



2019

**REGIONAL
THEATRE REPORT**

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INTRODUCTION

PUTTING IT TOGETHER

Last year – for the first time – we created a special report analyzing the employment data across all 28 of our Liaison Areas. It's a part of our Equity 2020 campaign to be aggressive, inclusive and responsive in facilitating as many work weeks as possible. For the second year in a row, we've looked at the data for our members in each area, and are presenting it to you here.

The following pages provide a snapshot of the health of our Liaison Areas across the country. Paired with last year's inaugural regional theatre report, this information offers greater insight into which areas are thriving and which ones need help. This report also recognizes the great work being done by Equity theaters throughout all three regions, and highlights the theaters that have transitioned to new or upgraded existing Equity contracts.

This report isn't only about theaters, though. It's also a tribute to the members in these areas, and to our dedicated Liaison Area Chairs, who continue to help us identify organizing targets, educate their local actors and stage managers and serve as our union's eyes and ears in these communities. It's clear that together, we're making strides in increasing work opportunities. We're also thinking more creatively than ever about how we can do that, like supporting local efforts for dedicated arts

funding – even at a time when the arts, and the National Endowment for the Arts, face ongoing threats.

Of course, there is unquestionably more work to do. We need to keep bringing new theaters and producers into the Equity fold, while working with our existing employers to add more actor and stage manager contracts. I look forward to helping lead that charge, in partnership with our staff.

Actors' Equity cares about the livelihoods of all of our members. Our members are our highest priority. And no matter where you choose to live, I believe you deserve fair wages, safe and sanitary working conditions and the solidarity and support of your fellow Equity members.

Kate Shindle, President

▲ Above, Kate Shindle and Gail Gabler with members in San Francisco.



EXECUTIVE SUMMARY & METHODOLOGY

The Regional Theatre Report uses work weeks per member as its guiding metric to capture the current state of affairs in each of Actors' Equity's 28 Liaison Areas, which include all theaters and Equity members within a 100-mile area around each city – the same method used in last year's report.

Dividing the number of work weeks in a Liaison Area by the number of members creates a metric that allows for a picture of what is happening in Equity's diverse 28 Liaison Areas, regardless of size.

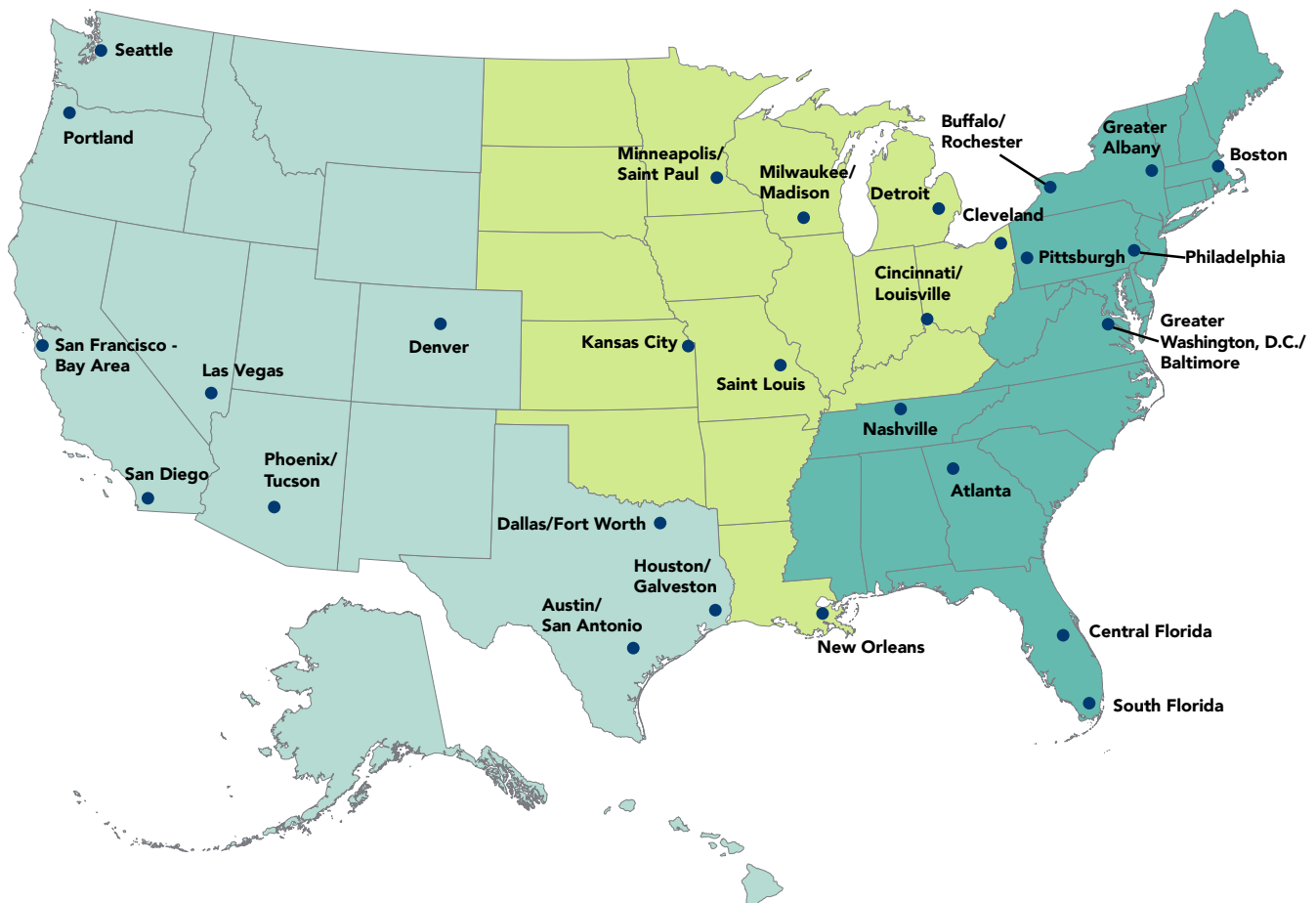
This year's report reflects promising upward momentum. The Liaison Areas in this report represent \$124 million in wages earned by Equity members – an increase of 3 percent over last year.

