

MARQUEE

THE NEWSLETTER OF THE ACTORS FUND WINTER 2008 ISSUE: VOLUME 11, NUMBER 1



People are the heart of The Actors Fund.

As we celebrate our 125th Anniversary, it is not the honors or awards that stand out; it is not the gala events or the proclamations; it is not even our rich history or incredible array of programs; it is the people — the extraordinary parade of people who over the last 125 years have been touched by or been a part of The Actors Fund family. By now, they must number over a million strong, and they are all part of our legacy. They are the men and women who came together in 1882 to create this place, this organization, that would be charged with taking care of entertainers then and into an unforeseeable future; they are the performers and crafts people who every year donate a performance to help The Fund take care of their own; they are the dedicated and caring staff members who reach out to touch the lives of others and who believe in making a difference; they are the volunteers who step forward when they see a need and fill it; and they are the thousands upon thousands of people who have found a helping hand and a caring home at The Actors Fund — whenever they needed it, whatever the reason.

And that is why, for this, the anniversary round-up issue of Marquee, we want to do something different. We want to talk about people — some who have found help here, some who have volunteered here, some who work here and some who are leading us into the future. **This is The Actors Fund.**

Donor Profile

Vincent
Sardi, Jr.



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Volunteer Profile

Sharon
Lieblein

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The
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VIEWS from Bebe Neuwirth, 4th Vice President/Trustee



Dear Friends of The Actors Fund,

As a trustee of The Actors Fund I've long been proud of the terrific work The Fund does to help my colleagues and friends in the performing arts. Last year, though, I faced a new situation that helped me realize that there are always additional ways for The Fund to reach out into our community to help where it's needed most.

In 2006 I had hip replacement surgery after several years of physical therapy, arthroscopic surgery and excruciating pain. In addition to the physical pain, there was the emotional stress of not being able to dance, as well as the need for secrecy imposed by the sometimes brutal nature of show business. After the replacement I recognized how extremely lucky I was to have a great doctor, good health insurance, and great support from the few people with whom I shared my secret.

So many dancers in similar situations don't have the access that I was so lucky to have. So I turned to Barbara Davis – The Fund's Chief Program Officer – and her colleagues and we developed a new program called The Dancers' Resource. The Resource is a way to pull together all the support structures already in place for dancers at The Fund, with the addition of new programs, such as seminars and workshops, that address the unique and critical needs of dancers when they're injured.

We started last summer with a workshop that drew over 70 dancers. And now we have an ongoing series of seminars and a full time social worker dedicated to dancers, thanks to seed support for the program from Broadway Cares / Equity Fights AIDS. A new series of support groups for injured dancers is up and running and extremely successful. There is a new Advisory Council to provide advice as the program grows, and also to spread the word to everyone in the dance community. Among its almost 30

members are such important friends in the dance world as Arthur Mitchell, Ann Reinking, Peter Martins, Mark Morris and many more.

The Dancers' Resource builds on a strong platform of support for dancers at The Fund. In fact, The Fund served over 700 dancers in 2006 and provided dancers with about \$400,000 in emergency financial assistance. These ongoing programs are supported by a wide range of donors, especially the LA-based Professional Dancers Society, which has designated over \$1.3 million to The Actors Fund over the last 10 years.

I'm thrilled that The Dancers' Resource has moved forward so quickly. It demonstrates a few important items beyond the program itself – that The Actors Fund truly helps everyone in performing arts, and not just actors, and that The Fund is always open to evolving to address the unfulfilled and vital needs of our community.

My sense of pride in being associated with The Actors Fund has only grown over the last year as we've made The Dancers' Resource a reality. The Fund truly is there for the essential issues facing all of us working in performing arts and entertainment.

Thanks so much for your commitment to The Fund, and here's to a terrific 2008!

My best wishes,

Melody knew from a young age that she would be a professional singer. She started singing at the age of 5, and continued to perform during her school years. Working as a speech pathologist in Houston, Melody studied Italian during the evenings, and began her opera career with the Houston Grand Opera. She soon came to New York, and has had a strong Broadway career for the last 16 years as a cast member of *Phantom of the Opera*.

