



▪ ATLANTA ▪

TECHNICAL PACKAGE

Updated 12/7/2022



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FOX THEATRE STAFF AND GENERAL INFORMATION

FOX THEATRE STAFF

President/CEO	Allan Vella	(404) 881-2104
Vice President/ CFO	William Renshaw	(404) 881-2109
Vice President Sales/ Marketing	Jamie Vosmeier	(404) 881-2101
Senior Director, Facility Operations	Rachel Bomeli	(404) 881-2119
Guest Experience Manager		(404) 881-2120
Director of Marketing	Aly Grubb	(404) 881-2113
Director of Operations	Scott Christopher	(404) 881-2038
Security Manager	Menika Fowler	(404) 881-2075
Director of Programing	Lucy Lawler-Freas	(404) 881-2036
Booking & Contract Manager	Shelly Kleppsattel	(404) 881-2054
Affairs at the Fox	Steve Moore	(404) 881-2021
Director of Food and Beverage	Saxton Scott	(404) 881-2110
Director of Ticketing		(404) 881-2012
Ticketing Manager	Paxton McCollough	(404) 881-2005
Director of Production	Amy M. Smith	(404) 881-2065
Production Manager	Lisa Marie Malovoz	(404) 881-2033
Assistant Production Manager	Courtney Greever-Fries	(404) 881-2033
Head Carpenter	Gary Hardaway	(404) 881-2071
Head Flyman	Antonio Tiggs	(404) 881-2073
Head Electrician	Adam Bell	(404) 881-2080
Head Props / Projectionist	Scott Hardin	(404) 881-2072
Head Audio	Rodney Amos	(404) 881-2074
Head Assistant Stagehand	Wendy Derrick	(404) 881-2080
Box Office		(404) 881-2300
General Office		(404) 881-2100
General Office Fax		(404) 872-2972
Stage Door		(404) 881-2047
Security Ops Center		(404) 881-2078



FOX THEATRE RULES AND REGULATIONS

Please read the following information carefully.

1. Absolutely NO nails, tacks, tape, or adhesive of any kind should be used on any surfaces of the theatre, lobbies, dressing rooms, or other areas. Blue painter's masking tape is available upon request, free of charge. Please contact production before posting anything on the doors or walls.
2. NOTHING can be hung from chandeliers, sprinkler pipes, or other fixtures of the theatre.
3. Dressing room #1 is an accessible dressing room.
4. If furniture needs to be moved for any reason, this is to be done by Fox Theatre personnel only.
5. **Smoking/vaping is not permitted in any area of the Fox Theatre.**
6. Any alcohol needed during an event should be provided by catering and/or the promoter.
7. If your production utilizes any equipment or props that cause smoke or haze, we will need to turn off our smoke alarms. By law, in order to have these alarms turned off we must have a fire marshal present in the theatre. The cost for hiring a fire marshal is \$260.00 and is a four-hour minimum. This cost is subject to the Fox Theatre's 31.5% Payroll Administration Fee. After 4 hours, fire marshals will go into overtime and will be paid in one-hour increments.
8. If your production is utilizing any pyrotechnic effects, please contact Fox Theatre Production Department as soon as possible. (Blank ammunition requires a fire marshal inspection in the state of Georgia.) Approval of any pyrotechnic effects are at the sole discretion of the Fox Theatre.
9. The alley is to be used for loading and unloading only. The alley is a fire lane and all vehicles left unattended are subject to towing at the owner's expense. Tractor-trailers are not permitted to park in the alley during the run of a show. Tractor-trailers are to be removed from the alley when loading/unloading is completed.
10. At the conclusion of a Load-Out, all belongings must be removed from the building. If, in extreme circumstances, something must be left at the theatre after Load-Out, storage may be available for the remaining item(s). However, the storage of the item(s) must be cleared with the Production Department prior to your event. The Fox Theatre will not assume any responsibility for the items that are stored. Anything left in the theatre for more than one (1) working day will be subject to a daily storage fee.



FOX THEATRE RULES AND REGULATIONS

11. The Fox Theatre will not assume responsibility for packages and deliveries that are signed for on behalf of the promoting company when a representative is unavailable.
12. **As per the contract with the Fox Theatre, the House opens one (1) hour prior to the printed curtain time and intermissions are to be a minimum of twenty (20) minutes in length.** If the promoting company requires different arrangements, please discuss in advance with the Production Department.
13. The Fox Theatre is fortunate to have a 4-manual, 42-rank historic Möller Theatre Organ that has been in use since 1929. It is our policy to use the organ for 30 minutes before each public ticketed theatrical performance, except when seating or technical layouts preclude bringing the organ up from its storage area in the orchestra pit.
14. The Fox Theatre Production Management staff is happy to coordinate any equipment rentals that you may require while in town. Please give ample notice of such needs in order to help us best serve the show.

For questions regarding these rules and regulations, please contact Production Management.

Amy M. Smith
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Courtney Greever-Fries
Assistant Production Manager
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ABOUT THE FOX THEATRE

The Fox Theatre, built in 1929, is one of the world's largest and grandest movie palaces still in existence. It is used primarily for live productions with special showings of movies during the summer. Dressing room facilities occupy five floors backstage as well as a spacious rehearsal studio equipped with full size wall mounted mirrors, which is located on the sixth floor. This dressing room tower is conveniently located directly off-stage right. Elevator service is available to every floor of the dressing room tower. All dressing rooms are equipped with a sound system for monitoring the show in progress. Each floor of the dressing room tower has at least one bathroom with a shower and all dressing rooms are equipped with a sink. The stage level and third floor rooms have private bathroom/shower facilities. A large catering room is also available on the lower level.