Overall, 18 of the 28 areas (nearly two-thirds) saw gains in work weeks per member when looking back at last season. Work weeks per member are up 8 percent over last season. Washington, D.C./Baltimore is the first area to surpass an average of more than 20 work weeks per member. It also generated more than 20,000 work weeks – for the second consecutive season, in fact.

As a National Union, membership counts in a Liaison Area fluctuate slightly from month to month as members relocate over the course of a theatre season for professional or personal reasons. The membership numbers reported in this document represent an average taken over a three-month period.

Work weeks overall are up 9 percent in all the Liaison Areas compared to the 2014-2015 season.

The information in this report covers the 2017-2018 season, which ended in May 2018. It does not include information about the three biggest cities, Chicago, Los Angeles and New York, each of whose theatre scenes operate very differently from the Liaison Areas. National tours were classified based on a show's city of origin, in keeping with longstanding practice. Furthermore, the report synthesized data based on work done under paid contracts and excludes internal membership codes.



THEATER CITY	WORK WEEKS PER MEMBER	TOTAL MEMBERS
Greater Albany	6.4	1,022
Atlanta	5.2	546
Austin/San Antonio	4.3	247
Boston	9.9	1,106
Buffalo/Rochester	8.5	256
Cincinnati/Louisville	9.6	415
Cleveland	6.8	244
Dallas/Fort Worth	7.5	453
Denver	10.3	341
Detroit	5.6	367
Central Florida	16.4	981
South Florida	6.4	556
Houston	8.8	289
Kansas City	14.9	219
Las Vegas	4.7	323
Milwaukee/Madison	10.1	242
Minneapolis/St. Paul	12.5	549
Nashville	5.5	184
New Orleans	3.2	173
Philadelphia	6.9	1,227
Phoenix/Tucson	5.7	242
Pittsburgh	7.7	350
Portland	7.6	256
St. Louis	10.6	239
San Diego	9.2	517
San Francisco - Bay Area	7.1	1,344
Seattle	9.3	528
Greater Washington, D.C./Baltimore*	20.8	1,171

* Recognized in 2019 as the Fastest Growing Theatre City



GREATER ALBANY

More than 1,000 Equity members call Greater Albany, one of the newest Liaison Areas, their home, especially as the region has expanded into Western Massachusetts. And the area continues to make inroads as well – LORT venue Capital Repertory Theatre will own their space for the first time in three decades. This year saw the formation of two new companies: The Denizen, in New Paltz, which is on a Special Appearance contract, and the Troy Foundry Theatre, which has transitioned from the Members Project Code onto a Special Agreement Contract in its second season. This year, the annual membership meeting took place in Catskill, bringing in a host of new faces as well.

6.4
WORK WEEKS

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Equity members Gabriella Pizzolo and Lindsay Nicole Chambers in the Adirondack Theatre Festival production of *Loch Ness* (Photo by Gabby Lindsay).



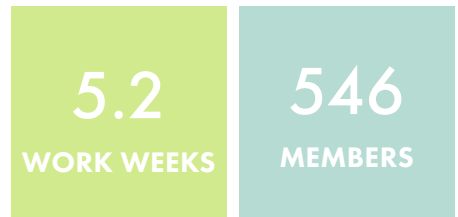
ATLANTA



Atlanta continues to be a booming mecca for the arts in every medium. The theaters Actor's Express Theatre Company, Alliance Theatre, Atlanta Lyric, Atlanta Shakespeare, Aurora (Main Stage), Theater Emory at Emory University, Horizon Theatre Company, Savannah Repertory Theatre, Theatrical Outfit and True Colors Theatre all use full Equity agreements.

Because of Atlanta's penchant for rich and prolific theatrical opportunities, Equity thought it was the perfect location to raise awareness about the value of professional theatre, bestowing local Equity houses with special commemorative plaques at ceremonies taking place earlier this year to recognize their continued employment of Equity members. Dozens of Equity members in the Atlanta area have also committed to adding #AskifitsEquity to their bios on social media and in their Playbills.

"I was delighted that Atlanta was chosen as the first city as a focus for national organizing and targeting efforts, and I believe interesting and important seeds were planted for the community at large," Karen D. Howell, the volunteer chair of Equity's Atlanta Liaison Committee, said.



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▲ Above, director Freddie Ashley and assistant stage manager J. Paige Howe with Equity stage manager Libby Mickle work on the Actor's Express production of *Angels in America* (Photo by Ashley Earles-Bennett).



▼ Left, Equity member Grant Chapman, seen here with Parris Sarter, in *Angels in America* at Actor's Express (Photo by Ashley Earles-Bennett). Below, local members convened with business representative Kathleen Munroe and Councillor Lee Osorio during Georgia Rally Week.



AUSTIN/SAN ANTONIO

While both Austin and San Antonio are perhaps best known as hotbeds of live music, their reputations for live theatre continue to thrive, thanks to such venues as Austin Playhouse and the Public Theatre of San Antonio, and the ZACH Theatre, which plans to complete its transition to full LORT status by 2020. Equity also kicked off a tour of Liaison city producers' meetings this past fall in Austin. This series of meetings will inform all key stakeholders about market conditions and local changes. The Liaison committee also strove to raise its profile through community engagement, surveys and organizing classes for working actors and stage managers. Local residents will also benefit from the approval of ballot measure Proposition B during the election. This proposition aims to provide \$128 million in tax-supported bonds for the city's libraries, museums and cultural arts facilities.