"I love working with the New York *Phantom* production team and am grateful for the financial stability it has given me and my family. I also have the desire to do more for the New York City community. By nature, I am a person who wants to make the world a better place. Thanks to the Actors Work Program, I have found work that does not conflict with my performance career, provides needed extra income, and makes life better for others."

Through the Actors Work Program, Melody spent a year as a trainer with the New York City Health and Hospitals Corporation, using her performance skills to help health care workers learn how to create a comfortable environment for patients and their families.

More recently, Melody was referred by AWP to be a tester for a Fair Housing project. Her job is to pose as a potential renter, buyer, or mortgage seeker in the New York City metropolitan area to try and see whether a landlord, seller or bank has illegally discriminated against a potential renter or buyer. "When I first enter the real estate office, I have the same jitters as I do on an opening night. In this case, however, there is more than me on the line. My job as a fair housing tester is to get the facts. Going off script can mean not getting evidence that could help a needy family get the apartment they deserve. It hasn't happened – and I'm glad. I know how important this work is, and I'm so grateful that it allows me to give back to society as I continue my Broadway career."

“Thanks to the Actors Work Program, I have found work that does not conflict with my performance career, provides needed extra income, and makes life better for others.”

Michael began his industry career in the early 1980s, writing and producing for a number of TV sitcoms, including *Kate and Allie*, and was the story editor and associate producer for Children's Television Workshop's *Ghostwriter* for four seasons. Michael was always good with both people and numbers, so he also worked as a production accountant.

In 1999, Michael came to The Fund for support. "I realized that, although my health was relatively stable, my HIV positive status was making it very difficult for me to work the long hours that the industry demanded. I came to The AIDS Initiative for support and got it!" Through the Actors Work Program Michael found a job he loves as a membership representative for the American Guild of Musical Artists.

"When I saw a job working for an entertainment industry union on the AWP job bulletin that asked for someone who worked well with numbers, I knew it was for me. Although I knew my health did not allow me to continue my producing career, I really wanted to stay connected to the business. I also knew that my number skills made me a great candidate."

Michael has been with AGMA for close to a year and one of the best things about Michael

having a full-time regular job was being able to document steady income, which allowed him to get a bigger apartment for less rent.

"I'm also the person who gets calls from individuals who have questions about how to manage a classical singing or dance career. My advice always includes 'call The Actors Fund, they are the lifeline of the industry.'"

Harry always thought of music as a hobby. He picked up the guitar as a child and taught himself piano, bass and drums along the way. He never formally studied music, though, so when he went to Wesleyan University he decided to major in English and focus on a career in publishing.

His interest in publishing faded, but his lifelong interest in music continued. He began doing sound installations for art galleries and even designed playback that became part of the installations themselves.

Eventually, Harry became interested in working for a nonprofit arts organization, the Heart Project, a Los Angeles-based agency that works with high school students. They asked him to work as a Teaching Artist with high school students who were going to be composing background music for an exhibit at the Natural History Museum.

Harry was thrilled but he realized he didn't feel well-prepared...so when he heard about The Actors Fund's free Teaching Artist training, he was quick to take advantage of it.

Harry walked into the training concerned about his own fluency with music theory, but quickly learned the value of his own life experience as an artist. Nineteen other students and teacher Jane Ives from New York participated in

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The Actors Fund is a nationwide human services organization that helps all professionals in performing arts and entertainment. The Fund is a safety net, providing programs and services for those who are in need, crisis or transition.

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Actors Fund Programs include:

SOCIAL SERVICES

Entertainment Assistance Program
Mental Health Program
Chemical Dependency Program
HIV/AIDS Initiative
Phyllis Newman Women's Health Initiative
Senior Care Program
Disabled Care Program
The Dancers' Resource
Conrad Cantzen Shoe Fund
Funerals and Burials
Partner Programs
Looking Ahead

HEALTH SERVICES

Health Insurance
Resource Center
Al Hirschfeld Free Health Clinic
Brent Varner Project

EMPLOYMENT AND TRAINING

Actors Work Program
AIDS Training and Employment

SUPPORTIVE AND AFFORDABLE HOUSING

The Lillian Booth Actors Home of The Actors Fund
The Aurora
The Palm View
Schermerhorn House

For more information on Actors Fund programs, please call 800.221.7303 or visit our website at www.actorsfund.org.

