

Issue 9

DANCE  
BOSS



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by  
Emily  
Sophie

# WELCOME TO THE DANCE BOSS E- ZINE



*"Lose yourself in the  
movement...find yourself  
in the magic"*

*-Emily Sophie  
[@iamemilysophie](https://www.instagram.com/iamemilysophie)*

Hi there and welcome to the Dance Boss e-zine. My name is Emily Sophie and I'm the founder of Dance Boss.

This e-zine aims to provide you with tips and advice about all things self care, mindset, wellness and personal development, as well as giving you an insight into the minds and lives of amazing professionals in the industry to help inspire and motivate you in your own life.

Each issue we also recognise a 'Dance Boss of the month' where we celebrate someone in the dance world who has been nominated by their friend/peer/teacher etc and take a peek into their life as a dancer and their love of the art form. This is your chance to go and show them some love and make new friends!

To find out more and stay up to date with news and events, head to [www.dance-boss.com](http://www.dance-boss.com) and on Instagram @dancebossuk  
Feel free to come and say hello to me on Instagram at @iamemilysophie

Be consistent.  
Stay tenacious.  
Always persevere.

Emily Sophie

# DANCE BOSS



## "INNER-TUITION"

with Amanda Charles-The Psychic  
Psychologist

[www.thepsychicpsychologist.com](http://www.thepsychicpsychologist.com)

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I see many dancers struggling with anxiety, depression, eating disorders, constant overthinking, and a heavy dose of 'comparisonitis' that renders them incapacitated when an impending audition or important rehearsal comes their way.

You've all been there, your mind stuck, constantly ruminating over the shame of painful past dance experiences that didn't quite go your way; inadvertently projecting them onto future performances through a fear of what might go wrong. Burdened with a sense of inferiority as you listen to that internalised critical voice that places everyone else on a pedestal whilst leaving you in a perpetual state of never quite measuring up! Perhaps you're the one on that pedestal, yet you're constantly plagued by the fear that one day you'll be caught out, that one day, people will realise you're not quite so great after all!

Much of your life has been spent in a room surrounded by mirrors, performing in front of other talented dancers, and confronted by the perfectionist demands placed upon you by parents and dance teachers. How can you not fall into the comparison trap! You might even believe comparing yourself to other dancers and harnessing that internalised perfectionist pushes you to perform better and motivates you to work harder. The sad truth, however, is that better performance is rarely the case, and often comes with a high price tag.

These strategies feed off a need for external validation and come from a judgemental frame of reference where 'all or nothing' thinking takes precedence. Someone must take the role of 'less than', leading to a felt sense of insecurity and a constant need to defend against any possibility that it could be you. All this eats away at your self-confidence, your self-esteem, and ultimately robs you of your own unique ability to express yourself through dance; you will slowly lose the all the joy, the freedom, and the creativity that attracted you to dance in the first place.

Whilst you continue to look outside of yourself to seek approval, and whilst you stay stuck in the thinking mind, you shut down the creative part of the brain and activate your stress response system - inadvertently denying your sense of self and inhibiting your ability to perform. An antidote is to drop into the body to actively reduce this arousal system through meditation and positive visualisation and reinforcement.



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Whenever you are pulled to those critical thoughts or you begin ruminating over the past or future, repeatedly bring your attention back to the present moment and create a supportive and nurturing self-talk environment. The key to quietening that loud inner critic and demanding perfectionist is to connect in with your higher intuitive self. Going inward and trusting in this 'inner-tuition' facilitates the conditions necessary for your own creative expression and the full embodiment of your dance experience – really feel how it is to be connected to your body as you move, transform your dance through an acceptance of your own individuality, know that you are in fact more than 'good enough', just as you are!

So let go of those invalidating and diminishing thoughts of self and other and re-focus that energy and attention on creating a deeper connection with your inner self and allow the expression of all that is authentically you to flow through the choreography.