STAGEHAND GENERAL CONDITIONS (as of 1/06/22)

In the following pages is outlined a summary of the Collective Bargaining Agreement between the Fox Theatre and the Stagehand Union, IATSE Local #927. All pertinent General Conditions and Work Rules have been outlined herein, and it is the responsibility of every tenant of the Fox Theatre to review these rules and abide by them. For further clarification on any conditions, please speak to a member of the Production Management staff.

1. The Fox Theatre, in its' sole discretion, shall designate six (6) individuals to be the House Crew: The Head Carpenter, Head Electrician, Assistant Electrician, Head Prop Person, Head Sound Person, and Head Flyman. One of the House Crew members shall be designated by the Fox Theatre to be the lead person.
2. There shall be a minimum of four (4) Department Head House Crew members for all Continuity Calls, and a minimum of five (5) Department Head House Crew members for all Show Calls. For the purposes of this condition, the Assistant Electrician is not considered to be a Department Head.
3. The Employer shall request that the Union refer qualified camera operators to the Employer for all shows, except those shows that "require" that a specific camera operator or camera operators work. Camera operators will be paid base hourly rate of the House Crew for that applicable call.
4. Straight Time: Stagehands will be paid the applicable base hourly rate for the following:
 - a. The first eight (8) hours worked during any single weekday (Monday – Friday), on Work Calls and Continuity Calls.
 - b. The first four (4) hours during a Show Call (Monday – Friday).
5. Overtime: A wage equal to one and one-half times the applicable base hourly rate. Stagehands will be paid overtime for the following:
 - a. All hours worked in excess of eight (8) during any single weekday (Monday – Friday) on Work Calls and Continuity Calls.
 - b. All hours worked between 12:00 midnight and 8:00 AM on Work Calls and Continuity Calls.
 - c. The first ten (10) hours worked during a Saturday or Sunday on Work Calls and Continuity Calls.
 - d. All hours worked on a Show Call (4) for a performance that takes place on a Saturday or Sunday.
 - e. All hours worked in excess of four (4) during a Show Call.
 - f. All hours worked on a Show Call (4) for a performance that takes place after a Stagehand has worked a total of 36 or more hours during the week.



6. Double Time: A wage equal to two times the applicable base hourly rate. Stagehands will be paid double time for the following:
 - a. All hours worked in excess of sixteen (16) consecutive hours.
 - b. All hours worked in excess of ten (10) consecutive hours on any Saturday or Sunday.
 - c. All hours worked on the following holidays: New Year's Eve, New Year's Day, Martin Luther King Day, National Memorial Day, July 4th, Labor Day, Thanksgiving Day, Christmas Eve, and Christmas Day.
 - d. All hours worked between 6:00 AM and 8:00 AM on any day (Monday – Sunday) on any call that starts between the hours of 6:00 AM and 8:00 AM. The stagehand will revert to the prevailing rate after 8:00 AM unless and until the stagehand has worked eight consecutive hours (Mon-Fri) and/or ten consecutive hours (Sat-Sun), including any and all time worked between 6:00 AM and 8:00 AM.
7. Special Work Rate is paid when a Per Diem Employee who is required to work as a finish carpenter, production carpenter, scenic artist or welder in connection with building, constructing or creating a physical element that is requested by a show and that is used by the show in a performance; provided however, that the special work rate shall not be paid in connection with (1) the repair or restoration of a physical element; (2) work performed during a rehearsal or a Show Call; or (3) assistance provided to another employee or representative of a show who is responsible for building, constructing or creating a physical element. If a per diem is specifically called for the sole purpose of building, constructing or creating a physical element, the employee shall be paid the House Crew rate for the applicable call. If a per diem is not specifically called for the sole purpose of building, constructing, or creating a physical element, the employee shall be paid the House Crew rate in one-half hour increments only for the time that the employee is engaged in such work and shall be required to perform other stagehand duties as directed by the Employer. The Employer and the Union may agree to pay a rate higher than the House Crew rate for the work described.
8. All Stagehands who are "certified" electricians or riggers as a consequence of passing the ETCP test shall receive, in addition to the prevailing hourly rate, an additional \$1.50 per hour for all hours in which they perform work as an electrician or rigger.
9. There shall be no pyramiding of overtime rates.
10. All time will be computed in half (½) hour increments.
11. All Stagehands reporting for any Work Call shall be paid a minimum of four (4) hours reporting pay, except under the Taping rate conditions and load in of Commercial rate events.
12. Taping Rate shall be paid a minimum of eight (8) hours reporting pay.
13. For commercial shows, there will be a minimum of eight (8) hours reporting pay for the Load-In of the show and four (4) hours reporting pay for the Load-Out.



14. The applicable wage rates shall be paid regardless of whether the Bargaining Unit Employee works for the entire duration of the call. For example, if a Bargaining Unit Employee commences work on a four-hour call to load out a show after 8:00 pm and the work on the load out is completed prior to midnight, the Bargaining Unit Employee shall be paid at Straight Time from the time that he commences work until midnight and at Overtime from midnight through the completion of the four-hour call.
15. A "Show Call" includes all work performed by a stagehand during a performance. All Stagehands reporting for a Show Call shall be paid a minimum of four (4) hours reporting pay. A Show Call shall begin at "half hour" (30 minutes before a performance is scheduled to begin). Any activity after the final curtain, including collecting or securing the props, sound or lighting equipment, raising of flying pieces, or clearing of set pieces necessary to safeguard the equipment or stage area as determined by the Fox Theatre, that is completed within fifteen (15) minutes after the final curtain of the performance shall be considered part of the Show Call and shall not be considered part of a Continuity Call or Work Call so long as such activities can be completed within the 4 hour Show Call time period. If such activities extend beyond the 4-hour Show Call time period, they shall be considered to be part of the post-show Continuity Call.
16. All members of the show crew who are not called for a Continuity Call shall report no later than "half-hour" before the scheduled performance starting time.
17. Stagehands called to work a performance may be called for a "Continuity Call". A Continuity Call is the pre-performance and post-performance activity for that specific performance. The Fox Theatre requires that at least four or more members of the House Crew report for a Continuity Call no later than 30 minutes before half hour prior to a scheduled performance time and may be called to remain up to one hour after the final curtain of the performance. No Show Crew members can be called for a Continuity Call unless the House Crew member from his or her department is also called for that Continuity Call. Stagehands called for a "Continuity Call" longer than 1 hr. before ½ hours will be paid a four-hour minimum at the prevailing rate.
18. Mop Calls shall not be considered as separate work calls and, therefore, are not subject to the requirement that stagehands be paid a minimum of four (4) hours reporting pay. In addition, a single four (4) hour call will be paid to stagehands that set up and take down the dock for the same load-in or same load-out of a show.
19. A stagehand called for the Load-Out of a show will have a call time of the nearest one-half (½) hour prior to the scheduled start time of the Load-Out.
20. Stagehands working a Yellow Card show shall only work the performance and will not engage in teardown or packing of the show until the performance is over.



