



GATORMUN XXIII

**Living on the Dancefloor: Dance Moms
Elite vs. Select Team**

Kelly Rodriguez

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Dance Moms

Letter from the Director:

Dearest delegates,

My name is Kelly Rodriguez, and I am a second-year Communication Sciences and Disorders major with a Deaf and Hearing Sciences minor. This will be my sixth year participating in Model UN after starting my MUN career in Miami, FL, with my high school team. Since joining the UF team, I have had the incredible opportunity to compete in several spec and crisis committees at some of the highest-ranked conferences on the circuit. This will be my second year directing Gatormun after previously directing last year's "Salem Witch Trials" committee. I also currently serve as the USG of Committees for SUNMUN IV, UF's collegiate conference.

Dance Moms has been one of my favorite TV shows since I first discovered clips of the show on YouTube in middle school. Growing up in the dance competition world, I loved watching the girls dance and compete. While I stopped competing in my junior year of high school, I continue to be involved with dance today with Extreme Dance Company, the largest dance company at UF, and Florida Players, choreographing for their New Works show in the Fall. This committee will follow delegates as they take on the roles of the iconic moms from the show in either the Elite or Select team, following the pattern of Season 4. However, please note that both groups will be in the same "front room" and be expected to work together during directive writing and act respectfully during the unmoderated caucus. This room will be running a standard two-pad system.

When it comes to what I am looking for in committee, I value creativity, quality of work, and diplomacy. Feel free to have fun and try new ideas in backroom notes and JPDs! You can assume that the content in Seasons 1-3 has already taken place, but feel free to take inspiration from other seasons for your crisis notes. I will also be looking at the quality of your work over the quantity. I would much rather read $\frac{3}{4}$ page of detailed writing than a full page of lower quality work. I am looking for the 5 W's and how you are completing your plans in the details of your notes. The most important thing to remember for debate is diplomacy. Any reports of undiplomatic behavior (stealing/throwing away directives/JPDs, talking over speeches, rudeness during unmods) towards other delegates or staff will be taken very seriously and may lead to a report being made to the secretariat and a delegate's advisor.

If you have any questions, please feel free to reach out at gatormun@gmail.com with the committee name as the subject line. I can't wait to see all of you at GatorMun!

Warmly,
Kelly

Dance Moms

Rules of Procedure

Quorum

A majority of voting members answering to the roll at each session shall constitute a quorum for that session. This means that half plus one of all voting members are present. Quorum will be assumed consistent unless questioned through a Point of Order. Delegates may request to be noted as "Present" or "Present and Voting."

Motion to Suspend the Rules for the Purpose of a Moderated Caucus

This motion must include three specifications

- Length of the Caucus
- Speaking Time
- Reason for the Caucus

During a moderated caucus, delegates will be called on to speak by the Committee Director. Delegates will raise their placards to be recognized. Delegates must maintain the same degree of decorum throughout a Moderated Caucus as in formal debate. This motion requires a simple majority to pass.

Motion to Suspend the Rules for the Purpose of an Unmoderated Caucus

This motion must include the length of the Caucus. During an unmoderated caucus, delegates may get up from their seats and talk amongst themselves. This motion requires a simple majority to pass. The length of an unmoderated caucus in a Crisis committee should not exceed fifteen minutes.

Motion to Suspend the Meeting

This motion is in order if there is a scheduled break in debate to be observed. (ie. Lunch!) This motion requires a simple majority vote. The Committee Director may refuse to entertain this motion at their discretion.

Motion to Adjourn the Meeting

This motion is in order at the end of the last committee session. It signifies the closing of the committee until next year's conference.

Points of Order

Points of Order will only be recognized for the following items:

- To recognize errors in voting, tabulation, or procedure
- To question relevance of debate to the current Topic
- To question a quorum.

A Point of Order may interrupt a speaker if necessary and it is to be used sparingly.

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Points of Inquiry

When there is no discussion on the floor, a delegate may direct a question to the Committee Director. Any question directed to another delegate may only be asked immediately after the delegate has finished speaking on a substantive matter. A delegate that declines to respond to a question after a formal speech forfeits any further questioning time.

Points of Personal Privilege

Points of personal privilege are used to request information or clarification and conduct all other business of the body except Motions or Points specifically mentioned in the Rules of Procedure. Please note: The Director may refuse to recognize Points of Order, Points of Inquiry or Points of Personal Privilege if the Committee Director believes the decorum and restraint inherent in the exercise has been violated, or if the point is deemed dilatory in nature.

Rights of Reply

At the Committee Director's discretion, any member nation or observer may be granted a Right of Reply to answer serious insults directed at the dignity of the delegate present. The Director has the ABSOLUTE AUTHORITY to accept or reject Rights of Reply, and the decision IS NOT SUBJECT TO APPEAL. Delegates who feel they are being treated unfairly may take their complaint to any member of the Secretariat.

Directives

Directives act as a replacement for Draft Resolutions when in Crisis committees, and are the actions that the body decides to take as a whole. Directives are not required to contain operative or preambulatory clauses. A directive should contain:

- The name(s) of the author(s)
- A title
- A number of signatories/sponsors signatures' necessary to
- introduce, determined by the Director

A simple majority vote is required to introduce a directive, and multiple directives may be introduced at once. Press releases produced on behalf of the body must also be voted on as Directives.

Friendly Amendments

Friendly Amendments are any changes to a formally introduced Directive that all Sponsors agree to in writing. The Committee Director must approve the Friendly Amendment and confirm each Sponsor's agreement both verbally and in writing.

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Unfriendly Amendments

Unfriendly Amendments are any substantive changes to a formally introduced Directive that are not agreed to by all of the Sponsors of the Directive. In order to introduce an Unfriendly Amendment, the Unfriendly Amendment must be the number equivalent to 1/3 of Quorum confirmed signatories. The Committee Director has the authority to discern between substantive and non-substantive Unfriendly amendment proposals.

Plagiarism

GatorMUN maintains a zero-tolerance policy in regards to plagiarism. Delegates found to have used the ideas of others without properly citing those individuals, organizations, or documents will have their credentials revoked for the duration of the GatorMUN conference. This is a very serious offense.

Crisis Notes

A crisis note is an action taken by an individual in a Crisis committee. Crisis notes do not need to be introduced or voted on, and should be given to the Crisis Staff by sending the notes to a designated pickup point in each room. A crisis note should both be addressed to crisis and have the delegate's position on both the inside and outside of the note.

Motion to Enter Voting Procedure

Once this motion passes, and the committee enters Voting Procedure, no occupants of the committee room may exit the Committee Room, and no individual may enter the Committee Room from the outside. A member of the Dias will secure all doors.

