

The Dalton Little Theatre

Director's Manual and Contract

An Official Agreement with the Board of Directors

The Dalton Little Theatre

Director's Manual and Contract

I. Introduction

Please read this manual, in its entirety.

Dear Friend,

Whether or not you have directed, stage managed, or otherwise been responsible for a Dalton Little Theatre production before, this contract should be reviewed for any changes to and as a reminder of our procedures. Before any director can receive a key and begin a production, this packet must be reviewed and a contract for the specified show signed.

If you are a returning member of the Dalton Little Theatre family, it's important to keep in mind that procedures may have changed since the last time you directed or volunteered. Changes in our physical space, our organizational structure, our audiences, or even the times in which we operate affect the way in which we do things and all applicable changes will be reflected here. Should a change to these procedures occur during your production, the Board of Directors will let you know, as soon as is possible.

While this manual is a guide to the rules and procedures that govern our institution, we hope that it serves, equally, as a road map to staging a successful production that runs smoothly, is fun for all involved, and provides an enjoyable experience for the audience. This manual will also provide some lessons learned over the years, helping you to avoid pitfalls that others have experienced. As such, the information, here, is based on decades of production experience at this and other community theatres and, we hope, offers you the opportunity to learn from the successes, as well as the challenges, of others. Please utilize it: share the appropriate sections with members of your production staff and cast, and keep it handy for future reference.

Sincerely,



Chase Parker

Dalton Little Theatre, President of the Board

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- a. *The Director is required to manage the cast and crew through the entire production, including the performances. The Director should set a proper call time and ensure that the actors adhere to the Theatre's performance requirements.*

XII. Show Strike (20-21)

- a. *The final requirement of each Director, before they have their final walk-through, is to oversee the strike of their show. This includes the compete strike of anything that was brought into the space by or for this production and a thorough cleaning of the cast and crew utilized areas.*

XIII. Oversight and the Accountability of the Director (21-22)

- a. *The Board of Directors recognizes its responsibility to actively provide the proper oversight of its appointees, including its Directors. Therefore, this chapter spells out some reasons that the Board of Directors may or would intervene between a Director and their production.*

XIV. Amendments to Production Dates (22-23)

- a. *From time-to-time, it becomes necessary for the Board of Directors to alter the run of a production. Should such a change become necessary, the Board of Directors will alert the affected director, immediately, and attempt to work out a resolution that meets the needs of the Theatre and affected production's members.*

XV. Conclusion (23-24)

- a. *A final review of the intent of this manual and the details of the Director's production.*

The italicized portions of the summary are brief and non-comprehensive descriptions of each chapter. Directors will be expected to know and held responsible for the entirety of this Manual.

III. Board Contacts and Basic Theatre Information

Your Board Appointed Representative:

Email:

Cell Phone:

President of the Board: Chase Parker

Email:

Cell Phone:

Vice-President of the Board: Aleatha Plott

Email:

Cell Phone:

Marketing Committee Chair: Carl Reiter

Email:

Physical Address: Dalton Little Theatre
210 N. Pentz Street
Dalton, Ga. 30720

Mailing Address: Dalton Little Theatre
PO Box 841
Dalton, Ga. 30722

Box Office Number: (706) 226-6618

Email Address: dlt@optilink.us

Web Address: www.daltonlittletheatre.com

How to order tickets? Tickets may be purchased online, via the Dalton Little Theatre website, or may be reserved by calling the box office and leaving a message. Keep in mind, however, online purchases are made immediately, while reservations made by phone can take up to 48 to 72 hours to process.

IV. Expectations, Duties, and Responsibilities of a DLT Director

Congratulations on being chosen to direct at the Dalton Little Theatre, continuing a tradition that has been ongoing for almost one-hundred and fifty years! Since 1869, the city of Dalton has had an active theatre community, providing live performances for their friends, family, and neighbors. Formally established in 1959, the Dalton Little Theatre has been serving Dalton and the surrounding North Georgia area, providing a home for many creative individuals in our communities to express themselves and exhibit their extraordinary talents. At Dalton Little Theatre, we hope that you find a group of fun, creative, and supportive friends and opportunities to learn the craft of theatre, while also providing quality entertainment and story-telling to our audiences.

As the DIRECTOR, you will be chiefly responsible for the care of the space utilized by your production, including but not limited to the STAGE, WINGS, DRESSING ROOMS, BACK-STAGE RESTROOM, WORK ROOM, BACK HALLWAY and the STORAGE BUILDING. For as much as your cast utilizes the AUDIENCE space, FRONT RESTROOMS, and UP STAIRS areas, you are responsible for keeping those areas tidy.

In planning for your production, you (the DIRECTOR) are chiefly responsible for budgeting all EXPENSES, designing and constructing a safe and functional SET (including furniture, costumes, and props), and designing a LIGHTING PLOT, which enhances the production for you, your cast, and our audience.

Finally, as the DIRECTOR, you are responsible for CASTING your show with a fair and independent mind, crafting a REHEARSAL SCHEDULE, MANAGING cast and crew members, REHEARSING them such that they will be able to perform a successful show, and MANAGING the production through the performances and set strike.

As you can see, being a DIRECTOR is more than telling a cast where to stand on a stage. In pursuit of a successful production, you are welcome and encouraged to surround yourself with a responsible, dedicated group to serve as your production staff, i.e. a Stage Manager, Set Designer, Lighting Designer, Costumer, Prop Master, etc. However, remember that as the DIRECTOR, you and you alone will be assigned a key to the facility and from your initial walk through and the beginning of your production until the end of your set strike and final walk through, you will be CHIEFLY RESPONSIBLE for the production and all of its many facets.

Still, you are not in this alone. Your production has been assigned a REPRESENTATIVE from the Dalton Little Theatre Board of Directors, who will serve as your EXECUTIVE PRODUCER. This representative will help you coordinate with the relevant committee chairs to insure that you have everything that you need, including the essential marketing materials to publicize this production for maximum visibility and attendance. Additionally, you have been supplied with emergency contacts on the Board of Directors, including the President and Vice-President (see Section II). Your success is our success and together, that success means a bright future for the Dalton Little Theatre and the performing arts in our community.

V. Planning and Budgeting for Your Production

5.1 Planning

Every good production begins with a vision from its director. No matter how you have chosen this play or from where you draw your inspiration, it is important to begin the planning process of taking your vision from concept to reality, early. We encourage you to make notes of your blocking intentions and hopes for character development, as well as noting or sketching any visuals that you want to see moved from your imagination to the concrete. Though we will cover this in more detail in chapter VIII, know that it is never too early to begin enlisting members of your production team and inviting them into the planning process.