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mock classroom settings, learned about California standards, and presented original material to each other in a week-long intensive training funded by The Actors Fund and the Dana Foundation.

The classroom work with Jane helped Harry organize his material, create lesson plans and manage the classroom. Back at work at the Heart Project, he's reminded himself again and again of the lessons he learned from the Teaching Artist program...why he was doing the work, how to stay organized, and which classroom exercises to use to moderate the energy level in the room and keep the students focused and interested.

"No other job has kept me as focused as being a teaching artist, or required as much planning," says Harry. "The population is very challenging but the work is very inspiring."

So far, he has worked in two different schools, one predominantly African-American and one predominantly Latino. He has taught the students that music is everywhere, and in return his students have surprised him with keen ears and astute comments. Harry hopes that these students graduate remembering that all the sounds they hear in the classroom, in the school, on the street and in their environment are music.

“I’m the person who gets calls from individuals who have questions about how to manage a classical singing or dance career. My advice always includes— call The Actors Fund— they are the lifeline of the industry.”



Ramona, a 47-year-old actor, found a lump in her breast last September and called the Phyllis Newman Women's Health Initiative in a panic. She had no insurance and none of the facilities she called would see her anytime soon for a mammogram.

Actors Fund social worker Carol Mannes contacted the Ralph Lauren Cancer Center and Ramona was able to see the Center's primary breast surgeon for an evaluation just two days later. The RLCC performed a mammogram, sonogram and biopsy — and found that Ramona did indeed have cancer and needed surgery and radiation treatments immediately. Carol worked with the Cancer Center to get Ramona covered under Medicaid and also found a medical facility closer to Ramona's home for her treatments.

By December, Ramona was back to acting and incredibly grateful for the care and help she received at a time when she needed it most. According to Ramona, "PNWHI and The Actors Fund saved my life."

“Phyllis Newman Women's Health Initiative and The Actors Fund saved my life.”

Jim, a 54 year old lobby man at The Gershwin Theatre, began working with The Fund in July 2006 when he was hospitalized with a severe foot infection which resulted in a partial amputation of his toes. He was concerned about being able to pay rent while he was out of work, but optimistic that he could get back quickly.

Unfortunately, following the surgery, Jim's medical condition worsened, so Fund social worker Stephanie Coleman began visiting him in the hospital and set up meetings with his nurse and the hospital social worker. Jim's medical condition deteriorated, resulting in a partial amputation of his leg. Over the next 12 weeks Stephanie had almost daily contact with Jim, providing support during his extended hospital stay. She advocated for Jim when the hospital wanted to prematurely release him to his 5th floor walk-up and had Jim's discharge date delayed. She coordinated with the hospital and Medicaid to ensure that a prosthesis could be made and the cost of it covered through Medicaid. Stephanie also facilitated applications for benefits from New York State, Social Security Disability and Medicaid, and The Fund provided financial assistance for Jim's rent, utilities and telephone until his benefits were in place. Jim recently returned home with the support of visiting nurses, although healing is difficult and another hospitalization seems possible. Stephanie will continue to remain involved to help Jim negotiate hospital care and his immediate financial needs.



system to get Wayne through the radical changes needed to begin to cope with his disease. She supported him in his decision to retire, met with his sister and close friends to meet immediate needs like cleaning out his apartment, helped ensure that his expenses were reasonable, and worked on long-term plans such as completing a health care proxy and power of attorney and applying for Social Security Disability. The Fund also helped Wayne pay rent and meet expenses until his SSD was approved. The Fund continues to work with Wayne and his family to make sure his needs are met and he is able to maintain the highest quality of life possible.