- No talking, passing notes, or communicating of any kind will be tolerated during voting procedures.
- Each Directive will be read to the body and voted upon in the order which they were introduced. Any Proposed Unfriendly Amendments to each Directive will be read to the body and voted upon before the main body of the Directive as a whole is put to a vote.
- Delegates who requested to be noted as "Present and Voting" are unable to abstain during voting procedure. Abstentions will not be counted in the tallying of a majority. For example, 5 yes votes, 4 no votes, and 7 abstentions means that the Directive passes.
- The Committee will adopt Directives and Unfriendly Amendments to Directives if these documents pass with a simple majority. Specialized committees should refer to their background-guides or Committee Directors for information concerning specific voting procedures.

Dance Moms

Roll Call Voting

A counted placard vote will be considered sufficient unless any delegate to the committee motions for a Roll Call Vote. If a Roll Call Vote is requested, the committee must comply. All delegates must vote: "For," "Against," "Abstain," or "Pass." During a Roll Call vote, any delegate who answers, "Pass," reserves his/her vote until the Committee Director has exhausted the Roll. However, once the Committee Director returns to "Passing" Delegates, they must vote: "For" or "Against."

Accepting by Acclamation

This motion may be stated when the Committee Director asks for points or motions. If a Roll Call Vote is requested, the motion to Accept by Acclamation is voided. If a delegate believes a Directive will pass without opposition, he or she may move to accept the Directive by acclamation. The motion passes unless a single delegate shows opposition. An abstention is not considered opposition. Should the motion fail, the committee will move directly into a Roll Call Vote.

Tech Policy

Technology will not be allowed throughout the course of the committee. Delegates are prohibited from using their technology inside the committee room. However, they are encouraged to do research before and during assigned breaks.

Dance Moms

Committee Mechanics

This committee will be running standard crisis procedure throughout the duration of the conference.

Parliamentary procedure will be followed in the front room for moderated caucuses (mods) and unmoderated caucuses (unmods). Directive length will be determined by the chairs and may be changed during the course of the conference. The backroom will be running a 30-45 minute crisis-cycle to return crisis notes. The crisis cycle includes a crisis update, 1-4 moderated caucuses, an unmoderated caucus to finish/combine directives, introducing directives, possible for/against speeches, and voting procedure.

Another crisis update will follow. Technology is not allowed during committee sessions.

The backroom will be running a 2-pad system. For example, the delegates will be writing a note on Pad 1 while the backroom staffers are reading Pad 2. Crisis notes should not exceed one page in length.

Delegates also need to include a summarizing TL;DR at the end of the note. Joint Personal Directives (JPD's) can be written at any time during committee sessions; however, only one JPD can be submitted with a delegate's name on it per note collection. For example, if delegate 1 works on a JPD with delegate 2, they can not submit a JPD written with delegate 3 during the same note collection. No worries if this is your first conference, crisis committee, or if any of the mun vocabulary is confusing. We will be going over all of this at the beginning of the committee, and you will have a chance to ask any questions!

One of the most recognizable visuals from Dance Moms since the very first episode is the Pyramid. The Pyramid is shown at the beginning of every episode and is used by Abby to rank the girls based on their performance at the competition from the previous week. However, as all fans of the show know, the girl's placement on the Pyramid is heavily related to the actions of the moms. During every crisis update (except for the first), a separate Pyramid for the Elite and Select teams will be displayed. The placement of a delegate's "daughter" on the pyramid will in no way show whose notes we are highlighting in the update or whose notes were "successful". This procedure is meant to add some fun/drama to updates and add continuity from the show to the committee.

Dance Moms

Terms to Know

The dance world comes with many interesting terms and phrases that may sound interesting to those who did not grow up in the dance world. This section will be a great resource to refer to while reading this background guide because they will be used throughout it and in committee. These are not just definitions, but will give insight into some of the important concepts in the dance world. While some of the information shared here can seem basic to those with dance experience, this language is very important to understand the world of Dance Moms. It is recommended to print this page to bring into the committee as you will not be able to refer to the online background guide during committee sessions.

- **Studio**– This is what the general building where dance classes and rehearsals take place is called. It can also be referred to as a rehearsal space.
- **Number**– This is the term that dancers and choreographers use to refer to a specific dance. The “number” is a single performance, not all of the numbers in a total show.
- **Dance Styles**– Not every “number” is performed in the same style. While lots of dance styles have origins that intertwine and take inspiration from each other, each dance style has very specific characteristics that separate them. These characteristics can include shoes (pointe, tap, etc.), music (ballet, hip-hop), and movements/technique (modern, tap). Some of these styles include ballet/pointe, jazz, tap, contemporary, lyrical, modern, hip-hop, and open. Many of these styles can be combined in choreography, but the main influence for choreography will be how the number is categorized at a competition.
- **Dance Competition vs. Convention**– In every episode of Dance Moms, the group will be dancing at a dance competition. At a competition, the dancers will perform their dances separated into age groups (juniors, teens, etc.), and be judged by a panel of judges. The top dancers will receive awards ranked into 1st-10th based on their scores out of 300, based on categories such as technique, choreography, etc. Some competitions will also separate categories into specific styles of the number. These are awarded on a basis through the gold, silver, bronze format in some cases, but in most, they also include a platinum and diamond category, but each competition separates them differently, so it is not always the best way to award dancers. These are seen by many teachers and dancers as the “participation trophy” in the dance world as every number will receive a pin for this. Examples of competitions are Believe, Imagine, and Fusion. Conventions do not always include competitions within them. Instead, they are a place for dancers to take masterclasses from some of the most well-known and talented choreographers/dancers from the dance world. Dancers can also receive scholarships to summer dance programs and other similar training opportunities. These programs may also be given out with awards for solos at competitions.

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- **Technique**– The technique of a dancer is one of the most important things that is judged at a dance competition. Technique is the foundational movement skills that a dancer works on that allow them to perform dance movements/steps correctly and artistically. Some of the techniques that are often spoken about in Dance Moms are straight knees, pointed toes, and a lifted chin. These are mostly based in ballet, which is the foundational style from which jazz, contemporary, and lyrical branched out. Other styles of dance, such as hip-hop and tap, have different foundational techniques.
- **Nationals**– The national competition happens during the last episode of each season. This competition is depicted on the show as the most important competition each year to place first at and the competition they are preparing for. National competitions are much larger than regional competitions, which are the standard ones the girls go to each week, due to there being fewer national competitions for studios to go to. However, it is important to note that there is not one 'national dance competition' in the country. Each dance competition brand will host their own nationals. Each team needs to be invited to the national competition, and they do this by winning first place at one of the competition brands' regional competitions.