**Please note that though we encourage DIRECTORS to develop a strong vision of what they want their show to be, we also encourage them to keep it flexible enough to allow for discoveries to be made by the DIRECTOR and ACTORS during rehearsals, which will improve upon the DIRECTOR's initial vision.*

5.2 Budgeting

Dalton Little Theatre derives the majority of its income from ticket sales. Aside from show costs, we must pay all of the expenses associated with running our theatre, from rental and utilities to supplies and maintenance.

It is essential that each DIRECTOR be as thrifty and creative as possible when determining what they will spend. We encourage you to seek the donations of construction materials, props, furnishings, etc. Borrow when you can, although we advise against borrowing anything of significant value, such as antiques, vintage clothing or other costly or easily damaged items. Remember, set pieces and props will often need to be moved and/or stored in the wings; so, there is a chance or even likelihood that they could get bumped or scratched during the run of a production. When constructing your set and building your show, use materials that are already in-stock (such as platforms, flats, costumes, etc.), whenever possible.

Before your production takes possession of the theatre, you'll be asked to submit a PRODUCTION PLAN to the PLAY SELECTION COMMITTEE CHAIR and you will be issued a BUDGET for your show.

Expenditures that should be accounted for include the following: set construction, costumes*, props, unusual makeup items (i.e., wigs, prosthetic facial hair, SFX makeup, etc.), special effects, and other miscellaneous expenditures.

**For shows that are not set in a specific era, actors are typically asked to provide their own costumes, when possible.*

Please note that the cost for scripts and production royalties will have been assessed by the Play Selection Committee before your show was approved and will not be subtracted from the budget that your production is assigned.

There will be two ways that you can utilize this budget.

1. You can pay for the purchase(s), keep up with your receipts(s) and turn them in to your assigned BOARD REPRESENTATIVE, at the conclusion of your production, to receive a reimbursement cheque, issued by the DLT TREASURER. In the event that you need to be reimbursed before the conclusion of your production, contact your BOARD REPRESENTATIVE and they will coordinate the issuing of a cheque with the DLT TREASURER.
2. You may also coordinate purchases to be made by a representative of the DLT. These will be scheduled through your assigned BOARD REPRESENTATIVE. If you choose this method, you will want to group as many purchases together as possible, because these purchases will be subject to the availability of you and the Theatre's purchasing representative.

5.3 Securing Sponsorships for Your Show

We invite you to secure sponsorship(s) for your show to off-set the costs of your production, if you feel so inclined. While the DLT Board of Directors seeks and maintains individual, family, and corporate sponsors for the theatre, we are always happy to have new opportunities to bring other sponsors into our organization.

Before you solicit a sponsorship, you must receive approval from the Board of Directors, to insure that the individual or company isn't already a sponsor for the current Season. This can be coordinated through your BOARD REPRESENTATIVE. If approved, your BOARD REPRESENTATIVE will send you a packet from the MARKETING COMMITTEE that will show what your prospective sponsor will receive for their donation.

5.4 Donations Made to the Theatre

Should any donations be made to the theatre during your production (for example, if your borrow furniture to dress your set and, at the end of the run, those from whom you borrowed the furniture prefer to give it to the theatre, rather than receive it back), please alert your BOARD REPRESENTATIVE. You will need to alert them to the piece(s) being donated, who made the donation and contact information for that person.

VI. Scripts

The Play Selection Committee (PSC) Chair or their designee will order the scripts needed for auditions and for the run of your production. Scripts will be ordered at least two weeks before auditions. The PSC Chair will order a script for the director, lighting/sound booth, stage manager, and a copy for each cast member. For productions with unusually large casts, the PSC Chair may opt to wait until after auditions to order the full number needed for the production, making certain that the show can be fully cast.

6.1 Assigning Scripts and Their Use

For an actor, there is no more important process than their script. Not only does it contain the story to be conveyed but, often, it is their all-purpose guide, containing their blocking and notes given by the director. The same can be true for crew members, production staff, and the DIRECTOR. As such, it is important to know how to utilize a script.

For most STRAIT PLAYS, scripts belong to the actors or crew members to whom they are assigned. These scripts may be utilized as the actors and crew members see fit. And, following the show, they are the actors' and crew members' to keep.

However, as a general rule, MUSICALS are different. Most often, the scripts, scores, and librettos for musicals are rented from the royalty company and are to be returned, immediately after the show closes. These scripts can be lightly marked in pencil but all marks must be erased before they are returned to the royalty company. Theatres pay a refundable deposit while we have the scripts but are charged for any scripts that are not returned. As the DIRECTOR, you are responsible for assigning

scripts to your cast and recollecting them, after the show. If there are scripts missing or improperly cleaned, such that the theatre is charged, DLT reserves the right to withhold an amount equal to the charge levied against DLT by the royalty company from any DIRECTOR's stipend.

If you've questions about your production's scripts, please address those questions to your BOARD REPRESENTATIVE and they will return you an answer, promptly.

6.2 Copyright

"The play must be presented in its published form, without any changes, alterations or deletions." That is the first condition on all of our licenses for a reason. The plays we publish are protected by Federal Copyright Law, which prohibits anyone from making unauthorized changes to a script or from producing the play without obtaining permission.

Copyright law has the reputation of being complicated, but it stems from a simple, concise premise. The creator (in this case, the author) of a work of art (the play) is the sole owner of that work. I think what confuses people is that intellectual property covers a wide set of rights, all of which are separate. Once you write a play there are many ways in which that work can be "exploited." There are stage performance rights, publishing rights, adaptation rights (like turning the play into a musical), film rights, and so on.

*Another thing that makes intellectual property difficult is that it's not tangible. You're paying for something which cannot be seen or held. It's helpful, therefore, to think of stage performance rights as something you are renting. Pretend that *The Crucible* is a car you've just rented from Avis. You're free to drive the car around & but you can't have it repainted. Or pull out the radio. Or turn it into a convertible. "Look," you might say. "I've improved the car. It feels great to have the wind blowing through your hair." Avis, however, may feel differently, & and I doubt your insurance will cover it. The point is that the play belongs to the author. If you have a terrific idea for a story or a vision you want to create, great, fabulous. Write your own play."*

Changing the Play
by Craig Pospisil
Director of Non-Professional Rights
Dramatists Play Service, Inc.
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Ultimately, scripts must be performed as written. The text of the script cannot be omitted or altered; characters (similarly) cannot be omitted or altered. For characters, this also means the manner in which they are presented; if a character is gendered, it must be played as such. Any and all alterations to the script must be approved by the royalty company, who will obtain approval from the author or property owner.

