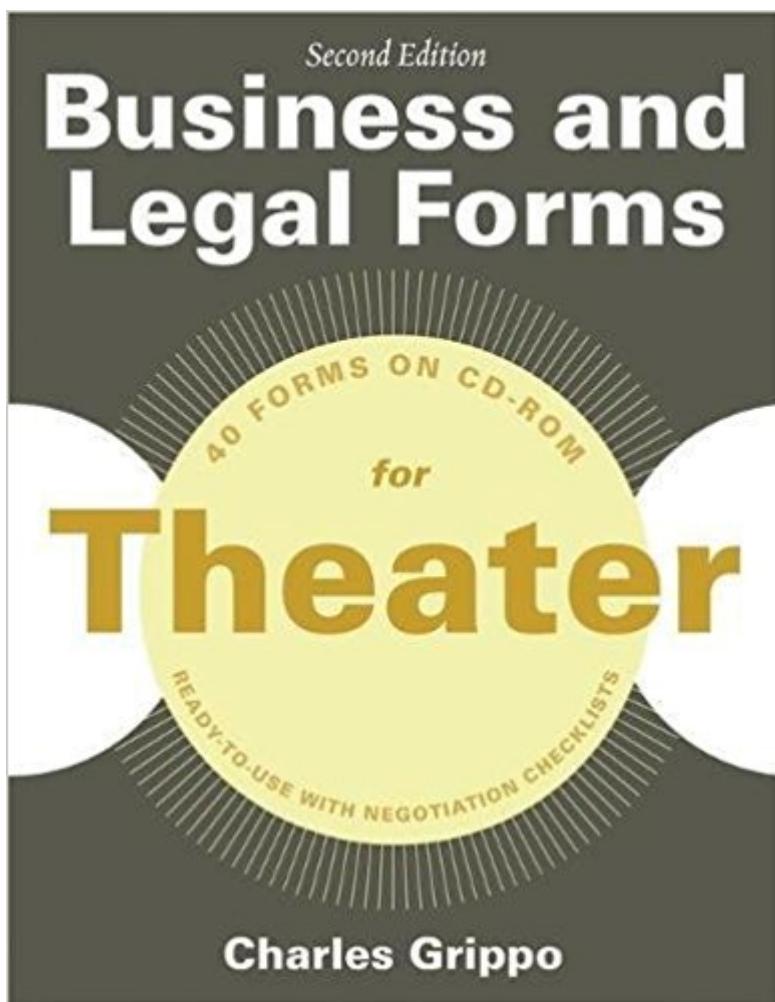


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# **Business And Legal Forms For Theater, Second Edition (Business And Legal Forms Series)**



## **Synopsis**

Here is a complete, easy-to-use resource for anyone involved in the performing arts! This expanded edition contains 33 indispensable, hard-to-find contracts and forms that will save artists and performing groups thousands of dollars in lawyerâ™s fees, while minimizing their legal risks. Attorney/producer/playwright Charles Grippo explains the proper use of each form in clear, concise language. No matter which side of the negotiating table youâ™re on, youâ™ll find plenty of practical advice to help you obtain the best possible deal. These ready-to-use forms and contracts cover every aspect of theater law, including author agreements, commissions, production license, play publishing, and more. Also included on a convenient CD-ROM, the forms can be copied electronically, modified, customized, and saved. Â New to this edition are contracts for performing arts designers; fight and stunt directors; musicians; stage managers and technical directors; front of the house personnel; commissions for original musical compositions; and much more. From producers and directors, to performers and choreographers, to theatrical designers and box office managers, this volume is a necessity for anyone involved in the performing arts.

## **Book Information**

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## **Customer Reviews**

"Finally! For years we've searched in vain for a practical and usable reference and form book to recommend to our many theater clients and volunteer attorneys. Thank you, Charles Grippo, for your clarity and practical advice. Allworth Press --- you've done it again --- thanks for the newest addition to our reference library!"Â

Volunteer Lawyers for the Arts"Business and Legal Forms for Theater is a comprehensive collection of readable and (thanks to a CD-ROM) easily adaptable model contracts that will be a useful resource for anyone involved in theater production." Joan Channick, deputy director, Theatre Communications Group and lecturer in theater management, Yale School of Drama"Enhances the profession of the theatre by encouraging methodical and clear business practices. All readers can find immediate value in the subdiscipline that aligns most closely with their own work, but the other agreements readily teach about other theatre jobs. As a reference, it merits a place on any arts manager's or theatre professional's bookshelf." Patrick Donnelly, Theatre Design & Technology

Charles Grippo is an attorney, producer, and playwright. He owns New Lincoln Theatre Productions, Holiday Road, and Charles Grippo Productions. In Chicago, he has produced plays by Neil Simon, David Mamet, and Kathleen Tolan. His plays, which include Sex Marks the Spot, Bedroom Follies, A Wife's Tale, Santa's Children, The Tooth of the Matter, Salvage Job, and Wait for the Wind, have been produced by theater companies in New York, Chicago, and California. His adaptation of Wait for the Wind was published in Hardboiled Detective in 1995. He has written articles on theater law for the Chicago Alliance for Playwrights and is currently working on a novel in the legal thriller genre about a female attorney. A member of the Dramatists Guild and director emeritus of Chicago Alliance for Playwrights, he practices entertainment and real estate law.

This book provides a nice starting point for artists to use when engaging in negotiations for their work. He does a nice job explaining legal terms and the reasoning behind each clause. However, I find the contracts quite slanted in the artist's favor so if you are looking for contracts to use as the producer know that you'll probably want to adapt these further and have your own lawyer look them over before sending to an artist for signature.

They go hand and hand. Good book to have if you have the Business and Legal Guide.

This book is amazing! Recently I was doing a theatre production and needed some contracts. This book was easy to understand, the CD made it so easy to get the contracts I needed in doc format and alter them as I needed. Much of this book is based on Union workers, but again can be easily altered. My only quibble is the writers contract. I wish there was a better writers contract, something

more simple. The one in this book will definitely cover most if not all the bases. For the price, this book is totally worth having around. Especially if you are working in production

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