Performance score
2. The crew(s) with the highest Skill score.
3. An analysis of the panel judges' ordinal ranking.

Scoring and Ranking
1. The Preliminary and/or Semifinal score is not factored with the total score to arrive at the Final score. The Preliminary score is discarded prior to the Semifinal round and the Semifinal score is discarded prior to the Final round.
2. The Final ranking of crews is determined by their scores in the Final round only.
3. The judges' scores will be displayed to the public following the Preliminary, Semifinal and Final rounds.
4. When deductions are given, the judges will inform the crew through a deduction card following the preliminary round of competition.
5. The final score determines the crew's final, official ranking.

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Discrepancies in the Rules and/or Competition
1. Any problem or discrepancy during a competition will be brought to the attention of the competition organizer who will address it with the Head Judge, and/or event committee, and the respective decision(s) made will be final.
2. Misinterpretation due to the translation or interpretation of the rules will be resolved according to the English version. In the event of any discrepancy, the English version of the most current rules will stand.

Protests
Protests are prohibited and will not be accepted regarding any score or result of a decision.

Awards Ceremony
The competition will conclude with a ceremony honoring the crews with the highest total scores. Medals, ribbons, and/or prizes will be awarded to at least the top three crews in each category of competition.

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HISTORICAL OVERVIEWS OF ORIGINAL STREET DANCE STYLES (OSDS):

1. LOCKING (originally called **Campbellocking**)

The beginning of Locking can be traced to Don Campbell. In the late 1960s Don put together several party dance moves of his own (notably the "Lock") when performing. The first original Lock was created by accident while Don was attempting to do the Funky Robot.

His actions were of a spontaneuous nature and people started laughing at his unfamiliar moves, wherein he started pointing to them. The typical halts soon became popular as Don added them into his performances; the resulting dance was called Campbellocking, which was later shortened to Locking. In the early 1970s this set off a movement of Locking dance groups. The most notable was when Campbell formed the dance group The Lockers and set the foundation for locking dance and the clothing style depicting it. The hit TV show Soul Train showcased Don's Locking and his group The Lockers in such a way that it transcended into the African American culture. 37 years later its popularity has traveresd the world showing no color or gender barriers.

The Original Style of Locking "Campbellocking" created by Don Campbell
DON "CAMPBELLOCK" CAMPBELL IS UNDENIABLY
THE PIONEER OF LOCKING DANCE!!

Members of The Original Lockers Group:
Don "Campbellock" Campbell
Greg "Campbellock Jr." Pope
Leo "Flukey Luke" Williamson
Adolfo "Shabba Doo" Quinones
Tony "Tony GoGo" Lewis
Fred "Mr. Penguin" Berry
Bill "Slim The Robot" Williams
Toni Basil

2. POPPING (& BOOGALOO)

In the late 1970s (1975 /1977), a popping group called Electric Boogaloos (earlier known as the Electronic Boogaloo Lockers) from California greatly contributed to the spread of popping, partly because of their appearance on the television program Soul Train.

The Electric Boogaloos state that around the years 1975-1976 their founder Sam Solomon (a.k.a. Boogaloo Sam) created a set of movements that evolved into the styles known today as popping and boogaloo after being inspired by one of the pioneer locking groups known as The Lockers. While dancing, Sam would say the word "pop" every time he flexed his muscles, eventually leading to the dance being called popping. Other closely related styles, such as the robot, are known to have existed prior to popping, and some state that even popping itself existed in some forms in the late 1960s in Oakland, California before the Electric Boogaloos was formed, and that the style cannot be traced to a specific person or group. This is less controversial regarding various related styles, which the Electric Boogaloos acknowledge: "While Sam was creating popping and boogaloo, others were creating and practicing unique styles of their own. Back in the day many different areas in the west coast were known for their own distinct styles, each with their own rich history behind them. Some of these areas included Oakland, Sacramento and San Francisco.

The mainstream media contributed to the spread of popping and its related styles through movies such as Breakin', but also introduced a naming confusion by putting them all under the label breakdance, conflicting with the distinct floor-oriented dance by the same name (at that time known as breaking=real term). Michael Jackson also helped popularize popping related styles such as the robot and moves like the moonwalk, which was already known by a different name in popping contexts (the backslide, see floating) before Jackson made the move famous.

