



2018



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INTRODUCTION

KNOWLEDGE IS POWER

When we began putting together the Equity 2020 campaign last year, we knew we needed to hear from members all over the country about what you needed from your union. And so we did. We conducted focus groups. We deployed our volunteer Trailblazers, who called hundreds upon hundreds of members. And we listened.

Pretty quickly, it became quite obvious that liaison cities and the actors and stage managers who live and work there needed to be a centerpiece of our efforts to make Equity a more aggressive, inclusive and responsive union. What follows is a down payment on that promise.

In order to get a clearer idea of exactly what we're dealing with in our 28 Liaison Areas, we have conducted an analysis of work weeks per member in each of them. Obviously this is not a competition; it's a way for us to take a comprehensive look at the landscape and prioritize our organizing. This data is also agnostic on the subject of local versus non-local hires, which is still a related priority.

Like last year's diversity study, the picture painted by some of these numbers demonstrates very vividly that we have a lot of work to do. But knowledge is power, and this information is focusing and sharpening our efforts. We

have already briefed our three CALA chairs, conducted a training with our business reps and created a toolkit with opportunities for our Liaison Committees themselves to take action locally.

Our Liaisons, along with our new organizer, Stefanie Frey, are putting in a tremendous amount of work identifying and examining organizing targets in their own communities. And we are communicating more widely and regularly about the "How to Hire Me" letters and the Business Theatre and Events Memorandum of Understanding, both of which empower individual members to create work weeks for themselves.

I am deeply optimistic about the future of Actors' Equity, and expanding opportunities for you to make a living as a professional actor or stage manager, no matter where you reside. Thanks to everyone for their work thus far. Onward.

Kate Shindle, President

▼ Kate Shindle with members of the Pittsburgh Liaison Committee.

METHODOLOGY

This new report, which will be updated annually, uses a simple approach—look at the number of work weeks in a given Liaison Area and divide it by the number of members. This creates a new metric—work weeks per member—that creates a picture of what is happening in all 28 Liaison Areas, regardless of size.

One thing that is already clear from the study is that there is a tremendous volume of work occurring in Equity's Liaison Areas. Forty percent of all Equity work weeks recorded during the 2016–2017 season occurred in a Liaison Area. The cities that make up this report are responsible for more than \$112 million in wages being paid to Equity members.

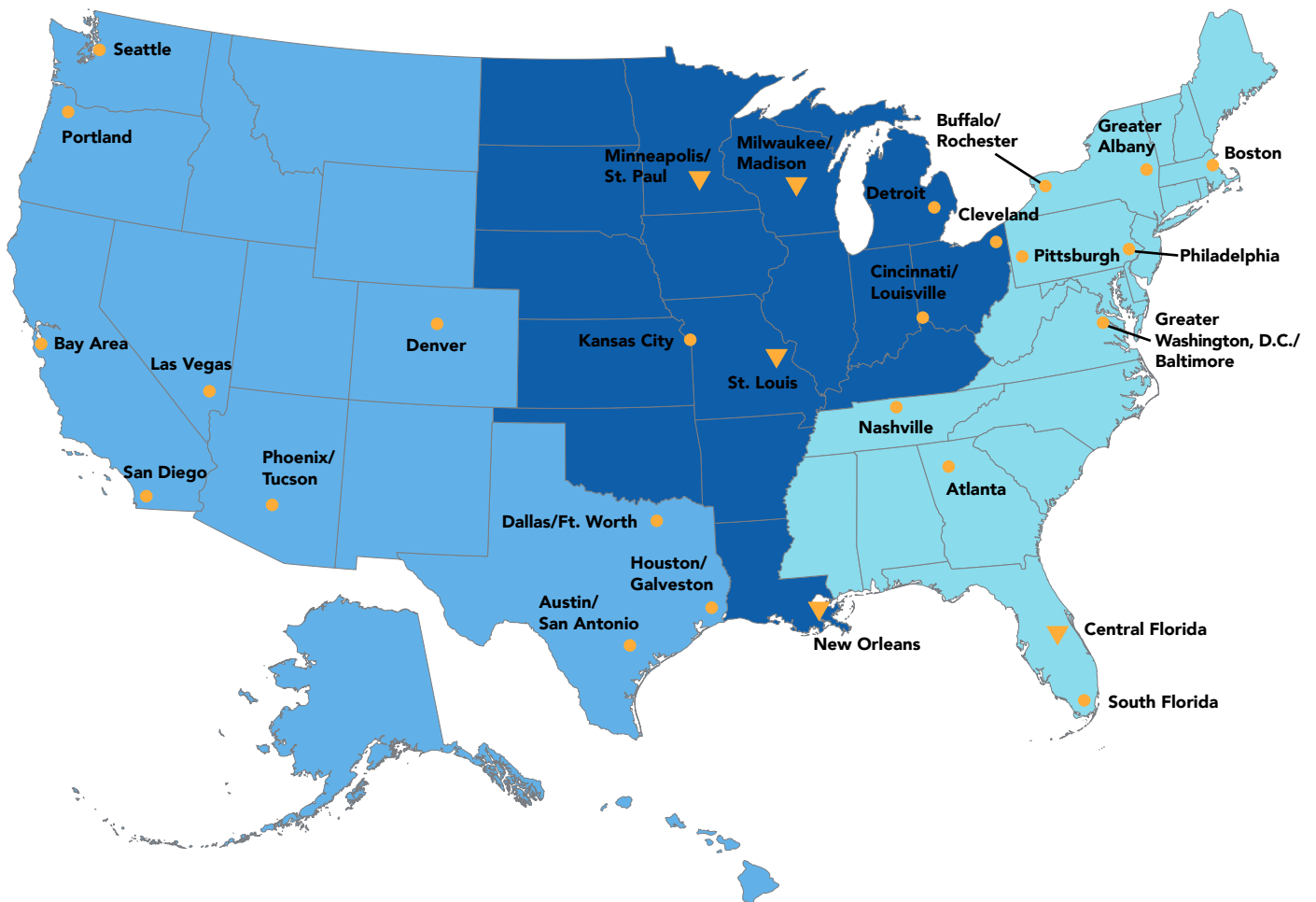
Part of the Equity 2020 campaign included a commitment to focus on members living in Liaison Areas. That's one reason this study is a look at what is happening in Equity's 28 liaison markets. Because the nation's top-three media markets—New York, Chicago and Los Angeles—are so different in size and function, they were not included in the scope of this study.