21. For Yellow Card Shows and were directed by any other show's rider, calls will be by department. For all other shows, the party with whom the Fox Theatre has the contract shall have the sole discretion to decide whether the call shall be departmentalized. In all cases in which Truck Loaders are called, Truck Loaders shall be called by department.
22. Turnaround: In the event that a call runs from a higher rate time period of one show/promoter into a lower rate time period of a different show/promoter, the higher rate will apply until there has been a six (6) hour break between the time periods. In cases where a Stagehand does not receive a six (6) hour turnaround, as described in the preceding sentence, he shall be paid at the Double Time rate for all hours worked between the time he reports back to work and the time that he receives an eight (8) hour break.
23. Turnaround: On calls in which the same client/promoter is leasing the Fox Theatre for the same show and in the event that a call runs from a higher rate time period into a lower rate time period, the higher rate will apply until there has been an eight (8) hour break between the time periods. In cases where a Stagehand does not receive an eight (8) hour turnaround, as described in the preceding sentence, he shall be paid at the Double Time rate for all hours worked between the time he reports back to work and the time that he receives an eight (8) hour break.
24. In either case (23 or 24 above) a Show Call shall not be paid at Double Time but shall be paid at the applicable Show Call rate.
25. For rehearsals only, the crew will consist of any necessary members of the House Crew and any necessary members of the Show Crew as determined by the Fox Theatre.
26. No work may take place on stage unless Stagehands are present.
27. Truck Loaders who are called to work the Show Call for a show that is not a Yellow Card Show and who are assigned to load a truck, van or other vehicle for an opening act and then to load out the show after the final performance shall be paid a (6) hour work call.
28. Broadcast Performance Rate: Any performance that is audio-taped, video-taped, broadcast, telecast, filmed, distributed over the Internet or any other electronic network, or mechanically reproduced in any manner for commercial purposes, will be charged at double the applicable performance rate for all members of the Show Crew. Any reproductions by the above means by news crews of commercial stations or for purposes of distributing content through digital or social media shall not be considered as being for "commercial purposes"; provided, however, that such reproductions by news crews or through digital or social media shall be limited to no more than five minutes of footage or content that is shown on the air or through digital or social media. Any reproductions by the above means for archival purposes shall also not be considered as being for "commercial purposes".



29. The Fox Theatre requires that Stagehands wear appropriate clothing. In the event that the show requires Stagehands to wear a suit, dress shirt, tie or other formal attire for a concert, commercial show or recital, the Stagehands shall be paid \$20.⁰⁰ for a laundering fee. Stagehands required to be dressed in a specific show costume shall be paid an additional \$25.⁰⁰ per performance.
30. In the event that sound is run through the center cluster of the auditorium and there are cues to handle the placement, coordination and service of sound instruments and/or equipment, an additional Stagehand will be called to handle such placement, coordination, and service of sound instruments and/or equipment.
31. In the event that a call requires 20 or more Stagehands (above the House Crew), there will be a "Non-Working" Steward assigned to the call. The Union Steward shall be paid a rate that is \$1.⁰⁰ per hour less than the House Crew rate.
32. All Stagehands, except for Truck Loaders, shall be required to report for work with the following tools safely secured in an appropriate holder on their person: hammer, screwdrivers (#1 Slotted, #2 Phillips), pliers, diagonal cutters, utility knife, 8-inch adjustable wrench, and work gloves.
33. All Stagehands shall be required to wear a protective hard hat that meets the requirements of the ANSI when working in areas where there is a potential for injury to the head from falling objects. The following calls and work activities shall not require the use of hard hats: Show calls, sound checks, and work-light rehearsals.
34. The operation of the house systems and equipment shall require at least an equal number of local Stagehands to the number of road personnel.
35. The Fox Theatre may not replace stagehands in order to avoid the payment of higher rates.
36. Stage conditions that are altered during the Load-In of a show must be returned to their pre-Load-In condition during the Load-Out of the show.
37. There will be a one (1) hour "meal period", without pay, after a Stagehand has worked a minimum of three (3) continuous hours and a maximum of five (5) continuous hours; and between every three (3) and five (5) continuous hours thereafter. At no time will any meal period be more than one (1) hour during the same call.
38. Stagehands that are required to be present for a sound check or opening night rehearsal may be required to take their meal period after they have worked two (2) hours from their previous meal period.
39. If a Stagehand will not receive a one (1) hour meal period as described above, a one-half (½) hour "meal break" will be given, with pay, and an appropriate meal as determined by Fox Theatre management. Stagehands will remain on the clock and be given one-half (½) hour to eat. Best efforts need to be made to provide a hot meal and, when requested by a Stagehand in advance, a vegetarian meal. For purposes of this provision, deli tray sandwiches shall not be considered to be a "hot meal".