Candice is a 49-year-old Broadway dresser who has been in the business for over 30 years. With an excellent reputation, she's seldom without work and often starts a new show on Monday after a Sunday night closing. She called The Fund to say that she was experiencing severe depression due to personal difficulties and often found herself on the verge of tears, worried that she might "break" under the pressure and not be able to continue her work, with its schedule that could often require 16-18 hour days, six days a week. Candice had never been in therapy before and had no idea how to begin.

Fund social worker Dale Daley met with her the very next day. Just being able to talk about her feelings for the first time immediately relieved a great deal of stress and pressure. Since first coming to The Actors Fund Candice has had six weekly sessions with a social worker, who's been able to work around her ever-changing "previews" schedule.

After her show opens Candice plans to talk with her social worker about entering longer-term therapy, but the sessions she's had so far have helped her manage during this difficult time.

Wayne had been with the Metropolitan Opera for 20 years when people started to notice something was wrong. He seemed forgetful, unable to memorize words or follow stage directions and choreography. The Met was concerned — for his safety and the safety of others on stage. They reached out to The Fund for help.

The Fund's social worker recommended a full neurological evaluation. The process, which included doctor visits, lab work, an MRI and neuropsychological testing, took over 5 months to complete, and Wayne's social worker was there through every step, accompanying him to appointments, speaking with doctors, getting to know him, organizing his friends to assist, and keeping his employer informed of the progress.

The diagnosis wasn't good — Wayne was suffering from early onset Alzheimer's disease.

Wayne's social worker at The Actors Fund helped formulate a plan and develop a support

Jerilyn is a 34-year-old single woman who works as a film and television editor. She first came to The Fund about a housing crisis after moving in with a roommate to reduce her monthly budget. Her last job had just ended and she had used her savings to secure her new housing. After just one week her new roommate decided she didn't want anyone in her apartment and threw all Jerilyn's things out the window and locked her out of the apartment.

Jerilyn used the authorities to get her personal belongings back but the roommate refused to repay her deposit or pro-rate rent for the time she had been there, claiming she had already spent the money.

Jerilyn needed to find a new place to live and requested financial assistance to help her get into another apartment. The Actors Fund social worker helped her regain some emotional stability, encouraged her to apply for unemployment benefits, and Fund resources helped her find new housing. The Fund assisted her with the first month's rent and helped negotiate a payment plan with the landlord to pay the deposit over time. With her unemployment benefits Jerilyn can now meet her expenses as she continues to interview for editing work.

Rosanne is a 29-year-old musician who has been working professionally since she was a teen. She came to The Fund seeking financial assistance after her first child was born with a disorder that required surgery. Both Rosanne and her husband were underinsured but, with the help of The Fund, they were able to put together a financial package to assist with the hospital payments. Rosanne also needed support to deal with the stress and anxiety of parenthood. She has been working with her Fund social worker for the last 10 months, attending weekly counseling sessions, and has made tremendous progress in dealing with her feelings about having a child with a disability and the stress this has placed on her marriage. Her daughter continues to grow and thrive despite her very rough beginning. Crisis intervention, financial assistance and supportive counseling were strategic in preventing long-term problems.

Staff Profile

Donald Towne

Don Towne's clients come from all over: Branson, Missouri; Cleveland; Kansas City; St. Louis; Milwaukee; New Orleans; and even Nashville. While many have never met Don in person, they know his voice — and they fully know that Don and The Actors Fund are where they can turn when they need help.

Don's official title is Director, Central Region, The Actors Fund, but the people he works with think of him as a counselor, resource and friend. Don, who is based in Chicago, tries to cover a lot of territory. "There is a thriving entertainment industry in the central part of this country," says Don, "we want to be here for them."

Don is the lynchpin of the Central Region, where he functions as more than a contact point and service provider, being the person who connects those in need to the full range of support and services available in their own communities.

Barbara Davis, Chief Program Officer at The Fund says, "Don is a great advocate for those we serve in the Midwest. He understands the challenges they face, their strengths and how to help in times of need, with respect and compassion. We are so pleased to have him representing The Actors Fund."

Technology has made it easier for Don and The Fund to serve such a broad geographical area. "The internet is very helpful," says Don. "I can use Google to look for services and then can give referrals in very specific ways."

