

HAPPENINGS

BROADWAY @ SARDI'S



Photo: Ben Strothmann

Sardi's hosts Karen Ziemba, Mercedes Ellington, Ken Roberson, Hope Clarke, Francesca Harper, and Allyson Tucker



Photo: Ben Strothmann

Justin Greer



Photo: Jerry Ruotolo

Randy Davis

Hope Clarke, Mercedes Ellington, Francesca Harper, Ken Roberson, Allyson Tucker, and Karen Ziemba hosted a CTFD "Between-Shows" informational session at Sardi's on February 15th. Graciously underwritten by The Shubert Organization, over 90 dancers from the Broadway musicals **All Shook Up**, **Beauty and the Beast**, **The Lion King**, **Chicago**, **Chita Rivera: The Dancer's Life**, **Chitty Chitty Bang Bang**, **The Color Purple**, **Fiddler on the Roof**, **Hairspray**, **The Lion King**, **Mamma Mia**, **Pajama Game**, **The Phantom of the Opera**, and **The Producers** came to hear about CTFD's methodology and programs. CTFD clients **Justin Greer**, Dance Captain of The Producers and Choreographer **Randy Davis** gave testimonials about their CTFD experience and the vital services CTFD provides. A highlight of the evening was a surprise visit from **Phil Smith** and **Gerald Schoenfeld** of The Shubert Organization who came to meet some of the dancers and hear the testimonials of the CTFD clients. Many thanks to Board member Judith Anderson for organizing the event.

Photos: Jerry Ruotolo



Phil Smith



Gerald Schoenfeld

WINTER HEAT II

Representing both ends of the spectrum of a performer's dance career, Career Transition For Dancers and Harbor Conservatory for the Performing Arts joined together for the second time for the special event, **Winter Heat II**, on March 2nd. The purpose was to raise funds to ensure futures for both performers beginning in dance as well as performers preparing for transitions from their dance careers. Even though a snow storm loomed over the festivities, **The Heat Was On!**



Photo: Jerry Ruotolo

Event Chairs Janice Becker & Fe Saracino Fendi

The 21 piece Harbor Latin Big Band kept the nearly 300 patrons dancing at the Copacabana until almost one in the morning, and once the music stopped, they took the festivities to the streets. The event was a huge success thanks to the Benefit Chairs, **Janice Becker**, **Fe Saracino Fendi**, **Beth Dannhauser**, and **Ginny Knott**. Honorary Chairs for Winter Heat included **Sarita Allen**, **Peter Martins**, and **Chita Rivera**. **Mercedes Ellington**, **Rosie Perez**, **Pedro Ruiz** were the Guests of Honor and **Heléne Alexopoulos-Warrick**, **Caroline Cronson**, **Olivia Flatto**, **Susan Krysiwicz**, **Lady Maughan**, **Ann Van Ness**, **Homera Sahni**, **Patricia Shiah**, **Susan Fawcett Sosin**, **Burgi Steiner**, and **Laura Zeckendorf** served on the Benefit Committee. The sought after floral designer **Joseph Campbell**, also volunteered his time to make sure the event was one to remember. Thank you to everyone who attended and volunteered time.



Photo: Jerry Ruotolo

Patrons raising the Winter Heat before they have to battle the snow storm raging outside

ROLEX HOSTS GALA LUNCHEON

Allen Brill, President and CEO of Rolex Watch U.S.A., Inc. hosted a pre-gala luncheon at Sardi's on June 20th, 2006. The luncheon was held to celebrate **Chita Rivera**, being honored with the **Rolex Dance Award** and The **Rudolf Nureyev Dance Foundation**, being honored with **CTFD's Outstanding Contributions to the World of Dance** at the Annual Gala on October 23, 2006. 21st Anniversary Chairs **Patricia J. Kennedy** and **Anka K. Palitz** gave inspiring speeches about the history of the Gala and our 21st Anniversary Gala goal of \$1 million. Patricia also explained that if every patron of last year's Gala only contributed 10% more in our 21st Anniversary, we would definitely make our goal. In the spirit of the afternoon, Allen Brill said that Rolex would lead the way by increasing their 21st Anniversary contribution by 10%! The lunch was underwritten by the Gala's Executive Producer Alexander J. Dubé. The wine for this event was graciously donated by Cambria, the **Official Wine Sponsor of CTFD's 21st Anniversary Jubilee**. Thank you Allen, Alex, and Cambria for your support.



Photo: Jerry Ruotolo

Allen Brill with Gala Chairs Victoria Herbert, Heléne Alexopoulos-Warrick, Mercedes Ellington, Anka K. Palitz, Jane Powell, Patricia J. Kennedy, Yolanda Santos Garza, Laura Zeckendorf, Ann Van Ness, Janice Becker, Ann Marie DeAngelo

After the Dancing Stops: HELPING PERFORMERS FIND NEW CAREERS

By STEPHEN PIER

"What do dancers do when they hit 40?" asked my father, when he learned I was determined to make a career of dance. "I don't know," I shot back, with all the blind passion of the newly possessed. "Ask me when I'm 40."

After more than 25 years in the profession, and having successfully negotiated many transitions in my career and life, my major concerns were still focused exclusively on the first two phases of a dance career: training and performing. The third phase, post-performance, had still not entered my myopic view of life. I knew it was out there and inevitable for us all, but somehow I had managed to avoid it. Indeed, I looked somewhat skeptically upon all this talk about "career transition," which one occasionally heard about. How could one be dedicated to dance while at the same time thinking about another career? That felt somehow disloyal and uncommitted—and I knew that, if there was one thing success in this field required, it was commitment.

In April 2001 I was invited to join the Board of Directors of the aDvANCE Project as a representative of Juilliard. Led by Philippe Braunschweig (founder and director of the International Organization for the Transition of Professional Dancers, based in Switzerland) and Harvey Lichtenstein (CTFD Board Member and Director Emeritus of the Brooklyn Academy of Music), the project was to commission an international study of the transitions of professional dancers to post-performance careers. We needed to find out two things: Who cares about this and why, and what can realistically be done to help dancers continue to develop beyond their years as performers?

It seemed to me that, if society cares little about the arts (and in particular, dance), it will care even less about the fate of its practitioners. Dancers, it could be argued, choose to do what they do and should accept the consequences of their choice. It also seemed unrealistic to expect dancers to prepare for a second career while in the midst of such an exceptionally demanding first career. They simply have to dedicate themselves to the moment, move on as best they can—good luck and God bless.

