Broadway at Sardi’s  Caitlin Carter, Charlotte d’Amboise, Mercedes Ellington, Donna McKechnie, and Desmond Richardson hosted CTFD “Between Shows,” March 28th.

Underwritten by the Shubert Organization for the 4th year, over 80 dancers from the Broadway musicals A Chorus Line, Beauty and the Beast, Chicago, Curtains, Hairspray, Mamma Mia, Tarzan, The Producers, The Lion King, The Pirate Queen, and 110 in the Shade attended. CTFD Board member Caitlin Carter spoke about CTFD’s methodology and programs and introduced clients Ana Maria Andricain of Beauty and the Beast and Todd Michel Smith of Hairspray. Both clients spoke about their introduction to CTFD at last year’s Sardi’s event and how CTFD has helped them develop their skills outside of dance. Through 1-on-1 career counseling and an entrepreneurial grant, Ana Maria started an online jewelry business, Jewel of Havana (jewelofhavana.com), and has expanded it to five retailers across the USA. Through an educational grant from the Caroline Newhouse Scholarship Fund, Todd recently graduated from college and will pursue a career in Physical Education.

Photos (clockwise from top left): CTFD Clients Judine Somerville & Michelle Marie Robinson, Karen Ziemba, & Board Member Caitlin Carter, CTFD Counselor Suzie Jary, Hostesses Charlotte d’Amboise and Donna McKechnie, & CTFD Client Noah Racey; Members from The Lion King, Kylin Brady, Dawn Noel Pignuola, Michelle Camaya, Jennifer Newman, Dennis Lue, Torya, Angelica Edwards, Kristina Bethel, Shekira Harris, & Camille Brown; Guest speaker Todd Michel Smith with members from Hairspray Arbender Robinson, Bryan West, Andrew Rannells, Abdul Latif, & Tommar Wilson (Photos: Linda Lenzi / BroadwayWorld.com).

Winter Heat  Representing the spectrum of dancers’ careers, CTFD and Harbor Conservatory for the Performing Arts joined together March 1st for the third year of Winter Heat.

The evening’s event included special performances from the Gestures Dance Ensemble and members of Dance Times Square. After the performances, nearly 300 patrons took over the dance floor so they could “bust a move” to the 21 piece Harbor Latin Big Band. The event was a huge success to benefit Chairs Janice Becker, Fe Saracino Fendi, Beth Danahauer, and Ginny Knott. Honorary Chairs included Peter Martins, Rosie Perez, Chita Rivera, and Sylvia Waters. Ronda and Mark Axelowitz, Caroline Cronson, Lisa I. Cuevas, Justine DiCostanzo, Kelly DeMarco, Robert Dorf, Alexander J. Dubé, Mercedes Ellington, Barry S. Friedberg, Charlotte Moss, Yolanda Santos Garza, Roberta Silber, Susan Krysiewicz, Ketty Maisonrouge, Lady Maughan, Jean Shafiroff, Patricia Shah, and Susan Fawcett Sosin served on the Benefit Committee. The evening was sponsored by Rolex Watch USA and Capezio/Ballet Makers.


Rolex Hosts Gala Luncheon  Allen Brill, President and CEO of Rolex Watch USA, hosted a gala kick-off event at Sardi’s.

The June fifth luncheon was held to celebrate Anka K. Palitz and The Jerome Robbins Foundation being honored with CTFD’s awards for Outstanding Contributions to the World of Dance at the Annual Gala on October 29, 2007. Twenty-second Anniversary Chairs Allen Brill and Patricia J. Kennedy gave heartfelt speeches about the honorees, dedication to the mission of CTFD, and what an extraordinary privilege it is for the organization to be able to honor Ms. Palitz and the Robbins Foundation. Mr. Brill stated that “the movie industry has Cher, the music industry has Madonna, but the dance industry has Anka.” Ms. Kennedy announced this year’s goal of $1.1 million and the strategy she and the many other hard working gala chairs have created to achieve it. The luncheon was underwritten by the Gala’s Executive Producer Alexander J. Dubé. Thanks to Auction Chair Ann Van Ness, the wine for the event was graciously donated by Beni di Batasolo, the Official Wine Sponsor of CTFD’s 22nd Anniversary Jubilee.


Moving On Summer 07
The semiannual newsletter of Career Transition For Dancers

#17 Family Trees
President’s Message  Dreams by Cynthia Fischer

**We dreamed** of a graduate study scholarship program to offer our undergraduate clients the opportunity to continue their studies on a graduate level. Last year, through the generosity of Sono Osato and her husband Victor Elmaleh an endowment fund was established and we were able to award two $5,000 graduate scholarships. This year the proceeds from this endowment allowed us to award four scholarships and help four more remarkable candidates to achieve their dreams.