40. In the event that a one (1) hour meal period nor a 30-minute meal break can be provided as described above, a Stagehand will receive a “meal penalty” of double the prevailing hourly rate until either a one-hour meal period or a 30-minute meal break can be provided.
41. All Stagehands shall be guaranteed two hours of pay at the prevailing hourly rate upon return from a meal period.
42. There will be a fifteen (15) minute break approximately halfway between each meal period or meal break, or, if no meal period or meal break is provided within a five (5) hour period, approximately every two to two and one-half hours. There will also be a fifteen (15) minute break for Stagehands who work the Show Call between the end of the Show Call for the last performance and the start of the Load-Out unless either a meal period or meal break is provided at such time.
43. If it is anticipated that the take-out of a show shall be completed in less than three hours, then no fifteen (15) minute break shall be provided during the take-out.
44. Subject to the requirements above, the Fox Theatre may schedule meal periods or meal breaks among stagehands at its discretion.
45. It will not be required to provide a meal period or meal break or pay the meal penalty until after a Stagehand has worked six (6) hours for a performance, including all time worked for both a Continuity Call and a Show Call.
46. In the event that a Stagehand is called to work both the last performance of a show and the load-out of the show, the hours worked for the performance, including all time worked for both a Continuity Call and a Show Call, shall not be counted in determining the obligation to provide a meal period or meal break or pay the meal penalty.
47. If the show provides a meal period or meal break for its employees after the last performance of a show, the Stagehands who work both the last performance of the show and the load-out of the show shall be provided with the same meal period or meal break as the show’s employees.
48. If a Stagehand works more than five (5) continuous hours on more than one performance in a day, he/she shall receive a meal period, without pay, between the end of one performance and the beginning of the next performance. If such a meal period cannot be provided for the stagehand, a meal break will be provided. However, it will not be required to provide more than one meal period or meal break within any five (5) hour period.
49. All breaks for meals between the hours of 12:00 AM and 7:00 AM shall be scheduled to be 30-minute “meal breaks” with a meal provided.
50. Truck Loaders shall be considered to be Stagehands for all purposes under this agreement. Shows will staff at least four Stagehands to work as Truck Loaders on all trucks exceeding 25 feet in length; two Stagehands to work as Truck Loaders on all trucks that are 25 feet or less in length; and one Stagehand to work as a Truck Loader for any van, pick-up truck or automobile.



51. In all cases in which motors or points are hung, a minimum of two Stagehands will go up for the rigging and a minimum of one Stagehand will work on the floor as a “down” rigger.
52. In the event that a show or event requires that more than 6 motors be hung, the Stagehands who perform such work shall be guaranteed a minimum of a four-hour work call at the Rigging rate of pay. In the event that a show or event requires that 6 or fewer motors be hung, Stagehands performing such work will be paid the Rigging rate in one-half hour increments only for the time that they are actually engaged in such work.
53. On calls in which “riggers” are specifically called by department; riggers will be paid a minimum of a four-hour work call at the Rigging Rate of pay.
54. In the event that Stagehands are required to perform “high work”, without the benefit of genie-type lifts, focusing ladders, scaffolding or scenery designed to safely accommodate workers, such Stagehands shall be paid the Rigging rate in one-half hour increments only for the time that they are actually engaged in such work.
55. In the event that Bargaining Unit Employees are required to wear a rigging harness in connection with the activities of (1) stepping off of a ladder on the box boom positions; (2) going over the balcony rail; and (3) climbing the sound towers, stacks or arrays, the Employer agrees to pay such employees the Rigging rate in one-half hour increments only for the time that the Bargaining Unit Employees are actually engaged in such work.
56. For purposes of this agreement, there will be four wage scales:
 - A. Other Show Rate: Any show that is not a Yellow Card Show, or Commercial Show.
 - B. Yellow Card Show Rate: Any show that is a legitimate traveling attraction that carries an IATSE yellow card or that will carry an IATSE yellow card within three stops after leaving the Fox Theatre.
 - C. Commercial Show Rate: Any show where the actual show performance itself explicitly demonstrates, explains, or sells a product or service. The mere sponsorship of a show or presentation shall not constitute a Commercial Show.
 - D. Taping Rate: The rate paid to any Stagehand who is called to work on a call for which the sole purpose of the call is to audio-tape, video-tape, film or broadcast the event.



STAGEHAND WAGE SCALE – “OTHER” SHOWS

NEW RATES AS OF: **01/06/22** **07/01/22** **07/01/23** **07/01/24**

HOURLY RATES

House Crew Members	\$30.09	\$31.09	\$32.09	\$32.73
Other Crew Members	\$26.18	\$27.18	\$28.18	\$28.74

PERFORMANCE RATES – Weekday Performances (Max 4 Hours)
Stagehands who have worked over 36 hours in a week will be paid the weekend rate

House Crew Members	\$120.36	\$124.36	\$128.36	\$130.92
Other Crew Members	\$104.72	\$108.72	\$112.72	\$114.96

PERFORMANCE RATES – Weekend Performances (Max 4 Hours)

House Crew Members	\$180.56	\$186.54	\$192.54	\$196.38
Other Crew Members	\$157.08	\$163.08	\$169.08	\$172.44

HOLIDAY PERFORMANCE RATES – All Performances (Max 4 Hours)

House Crew Members	\$194.76	\$198.76	\$202.76	\$206.80
Other Crew Members	\$168.88	\$172.88	\$176.88	\$180.40

RIGGING RATES

All Crew Members	\$37.10	\$38.10	\$39.10	\$39.88
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ALL RATES ARE SUBJECT TO CHANGE WITHOUT NOTICE
 ALL RATES ARE SUBJECT TO AN ADDITIONAL FEE TO COVER STATUTORY DEDUCTIONS,
 FRINGE BENEFITS, PAYROLL ADMINISTRATION FEES, AND OVERHEAD FEES
 (37.5%) Subject to increase without notice