During the next three years I met regularly with the other members of the board, which included the directors of the four existing centers for transition from Canada, the Netherlands, the U.K., and Career Transition For Dancers; Michael Byars, a former New York City Ballet soloist turned lawyer; the director of the Swiss Arts Council; and a principal dancer from the Royal Ballet. We began defining the direction and scope of the research project, which came to include the study of 11 countries (Australia, Canada, England,



Photo: Michael Mella

PRESIDENT'S MESSAGE

Cynthia Fischer

OUR MISSION

The mission of Career Transition For Dancers is to empower current and former professional dancers, with the knowledge and skills necessary to define their career possibilities after dance, and to provide the resources necessary to help make these possibilities a reality. To accomplish this mission we also reach out to students, pre-professionals and professionals, to heighten their awareness of the organization and to encourage them to begin this process while they are still performing.

In a few short sentences our mission statement must describe our vision, keep the organization and Board focused on those goals and allow clients, supporters and donors to understand that vision. Our Board has recently re-examined, revised and expanded our mission statement. This is a major step for the organization and a challenge to our Board, staff and supporters.

Please take a moment to read our new mission statement above. At our 2005 spring Board Meeting we revised our Mission Statement to "reach out to students, pre-professionals, and professionals, to heighten their awareness of the organization and to encourage them to begin this process while they are still performing."

As you know from my message in our last newsletter, we are focusing on outreach, locally and nationally. Our Board has decided to formally state that we will provide our services to students and pre-professionals as well as to the professional dancers we have always served.

We regularly survey and talk with our clients asking for their input and guidance on the effectiveness of our programs and the needs they feel are not being addressed. Likewise, we are constantly assessing our view and definition of our constituency, who they are, where they are and how best to reach and assist them.

Throughout its history, CTFD has redefined its mission and its constituency as needs arose and means were available.

In 1994, at the urging of Board members, we began to offer our services to non-union as well as union dancers. In 2000, as part of a strategic planning initiative, the mission statement itself was re-examined and the concept of "empowerment" was added. Changing one word may not seem very significant, but think what it expresses to the dancers and supporters.

This recent change is the most significant change of our mission statement in the history of CTFD. Our decision to expand our mission was supported by the invaluable information developed by the aDvANCE Project (see the fine article on page1)

As is often the case, our programs have already evolved to meet this need. We believe that when students are deciding whether or not to follow their passion and make dance their first career, they need to know that there is another career and another life after dance. Likewise, there comes a time for many pre-professionals when they regretfully decide that they will not achieve their goals and it is time to move on. We can help these students and pre-professionals, make these decisions less painful by giving them better information and the knowledge that CTFD will provide support when they need it.

Our scholarship programs will continue to be available only to professionals, as is appropriate. However, we are opening up our counseling, and of course, increasing the hours that our professional career counselors will be available. This goes hand in hand with our national and local outreach programs which I spoke of in our last newsletter.

It's a courageous act for an organization to expand its goals and services. Once again, we are looking to you, our supporters and our clients, to pass the word and to help us raise the funds to accomplish these goals and fulfill our vision.



IN MEMORIAM...

Eddie Weston

Career Transition For Dancers is deeply saddened by the loss of our great friend and Board Member Eddie (Edward) Weston, who passed away in his home on September 7th, 2006. One of the organization's founders and original Chairman, Eddie's vitality, creativity and devotion will be greatly missed. Eddie's legacy survives in the incredible efforts he made for dancers everywhere, the numerous lives he touched during his lifetime, and the organization he helped create to serve the needs of dancers like him.

As a former dancer, Eddie was a true embodiment of CTFD's mission. Beginning his career in 1942, Eddie performed in numerous shows on and off Broadway, in stock and live industrial shows, as well as on television and in film. Eddie's rich performance career, which included shows such as, *Best Foot Forward*, *Allegro*, *Gentlemen Prefer Blondes*, *Say Darling*, *Brigadoon*, and *Oklahoma!*, illustrates his tremendous talent and love of dance. Eddie's dance career allowed him to touch the lives of theatre goers worldwide – as he performed for audiences throughout the United States, Europe and Asia.

After making his own career transition from dance, Eddie was elected as an official for Actors' Equity Association in 1950 – a position he held for 18 years. In 1968, Eddie became the Western Regional Director for Actors' Equity – a position he held for 22 years until his retirement in 1990. In 1982, inspired by the Dancers' Resettlement Program in England, Eddie secured a grant from the National Endowment for the Arts for a seminar held at Lincoln Center to address the trauma facing professional dancers at the end of their careers. The purpose of the seminar was to find ways to help dancers utilize their skills learned from dance that could be used in other professions. That seminar, held under the leadership of Agnes De Mille, was the force that triggered the formation of Career Transition For Dancers.

Throughout his life, Eddie championed the cause of dancers and all performers. Eddie strongly believed that the skills developed in dancers' careers could translate to other endeavors outside of dance. Because of their tremendous work ethic and dedication to their art, Eddie knew that dancers could achieve any goal, and prosper in any career. With this unique vision, he advocated for performers in arts legislation, participating in the policy panel of the Opera-Musical Theatre program for the National Endowment for the Arts. Committed to his fellow performers, Eddie also actively supported The Actors' Fund and, of course, Career Transition For Dancers.

The success that CTFD has experienced throughout its history is due, in large part, to Eddie's original vision and undying devotion to dancers everywhere. Eddie was an integral part of this organization, as well as a wonderful role model for all who are involved with CTFD. Thus, it is with heartfelt gratitude and tremendous respect that Career Transition For Dancers honors the life of Eddie Weston: for his generous commitment to dance and the creation, growth, and impact this organization has made in the philanthropic sphere.

MAIL CALL



Dear Ms. Palitz,

Thank you so much for making my grant possible through your generous gift. There has been nothing in my life that I have loved so much as dance, and the prospect of leaving it is very difficult for me. I've made my living as a professional dancer for the past 16 years and trained to be a dancer for another 8 years before that. Clearly, dance is a labor of love, and it means so much to know that the same love is shared by individuals such as yourself. If I am not at the end of my career, then I am very close to it, and receiving this grant goes a long way towards easing my financial and mental burden. Thank you again for your incredible generosity and please know that it is greatly appreciated.