**We dreamed** of somehow expanding our visibility and accessibility. Through Board support and foundation funding CTFD has embarked on a ground-breaking branding project which includes an extensive and much needed overhaul of our website. This project will enable us to reach the public, our clients and our supporters with a distinctive identity and a compelling vision. It forces us to consider and to communicate both who we are today and what we wish to become.

Further, our clients are now computer savvy and online. As part of this project a user-friendly, expanded and exciting website will be designed. We will have our grant applications online, easy navigation and invaluable links to other services and organizations. Our new website will deliver both services and significantly more information. This project is an essential step in supporting our national program, in providing more effective delivery of our services and in our ability to reach out to the general public in a meaningful way.

**We dreamed** of blanketing the US with our National Outreach Project “NOP’s”. In the past seven years we have held 20 National Outreach Projects in 17 cities throughout the United States to bring the CTFD message and services to the local dance communities. In 2006, through the continued generosity of the Bossak-Heilbron Charitable Foundation and thanks to support from the National Endowment of the Arts we increased our National Outreach Projects from three to an all time high of six NOP’s. There is a vibrant regional dance scene with both expanded educational programs and a significant increase in performing companies. It is so important that we can reach them!

To all of you who inspire and make our dreams possible our heartfelt thanks.

Call it a clan, call it a network, call it a tribe, call it a family. Whatever you call it, whoever you are, you need one. — Jane Howard, author

It has never been my object to record my dreams, just to realize them. — Man Ray, artist

This issue, reflections on the extended families of dance

Mail Call  Letters from our clients

**Dear Mrs. Palitz,**

I greatly appreciate the support of my continued education and thank you for your generous gift. I was a member of the Trisha Brown Company for a five year span from 2002 to 2006. I also worked with Trisha Brown in creating O’Zlozony / O Composite for the Paris Opera Ballet.

In 2006, I left Trisha’s company due to a knee injury. Determined to rehabilitate my injury, I enrolled in a full-time, three-year course at the Manhattan Center for the Alexander Technique. CTFD provides a rare and vital service to dancers in need of counseling and support.

Thank you for your ongoing support for this scholarship fund. CTFD provides the rare assistance to thousands of dancers attempting to change careers.

Sincerely,

**Cori Olinghouse,** Brooklyn, NY

**Dear Mr. Theodore Sayers,**

I would like to take this opportunity to thank you for your generous gift to Career Transition For Dancers. Because of your help, I have received a grant to help pay for tuition at the University of Pennsylvania. In May 2008, I will graduate with a BA in English and hopefully start working towards a career in writing.

I would like to incorporate my passion for ballet — perhaps as a dance critic or a dance historian. I have had a tremendously full career — eleven years with San Francisco Ballet and three years with the Pennsylvania Ballet — a principal dancer with both companies — and I look forward to my next step in life.

Thank you again for your generous support.

Sincerely,

**Julie Diana,** Philadelphia, PA
Crossing Boundaries: The National Outreach Project
Building Community and New Careers for Dancers by Paulette Fried, CTFD Senior Career Counselor

In 2000, Career Transition For Dancers (CTFD) began a new program to connect with dancers around the country. Prompted by the foresight and generosity of the Bossak-Heilbron Charitable Foundation, CTFD took our programs and services “On the Road,” initiating the National Outreach Project (NOP).

We had no idea how many boundaries would be crossed when we ventured out with the NOP initiative. Sure, there were state lines we would pass through, but there were also unanticipated emotional and relational boundaries to be traversed for those with whom we met in different dance communities. Also, how would the NOP’s be a catalyst for enabling attendees to eclipse the blocks and chasms that can impede a career transition? This begins by reaching out.

The NOP workshops held in communities around the U.S. include a number of activities targeted at helping dancers experience and grapple with career transition challenges in a very direct way. Taking advantage of the unique and specialized expertise, CTFD Career Counselor Suzie Jary brings a unique skill as a psycho-drama therapist; several techniques are incorporated to get dancers actively and fully engaged with where they stand along the transition process. Positioning themselves on an imaginary line that represents that continuum, dancers are able to really see and connect with the complexity of their present situation.

By sharing their circumstances as well as their hopes, beliefs and concerns, they can begin to associate what it means to be in their spot (literally and figuratively) and to understand how it is relative to those standing beside them.

