



Executive Success Factors

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DISCOVER, DEFINE, AND DEVELOP YOUR POTENTIAL

Don't Be The Victim Of A Hiring Mistake

Every employer makes both good and bad hiring decisions. Both are unavoidable. Even the worst hiring system will produce some very good employees on occasion, and the best selection systems will occasionally produce mis-hires, or employees that don't fit the job they are hired for.

No selection process can guarantee that every newly hired employee is the best or even a good match for the job. A good selection process is designed to reduce the probability of hiring the wrong person, regardless of what the person that designed the process says it will do.



The problem is not that employers occasionally hire a bad employee. The problem is that once the bad employee is on the job and gives indicators of being a poor performer, the employer avoids terminating the worker promptly.

A supervisor once said to me that his reason for not immediately firing a mis-hire was that *"there is a 90-day probationary period and he has only been here for 30 days."*

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Develop Trust With Your Prospects

A Champion Salesperson in the 21st century will need to make a paradigm shift beyond "old school" selling philosophies. One of the things that "old school" selling teachings is a salesperson should be liked or approved. To be successful in the 21st century, the Champion Salesperson has to go beyond being liked or approved to being trusted. Prospects buy based on their perception of how well the benefits of a product or service satisfies their needs and wants. In order to get an understanding of the prospects needs and wants, you have to develop trust. Therefore, one of the keys to closing more sales is to develop trust with your prospects.

First, you have to know the difference between needs and wants. While much debate has occurred on this subject, the difference is: needs are fact-based and wants are emotion-based. Needs are organizationally based, wants are personally based. A prospect is less likely to tell you their wants, because these are personal, until there is a high level of trust. When you understand both needs and wants you are better positioned to close a sale. As the old saying goes: "When you see things through Jim Jones' eyes, you'll know what Jim Jones buys."

You demonstrate your desire to understand a prospect's needs and wants by asking questions. Some salespeople want to dominate the conversation to demonstrate their knowledge of their product or service thinking this will impress the prospect to buy from them. However, statistics show that this turns buyers off. When you ask questions, you give the prospect the chance to tell you their concerns and goals. Remember, you can't learn anything when you are talking. Focus on asking the right questions in the right way. Don't interrupt the prospect when they are talking. Show that you are listening by making brief

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ONE MINUTE IDEAS

Contribute In Meetings

Do some of your employees contribute more at staff meetings, while quieter members hold back?

To achieve more balance, inform staffers in advance that you'll be directing specific questions to them.



Once you've given quieter employees fair warning, call on them.

Games People Play

You can crack down on computer game playing in your office and still maintain morale.

Set up "games-only" computers in the lounge or lunchroom for staff members to use on their own time, during breaks and at lunch time.

Opportunity... Often it comes disguised in the form of misfortune, or temporary defeat.

Napoleon Hill

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Dedicated to helping individuals, teams and organizations achieve their dreams and goals.

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The experience then becomes one that lasts far too long.

While the employer is wrestling with determining the "right" decision, the better employees in the organization have already made their decision. They begin to either distance themselves from the poor performer, complain, or they start doing the extra work that is now required to assure that their performance is not hurt by the new employee's poor performance. After the first mis-hire, good employees may wonder what went wrong with the selection process. After additional mis-hires, they will begin to wonder how much longer they will be able to put up with carrying the load for the employee that can't carry their fair share.

The result is that towards the conclusion of the 90-day probationary period the mis-hired employee is terminated. Unfortunately, bad employees do not always leave by themselves. They often (unintentionally) convince more valued employees that there may be a better place to work.

Employers and their most valued employees are better served when time is invested in terminating the mis-hire rather than trying to make him or her into the next good employee. When newly hired employees are determined to be "mistakes," their employment should be terminated, regardless of how much time remains in the probationary period.

The chances of hiring a person that is not a good fit for the job decreases when an employer invests quality time in selecting employees, adheres to a policy of not settling for the "best of the bunch," and terminating mis-hires when it is determined that they are not the right person for the job.

Lonnie Harvey, Jr SPHR, President of The JESCLON Group Inc.

Continued from page one – Develop Trust

Summaries of what is said. When you totally focus on your prospect and not on yourself, you will be well on your way to developing trust with your prospects.