SINCERELY,
CHRIS HANNON, HOUSTON, TX

Dear Alan,

As a former dancer and AGMA member, I would like to thank you and AGMA for your continued support of Career Transition For Dancers. In my case, CTFD not only provided me with career advice but also recently awarded me a grant to cover tuition expenses related to my continued post-ballet transition. On top of that, CTFD is a professionally-run organization with high standards and accountability. My experience with them has been outstanding! In the fall, I will be entering the MBA program at Harvard Business School, Class of 2008, and I will continue to rely on support from CTFD in the pursuit of my education there. So, I hope that AGMA and its membership will continue to support CTFD in the future.

BEST WISHES,
JOHN WINFIELD, OAKLAND, CA

Ms. Westerfield,

This past January I received a grant from Career Transition For Dancers. I am going back to finish my undergraduate degree after a 20 year lapse. I took one class last fall, but was nervous to go back and take four classes this past semester. Fortunately, I was thrilled when I got two "A's" and two "A+'s" this past semester. The grades may be a reflection of how I did on tests, but the education and opportunity to learn was the reward. I look forward to continuing my education at Hunter, and with any luck I will finish my degree as soon as possible. This grant shows support from my past and help for my future. Thanks again.

SINCERELY,
JONATHAN STAHL, NEW YORK, NY

Dear Ms. Kennedy,

Words cannot express my gratitude regarding your generosity towards Career Transition For Dancers. I have appeared in several shows on Broadway/National Tours including "The Producers" with Nathan Lane, "Cats", "Crazy for You", "42nd Street", "Copacabana", Joffrey Ballet and many others. After ten shows, I decided to pursue an undergraduate degree that I had originally postponed due to my wonderful Broadway experience. It would not be at all possible without your grant. I now attend UCLA, and currently have a 4.0 with hopes of attending law school.

Please know how sincerely grateful I am for this opportunity.

SINCERELY,
J. PAIGE CHAMBERS, ATLANTA, GA

FOOTWORK MEETS FINANCE

Nancy MacMillan



On stage, in the studio, or behind the scenes, Nancy MacMillan loves to catch a glimpse of as much dance she can. "The combination of music, athleticism, and grace is such a joyful thing to see," says Nancy. Her passion began more than 25 years ago when, shoulder to shoulder with other parents, Nancy peered through the window of Princeton Ballet's studio, watching her children do pirouettes, pliés, glissades, and jétés. Her children may have long ago hung up their own tights, but Nancy's passion for the art has only grown, blossoming into a broader, more cultivated appreciation for dance in all its forms.

With this evolution, her current involvement with Career Transition For Dancers seems to be a natural extension of her own enthusiasm: for the dancers she has come to respect and admire so much, what happens next? The question is one that CTFD uniquely tackles, and Nancy's financial and fundraising background and experience puts her in a position to be able to help take on the question.

"People don't think about these problems – that a dancer can have a career-ending injury at age 28 even though they were preparing to dance until they were 42. With the focus and intensity that a dancer needs to 'make it' and have a good career, the dancers themselves often don't think of these things," says Nancy. "What a great service, to inform and counsel them while they're still having their career and give them some of the means to discover for themselves what's next on their life path."

In a unique way, CTFD combines a present-day enthusiasm for dance with a future-thinking practicality, focused on education through counseling and grants. And this is where Nancy's yin-and-yang of creative interest and financial and fundraising know-how is crucial.

A native New Yorker, Nancy possesses a seemingly boundless appreciation for the arts (you'll find her anywhere from Lincoln Center, catching City Ballet's latest to home watching Fred Astaire films), which has extended to a desire to support organizations with an artistic, creative focus. At the same time, she is what you might call fiscally savvy. With Masters degrees in both Finance and Economics, Nancy's contribution to the business and non-profit worlds extends over decades – for the last 16 years she has been publisher of *Princeton Alumni Weekly* magazine, a volunteer for the Medical Center of Princeton, and more recently has served on the board of the Institute for Advanced Study, along with serving as Chair of the Board and Treasurer at American Repertory Ballet on and off for over 25 years, where she was first introduced to CTFD.

After spending so many years with the ballet, she couldn't help but get personally involved. "You get to meet dancers and you get to know them as people. You feel with them when they can't dance. Dance is a very different career because it's so emotional – to make a change is difficult."

As a CTFD board member, Nancy's particular expertise comes in handy with fundraising and financial work for the organization, but the work of non-profits is never easy. Unlike other business, the mission can only be served by relying on philanthropy. But, often, thoughts of future success can be overwhelmed by current ambition, rendering secondary the financial concerns that are central to any organization's survival.

"It is very important for non-profits to have people on their boards that will treat the organizations as a true business," says Nancy. CTFD may have a unique focus, but in today's scene – where non-profits everywhere face new, increasingly difficult challenges – even dance and education-centered thinking must include the pragmatic. Due to cut-backs in grants and the growth of non-profit organizations, there is more competition for people's charitable giving. So, to ensure a future, organizations like CTFD must be clear in stating their goals and provide evidence that they are accomplishing their mission. To this end, Nancy also stresses the importance of individual involvement, which she sees as the direction in which philanthropy is headed. "The future of non-profit lies in individual giving," she says – of time, money, and passion for the particular organization.

In this sense, CTFD is lucky to have a group of incredible board members who, like Nancy, have demonstrated their continued dedication to the organization and its clients. Having served on the Board of Directors, as well as several committees including the Executive, Finance, and Fundraising/Development, since 2004, Nancy is glad for the positive experience and grateful for the work of others who are armed with different, complementary skills.

The worst case, as Nancy sees it, is one that holds for both dancers and for non-profit organizations themselves: "...creating something wonderful, and then not be able to sustain it." In the case of CTFD, an organization with its eye optimistically on the future, it is her hope that success will continue to be found in the meeting of financial responsibility and a true love of dance and the dancer.

Spotlight ON Michael Byars

As a continued advocate for career transition awareness, Michael Byars encourages other dancers by sharing his personal story - transitioning from ballet to law.

When Michael Byars, then a soloist with New York City Ballet, performed Balanchine's *Tarantella* in CTFD's annual gala 10 years ago, he had no idea that within the year he would find himself utilizing the services that the event was raising money for. In retrospect, Michael's second career path shared many similarities to his decision to pursue a career in ballet. But, at the time, his decision to transition from dance to law hardly seemed a foregone conclusion.