Being able to voice such deep, often taboo, sentiments with other kindred spirits in such a safe and supportive environment, can be transforming. Hearing from others in different places along the continuum line is invaluable — often providing perspective and encouragement to those who are new to transition, while infusing confidence and motivation in those who have had success. For the latter, sharing their experience helps them claim ownership of their achievements, realize their growth and appreciate the richness of the process.

Hence, the “transition line” exercise becomes a way to promote an acceptance and understanding of the stages of transition and diminish fears of the heretofore unknown. Recognition of what is entailed in the change process, makes the movement into unknown emotional and experiential territory less loathsome and being with others, in a community, makes it less lonesome.

Crossing from the emotional terrain of a career transition into the practical presents many barriers dancers must navigate and move through.

In the next part of the NOP workshop, we provide participants with a “Career Map” and a prescribed five-step path to follow in finding a next “good fit” career. To help them take that first step in their career development, counselors guide the dancers through a series of individual exercises and more group activities that give them the opportunity to explore different aspects of themselves — specifically their interests, skills, values, strengths and unique qualities. Noting these traits on their personal Career Map, each dancer can begin to envision other career prospects with increased hope and self-assurance. A group brainstorming simulation for one of the NOP participants, then helps all to see how they can creatively involve others in finding links between the pieces of information on their map — like linking together pieces of a puzzle — which often reveal “pictures” or possibilities for the future.

The second step along the practical path involves exploring the career options identified in Step 1. Again, a bit of “boundary crossing” may be required. Dancers may need to move outside their comfort zone and reach out to people they don’t know in fields or occupations with which they are unfamiliar. For some, networking and informational interviewing will involve making a big leap, which includes overcoming self-imposed stops in connecting with people who have had different life and work experiences. Yet, by accessing the same determination used in their dance training and performances, as well as the tools and information supplied in the NOP workshop, dancers find that differences need not be barriers. On the contrary, those in the “civilian world” are usually willing, even delighted, to engage with dancers if they will simply venture out.

Taking the second step paves the way to the third, Focus and Goal Setting, which leads to Pro-Active Job Searching (the fourth) and ultimately to Career Management. In time one finds they have become part of a new community, a professional community with new colleagues who are able to partner with and support them.

The experience of the NOP is often a catalyst for 1-on-1 discussions with a career counselor, immediately following the workshop portion of the program or sometime thereafter — be it in person or by phone. Whatever the timing or the circumstances, the CTFD career counselors are available to help dancers move out of the fog into greater clarity, to cross from now into the future, as well as to traverse barriers that might keep them from turning dreams into reality.

Spotlight On: Hans Kriefall
Views on passion and pragmatism from a former Broadway dancer

To a dancer, dance is an extension of one’s identity — a reflection of one’s devotion, drive and aspirations. And an established career validates one’s ability to succeed and confirms confidence in oneself. For dancers, the launching of a professional dance career is equivalent to a scientist establishing a breakthrough discovery, or a runner completing a marathon — it is recognition of their skill and dedication, and an embodiment of their lifelong passion. A career in dance exemplifies not only a dancer’s dedication, but also a dancer’s love for the art. Hans Kriefall, an experienced performer in musical theatre, refers to dance as his “first love” — a notion that many of CTFD’s clients can relate to, for it is their genuine love for this art form that motivates our dancers to pull through meticulous and grueling rehearsals, and nerve-racking auditions for years upon years, to the point in which their bodies are no longer able to keep up to speed with their drive.

“If this was something I could do forever, I probably would” says Hans when asked about his dance career; and after glancing at his prolific resume. As a dancer whose focus was exclusively on musical theatre, Hans’ work experience includes an array of performances both on and off Broadway, with national tours, and in regional stock shows. His road towards a professional dance career
it was during his four years in Cats that hans began evaluating his need for a career change. he told CTFD that “I hit my early Thirties and realized that there’s a finite life span to dancing.”

while examining opportunities in other careers in theater, hans decided, “rather than starting over from square one, in an aspect of performing that wasn’t necessarily something I was ‘dying’ to do. I decided to retire and quit while I was ahead.” with the help of suzie lary, CTFD counselor, hans was able to take the next step towards finding something new. “it is an absolutely priceless resource to have 1-on-1 attention focused on you and your priorities...through the process of identifying what your strengths and interests are, and what you need to do to get where you want to be.”