Amanda Charles CPsychol., is a highly sought-after and experienced International Chartered Counselling Psychologist, Life Coach, NLP Practitioner, Hypno-Psychotherapist, Healer, Psychic-Medium, and Meditation & Mindfulness Teacher.

Now branded as The Psychic Psychologist®, Amanda works with clients from all over the globe, bringing together over two decades of extensive therapeutic experience, with her exceptional intuitive abilities - prevalent her whole life, yet professionally untapped – until now!

Amanda's teachings have evolved from a realisation that much of our suffering, whether mental, physical, emotional, or relational, results from a disconnection from our true self and thus also from the loss of a deep and meaningful connection with others.

By combining research-based psychological strategies, alongside these more intuitive teachings, Amanda helps people access deeper connection and heightened self-awareness; greatly enhancing mental, physical, and emotional wellbeing, alongside nurturing more meaningful relationships with the self, with loved-ones and with a soul-led life purpose.



# PILATES

with Emily Aitcheson

IG: @lunacirclewellness

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Pilates has changed my life. It has changed the way I look and feel about my body and the way I look and feel about life! My journey would have been very different if I'd discovered it 10 years ago and truly wish it had come into my life sooner.

One of my earliest memories as a kid was putting on dance shows for my family and forcing them to watch me prancing around the living room. Cut through to age 18 and I fulfilled my life long dream of being accepted to London Studio Centre. I honestly thought I'd made it and would be on a West End Stage in no time. However the Universe had other plans for me.

Half way through my second year, I had a devastating fall during Jazz class which resulted in two torn ligaments in my left knee, 2 operations and a year out of college. The worst thing that could have happened. But I got through it and bounced back, but my dance career was never the same again.

From that point onwards, I focussed my career in acting and fell out of love with dance until I decided to retrain as a fitness and barre instructor. My love for moving my body was reignited but again, the Universe had different plans for me. I had started teaching for Move Your Frame in London and two months in, my other knee gave way and I had to have a third operation to repair my meniscus.

It was during this time that I discovered Reformer Pilates and never looked back. Pilates provided me strength and conditioning that I had never experienced before, but without throwing my body around! I retrained again to become a Pilates instructor and now can't imagine life without it.

What I love about Pilates is the deep inner strength it encourages, all done in a beautifully holistic and mindful way. I believe it is a must for any dancer wishing to build strength and to support their dance training or professional career. Even adding in one mat or reformer class a week will reap such benefits and will give you the chance to check in with both your body and mind.



@kittyclarkphotography







## PILATES

with Emily Aitcheson

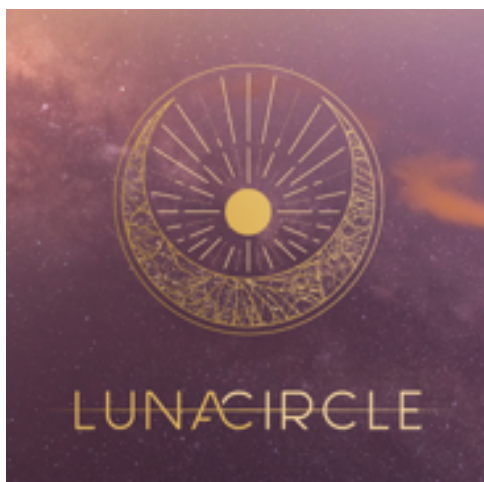
IG: @lunacirclewellness

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I used to think that I needed to punish my body, oh how wrong I was! I believe it is so important to listen to your body and realise that it's ok (if not super important!) to have rest days and not go 100 miles an hour all the time.

I now run my own business Luna Circle, which encourages people to lead a more intuitive life. Whether that be through movement, meditation or just listening to whatever your soul is calling you to do. I run movement classes in Pilates and Barre, lead meditation and journaling evenings and offer 1:1 coaching sessions. I truly feel that we all have the power to be intuitive, but it takes a little work and a lot of faith.

I do wish Pilates had come into my life sooner, but believe all that experience led me to where I am today.