The only parts of the script that are alterable are the stage directions. Stage directions are guides, often reflecting how the original production was staged. The spirit of and effects that the directions create should be maintained but since all theatres and most sets are different, the stage directions can be altered to fit the space of the staging.

The Dalton Little Theatre takes copyright issues very seriously. Please, do not ever assume the authority to make any change to a script (including the altering of adult or coarse language) without the written permission of the copyright holder. If you feel that a change is necessary, please contact your BOARD REPRESENTATIVE, immediately. To try to affect a change, the theatre will need to contact the copyright holders six weeks before the beginning of your production.

6.3 Recording or Videotaping Performances or Rehearsals

Unless otherwise advised, the Dalton Little Theatre does not permit video or audio taping of performances or rehearsals. Virtually all production contracts prohibit all forms of recordings.

Violating contractual requirements and prohibitions can endanger not only the production responsible for the breach, but it can endanger the Dalton Little Theatre, itself. Please make your cast, crew, and production staff aware of these restrictions.

There are a select few productions that allow for recordings but your BOARD REPRESENTATIVE will make you aware if your production qualifies, before your auditions.

VII. Auditions

7.1 The Open Audition Rule

All Main-Stage* and most Special Productions** of the Dalton Little Theatre conduct auditions that are free and open to all, here after known as the OPEN AUDITION RULE. **Under NO circumstance is PRE-CASTING permitted for these productions.** We strongly encourage directors to give new or less experienced actors a chance to perform alongside those who are more experienced. When we give new people an opportunity, whenever we can, it helps ensure that there is a constant pool of fresh talent: something no community theatre can long survive without.

When soliciting people to audition (and almost all successful directors do), be clear that you are not promising anything. Few things are as damaging to a theatre's reputation as the notion that it is a closed shop, where shows are pre-cast and new people have no chance to participate.

**Main-Stage productions are plays chosen by the Play Selection Committee, in the previous season, whose production and auditions are marketed by the Theatre. The Board of Directors has stipulated that each season will have at least four Main-Stage productions. Our Youth Ensemble Theatre (YET) shows are also governed under the Open Audition Rule.*

***Beyond our Main-Stage and YET productions, the Theatre may produce a number of Special Productions, throughout our season. A SPECIAL PRODUCTION is not necessarily held to the Open Audition Rule. For example, an exception may be carved out if we are reviving a popular show with the original cast. If you have any questions about the status of your show, please ask your BOARD REPRESENTATIVE, immediately.*

Unless notified otherwise, your production (Special or Main-Stage) **WILL BE subject to the OPEN AUDITION RULE.**

7.2 The Audition Process at DLT

The Dalton Little Theatre will provide each DIRECTOR with space to hold auditions. Typically, audition dates are set by the Play Selection Committee, in consultation with the production's

DIRECTOR. The Theatre will publicize the audition dates and times via our website and publications, social media, radio, and local newspapers.

Your audition space will be clearly marked, most likely utilizing the upstairs area; however, the theatre will be used, from time to time. Your BOARD REPRESENTATIVE will supply you with audition sheets, which will allow you to collect all of the relevant contact, performance, and conflict information from your auditionees. After your show is cast and you've recorded the necessary information, please return all audition sheets to your BOARD REPRESENTATIVE for the Theatre's records.

DIRECTORS will be provided with, at least, the needed number of scripts to hold auditions, from which the DIRECTOR can select small segments to be read as a part of an actor's audition. Auditions can be either OPEN, where all those auditioning read for the director in front of the whole group of auditionees, or they can be CLOSED, where the director reads each person for the show away from the group of auditionees, typically in a separate room. It is the prerogative of each DIRECTOR to select the audition method and materials that work best for their show but, as a result of the OPEN AUDITION RULE, all auditionees must have equal access to the audition format and materials, and each must be given equal consideration.

Finally, we recommend narrowing your field of choice in casting to those who audition during the publicized audition times. However, certain circumstances can cause individuals who would like to audition to be unavailable for the publicly called auditions. In such circumstances, the DIRECTOR can, at their discretion, schedule an alternate audition time(s) to accommodate such circumstance(s). Additionally, if after your publicly called auditions, you've not had enough actors audition to cast the show, we can hold additional publicized auditions, accommodating the DIRECTOR's and Theatre's schedules.

If you have any additional questions about the audition process or if your auditions need special arrangements, please contact your BOARD REPRESENTATIVE.

VIII. Rehearsals and Personnel Management

As previously mentioned, DIRECTORS assume the responsibility of maintaining the portions of the building utilized for rehearsals and their production: including but not limited to the stage, back-stage, dressing rooms, work room, storage building, audience spaces, and restrooms. As the DIRECTOR, it is your responsibility to ensure that your cast understands and adheres to any and all rules and policies for working in these areas.

Additionally and chiefly, you are responsible for the safety of your cast and crew. Make certain that your cast and crew members are familiar with the spaces in which they will be rehearsing and performing, marking any tripping or safety concerns. In the absence of your BOARD REPRESENTATIVE, who will only be on hand occasionally and as needed, the DIRECTOR is the representative of the Board of Directors, authorized to use the facilities and equipment needed for the production of your show and responsible for maintaining safety and order, while on the property.

8.1 Key

After an initial walk through of the building with you BOARD REPRESENTATIVE (or other designee of the Board of Directors) and the signing of the director's contract, you will be issued a key for the duration of your production. This key opens the primary exterior doors of the theatre (located in the front, along the side, and in the back) and the interior door, which leads into the theatre. The DIRECTOR is responsible for this key and should not copy, give, or loan it. After the final performance of your production and set strike, you will do a final walk through of the facility with your BOARD REPRESENTATIVE, at which point you will turn in your key.

8.2 House Responsibilities

After each rehearsal, make sure that you turn off all lights and lock all doors. In particular, please double check the restrooms and dressing rooms to ensure that the lights were turned off and double check the back doors, ensuring that they have been locked. If the stage lights have been used, make certain that the **NECESSARY BREAKERS have been SWITCHED OFF**. Finally, make certain that the thermostat has been returned to its preprogrammed setting.