Don also works very closely with Season of Concern, the Chicagoland theatre community's fundraising organization that provides compassionate care to those in their community who are experiencing the effects of catastrophic illness. Season of Concern, a major supporter of The Fund's Midwest Region efforts, supports the fight against HIV and AIDS by contributing to programs that provide direct care (personal financial support, housing care, meals, medications, legal assistance, and other services)



Don Towne with Actors Fund President Brian Stokes Mitchell

“Don is a great advocate for those we serve in the Midwest. He understands the challenges they face, their strengths and how to help in times of need, with respect and compassion.”

to members of the Chicago and Midwestern theatre community; and by addressing emergency needs expressed by theatre community members in their struggles against other life-threatening illnesses.

Don, who has a Masters of Social Work, also has a part-time psychotherapy practice, working with adults on personal, interpersonal and mental health issues.

He joined The Actors Fund in 2002, attracted by the vitality and creativity of people in the arts. His philosophy at The Fund is to create as positive a relationship as possible with everyone he works with. "You just have to be accepting of people and their situations. And," he said, "keeping up a sense of humor also helps."

In person, on the phone, or over the internet, Don is there for everyone in the Midwest who needs him.

Actors Fund Special Performances



The cast and company of *SPRING AWAKENING* before their sold out Actors Fund Special Performance in July.



Angela Lansbury and Marian Seldes pose with the cast and company of *DEUCE* backstage after their August Special Performance



The cast of *GREASE* onstage before their Special Performance in September



The cast of *WICKED* pose before their Special Performance for The Fund in Los Angeles

Acknowledgements

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**The Actors Fund,
for everyone
in entertainment.**

Celebrating 125 years.

Donor Profile

Vincent Sardi, Jr.

The unofficial “**Mayor of Broadway**” was a larger than life individual who presided over what is still the most famous theatre restaurant in the world.



Vincent Sardi, Jr.

Vincent Sardi, Jr. took over Sardi's from his father in 1947 and operated it almost continuously—the last several years with his business partner, Max Klimavicius—until his death in January 2007. And now Max continues the warm tradition of Sardi's hospitality, assisted by Vincent's grandson, Sean Ricketts.

Vincent to his friends and longtime customers—Mr.

Sardi to the rest of the world—learned the restaurant business from the ground up. He spent time at the cigarette counter and the cash register and also as head waiter on Sardi's second floor before graduating from the Columbia University School of Business. He trained for a career in food service during a two year stint at the Ritz-Carlton,

returning to Sardi's as dining-room captain.

World War II intervened and Vincent joined the Marine Corps, leaving the service with the rank of Captain and taking over the restaurant when his father retired in 1947. His knowledge, his charm and his love of the theatre made him the perfect host. He went to every show and made sure that his head waiters did too. He wanted them to know everyone. Not just the stars, but the chorus kids. He tried to help careers and carried performers by allowing them to “run a tab” at the restaurant until they were working again.

Being charitable was a big part of Vincent's personality. His good deeds abound, and his service to the community was legend. Surely the most spectacular was while serving as a volunteer for the NYPD when he captured a criminal from horseback and held him until the regular officers could take him away and recover the stolen goods.

The most touching of his good works occurred

shortly after the war. He received a letter from Japan addressed to “Vincent Sabbi, Famous restaurant, Broadway, U.S.A.” The woman explained in the letter that her daughter had won a piano competition, including a scholarship to Juilliard, but because she had no relatives or friends in the United States her daughter needed a sponsor.

Vincent, typical of his style, didn't try to find a sponsor for the young girl. He offered to do it himself. Etsko came to New York and became an additional family member—the “fifth Sardi.” Forty-five years later, the now world-renowned pianist Etsko Tazaki played at Vincent Sardi's memorial service—a fitting tribute to another of Vincent Sardi's acts of kindness.

Mr. Sardi supported our profession with love and generosity during his lifetime. Just recently The Actors Fund was notified that Vincent had included The Fund in his will. He is still touching the lives of others. Adio, Vincent. We won't forget you.