Another part of the 2020 campaign is about being more inclusive. With that in mind, Equity's National Council voted in 2017 to redefine Liaison Areas to cover 100 miles around a city. This report uses the expanded 100-mile territory for the study.

National tours are accounted for at the city they originate from, consistent with Equity's long-standing practice. This study focuses exclusively on work done under contract and does not include internal membership codes.

The study accounts for work done during the 2016-2017 theatre season, which concluded in May 2017.

Overall, work weeks are up 6.1 percent in the 28 Liaison Areas between the 2014–2015 and the 2016–2017 theatre seasons. This report is meant to help keep that arrow pointing upward when the books close on the next two seasons.



THEATER CITY	WORK WEEKS PER MEMBER	TOTAL MEMBERS
Greater Albany	6.3	1,035
Atlanta	5.6	520
Austin/San Antonio	3.7	236
Boston	9.6	1,125
Buffalo/Rochester	7.3	270
Cincinnati/Louisville	9.6	406
Cleveland	7.3	245
Dallas/Ft. Worth	7.1	463
Denver	10.3	335
Detroit	5.2	386
Central Florida	17.0	994
South Florida	5.1	595
Houston/Galveston	9.7	290
Kansas City	10.9	227
Las Vegas	5.2	350
Milwaukee/Madison	11.4	258
Minneapolis/St. Paul	12.3	557
Nashville	4.3	176
New Orleans*	4.5	171
Philadelphia	6.7	1,198
Phoenix/Tucson	5.9	236
Pittsburgh	7.4	366
Portland	6.4	252
St. Louis	11.9	246
San Diego	8.7	510
Bay Area	7.1	1,350
Seattle	9.8	553
Greater Washington, D.C./Baltimore	16.9	1,194

* Recognized in 2018 as the Fastest Growing theatre city



GREATER ALBANY

Greater Albany is one of the newest Liaison Areas, and is home to more than 1,000 Equity members. It is also home to the Upstate Equity Actors' Alliance which promotes a positive awareness of Actors' Equity Association and serves as a resource for professional theatre training, information and Equity employment opportunities in order to enrich and enliven the Greater Capital District community.

6.3
WORK WEEKS

1,035
MEMBERS

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Left, Equity members Julia Burrows and Michael McCorry Rose in Capital Repertory Theatre's production of *She Loves Me*. Right, members Jenny Strassburg and Ben Williamson in Capital Repertory Theatre's production of *Sex With Strangers*.



ATLANTA



More than 500 members live in the metro Atlanta area which covers the city of Atlanta as well as the surrounding region. Theaters in Atlanta are as diverse as the population and come in many sizes, missions, and contracts, from LORT houses to many SPT theaters; from French works to Broadway musicals; from Shakespeare to world premieres. Atlanta's economy is made up of varied industries such as business, hospitality, real estate, high tech and film. Each fall, the Suzi Bass Awards are presented for the outstanding theatrical performances of the season.