During rehearsals, please remind you cast and crew members that they must help keep the theatre clean and free of stains, which will help ensure that our theatre stays free of insects, rodents, and other things that are attracted to food. Make certain that they do not leave food or food packaging in the building. Your cast can utilize one of the audience area trashcans but it must be emptied after each rehearsal. Similarly, backstage trashcans must be emptied after each performance. In both cases, please place sealed garbage bags in the dumpster, located directly behind the Theatre.

The Theatre has provided a backstage refrigerator for the use of the cast and crew. They are welcome to bring drinks to store for personal consumption or for use in the production, when or if necessary. Please keep in mind, the food and drinks in the concessions area are not for cast or crew consumption.

The Dalton Little Theatre is a NON-SMOKING facility. There is to be no smoking, anywhere, in the building. Additionally, cast and crew members are not to smoke outside the front of the building. If necessary, as a courtesy to passers-by, we ask that they step into the back alley or away from the building, to smoke.

8.3 Scheduling Rehearsals

Most productions are allotted five to six weeks for rehearsals, before the show opens. Given the rehearsal constraints, it is important to make the most of your time. Having a rehearsal schedule ready for your cast at auditions or on the night of your first rehearsal is a terrific way to organize the time that you do have and respect the time of your cast and crew, having only those with whom you plan to work present for each rehearsal.

Your BOARD REPRESENTATIVE will make you aware of any scheduled uses of the theatre, which could conflict with your rehearsal schedule, at the time that you are issued a key. Other than these times, you are free to utilize the downstairs or otherwise specified space(s) for rehearsals, set construction and other production related projects.

When it comes to how you run your rehearsals, that is your (the DIRECTOR's) prerogative. Your rehearsals can be either open (allowing additional attendees beyond your actors and production team members) or they can be closed (allowing only your actors and production team members).

For whichever you decide, we ask that you make your policy known to all who audition, at the time of your auditions.

The Theatre recognizes that each cast is different and as such, rehearsal schedules may vary: widely, sometimes. However, unless the entire cast's schedules require it, please plan to conclude your weekday rehearsals no later than 10:00 PM but preferably by 9:00 PM*: especially if school age youth are a part of your production. Given that you have a firm limit on how late you can rehearse, we recommend that you start promptly, at the designated time. Additionally, we ask that you not over work your cast. Yes, each cast is different but generally speaking, four to five rehearsals per week constitute a standard schedule.

**During tech week (more commonly referred to as hell-week), rehearsals are expected to involve the full run of the show and the synchronizing of the needed technical elements with the performance. As such, tech week rehearsals can be expected to run long. Please set this expectation with your cast, letting them know that rehearsals may well run long.*

8.4 Cast, Crew and Production Staff Management

As the DIRECTOR, you have almost full autonomy on how you structure and run your rehearsals. If you have any specific expectations of your cast (including but not limited to a date to be off book, how many rehearsals can be missed, who can attend rehearsals, etc.) please make it known to your cast during your first meeting. However, one exception to this autonomy is that if you cast a minor (as specified by applicable law) or someone who has a special need that requires additional attention in the production, you must allow for their guardian or their guardian's designee to attend rehearsals.

As in any group, you can expect your cast and crew to be made up of many individuals with different ideas, experiences, and expectations of what this experience will be like. As the DIRECTOR, you can help set expectations by giving a schedule of how your rehearsals will be run. Additionally, you may wish to explain how you like to manage your rehearsal time, whether you want to take questions or suggestions on blocking during rehearsals or after rehearsals, privately. Theatre is often best when it is a collaborative process but ultimately, the DIRECTOR and the DIRECTOR alone has to decide on what makes the most sense for each show; it is their creative vision that will bring together the various parts of the production into one breathing, living expression.

Actors and crew members are expected to arrive and remain sober and free of the influence of illegal substances for rehearsals and performances. No illegal substances will be brought into the Theatre, onto Theatre property, or to a Theatre sponsored event, at any time.

We expect, in good faith, that each DIRECTOR will make every attempt to see that their cast and crew work together as a complete unit. Though personalities can be "big" in the performing arts, we anticipate that our DIRECTORS will use judicial patience in hearing out and working with each cast member, to every extent possible. However, we recognize that occasions come about where an actor or a crew member may cause more discord than create harmony and proves to be an unalterable distraction and hindrance to a production. Because of this, we are including a short list of reasons that an actor or crew member can be removed from a production.

Removing a member of the Crew or Production Staff

Members of the Production Staff and/or Crew are individuals invited into the production by the DIRECTOR to help them with their various responsibilities to and needs of the production. As such, members of the Production Staff and Crew can be uninvited by the DIRECTOR and removed at any time for any reason, deemed appropriate by the DIRECTOR.* However, we do expect that those who have been a part of the production and made contributions to its success will not be excused for personal or minor reasons and, equally, we expect that they will receive credit in the playbill for any substantial contributions that they have made to the production.

As the DIRECTOR, it is important to keep in mind that when you remove a member of your production, you often have to find someone to take that person's place. We expect that this symbiotic relationship will help keep anyone from being dismissed for a silly reason. However, if someone has become toxic to your production, you should not be expected to keep them on. If you have need to remove a Staff or Crew member and need help finding a replacement, please alert your BOARD REPRESENTATIVE, quickly.

Removing a member of the Cast

Cast members are somewhat different than members of the Production Staff or Crew. Though all three groups are vital to the development and execution of a good show, the Production Staff and Crew are solely invited and utilized at the discretion of the DIRECTOR, while Cast members are invited to be a part of each production by the Board of Directors through our OPEN AUDITION RULE.

Due to this difference, we have set a limited number of reasons for which an actor can or should be dismissed.

Perpetual, excessive tardiness. Actors who continuously arrive excessively late for rehearsals, such that it significantly hinders or handicaps the progress and effectiveness of rehearsals may be dismissed, at the DIRECTOR's discretion.

A blatant or habitual disregard for the rules of the Theatre and production. Should an actor continuously violate the rules set forward by the Dalton Little Theatre and the DIRECTOR of the production, they may be dismissed, at the DIRECTOR's discretion.

A refusal to take direction. Actors who choose to disregard the notes and direction of the DIRECTOR during rehearsals obstruct the successful production of the DIRECTOR's creative vision and handicap the process of creating a cohesive and polished show. As such, actors who refuse to take direction may be dismissed at the DIRECTOR's discretion.

A refusal to learn lines, as written. Actors who refuse to learn the lines of the play, as written, and excessively paraphrase disrupt the flow of a show by not giving their castmates the correct cues. This can derail a production. While some paraphrasing is acceptable, under some circumstances, systemic paraphrasing will alter the intended pacing of the show and if deemed detrimental to a production, can serve as grounds for an actor's dismissal, at the DIRECTOR's discretion.