@kittyclarkphotography





## ASK THE DR

with Dr Samantha McElligott  
@theleadershipdr  
The Leadership Dr Blog

Email your questions in at [info@danceboss.co.uk](mailto:info@danceboss.co.uk) and get them answered by The Leadership Dr!

**Q** - I always freeze when I go to an audition. I don't know why it happens, because I know the routine and I'm usually great in a class environment but for some reason auditions make me freeze up. Can you help me please?

**A** - Before I say anything else, even with this problem hanging over you, well done for still noticing what you are good at! So few people recognise their strengths, so I am really proud of you for being able to separate the problem from your normal state. I say normal state, because, as you've noted, this is a hiccup in your usual approach to dancing. It is totally natural to view an audition differently, of course it is - the outcome is far more weighted than your average experience. It's like exam nerves, except worse because it's almost like a bun fight sometimes when everyone is auditioning together, and sometimes we don't even know what they're looking for!

Know this, though, you can change this situation. The brain is a very clever little thing, and at the moment it is perceiving auditions as a threat. This means that it goes back to its 'threat reaction mode.' Now, unfortunately, threat mode has been around since the dawn of humans (approximately 200,000 years), so it's fairly basic and pretty outdated, but it worked for Neanderthal man, so Brain has kept it on as an emergency tactic. This means, that if we don't replace it with another, better, more modern-era strategy, it will rise to the occasion and get us to either freeze, take flight or fight. Now, in an audition scenario, either of those three options are not very helpful. They are brilliant for those causal moments where we might come across lions, tigers and bears, but not so much for overall performance.

Indeed, continuing to compute auditions as a threat serves to reinforce the need to freeze, take flight or fight. What we have to do is to give old Brain a different message. We need to tap in a different command to elicit a different response. I've talked before about excitement and fear having the same physiological responses, with the difference being only our perception of the situation.





## ASK THE DR

with Dr Samantha McElligott  
@theleadershipdr  
The Leadership Dr Blog

Sooooo, how about we reprogram the autocue for auditions and start telling ourselves (unfortunately this will involve some literal telling ourselves out loud) that auditions are actually a place for us to show off, a place for us to demonstrate our brilliance? This is a subtle shift from seeing them as places of assessment and critique. Yes, we might still not get the role, but we will have a much better experience.

Another tactic that works really well is addressing yourself in the third person (it's called illeism, which feels wonderful when you say it, so that's a good start, right?!).

This is a tool used by writers to change the way that something is viewed. So if we start saying things like, "Samantha is going to give her best performance today" instead of "I am going to give my best performance today" the brain is fooled into thinking that a) the command has come from another person, and therefore if they believe it, then we can too (because Humans are RUBBISH at selling themselves, we need it from outside sources), and b) it feels less pretentious if I am not the one praising myself, because, again, we are RUBBISH at selling ourselves.

The third person trick works an absolute treat - we are literally talking to ourselves as a best friend, rather than having to think that we only have our word for it. The brain shuts up for a moment because it genuinely believes that someone else is saying it.

Another amazing and effective trick is to use visualisation (extra potent if used with illeism). Muhammad Ali was one of the greatest boxers of all time, and he would not only physically train like a demon prior to a match, he also mentally trained. He would visualise standing with the ref holding up his arm to signal he had won, and he would repeat this over and over again. This is called creating new neural pathways (commands for the brain) so that by the time he entered the ring, his brain thinks that what he imagined is actually true, so it creates ways of making that thing happen - crazy, hey!







## ASK THE DR

with Dr Samantha McElligott  
@theleadershipdr  
The Leadership Dr Blog

So we can really visualise what we want to achieve, and the more detail we put in, the more accurately our neural pathways are made, so the brain really does think "hey this is deja-vu, I recall seeing us win this." Combined with physical excellence, the body and brain work together to make the visualisation a reality. Sometimes things get in the way and we don't 'win,' but we will have a much more engaging and enjoyable experience if we approach it with an attitude of having trained the hardest physically and mentally.