Dance Moms

Introduction

Abby Lee Miller

Abigale “Abby” Lee Miller is the founder of the Abby Lee Dance Company, more popularly known as the ALDC. She was born in Pittsburgh, Pennsylvania to Maryen Lorrain Miller, the studio owner of Maryen Lorrain Dance Studio. It was at her mother’s studio that she created the ALDC, which started as a small dance team in 1980. In 1995, Abby took over her mother’s studio completely. She continued to educate dancers and formed the Junior Elite Team in 2011 when she booked the first season of Dance Moms on Lifetime. In the dance competition world, she is known for her unique style of choreography and award-winning dance numbers. Along with her main choreographer, Gianna Martello, her unique contemporary style and iconic lyrical numbers, the ALDC choreography has dazzled judges for many competition seasons.

Abby is known for her eccentric personality and no-nonsense attitude. One of her most famous and notorious lines from the show is “Everyone is Replacible”. It is one of the lines that the girls who train at her studio hear every day. She also keeps the mentality that “second is the first to lose”, another quote that the dancers hear often in the studio and after competition awards. While she has been known to speak of her dancers as “family/children,” as she never had a partner or children of her own, she is definitely a tough-love kind of person. She also does not accept any disrespect from the moms at the studio. She has been known to frequently ban moms from entering the studio and get into loud, sometimes violent, arguments with the moms.

Dance Moms Format (Seasons 1 -3)



Most episodes of Dance Moms will follow the same format, broken up into the three main sections: the Pyramid, choreography, and competition. At the beginning of the week/episodes, dancers and their moms will enter one of the rooms at the studio with Abby already standing there, ready to start the Pyramid. The Pyramid is one of the most iconic and chaotic parts of the show. The Pyramid is when Abby will discuss how the dancers did at the last competition.

Abby tapes the headshots of the girls to the mirror with a piece of paper covering them, to then dramatically reveal who is on the bottom and the top of the pyramid. The girls' rankings on the pyramid often affect their placement in solos, duos, trios, and special parts in trios. The girls' placements on the Pyramid also created the perfect opportunity to stir up drama between Abby, Giana, the Moms, and, in later seasons, the girls. According to Chloe Lukasiak, one of the original dancers from the show, filming the Pyramid would usually take two hours. (Seventeen Magazine). This was due to arguments between the Moms and Abby about Abby’s unfiltered comments on their daughter’s dancing.

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Once all of the arguments about Pyramid placements are over, Abby then announces the dances for the week. Then, arguments about who was receiving solos, duos, trios, and special parts in group dances would start. It is important to note that part of the novelty of Dance Moms for dancers watching is that the girls would never perform the same dance twice. Of course, this is necessary to create new content for TV each episode, but it is very unusual in the dance competition world. In most studios, you will perform the same “competition pieces” at every competition for that competition season, sometimes for multiple seasons. This format is what made the dancers so impressive to young dancers and would keep them coming back each week for a new episode, the dancers only had three to four days to learn the choreography and be expected to be awarded first place at every competition.

Once the Pyramid was over, Abby would begin choreographing the group dance, which was always the most important number to place first in. One common argument seen in this segment of the show was also the difference between the girls' amount of attention they received from Abby, including the quality of ideas for their dance, the amount of studio (practice) time with Abby, and costume/music choices. This section also shows the girls practicing their dances with or without Abby present, which also caused arguments within the studio. However, this was a double-edged sword. When Abby was present and using her notorious tough-love teaching method, the Moms would complain that Abby was being too harsh on their daughters. When Abby was not present, the Moms would complain that they wanted Abby to be working with their daughters and creating the choreography because the Moms wanted their daughters to be stars.

The final section of each episode is the competition. While the competition each week will change locations and brands, the format is essentially the same. The Moms and girls would walk into their designated dressing room (which was set up for filming) and start getting ready for their first number of the competition, which changed depending on the competition. This is when arguments about costumes would begin, which will be discussed further later on in this background guide. After each section of the competition (group dances, solos, etc.), everyone would be brought back to the dressing room to discuss how the performance went. Again, arguments started. Once all of the numbers were performed, they would have the awards ceremony. Note that sometimes the awards were broken up between the group awards and others. Once the awards were over, there would either be a celebration for the girls or a very tense room when Abby walked in. However, no matter where the girls placed, there would always be an argument at the end of the show once the girls left the room.

Dance Moms

Background

Costumes, Props, and Purposefully Bad Choreography

Competitions can be stressful and often stir up arguments between the moms and Abby (before and after awards) because of ugly costumes, unorthodox props, and purposefully bad choreography.

Competition dancers are no strangers to ugly and uncomfortable costumes, however, when those ugly costumes are going to be displayed on national television and can hurt the performance the dancers give, then they become major topics of argument for all involved.



One famous example of this exact scenario is the Kelly vs. Cathay costume argument from Season 1. The dancers often are not able to rehearse or even see their costumes before they get to the competition. Due to this, Brooke (Kelly's daughter) was given a costume that seemed more fit for a mini team than a teenager. When Abby saw the costume, she asked Cathy if Brooke could wear Vivi-Anne (Cathy's daughter) costume. After a huge argument and right as Brooke was about to go onstage, Cathy forced Brooke to take Vivi-Anne's costume off and wear normal dance clothes onstage instead. This led to Brooke becoming flustered before going onstage and her not placing as high as she normally would have.

Booking Jobs: Working Dancers, Actors, and Singers

The girls of the ALDC are no strangers to booking jobs in the acting, singing, and dancing worlds. Many of the girls have been booking jobs since the first season of the show, and one of the main reasons that moms sign their daughters up for classes with Abby, because she turns her girls into "stars". Chloe famously starred in the singer Lux's "It's Like Summer" music video and Maddie was cast in the show "Drop Dead Diva".

Many of the girls also have careers in singing, and their careers are just beginning to grow. Abby is also the manager of many of the girls. Brooke famously started her music career in Season 2, the first girl on the show to start a music career. Abby has always been very interested in the girls becoming professionals and booking jobs, as she earns a small portion of the girls earning from each job they book. Abby often acts as a manager for the girls when booking jobs, reading their contracts and keeping track of their auditions. However, some of the moms may not want Abby to manage their girls, as the relationship between Abby and the moms sour and as the favoritism becomes more obvious by the day.