A general disrespect for fellow cast and crew members and their property. An actor who shows a repeated lack of respect for their fellow production members and their

property (such as props, costumes, and personal belongings) is a constant distraction to the members of the production and hinders progress. Such actors can be dismissed, at the DIRECTOR's discretion.

Acts of harassment (verbal, physical, or sexual). Any actor who commits an act of harassment should be considered for removal. At most, a DIRECTOR can, at their discretion and using their best judgement, issue a single warning to an actor who verbally harasses a member of the production. If the verbal harassment continues, the actor should be dismissed. Actors who commit an act of physical or sexual harassment should be removed without warning.

As the DIRECTOR, it is your responsibility to ensure a safe environment for the creative process to flourish. Often, opinions can diverge and vary about how characters should be portrayed and scenes played. If your directing style allows for such a collaborative process where the actors can put forward their thoughts for consideration (and we do recommend that you allow for some such collaboration), it can sometimes be that actors will disagree: sometimes, stringently. Robust debate and experimentation is acceptable and healthy to the process. However, actors who move from arguing their point to bullying those in opposition to affirm their opinion move from healthy dissent toward harassment and should be stopped.

Acts of abuse (verbal, physical, or sexual). Should an actor commit any form of abuse toward another production member, the actor should be removed immediately and without warning. Actors committing physical or sexual abuse should be reported to the proper law enforcement authorities, immediately.

For our purposes, a verbal threat between actors or production members will be governed under this clause and should be removed immediately, without warning.

Should any of the above apply, such that a DIRECTOR feels that they must remove an actor, please alert your BOARD REPRESENTATIVE, immediately. In writing, please name the actor to be (or who has been) removed, detailing the reason(s) for this action. Unless it is a situation where the actor needs to be removed immediately, please alert your BOARD REPRESENTATIVE prior to removing an actor. You can always request that your BOARD REPRESENTATIVE be present for the dismissal of an actor and in some situations, additional members of the Theatre's leadership may wish to be present.

If you've any questions about the process for removal or questions about what constitutes grounds for removal, please contact your BOARD REPRESENTATIVE, immediately.

As the DIRECTOR, it is important to remember that when you remove a member of your cast, you will have to replace them. If you have to remove an actor, your BOARD REPRESENTATIVE will help organize a plan for replacing that actor. In these rare situations, the OPEN AUDITION RULE is typically suspended and the DIRECTOR and THEATRE reach out to actors who can quickly join the cast and replace the removed performer.

Though crew members can be dismissed at the discretion of the DIRECTOR, they **MUST be considered for and dismissed in accordance with the Rules for Dismissal governing actors.*

An additional guideline we recommend for DIRECTORs is to discourage any fraternizing amongst cast members, during the run of the show. It's simply a reality of the world to recognize that romance (and more) has been known to blossom in the intimacy of producing a play. In most cases, it's nobody's business but the parties involved. However, DIRECTORs should be alert to personal relationships developing amongst members of the cast and crew, because these relationships can affect the production: especially if the relationship ends on bad terms during the production.

Should a new relationship begin or a preexisting relationship be carried into the production, remind the Cast and Crew members that they should refrain from engaging in any personal or intimate contact while on Theatre property: for the sake of the production, as well as the safety and comfort for all of those involved.

8.5 Expectations of Cast Members

Although the Dalton Little Theatre is a non-professional, amateur theatre, we expect all of our production members to behave in a professional manner and meet their full potential, when producing a show. To help facilitate this, the Theatre lays out the following requirements.

During rehearsals, cast and crew members will:

- 1.) Attend all rehearsals for which they are scheduled.
- 2.) Arrive on time, ready to work, and free from the influence of intoxicants and narcotics, legal or otherwise.
- 3.) Immediately notify the DIRECTOR or their appointee should an unavoidable circumstance make them late or absent for a rehearsal.
- 4.) Treat fellow Theatre volunteers with courtesy and respect.
- 5.) Refrain from interrupting or disturbing your cast's rehearsal or a rehearsal(s) going on in other parts of the building.
- 6.) Clean up after each session in the Theatre, keeping the utilized rehearsal space clean and tidy.
- 7.) Come prepared to rehearsals, with pencils for marking scripts, and props and costumes, as the DIRECTOR specifies.

During performances, cast and crew members will:

- 1.) Arrive on time, ready to perform, and free from the influence of intoxicants and narcotics, legal or otherwise.
- 2.) Actors will stay backstage once the house has been opened to the public.
- 3.) Maintain absolute silence, backstage.
- 4.) Find a place to await their next entrance, leaving the space clear for other actors and crew members who need to freely and quickly move, backstage.
- 5.) Refrain from disturbing fellow actors who need quiet to get into character.
- 6.) Leave alone other's props and costumes.
- 7.) Never break curtain, barring an absolute emergency.

8.6 Alcohol

Though we require actors to arrive at rehearsals and performances free of intoxicants, the Dalton Little Theatre will allow, with a few hard limits, each DIRECTOR to set their own policy regarding the consumption of alcohol, during their production. Within the following limits, DIRECTORS may set their own alcohol policy.

- 1.) Alcohol will not be consumed to excess, impairing the abilities of those in the production to work or drive.
- 2.) The consumption of alcohol around minors is strongly discouraged.

Please note that this clause is meant to allow adults who choose to responsibly and moderately drink, if it is a part of their personal process. However, if this purpose is abused or any limit is exceeded, the Board of Directors may, like any other portion of this contract, immediately alter the DIRECTOR's policy and institute a prohibition on the consumption of alcohol.

8.7 Children

Children must have parental consent to audition for or participate in any Dalton Little Theatre production.

The Dalton Little Theatre is proud to count many young people among its theatre family. We've watched many kids grow up in this institution and assume positions of increasing responsibility, on stage and off. It is necessary to keep in mind that their presence gives us a special responsibility to look out after their safety and wellbeing, both for their own sake and that of the Theatre's.

It is up to each DIRECTOR to decide whether to permit children to attend rehearsals, work days, and any cast party that might be organized. DIRECTORS should make their policies known early, even at auditions, if possible. If children are brought to the theatre, they must be under direct adult supervision at all times.

Even older children must not be permitted to use power tools, climb ladders, or take on other risky tasks. Older teens may take on some of these tasks but only with parental permission, proper training, and supervision.