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Styles of Popping Moves:

Air posing	Filmore	Spiderman
Animation	Floating/Gil	Sticking
Boogaloo	ding	Strobing
Bopping	Hitting	Stopping
Centipede	Puppet	Strutting
Crazy Legs	Robot	Ticking
Cobra	Saccin	Tutting
Dime	Scarecrow	Waving
	Snaking	

The EB's were born in 1977 when Boogaloo Sam founded the Electronic Boogaloo Lockers - Original group was: THE ELECTRONIC BOOGALOO LOCKERS (1977, FRESNO, CA)

BOOGALOO SAM: Creator of popping and boogaloo style.
SLIDE (NATE): Co-founder of the group with Sam.
ROBOT JOE: OG member and robot was his main style.
TOYMAN SKEET: Originator of the toy man style
TICKIN WILL: Learned the style ticking from Sam.
TWIST-O-FLEX DON (R I P): Don was the hardest hitting popper around.
ANT MAN: (Anthony) Was the locker of the group. Also popped.

THE ELECTRIC BOOGALOOS
(1978, LONGBEACH, CA)

BOOGALOO SAM: Creator of popping and boogaloo style.
POPIN PETE: Little brother of Boogaloo Sam.
TICKIN DECK: The other little brother of Sam.
ROBOT DANE: Became a member after Sam battled him. (SAM WON)
PUPPET BOOZER: Known for the puppet style that Sam taught him.
CREEPIN SID: Sid came from Arkansas to learn how to boogaloo.
SCARECROW SCULLEY: Sam taught him the scarecrow style.
DARRYL (KING COBRA): Creator of the style snaking.
GEORGE (KING RATTLER): One of Long Beach's first poppers.

CURRENT MEMBERS
Boogaloo Sam
Popin Pete
SugaPop
Mr.Wiggles
Shonn Boog

Skeeter Rabbit R.I.P.

*Tutorial DVD's are sold on the www.**ElectricBoogaloos.com** and www.**MrWiggles.biz** **Websites**.

Popping is also listed as a Funkstyle dance in some countries included the US.

3. BBOYING/BGIRLING (BREAKING)

A B-boy/break-boy (male) or B-girl/break-girl (female) is a person devoted to hip hop culture. The term "b-boy" has come to refer more specifically to a male who practices breaking, i.e., an individual who has the ability to perform rhythmic dance combining a variety of dance forms with gymnastics and original body movements. These stylized movements are commonly known as "breaking".

There are four basic elements, which form the foundation of B-boying. The first is Toprock, a term referring to the upright dancing and shuffles that B-boys do when they enter a circle. The second element is the Downrock or Footwork, refers to dancing performed on the floor. The third element is known as the Freeze, refers to the poses that

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B-boys throw into their dance sets to add punctuation to certain beats and end their routines. The fourth and final element of bboying is the Power moves. These are acrobatic moves normally made up of circular motions where the dancer will spin either on the floor, or in the air.

A related dance form which influenced B-boyings Uprocking / Rocking, also performed while standing, and a style of dance in which both dancers fabricate ways of beating the opponent using fictional weaponry and embarrassing situations in rhythm with the music (Burning). This style involves moves called Yerks [pronounced Jerks] which are a set of motions executed to the break of a track and are where most of the battling occurs, outside of the break of a track is where the freestyle element of the dance is executed with great musicality throughout.

More information on the History and Timeline through www.**MrWiggles.biz**

4. PUNKING

A style born in the 1970's in the L.A. underground club scene. Punking was first seen in Gay underground nightclubs (discotheques) of Hollywood. The dance came into the mainstream as many professional dancers of the time started performing it on television (Soul Train) and various stages from Hollywood to Las Vegas. Punkin dancers include; Billy Goodson, Tinker, (R.I.P.) Lanny and Aka. Micheal Angelo, Adolfo "Shabba Doo" Quinones as well as female and male dancers from Dancing Machine which was created in 1975 by Jeff Kutach who later created a show called Splash in Las Vegas. You could also see it performed in the 70's and early 80's by the group Dancing Machine, members were Steve "Sugarfoot" Notario, Gino, Dino, SugarBop, Fast Freddy, Topaz Lanette, Diane, Flame, Dallas and Ana "Lollipop" Sanchez.

5. WACKING

Styles of dance from the streets and clubs were taken into the mainstream music and media world. The world saw a fusion of dances merged into effortless sequences.

Wacking is the name that some of the soul train dancers started using instead of the initial term "Punking". Toby, Jeffrey Daniel, Jody Watley (Shalamar) was trained by Tyrone Proctor (Soul Train dancer) who she credits with her "Diva" training. All were known to have performed Wacking.
Some would say that Punking was the original true underground term used for the style and that Wacking or Whackin came later as the dance became more mainstream.

Book: "Writing Dancing in the Age of Postmodernism" by Sally Banes

6. VOGUEING

Excert from WIKIPEDIA

(Vogue ("Performance") or "vogueing" is a highly stylized modern dance characterized by photo model-like poses integrated with angular, linear and rigid arm, leg, and body movements.)