5.6
WORK WEEKS

520
MEMBERS



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▲ Above, Equity member Danielle Deadwyler, seen here with Neal Ghant, in *Smart People* at Kenny Leon's True Colors Theatre. Below, Andrew Keenan-Bolger and Sarah Charles Lewis in the Alliance Theatre's 2014/2015 world premiere production of *Tuck Everlasting* (Photo by Greg Mooney).



AUSTIN/SAN ANTONIO



Austin is known as “The Live Music Capital of the World,” and San Antonio is home to the Alamo. Connecting the two cities is I-35, but it is the rich Texas heritage that really connects these two diverse communities. The area includes several contracted theatres. With

many other companies, opportunities abound with uses of the Special Appearance and Guests Artist contracts. The area has over 200 members. Each year the theatrical community celebrates the vibrant theater scene with the B. Iden Payne Awards.

Member Cecil Washington, Jr. as Martin Luther King, Jr. and cast in ZACH Theatre’s production of *The Great Society* (Photo by KirkTuck.com).

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3.7
WORK WEEKS

236
MEMBERS

BOSTON



Welcome to Boston, the “Hub of the Universe.” Over 1,100 Equity members live in and around Greater Boston, including New Hampshire, Rhode Island, Maine and Vermont. The Liaison Area encompasses several major LORT houses: A.R.T., Huntington Theatre, Merrimack Rep (Lowell) and Trinity Rep (Providence, RI); many small-to-medium size theatres

under a variety of Equity agreements (including the NEAT Contract); and road houses such as the Shubert, the Colonial and the Opera House. Boston’s home to Stage Source, a resource organization for theatre artists and producers. Boston hosts the annual Elliot Norton and IRNE (Independent Reviewers of New England) awards.

▼ *Camelot* at the Lyric Stage Company, featuring Equity members Maritza Bostic and Ed Hoopman (foreground), with Members Jordan Clark, Margarita Damaris Martinez, Davron S. Monroe, as well as Jeff Marcus, Kira Troilo and Rory Boyd (Photo by Mark S. Howard).

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9.6
WORK WEEKS

1,125
MEMBERS

BUFFALO/ROCHESTER

A National Historic Site built in 1926, Shea's Performing Arts Center anchors Buffalo's theatre community by presenting films, concerts and Broadway tours, while Shakespeare in Delaware Park has been a Buffalo summer tradition since 1976. In September, thousands of theatre-goers attend "Curtain Up!" the official kick-off of Buffalo's Theatre season for over 20 theatre companies. Not far to the south, the Chautauqua Institution brings together internationally known actors, directors, designers and writers to produce a vibrant summer of work. Just 70 miles east, Rochester's Geva Theatre is currently the area's LORT house.

7.3
WORK WEEKS

270
MEMBERS

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Left, Equity members Cedric Mays as Frederick Douglass and Madeleine Lambert as Susan B. Anthony in Geva Theatre Center's world premiere of *The Agitators* (Photo by Goat Factory Media Entertainment). Below, Equity members Adriano Gatto and Kate Loconti with Ben Michael Moran in Irish Classical Theatre Company's *Design for Living*.



CINCINNATI/LOUISVILLE

Sister “River Cities” Cincinnati and Louisville are connected by a short drive up I-71 and by the many opportunities they offer. The area includes nationally renowned theatres; 2 LORT, 1 LOA to LORT, 1 SPT and 1 TYA, as well as up and coming theatre groups that present chances to act under Special Appearance and Guest Artist contracts. Both beautiful river cities boast low cost of living, diverse communities, and a rich variety

of experiences and activities.

In Cincinnati/Louisville, 406 Equity members were employed last year for a total of 3,906 work weeks at more than 15 employers, including Actors Theatre of Louisville, Cincinnati Shakespeare Company, Human Race Theatre Co, Cincinnati Playhouse in the Park and StageOne Family Theatre, among others.

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9.6
WORK WEEKS

406
MEMBERS

Left, Equity Stage Manager Tracy Schwab at Stage One Family Theatre in Louisville, KY. Right, members Michael C. Sharon and Margaret Ivey in the Cincinnati Playhouse in the Park's production of *Jane Eyre* (Photo by Mikki Schaffner).