STAGEHAND WAGE SCALE – YELLOW CARD SHOWS

NEW RATES AS OF: **01/06/22 07/01/22 07/01/23 07/01/24**

HOURLY RATES

House Crew Members	\$30.09	\$31.09	\$32.09	\$33.05
Other Crew Members	\$26.18	\$27.18	\$28.18	\$29.03

PERFORMANCE RATES – Weekday Performances (Max 4 Hours)
Stagehands who have worked over 36 hours in a week will be paid the weekend rate

House Crew Members	\$120.36	\$124.36	\$128.36	\$132.20
Other Crew Members	\$104.72	\$108.72	\$112.72	\$116.12

PERFORMANCE RATES – Weekend Performances (Max 4 Hours)

House Crew Members	\$180.56	\$186.54	\$192.54	\$198.32
Other Crew Members	\$157.08	\$163.08	\$169.08	\$174.20

HOLIDAY PERFORMANCE RATES – All Performances (Max 4 Hours)

House Crew Members	\$194.76	\$198.76	\$202.76	\$208.84
Other Crew Members	\$168.88	\$172.88	\$176.88	\$182.20

RIGGING RATES

All Crew Members	\$37.10	\$38.10	\$39.10	\$40.27
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 FRINGE BENEFITS, PAYROLL ADMINISTRATION FEES, AND OVERHEAD FEES
 (37.5%) Subject to increase without notice



STAGEHAND WAGE SCALE – COMMERCIAL SHOWS

NEW RATES AS OF: **01/06/22 07/01/22 07/01/23 07/01/24**

HOURLY RATES

House Crew Members	\$31.42	\$32.42	\$33.42	\$34.42
Other Crew Members	\$27.40	\$28.40	\$29.40	\$30.28

PERFORMANCE RATES – Weekday Performances (Max 4 Hours)
Stagehands who have worked over 36 hours in a week will be paid the weekend rate

House Crew Members	\$125.68	\$129.68	\$133.68	\$137.68
Other Crew Members	\$109.60	\$113.60	\$117.60	\$121.12

PERFORMANCE RATES – Weekend Performances (Max 4 Hours)

House Crew Members	\$182.52	\$194.52	\$200.52	\$206.52
Other Crew Members	\$158.40	\$170.40	\$176.40	\$181.68

HOLIDAY PERFORMANCE RATES – All Performances (Max 4 Hours)

House Crew Members	\$203.44	\$207.44	\$211.44	\$217.80
Other Crew Members	\$176.84	\$180.84	\$184.84	\$190.40

RIGGING RATES

All Crew Members	\$37.77	\$38.77	\$39.77	\$40.96
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 ALL RATES ARE SUBJECT TO AN ADDITIONAL FEE TO COVER STATUTORY DEDUCTIONS,
 FRINGE BENEFITS, PAYROLL ADMINISTRATION FEES, AND OVERHEAD FEES
 (37.5%) Subject to increase without notice



STAGEHAND WAGE SCALE – TAPING RATE

NEW RATES AS OF: **01/06/22** **07/01/22** **07/01/23** **07/01/24**

HOURLY RATES

House Crew Members	\$31.42	\$32.42	\$33.42	\$34.42
Other Crew Members	\$27.40	\$28.40	\$29.40	\$30.28

RIGGING RATES

All Crew Members	\$37.77	\$38.77	\$39.77	\$40.96
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ALL RATES ARE SUBJECT TO CHANGE WITHOUT NOTICE
 ALL RATES ARE SUBJECT TO AN ADDITIONAL FEE TO COVER STATUTORY DEDUCTIONS,
 FRINGE BENEFITS, PAYROLL ADMINISTRATION FEES, AND OVERHEAD FEES
 (37.5%) Subject to increase without notice



In the following pages is outlined a summary of the Agreement between the Fox Theatre and the Wardrobe Union, IATSE Local #859. All pertinent General Conditions and Work Rules have been outlined herein, and it is the responsibility of every tenant of the Fox Theatre to review these rules and abide by them. For further clarification on any conditions, please speak to a member of the Production Management staff.

1. Show Rate Definitions:

- a. Other Show Rate – any show that is not a Commercial Show or the Taping Rate.
- b. Commercial Show Rate – any show where the actual show performance itself explicitly demonstrates, explains or sells a product or service. The mere sponsorship of a show or presentation shall not constitute a Commercial Show.
- c. Taping Rate – The rate paid to a Bargaining Unit Employee who is called to work on a call for which the sole purpose of the call is to audio-tape, video-tape, film or broadcast the event; provided, however, that this provision shall not apply to a performance which is covered by the Broadcast Performance.
- d. Broadcast Performance Rate - Any performance that is audio taped, videotaped, broadcast, telecast, filmed, distributed over the Internet or any other electronic network, or mechanically reproduced in any manner for commercial purposes, will be charged at double the applicable performance rate for all members of the show crew. Any reproductions by the above means by news crews of commercial stations shall not be considered as being for “commercial purposes”; provided, however, that such reproductions by news crews shall be limited to no more than five minutes of footage that is shown on the air. Any reproductions by the above means for archival purposes shall also not be considered as being for “commercial purposes.” The Employer and the Union shall inform the other immediately of any information indicating that any reproduction has been used for commercial purposes. In the event that it is determined that any reproduction has been used for commercial purposes without payment of the rates described above, and the Employer is able to collect its contractual fee for such commercial use, the Employer agrees to pay, retroactively, all members of the show crew an additional amount equal to the performance rate for the applicable show.

2. Straight Time:

- a. First eight (8) hours worked during any single day (Monday through Friday) on work calls and Continuity Calls.
- b. Show Calls on any Monday through Friday.