Shari Roth of CAPITAL iDEA

Future Insights

Stay flexible. Change will be constant. New opportunities will present themselves. Unexpected challenges will throw themselves at you. Be ready to duck, bob, weave, side step, and hop-scotch. Agility is power.

Stay alert to your own environment. Even carefully watching the trends, we can't predict everything that will happen to you and your company. Futurists work at the "30,000 foot" level; corporate leaders operate at the mountain top level. Keep your head in the clouds and your feet on the ground.

Practice "Future Thinking." Always look ahead in everything you do. Anticipate, project. Consider the future consequences of every decision you make. Train and encourage your staff to think the same way. Build this kind of active futures perspective into your company's culture.



Continued on page three – Future Insights

Continued from page two – *Future Insights*

Clarify your mission. Involve all your people in the creation-or confirmation-of your mission. Crystallize your reason for being, and your direction into the future. People support what they help to create.

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IF . . .

“If” is a powerful word. Here are some thought provoking “if” questions to explore and consider.

- ✓ If you were to be granted one wish, what would it be?
- ✓ If you could spend one whole day with anyone in the world, alive or in history, who would it be?
- ✓ If you could physically transport yourself to any place in the world at this moment, where would you go?
- ✓ If you could change one thing in the world (in your life, in your organization) right now, what would it be?
- ✓ If you could inherit a comfortable home in any city in the world that you could use but not sell, where would you want it to be?
- ✓ If you could eliminate one habit you currently have, what would it be?
- ✓ If you could receive one small package this very moment, who would it be from and what would it be?
- ✓ If you could be guaranteed one thing in life besides money, what would you ask for?
- ✓ If you could become famous for doing something that you don't currently do, what would it be?
- ✓ If you could, in retrospect, change one thing about your childhood, what would it be? How would you be different now because of it?
- ✓ If you could change one thing in the world right now, what would you alter?
- ✓ If you could suddenly possess an extraordinary talent in one of the arts, what would you like it to be?
- ✓ If you were to be recognized by posterity for one thing, what would you like to be known for?
- ✓ If you could call one person in history for advice, who would it be and what would you ask them?
- ✓ If you could have any one specific power over other people, what would it be?

If you like these “if” questions, you might want to check out the book *IF... Questions for the Game of Life* by Evelyn McFarlane and James Saywell.

Books to Consider

Influencer: The Power to Change Anything by K. Patterson, J. Grenny, D. Maxfield, R. Mc Millanand, and A. Switzler, 2007, This book offers good reason for how we “change or die.” It brilliantly demonstrates that everyone has the capability for significant change. It outlines what it takes and provides practical case studies.

The Answer to How is Yes by Peter Block, 2001, Berrett-Koehler Publisher. This book provides a powerful distinction between the mechanics of accomplishing things and finding the true meaning in why we are doing things. The message is about purpose first and making commitments to what matters to us.

Zero-Resistance Selling by Maxwell Maltz, 1998, Prentice Hall Publishers. This is your guide to literally “reprogramming” your own self-image to help you attain your loftiest selling and career goals. You’ll find step-by-step strategies to harness the power of your imagination to wipe away resistance to your sales presentations.

I do the very best I know how – the very best I can; and I mean to keep on doing so until the end.

Abraham Lincoln

I don't know what your destiny will be, but one thing I know: the only ones among you who will be really happy are those who have sought and found how to serve.

Albert Schweitzer

Spirit-Filled Leadership Involves

Acts 8:26-40

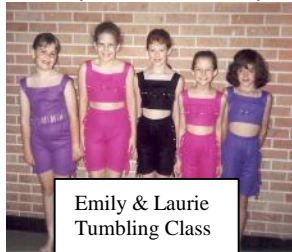
1. Seeing your responsibilities (v. 25). Philip was already doing what he knew to do.
2. Surrendering your rights (vv. 26-28). Philip didn't demand his own way, but remained flexible. He left a revival to go to a desert.
3. Sensing your revelation (vv.29,30). Philip listened to the Spirit. God may speak through people, Scripture, or spiritual intuition.
4. Sharing your relationship (vv. 31-34). Philip approached the need from a relationship perspective, not just a result perspective.
5. Showing your relevance (v. 35). Philip started where the Ethiopian eunuch was and connected with him there.
6. Securing your response (vv. 36-39). Philip led the man to a point of decision and saw results.

From *The Maxwell Leadership Bible*

"Perspective of a Life – Emily's"

Why Dance?