Member Nick Szoeka in *The Hunchback of Notre Dame* at Public Theater of San Antonio. (Photo by Daniel Baumer)

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BOSTON



More than 1,100 Equity members live in the Boston Liaison Area, which extends beyond Massachusetts to also include Maine, New Hampshire, Rhode Island and Vermont. A booming location for live theatre, the Greater Boston area is home to such LORT houses as American Repertory Theater, Huntington Theatre, Merrimack Rep (Lowell) and Trinity Rep (Providence, RI) as well as to not one but two local area theatre awards: the Elliot Norton Awards and the IRNE (Independent Reviewers of New England) Awards.

“We are already seeing a growing number of new Equity theaters across the region,” said Boston business representative Timmary Lane Hammett, “and we are also seeing steady growth across our more established institutions, which provides our members higher paying contracts, and greater work opportunities.”

Many of the local Equity theaters will also benefit from the NEAT contract, which lasts through September 2022. Key changes to the new contract include a 28 percent increase to minimum salaries; increases to the number of required Principal contracts, Chorus contracts and Stage Manager contracts; transportation reimbursement will be required for

▲ Above, local members celebrate the new NEAT contract with Equity representatives. Next page, Equity members Anne Scurria and Meghan Leathers in the Trinity Rep production of *Into the Breeches* (Photo by Mark Turek).



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actors who live between 50 and 75 miles from the theater. Furthermore, should nudity be required, the member must be put on a contract for the callback, thus not only receiving salary for the callback, but more importantly being covered by the producer's harassment policy as a clear employee.

"Since I started at this desk a little over two years ago, I've seen the Boston/New England area really tap into all of its resources," Hammett said. "Whether it was in the form of the boots on the ground organizing efforts which led to the historic NEAT achievements, or

the growing number of members getting activated to join committees or going to meet-ups to create a true sense of community. The Greater New England Area has shown that not only is it already a great place to be a Union member, but it has the potential and drive to achieve so much more.

"The New England Area Membership is a force to be reckoned with, and I am honored to be working beside them and on behalf of them." 🍷



BUFFALO/ROCHESTER

Long-known as beloved working-class areas in upstate New York, Buffalo and Rochester have emerged as thriving communities for the performing arts as well; the former boasts such theaters as Irish Classical Theatre and Kavinoky Theatre, while the latter includes the LORT house, Geva Theatre, as well as Merry-Go-Round Playhouse. The area also includes Ithaca and Syracuse, which allows further LORT and SPT opportunities for local members, including the Hangar Theatre, the Kitchen Theatre and Syracuse Stage.

8.5
WORK WEEKS

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Equity members Aleks Malejs and Adriano Gatto in *The Crucible* at Kavinoky Theatre (Photo by Gene Witkowski).



CINCINNATI/LOUISVILLE

Together, the City That Sings and Kentucky's largest city form a thriving Liaison Area that boasts nearly 4,000 work weeks for members. The area includes the LORT theaters Actors Theatre of Louisville (home to the annual Humana Festival of New American Plays) and Cincinnati Playhouse in the Park, such LOA theatres as Lexington Theatre Company and New Theatre Project and SPT theaters AthensWest Theatre, Cincinnati Shakespeare Company and Human Race Theatre Co.



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▼ At left, Equity stage manager Jacquelyn Duncan working at Human Race Theatre Co. Below, Equity member Sara Clark in the Cincinnati Shakespeare Company production of *A Midsummer Night's Dream* (Photo by Mikki Schaffner Photography).



CLEVELAND



Playhouse Square, in downtown Cleveland, is the largest performing arts center in the United States outside of New York, credited with helping to revitalize the area and widely considered to be one of the city's greatest successes. It hosts the Cleveland Play House, which itself is the oldest permanent regional theatre. In addition to a gorgeous locale that includes the Cuyahoga National Forest, Cleveland also boasts a second LORT theater, Great Lakes Theater Festival, such SPTs as Beck Center for the Arts and the Dobama Theatre, and multiple Guest Artist and Special Appearance opportunities.

▼ Equity members Amy Fritsche, Madison Adams Hagler and Thom Christopher Warren in the Porthouse Theatre production of *Next to Normal* (Photo by Bob Christy).



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DALLAS/FT. WORTH

Dallas/Ft. Worth is, by population, the fourth largest metropolitan area in the country. Geographically, it is larger than the states of Connecticut and Rhode Island combined! This "Metroplex" is also home to the third largest arts economy in the country, with the Dallas Arts District hosting the new AT&T Performing Arts Center, Moody Performance Hall and Booker T. Washington High School for the Performing and Visual Arts, Fort Worth is home to the new Bass Hall as well as a world class cultural district. D/FW boasts 38 theater companies that provide members work under seasonal, special appearance and guest artist contracts. Seasonal employers include Amphibian Stage Productions, Casa Mañana, Circle Theatre, Dallas Children's Theatre, Dallas Theatre Center, Lyric Stage, Theatre Three, Uptown Players and WaterTower Theatre.



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▼ Equity performer Zak Reynolds in *Every Brilliant Thing* at Circle Theatre (Photo by Tim Long).