We have to harness the loopholes in clever old Brain's operations. It's like looking for the glitch in the Matrix - we can get inside and change what the Brain is telling us to believe. Give it some practice, and see if it changes how you feel about auditions. You could always practice on something smaller to start with, like how you feel about spiders, or speaking in public, for example.





# LEARN NLP

with Kamran Bedi  
[@coachkamranbedi](https://www.instagram.com/coachkamranbedi)  
[kamranbedi.com](http://kamranbedi.com)  
[mindbodymethod.co.uk](http://mindbodymethod.co.uk)

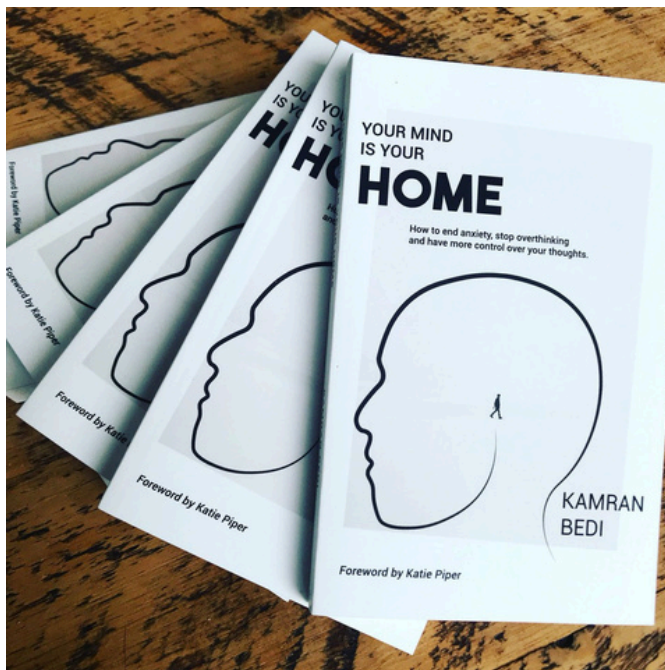
Master NLP & Hypnotherapy coach Kamran Bedi, offers multiple training courses throughout the year for people to become certified NLP/Hypnotherapy coaches and has a special offer for all dancers/performers!

This is life changing work and will help you to live your best life possible.

For upcoming dates, please see Kamran's website above.

If you are interested in taking part in one of the above courses, then please email Kamran at [info@kamranbedi.com](mailto:info@kamranbedi.com) to find out more and quote "DANCEBOSS" to get the special discount!

You can also find out more about Kamran's self help book "Your mind is your home" from [www.kamranbedi.com](http://www.kamranbedi.com) (as seen below).



# THIS MONTH WE CHAT TO

## JAI SHEFFIELD

IG @JAISHEFFIELD  
YOUTUBE: SALSA WORLD WIDE

**Hi Jai, thank you for being our June cover star! Can you tell us a bit about yourself and how you got into dance?**

Hello! Thanks for having me, I used to be very heavily into surfing whilst at uni, I was at a surfing event in the town I lived in and a friend convinced me to go salsa dancing at a social, I started lessons the next week.

**What is it that you love most about dancing?**

I Love the passive meditation, being fully immersed in the moment whilst listening to music and connecting with someone.

Dancing for me is the most universal language in the world, you can literally be from any country, speak any language, be any age or gender and you can dance. Dancing does not discriminate.

**What has been the best dance experience you've had so far and why?**

Probably coming 3rd in the professional cha cha showcase at the world salsa summit in Miami, it was my first year competing as a professional and I was competing against my mentor (who came second) my dance partner and I had no expectations going into the division, when they were announcing the results we were sitting in the crowd, my shirt undone, shoes off, we thought we would come last so didn't bother looking presentable, when they called 3rd place from Australia we thought it was for our mentor but it was for us! It was an unexpected and beautiful experience.