Dance Moms

Competition Comotion

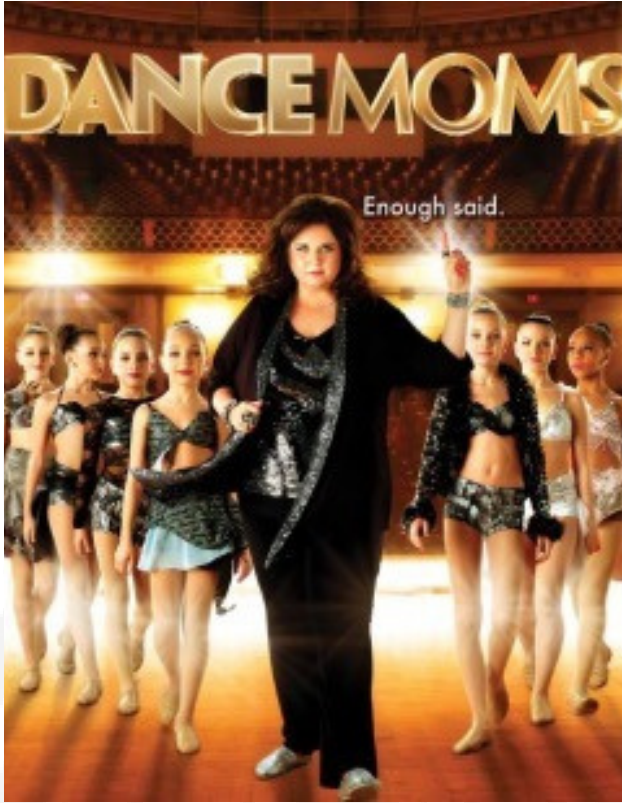
Dance Moms would not exist without dance competitions. This is where all of the hard work dancers have put in at the studio for the past weeks, months, and years are demonstrated for 2 minutes and 30 seconds in front of three judges. During each episode of Dance Moms the ALDC travels to a different competition. The scoring the judges give to the girls at the competition is a matter of staying on the team or being replaced. "Second place is the first to lose" is a common phrase Abby brings up during what feels like every episode of the show. When the girls don't bring home a first place win, Abby is sure to yell at someone, in the earlier seasons the moms, in the later the girls. For an example of this, we can look at any episode that the group dance did not place in first.

The group dance is always the most important number for the girls to place first in. This is not only because all of the girls are in the number but also because the rival studios are sure to have a group competing against them in the same category. The dancers in solos, duos, and trios will still get in trouble for not placing first, which usually results in Abby not assigning the dancer extra numbers for a few weeks, but not nearly in as much trouble for who Abby blames for the group number losing. Mistakes on stage happen, they are inevitable in live performance, but Abby expects perfection in all her dancers. One example of this is in Season 3 when Mackenzie was supposed to roll out the red carpet before the number officially started. However, when Mackenzie went to roll it out, the carpet got caught on the curtain which caused her to have to double back to undo it from the curtain. This led to Abby screaming at the 8 year old Mackenzie and banning her from the group dancers for a while.

Dance Moms

Current Events

Elite vs. Select Teams



The first committee session will be the start of the beginning of Season 4 of Dance Moms. The Elite team comprises Moms who belonged (permanently) to the elite team at any time during the filming of Dance Moms. In other words, girls who received their team jackets. However, Moms of the Elite team should assume that this is their first year with the ALDC, but have already received their team jackets. Assume that your daughters are the same age they were at the time they began the show (ex. Lilly and Elliana who began as minis will still be a minis and not toddlers). The select team includes Moms of girls who may have performed with the Elite team, but never received their jackets. This team also includes many new dancers who were found in Abby's auditions across the country, which in this committee take place before the competition season begins. While these teams are pretty set in stone in terms of performing for most competitions,

Abby may change which dancers perform with which groups each week. Abby created the select team for several reasons. Firstly, Abby is a strong believer in putting children in her own studio against each other in rivalries to push them to be better than each other. She believed that if she created a whole group of some of the strongest dancers in the nation would encourage her original dancers to become better dancers. Secondly, Abby always wanted to "create a full team of Maddie's", who was her top scoring dancer in solos throughout the first three seasons of the show. She repeatedly threatens the girls on her team with replacement and due to extreme levels of resentment within the studio, major fights with the Moms, and the increasing difficulty to place first as the girls age and their competition's technique gets better, Abby has been looking for a long time to replace many of the girls on the team.

This season Abby is looking to see which of the dancers have what it takes to stay on the team, and which Moms are prepared for what comes along with that. As new competition emerges and old rivalries continue, Abby is looking for a team she can count on to place first every time. This season is a clean slate for all the dancers, giving each girl a chance to shine within the team. But the Moms might just get in the way of their daughters earning a place on the team.

Dance Moms

The Mom's Effect

When a dancer is benched from group numbers or ousted from consideration for special parts and extra dances, it is rarely the dancers fault. Abby often states that she punishes the moms by punishing the girls. The moms actions at the studio will affect the way that their daughters are treated by Abby. Whether that is good or bad, will rely on the moms plans having a positive or negative impact.