DENVER

The Mile High City is one of the fastest-growing major cities in the United States, with an ever-increasing number of work weeks to mirror such growth. Employment for Equity members comes courtesy of such theaters as the LORT venues Arvada Center for the Arts & Humanities and the Denver Center for the Performing Arts (which also employs members under Cabaret and TYA Agreements), the SPT theaters Aurora Fox Arts Center, Curious Theater Company, Lake Dillon Theatre Company, Local Theatre Company and Rocky Mountain Repertory Theatre, and Midtown Arts Center, which is on a Transitional Dinner Theatre Agreement. The Colorado Theatre Guild hosts the annual Henry Awards, honoring outstanding theatre in Colorado.



10.3
WORK WEEKS

341
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▼ Equity member Seth Dhonau in *Shakespeare in Love* at Colorado Springs Fine Arts Center (Photo courtesy Jeff Kearney).



DETROIT



▲ Above, members Angela Kay Miller, Michelle Mountain, Rhiannon Ragland, Brad Phillips, K. Edmonds, Lauren Knox and Caitlin Cavannaugh in *Willow Run* at Purple Rose Theatre (Photo by Sean Carter Photography). Left, members Ella Joyce and Shawntay Dalon in the Detroit Public Theatre production of *Skeleton Crew* (Photo by Chuk Nowak).

Perhaps best known for its music (it is, after all, where Motown originated), Detroit is also a vibrant playground for theatre as well. There are 20 Equity theatres across the state of Michigan. Those located in the Detroit Liaison Area include the recently founded Detroit Public Theatre and Detroit Repertory Theatre, the oldest alternative professional theater in the state. The Detroit Liaison area includes the only LORT theatre in Michigan, Meadow Brook Theatre, as well as such SPT theaters as Jewish Ensemble Theatre, Tipping Point Theatre, Williamston Theatre, Kickshaw Theatre and the Purple Rose Theatre (founded by actor Jeff Daniels).



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CENTRAL FLORIDA

Buoyed by the Disney contract, Central Florida created more than 16,000 work weeks in the last year. But other local theatres, including LORT theater Riverside Theatre, LOA houses Hippodrome State Theatre and Orlando Shakespeare Theater, and such venues as Garden Theatre, the Icehouse Theatre, Theatre West End and Winter Park Playhouse – all of which use the Orlando Area Theatre Contract – provide local opportunities to Equity members as well.



16.4
WORK WEEKS

981
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Equity members Ken Tibeau, Lea Marinelli, Gavin Waters and Melissa Minyard in *Babes in Hollywood* at Winter Park Playhouse (Photo by Michael Cairns).



SOUTH FLORIDA

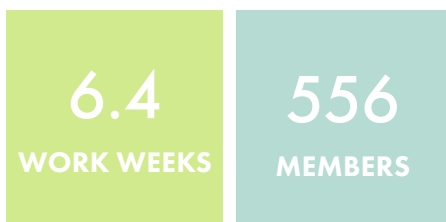
The South Florida area boasted more than 3,500 work weeks in the last year across such houses as Actors' Playhouse, Maltz Jupiter Theatre and Zoetic Stage, Inc. Interestingly, not one but two of Zoetic's founders had plays running in New York this year. Chris Demos-Brown's play, *American Son*, ran on Broadway, with a cast including Steven Pasquale and Kerry Washington. Meanwhile, Michael McKeever's play, *Daniel's Husband*, ran off-Broadway at the Westside Theatre.

Following the horrific shooting at Marjory Stoneman Douglas High School in Parkland, Florida last year, students Isabela Barry, Kali Clougherty, Sawyer Garrity, Delaney Metcalf, Alex Moscou, Andrea Pena and Melanie Weber, performed an anthem entitled "Shine" at the Carbonell Awards, the annual South Florida theatre awards ceremony dubbed the "theatre prom." They later performed this song at the Tony Awards.

The song, which is about a commitment to turn sadness into action, was co-written by Garrity and Pena. "We wrote this song during a really dark time in our lives," Pena said, "when we both needed a little light and we thought the best thing was to do what we really love, which is music. This song is not only dedicated to the 17 victims...it is dedicated to anyone who needs a light."



Equity members Lindsay Corey and Caleb Scott in *Dancing Lessons* at Zoetic Stage (Photo by Jason Nuttle).



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HOUSTON



The distinctions start stacking up when talking about the Houston Liaison Area. Houston is one of only five American cities with permanent professional resident companies in all of the major performing arts disciplines: the Houston Grand Opera, the Houston Symphony Orchestra, the Houston Ballet, and The Alley Theatre (now under the artistic direction of Rob Melrose). Additionally, the Houston Theater District—a 17-block area in the heart of Downtown Houston—ranks second in the country in the number of theater seats in a concentrated downtown area, with 12,948 seats for live performances and 1,480 movie seats.

Home to over 200 Equity members, the Houston area created over 2,500 work weeks in the last year at such venues as A D Players, Queensbury Theatre and Theatre Under the Stars. Stages Repertory Theatre also broke ground this past year for its new facility, The Gordy – a 66,850-square foot campus one block south of its current home.

▼ Equity members Rodrick Randall, Mark Ivy and Dylan Godwin in *Unlock'd* at Queensbury Theatre (Photo by Christian Brown).



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KANSAS CITY



Straddling the border between Kansas and Missouri, Kansas City boasts more than just great barbecue: with nearly 3,300 work weeks, the Liaison Area had one of the greatest jumps in employment for Equity members in the last year. This came thanks to opportunities at such theaters as Kansas City Actors Theatre, Kansas City Repertory Theatre, New Theatre Restaurant, Quality Hill Playhouse and Unicorn Theatre, in addition to Guest Artist and Special Appearance contracts at local non-Equity houses.