CLEVELAND



Cleveland and Northeast Ohio are the only areas of Ohio included in the Eastern region. It boasts the oldest permanent regional theatre (Cleveland Playhouse) and the second largest performing arts complex in the country (Playhouse Square). Two LORTs, 1 SPT and more than 20 small theatres and universities offer a variety of AEA contracts. It has big city amenities with

a small-town feel; schools, great restaurants, world renowned museums and hospitals, and the Cleveland Orchestra. It is ringed by beautiful parks and the Cuyahoga National Forest. Cleveland's passion for the arts is only surpassed by its love for the local sports teams: the Cavs, Indians, and the Browns.

▼ Equity members Mariah Burks, Megan Medley, Grant Goodman, Sarah Cuneo, Chuck Richie, Evan Zes in *Shakespeare in Love* at Cleveland Playhouse (Photo by Roger Mastroianni).

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7.3
WORK WEEKS

245
MEMBERS

DALLAS/FT. WORTH

The Dallas/Ft. Worth “Metroplex” encompasses over 12,000 square miles and over 5 million residents. From its 19th-century origins in the cattle and oil industries, DFW has evolved into this century as a thriving hub for telecommunications, banking and—most recently—the arts. Between the brand-new AT&T Performing Arts Center and the world-famous State Fair of Texas in “Big D” and the Bass Performance Hall and Sundance Square in “Cowtown,” the region has over 75 theater companies, 30 of which employ Equity members under a variety of contracts including LORT, COST, SPT, TYA, Special Appearance and Umbrella agreements.

7.1
WORK WEEKS

463
MEMBERS

Members Ashley Park and Nick Bailey in the Dallas Theater Center’s production of *HOOD - The Robin Hood Musical Adventure* (Photo by Karen Almond).

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DENVER



Situated along the front range of the Rockies, the Denver Metro Area is home to two LORT Companies, two SPTs, one Equity Dinner Theatre, and many small theatre companies which have begun to take advantage of the smaller, unique agreements Equity has put in place in recent years. The Liaison Committee is very proactive, networking and nurturing these theatres through our “Ambassador Program” to keep them apprised of the wealth of Equity Artists who reside here. More than 330 Equity members live in the

Mile High City and surrounding area. Each year, the theatrical community celebrates the season’s offerings with the Henry Awards.

In Denver, 335 Equity members were employed last year for a total of 3,452 work weeks at more than 22 employers, including the Denver Center for the Performing Arts, the Aurora Fox Arts Center, and the Arvada Center for the Arts and Humanities, among other area theatres.

▼ Member Jada Suzanne Dixon with Timothy McCracken in Local Theater Company’s world premiere production of *The Firestorm* (Photo by George Lange).

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10.3
WORK WEEKS

335
MEMBERS



DETROIT



The birthplace of Motown, Detroit's musical heritage has influenced generations of jazz, blues, rap, techno, garage rock and R&B artists. But Detroit also has a long theatrical history, with many venues dating back to the 1920s. The Detroit Theater District ranks as the second largest after Broadway and is anchored by the Fox Theater. With nearly a dozen Equity theaters in the Detroit metro area, and many more located throughout the state, it's easy to see why more than 300 Equity members call Detroit and its environs home.

▼ Sonja Maequis and Dave Davies along with Equity members (back row) Sarab L. Kamoo, Wayne David Parker and Melynee Saunders Warren in Tipping Point Theatre's *Don't Dress for Dinner* (Photo by Steve Fecht Photography).

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5.2
WORK WEEKS

386
MEMBERS

CENTRAL FLORIDA

In the first year of this study, Central Florida showed the highest work weeks per member, led in large part by the strength of the Disney Contract. The region reported 17 Equity work weeks per member—just enough to edge out Baltimore/D.C., which reported 16.9 weeks per member.

“I was very surprised by where we landed on the list,” said Mark Richard Taylor, Central Florida Liaison Chair, who said the report will serve as motivation for his committee to help do what they can to expand the number of organizations using Equity contracts.

Last fall, Equity reached a new five-year agreement with Disney, providing a foundation to build on in the future. That contract includes a 14 percent wage increase on returning salaries over the life of the contract. Minimum salaries were also bumped. Equally important, Equity members will have significantly more work opportunities through the use of the Chorus contract at Disney, earlier access to vacation benefits and expanded paid sick leave.



Central Florida is a small market where Equity members can be seen on a variety of stages throughout the season, large and small. Several theatres started using Equity contracts during the 2017 season; for example, The Studio Theatre Tierra del Sol, Day Star Studio Productions and Central Florida Community Arts all started using the Orlando Area Theatre Contract, a pre-paid contract.

Taylor says that having access to this kind of report has already got him thinking about what he can do to help add even more work opportunities to the market over the next few seasons.

“This report makes me want to reach out to the theatres that stretch beyond our immediate area and interface with them more,” said Taylor. “I think it is encouraging and makes me want to keep us in the forefront of providing more work weeks for our members.”