Rival Studios

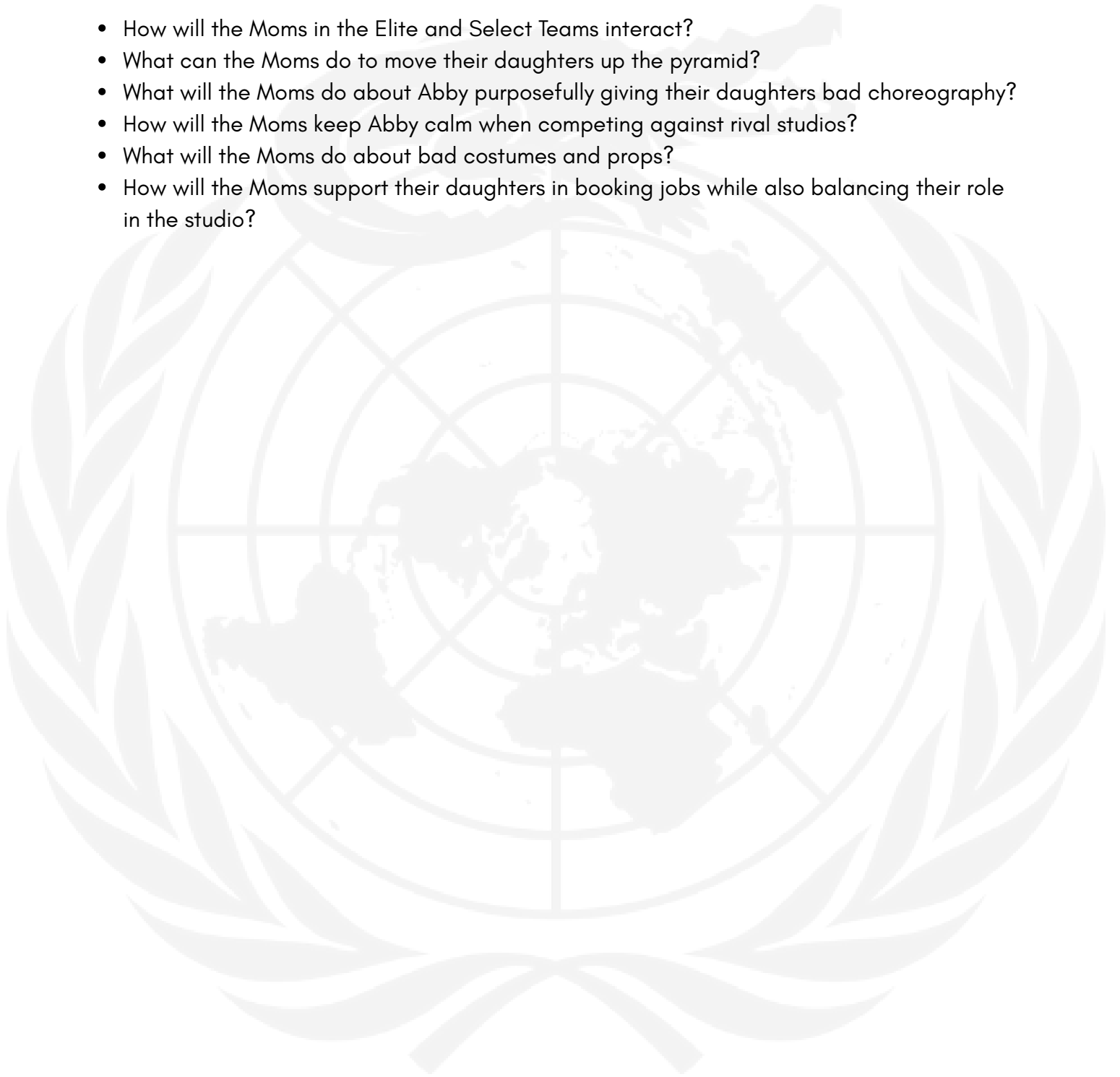
The ALDC has seen many rivals in its day, but this Season a new rival studio is determined to take down Abby and the ALDC girls once and for all. Studio Bleu started coming after the ALDC in Season 3, but the moms can only expect a strong return of the studio to the competition circuit this competition season. The owner of the studio, Kimberly Rishi, is looking to crush the ALDC this season. Other rivalries may also be created, or even resurface during this season. The moms should be ready to have to fight for their place as the reigning first place champions.

Abby has also been known to not react well to competing against rival studios. She often gets aggressive at competitions to all, stressed during rehearsals, and tends to scream at the girls if they lose to a rival studio. She has also been known to leave competitions when the girls lose before awards are completely over, which is seen as extremely disrespectful and brands the studio as sore losers in the dance competition world. The Moms will have to make sure that they keep Abby calm, cool, and collected when competing against rival studios to avoid any fights with and restraining orders from other studios' choreographers and dancers.

Dance Moms

Questions to Consider

- How will the Moms in the Elite and Select Teams interact?
- What can the Moms do to move their daughters up the pyramid?
- What will the Moms do about Abby purposefully giving their daughters bad choreography?
- How will the Moms keep Abby calm when competing against rival studios?
- What will the Moms do about bad costumes and props?
- How will the Moms support their daughters in booking jobs while also balancing their role in the studio?



Dance Moms

Positions

Elite Team

Melissa Ziegler

Melissa Ziegler is one of the original moms from Dance Moms, known for being the dedicated and sometimes controversial mother of Maddie and Mackenzie Ziegler. Melissa was a core part of the Abby Lee Dance Company (ALDC) elite team, and her daughters were often in the spotlight—especially Maddie, who quickly became Abby's favorite and was frequently awarded solos, lead roles, and top placements at competitions. Melissa is known for doing whatever it took to support her daughters' dance careers, even if it means keeping secrets, staying on Abby's good side, or clashing with the other moms. Her loyalty to Abby often puts her at odds with the rest of the team, especially when it comes to fairness and favoritism. Still, she manages to keep her daughters focused, polished, and highly competitive. Melissa's role became even more complex as both of her daughters began receiving outside opportunities in the entertainment industry. Whether you love her or love to hate her, Melissa is a Dance Moms icon, known for her calm demeanor, protective nature, and fierce commitment to her girls' success.

Christi Lukasiak

Christi Lukasiak is one of the original and most outspoken moms on Dance Moms, known for her quick wit, sharp tongue, and unwavering defense of her daughter, Chloe. From the very beginning of the series, Christi has been a fan favorite for calling out what many see as blatant favoritism within the Abby Lee Dance Company—especially the constant comparison between Chloe and Maddie. Christi is fiercely loyal to her daughter and isn't afraid to stand up to Abby Lee Miller, even when it means putting herself (and sometimes Chloe) in the line of fire. Her ongoing clashes with Abby over Chloe's treatment, missed opportunities, and overlooked talent are some of the most memorable and emotional moments in the show. Christi continues to voice her frustration over Chloe being passed over for solos and major roles, despite her consistent success at competitions. Though often at odds with Abby—and sometimes with fellow moms—Christi remains one of the most relatable and passionate voices in the room. She brings heart, humor, and intensity to the team dynamic, always pushing back when she feels Chloe isn't getting the recognition she deserve

Dance Moms

Positions

Elite Team

Jessalynn Siwa

Loud, proud, and impossible to ignore, Jessalynn Siwa is the powerhouse mom behind JoJo Siwa—a dancer with a personality as bold as her bows. From her first appearance on the Abby's Ultimate Dance Competition stage, where she first met Abby, Jessalynn made waves with her unapologetic confidence and her unwavering belief that JoJo was born to be a star. With her over-the-top fashion, quick comebacks, and fierce loyalty, Jessalynn quickly became one of the most outspoken—and polarizing—figures in the Dance Moms universe. Jessalynn is known for going head-to-head with Abby Lee Miller, refusing to let her daughter be boxed into a mold or silenced for standing out. Whether it's fighting for solos, defending JoJo's unique style, or sparring with other moms who question her choices, Jessalynn is never one to back down. She embraces the spotlight just as much as JoJo does and is constantly pushing for opportunities that extend beyond the dance studio. While some saw her as abrasive or too over-the-top, others recognized Jessalynn's sharp eye for branding and her ability to turn JoJo into a household name. She's not just a mom—she's a manager, a motivator, and a one-woman media machine determined to make sure the world knows exactly who JoJo Siwa is