Local members can also be proud for their demonstration of solidarity against Proposition A last year. The Kansas City Liaison Committee phone-banked as part of a Day of Action rally against Prop A. "We wanted to not only defeat Prop A, but defeat it by such a huge margin to send a message that Missourians need unions and union supporters," Kansas City Liaison Chair Sarah LaBarr said. "It's my hope that Equity members in Kansas City now feel more a part of the union, and see themselves as part of something bigger than the individual contracts they work."

14.9
WORK WEEKS

219
MEMBERS

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▼ Equity members Rufus Burns, Greta Oglesby, Alfred Wilson and AC Smith in *Fences* at Kansas City Repertory Theatre (Photo by Cory Weaver).

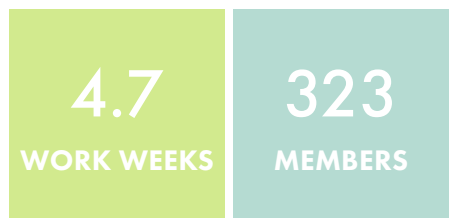


LAS VEGAS



Las Vegas, aka “The Entertainment Capital of the World,” is famous for more than just its casinos. As a major convention and tourism destination, it is also known for a wide variety of performances. More than 300 members enjoyed over 1,500 work weeks in the last year, thanks in particular to Casino and Special Appearance contracts.

▼ Cindy Williams, Vita Corimbi, Laura Lee O’Connell, Jacquelyn Holland-Wright and Lisa Mack in the Las Vegas production of *Menopause the Musical* (Photo by Erik Kabik).



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MILWAUKEE/MADISON

Both Madison and Milwaukee offer great food and scenery in addition to local employment options at such locations as American Players Theatre, Milwaukee Chamber Theater, LORT house Milwaukee Repertory Theatre, Renaissance Theaterworks and Skylight Music Theatre. Recently, Madison's Forward Theater, celebrating its tenth anniversary season, performed its first musical – *Fun Home*, starring Tony-winner Karen Olivo. And Capital City Theatre has now transitioned from a Guest Artist agreement to SPT/LOA-LORT status.



10.1
WORK WEEKS

242
MEMBERS

▼ Equity member Liz Griffith in *Little Miss Sunshine* at Music Theatre of Madison (Photo by Julia Luebke).

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MINNEAPOLIS / ST. PAUL



Powered by LORT house the Guthrie Theatre and long-standing SPT theaters History Theatre, Jungle Theatre, Mu Performing Arts, Penumbra Theatre and Theatre Latte Da, the Twin Cities offered steady employment to local Equity members – at an average of 12.4 work weeks per member.

Employment opportunities include more contracts at smaller companies like Prime Productions, Yellow Tree and newcomer Theatre Elision. New artistic directors have also begun tenures at The Ordway Center for the Performing Arts, Park Square Theatre and Ten Thousand Things Theatre. Chanhassen Dinner Theatres celebrated their 50th anniversary, and continues to employ the most year-round contracts in the area.

The Twin Cities can also boast about the Children's Theatre Company, which is the largest children's theatre in the country, and one of the few children's theaters with a core company of Equity actors and stage managers. Additionally, Mixed Blood Theatre's innovative free ticket policy, "Radical Hospitality," strives to eliminate barriers to access by providing no-cost admission for anyone.

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▲ Above, Equity stage manager Lyndsey R. Harter works on the Park Square theatre production of *The Diary of Anne Frank* (Photo by Connie Shaver). Below, Susan Hofflander, Ruthie Baker, Christine Wade, Bethany McCade, Greta Grosch and Deidre Cochran in *Ruthless!* (Photo by Amy Stockhaus).



NASHVILLE



Nashville remains a fast-growing Liaison Area. Its 184 Equity members worked a total of 1,017 weeks in the last year, marking an astounding employment increase of 34 percent. This is proof that Music City also has quite the active theatre scene, thanks to Nashville Children's Theatre, Nashville Repertory Theatre, Nashville Shakespeare Festival and Studio Tenn Theater Company.

▼ Tamiko Robinson Steele, Eddie George, Jackie Welch and Lauren F. Jones in the Nashville Repertory Theatre production of *A Raisin in the Sun* (Photo by Amos Raymond Glass).

5.5
WORK WEEKS

184
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NEW ORLEANS

Now in its tenth season as a Liaison Area, New Orleans can boast that in the last year, two local houses progressed from the New Orleans (NOLA) Contract to SPT Agreements – a major achievement that has been a thirteen-year process following Hurricane Katrina: Southern Repertory Theatre, under the direction of Aimee Hayes, and Le Petit Theatre du Vieux Carre, under the direction of Maxwell Williams. Southern Repertory Theatre also moved into a new permanent space in the Bayou St. John area of New Orleans, which has designated cabaret, rehearsal and performance spaces and allows them to produce seven days a week. Together, these two theaters produced five of the top six plays on the *Times-Picayune's* critic's "Ten Best Plays of 2018."

3.2 WORK WEEKS	173 MEMBERS
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▼ Equity performer Troi Bechet in the Jefferson Performing Arts Society production of *Caroline, or Change* (Photo by John B. Barrois).



PHILADELPHIA

Members in the “City of Brotherly Love” enjoyed a total of nearly 8,500 total work weeks in the last year across 8 LORT theatres, 12 SPT and 6 LOA theatres, along with a multitude of Guest Artist and Special Appearance contracts. Philadelphia’s Avenue of the Arts includes such venues as the Kimmel Center for the Performing Arts, home of the Philadelphia Orchestra, Liacouras Center, Merriam Theater, as well as the Suzanne Roberts Theatre, and LORT houses Philadelphia Theatre Company and Wilma Theater. Another LORT house, the Walnut Street Theatre, founded in 1809, is the oldest theatre in the country. Philadelphia members – who number more than 1,200 – are proud to be a part of a scene that takes groundbreaking approaches to existing works and tells innovative stories with new ones. Additionally, the annual Barrymore Awards, honoring the best of the best in the arts in Philadelphia, is one of only two arts organizations to present Best Performer rather than Best Male/Female performance.