**What has been the best piece of advice you've ever been given in the dance industry?**

I have been fortunate enough to have been mentored by some of the best in the industry and I'm grateful for all the advice I received along the way but one thing that really resonated with me was something that Isabell Freiburger from New York said to me. "If you are a teacher of dance you need to be a student of dance, you need to have a willingness to learn, the day that you are no longer willing to learn, that's scary" I love this mentality, because dance is always changing, and there is so much to learn out there!



Photo: @franklin\_liranzo

# THIS MONTH WE CHAT TO

## JAI SHEFFIELD

IG @JAISHEFFIELD  
YOUTUBE: SALSA WORLD WIDE

**If you could change one thing about the dance industry, what would it be and why?**

Tough question! I think it would be beneficial to introduce into street latin dancing a universal syllabus for teachers and students similar to what ballroom and ballet have. As it stands there is no universally recognised qualification for street latin dancing, anyone can be a salsa or bachata teacher and run classes if they want and students would never know the difference.

**Who are your dance role models/inspiration and why?**

Another tough question, I'll narrow it down to two people. Firstly I'll say my master Fernando Sosa, for me Fernando is a dancer who leads by example, which is so important because many people look up to him, he still attends classes as a student, is regularly up skilling and educating himself, he pays respect to those he has learnt from and in my opinion provides the best dance education in the world at his school in Milan. The Second person is Super Mario from London, he has been a friend and mentor to me since I started working and dancing in Europe, his philosophies and concepts about dance are amazing, at congresses he is giving his time to anyone and everyone, he will dance with the lowest level beginner, or some of the top artists in the world, he invests so much into the next generations of dancers and I think it's a great mentality to have.

**What are some of your goals and dreams for your future dancing career?**

I'm kind of already living the dream! I teach full time at three different dance schools on the Gold Coast and in Brisbane. When international travel resumes, I'd like to go back to touring Asia, Europe and the UK like I have in recent years.

*"If you are a teacher of dance, you need to be a student of dance"*

**When you're not dancing, where would we find you?**

Probably playing music or at the beach, I live two minutes from the ocean and I still surf, I love being on the dance floor, but the ocean will always be my home.



Photo: @franklin\_liranzo





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OF THE  
MONTH

[@veritydanceruk](#)  
[@carmeljanephotography](#)

## Verity Storrie

Verity is 14 years old, lives in Kent and has been dancing for just over two years. Prior to that she was a competitive gymnast competing in rhythmic gymnastics and later in Team Gym (tumbling).

It took a great deal of courage to switch disciplines at such a late age and while Verity fell in love with dance almost immediately she soon realised that she had a lot of hard work ahead of her in order to reach the same standards of other dancers her age. Taking lessons in tap, jazz, ballet, commercial and contemporary at her local Dartford dance school, she soon joined its competition team, traveling across the UK, auditioning for Britain's Got Talent and appearing on BBC's Children in Need.

When the UK went in to Lockdown in 2020, Verity persuaded her mum to convert a room in her house into a dance studio and began taking daily online training. "The range of classes was incredible," said Verity. "It really opened my eyes as to what I could achieve and I took full advantage of everything on offer."

In the summer of 2020 Verity was invited to join the Acrotrix remote training programme, and in September 2020 she accelerated her training even further by joining the Amber Rose Dance Academy (ARDA) in London for six months.

"ARDA was a fantastic experience; the training really helped me gain more confidence and improve my technique. I finally felt like a real dancer and that I had a shot at making this my career".





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## Verity Storrie

In March 2021 Verity successfully auditioned for TSDC Elite - an elite competition team at Theatre Street in Thamesmead, London. She now trains four evenings a week and still takes online classes whenever she can fit them in.

Looking ahead to the future, Verity is excited to compete again and long term hopes to go on to college to study dance, followed by a degree in performing arts or dance.

"I have thoroughly enjoyed the intensity of the last two years; if you're willing to work hard I really believe you can achieve anything."