Diane recalls Emily being actively kicking, pushing, twisting and "dancing" in the womb. Emily would later listen to music, sing, and dance around the house. With such much energy and activity Emily began tumbling at four years of age with instructors Charla Dear and Daniel Sowell. Daniel came to the Ballet Mississippi Company coming from the Pennsylvania Ballet Company. As Emily progressed in tumbling, Daniel, based on his experience as a professional dancer, encouraged Diane to involve Emily in ballet



Emily & Laurie
Tumbling Class

classes. And as Emily entered the sixth grade, she began ballet classes at the Mississippi Ballet Theatre here in Clinton.

She participated in classes first with Mrs. Susan Stowe as her instructor and advanced to classes under the leadership of Ms. Susan Deraps. She continued with Mississippi Ballet Theatre until graduation from Clinton High School. During that time she periodically took additional classes in modern, tap, and jazz as well as attended camps and programs during summers at Ballet Magnificat and other programs. She enjoyed dancing in the annual

Nutracker with the Moscow Ballet at Christmas for the last four or five years with Mississippi Ballet Theatre. She seemed to love ballet. (Stephanie and Karen Bowers put together a photo scrapbook of Emily's years with Mississippi Ballet Theatre and gave to Diane for Mother's Day. We cherish this book greatly.)



Laurie, Emily & Daniel



Moscow Ballet Costume



Getting Autograph of Moscow Ballerina



Ballet Class with Ms. Deraps

In the fall of 2000 Emily entered the University of Southern Mississippi to pursue her dream to dance professionally and obtain a Bachelor of Fine Arts Degree in Dance. This created a focus change from ballet to an emphasis in modern dance.



Modern Dance

Ellen Jacob writes, “Whereas ballet is rooted in an aristocratic tradition, modern dance is truly a child of American democracy. It arose in direct opposition to ballet’s rigid standards and codified technique, out of a need for meaningful personal expression. In modern dance there is no single answer or authority, only the voices of separate artists. The group is as important as the solo dancer.

“To find one’s own voice it is often necessary to invent new ways of moving. For this reason, modern dance is closely allied with creative discovery.” (from *Dancing: the all-in-one guide for dancers, teachers and parents*).



Manifesto

Emily Bearden

February 20, 2002

“I chose to dance because dancing is what I have always done and I have no desire to stop. In the beginning, dancing was just a major, but dance has slowly evolved into almost every facet of my life.

“Dance is the one way that I can express my feelings. I am able to share my thoughts and my opinions with others through my dance. One of my favorite things about dance is that I can be silent and just let my “words” speak through my body. My body becomes my voice and in the end, my dance speaks louder than any words would for me.

“Dancing answers many questions for me. I can come into the studio to dance and leave there feeling better. Sometimes dance feels like a lifeline for me because it does help with my problems.

“In all my movements, I dance what I am feeling at that moment and I feel that my movements speak for me. When I begin to choreograph, I start by improving, usually on the floor and then moving into the ground. When I find a phrase that I am happy with, I continue to add movement to it to build up my piece. After I find a sufficient amount of movement, I then arrange my movements into sections.

“From now on, I want to be a braver choreographer. I will take movement that is unusual for me, movement that challenges me in front of an audience and use it in my pieces. I will take new movement ideas and see where they can be used. I will start sharing movement in new and different ways and more open about my ideas of choreography. I will take risks in class. I will overcome my limitations so that in the end, my limitations become fewer and fewer. I will work harder to have a better performance quality to all of my dances.

“I will be completely honest about my opinions through my dancing, so I can get across to the audience. I want the audience to leave my performances and choreographic works with the feeling that they were right there with me as I dance. I want to have the audience to learn a little more about me, but also come away with questions of the type of individual that I am. I want to answer questions completely and understand questions completely for myself, but at the same time, I want the audience to come away with an understanding and questions for me as a choreographer.”

In reply to these words of Emily’s, her professor, Stacy Reischman wrote, “Excellent! Your points are original and honest.” Professor Reischman also flagged the next-to-last paragraph with “Excellent, reread these words when you need a ‘bravery boost.’”

“Emily, Thank you for being in my piece. You are a beautiful dancer, I just wish you would realize that. Just Let go tonight and be all that I know you can be. Love Keli. P.S. I love doing your piece. It feels great!”