Vogueing arose from the Harlem ballrooms (dates not verified) as a part of the underground gay culture. It was first called "performance" and has since evolved into the more intricate and illusory form that is now commonly referred to as "vogue." It has since become an intrinsic part of the life for people involved with drag houses across North America. Formal competitions occur in the form of balls held by "houses", a term used to describe collectives of dancers and performers usually headed by a matriarchal figure or "mom" and in homage to the fashion industry.

Ball Culture

In a traditional ball there are categories announced in advance, often dozens. For each round with titles like "schoolboy/schoolgirl," "face," "fem queen" and "banjee realness." Each house that attends the ball would prepare to enter as many of the categories as possible and many of the dancers will enter multiple categories. A panel of judges will watch along with the audience as the category is called and all the contestants enter the floor and try to convince everyone in the room that they are the very definition of that category. If there are two or more contestants who are clearly tied for the trophy then a dance-off quickly ensues with the crowd's approval swaying the judges' decision. The trophies can be awarded right then or bundled at the end with an overall trophy.

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Some influential Houses to note include the House of Mizrahi, House of ManoloBlahnik, House of Xtravaganza, the House of Labeija, House of Revlon, House of Ninja, House of Infiniti, House of Christian/Princess, House of Aviance, House of Diabolique and the House of Milan. Furthermore, distinct styles of this art form have been directly associated with voguers such as Pony Blahnik, Willi Ninja, Jose Xtravaganza, Aviance Milan, and Stiffy Revlon.

*Popularized by Madonna's song and video of the same name (Vogue), the unique inner-city dance subculture was brought to international mainstream attention.

Related documentary: Paris is Burning

7. PARTY DANCES or CLUB DANCES

(Party and trendy dances from the 70's that inspired The Lockers like "The Funky Chicken" and the "Funky Breakdown". The 70's Disco Era also gave us the "Bump" and "The Hustle". Party dances from the late 80's and early 90's like the "Running Man", "Roger Rabbit".

These party dances are associated to a specific time period or Era. Teddy Riley's New Jack Swing Sound is often associated to many party dances of the late 80's and early 90's. These dance crazes or popular dances have always been part of social dancing (club dancing) and are sometimes part of a tradition or sometimes simply fade into oblivion. They are club dances and steps that reached popularity by being done in unison in clubs or behind artists like Bobby Brown and are now part of Hip Hop Dance choreography. Newer dances like the Harlem Shake lost popularity while others are just now reaching the masses.

8. HOUSE DANCE

House is a style of street dance danced to house music. It's improvisational in nature and emphasizes fast and complex footwork combined with fluid movements in the torso.

House dance itself is a lot older than house music, which arose in the late 1970's upon the end of the disco era during the times of such nightclubs as Chicago's Warehouse, New York's Loft and Paradise Garage.

House is primarily 3 styles: Jacking, Footwork and Lofting. It includes a variety of techniques and sub-styles that include skating, stomping, and shuffling. Other moves that are found in a wide variety of dance styles and are also important elements in house include slides, spins and toe taps.

The foundation movement in house dancing is a technique that came from Chicago that involves moving the torso forward and backward in a rippling motion, as if a wave were passing through it. When this movement is repeated and sped up to match the beat of a song it is called jacking, or "the jack." All footwork in house dancing is said to initiate from the way the jack moves the center of gravity through space.

In house dancing there is an emphasis on the subtle rhythms and riffs of the music, and the footwork follows them closely. This is one of the main features that distinguishes house dancing from dancing that was done to disco before house emerged, and current dancing that is done to techno as part of the rave culture.

In the late 80's, Chip E told the world it was "Time to Jack." Jacking was a term coined in Chicago for waist-centric launch and recovery dance of house. The Jack represents the control factor in house dance, manipulating the energy by gathering it on the snare and releasing it on the high hat.

It is a playful dance that allows for both bold and discreet movement, in both large and small spaces. The dance uses the entire body, not just the feet. Whether fast or slow, on the floor or in the air, lounge or club, the Jack is the foundation.

The next wave of house dancers came after the hip-hop explosion was already full tilt. Mega clubs such as the Tunnel were playing to mixed audiences, which included both house and hip-hop. For some DJ's, the delineation between dance music was seen as more of a marketing ploy, but for the dancers, an evolution occurred. Many of the hip-hop dancers (party dancers, poppers, b-boys) were attracted to the rhythms and messages contained with the house sound of the time. The music had graduated to include Latin, African, and various electronically derived beats of experimental jazz and DJ/Producers. In addition, house remixes of existing songs became a popular format for B sides of many LPs.