3. Overtime: A wage equal to one and one-half times the applicable base hourly rate. Except as otherwise set forth in this Agreement, Bargaining Unit Employees will be paid Overtime for the following:

- a. All hours worked in excess of eight (8) hours during any single weekday (Monday through Friday) on work calls and Continuity Calls
- b. All hours worked between 12:00 midnight and 8:00 a.m. on work calls and Continuity Calls
- c. All hours worked on Saturday or Sunday on work calls and Continuity Calls



- d. Show Calls on Saturdays and Sundays
 - e. All hours worked in excess of four (4) hours for a Show call
 - f. Show Calls for which it is more than the second Show Call on any Monday through Friday.
 - g. All hours worked on the following holidays:
 - New Year's Eve
 - New Year's Day
 - Martin Luther King Day
 - National Memorial Day
 - July 4th
 - Labor Day
 - Thanksgiving Day
 - Christmas Eve
 - Christmas Day
 - h. All hours worked on a Show Call for a performance that takes place after a Bargaining Unit Employee has already worked thirty-six (36) or more total hours in the applicable workweek.
4. Bargaining Unit Employees who are called to work as a seamstress, stitcher, or laundry worker (including steamer/presser) who work daytime hours, followed by show call time hours, will be paid overtime for all hours over 8 hours that are completed during the minimum call, even if such hours were not actually worked. Example: A laundry day call that is 5 hours in length, followed by a 5-hour minimum show call would be paid 8 total hours of straight time and 2 hours of overtime, even if the employee did not work the final hours of the minimum call.
5. Notwithstanding any other provision of this Agreement, with the exception of the “meal penalty” described in Article X(C), there shall be no pyramiding of rates.
6. All time will be computed in one (1) hour increments.
7. Except as otherwise set forth in this Agreement, all Bargaining Unit Employees reporting for a work call shall be paid a minimum of four (4) hours reporting pay.
8. A “Show Call” includes all work performed by a Bargaining Unit Employee during a performance. Except as otherwise set forth in this Agreement, all Bargaining Unit Employees reporting for a Show Call shall be paid a minimum of four (4) hours reporting pay.
9. A Show Call shall begin at “half-hour” (30 minutes before a performance is scheduled to begin). Any activity after the final curtain, including the collection of costume pieces or laundry and the securing of the work area as determined by the Employer, that is completed within 15 minutes after the final curtain of the performance shall be considered part of the Show Call and shall not be considered part of a Continuity Call.
10. All members of the show crew who are not called for a Continuity Call shall report no later than “half-hour” before the scheduled performance starting time.



11. At the Employer's discretion, Bargaining Unit Employees who are called to work a performance may be called for a "Continuity Call". A Continuity Call is the pre-performance and post-performance activity for that specific performance. The Employer may require one or more members of the show crew, as needed, to report for a Continuity Call up to two hours before "half-hour" before a scheduled performance time and/or called to remain up to one hour after the final curtain of the performance. If the time worked exceeds two (2) hours before "half-hour" or one (1) hour after the final curtain of the performance, the Bargaining Unit Employee shall be paid for a four (4) hour work call.
12. The normal workweek for all Bargaining Unit Employees shall be from 12:01 a.m. Monday morning through 12:00 p.m. (midnight) Sunday evening. Bargaining Unit Employees will typically receive their paychecks every two weeks on Thursdays. In the event that the Employer determines to change the workweek or the day on which Bargaining Unit Employees are paid, the Employer will provide the Union with 30 days' notice of such change and meet with the Union to apprise the Union of the reasons for such change.
13. All Bargaining Unit Employees who work during final Show Call of a show, including seamstress, laundry and day workers, will perform the Pack-Out and be paid a Pack-Out fee. Pack-Outs will not exceed one (1) hour in duration. Any time worked for a Pack-Out that exceeds one (1) hour in duration will be paid hourly at the prevailing hourly rate.
14. Any Bargaining Unit Employee who is asked to run errands, including but not limited to shopping for shoes and delivering or retrieving laundry, prior to, during or after any call will be paid an additional one (1) hour of pay at the prevailing hourly rate.
15. Except in the event of an emergency repair for a performance, no dresser shall be required to perform sewing, steaming/ironing, or laundry duties within 30 minutes of when a performance is scheduled to begin.
16. Bargaining Unit Employees who are called to work as a seamstress, stitcher, beader, or laundry worker shall be paid the stitcher rate of pay. Bargaining Unit Employees who are called to work as a day worker shall be paid the dresser rate of pay.
17. In order for a bargaining unit employee to work as a seamstress, the show must specifically request that a seamstress be required to work a call.
18. Bargaining Unit Employees who are called to work as a seamstress, stitcher, laundry worker (including steamer/presser) will be paid in the following manners:
 - a. A day work call, followed by a call later in the day such as a work during the show, shall be paid a minimum 4hrs at the prevailing wage rates
 - b. A day work call, not followed by a call later in the day, shall be paid a minimum 5hrs at the prevailing wage rates. In addition to the positions above, dedicated day worker, also not called to work the show, shall be paid a minimum 5hrs at the prevailing wage rates
 - c. When work takes place during a show call, they shall be paid a minimum 5hrs at the prevailing wage rates. In addition, they will also be paid per Article IX (B) above.