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▼ Previous page, Equity stage manager Katie Ringwood. Above, Joilet Harris and Katharine Powell in *A Doll's House* at Arden Theatre (Photo by Mark Garvin). Left, Catherine Slusar in *Peter Pan* at Arden Theatre Company (Photo by Mark Garvin).

PHOENIX/TUCSON

Nearly 250 Equity members work between Phoenix and Tucson, two of the most culturally infused areas of the Southwest. LORT house Arizona Theatre Company, LOA theaters Phoenix Theatre and Southwest Shakespeare Company and SPT house The Rogue Theatre provided many of the last year's 1,300+ work weeks, as did Guest Artist and Special Appearance Contracts from the area's other theaters.



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▼ Left, Equity members Toby Yatso and Jenny Hintze in *Elf: The Musical* at Phoenix Theatre (Photo by Reg Madison). Right, Susan Claassen in *A Conversation With Edith Head* at Invisible Theatre (Photo by James Blair).

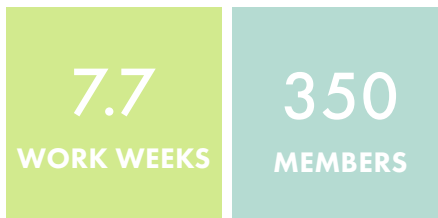


PITTSBURGH



Pittsburgh, home to Carnegie Mellon University and Point Park University, two of the strongest performing arts programs in the country, averaged 7.7 work weeks per member in the last year. There are more than 20 theaters in the “City of Bridges” offering Equity contracts, including the LORT houses City Theatre Company, Pittsburgh Public Theater and Pittsburgh CLO and SPT theaters Off the Wall Productions and Pittsburgh Irish & Classical Theatre.

▼ Equity member Carter Redwood in *Pipeline* at City Theatre (Photo by Kristi Jan Hoover).



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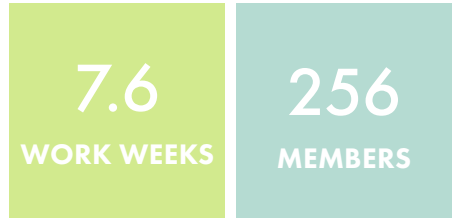
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PORTLAND

Portland is Equity's newest Liaison Area, with over 250 members. Oregon's largest city has long been known as a breeding ground for indie filmmakers and musicians, but it also offers employment at such LORT theaters as Artists Repertory Theatre and Portland Center Stage (where Marissa Wolf has recently taken on the role of artistic director) and such SPT houses as Portland Playhouse, Profile Theatre Project and Third Rail Repertory Theatre. Additionally, opportunities with Guest Artist and Special Appearance contracts abound. The Portland Playhouse also carried out a major renovation that included state-of-the-art floors, seats, bathrooms, offices, dressing rooms and an adjacent new building to be used as a rehearsal hall/community space and a shop.



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▼ On previous page, Jamie M. Rea and Jen Rowe in the Profile Theatre production of *The Secretaries* (Photo by David Kinder). Above, Felicia Boswell and Danae C. Osseni in *The Color Purple* at Portland Center Stage (Photo by Patrick Weishampel/blankeye.tv). Left, Allison Mickelson in *The 2.5 Minute Ride* at Profile Theatre (Photo by David Kinder).



ST. LOUIS

St. Louis Equity members' work totaled more than 2,500 work weeks last year. This is a testament to both the wealth and variety of opportunities to be found in the Liaison Area in such theatres as LORT house The Repertory Theatre of St. Louis and such SPTs as New Jewish Theatre and UpStream Theatre. In the last year, members found work at those venues as well as The Muny, Stages St. Louis and Shakespeare Festival St. Louis. Since 2006, the Kevin Kline Awards, which are named for hometown boy turned Oscar and three-time Tony winner Kevin Kline, are awarded in honor of outstanding achievement in professional theatre in the Greater St. Louis area.



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Equity member Jeff Cummings in *Life Sucks* at New Jewish Theatre (Photo by Eric Woolsey).

SAN DIEGO



With more than 500 members, sunny San Diego offers plenty of opportunities for members in addition to its famed sun and surf options. La Jolla Playhouse, the Old Globe Theatre and San Diego Repertory Theatre are the area's LORT houses, continuing to produce top-notch shows, several of which have continued on to Broadway. Additional SPT theaters, along with Guest Artist and Special Appearance contracts led to more than 4,600 work weeks for area members in the last year.

▼ Shaun Tuazon, Allison Spratt Pearce and Lauren King Thompson in the Diversionary theatre production of *The Loneliest Girl in the World* (Photo by Simpatika).



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SAN FRANCISCO - BAY AREA

The Bay Area covers a large swath of Northern California. More than 1,300 Equity members live in this Liaison Area, which includes Oakland, San Francisco and San Jose and encompasses nine counties in the 100-mile radius of San Francisco. Such theatres as Aurora Theatre Company, Berkeley Repertory, Capital Stage Company, Center Repertory, Central Works, Pacific Coast Repertory, Jewel Theatre Company, Playwrights Foundation, Sacramento Theatre Company, Santa Cruz Shakespeare and Z Space Studio are just a few of the local venues that contributed to last year's total of more than 9,300 work weeks.

The area also celebrated the approval of a new Bay Area Theatres (BAT) agreement that included an immediate salary increase as well as new provisions for stage managers, increased payments for dance captains and fight captains and updated language regarding auditions and the EMC program.