17.0
WORK WEEKS

994
MEMBERS

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Left, Equity member Duke Lafoon in *It's A Wonderful Life: A Live Radio Play* at Orlando Shakespeare Theater (Photos by Tony Firriolo). Right, Equity Stage Manager Gary Graham at Bob Carr Theatre in Orlando, Florida.



SOUTH FLORIDA



South Florida is home to almost 600 Equity members, book-ended by the Maltz Jupiter Theatre and Actors' Playhouse in Coral Gables. In between are theatres that produce work all across the spectrum: classics at Palm Beach Dramaworks,

splashy musicals at The Wick, recent hits at GableStage, as well as new and contemporary works from Zoetic Stage, and a summer festival from City Theatre—both at the Adrienne Arsht Center for the Performing Arts. Several emerging

theatres regularly use the Special Appearance and Guest Artist contracts. Local audiences include people who have made going to the theatre and supporting the arts a life-long experience.

▼ Equity Member Mary DiGangi in *Hairspray* at the Maltz Jupiter Theatre. (Photo by Jason Nuttle)

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5.1
WORK WEEKS

595
MEMBERS

HOUSTON/GALVESTON



The Houston/Galveston Liaison Area is home to nearly 300 Equity members and encompasses two thriving metropolitan areas that combine Texas brio with international flair. Home to a wide variety of industries, the cosmopolitan vibe of the region translates into a vibrant theater and arts scene. Houston is one of the few

cities with permanent professional resident companies in theater (The Alley Theatre), opera (Houston Grand Opera), ballet (Houston Ballet), and music (Houston Symphony Orchestra). The city attracts many Broadway tours and boasts nationally-recognized theaters as well as smaller venues that annually produce a wide range

of theatrical offerings.

In Houston/Galveston, 290 Equity members were employed last year for a total of 2,822 work weeks at more than 21 employers, including the Theatre Under the Stars, Queensbury Theatre, 4th Wall Theatre Company and A D Players, among others.

▼ Equity members Kevin Michael Dean and Craig Griffin of A. D. Players in *You Can't Take It With You* (Photo by Jeff McMurrough, courtesy of A. D. Players).

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9.7
WORK WEEKS

290
MEMBERS

KANSAS CITY



The Kansas City area is home to quite a few Equity theaters which contribute to a thriving arts scene, providing a variety of opportunities for artists to develop and hone their craft. In addition, many smaller non-Equity houses and production companies offer Special Appearance and Guest Artist contracts, creating a performing arts scene rich with experience and diversity. The presence of numerous visual artists and musicians who also make the Kansas City area their home create a multi-faceted cultural oasis in the Midwest, supported by philanthropic organizations, corporate sponsors and enthusiastic patrons of the arts.

In Kansas City, 227 Equity members were employed last year for a total of 2,463 work weeks at more than 19 employers, including the Kansas City Repertory Theatre, New Theatre Restaurant, Kansas City Actors Theatre and Unicorn Theatre, among others.

▼ Equity members Phil Fiorini and John Rensenhouse in Heart of America Shakespeare Festival's 2015 production of *King Lear* (Photo by Brian Collins).

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10.9
WORK WEEKS

227
MEMBERS

LAS VEGAS



Theater is a fabulous addition to the many entertainment options in Las Vegas, offering the glitz and glamour of Broadway musicals. And while the casinos still entice visitors to this city, people are happy to discover theater is part of what Vegas has to offer. From the large-scale musicals to the many smaller venues that offer comedy, musicals and more, the Vegas theater scene is now a must for visitors.

▼ *Baz – A Musical Mash-Up* brings Equity to the Las Vegas strip with this extravaganza at the Palazzo.

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5.2
WORK WEEKS

350
MEMBERS

MILWAUKEE/MADISON

A beautiful city on a lake, Milwaukee is the place for an incredible selection of artistic performance and fine arts. With big city offerings in a friendly, scenic location, Milwaukee boasts a ballet company, symphony orchestra, opera, several fine art museums and a lively theater scene. Milwaukee Repertory Theater is one of the best in the region and has several stages. The Liaison Area encompasses Madison as well, home to the dynamic University of Wisconsin, and a thriving local arts scene. In both cities a number of smaller theaters round out the theater scene.

In Milwaukee/Madison, 258 Equity members were employed last year for a total of 2,930 work weeks at more than 30 different employers, from the Milwaukee Rep to Music Theatre of Madison and Renaissance Theaterworks, among others.