WARDROBE GENERAL CONDITIONS (as of 4/18/22)

19. Bargaining Unit Employees who are called to work as a seamstress, stitcher, laundry worker or dedicated day worker (e.g., a day worker who does not double as a dresser) shall be paid a minimum 5hrs at the prevailing wage rates and shall not be paid for a Show Call even if their work takes place during the hours of a Show Call. They will however be paid per Article IX (B) above.
20. Employees called to work a "Load In" or "Prep" only will be paid a minimum six (6) hour call at the prevailing wage rates.
21. In the event, that a show has multiple levels of dressing areas, dressers may only be assigned to one level and the stage level; provided, however, that, if there is an inadequate number of dressers to cover all of the levels of a show, costume changes shall only be performed on the stage level. The ADA dressing room #1 on stage level shall not be considered "stage level" and shall be considered as part of the dressing room levels count.
22. Parents shall not be permitted to handle costumes or assist with the dressing of children. There shall be a minimum of one (1) dresser for each 10 children in a show. Wranglers are only responsible for escorting children to and from the stage and the dressing areas and may not assist in costume changes.
23. Traveling wardrobe supervisors and their assistants shall only be allowed one (1) change per show performance and shall not be permitted to assist in any other changes.
24. In the event that a post-performance Continuity Call begins prior to midnight on any Monday through Friday, the Bargaining Unit Employees who work the Continuity Call shall be paid Straight Time for the entire Continuity Call.
25. No Bargaining Unit Employee shall be permitted to perform any work that is outside the scope of the bargaining unit described in Article I (A), including but not limited to the assembling of quick-change booths, moving gondolas, and handling or assisting with wigs.
26. There shall be no smoking permitted inside the theatre, including the ballrooms and any other area, or around costumes.
27. For rehearsals, the crew will consist of any necessary members of the show crew as determined by the Employer. A separate rehearsal call following the completion of a load in call, shall be paid as a separate 4hour call at the prevailing rate, provided however, that a sound check with a need for a costume piece will not, and will remain part of hours worked during the load in or continuity call.
28. The Employer may not replace any wardrobe employee in order to avoid the payment of higher rates.
29. It is understood and agreed that the Employer has the discretion to cut Bargaining Unit Employees from any call (including Show Calls); provided, however, that there has been a sufficient reduction in work to permit such reduction as determined by the Employer. In all cases, the Employer agrees to first discuss the reason for the cut to the BA/ job Steward before the formal steps are taken to reduce the call. For IATSE "Yellow Card Shows," the minimum number of workers reflected on the Yellow Card must be maintained.



WARDROBE GENERAL CONDITIONS (as of 4/18/22)

30. The Employer may provide a Bargaining Unit Employee with a one-hour “meal period,” without pay, after the employee has worked a minimum of three continuous hours and a maximum of five continuous hours. A Bargaining Unit Employee may be entitled to additional one-hour meal periods, without pay, after the employee has worked a minimum of three continuous hours and a maximum of five continuous hours from the end of any previous meal period. At no time will any meal period be more than one hour during the same call.
31. In the event that the Employer determines that a Bargaining Unit Employee will not receive a meal period as described in Article X (A) above, the Employer may provide the employee with a 30 minute “meal break,” with pay, and an appropriate meal. The Employer will make its best effort to provide a hot meal and, for those Bargaining Unit Employees who provide prior notice of their request, a vegetarian meal.
32. In the event that the Employer determines that neither a one-hour meal period nor a 30-minute meal break shall be provided as described in Articles X (A) and (B), respectively, a Bargaining Unit Employee will receive a “meal penalty” of double the prevailing rate until either a one-hour meal period or 30-minute meal break can be provided.
33. There will be a 15-minute break approximately half way between each meal period or meal break, or if no meal period or meal break is provided within a five-hour period, approximately every two to two and one-half hours.
34. Subject to the requirements set forth in Articles X (A) and (B) above, the Employer may schedule meal periods or meal breaks among Bargaining Unit Employees at its discretion.
35. If a Bargaining Unit Employee works more than five continuous hours on more than one performance in a day, the employee shall receive a meal period, without pay, between the end of one performance and the beginning of the next performance. If such a meal period cannot be provided for the employee, the Employer shall provide a meal break; provided, however, that under the circumstances set forth in this Article X(F), the Employer shall not be required to provide more than one meal period or meal break within any five-hour period.



HAIR & MAKE-UP GENERAL CONDITIONS (as of 8/1/22)

In the following pages is outlined a summary of the Collective Bargaining Agreement between the Fox Theatre and the Hair & Make-Up Union, IATSE Local #798. All pertinent General Conditions and Work Rules have been outlined herein, and it is the responsibility of every tenant of the Fox Theatre to review these rules and abide by them. For further clarification on any conditions, please speak to a member of the Production Management staff.

1. Straight Time: Employees will be paid the applicable base hourly rate for the following:
 - a. The first eight (8) hours worked during any single weekday (Monday – Friday) on Work Calls and Continuity Calls.
 - b. The first four (4) hours during a Show Call (Monday – Friday).
2. Overtime: A wage equal to one and one-half times the applicable base hourly rate. Employees will be paid overtime for the following:
 - a. All hours worked in excess of eight (8) during any single weekday (Monday – Friday) on Work Calls and Continuity Calls.
 - b. All hours worked between 12:00 midnight and 8:00 AM on Work Calls and Continuity Calls.
 - c. All hours worked on Saturday or Sunday on Work Calls and Continuity Calls.
 - d. All hours worked on a Show Call (4) for a performance that takes place on a Saturday.
 - e. All hours worked in excess of four (4) during a Show Call.
 - f. All hours worked on a Show Call for a performance that takes place after a Bargaining Unit Employee has already worked thirty-six (36) or more total hours in the applicable work week.
 - g. All hours worked on the following holidays: New Year’s Eve, New Year’s Day, Martin Luther King Day, National Memorial Day, July 4th, Labor Day, Thanksgiving Day, Christmas Eve, and Christmas Day.
3. There shall be no pyramiding of overtime rates.
4. All time will be computed in one (1) hour increments.
5. All Employees reporting for any Work Call shall be paid a minimum of four (4) hours reporting pay.
6. A “Show Call” includes all work performed by an employee during a performance. All Employees reporting for a Show Call shall be paid a minimum of four (4) hours reporting pay. A Show Call shall begin at “half hour” (30 minutes before a performance is scheduled to begin). Any activity after the final curtain, including the collecting of wigs and the securing of the work area necessary to safeguard the equipment and supplies, as determined by the Fox Theatre, that is completed within thirty (30) minutes after the final curtain of the performance shall be considered part of the Show Call and shall not be considered part of a Continuity Call or Work Call so long as such activities can be completed within the four (4) hour Show Call time period. If such activities extend beyond the four (4) hour Show Call time period, they shall be considered to be part of the post-show Continuity Call.
7. All members of the show crew who are not called for a Continuity Call shall report no later than “half-hour” before the scheduled performance starting time.