The son of two professional musicians - his mother, a clarinetist for the American Symphony under Leopold Stokowski, and his father, an oboist for the New York City Ballet orchestra - Michael grew up completely immersed in the performing arts. Having been exposed, so intimately, to this world of creativity and musical expression, young Michael perceived the ballet as a magical place. The wonderful productions of the New York City Ballet nourished Michael's youthful imagination, and this early exposure to ballet triggered his interest in becoming a dancer. At age eleven, with the encouragement of his parents and of George Balanchine, Michael enrolled in the School of American Ballet, the official school of the NYCB, to experience this magic in a new way.



Photo: Paul Konnik

Michael Byars in Peter Martin's *Les Gentilhommes*

In 1983, after nearly eight years of rigorous dance training at SAB, Michael was offered an apprenticeship with the NYCB. Michael's long-standing admiration and respect for his colleagues made his association with the company a special thrill and when the dancers asked him in 1989 to become the Dancers' Committee Chairperson, he was pleased and honored to be able to contribute, in a new way, to the profession he loved so much. Michael recruited company members to represent a cross section of company and asked the Committee members to look at the expiration of their collective bargaining agreement to examine new areas of concern. It was during this process that Michael first encountered the idea of career transition.

After coming across an essay in the *Dance/USA Journal*, which illustrated sobering and candid details on ending dance careers, Michael and the committee decided to address these issues in their new contract. Michael learned about CTFD during negotiations and began advocating its services. While focusing on the financial, educational and emotional preparation for the career transitions of other dancers, Michael determined to do something for himself and go back to school part-time once the contract negotiations concluded.

In the fall of 1990, Michael decided to take courses in his new area of interest. He first signed up for a labor law course at a joint labor studies program of Cornell University and Empire State College. The next summer, Michael began taking liberal arts courses at Fordham University where some of his colleagues were already enrolled. Fordham was very accommodating to NYCB dancers' schedules; and since the company had a stable presence in New York, Michael and his colleagues were able to attend classes consistently. Michael continued to juggle his dance career and his schoolwork for the next 5 ½ years, and received his bachelor's degree from Fordham and a certificate in labor relations from the Empire/Cornell program in 1996.

While in school, Michael weighed the possibility of remaining in the dance world. Michael taught in ballet programs at SAB, the Royal Winnipeg Ballet, and the Banff Centre in Canada. However, he began to realize his increasing comfort with the advocate's role as his colleagues continued to approach him for advice outside the context of contract negotiations. With the help of CTFD counselor and former Broadway dancer Suzie Jary, Michael began more seriously to investigate a career in law, took the LSAT and applied to law schools. "[Suzie] was highly qualified and very helpful, having been through transition herself." After being offered a generous scholarship package from NYU School of Law, and obtaining an additional scholarship from CTFD, Michael began his journey towards a law degree. Thus Michael took control of his own transition and successfully so, receiving his law degree and passing the bar exams for New York and Massachusetts in 2000.

After receiving his law degree, Michael spent a year as a litigator in private practice, and then clerked for Judge Reena Raggi and Judge Kim McLane Wardlaw. Today, as an associate attorney at Cleary Gottlieb Steen & Hamilton and new dad – Michael is very satisfied with the life he has created for himself. "I earned my college degree while I was dancing, I identified something that was of interest to me, and I got some great opportunities. Now I work in a new challenging and fulfilling professional environment. It's a situation I would wish for every dancer facing transition." Realizing the successful outcome of the investments he made in an education outside of dance, Michael urges others to consider doing the same. "Dancers are smart people... and there's a lot of talent out there onstage that is not only applicable to dance."

Michael emphasizes that the costs of transition should not be borne exclusively by the transitioning dancer. He encourages the dance community to become more assertive about addressing these concerns: "these issues should be confronted before, during and after the performing phase of one's involvement in dance." This is sage advice from someone who has gone through this difficult transition himself, and who continues to be an advocate for career transition awareness.



"Enjoying downtime with his 7-month-old son, Samuel, in a photo taken by Michael's wife and Samuel's mother, Rachael Venner."

Dear Friends:

On behalf of Career Transition For Dancers, I am profoundly grateful to you for your exceptional dedication and generosity during 2005.

Your outpouring of friendship is the driving force that keeps CTFD on the cutting edge of specialized programs and services for dancers. With this and the year's achievements in mind, I am very proud to introduce CTFD's list of contributors for 2005. Its broad range of giving pays tribute, not only to the organization and its clients, but to you – our knowledgeable and enthusiastic donors whose gifts, at every entry level of support, define the word, "partner."

Each and every gift to our Annual Fund Drive for 2005 and THAT'S ENTERTAINMENT, our 20th Anniversary Jubilee Gala, helped make the year a very memorable one. Thanks to our extended "family" – a growing roster of clients, alumni, and friends; members of our Board of Directors and National Advisory Board; foundation, corporation, and performing arts unions – we are forging ahead with new programmatic initiatives and the educational and entrepreneurial scholarships that mean so much to dancer-clients throughout the United States.

It is with heartfelt appreciation for all that you have done to ensure the year's success that I thank you, one and all!

Sincerely,

Alexander J. Dubé
Executive Director

ANGELS – \$100,000 & ABOVE

The Victor Elmaleh Foundation,
Sono Osato and Victor Elmaleh
Rolex Watch U.S.A., Inc.
Screen Actors' Guild – Producers
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Players Welfare Fund
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Michael Terlizzi –
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David Dibner – Hospital for Joint
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The Edith Meiser Foundation
Elizabeth & Richard Miller
Vivian Milstein
Milton J. Mosk & Tom Foutch
NAI Capital Commercial
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James A. Essey & Nina Zakin
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Judith & Samuel Peabody
Pamela Phillips & Todd Morgan
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Richardson Robertson –
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Nancy Ellison Rollnick
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Carol Ann Saikhon
Julie & Lawrence Salander –
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CAREER TRANSITION FOR DANCERS values the contributions of its many volunteers who gave so generously of their time and talent throughout the year. With deepest gratitude, thank you so much.

Every effort has been made to ensure the accuracy of this list. Please call William Dale at (212) 764-0172 with any questions or corrections.