Mark your calendars

Don't miss these exciting events:

January 27

Xanadu Special Performance
New York

February 10

Young Frankenstein Special Performance

May 5

The Actors Fund Annual Gala
New York

Did you know

The Actors Fund has made some changes this year in order to be both fiscally and environmentally conscious. For the first time, we did not automatically mail out copies of our Annual Report to donors and supporters. Instead, the report was posted online and print copies were made available on request.

Additionally, we did not send out holiday cards to our membership.

These changes saved The Fund over \$8,000 in printing and mailing costs—dollars that went directly into supporting our vital programs and services.

Volunteer Profile

Sharon Lieblein



Sharon Lieblein, Vice President of Talent and Casting for Nickelodeon, has been one of Looking Ahead's most dedicated champions since its founding in 2003. The Actors Fund's Looking Ahead program is based in Los Angeles and designed to be a resource and support system for young performers ages 9 to 18 and their families.

“I knew from my own experience as a child actor that when you're working and auditioning all the time, it's hard to make room for just being with your peers, having fun and being a kid,” said Sharon, “and with the added experience of being a casting director for young performers and seeing all the challenges they face, I can't imagine not being involved in this program.”

Lieblein says she has loved watching both the program and the young people grow in the past few years. “When I first got involved, I didn't realize the full impact this program could have on the kids, but I've seen the Leadership Council really help them blossom and build strong relationships. It's a great story about a whole group of kids in this business who are moving in the right direction with their lives and becoming remarkable young adults, whether they're staying in the business or moving on to something else.”

Sharon grew up in New York and started acting at the age of 13. She came to Los Angeles at 17 to pursue a career in the business, and began working as an assistant for Champion/Paladini Casting. Her skill in the casting world quickly became apparent and, after playing an integral part in discovering Cameron Diaz at Champion/Paladini, she moved on to television movies for NBC and CBS with Holly Powell, then to Witt-Thomas Productions, and eventually to Nickelodeon in 1999.

Since starting at Nickelodeon, Lieblein has cast several hit shows for the network, including *Just Jordan*, *Drake and Josh*, *Zoey 101*, *Unfabulous*, *Ned's Declassified* and *iCarly*, among others. In addition to casting the pilots for the network, she works very closely with the development department, oversees all in-house talent requests and episodic casting, and more. She is currently on the Board of the Casting Society of America and a Governor of the Academy of Television Arts & Sciences.

In her work with The Fund, Sharon has set equally high goals for Looking Ahead and the Advisory Committee. “I want Looking Ahead to become the norm, part of the vocabulary of coming into this business as a young professional,” she says. “It should be part of how every kid is introduced to the business and something everyone who hires kids supports. These kids aren't just our future actors, but our future everything—inside the business and out—and we all share responsibility for helping them thrive.”

Join

BECOME A MEMBER

of The Actors Fund and help professionals in need in performing arts and entertainment.

The Actors Fund provides vital services and financial assistance to over 8,000 performing arts and entertainment professionals every year. Whether they are facing a serious illness, financial problems, a housing crisis or unemployment, The Actors Fund is here to help the people who brighten our stages and screens and make the world a better place for us all. But we can't do our work without the support of members and friends like you.

If you haven't yet become a member, please join today and receive some very special benefits:

- House seats at cost
- Tickets for Special Performances
- Invitations to “Insider” Events
- Private Screenings
- The Actors Fund newsletter
- And much more!

For more information on the benefits of membership please visit our website at www.actorsfund.org or call Judy Fish, Director of Individual Giving, at 212.221.7300 ext. 127.



1882 The Actors Fund was founded and supported by people like Edwin Booth and P.T. Barnum to provide emergency assistance to impoverished performers.

1886 The Fund dedicates a cemetery plot at The Cemetery of the Evergreens in Brooklyn, ensuring no one in the profession will be buried in a potter's field.

1902 The first home for retired "theatricals" is opened by The Fund in Staten Island, New York.



1910 The Fund establishes a network of physicians who donate free services to entertainment professionals referred by The Fund, providing essential care to individuals across the country.