Stacey Ketchman

Stacey Ketchman entered the ALDC scene with a polished exterior and a PhD in psychology—but it didn't take long for her to trade clinical calm for competitive fire. As the mother of Lilly Ketchman, one of the youngest and most technically advanced dancers on the team, Stacey quickly became known for her sharp intellect, unwavering ambition, and an ability to hold her own in even the most chaotic mom fights. Behind the soft-spoken start was a mom ready to go toe-to-toe with anyone who questioned Lilly's place in the spotlight. Stacey's parenting style combines discipline, high standards, and academic precision. She expects nothing less than excellence—not just from Lilly, but from the studio itself. Though she initially positioned herself as above the drama, Stacey soon proved she was fully capable of throwing down, especially when Lilly was overlooked or disrespected. She often clashed with other moms, particularly those who underestimated Lilly's potential or questioned Stacey's methods. Driven by a fierce desire to see her daughter succeed—and do so with poise and professionalism—Stacey brings a calculated edge to the Dance Moms dynamic. Equal parts composed and confrontational, she's not just raising a dancer; she's building a brand.

Dance Moms

Positions

Elite Team

Yolanda Walmsley

Yolanda Walmsley is best known as the passionate and often unpredictable mother of Elliana Walmsley, a breakout star from the ALDC's mini team. From the moment she joined the show, Yolanda made it clear that she would stop at nothing to support her daughter's dance career—even if it meant crossing lines. With a bubbly personality that could turn confrontational in an instant, Yolanda quickly became one of the most controversial and talked-about moms in the later seasons of Dance Moms. Yolanda's time at the ALDC was defined by intense rivalries, particularly with Stacey Ketchman. Yolanda's emotional reactions and frequent accusations—often directed at both the moms and Abby Lee Miller—fueled ongoing drama, culminating in screaming matches, walkouts, and even accusations of physical aggression. While some criticized her for being too intense, others saw Yolanda as a fiercely devoted mom trying to help her daughter succeed in an ultra-competitive environment. She brought chaos, passion, and volatility to the team dynamic—and made sure that Elliana was never underestimated.

Camille Bridges

Camille Bridges brought a calm confidence and quiet strength to the ALDC when she joined alongside her daughter, Camryn Bridges, in Season 7. Unlike some of the more explosive personalities on the team, Camille often took a more measured approach—assertive but composed, with a clear focus on fairness and integrity. From the start, it was evident that Camille wasn't just there to blend in; she was there to ensure her daughter had the same opportunities as the rest of the elite team. As one of the only Black moms featured prominently on the show, Camille became an important voice in conversations about equal treatment and representation—especially when Camryn's talent was overlooked or minimized. She frequently advocated for Camryn to receive solos and fair placement in group dances, often challenging the long-standing hierarchy that prioritized Abby's favorites. While Camille rarely raised her voice, she was firm and direct, unafraid to speak out when she sensed bias or injustice. Though she wasn't always at the center of the drama, Camille's presence brought clarity, purpose, and maturity to the team. Whether calling out favoritism or pushing for progress, she represented a steady force in a high-pressure environment—and always put Camryn's growth first.

Dance Moms

Positions

Elite Team

Ashlee Allen

Ashlee Allen entered the Dance Moms arena as the protective and devoted mother of Brynn Rumfallo, quickly earning respect for her fierce advocacy and no-nonsense approach. From her debut, Ashlee made it clear that she would fiercely defend Brynn's interests, pushing for fair treatment and more prominent roles amidst the highly competitive environment of the ALDC. Known for her straightforward communication and unwavering support, Ashlee often found herself in the thick of disputes over solo assignments, choreography, and favoritism. Though she preferred to keep things professional, her determination to see Brynn succeed occasionally sparked heated exchanges with Abby Lee Miller and other moms. Ashlee's loyalty to Brynn is matched only by her pragmatic focus on her daughter's development both on stage and off. Throughout her time on the show, Ashlee balanced standing her ground with a calm resilience, becoming a steady yet formidable presence in the ALDC. Her commitment to Brynn's growth and well-being was clear, making her an essential advocate in the ever-shifting politics of competitive dance.

Kristi Ray

Kristi Ray is best known as the proud and protective mother of Asia Monet Ray, a highly talented and competitive dancer who joined the ALDC later in the series. Kristi quickly became a vocal advocate for Asia, determined to ensure her daughter received the recognition and opportunities she deserved in a studio often dominated by established favorites. With a confident and assertive approach, Kristi wasn't afraid to speak up during rehearsals or confront Abby Lee Miller when she felt Asia was being sidelined or underestimated. Her time on Dance Moms was marked by spirited debates and occasional clashes with other moms, as Kristi pushed hard to secure solos and fair treatment for Asia. Though she could be fiery and outspoken, her passion stemmed from a deep belief in her daughter's exceptional talent and the desire to see her rise to the top. Kristi's presence added a fresh dynamic to the ALDC, highlighting the challenges new dancers face when entering a competitive and politically charged environment. Through ups and downs, Kristi remained fiercely loyal to Asia's growth as a dancer, making her an influential figure in the ongoing drama and power struggles that defined the show's later seasons.

Dance Moms

Positions

Elite Team

Jamie Caes

Jamie Caes is the dedicated and fiercely supportive mother of Maesi Caes, known for her steady presence and unwavering commitment to her daughter's dance career. Jamie quickly became a vocal advocate for Maesi, pushing for her daughter to be recognized for her technical skill and stage presence in a highly competitive environment. Jamie's approach combines warmth with determination—she is not one to engage in drama for drama's sake but will stand firm when Maesi's opportunities or well-being are at stake. Throughout her time on Dance Moms, Jamie often worked to navigate the intense dynamics among moms and coaches, striving to keep the focus on Maesi's growth as a dancer. Though quieter than some of her counterparts, Jamie's support played a crucial role in Maesi's development, helping her daughter build confidence and resilience amid the pressures of the ALDC. Her calm but assertive presence made her a respected figure among the group, balancing advocacy with a grounded perspective.