DIRECTOR OF DEVELOPMENT'S CORNER *William J. Dale*

It is with pleasure that I write to you as the new Director of Development of Career

Transition For Dancers. CTFD has the vital mission of providing resources and education to the most talented performers in the United States, if not the world. It is my pleasure and honor to serve our extraordinary dancers, board and committed donors.

Though I am not a dancer, I have had a similar career transition experience to some of those I find within our organization. Being the son of a musician, I grew up in the concert hall. Performing on stage became for me the highest form of communication; I had experienced nothing comparable to it. The stage was my home and my fellow musicians were my family. In time, in the same way that our dancers discover there is life after performing, I found new ways off-stage – different but equally rewarding ways – to express my interests and realize my passions.

In the last 21 years, Career Transition For Dancers has awarded over \$2.5 million in Annual Grants. Twenty years ago, we provided \$16,700 to dancers in support of their educational ambitions. Now, because of the ever increasing expenses of education and the greater need from our clients, we are able to provide over \$300,000 to our dancers each year! CTFD's educational grants are essential in helping dancers earn undergraduate and graduate degrees, vocational certification, and the acquisition of important new skills. These grants help bridge the gap

between the various sources of funding and loans available to our dancers, and often make the critical difference between being able to complete one's education or having it postponed indefinitely. Not only do we want to sustain this vital service, but we want to do more. And in order to make this happen, we need your help.

Recently CTFD received major gifts that have been endowed in perpetuity. That means they continue for years to come, allowing our organization to rely on a predictable financial base. Such gifts have come from the acclaimed dance artist Sono Osato and from the families of exceptional performers Carmen Diana Barth and Violet Blumenfeld. Individuals and Corporations also make annual gifts to support this program such as Lifestyle Media, Inc. and Anka K. Palitz in the memory of her husband Clarence Y. Palitz.

Providing an educational scholarship for a dancer gives the donor the opportunity to experience a dancer's career transition. Individuals who provide educational scholarships receive thank you letters from their dancers and may have the opportunity to meet them in person at our many events. Every contribution we receive enables dancers to pursue higher education and to carve out a new career after the conclusion of a rewarding life on the stage. I want to personally thank our dancers and our donors for their commitment. It is with sincere gratitude that I am able to consider you all members of our close and supportive family and I wish you the very best in the months to come.



FUNDING NEWS

BLUMENFELD ENDOWMENT

Introducing the Violet Blumenfeld Scholarship Program

A new scholarship program has been established by donations from Frances S. Franklin and other members of the family of Violet Blumenfeld (1906-2004). These gifts were made in Violet's honor and in dedication of her exemplary career as a dancer and her successful transition to a business career in travel. This Program has been established through Career Transition For Dancers as a permanent endowment that will be used towards educational grants for our dancers. The first grant for this program was awarded to Ellen Rath. Ellen is a former member of Ballet Arizona and is a founder of Nebellen Dance Company. She will be attending Arizona State University to study architecture.

THE SONO OSATO SCHOLARSHIP PROGRAM

The Sono Osato Scholarship Program for Graduate Studies has awarded its first scholarships to two CTFD clients. Debra Weiss is currently studying Health Psychology at Columbia University. Her post dance-career goals include research, writing, and teaching in the Health

Education field. Outside of her studies, Debra is also an adjunct lecturer in Yoga at Bronx Community College and a contributing writer for "Fellowship," a journal published by the Fellowship of Reconciliation (FOR), an international peace organization. The second awardee, Gillian Beauchamp will be attending Medical School at the University of Pittsburgh in the fall. She is currently a home health aide and Yoga instructor. Sono Osato, a CTFD client, is also a renowned dancer and actress, and one of the first American dancers in Col. W. de Basil's original Ballet Russe de Monte Carlo. Ms. Osato states: "I have been enthusiastic about Career Transition For Dancers for a long time and I am glad to be a part of its services". Congratulations Debra and Gillian, best of luck in your future endeavors and thank you Sono.

THANK YOU CARNEGIE CORPORATION OF NEW YORK AND ANONYMOUS DONOR!

CTFD has received a major gift from the Carnegie Corporation of New York and an Anonymous donor. The gift was made because of their belief that service organizations like CTFD are responsible for giving New York City the unparalleled artistic and cultural spirit that has made it the envy of the world. Thank you.

NATIONAL OUTREACH PROJECTS *Coming to a city near you!*

CTFD is taking its vital individual and group career counseling "On the Road" to selected cities this fall:

WASHINGTON, D.C. Sept. 9-10
hosted by the Washington Ballet

LAS VEGAS Sept. 24
hosted by the Nevada Ballet Theatre

TULSA: Oct. 13-14
hosted by the Tulsa Ballet

For more information regarding our National Outreach Project, please visit our website at www.careertransition.org.

SUPPORT US NOW SHARE IN THE FUTURE

All support received from our patrons is greatly appreciated. Gifts can also be restricted to ensure that your money goes directly to programs to which you feel connected. **\$110** will allow a dancer to receive a one-on-one hour-long **session with a career counselor**. **\$550** will allow 5 dancers to receive this same opportunity. **\$2000** will grant a dancer an **educational scholarship** or **entrepreneurial grant**. **\$5000** will underwrite a **National Outreach Project** – a two-day seminar that provides dancers with personalized one-on-one and group career counseling and allow our vital services to personally reach a dance community outside of the New York and Los Angeles area.

Contributions take various forms. Most offer substantial tax benefits to the donor. By choosing the type of gift that is right for your needs and interests, you may be able to make a more substantial contribution than you might have considered, resulting in significant tax and estate planning benefits. Carefully planned, your gift could not only **help strengthen CTFD**, it could also improve financial security for you and your loved ones.

CASH GIFTS

Making your annual gift to CTFD by personal check, VISA, MasterCard, or American Express is easy, quick, and direct. Cash gifts entitle donors to income tax deductions and are immediately available for the organization's use. You can also receive the same benefits by making a gift online which is secured by PayPal through our website (www.careertransition.org).

MATCHING GIFTS

You or your spouse may work for a company with a Matching Gift Program. If so, by completing the company's matching gift form and returning it to CTFD with your gift, you could double or perhaps even triple the value of your gift.

GIFTS OF SECURITIES

Donors wishing to give long-term securities (those held for at least one year) will find the tax advantages particularly beneficial. Gifts of long-term securities entitle donors to a tax deduction for the gift – up to a maximum of thirty percent of your adjusted gross income with a five-year carry-over period for the excess.