### Quick fire round:

Favourite style of dance? Jazz followed by Commercial

Who do you most admire? Briar Nolet – her strength is incredible

What are your future dreams? To eventually own my own dance school

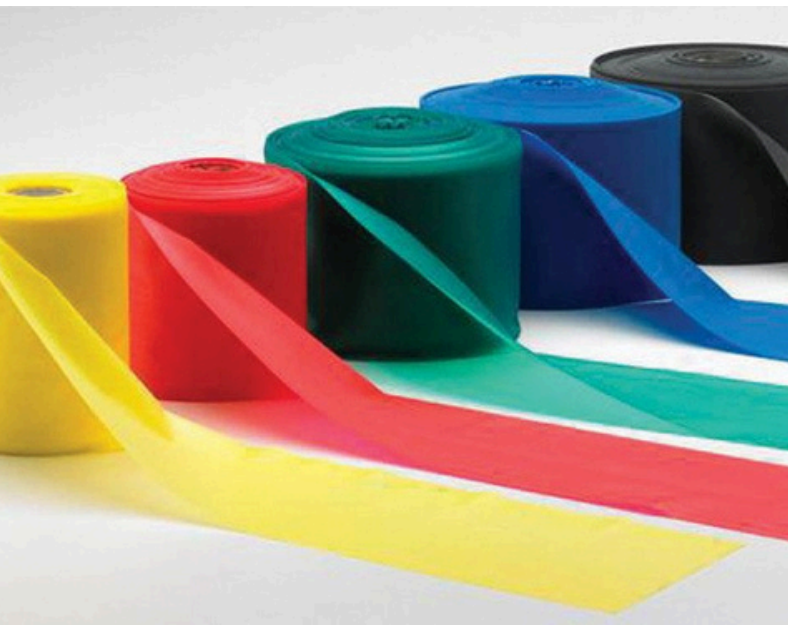
Social media? [@veritydanceruk](#)

# FIND YOUR INSPIRATION

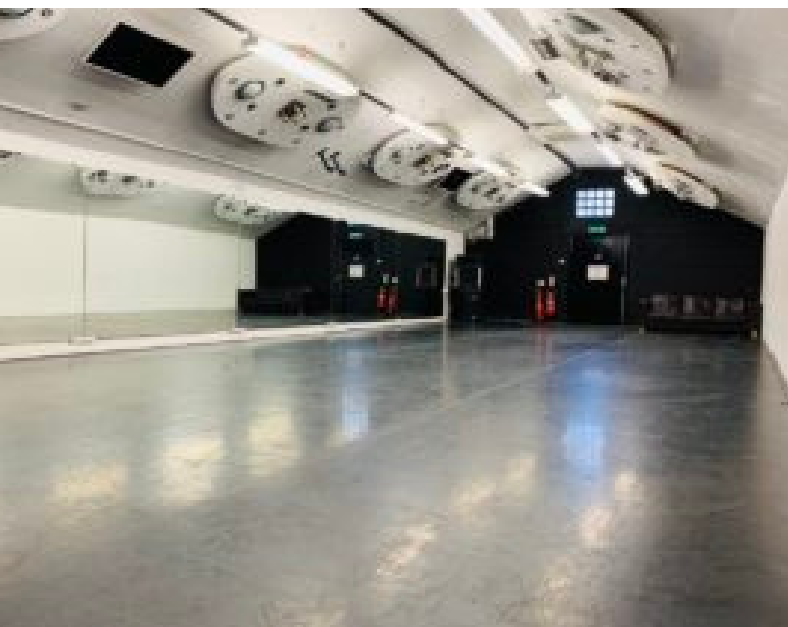
**DANCE BOSS**  
THE E-ZINE FOR  
DANCERS



If you LOVE all things Broadway then you'll want to check out Dance From Home where you can take Broadway themed classes and workshops with top NYC dancers/choreographers [HERE!](#)



A great piece of equipment for stretching your muscles, is the theraband. These come in varying strengths, so if you're new to using these, then be sure to start with the least resistance one first! Find them on Amazon [HERE.](#)



If you're looking for great studio space, then look no further than Husky Studios near Elephant & Castle, London. They have a range of studios on offer with very reasonable rates per hour too. Check them out [HERE!](#)



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by  
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