“Emily, Good luck! You are an absolutely beautiful dancer whose presence on the PAC stage has been long overdue. If nothing else, I am extremely glad that I came to Mississippi for my “Dance Buddy.” You are a treasure and a precious friend. Thank you, Tawnia.” 11/08/2002



“It is well”

Emily Bearden

Junior Piece, Rough Draft 2

Fall 2003

“My dance is to portray my spiritual journey beginning with the loss of my grandmother to where I am today. My movements of religious motifs are both seen and unseen to the audience. My piece is about brokenness and how I was mended by my faith.

“I have a cast of five. My soloist, Leslie, is in a sense, me. Leslie shares a duet with Nichol who is ‘spiritually’ stronger than Leslie. Nichol guides Leslie through her journey. The other three dancers represent Leslie’s emotions. As Leslie suffers, this trio suffers with her, but they know that in the end she will make it through.

“Finally, I am drawn to Psalms 84:1-2 and the hymn “It is well with my soul” that adds depth to my piece and for my dancers to draw from. Psalms 84:1-2 reads, “How lovely is your dwelling place, O Lord Almighty! My soul yearns, even faints, for the courts of the Lord; my heart and my flesh cry out for the living God.” This is what I wish my dancers to be feeling by the end of the piece. Also at the end, I want Leslie to be completely at peace. I want her to imagine the words of this hymn when she ends her dancing, ‘When peace, like a river attendeth my way. When sorrows like sea billows roll; What ever my lot, Thou hast taught me to say, it is well, it is well with my soul.’”

In response Emily’s professor wrote, “I’d be interested in your interpretation of these two sources. What do they mean to you personally?”

Sadly, we have not come across the final paper concerning this piece.

Found in Emily’s 2003 day planner, “I believe that we are never more truly and profoundly human than when we dance.”
– José Limon

As we shared in the February article, “What are you looking for?” Emily was pursuing a doctor of psychology degree in order to work with women and children. We have recalled a time in her youth when she was asked what she was going to be when she grew up and she replied, “a ballerina doctor.” She wanted to work against injustice so that others could have a better life. To obtain her undergraduate degree Emily had to write a thesis of both words (a 66-page, bound document) and actions (choreograph a dance.) The paper and the dance were entitled, “Undo the Intricacies.” We believe you will see that her undergraduate work, her life experiences, and her focused decision to enter graduate school were a developing and fulfilling process of the who and what of Emily. Emily’s understanding and acceptance of God’s design for her life, were truly coming together. And we question God, “Why? Why did her young life - one with such potential and good have to end? Why?”

“Undo the Intricacies”

Emily Bearden

Senior Thesis May 2004

“Acknowledgement – I would like to thank Sherion for her strength in spirit and mind and for showing me that there is more to life than what the world says it should be. You are a unique and strong soul, one I will treasure knowing always.

“Concept - A year and a half ago I began to work at a church. This was where my idea for my senior piece slowly evolved. On Wednesday nights I would work with the third graders and I noticed a young girl who was ignored and excluded most of the time from the other children. She always came to church with clothes that were either too big or too small, dirty clothing, dirty hair and she would often smell bad compared to the other children. I found out later on that she only had a father and he worked at night and slept during the day. This young girl lived in the projects and would often be the one in charge of her younger brother and sister. She seemed to accept what others thought of her, but forged on to survive. She was smarter than some of the other students and she had a maturity that most third graders did not have. She was also the strongest child I have ever met. Her strength, in spirit and mind, was what drew me to her. I did not necessarily become drawn to her because I felt sorry for her, but more out of an admiration of her spirit.

“As I watched this young girl at church and Anna in class, I could see the similar strengths in spirit. This young girl struggled to be accepted by her peers and by her elders, while Anna was immediately accepted. These two girls were from completely different backgrounds and will go on to live different lives, but for some reason they were one in the same. Their quiet strength is what I believe they have in common.

“The concept I wanted to portray was about this young girl dealing with social and material issues. I wanted to portray the struggles she had trying to fit in and her desire to become equal with her peers. My theme was about the strength of a young girl and her drive to overcome certain odds.”

Emily’s thesis is 66 pages in length and cannot be presented in its entirety here. Her thesis covers the choreographic process, selecting dancers, the evolving process of music selection, costumes, lights and her contextual research as well as her journal entries for this project. Music evolved from Kendall Payne, to *The Hours* soundtrack, to “Tabula rasa; Silentium” to the final selection being “Tabula rasa; Ludus.”