Select Team

Cathy Nesbitt-Stein

Cathy Nesbitt-Stein, mother of Vivi-Anne Stein, is an unapologetically opinionated member of the Abby Lee Dance Company, never one to shy away from conflict or speak her mind. As the owner of her own studio, Candy Apples Dance Center, Cathy has carved out a reputation for her biting sarcasm, theatrical flair, and unwavering dedication to her daughter, who she firmly believes deserves more spotlight. Her commitment to the team has always been... conditional—and isn't afraid to challenge Abby Lee Miller's notoriously harsh methods and questionable decisions. With a background in classical ballet and a flair for jazz and musical theatre, Cathy brings an eye for clean technique and crowd-pleasing routines. Often seen with her signature leopard-print accessories and quick comebacks, she uses humor as both a weapon and a shield. Cathy is unpredictable: she might advocate fiercely for dancer wellness and fair casting one moment, then instigate a mutiny over pyramid rankings the next. Though she's been at Abby's side for years, her loyalty lies with what benefits her—and Vivi-Anne—most. In a crisis, Cathy is both a wild card and a strategist with a rhinestone agenda.

Dance Moms

Positions

Select Team

Jackie Lucia

Jackie Lucia is best known as the devoted and outspoken mother of Sophia Lucia, a dancer renowned for her technical precision and fierce stage presence. From her first appearance on Dance Moms, Jackie made it clear that she would fiercely advocate for Sophia's talents, refusing to let her daughter be overshadowed in the highly competitive and politically charged environment of the ALDC. Jackie quickly gained a reputation for being unafraid to confront Abby Lee Miller and other moms when she felt Sophia was not receiving the recognition or opportunities she deserved. Her passionate and sometimes fiery demeanor made her a formidable presence, especially during disputes over solos and choreography. Jackie's fierce protectiveness of Sophia often led to heated exchanges but also demonstrated a deep commitment to her daughter's success. Throughout her time on the show, Jackie balanced being a strong advocate with encouraging Sophia's growth and development as a dancer. Her dedication helped shape Sophia's journey on Dance Moms, making Jackie a memorable and influential figure within the team dynamic.

Christy Hunt

Christy Hunt, mother of Sarah Hunt, is a longtime member of the ALDC. Due to her sharing a name with Chloe's mom, she earned the nicknames "Christy with a Y" and "Christ-y". Her lack of a filter and opinionated manner often landed her in aggressive arguments with Abby, often leading to Abby taking Sarah out of dances and pulling her solos. After several scandals when Sarah was added to the original team during previous seasons, she decided to add one of her own seasoned dancers to the Select Team. Known for her determined and supportive nature, Christy quickly proved herself as a fiercely protective mom who would go to great lengths to ensure her daughter's talent was recognized and respected. Her loyalty to her daughter and commitment to her success made her a strong (and loud) voice within the group. Christy's approach is grounded in patience and persistence. Her loud determination and unwavering dedication to her daughter define her presence at ALDC.

Dance Moms

Positions

Select Team

Leslie Ackerman

Leslie Ackerman, mother of Payton Ackerman, is known for her protective nature. Leslie is deeply committed to supporting Payton's growth as a technically strong and hardworking dancer. Throughout her first few seasons, she was often seen arguing with Abby as to why Payton should be on the Elite Team, no matter how old Payton was. However, she approaches the Select Team with determination to make her daughter the standout of the team. She approaches the competitive dance world with practicality, often trying to shield her daughter from unnecessary drama while ensuring she receives fair opportunities. Leslie's priority is to protect Payton from emotional burnout while pushing her to excel. In moments of crisis, Leslie's level-headedness and strategic thinking become essential, allowing her to cut through drama and focus on solutions that benefit the dancers. Her unwavering loyalty and practical wisdom make her a formidable and reliable force in any tense situation.

Jodi Gray

Jodi Gray, mother of standout dancer Kamryn Beck, is a poised and articulate presence within the Abby Lee Dance Company (ALDC), known for her no-nonsense attitude and strong moral compass. During her time with ALDC, Jodi quickly distinguished herself from the chaos of the other moms by refusing to engage in petty drama, instead focusing entirely on advocating for Kamryn's exceptional talent and work ethic. A former pageant mom with high standards and a keen eye for professionalism, Jodi expects nothing less than fairness, structure, and recognition for hard work—values often at odds with Abby Lee Miller's emotionally charged leadership style. Kamryn, Jodi's daughter, is known for her near-flawless technique and cool composure, placing Jodi in a high-pressure, competitive environment where she often clashed with other moms and Abby about favoritism and Kamryn's placement on the pyramid. Throughout it all, Jodi remained composed, frequently calling out hypocrisy and refusing to let her daughter be undervalued. Jodi serves as a voice of reason—diplomatic, thoughtful, but fiercely protective of merit-based decisions. While she won't initiate conflict, she's fully capable of dismantling flawed arguments with calm precision. Jodi doesn't play games—she plays to win, with integrity and iced coffee in hand.

Dance Moms

Positions

Select Team

Tami Adamson

Tami Adamson, mother of dancer Tea' Adamson, is fierce, fiery, and never afraid to speak her mind. Tami brought a bold energy to the group dynamic from the moment she walked through the studio doors. With a background in competitive dance and a history of being deeply involved in Tea's training, Tami is a high-intensity stage mom who expects excellence—not only from her daughter, but from everyone around her. Her time at the ALDC was marked by frequent clashes with veteran moms and even with Abby Lee Miller herself. Tami was quick to challenge favoritism, question choreography decisions, and stand up for what she believed Tea' deserved. She prides herself on raising a well-rounded, hard-working dancer and has zero tolerance for being sidelined or dismissed. Tami is outspoken, strategic, and deeply loyal to her daughter. She often uses confrontation as a tool and believes that staying quiet is the same as being complicit. Her presence is always felt—whether she's at the front of a conflict or fueling it from behind the scenes. Tami doesn't back down, and she doesn't forget.

Loree Cloud

Loree Cloud, mother of dancer Jade Cloud, is known for her calm intensity and polished demeanor. Loree brought a quiet confidence into the studio, shaped by years of experience in the competitive dance world. As the owner of New England Dance and Gymnastic Centers, Loree holds high expectations for both choreography and conduct, and she is fiercely protective of Jade's hard-earned reputation as a mature, technically strong dancer. She was also longtime friends with Abby before starting on the show. Throughout her time at ALDC, Loree remained focused and poised, often choosing her words carefully but never hesitating to speak out when she felt Jade wasn't being treated fairly. She frequently challenged Abby Lee Miller's rigid structure and favoritism, particularly when it came to age and seniority within the team. While she didn't engage in theatrics or petty squabbles, Loree was a force to be reckoned with—her quiet critiques often cut deeper than shouting matches. Loree is grounded, driven, and completely devoted to Jade's success. She believes in merit over manipulation and has little patience for studio politics. Her presence brought a sense of professionalism to the ALDC, and her unwavering belief in Jade's talent remains her greatest strength.