GIFTS OF REAL ESTATE, LIFE INSURANCE, RETIREMENT PLANS, IRAs, AND PERSONAL PROPERTY

Making gifts of primary residences, vacation homes, land, other personal property, as well as life insurance, retirement plans, or IRAs can be quite advantageous to both donors and CTFD.

PLANNED GIFTS

Your will can be a creative vehicle for making a thoughtful bequest to benefit CTFD in perpetuity. Bequests are an important and simple way in which donors can strengthen CTFD's financial base and provide significant funding for its expanding programs and ever-increasing client-base. Bequests are exempt from both federal and state estate taxes, and any limitation on deductions. Donors may bequeath an unrestricted gift, endowed fund, or educational scholarship to benefit the organization and its dancer-clients for years to come.

From Tony Award Winner
DONNA McKECHNIE!
TIME STEPS
My Musical Comedy Life

A LIFETIME OF DANCE REVEALED.
FILLED WITH BEHIND-THE-SCENES STORIES AND ANECDOTES, TIME STEPS IS DONNA McKECHNIE'S GARDEN, FOUNTAIN, AND DEEPER PERSONAL JOURNALS ABOUT HER LIFE ONSTAGE AND OFF.
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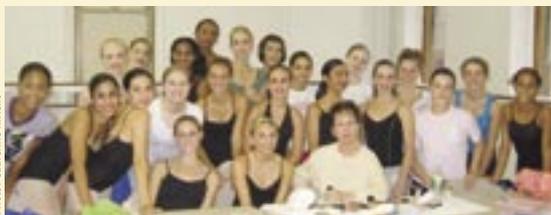
HAPPENINGS



21st Anniversary Jubilee Chair Patricia J. Kennedy, Patrick Swayze, and Lisa Niemi



Patricia Kennedy, our 20th Anniversary Chairman hosted the 2005 "Los Angeles Getaway" auction package at her breathtaking La Villa Paradiso overlooking Beverly Hills. The package was purchased by **Fred and Lenore Kayne, Chris and Jim Holden, and Vicki and Raul Walters**. Guests of honor were Hollywood and Dance superstar **Patrick Swayze** and his wife, Dancer/Producer/Director **Lisa Niemi**. The couples, including **Denise and Brian Cobb**, celebrated Il Palio, the 16th century Italian horse race celebrated each year in Siena, and dined on a specially prepared feast to the sounds of live Italian folk music. The guests stayed at the famous Peninsula Hotel in luxury suites donated for the occasion.



CTFD client, supporter, and advocate **Sono Osato** met with the dance students of the Joffrey Ballet School to give a demonstration on the art of stage makeup. Ms. Osato has also given recent demonstrations for the ABT Studio Company and the Jacqueline Kennedy Onassis School of Ballet at American Ballet Theatre. Her outreach work with ballet students has been recently covered in an article in *Dance Magazine*.

CAREER CONVERSATIONS

An important series led by career-counselors in New York City and Los Angeles, Career Conversations introduces dancers to the broad spectrum of techniques, strategies, and options that make for a successful transition to a new career. Each workshop concentrates on a specific topic that is presented by an expert guest speaker (or a panel) who participates in a question-and-answer discussion following each session. Of great interest are those workshops that feature dancers as speakers who, having successfully completed CTFD's program and established new careers, offer practical advice as well as inspiration and motivation. In the first-half of 2006, Career Transition For Dancers held a number Career Conversations both in New York City and Los Angeles.

TEACHING JOBS (January 23, 2006) – Guest panelists **Joan Finkelstein**, Director of Dance Programs of the New York City Board of Education; **Tracy Straus** of the National Dance Institute; and **Amy Kail**, a dance and teaching artist, held a discussion and presented resources for dance jobs in the public school system. This included a blueprint on how to acquire teaching jobs in the arts, become part of other artist in education programs, and dance companies who teach in the public schools.

REAL ESTATE (January 24, 2006) – Guests panelists **Annie Simmons & Chad Ward** from Autumn Leaf Realty spoke about the opportunities dancers have in the Real Estate business.

FINANCIAL FREEDOM (March 13, 2006) – Guest panelists included **Suzie Jary**, CTFD Consultant and budget advisor; and **Connie Cohrt**, Chartered Financial Advisor. The CarCon addressed the ins and outs of debt, taxes, saving and investing one's money on a dancer's salary.

THE LEAP PROGRAM (March 23, 2006) – **Mark Baird** led a discussion on the "Liberal Education for Arts Professionals" better known as the LEAP program held at St. Mary's College in Los Angeles.

BUSINESS BASICS (April 10, 2006) – **Marty Handelsman**, co-facilitator of the organization's Business group and representatives from the NYC small business services held an open discussion about the primary steps that are required to create one's own business.

CAREERS IN TEACHING (April 25, 2006) – **Leah Bass Baylis**, Assistant Principal and former head of the Arts Program for the L.A. Unified School District; **KaRon Brown**, Head of the Dance Department for the L.A. School for the Arts, **Perry Brown**, CTFD client and Professor at LACSA; **Leonard Crofoot**, CTFD client and guest artist for the Music Center Guest Artist program and **Tony Salas**, LAUSD teacher spoke about their unique involvement in teaching and administering dance for arts education programs. Topics covered included opportunities teaching K-12 students in charter, public and private schools, also how to initiate the application process, credentials needed and other requirements associated with teaching in the school system.

INJURIES & ILLNESS (May 8, 2006) – CTFD held an open discussion with a physical therapist and a workers' compensation advocate on the topic.

See page 8 for upcoming CAREER CONVERSATIONS.

ALL ABOUT CAREER TRANSITION FOR DANCERS

DANCE is a passion.

As a career, it is the fulfillment of a childhood dream – a privilege that many aspire to and few attain. At CTFD, our goal is to keep dancers moving – as performers, as curious inquisitive people, and, when the time is right, as professionals possessing all of the qualities and skills to make success happen, a second time around.