hans was encouraged to apply for internships and to take advantage of his previous experience as an actor’s union representative during contract negotiations with Actors’ Equity Association. recalling his experience as a committee member at Actors’ Equity, hans remembers being impressed by the knowledge and communication skills of the lawyers on staff. he recalls how these individuals not only had some passion about the subject of contract negotiations, but also the hard facts and skills to back it up. as he continued to work more closely with lawyers through various internships, hans realized how much this work appealed to him and was ready to pursue a career in law for himself.

at Columbia Law School, hans quickly learned the benefits of having an established professional career already under his belt. his previous career as a dancer left him equipped with a level of professionalism and a more “sophisticated view of the world,” which his professors and colleagues seemed to appreciate. and as he began working for law firms in New York City, he witnessed that his co-workers appreciated his real world experience. now, as a corporate finance lawyer at Debevoise & Plimpton LLP, hans has discovered how useful his discipline as a dancer is towards his career in law.

“It’s the attitude of how you approach work that is consistent: putting your best foot forward and having no fear of failure. I was conditioned to accept challenges, do my best and rely on that to get me through.”

This basic philosophy has helped hans establish a successful career in law, and has availed some wonderful opportunities. Most recently, hans’ newfound career allowed him to spend two years in Europe as he worked from the firm’s office in Frankfurt, Germany.

When asked about the challenges and some of the fears he faced during this period of redefining his professional self, hans states: “the difficult thing with any transition in life is that there’s such uncertainty... my fear was that I wouldn’t be equally passionate about whatever other work I found... however, I think you have to realize that your next field may not be your first love — the way theatre was my first love.” during this period of self reflection, hans seemed conflicted between his true passion and his innate sense of pragmatism. Although, he understood the need to transition and pursue a career outside of dance, his devotion and love for the art remained.

“There are few things I would love as much as I loved dancing and musical theatre... it’s a passion that I don’t think ever completely goes away.”

With CTFD’s help, hans was able to find a new area of interest, and eventually a new niche after coming to the realization that “you can’t dance in a show forever” — a truism which made his pursuit of a career outside of dance even more attainable.

Sanford (Bud) I. Wolff  In memoriam

Sanford (Bud) Wolff passed away in New Canaan, Connecticut on April 14, the day after his 92nd birthday and was interred at Arlington National Cemetery on June 14, 2007. Born in Chicago where he attended public schools, Bud Wolff was a graduate of Knox College, the University of Chicago, and The John Marshall School of Law. Soon after being admitted to the Illinois bar, Mr. Wolff enlisted as a private in the Army, and during World War II saw service as an Infantry Officer in New Guinea, the Central Pacific, the Philippines and Japan. His citations include the Combat Infantryman’s Badge, The Purple Heart, The Bronze Star and The Silver Star. At the time of his separation from the service in 1946, he had achieved the rank of Lieutenant Colonel, commanding the 3rd Battalion of the 123rd Infantry.

Following the War, he resumed his legal career with a Chicago labor law firm, becoming a partner within two years. By the early 1950s Mr. Wolff had his own law firm in Chicago, representing many performers in broadcast-
Ann Barry and Bud Wolff
Setting the Foundation for Future Success
Interview held December 2006

This year, as Career Transition For Dancers celebrates its 22nd year, we look back on how much the organization has matured into adulthood. Celebrating some of the pioneers of CTFD — the essential people who helped lay a solid foundation for the future growth of this organization, we acknowledge the collective efforts of current Grants Administrator, and CTFD’s first President and Administrative Director, Ann Barry and former Board Member, Sanford (Bud) Wolff. CTFD rejoices in the success and growth that the organization has experienced since its birth in 1985, and remembers the impact the efforts of this devoted couple have made on the lives of thousands of dancers, nationwide.

“What started as a union supported program is now a nationally recognized arts service organization” says Ann as she reflects on CTFD’s evolution. The topic of career transition arose at an international conference in London in 1978. The issue was later brought to a national dance conclave at Lincoln Center, New York City, which recognized the problem that always existed but had never been addressed by the dance community.

All dancers eventually become aware that their careers will not last forever, and when faced with this eventuality, many find themselves in a serious crisis.

The result of the conferences was to make people in the dance world realize “that there was a void that could be filled by supporting dancers during their transitions.” Thus, it was the performing arts unions that decided to address this issue more proactively, and the Actors’ Fund of America initiated a pilot program funded by the unions which counseled dancers in the process of transition. Ann served on the advisory board of this program and emphasized that “this was the Unions’ way of giving back to its dancers.”

As the program grew, Ann realized that changing the way the organization was structured would improve the long-term benefit to dancers.