Dance Moms

Positions

Select Team

Jeanette Cota

Jeanette Cota, mother of dancer Ava Cota and owner of Broadway Dance Academy in Michigan, brought elegance, intensity, and professional credibility to the Abby Lee Dance Company during her appearances in Seasons 4 and 5 of Dance Moms. A former model and seasoned dance studio director, Jeanette entered the ALDC world with high standards and a calm, authoritative presence—but quickly found herself in the center of some of the show's most memorable rivalries. As both a mother and studio owner, Jeanette is fiercely protective of Ava, a tall and technically gifted dancer who often faced criticism from Abby Lee Miller for her height. Jeanette never backed down from defending her daughter, challenging Abby's harsh critiques and double standards with poise and clarity. She stood out among the moms for her professionalism, rarely engaging in petty drama but always ready to confront injustice when it affected Ava or the integrity of the competition. Jeanette's dual identity as a dance mom and studio owner gave her a unique perspective—she understood the pressures from both sides and consistently advocated for growth, discipline, and artistry. Her strength lies in her composure, her high expectations, and her refusal to let anyone diminish her daughter's talent or worth.

Gloria Hampton

Gloria Hampton, mother of Kaeli Ware, is a commanding and fiercely loyal figure within the Abby Lee Dance Company universe. Known for her strong-willed personality and unwavering dedication to her daughter's success, Gloria navigates the competitive dance world with a blend of fierce protection and sharp strategic insight. Originally part of the "Replacement Team" from Season 3, Gloria made it clear she would not allow anyone to undermine her daughter's talent or hard work. Gloria is vocal and unafraid to challenge decisions or authority figures when she senses unfair treatment. Her approach combines boldness with a keen understanding of the studio's power dynamics—she knows when to push and when to stand firm. Gloria's protective nature often drives her to speak out in heated moments, but beneath the tough exterior lies a deep commitment to Kaeli's growth, confidence, and artistic development. During times of crisis, Gloria's resilience and clarity of purpose stand out. She remains focused on safeguarding her daughter's opportunities and reputation, willing to take risks and confront conflict head-on. Gloria's fierce loyalty and tenacity make her a formidable force in any high-pressure situation.

Dance Moms

Positions

Select Team

Shelly Serigne

Shelly Serigne, mother of Ally Serigne, is a passionate and determined figure within the Abby Lee Dance Company's competitive landscape. Known for her unwavering support of Ally's unique talents, Shelly approaches the world of competitive dance with fierce protectiveness and a deep commitment to her daughter's artistic expression. Originally on the "Replacement Team" in Season 3, Shelly has consistently advocated for Ally's individuality and emotional well-being, often pushing back against the intense pressures and rigid demands of the studio. Shelly's style is both nurturing and assertive; she understands the challenges her daughter faces and fights to ensure Ally's voice is heard in a highly competitive and sometimes unforgiving environment. With a background rich in creative pursuits, Shelly encourages Ally to embrace her distinctive style and shine beyond conventional expectations. She is known to challenge the status quo, standing firm when she believes rules or decisions unfairly limit her daughter's growth. In moments of crisis, Shelly's resilience and clear sense of purpose come to the forefront. She balances fierce loyalty with thoughtful advocacy, always prioritizing Ally's best interests while navigating the complex politics of the dance world. Shelly's determination and heartfelt support make her a powerful and influential presence behind the scenes.

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Marcia Hoffheins

Marcia Hoffheins is a no-nonsense, outspoken dance mom known for her fiery personality and fierce dedication to her daughter Bella, a technical and expressive dancer who often flies under the radar. Marcia doesn't shy away from confrontation and has developed a reputation for speaking her mind, especially when she feels Bella is being underestimated or pushed aside in favor of flashier performers. With a background in fitness and wellness, Marcia brings an intense energy to the studio, often advocating for structure, discipline, and what she sees as a fair, merit-based system. She is sharp, strategic, and unafraid to call out favoritism or inconsistency, especially when it affects her daughter's opportunities. Marcia's assertive style can make her polarizing among the other moms, but she is respected for her unapologetic advocacy and deep involvement in every aspect of Bella's dance career. She is often at odds with leadership decisions, questioning casting choices and choreography that she believes don't highlight Bella's strengths. Beneath the tough exterior, however, lies a mother deeply invested in her daughter's growth, constantly balancing the line between pushing for excellence and protecting Bella from the emotional strain of the high-stakes dance world.

Dance Moms

Positions

Select Team

Cheryl Chapman

Cheryl Chapman is a polished, image-conscious dance mom who approaches the competitive dance world with the precision of a business executive and the passion of a stage mother. Her daughter, Fallon, is a standout performer—charismatic, versatile, and fiercely ambitious—a reflection of Cheryl's high standards and meticulous planning. Cheryl is deeply involved in every detail of Fallon's dance career, from costuming to rehearsal schedules, and she expects excellence not just from her daughter, but from the studio itself. Known for her sharp eye and unfiltered opinions, Cheryl is quick to point out flaws in choreography, studio management, or what she perceives as unprofessionalism. While she maintains a poised exterior, she isn't afraid to stir the pot when she feels Fallon is being overshadowed or misused. Her focus on branding and long-term opportunities often puts her at odds with more emotionally driven parents—Cheryl sees dance as both an art and a stepping stone to future success. Strategic, composed, and unrelenting, Cheryl plays the long game. She's always watching, always calculating, and never content with mediocrity. While she claims to avoid drama, her assertive style and constant maneuvering often make her a central figure in studio conflicts—especially when it comes to securing the spotlight for Fallon.

Kaya Wiley

Kaya Wiley, known for her bold personality and sharp tongue, is a dynamic and unapologetically vocal dance mom with a no-holds-barred approach to the competitive dance world. As the mother of Nicaya, a fiery and athletic dancer with undeniable stage presence, Kaya is fiercely proud and never misses a chance to remind others of her daughter's talent. Originally from St. Louis, Kaya brings a confident, street-smart energy to the studio, often shaking up the status quo with her blunt opinions and confrontational style. She doesn't shy away from conflict—in fact, Kaya often charges headfirst into it, especially when she feels Nicaya is being disrespected or denied the recognition she deserves. She's quick to challenge authority, other moms, or anyone who questions her daughter's place in the spotlight. Kaya wears her emotions on her sleeve and speaks from the heart, often leading to heated exchanges, but she remains fiercely loyal to Nicaya above all else. Despite the drama that tends to follow her, Kaya is grounded in her belief that hard work should be rewarded, and she's not afraid to disrupt studio politics to demand fairness. Her presence guarantees tension—and fireworks—whenever decisions threaten Nicaya's position on the team.