

## 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 15<sup>th</sup>. 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 2<sup>nd</sup>. 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 Kryszewicz**, **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 20<sup>th</sup>, 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. 21<sup>st</sup> Anniversary Chairs **Patricia J. Kennedy** and **Anka K. Palitz** gave inspiring speeches about the history of the Gala and our 21<sup>st</sup> Anniversary Gala goal of \$1 million. Patricia also explained that if every patron of last year's Gala only contributed 10% more in our 21<sup>st</sup> 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 21<sup>st</sup> 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 21<sup>st</sup> 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,