At this point, Ann looked to her husband Bud, an experienced lawyer and union leader who had served as Executive Director of AFTRA, and was now AGMA’s National Executive Secretary.

“[CTFD] was truly driven by Ann Barry,” said Bud, “she really pushed it.” Ann recalls how “Bud always had an affinity for dancers,” and since his work exposed him to the needs of all dancers, he was really responsive towards helping Ann. “I leaned on Bud since he was a lawyer... he was always there... and the guidance he provided - I couldn’t have done without it.” Ann and Bud worked together to establish CTFD’s not-for-profit status, and since their goals for the organization truly mirrored each other, they were able to focus on bettering the organization and reaching out to as many dancers as possible.

“We shared the same views,” says Ann, “that this was a program that was much needed and the unions could be of great help — which they were and still are.”

Bud notes that some of their original concerns were “how do you make this attractive to contributors?” and more importantly, “how do you make it attractive to the people you’re trying to help?” These are challenges Bud and Ann faced together, along with CTFD’s other board members and volunteer leaders.

Bud and Ann both agreed on the importance of approaching issues within the organization with a personal touch.

“Personal relationships are instrumental in getting people to become involved,” says Bud, “so that help becomes welcoming and not forbidding.”

Thus, Ann’s current role as Grants Administrator is essential to the organization. Her warmth and ability to connect with dancers is important towards keeping the organization personal. “She has terrific patience,” Bud added. However, Ann’s tremendous patience and reverence for dancers aren’t the only things that she contributes to CTFD programs and services, her personal experience as a former dancer adds to the services she provides. Ann previously had a career dancing on Broadway and in films and television, and was able to work within the industry as a stage manager when she made her transition.

Since she had found a profession closely tied to her previous one and something she felt a great passion for, she realized that each transition is an individual process. “This,” she adds, “is one of the reasons why our organization can be so responsive — we recognize the individuality of each dancer and the individuality of each dancer’s transition process.”

As CTFD moves into the future and realizes more and more opportunities for growth, the organization will always remain grateful for the foundation and original goals Ann and Bud set together. Ann and Bud hope that CTFD’s fundamental philosophy of empowerment for dancers continues.

Throughout her years with CTFD Ann has witnessed how “dancers have ‘found their voice’ sooner than they used to... they are more aware and willing to accept that dance is not the be all and end all of their lives.”

As an empowerment program, CTFD encourages dancers to take charge of their lives and to take charge of managing change. “We are here to help them understand,” says Ann, “that they have the ability to take charge and do what is necessary.” When asked about CTFD’s role in the future as dancers become more proactive and independent, Ann states: “I think there will always be an element of concern as to how to transfer the passion that one has for performing as a dancer to another career. Although people may be more able to identify what the challenge is, they may not have the tools or see right away how they’re going to achieve their goal.”

This is when dancers come to CTFD for the organization’s guidance and support. And because of the hard work of Ann Barry and Bud Wolff along the organization’s many supporters and advocates, dancers are able to continue through the transition process and create meaningful change for themselves.
National Outreach Projects

CTFD’s professional career counselors are taking their vital individual and group career counseling services “On the Road” to select cities this fall.

Boston, MA — September 23-24
Hosted by the Boston Ballet

Cincinnati, OH — October 7-8
Hosted by the Cincinnati Ballet

Seattle, WA — October 12-13
Hosted by Pacific Northwest Ballet

Miami, FL — November 9-10
Hosted by Miami City Ballet

Career Conversations
in NYC

September 17, 2007
Grants and Scholarship Funds for School, Businesses, and Non-Profits
Five “grant detectives” provide in-depth step by step strategies on how to research, acquire, and utilize grant money

January 14, 2008
Teaching Artist Opportunities K-12
Learn best practices on how to hone in on your dance skills to get that perfect teaching job.

February 25, 2008
High Powered, Big Bucks Careers
A panel of speakers talks about what it takes and how to become a tycoon or mover and shaker.

April 7, 2008
Start-Up Business Advice and Resources
A panel of Entrepreneurs and representatives from Smith Barney “Working Wealth” investment firm coach you on strategies on how to research, acquire, and utilize grant money.

April 23, 2008
The Business of Being a Dancer / Choreographer
Representatives from Smith Barney investment firm reveal how to best manage your money and always stay ahead of the game (co-sponsored by Dance/NYC).

May 12, 2008
Idealists & Do Gooders: Careers in the Non-Profit World
A panel of dancers discuss interesting jobs in the Non-Profit and Foundation world and how to obtain those jobs.