These three documents briefly reveal Emily’s consistency, compassion and love for others, particularly those who are less fortunate and/or mistreated. Dance was a way that Emily could express those injustices and seek to create a solution. Dance was a healing experience for Emily and that led her to pursue psychology and movement therapy so she could more directly facilitate healing with those who were hurting or abused in relationships or in society. Emily wanted all to feel and be loved and accepted no matter their place in life. Dance was a vehicle that could produce positive results with and for others.

Daniel Nagrin in his book *How to Dance Forever: Surviving Against the Odds* writes “Here is an attempt to outline the profile of those who are drawn to dance as a life work: Before anything, we are people who repeatedly have an almost mystical experience. It comes unbidden. It can never be called up on demand. We are dancing, in class, rehearsal, performance. It usually happens when the body is hot and flowing, a not infrequently, deep in the heart of fatigue. We are dancing and there is a shift. We never notice when it happens. We no longer have any skin. The floor becomes pliable; the music is coming from everywhere at once. It is being made in our body. The walls dissolve. There are no walls. We have no limits. We can do anything. We are a universe where everything in us and outside us is us and all of us are whirling about in the dance. We are in the middle of a multicolored soup and our dancing, our body, is stirring it all up. We never notice when it begins, and only when it ends can we look back and know that it has happened, for while it is happening we are as happy as we can ever be, and the beauty of it all is that while it is happening we are too busy to know we are happy. Briefly, it’s called a high.



In her last year at the University of Southern Mississippi, Emily searched and considered options and opportunities to dance professionally. Emily had heard through various sources that the Chapel Hill, Durham and Raleigh triangle area was very supportive of the arts and dance both financially and attitudinally. Also, the American Dance Festival is at Duke University in Durham and has been called the “summer mecca” of modern dance. It has the farthest reaching aspect of all festivals in the United States. Emily had a high school

friend, Anna Fulgham, attending the University of North Carolina in Chapel Hill, who invited her to come and share an apartment and pursue her dancing. Beginning in March 2004, Emily began seeking employment in Chapel Hill. She sent out numerous letters and resumé's.

As you may recall Marlena Duncan performed at the Clinton Memorial service to "I can only imagine." In preparation for the performance, Marlena spent a day at the University of Southern Mississippi reviewing all performances of Emily's between 2001 and 2004. She not only choreographed incorporating Emily's style and movement into her performance of "I can only imagine," she gave us a video of all of Emily's performances at Southern. Only recently have we been able to view this video. This is a wonderful gift of memories from Emily's love of dance we cherish deeply.

On August 12, 2004 Emily set out to begin her new life in Chapel Hill with us following her to Anna's apartment. She went with only the friendship of Anna and her dreams to dance professionally while living as an adult on her own. We stayed with her that first week as she made calls and went on job interviews.

One day I made a wrong turn and we came across the Fred Astaire Dance Studio, which led to her employment as a dance instructor. She taught ballroom dance, salsa, and tango. This was not just the beginning of her dance career in the Triangle area and the beginning of some special friends for the years to come. (And some who maintained contact and friendship with us.) It was the beginning of Emily's experience of the business side of dancing which would affirm her standards and ethical side. Emily has clear values and ethics as well as her loving and compassionate side. When she found that the "how" of running such a business was not acceptable to her standards, she quit. She is not one to compromise her values at the cost of others. She found another job at the Bounds Dance Studio working in the office. This job would help give her consistent income and an opportunity to meet other dancers and to take lessons. Her strategy was to be with other dancers, practice with other dancers, get exposure and be available for opportunity. This is where she met Niki Juralewicz – a meeting which would eventually lead to other dance performance opportunities. But before the other opportunities ever occurred, she abruptly, without warning found herself without pay for work provided and without a job. A brief blurb dated 09/14/2005 can be found at <http://indyweek.com/gyrobase/Content?oid=oid%3A25161>. Emily was struggling even more so to survive – meet the basic needs as a single individual on her own. Loss of this job disillusioned her greatly. How could someone not care about the impact of such decisions and behaviors on others -- the dance instructors, and the children and youth of dance?