Continued on the next page



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SAN FRANCISCO – Continued from previous page

Local members also played a crucial role in the passing of Proposition E, an initiative that impacted the arts and culture in San Francisco by dedicating 1.5 percent of the base hotel tax, a fourteen percent tax charged for hotel stays in the city, to arts programs. In just the next two years, this could add more than fifteen million dollars in funding to the Bay Area. Just two years earlier, a similar measure attempted to dedicate money from the local hotel tax to aid arts organizations but came up just shy of the two-thirds majority required for it to pass.

To ensure that history did not repeat itself, Equity joined the fight for stabilized and increased arts funding in San Francisco over the summer. Member leaders from all across the Bay Area spoke out at board meetings at San Francisco’s City Hall, and many others volunteered to call and email fellow members as well as EMCs in the area to get involved, attended endorsement meetings across the city and continuously lent their time to the “Yes on E” campaign. This activity culminated in a Day of Action in October in which Equity President Kate Shindle joined volunteers to encourage residents to vote in favor of the ballot measure. Everyone’s efforts paid off mightily. Proposition E passed with over 75 percent of the vote. 🍷



Previous page, back row, left to right, Ali Momen, Sorab Wadia, Monsoon Bissell, Rohan Gupta, Palomi Ghosh and Andrew Prashad; front row, left to right, Mahira Kakkar, Kuhoo Verma, Michael Maliakel, Krystal Kiran and Meetu Chilana in *Monsoon Wedding* at Berkeley Rep (Photo courtesy of Kevin Berne/Berkeley Repertory Theatre). Above, Carina Lastimosa, Keiko Shimosato Carreiro and Melissa Locsin in *The Sisters Matsumoto* at Center Repertory Company (Photo by mellophoto.com). Above, volunteers during the Prop E campaign.

SEATTLE



▲ Above, Chris Einsweiler, Laura Lee Caudill, Basil Harris, Nastacia Guimont and Jose Aboag in the Seattle Childrens Theatre production of *Go, Dog, Go!* (Photo by Elise Bakketun). Left, David Emerson Toney, William Hall, Jr. and Eugene Lee in *Two Trains Running* at Seattle Repertory Theatre (Photo by Nate Watters).

9.3
WORK WEEKS

528
MEMBERS

More than 500 Equity members lived and found work last year in Seattle, one of the crown jewels of the Pacific Northwest. Home to such LORT houses as 5th Avenue Theatre and Seattle Repertory Theatre and such SPTs as Book-It Repertory Theatre, Seattle Shakespeare Company, Taproot Theatre Company and Thalia's Umbrella, members averaged 9.6 work weeks per member last year. Something to note: every February, Theatre Puget Sound holds a day of Equity auditions for theater companies throughout the northwest.

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WASHINGTON, D.C./BALTIMORE

While offstage, political drama in the area often dominates, the data on Equity members in the Greater Washington, D.C./ Baltimore Liaison Area offers a much happier ending. The region – which includes such theaters as Everyman Theatre, Folger Theatre, Ford's Theatre, The Kennedy Center and Studio Theatre – not only boasted more than 20 work weeks per member last year, but it also totaled more than 20,000 work weeks – for the second year in a row! That's great news for the 1,100 members who call it home.

Equally great was the announcement last summer that the Council of the District of Columbia approved a dedicated sales tax that is expected to generate \$30 million annually to fund the local arts community, including theatre productions. This tax was created thanks to the D.C. Commission on the Arts and Humanities Dedicated Funding Amendment Act of 2018, which dedicates a quarter of a percent of the existing sales and use tax to the D.C. Commission on the Arts and Humanities. This group has provided grants and educational opportunities to support nonprofit organizations, including arts education in public schools and public charter schools throughout the District, for more than fifty years. They will manage grants generated by the new tax.

Local Equity members wrote hundreds of letters to councilmembers in support of the arts funding legislation, and Equity President Kate Shindle also submitted testimony to the council. This groundswell of public interest had a direct effect on the outcome.