OUR CLIENTS

Dancer-clients come to CTFD from such prominent companies as: *Alvin Ailey American Dance Theater; American Ballet Theatre; American Repertory Ballet; Atlanta Ballet; Ballet Arizona; Ballet Florida; Ballet Hispanico; Ballet West; Boston Ballet; Bebe Miller Co.; Bill T. Jones/Arnie Zane Dance Company; Trisha Brown Company; Dance Theatre of Harlem; Carolyn Dorfman Dance Company; Garden State Ballet; Martha Graham Dance Company; Houston Ballet; Hubbard Street Dance Chicago; Joffrey Ballet; Kansas City Ballet Company; Lar Lubovitch Dance Company; Limón Dance Company; Los Angeles Chamber Ballet; Mark Morris Dance Group; Miami City Ballet; MOMIX; Nevada Ballet Theatre; New Jersey Ballet; New York City Ballet; Oakland Ballet; Ohio Ballet; Ondine And Company; Pacific Northwest Ballet; David Parsons Dance Company; Pennsylvania Ballet; Pilobolus Dance Theatre; Pittsburgh Ballet Theatre; The Radio City Rockettes; San Francisco Ballet; Paul Taylor Dance Company; and the White Oak Project* – as well as from Broadway, off-Broadway, and national musicals, Las Vegas shows, industrials, and the television and film industries, nationwide.

OUR PURPOSE

Whether dancers are novice performers, seasoned artists at the height of their technical and artistic powers, or professionals

on the brink of retirement, CTFD recognizes that they possess the assets and growth potential that every employer seeks and entrepreneurial ventures demand. As the only arts-service organization in the United States dedicated solely to the enrichment of dancers' post-performing years, CTFD is committed to enhancing dancers' many attributes through self-empowerment. Unique in purpose (unlike other programs that focus only on "survival jobs"), CTFD helps dancers build their self-esteem and skills as they plan, pursue, and, ultimately, establish rewarding careers to last a lifetime.

OUR PROGRAMS & SERVICES

CTFD provides a broad range of cost-free specialized services and resources. These include: one-on-one career-counseling and related "Career Conversations" seminars, Focus and Support groups; limited educational scholarships and entrepreneurial grants; the National Outreach Project; local outreach to the performers of major dance companies, as well as to pre-professional students of universities, conservatories, and dance company-related academies; *CareerLine*, a national toll-free telephone number; www.careertransition.org, a comprehensive website; bi-coastal Career Resource Centers; the *National Networking Directory*; and computer literacy classes. From the perspective of history, since its inception in 1985, CTFD has awarded more than 3,200 dancers in 47 states with an excess of \$2.5 million in grants for various levels of education and retraining, and provided approximately 37,000 hours – equivalent to \$3.9 million – of innovative career-counseling. Essential to building a productive, satisfying future, these services have enhanced the lives of dancers who are attending, or have

graduated from, an estimated 170 colleges, universities, and specialized certification programs, both here and abroad.

OUR RESULTS

The exceptional accomplishments of CTFD's clients reflect the diversity of the dance-community-at-large and the wealth of talent among its members. All of the organization's clients value the opportunities that CTFD gives them to begin or complete their education as the first step in establishing successful careers that, literally, run the gamut from A to Z, including: *advertising; agriculture; alcohol/drug counseling; architecture, environmental and landscape design; arts-management; art, dance, music, and occupational therapies; aviation; bridal consulting; career-counseling; catering; civil, electrical, and recording engineering; computer technology/graphic and web design; corporate job training; costume, lighting, and set design; dance education and history; public and private primary, secondary, and higher education; electroneurodiagnostic technology; event-planning; fashion; film-making; film/music composing; finance; firefighting and paramedic certification; horticulture/floral design; foreign language translation; forestry; fundraising; hair design and cosmetology; interior design; international relations; journalism; law; marine biology; physical therapies such as reflexology, massage techniques, personal training, Pilates, Yoga, the Alexander Technique and Feldenkrais Method, gyrotomics, and aquatic training; medicine; performers' employment agency; pet care; photography; psychology and psychiatry; publishing; real estate; social work; stage management; television and theatre direction and production; theology; violin restoration; and zoology.*

AFTER THE DANCING STOPS

(continued from page 1)

France, Germany, Hungary, Japan, Mexico, the Netherlands, Switzerland, and the U.S.). The project would, we hoped, provide a clear, factual assessment of the extent and nature of the challenges of the transition process and suggest ways in which these challenges could be addressed by members of the dance community, government agencies, arts organizations, funders, and society in general. We commissioned a brilliant research team, headed by William Baumol (author of the groundbreaking 1966 study, *Performing Arts: the Economic Dilemma*) and Joan Jeffri (director and founder of Columbia University's Research Center for Arts and Culture).

In December of 2004, with the research completed, we held a conference at the Monaco Dance Forum to disseminate the results. Attending were representatives of many facets of the dance community from 14 countries. Company directors, arts administrators, school directors, dance service organizations, arts councils, artist unions, and government organizations all took part in discussions of the findings and their relevance to the dance field.

Naturally, the situations are different in every country and culture, and there is no "one size fits all" solution to the problems illuminated by the research. The issue of transition is inextricably linked to the place of the artist and art in society, but the information generated across so many cultures and societies gave tremendous insights into the conditions and practices of dancers around the world, including what is being done to support them, how they are facing their continued development, and how all of this affects the development of the art form itself.

First of all, most dancers don't even "hit 40." The study showed that, although current dancers expect to dance until age 41, the average dancer stops performing before the age of 34—more than 35 percent of them because of physical injuries. Most dancers also overestimate their incomes. The average dancer in the U.S. earns about the same as he did in the 1970s: around \$27,400 annually (and of that, only \$15-20,000 is from actual dance work). Compare that to \$42,800 for actors, \$48,300 for musicians, \$36,800 for carpenters, and \$42,600 for bricklayers. Some believe these low salaries are a reflection of gender discrimination: In the U.S., 72 percent of dancers are women. Of course, nobody's in it for the bucks, but the combination of a relatively short, extremely intense, and grossly underpaid career makes transition especially difficult for dancers. The average cost of retraining/re-education in the U.S. is \$27,000 and requires three to four years, after which the dancer is attempting to start at the bottom of a new career ladder at an age when most people are near or at the top.

Besides the physical, educational, and financial difficulties, there is a psychological component to transition. Many dancers experience a huge sense of emptiness when their identity as dancers can no longer be maintained. Their entire sense of self-worth is shattered when the sole measure of their value no longer exists. Many successful dancers are unaware of skills utilized at their level of professionalism that are directly applicable to other fields. Employers of former dancers note they tend to be highly motivated, disciplined, good team players, excellent at following directions, accustomed to rigorous work, punctual, self evaluating, and extremely able to present themselves well. And although many dancers have felt a lack of confidence entering academic situations, one study showed that dancers ranked in the top 15 percent on intelligence tests.