May 27, 2008
Round Table: Gathering of the LA Dance Community

July 26, 2008
Balancing Life and Career
Are you trying to balance life and work and trying to do it all? Learn some simple techniques that will help you put order and control into your life.

Holiday Networking Party NYC
New York City, Actors’ Equity Building
Monday, December 10, 2007 5-7 pm.

Holiday Networking Party LA
Los Angeles, SAG Building 1737 Wilshire
Tuesday, December 18, 2007 4-6 pm.

Bring your business cards to hand out. Please come and join us for refreshments, munchies, and great company.
Bring your own dish if you like.

Check our website at careertransition.org regularly for information on all NYC & LA activities and updates/changes to the schedule above. Our website also has helpful links to other important organizations. Click on “Programs and Services” to check them out.

About Career Transition For Dancers

Dance is a passion. As a career, it is the fulfillment of a childhood dream — a privilege that many work hard to achieve and few attain. At CTFD, our goal is to keep dancers moving — as performers, as curious inquiring people, and when the time is right, as professionals possessed of all the qualities and skills to make success happen a second time around.

Our Purpose
Whether our dancers are novice performers, seasoned artists at the height of their technical and artistic prowess, or professionals on the brink of retirement, CTFD recognizes they possess the assets and growth potential that every employer seeks. 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 develop their identity and professional skills as they plan, pursue, and, ultimately, establish rewarding careers to last a lifetime.

Our Programs and Services
CTFD provides a broad range of cost-free specialized services and resources. These include:

Career Counseling
One-on-one strategic counseling and group “Career Conversations” seminars, Focus and Support groups, National hands-on counseling through the National Outreach Project and local outreach seminars to the performers of major dance companies, as well as to pre-professional students of universities, conservatories, and dance company-related academies; and CareerLine, our nationwide toll-free telephone hotline.

Financial Support
Limited educational scholarship grants for undergraduate and graduate education, entrepreneurial grants to help dancers grow and form a business.

Career Conversations
in LA

September 20, 2007
Interview and Resume Do’s and Don’ts
Learn what communicates your special skills and talents to your perspective employers.

January 29, 2008
The ABC’s of Credit
Smith Barney “Working Wealth” Financial Education Program (Part 1). Understand the definition of credit, its impact, managing credit, the application process and safeguards to help you protect your credit rights.

March 20, 2008
The ABC’s of Financial Planning
Smith Barney Financial Education Program (Part 2). Understand the reasons for saving, the value of a personal financial plan, creating a successful plan and why budgets are important for taking control of ones future.

July 26, 2008
Balancing Life and Career
Are you trying to balance life and work and trying to do it all? Learn some simple techniques that will help you put order and control into your life.

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Financial Support
Limited educational scholarship grants for undergraduate and graduate education, entrepreneurial grants to help dancers grow and form a business.

Resource Information
Careertransition.org, an informational website, is coastal Career Resource Centers in New York City and Los Angeles, the National Networking Directory connecting dancers around the country with similar career interests and educational resources, and computer literacy classes.

Our Impact
Since its inception in 1985, CTFD has awarded more than 3,900 dancers in 47 states with an excess of $2.8 million in grants for various levels of education and retraining, and provided approximately 16,000 hours — equivalent to $4 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 750 colleges, universities, and specialized certification programs, both here and abroad.

Scholarship News

Dancer and actress Sono Osato has recently given a major gift to increase the Sono Osato Graduate Scholarship Program. This generous gift of $500,000 will almost double the current funds endowed to help dancers seeking graduate degrees.

Supporters 06

Dear Friends,

On behalf of Career Transition for Dancers, I am profoundly grateful to your exceptional dedication and generosity during 2006.

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 supporters for 2006. 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 for 2006 and “ONE WORLD,” our 21st Anniversary Jubilee Gala, helped make the year a very memorable one. Thanks to our extended “family” — 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
Career Transition For Dancers
The Caroline & Theodore Newhouse Center for Dancers

Cynthia Gregory
Chairman Emerita

Caroline H. Newhouse (1930-2009)
Luigi Gasparitetti (1942-2002)
Sanford I. Wolff (1935-2007)

Directors Emeriti

Edward Weston (1925-2006)

Founding Chairman

Ann Barry

Founding Director

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Career Line
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Moving On has been generously underwritten by Screen Actors’ Guild – Producers Industry Advancement and Cooperative Fund.

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 2007 are underwritten, in part, by the National Endowment for the Arts.

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