IX. Technical Pre-production and Planning

9.1 Sets and

The Dalton Little Theatre is often classified as a BLACK BOX theatre. However, we understand that as a DIRECTOR you may wish to construct a set and we encourage you to do so. Please note that at the conclusion of your production, you will be required to return the stage to its BLACK BOX condition, removing any set pieces that have been left or installed for your show.* Confirming that this has been done will be part of your final walk through.

**Set pieces that have been okay-ed to remain by the director immediately following you in the space can be left in place, as they will be utilized by the next show, and that show will assume the responsibility for removing it from the stage, after the completion of their run. If you'd like to set up a time to speak with the next director, please contact your BOARD REPRESENTATIVE.*

When constructing your set, you are welcome and encouraged to make use of the items housed in the storage building, directly behind the theatre. Following the conclusion of your production, all walls, flats, platforms, doors, etc. must be returned to and neatly stored in the storage building.

As you design your set, keep in mind that you may not cut holes in or in any way alter the permanent walls of the performance space. Additionally, you may not drill holes into the stage floor, except in cases where you need to affix a structure to the floor.

Almost all productions will close on a Saturday evening. Each DIRECTOR is allotted the following Sunday for their set strike. Please alert your cast and crew that they are expected to be available to assist with the strike, so that it may go as quickly as possible. Following your strike, you and your BOARD REPRESENTATIVE should schedule your final walk through of the facility, so that the next production can take possession of the space.

9.2 Construction and Safety

Safety must be the top priority, during set construction. Minors are not to use power tools, under any circumstances; untrained adults should use them only under supervision. When using tools follow all of the proper safety procedures, including but not limited to wearing safety goggles, gloves and ear plugs. When cutting wood, please plan to cut everything possible outside. If cutting inside, all sawdust and scrap pieces must be cleaned, immediately.

When lifting or moving lumber, platforms, large set pieces, heavy furniture, etc., take special care to lift properly to avoid injuries, and keep constantly aware of your surroundings, so as not to fall or run into (or over) other volunteers.

Sets must be designed with safety in mind. Among other things, this means adequate railings along stairs and steps, proper head clearance, maintaining appropriate fire exits, adequately bracing constructed walls and platforms, and marking the various levels on the stage with glow tape and providing enough light for the actors and crew member to safely move, during blackouts and scene transitions.

If an injury occurs, first see that it is treated either on site, with supplies which you will find in the First Aid kit at the base of the box office counter, or at the hospital emergency room, if the injury is serious. Don't hesitate to call 911 for an ambulance, if someone is bleeding, unconscious, appears to have broken a bone, or any other emergency situation where you feel that is the prudent course of action. After seeing that the needed care has been given, please alert your BOARD REPRESENTATIVE of the incident.

9.3 Stage Curtains

The blue main drape and teaser are not to be taken down or altered in any way. Each DIRECTOR can decide whether or not opening and closing the curtain is appropriate for their show. However, the curtain and teaser may not be changed or adapted in anyway; they must be left hanging and are not to be pinned back or secured with any type of nail, screw or staple. The curtains must be covered in plastic before painting or constructing on the stage.

Any damage or cleaning expense acquired due to a lack of care from a production will be deducted from the DIRECTOR's stipend, up to the full amount.

9.4 Lighting and Sound

When crafting a vision for your production, it is essential to account for the needed light and sounds to create the mood and effects that your production will require. Each DIRECTOR is responsible for recruiting their lighting and sound operator. The Theatre will provide a technician to help you set lights and design a lighting plot or train your chosen technician to use our system. No one will be given access to the DLT tech booth until they go through a training session with one of the Theatre's technicians.

Only DLT trained technicians and board ops will be allowed access to the tech booth. The lighting and sound systems represent some of the most significant investments made by the Theatre and maintaining their quality and integrity will be the responsibilities of both the DIRECTOR and TECHNICIAN.

While lights can be refocused while setting a light plot, lighting board operators and technicians may not rewire move any of the fixtures hanging in the theatre. Additionally, the lights should only be used when an approved operator or technician is present and should only be used for tech and dress rehearsals.

When designing a sound mix for your show, remember that copyright restrictions apply to the use of any and all audio recordings, including but not limited to music. As a general rule, these recordings may not be used as a part of your show. There are special situations where certain songs are licensed to be used as a part of a production. If your production is one of these special cases, your BOARD REPRESENTATIVE will make you aware of this. In all other cases, the use of copyrighted material (audio or visual) in a production is strictly forbidden.

9.5 Special Effects

Sometimes, shows call for the use of special effects: i.e. gunshots, smoking, or pyrotechnics. If your production requires or you plan to utilize gunshot effects (which may never be produced using live rounds), you must make your BOARD REPRESENTATIVE aware that the effect will take place and how you plan to achieve the effect, during the first two weeks of rehearsal.

If characters in your production must smoke, the Theatre owns electronic cigarettes for this purpose. Let your BOARD REPRESENTATIVE know this with in the first two weeks of rehearsal and they will make the e-cigarettes available to you. If the play calls for the smoking of something other than cigarettes, you must make your BOARD REPRESENTATIVE aware of this need and supply them with your plan to achieve the affect. Tobacco and illegal substances may not be consumed as a part of a DLT production; illegal substances may not be consumed on DLT property.

Similarly, if characters are supposed to ingest alcohol, it must be substituted with a suitable, non-alcoholic beverage.

Should your production call for the use of pyrotechnics, you must receive an approval from the DLT Board of Directors before your show begins production. Unless your BOARD REPRESENTATIVE communicates such approval, the use of pyrotechnics is expressly forbidden.

**The Theatre reserves the right to veto the use of any special effects that it feels are inappropriate or unsafe.*

X. Advertising and Printed Materials

10.1 Advertising

For each production, the MARKETING COMMITTEE CHAIR will coordinate a full-court press promotion of the show, utilizing social media marketing, theatre publications, newspaper circulations, local radio bulletins, and local television announcements. The MARKETING COMMITTEE CHAIR will coordinate with your BOARD REPRESENTATIVE, in their role as the production's executive producer, to have all of the necessary information for adequately marketing the production. Your BOARD REPRESENTATIVE will make you aware of the marketing timeline and the deadlines for different pieces of information.

If you have additional avenues of marketing that you'd like pursued, please bring them to the attention of your BOARD REPRESENTATIVE and they will coordinate a discussion with the MARKETING COMMITTEE CHAIR.

10.2 Playbills and Posters

Production posters and playbills are staples of live theatre. Every show has a particular feel and visual aesthetic, and the design of the poster, which will inform the design of the playbill, should reflect that aesthetic.