Well, if dancers are that smart (one might think), they must be aware of the circumstances facing them at the end of their performing careers. That appears not to be the case. Eighty-three percent of current dancers in the U.S. claim to be "very aware" of the challenges of transition, but only 34 percent of those who have actually been through the process felt they were truly aware of what it would entail—yet another gap between reality and expectations. Former dancers also felt that family and friends were, by far, the greatest source of support. Schools and companies were of little or no help at all.

What can we do about all this? We can begin by recognizing that dance is both a profession and a calling. In following that call, the dancer separates herself from a society that tends to measure success by material gain. She offers back to that same society (from which she is philosophically marginalized) something of truly great value, communicating through her body and art form ancient values of the spiritual, intellectual, psychological, and political condition of humankind. But if our art becomes irrelevant to society, so does the situation of its practitioners. Therefore, the first thing we must do is become deeply connected to the world we live in, and make

sure our work offers something of value to our community. In many of the countries studied, there is a centuries-old concept of the arts and artists as contributing members of society. This is reflected in the amount of government support. In the Netherlands, the government contributes around \$2.30 per capita to dance; in Canada, \$.62; in Hungary, \$.97; in the U.S., only \$.06. In the U.K., taxation and revenue from the National Lottery help to fund dance. Australia has moved toward project-based funding rather than ongoing general funding. Japan's art is 86-percent funded by local government. The U.S. is the only country in the study that does not support dance significantly through governmental funding.

As educators, we do a huge disservice if we fail to present the stark realities of our world along with the exalted beauty of it. We must not contribute to the gap between the expectation and reality by "selling the dream." The health of the field, as well as of its practitioners, requires educating the whole human being, rather than merely training a "tool" for replicating existing forms. Supporting development outside the studio is also critical. Although the study indicates that parallel preparation for another career is impractical (given the requirements of the training), a culture of awareness and respect for the entire journey of the human-artist-dancer and her place in our society is imperative. Students at the Arts Education School in the U.K. work with faculty to assess areas of interest and aptitude at age 16, to help identify areas they may be successful in as a second career (such as physiotherapy, dance medicine, journalism, arts administration, etc.). The Dance Theater of Harlem has an outreach program to involve the families of students with their careers. Birmingham Royal Ballet School has a program through which alumni who have developed past their performing careers act as mentors to students.

As artistic directors and managers (cited in the study as the most "unsupportive" or "indifferent" to transition), we must find ways to create a supportive environment for dancers as they begin their transition away from performing—realizing that, by so doing, we bring benefits not only to the dancer but to the entire organization. Many companies are establishing links with educational institutions that benefit dancers by offering lower tuition and benefit the schools by infusing their student body with members of exceptional ability and experience. More and more companies are establishing "retraining funds" that help support dancers who have contributed a certain number of years to the company, upon retirement. (In the U.K. and Canada, a group of smaller modern/contemporary dance companies have banded together to provide a similar service.) Choreographers are challenging established concepts of subject matter, technique, and aesthetics to include a less limited definition of what a dancer must be, and must be capable of. Netherlands Dance Theater III was established in 1991 for a small group of dancers from age 40 and up, and is now one of several companies utilizing the valuable assets of experienced dancers.

As dancers, we must cultivate and maintain relationships and interests beyond the specifics of dance that nurture ourselves as full artists and members of society. It is not only acceptable, but highly respectable, to be aware of and interested in our own futures. Get involved with people who have been through what you are just entering. Ask your potential employer what they offer at the end of the line, as well as at the beginning. (Yes, you can ask questions!) Find out what is available through the transition center in your area. Take an active role in preparing and developing the entire arc of your creative life, cultivating an awareness of all the transitions we constantly undergo and of all the valuable skills we have the opportunity to develop in the pursuit of our dreams. We must become advocates for the status and relevance of our art and profession in society, if our artistic lives are to have meaning to anyone beyond ourselves.

Professional dancers give an enormous amount to society as performing artists. They continue to have great value as creative, generous, disciplined, focused, hard-working people after performing is no longer possible, and they deserve to enjoy status equivalent to other professionals in our society. I believe there is an ethical imperative for all of us who are involved with the dance and dancers to embrace the entire trajectory of the dancer's life—not just the brief moment at the summit of the performing career. It is an opportunity to begin to repay those who give us all so much at such high cost to themselves, and it will serve us all who care for the art form itself.

For more information regarding this study and to download a copy of *Beyond Performance*, a summary of the research, go to www.IOPTD.org.

CAREER TRANSITION FOR DANCERS

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For more information about Career Transition For Dancers' programs and services, please visit our website at www.careertransition.org

If you would like to give us feedback or have your name added to our mailing list, please email us at info@careertransition.org

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has been generously underwritten by
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Selected CTFD services are supported, in part, by public funds from the New York City Department of Cultural Affairs



Special thanks to NYSCA for its support



The National Outreach Projects for 2006 are underwritten, in part, by the National Endowment for the Arts

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March 12, 2007 – JUGGLING YOUR LIFE & CAREER

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CTFD would like to thank Actors' Equity Association for hosting Career Conversations in New York City.

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Contact the LA office for Career Conversation locations. Career Conversations are always free but seating is limited. PLEASE RSVP by calling (323) 549-6660.

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ONGOING SUPPORT AND FOCUS GROUPS

The Business Group Lauren Gordon, CTFD Career Counselor- meets monthly on **Mondays 5:00-7:00**. Receive practical business advice and network with other dancer entrepreneurs and businesspersons.

The Diamond Group for mature dancers (**accepting new members**) Led by Career Counselors Anita Lands and Lauren Gordon. **PLEASE** contact Lauren Gordon for details on the above groups: **212.764.0172** or lgordon@careertransition.org

Dancers Managing Change Support Group – **Monthly Wednesdays from 6 - 8pm**. An opportunity to receive and give support in processing the emotional side of transition with Career Counselor Suzie Jary. **Next Meeting dates: Oct. 11, Nov. 8, & Dec. 6**. Email Suzie Jary at sjary@mindspring.com

Please check our website (www.careertransition.org) regularly for information on all NYC & LA activities and updates/changes to the schedule above! Our website also includes helpful links to other important organizations. Click on "Programs and Services" to check them out!

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