1928 The home for retired "theatricals" moves from Staten Island, New York, to Englewood, New Jersey.



1945 Thanks to a bequest from actor Conrad Cantzen, The Fund begins providing shoes to needy performers so they do not appear "down at the heels" when auditioning. The Cantzen Shoe Fund assists more than 1,000 performers each year.

1996 The Phyllis Newman Women's Health Initiative is created to address the myriad concerns women face when dealing with serious medical conditions.

The Fund opens The Aurora in Manhattan, providing affordable housing and support services to working professionals, seniors, and persons living with HIV/AIDS.

1988 The Fund celebrates the opening of its new nursing home adjacent to the residential facility in Englewood, New Jersey.

The AIDS Initiative is created, making The Actors Fund one of the first organizations to respond to the AIDS crisis.

1982 The Actors Fund opens a Midwest office in Chicago.

The Fund professionalizes the delivery of social services, including chemical dependency programs, mental health services, crisis intervention, and referral and advocacy for community resources and benefits.

Night of 100 Stars at Radio City Music Hall celebrates the 100th Birthday of The Actors Fund and is attended by hundreds of celebrities and supporters.

1972 To meet the increasing needs of entertainment professionals on the West Coast, The Fund opens an office to provide programs and services in Los Angeles.

1959 Construction begins on the "new, modern Actors Fund home" in Englewood, New Jersey. It opens in 1961.

1998 The Fund opens the Palm View residence in Los Angeles, through a partnership with the West Hollywood Redevelopment Corporation, providing an affordable housing complex for low-income people living with AIDS.

The Actors Work Program — which offers both training and placement to help professionals find secondary employment — is launched.

The Fund creates the Health Insurance Resource Center, addressing the tremendous problem of obtaining and affording health insurance for entertainment professionals and connecting the community to affordable insurance and health care.



2003 The Al Hirschfeld Free Health Clinic opens in New York at The Aurora in partnership with Columbia Presbyterian Hospital. The clinic provides primary and specialty care, health screenings, wellness education, and insurance counseling for under and uninsured professionals and sees over 1,100 patients a year.

Looking Ahead, a program for young performers ages 9 – 18 and their families, is launched in Los Angeles.

2004 The Actors Fund helps pass the New York State COBRA Continuation Assistance Demonstration Program to subsidize health insurance for those in performing arts and entertainment.

2006 Construction begins on the Schermerhorn House in downtown Brooklyn in partnership with Common Ground. Half of the apartments in this 217-unit building are designated for those in the performing arts and entertainment.

Ground is broken on the expansion and modernization of The Lillian Booth Actors Home of The Actors Fund, the nursing and assisted living care facility in Englewood. The work will result in additional beds and state-of-the-art rehabilitation care, as well as other important upgrades.

2007 The Actors Fund proudly celebrates 125 years of expanding its services to meet the growing needs of the entertainment community.

**The Actors Fund,
for everyone
in entertainment.**
Celebrating 125 years.

SPECIAL EVENTS



Emily Skinner and Alice Ripley performing in our MUSICAL MONDAYS series at the Pantages Theatre in Los Angeles.



Malcolm Gets and Jason Alexander in the one-night-only benefit performance of FALSETTOS in Los Angeles.



Brian Stokes Mitchell making his Carnegie Hall solo debut at a one-night-only benefit concert for The Actors Fund. Stokes was joined by leading ladies Reba McEntire, Phylicia Rashad, Heather Headley, Nikki Renee Daniels and the Broadway Inspirational Voices. A VIP reception followed the event at The Russian Tea Room.



Actors Fund President Brian Stokes Mitchell, Chicago arts philanthropist Joan Harris and Martha Lavey (artistic director of Steppenwolf) with Studs Terkel, who was awarded The Actors Fund Medal of Honor in recognition of his contribution to American culture at a September ceremony in Chicago.



Entertainment attorney and producer John Breglio receiving The Actors Fund Medal of Honor at Carnegie Hall in October. The medal was presented by John's good friend, Patti LuPone.