Emily had a strong work ethic. She began working at 15 years of age baby sitting in individual homes, worked in a child care center and also at the Dairy Queen. In College she was a resident assistant and worked in the Children's Ministry at First Baptist Church of Hattiesburg. Her non-dance employment in Chapel Hill and Durham included The Potted Plant (Emily had her first Thanksgiving Day and dinner with the Levine family), Hard Rock Marble and Tile, and Management Services On-Call. She also provided child care, house and pet sat. From what we have heard she was an employee that the employers would rehire if they could. Maybe she learned about "good work" from the *MacGyver* television show (1985 – 1992), in the 80's Emily sat with her dad in the recliner watching *MacGyver*. When the show ended each week she would turn and say to Steve, "He does good work."

Her faith in individuals owning dance companies changed for the better when she was hired to teach children at the Infinity Ballet Company in Apex, North Carolina. And when we were visiting her in May 2007, she took us to watch her instruct and meet others. She was gifted with patience and love with these young children. Emily quit when she returned to school this last fall. During the Christmas holidays Emily contacted the owner and offered to volunteer if needed with their annual recital.

We understand she rehearsed and performed with *Choreo Collective*. One of the performances was in the *Thirty Seven Shades of Pink* which was choreographed and directed by Killian Manning. In reference to Dr. Manning, *The Chapel Hill Herald* stated, "Killian Manning has brought a style of dance to the Triangle that defies description...Her works are innovative, imaginative, and impish in their execution." It must have been an exciting and wonderful experience to dance in this program. Oh, how we wish we had been there for that performance! Emily also performed in and with dances of Niki Juralewicz, Rain Leander, Angella Huddleston Foster, Hannah McClure, Tobie Barton, LisaCaitlin Perri, and we assume others that we are not aware. We hope to learn of other performances.

As with the words of a song, still photos of a dance performance do not do justice to the dance, but we invite you to go online to the links below for some of the photos with the *Choreo Collective* dance company that Emily performed:

<http://www.sandlerphotographs.com/choreo/current2007/> Photos by Aaron Sandler

Emily can be seen in the following pictures:

Page 1: 00180009, 00210007, 00180006 – 00180008, 00180010 – 00180017, and 00180019

Page 2: 00210001 – 00210005

Page 3: 00210008 – 00210017 and 00210019

<http://www.due.edu/~bbk/index.html> Photos by Aaron Sandler

Emily can be seen in the following pictures:

Page 1: 0007_08 and 0007_11 – 0007_16

Page 2: 0011_03 – 0011_04 and 0011_11 – 0011_14

Some Friends Shared

01/03/2008 Rain Leander

“I just happened to attend the University of Southern Mississippi the years of 1994 until 1998. Emily just happened to attend the same university a few years later and just happened to see me perform at an alumni concert. We happened to move to Durham in August 2004. Emily and I just happened to take dance class from Niki Juralewicz, but not on the same nights – she took Tuesday, I took Thursday. But one week she happened to take on Thursday. Niki just happened to correct me by name. “Sitz bones to heels, Rain.” Emily approached me, “Did you go to Southern Miss?” “Why, yes. Yes, I did.” And thus began our years of dance together. I danced for her. She danced for me. And both of us for Niki.”

“We didn’t see each other as much when Emily went back to school. I moved to New York City. I moved back. She was done with her classes. The Saturday before Christmas we had dinner together. We called another friend and migrated to the West End Wine bar. We caught up. We laughed. We made fun of people. We shivered in the cold. Emily shared that she was focused in life. She’d decided to earn her PhD in psychology with a focus on women’s studies and eating disorders. She wanted to do dance therapy. She loved the two classes she had just completed. She was excited about the spring – she’d applied for a research position at UNC and had another opportunity at Duke.

“Emily looked radiant, happy.

05/07/2008 Angella Huddleston Foster

“Thank you for taking the time to contact me. . . I didn’t know until now that Emily had passed. . . We knew each other for a couple years when we were both living and dancing in Chapel Hill. Actually, I choreographed a piece called *Crossing Over* which Emily performed in beautifully. The piece was based on the story of Joshua and the people of Israel crossing over into the Promised Land after the death of Moses. And, the work was dedicated to the memory of a friend who died a year after she married at the age of 31. . . too soon for me. . . like Emily. The work is currently in the repertory of a Christian dance company in Atlanta, and I am going to ask them to dedicate the next performance of the piece to Emily. I knew Emily to be kind and sensitive and quick with a laugh. My time in North Carolina was filled with lots of trials – including the whole mess at the dance studio where I taught and Emily worked in the office – but she was a light, a source of joy and light in a difficult time. I feel so blessed to have known her and laughed with her and danced with her.”