Below, Equity Stage Manager Anne M. Jude in tech rehearsals for *Man of La Mancha* at Milwaukee Repertory Theater. Right, members Jackson Evans and Malkia Stampley in *Chitty Chitty Bang Bang* at First Stage in 2017 (Photo by Paul Ruffolo).

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11.4
WORK WEEKS

258
MEMBERS







MINNEAPOLIS/ST. PAUL

The Twin Cities stand out for having a high volume of work opportunities for members—12.3 work weeks per member. It's clear that the community has a strong theatre ecosystem, with producers using a number of different Equity contracts.

More than 2,400 work weeks came from Special Appearance Agreements. More than 1,800 came from LORT and 1,200 came from Dinner Theatre contracts. If only from the data, it's clear that the Twin Cities are home to a diverse theatre scene with a variety of theatre being produced. In fact, Equity's Theatre Directory (available in the Member Portal) shows 57 theaters in the area have used Equity contracts in the last year.

"To have a thriving theatre community—which we clearly do—you need 3 things: Audience, Producers and Artists," said Greta Grosch, Twin Cities Liaison Chair.

With a diverse theatre scene comes innovation. For example, Park Square Theatre—one of theaters that uses SPT contracts in St. Paul—works with smaller companies to use their second space, which gives exposure to new companies. The Guthrie Theatre has a program called the "Level Nine Project," making their small studio theatre on the 9th floor available to theatres, who in turn make seats available to their audience for only \$9.

By any indication there is a lot of theatre being produced in the Twin Cities. But Grosch sees the new report as a tool to generate even more Equity work in the market.



"This really motivates me to spread the word," said Grosch. "This is the kind of information that can help keep audiences, funders and producers motivated. And it can help to keep artists motivated when it feels there is not enough work because, although there are a lot of work weeks generated here, there are still a lot of talented people here who are NOT working—and that is frustrating for them. Perhaps this can help keep spirits up when times seem tough."

Equity member Tyler Michael and the cast of History Theatre's *Teen Idol: The Bobby Vee Story* (Photo by Rich Spaulding/History Theatre).

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12.3
WORK WEEKS

557
MEMBERS

NASHVILLE



With a world-class symphony, professional opera and ballet and many college offerings, there is always a wide variety on Music City's fine arts menu. Nashville theatres use a wide range of Equity contracts, from Tennessee Rep and Nashville Children's Theatre to smaller groups such as People's Branch Theatre, Nashville Shakespeare Festival and Actor's Bridge Ensemble. Exciting new works are also being created by members who self-produce. Creativity is at the core of our theatre scene. Local members have made Nashville home with the shared goal of keeping our professional standards high and bringing our best to the Mid-South regional venues.

▼ Equity members Cheryl White and Samuel Ashdown in *Hamlet* (2018) at the Nashville Shakespeare Festival (Photo by Rick Malkin).

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4.3
WORK WEEKS

176
MEMBERS

NEW ORLEANS



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4.5
WORK WEEKS

171
MEMBERS

New Orleans is known for its music and culture. It is also the home of a vibrant and active acting community. And it has the distinction of being the fastest-growing of any of the 28 markets that make up the 2018 regional theatre report.

New Orleans reported 771 work weeks in the most recent season—a 68 percent increase compared to the 458 work weeks reported during the 2014–2015 season. That means New Orleans has the largest percentage increase in work weeks over the last three theatre seasons.

“I hope this can be a rallying cry for our membership to keep expanding

their opportunities,” said John Bostic, Chair of the New Orleans Liaison Committee.

The Hollywood South Initiative has made New Orleans a top film destination. Film actors work year-round in independent and studio films, while stage actors work at several nationally recognized local theaters which produce seasons devoted to new works, Shakespeare, musical theater, social issues and cabaret under the NOLA Agreement, Guest Artist, TYA, LOA, SPT and URTA in Baton Rouge. New Orleans Theater is celebrated annually by the Big Easy Awards, selected by committee and

the Storer Boone Awards, selected by the theater community.

In New Orleans, Equity members worked at 17 different employers last year, from Le Petit and Southern Rep to Tulane Shakespeare, Summer Lyric, and Jefferson Performing Arts Society.

▼ Equity members Idella Johnson and Robert D’Oqui in *Once on This Island* at Le Petit Theatre (Photo by Joey Moro).



PHILADELPHIA

With a large concentration of LORTs as well as smaller professional Equity companies, the “City of Brotherly Love” is home to nearly 1,100 Equity members. The theatrical community is bold, vibrant, passionate and innovative. Long a part of the Broadway and pre-Broadway touring tradition, Philadelphia continues to

be among the nationally recognized prominent theater cities in the nation. Among the city’s gems are the 200-year-old Walnut Street Theater, the Forrest Theater (nearly as old as the Walnut!) and the newer Kimmel Performing Arts Center. Each year the Barrymore Awards celebrate the best of Philadelphia’s theater scene.