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To address these new rhythms, the old disco steps of the 70's became infused with hybrids from tap, Latin, African, and other social and traditional dances. The combination of the Chicago Jack and the New York footwork became the foundation for the post Loft version of House Dance. Many of the new dancers have pushed the limits and added to the fabric and texture of house scene over the years. Many hybrids and new groups have taken form from the house club and used house movement. Cyclone and his crew, the infamous Step Fenz, a prominent B-boy crew, combine house, Bboying, and other dances to produce a lethal arsenal. Afro-mosaic Soul combines roots, lofting, and house steps to evoke an organic approach to the diasporas of Black Brooklyn culture. An with new abilities and fresh approaches, groups like the New Dance Fusion, GBA, Soul Sector, Flowology, Otrip, Wanted, Alma, Roots, Next Generation, Vissi, and THDP chase the evolution of house music with movement, innovation, and culture.

Housedancer.com

9. HIP HOP DANCE

(Encompasses elements from street dance styles as well as the choreographer's personal interpretation of movements)

In Hip Hop dance we not only see the street dance styles but we also see technical dances like Jazz or streetjazz, which has crossed over to Hip Hop Dance (Street dance). You can see pirouettes done in a street way, a half split taken from Tap, which also inspired the half split in Locking. You can see the action of popping or contracting your muscles without actually doing the DANCE called Popping within a hip-hop choreography.
Wikipedia

Criticism
Today, many dance studios offer hip-hop classes of some sort. They might focus on a specific style such as breaking or combine elements of various street dance styles. As hip hop dancing is such a broad genre, the teacher has much freedom and room for personal interpretation, and often mixes various styles freely, even mixing them with other dance forms such as jazz. Some criticize this type of teaching as being too strict and too choreographed, losing important elements such as improvisation and personal interpretation on the students' side. Because of this, some dislike labeling these dance classes as "hip hop" as it might not actually include all aspects of the traditional hip hop culture, especially when the teacher mixes it with dance styles not originally related to street dance or hip hop culture.

However, despite the controversy, studio-choreographed hip-hop is still widely accepted today by many.

10. KRUMPING

Krumping is a relatively new form of dance within the "urban" African American dance and street dance movements, and is characterized by free, expressive and highly energetic moves. The form is attributed as having originated in the African-American community of South Los Angeles. The origins of the movement attribute the style to having developed as a positive release of aggression and anger and a nonviolent alternative to the street violence that is widespread in many of the areas where it is performed.

Related documentary: RIZE

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TO LEARN MORE VISIT THESE WEBSITES AND FORUMS

www.mrwiggles.biz: Everything from tutorial videos to Hip Hop timeline and history. Graffiti art, rap, djing forums that has discussion rooms in Locking, Popping, Bboying and more.

www.electricboogaloos.com: Boogaloo Style Popping (History of the EB's)

www.rocksteadycrew.com: Bboying/Breaking (Official site of the Original NYC Crew)

www.freestylesession.com: Bboying/Breaking (videos on the freestyle session board)

www.battleoftheyear.com: Bboying/Breaking (Biggest Bboy Competition in Europe (Germany).

www.justedebout.fr: (Locking, Popping, House, Experimental 2on 2 competition in France) Site Down but you can find more information on www.myspace.com
http://profile.myspace.com/index.cfm?fuseaction=user.viewprofile&friendid=117838406

www.style2ouf.com: (Bboying, Streetdance, Funkstyles information website based in F

www.bboychampionships.com: (Bboying, Popping, Locking Competition in the UK)

www.breakinconvention.com: (Is an international Hip Hop Dance Theater Festival based in the UK promoting the Hip Hop Culture by organizing an annual festival which includes intensive dance workshop, Hip Hop Theater performances)

www.thehousedanceproject.com: House Dance (History, information and Links to video clips about house dance)

www.balls.houseofenigma.com: Vogueing (based on the interpretation of one house, opinions or content may not be endorsed by other houses)

www.krumpkings.com: Krumping (Company info, touring calendar, videos on sale and events)

www.oldschoolsports.itcstore.com: Locking (Locker Legends, anything you need to know about the Original Creators of the Dance)

Books:
"Writing Dancing in the Age of Postmodernism" by Sally Banes
"The Vibe History of Hip Hop" By Vibe Magazine
"Hip Hop Files Photographs 1979 – 1984" by Martha Coopers
"Can't Stop Won't Stop: A History of the Hip Hop Generation" by Jeff Chang, D.J. Kool Herc

There are no official site for Punking and Wacking but you can find some information and videos if you do a search on the net as well as in Sally Banes's book; "Writing Dancing in the Age of Postmodernism". We suggest that you look at the names of pioneers and dancers we have listed but be cautious with some footage you find since the older ones often have mixture of more than one style in a performance.

BEWARE

www.YouTube.com is a great source to find dance clips on various styles but it can also mislead you on the authenticity of the styles performed. There are a lot of bad representations of the many dance techniques. It is always better to go with the recommendation of a dance expert who knows the original foundations of a dance style.

The same applies for www.myspace.com.

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