20.8
WORK WEEKS

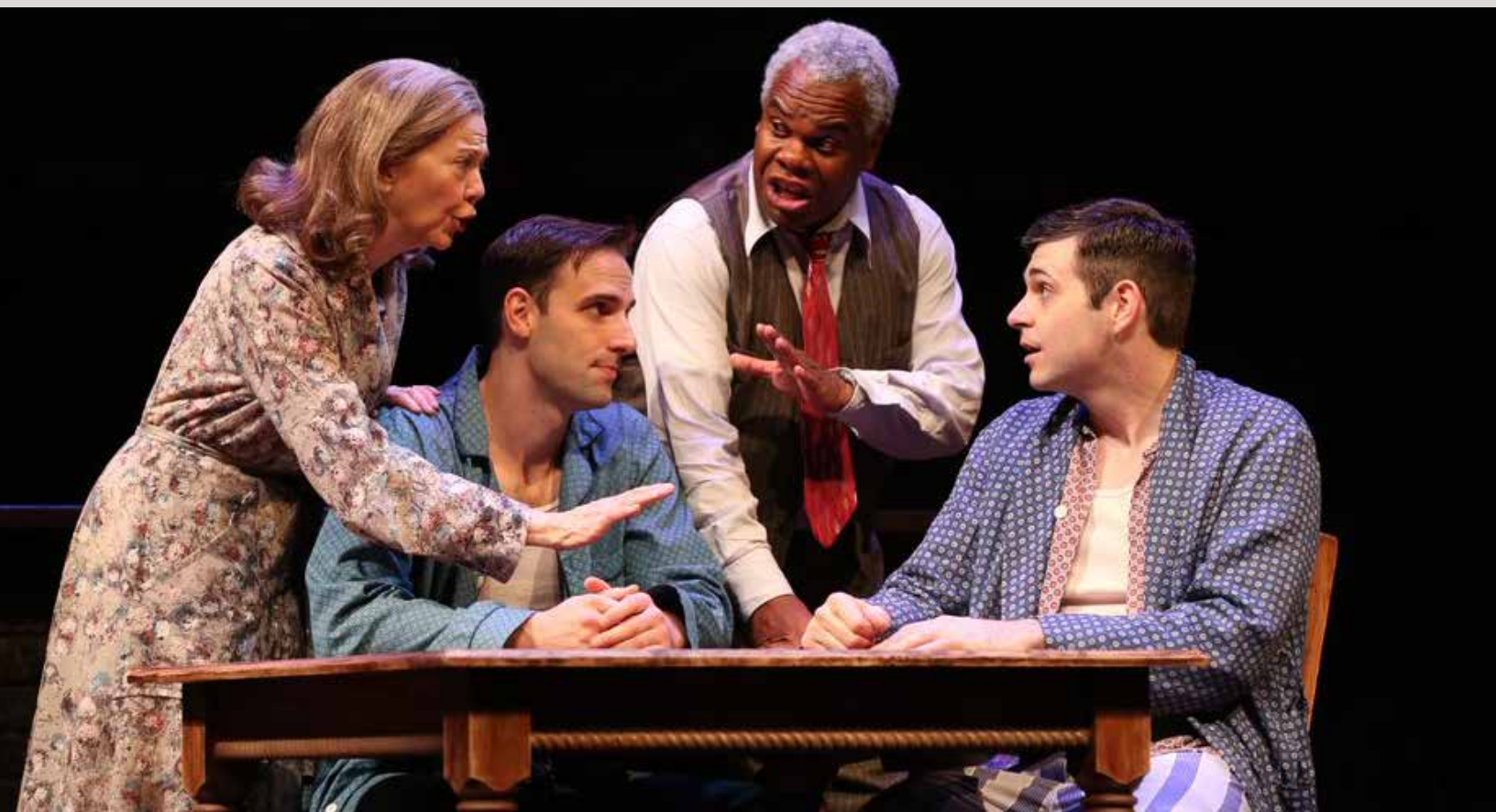
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▲ Above, Megan Anderson, Kurt Rhoades, Deborah Hazlett, Matthew Ward, Vaughn Ryan Midder and Dawn Ursula in *Sweat* at Everyman Theatre (Photo by Clinton Brandhagen). Previous page, Kimberly Schraf, Danny Gavigan, Craig Wallace and Thomas Keegan in *Death of a Salesman* at Ford's Theatre (Photo by Carol Rosegg).

In early March, a delegation of Actors' Equity representatives headed to Washington, D.C., to attend the 31st annual Arts Advocacy Day, a summit meeting designed to teach and equip attendees with the tools to successfully lobby for increased funding for the arts.

The Actors' Equity delegation included a mixed group of veteran advocates and those for whom this year's meeting was a first – Thomas Carpenter (General Counsel) and Marjorie Horne (Councillor) have attended for many years, but Karen D. Howell (Atlanta Liaison Chair), Sarah LaBarr (Kansas City Liaison Chair) and Joel C. Sandel (Houston Liaison Chair) all attended the event for the first time. (Roy A. Gross, Washington D.C./Baltimore Liaison Chair, also attended with a different delegation.)

This is a significant change to the makeup of past groups sent to represent Equity. Typically, councillors from the National Public Policy Committee have attended Arts Advocacy Day. But this was a deliberate decision made to assure the widest representation possible, across all regions.

The meeting, sponsored by Americans for the Arts and attended by more than 85 national arts organizations and 700 grassroots advocates, maintains a two-day structure. During the first day, the delegation receives training on

how to be effective advocates when they lobby on the Hill. On the second day, the attendees met in the Capitol Hill offices with their respective state representatives – primarily the aides of Congressmen, Congresswomen and Senators. The members of the delegation met in groups with their respective offices (Carpenter met with a New York contingent; Horne met with the Florida office).

Following those meetings, the federal 2018 omnibus spending bill allotted \$152.8 million each to the NEA and NEH for the year – an increase in funding to each organization.

Several of the area's local theaters also announced changes in their creative directors. Woolly Mammoth Theatre Company announced the appointment of Maria Manuela Goyanes as the organization's Artistic Director, and The Shakespeare Theatre Company named Simon Godwin, previously the Associate Director of the National Theatre of Great Britain and London's Royal Court Theatre as its next Artistic Director.

In the last year, the area also held its second annual Women's Voices Theater Festival, in which the area's professional theatres joined to present new plays by female playwrights to highlight the work of women theatermakers. 🍷





ActorsEquity.org
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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.

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

Front Cover, clockwise from top left: Eddie George and Tamiko Robinson Steele in *A Raisin in the Sun* at Nashville Repertory Theatre (Photo by Shane Burkeen); Troi Bechet in the Jefferson Performing Arts Society production of *Caroline, or Change* (Photo by John B. Barrois); Stage Manager Jacquelyn Duncan at Human Race Theatre Co.; Natalie Cordone in *Gigolo: The New Cole Porter Revue* at Winter Park Playhouse (Photo by Matt Cairns); Shayna Blass and Zack Powell in *The Last Night of Ballyhoo* at Theatre J (Photo by Teresa Castracane); Zak Reynolds in *Every Brilliant Thing* at Circle Theatre (Photo by Tim Long); Teresa Zimmerman in *Violet* at Queensbury Theatre (Photo by Christian Brown); David Bendena and Casaundra Freeman in *Flint* at Purple Rose Theatre (Photo by Sean Carter Photography).