▼ Equity members Jered McLenigan, Brett Ashley Robinson, Justin Jain and Matteo Scammell in The Wilma Theater’s 2017 production of *Blood Wedding* (Photo by Bill Hebert).

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6.7
WORK WEEKS

1,198
MEMBERS

PHOENIX/TUCSON

Arizona is a crossroad of culture and heritage where Southwest traditions and contemporary life stimulate an exceptional blend of vibrant, diverse and relevant theatre. Professional theatre is centered in Phoenix and Tucson, where Equity members work under a variety of contracts appropriate for developing and established companies. Arizona Equity members seek artistic challenges that not only provide employment but promote the importance of live theatre as a vital artistic and economic resource for our state and raise the public's awareness about Actors' Equity.



▼ Equity member Alyssa Chiarello as *Evita* at Phoenix Theatre (Photo by Reg Madison Photography).

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5.9
WORK WEEKS

236
MEMBERS



PITTSBURGH



Pittsburgh, the Steel City, the City of Bridges, is the second-largest city in PA with a metro population of about 2.5 million. It sits at the confluence of three rivers: the Allegheny and the Monogahela, which together form the Ohio. At present there are over 20 theaters in the area (including two LORTs) that offer Equity contracts and there are more than 350 Equity

members in the region. The economy is currently based on health care, education (over 30 colleges and universities) and technology. *Forbes* named Pittsburgh "The 10th Cleanest City in the Country" in 2007 and the "13th Best City for Young Professionals" in 2008. Pittsburgh has also been named "America's Most Livable City" by *Places Rated Almanac*.

Equity members Alex Mickiewicz, Zach Grenier and Maxwell Eddy in *Death of a Salesman* directed by Mary B. Robinson at Pittsburgh Public Theater (Photo by Michael Henninger).

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7.4
WORK WEEKS

366
MEMBERS

PORTLAND

Portland, Equity's newest Liaison City, enjoys a thriving theatre community with nearly 300 Equity members in the area, two LORT theaters, a handful of SPTs and literally dozens of Special Appearance and Guest Artist contracts at smaller theaters. This

beautiful city built around two rivers is minutes away from the mountains, forest hikes and Oregon beaches. With renowned independent bookshops, Portland is a serious foodie town, is city-wide bike friendly and boasts world-class public gardens.

Equity members Darius Pierce (left) and Sara Hennessy (right) with Agatha Olson (center) in the Artists Repertory Theatre production of *Feathers and Teeth* (Photo by Russell J. Young).

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6.4
WORK WEEKS

252
MEMBERS



ST. LOUIS



Known as the Gateway to the West because of its important role in the westward expansion of the U.S., St. Louis is also an important part of America's theatrical history. St. Louis is home to a variety of theatres ranging from SPTs like UpStream and HotCity Theatre to our LORT venue, The Repertory Theatre of St. Louis. It has the largest outdoor summer musical theater, the Muny, and one of the oldest and largest African American theatre companies, The

St. Louis Black Rep. Each year, the Kevin Kline Awards, named for the Broadway actor and St. Louis native son, celebrate the city's theatrical achievements.

In St. Louis, 246 Equity members were employed last year for a total of 2,936 work weeks at more than 30 employers, from the St. Louis Actors' Studio to STAGES St. Louis, the Muny and Shakespeare Festival St. Louis, among others.





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246
MEMBERS

11.9
WORK WEEKS

▲ Above, Equity Stage Manager Emilee Buchheit at Repertory Theatre of St. Louis. Below, *A Chorus Line* at the Muny (Photo by Phillip Hamer).



SAN DIEGO



With its idyllic climate, 70 miles of pristine beaches and a dazzling array of world-class family attractions, San Diego can also lay claim to a vibrant and exciting theatrical community. San Diego is known for being a community that supports work/life balance, with

many artists raising families while pursuing successful careers. Home to more than 500 Equity members, San Diego plays its part in the national conversations on diversity and development of new work.

▼ Kieran Campion with members Pascale Armand, Kristen Connolly and Jonny Orsini in William Shakespeare's *Love's Labor's Lost* at The Old Globe (Photo by Jim Cox).

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8.7
WORK WEEKS

510
MEMBERS

BAY AREA

The Bay Area includes the cities of Oakland, San Francisco and San Jose and is the third largest theatre center nationally with approximately 50 Equity companies in the nine counties of San Francisco, Alameda, Contra Costa, Marin, Napa, San Mateo, Santa Clara, Sonoma and Solano. It has five LORT theatres, three Tony Awards and hosts most national tours. Culturally diverse, it's the gateway to the east and home to theatre since the 1800's. "East is East & West is San Francisco."