05/07/2008 Anna DuPree

“I have two girls. Emily was always so loving with them. I live in Columbia SC. The last time I saw her, she drove down to see one my dance concerts. . . always going out of her way for her friends.

“I went to USM with Emily and we danced together. She was in my pieces and I in hers. She was in a piece our senior year about potential. You may remember she was dressed in a black suit and there were three girls around her who were dressed in shiny dresses who represented potential. I chose Emily as the person who had potential all around her, because I felt that she in fact did.

“I know she loved God and served Him here on earth and will continue to serve Him there.”

05/07/2008 Steve Clarke

“I’m a photographer of dancers but I never got to work with Emily. However, I have seen her beautiful performances in some of Niki’s work.”

05/07/2008 Hannah McClure

“Thank you for letting me know. I wondered at not receiving a response from Emily this spring, she has always been very helpful with my shows and it was a pleasure to dance with her.”

05/13/2008 Tobie Barton

“I was at Emily’s memorial service in Chapel Hill. I danced with Emily in Niki Juralewicz’s company, and I will never forget her. She was beautiful and full of life, and a great joy to know.”

05/15/2008 Erika Chapman

“I just found out that Emily passed away this winter and I am deeply saddened. We are not supposed to out live our children. Emily taught my daughter Maya for the 06-07 year. Maya is now in the next level (one of the youngest in that group) and dancing everyday at home when she’s not in class. I attribute her love of dance to Emily’s teaching style and her kindness and sweetness toward her students (my daughter was very shy at the beginning). She always had a kind and encouraging word for everyone and a wonderful smile. We were sad to see her leave Infinity Ballet but excited for the opportunity she was going to in Chapel Hill. She will be truly missed.”

05/18/2008 LisaCaitlin Perri

“For one set of performances, I helped with make-up/dressing for one of the pieces. The dressing room was a place for the dancers to do the basics (i.e., get changed, grab a snack, put on make-up). I noticed that Emily also used it as a sort of meditation space. Perhaps not in the way we think of meditation in a mainstream way, Emily would just sit quietly against a wall with a subtle smile on her face (I’m pretty sure Emily would never have had wrinkles from frowning, only from smiling). She would talk to people if needed, but she seemed every now and then to be in deep meditative state, probably a really calming sight for any skittish dancers (that particular show involved dancers from a local high school). It even helped me put some of the chaotic things around me in perspective.

“Another time, she attended a performance of Rain’s held during the American Dance Festival. This festival is held in Durham, so Emily clearly went out of her way to make it to this performance. Of course, she was not just there to fill the chair; she clearly took in all aspects of Rain’s performance as well as the other pieces in that show. That seemed to be her general approach to life, though, from what I could tell when we hung out in other settings. Even if she was not the center of attention, you could tell that she was living in the moment, taking in all aspects of her surroundings.

“As I have mentioned before, I enjoyed watching Emily dance. With all her brightness and cheerfulness, it came out in her dance as pure energy, taking on whatever tone was needed to keep the actual dancing in line with the intentions of the choreographer.

“Also, just wanted to let you know that I shared her “Granola Bar” approach to caring for the homeless one by one with our System of Care folks at The Durham Center, the county’s mental health/substance abuse/developmental disabilities service manager. We have a handful of initiatives aimed towards assisting the homeless in Durham, and they were really impressed with the idea. Perhaps we can truly bring back Emily’s caring touch to working with the homeless at our street and highway corners.

“I do miss her. Her passing has brought many of us gratitude for simply having her in our lives and knowledge of what a life can look like if led with intentions of sincere care and pure love.”

“What makes you a good dancer is not trying to be someone you’re not...What makes a good dancer is being yourself, but more so.” Ellen Jacob, [Dancing: the all-in-one guide for dancers, teachers and parents.](#)

“Dance is the only art in which we ourselves are the stuff of which it is made.”
Ted Shawn

Why dance? Because our God is the “Lord of Dance” and He gave Emily the desire, the love and the drive to dance. To live is to dance. To dance is to share a story or a message. Emily had a story to share! For us, Emily is a life and love expressed in dance.

*I love you,
Emily*