Posters can be designed by either an appointee of the MARKETING COMMITTEE CHAIR or an appointee of the DIRECTOR. However, the MARKETING COMMITTEE CHAIR will have sole approval over the final design. Additionally, the MARKETING COMMITTEE CHAIR will provide certain design constraints (so that the theatre can add the required verbiage) and requirements (contractually stipulated by the author or property owner). If the poster is designed by the Theatre, the designer will do so with input from the DIRECTOR.

Playbill covers will have a similar design to the poster: pared down and simplified, if necessary for printing. The Theatre will have posters printed no later than two weeks before the production opens and will make them available to the DIRECTOR, so that they may be distributed to the cast and crew for advertising purposes. Should the DIRECTOR need additional posters printed, please notify your BOARD REPRESENTATIVE. Playbills will be printed during tech week and be delivered to the Theatre by opening night.

10.3 Digital Marketing and use of the DLT Logo

As a part of the Theatre's social media marketing strategy, the Theatre may construct different sized banners and posters for digital use. As such, the Theatre invites the members of the production staff, crew, and cast to share these banners and posters as they can and would like. Banners and posters will be available to the production team via the Theatre's public social media profile. Upon the DIRECTOR's request, these digital ads can be made directly available to the production team.

Digital files should not be altered, once distributed. The Theatre attempts to flawlessly execute our marketing and public relations efforts. As such, our marketing team proofs and approves everything that goes to print or out for distribution with the DLT logo, as part of the Theatre's broader brand and image. Anything with the DLT logo affixed can reasonably be interpreted as the opinion of the institution; as such, only the authorized members of the DLT Board of Directors can utilize the DLT brand and only for the official business of the Theatre.

XI. Performances

Before each production begins its run, the Theatre will schedule for the cleaning of the front of house, including the two front restrooms, audience seating and concessions area. By that time, the cast and crew should have the front of house clear of any production or personal items. Your BOARD REPRESENTATIVE will alert you to the date of the scheduled cleaning. The cast and crew will be responsible for maintaining the cleanliness of the backstage areas, including the wings, dressing rooms, restroom and hallway.

For each performance date, the DIRECTOR is free to set the call time that makes the most sense for their show, though we recommend that call time being no less than one hour before the published start of the show. The DIRECTOR will be responsible for opening the theatre to their cast. On performance dates, the cast should enter through the back of the theatre.

For each performance, the Theatre will schedule volunteers to work the box office and concessions area. Our volunteers will arrive one hour before the published start time of the show. They will handle the business of the front of house, including checking in and ushering patrons, serving concessions, and aiding patrons with their questions or needs.

The house will open to our patrons at thirty minutes before the published start time of the performance. Before that half hour mark, the stage must be set, that cast must have checked their props and they must vacate the stage, remaining out of sight and quiet until the beginning of the show. If they wish, DIRECTORS are welcome to give a brief curtain speech (two to five minutes), introducing the show. A pre-curtain speech will discussed with you by your BOARD REPRESENTATIVE.

Most performances will have one fifteen minute intermission. Following the end of each performance, your cast should be prepared to give a curtain call. Following the curtain call, the performance is concluded. The house lights will be brought up and your cast members are free to greet the audience (before or after they change; that is the prerogative of the DIRECTOR.) Before they leave, your cast and crew should make certain that any backstage messes have been cleaned, used props have been fully cleaned and placed, and that no food or food wrappers are left in the building. If necessary, the backstage garbage should be taken out. After each performance, the Theatre scheduled volunteers will clean the front of house.

Before leaving for the evening (or afternoon), the DIRECTOR is responsible for double checking the cleanliness of the stage and back stage areas, double checking that all of the outside doors are locked, the necessary breakers have been switched off, the thermostat is set to its preprogrammed setting, and no interior lights are left on. The only lights to be left on are the two lighting up the front window and poster for the production. All others should be off.

Following after or near the end of a production's run, many casts like to have a cast-party, to celebrate their accomplishment. While we encourage cast to take pride in and congratulate each other on the culmination of their many weeks of hard work, cast parties are private, non-theatre activities, and should be scheduled and held offsite. The law generally holds hosts responsible for the behavior of their guests, and hosts should make every effort to ensure that minors don't consume alcohol and that other guests do not drive under the influence.

XII. Show Strike

Following your final performance, you are responsible for striking your show and set. Each production will be allowed the day following their closing performance, to strike their show and set. This is the process whereby you clear the theatre of personal property or borrowed pieces, belonging to members of your production or others; return props, furniture, and costumes borrowed from the Dalton Little Theatre to their proper place; deconstruct the set, discarding the necessary pieces and returning the borrowed piece(s) to its proper place(s) in the storage shed; and thoroughly clean the areas utilized by your production, including but not limited to the STAGE, WINGS, DRESSING ROOMS, BACK-STAGE RESTROOM, WORK ROOM, BACK HALLWAY and the STORAGE BUILDING.

Please make your cast and crew aware that they are expected to participate in this process. Additionally, note that many productions elect to strike their set following immediately after the closing of their final performance. This decision has to be made on a case by case basis; some productions have large, intricate set, while others have much simpler designs. For however you plan to strike your show, make your cast and crew aware of this, early on, so that they can plan to attend.

Your exit interview with your BOARD REPRESENTATIVE will include a walkthrough of the Theatre, insuring that the strike has been completed, to the Theatre's satisfaction.

**Note that while each DIRECTOR is required to strike their props, set(s), and clean thoroughly, they are not required to repaint the permanent walls of the Theatre back to black. This insures that there are not various and different shades of black paint across the various walls of the Theatre.*

XIII. Oversight and the Accountability of the Director

In the same manner that we expect the DIRECTOR to be fair and competent in their role as arbiter and leader of any production and its members, the Board of Directors understands that it is our job to ensure that those we trust to carry out this duty are meeting their responsibilities. As such, we reserve the right to audit, without warning, any meeting of your cast and crew that we choose, including but not limited to rehearsals, on premises production meetings, and set work sessions.

If we find that a DIRECTOR isn't meeting their responsibilities to the Theatre or to the cast, the Board of Directors reserves the right to suspend or remove a DIRECTOR from the production for any reason that they deem requires such action and replace them with someone else, to be confirmed by the Board of Directors.

The removal of a DIRECTOR is never a desired course of action. Cast are set and productions built around the vision of their DIRECTOR, and to have another take over an already began production presents challenges that no rational intuition would willfully inflict on itself. This would be an option of last resort and not one taken lightly. As such, we are laying out the following reasons, which are a few of those that would lead us to consider taking this action.