7.1
WORK WEEKS

1,350
MEMBERS

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▼ Below, members Kimberly King and Michael Ray Wisely in *Dear Master* at Aurora Theatre Company (Photo by David Allen).



SEATTLE



Seattle is an exciting and vibrant theatre town. The gorgeous surrounding mountains, forests, and waterways make the Puget Sound area an easy choice for over 500 Equity members. It has a wide variety of accomplished, professional theater companies, from Tony winning LORT houses to promising start ups. Our large theaters host regular EPAs, and each February Theatre Puget Sound hosts a day of Equity auditions for small and large theater companies and freelance directors from throughout the northwest.

In Seattle, 553 Equity members were employed last year for a total of 5,428 work weeks at more than 37 employers, including Seattle Repertory Theatre, Taproot Theatre Company, 5th Avenue Theatre, Seattle Children's Theatre, Key City Public Theatre and A Contemporary Theatre Inc., among others.

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9.8
WORK WEEKS

553
MEMBERS



Left, the cast of *Ragtime* at the 5th Avenue Theatre (Photo by Tracy Martin). Above, Lorna Luft and the cast of Irving Berlin's *Holiday Inn* (Photo by Mark Kitaoka). Below, Lorna Luft and Eric Ankrim lead the cast of Irving Berlin's *Holiday Inn* at The 5th Avenue Theatre (Photo by Mark Kitaoka).



WASHINGTON, D.C./BALTIMORE

The Greater Washington D.C./Baltimore Liaison Area had the second most work weeks per member of any region, reporting 16.9 work weeks per member. What sticks out most is that the market was the only one to report more than 20,000 work weeks.

Liaison Chair Roy A. Gross says that the market benefits from a robust base of funders. Not only funding at the local and federal level, but theaters also receive grants from less conventional sources, such as international embassies and festivals.

That unique base of funding shows up in a variety of ways. Consider for example, how the Kennedy Center has been home to the show *Shear Madness* for more than 30 years. Altogether, there were 70 theaters using Equity contracts in the region during the 2017 season, from the Arena Stage, Ford's Theatre, Imagination Stage and Shakespeare Theatre Company to the Kennedy Center Theatre for Young Audiences and Studio Theatre, among others.

"There are organizations dedicated to Shakespeare and the classics, contemporary American playwrights, devised work, new play development, theatre for young audiences, musicals, Irish works, works from a Jewish perspective, a company dedicated to providing opportunities for professional theatre artists with and without disabilities and many more," said Gross. "If you want to do a particular type of work, chances are there's somewhere to do it."



16.9
WORK WEEKS

1,194
MEMBERS

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Left, Equity Stage Manager Brooke Redler at Baltimore Center Stage. Right, members Danny Gavigan and Megan Anderson in *A Streetcar Named Desire* at Everyman Theatre (Photo by CB Photography).



ALL FOR ONE AND ONE FOR ALL

ACTORS' EQUITY ASSOCIATION, founded in 1913, is the U.S. labor union that represents more than 51,000 professional actors and stage managers. Equity endeavors to advance the careers of its Members by negotiating wages, improving working conditions and providing a wide range of benefits (health and pension included). Member: AFL-CIO, FIA.

Front Cover, clockwise from top left: Equity members David Benoit and E. Faye Butler in *Sweeney Todd* at Olney Theatre Center (Photo by Stan Barouh); Equity member Matt Daniels with Marianna Malinkine and Brian Keys in *The Miraculous Journey of Edward Tulane* at Madison's First Stage (Photo by Paul Ruffolo); The cast of *Ragtime* at Seattle's 5th Avenue Theatre (Photo by Tracy Martin); Equity Stage Managers David S. Cohen and Lizzie Robinson at the Kennedy Center in Washington, D.C.; Equity member Duke Lafoon in *It's A Wonderful Life: A Live Radio Play* at Orlando Shakespeare Theater (Photo by Tony Firriolo); Back cover, top to bottom: Equity members Sarah Day and Nicholas Harazin in *Exit Strategy* at Madison's Forward Theater Company (Photo by Ross Zentner); Equity member Natalie Cordone in *It's A Wonderful Life: A Live Radio Play* at Orlando Shakespeare Theatre (Photo by Tony Firriolo); Equity members James Pickering and David Daniel in *Outside Mullingar* at Madison's Forward Theater Company (Photo by Ross Zentner).

Special thanks to Doug Beebe, Stefanie Frey, Gail Gabler and David Levy.

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