Display an apparent and knowing disregard for the OPEN AUDITION RULE. Should a DIRECTOR be shown to have knowingly and willfully ignored the OPEN AUDITION RULE, promising and securing a role for an actor before the published audition process, the Theatre may remove the DIRECTOR, to help ensure the integrity of the OPEN AUDITION RULE and the Theatre.

A systemic display of bias and inequitable treatment among staff, crew and cast. Should a DIRECTOR continuously and systemically display favoritism amongst the production members, such that it results in significantly inequitable treatment amongst the production team, the Theatre may remove the DIRECTOR.

A blatant or habitual disregard for the rules of the Theatre and production. Should a DIRECTOR continuously violate the rules set forward by the Dalton Little Theatre, the Theatre may remove the DIRECTOR.

Displaying a seeming incompetence in the act of directing. Should this clause ever be enacted, it will demonstrate that the Theatre has failed in its responsibility to properly interview and select directors. Still, should a DIRECTOR display such incompetence of the skills needed to direct a production that it endangers the success of the show, the Theatre reserves the right to remove the DIRECTOR. However, removal may not, necessarily, be the first choice of the Theatre. The Theatre may opt, instead, to appoint a co-DIRECTOR, to help shepherd the production through completion: retaining the original DIRECTOR as a part of the co-equal directing team.

A general disrespect for members of the production team and their property. A DIRECTOR who shows a repeated lack of respect for their production team and their property (such as props, costumes, and personal belongings) is a constant distraction to the members of the production, an unfit leader, and hinders progress. The Theatre may remove such a DIRECTOR.

Acts of harassment (verbal, physical, or sexual). Any DIRECTOR who commits an act of harassment will be considered for removal. If accused of harassment, a DIRECTOR may be temporarily suspended and replaced by the ASSISTANT DIRECTOR or BOARD REPRESENTATIVE, until the Board concludes the veracity of the claim. After an inquiry, the Theatre will either reinstate or remove the DIRECTOR.

Acts of abuse (verbal, physical, or sexual). Should a DIRECTOR commit any form of abuse toward another production member, the DIRECTOR will be removed immediately and without warning. Any DIRECTOR committing physical or sexual abuse will be reported to the proper law enforcement authorities.

If a DIRECTOR feels that they have been unfairly suspended or removed from a production, they can request to appeal their case to the full Board of Directors. The DIRECTOR will, in writing, express the details of their case and it will be reviewed and discussed by the Board within seven days of the receipt of the DIRECTOR's account. The result of the vote, requiring a two-thirds majority to reinstate, will be reported to the DIRECTOR within twenty-four hours, following the meeting.

It should be noted that the option to remove a DIRECTOR is not meant to be a form of censorship on a DIRECTOR or their creative vision. Rather, as with the guidelines to remove members of the cast and

crew, it is meant to safe guard the wellbeing of all of the Dalton Little Theatre volunteers and the institution from the often unpredictable and ever changing world.

XIV. Amendments to Production Dates

While rare, it can occur that a production date has to be canceled. Whether due to a facility's or personnel issue, the Theatre will work with the DIRECTOR and production team to reschedule that canceled performance, if possible.

Under the rarest of circumstances, it may be necessary to cancel a scheduled production run. Should this happen, it will most likely be due to a cease and desist notice from an author or property owner because the Theatre has failed to properly secure the performance rights or a member of the production team has utilized unsecured intellectual property, such as copyrighted music. In this event, the DIRECTOR will be immediately notified by their BOARD REPRESENTATIVE. The Board of Directors will attempt to negotiate a favorable end to the dilemma. Upon completion or conclusion, your BOARD REPRESENTATIVE will inform you as to the outcome and final decision.

This is among the most undesirable of outcomes for any production. It represents not only the loss of time and creative energy of the production team and Theatre but also the loss of a substantial financial investment of the Theatre. Still, the Dalton Little Theatre reserves the right to cancel a show under which circumstances it decides warrants such drastic action.

XV. Conclusion

The single greatest weight carried at the Dalton Little Theatre is carried by our DIRECTORS. Though we encourage you to build a support team, you are ultimately responsible for the leadership of any single production. You head the production that allows actors and designers to express their creativity and it is that expression which gives our institution a reason to exist. The Dalton Little Theatre does not choose its DIRECTORS lightly and we both congratulate you on being chosen and thank you for your willingness to serve and lead.

At every turn, we will be available to assist you. We encourage you use every resource at your disposal and to build a team that you can rely on. A successful production starts with its DIRECTOR but will only succeed if a dedicated, disciplined cast and crew come in, to bring the vision to life. Should you need anything at all, please contact your BOARD REPRESENTATIVE; if they are unavailable, please contact the Board President or Vice-President. It's our sincerest hope to see your production reach its full potential and be a success. In the timed honored tradition of us Thespians, to you and your cast we wish nothing but good things and "break-a-leg!"

-the Dalton Little Theatre Board of Directors

Production Title: _____

Author: _____

Director: _____

Stipend: _____

Production Dates: _____

Evening Performance Time: _____. Matinee Performance Time: _____.

Budget: _____

Board Representative: _____

Cell phone: _____

Email: _____

Board Rep. Signature

This production has been chosen by the Dalton Little Theatre Play Selection Committee, who has obtained a royalty agreement with the property owner, and has been confirmed by the duly elected Board of Directors. It is to be performed on the dates listed above and has been authorized to spend the funds budgeted.

Chase Parker, President of the Board of Directors

Date

Director's Contract

I, _____, acknowledge that I have been assigned and have accepted the role of DIRECTOR of a DALTON LITTLE THEATRE production, namely “_____.” As such, I certify that I have read, fully understand, and accept the rules and responsibilities listed and outlined in the DIRECTOR'S MANUAL AND CONTRACT, as they pertain to me and to my role as a volunteer director with this organization and institution.

Furthermore, I agree that I have completed a walkthrough of the THEATRE and have been issued a KEY by an appointee of the BOARD OF DIRECTORS. I have found the THEATRE in an acceptable condition and will return it to the condition stipulated in the DIRECTOR'S MANUAL.

Director's signature.

Date

Board Appointee's signature.

Date

Exit Walkthrough

I, _____, certify that this DIRECTOR has returned the THEATRE to the condition stipulated in the DIRECTOR'S MANUAL and has returned their issued KEY. This concludes their role as a DIRECTOR with the DALTON LITTLE THEATRE.

Board Appointee's signature.

Date