HAIR & MAKE-UP GENERAL CONDITIONS (as of 8/1/22)

8. Employees called to work a performance may be called for a “Continuity Call”. A Continuity Call is the pre-performance and post-performance activity for that specific performance. The Fox Theatre may require one or more members of the show crew, as needed, to report for a Continuity Call up to two (2) hours before “half-hour” before a scheduled performance time and/or called to remain up to one (1) hour after the final curtain of a performance.
9. Employees who work during final Show Call of a show, will perform the Pack-Out and be paid a Pack-Out fee. Pack-outs will not exceed one (1) hour in duration. Any time worked for a Pack-Out that exceeds one (1) hour in duration will be paid hourly at the prevailing hourly rate.
10. Turnaround: In the event that a call runs from a higher rate time period of one show/promoter into a lower rate time period of a different show/promoter, the higher rate will apply until there has been a six (6) hour break between the time periods. In cases where an Employee does not receive a six (6) hour turnaround, as described in the preceding sentence, he shall be paid at the Overtime rate for all hours worked between the time he reports back to work and the time that he is afforded with such a break as described above.
11. Turnaround: On calls in which the same client/promoter is leasing the Fox Theatre for the same show and in the event that a call runs from a higher rate time period into a lower rate time period, the higher rate will apply until there has been an eight (8) hour break between the time periods. In cases where an Employee does not receive an eight (8) hour turnaround, as described in the preceding sentence, he shall be paid at the Overtime rate for all hours worked between the time he reports back to work and the time that he is afforded with such a break as described above.
12. For rehearsals and work calls, the crew will consist of any necessary members of the Show Crew as determined by the Fox Theatre.
13. Broadcast Performance Rate: Any performance that is audio-taped, video-taped, broadcast, telecast, filmed, distributed over the Internet or any other electronic network, or mechanically reproduced in any manner for commercial purposes, will be charged at double the applicable performance rate for all members of the Show Crew. Any reproductions by the above means by news crews of commercial stations shall not be considered as being for “commercial purposes”; provided, however, that such reproductions by news crews shall be limited to no more than five minutes of footage that is shown on the air. Any reproductions by the above means for archival purposes shall also not be considered as being for “commercial purposes”.
14. Shows may require Employees to provide and use his or her own supplies (“kit”). In the event that a show requires employees to use his or her own supplies, the employee shall be paid \$15 per performance, but no more than \$90 per week for a “kit” fee; provided, however, that the Fox Theatre must be notified of the need for an employee to use his or her own supplies prior to such occurrence, or such “kit” fee will not be paid.
15. The Fox Theatre cannot replace Employees in order to avoid the payment of higher wages.
16. There shall be no reduction in the number of Employees working on a Show Call permitted after the official opening of each production at the Fox Theatre unless there has been a sufficient reduction in work to permit such a reduction.



HAIR & MAKE-UP GENERAL CONDITIONS (as of 8/1/22)

17. All Employees shall wear proper attire while working at the Fox Theatre. The wearing of open-toed shoes is prohibited because of the safety hazard while working backstage.
18. There shall be no phone calls made during scheduled work hours. Cell phones are not permitted in the stage area.
19. There will be a one (1) hour "meal period", without pay, after an Employee has worked a minimum of three (3) continuous hours and a maximum of five (5) continuous hours; and between every three (3) and five (5) continuous hours thereafter. At no time will any meal period be more than one (1) hour during the same call.
20. Employees that are required to be present for a sound check or opening night rehearsal may be required to take their meal period after they have worked two (2) hours from their previous meal period.
21. If an Employee will not receive a one (1) hour meal period as described above, a one-half (½) hour "meal break" will be given, with pay, and an appropriate meal as determined by Fox Theatre management. Employees will remain on the clock and be given one-half (½) hour to eat. Best efforts need to be made to provide a hot meal and, when requested by an Employee in advance, a vegetarian meal.
22. In the event that a one (1) hour meal period nor a 30-minute meal break can be provided as described above, an Employee will receive a "meal penalty" of double the prevailing hourly rate until either a one-hour meal period or a 30-minute meal break can be provided.
23. There will be a fifteen (15) minute break approximately halfway between each meal period or meal break, or, if no meal period or meal break is provided within a five (5) hour period, approximately every two to two and one-half hours.
24. Subject to the requirements above, the Fox Theatre may schedule meal periods or meal breaks among Employees at its' discretion.
25. It will not be required to provide a meal period or meal break or pay the meal penalty until after an Employee has worked six (6) hours for a performance, including all time worked for both a Continuity Call and a Show Call.
26. If an Employee works more than five (5) continuous hours on more than one performance in a day, he/she shall receive a meal period, without pay, between the end of one performance and the beginning of the next performance. If such a meal period cannot be provided for the stagehand, a meal break will be provided. However, it will not be required to provide more than one meal period or meal break within any six (6) hour period.
27. If an Employee is cut from a non-show call that would create more than a 2 hour break before the next call, he/she will receive the prevailing hourly rate in 1 hour increments once 2 hours past, the 4 hour minimum has occurred and until the start of the next call. This will be calculated as unworked time.



HAIR & MAKE-UP GENERAL CONDITIONS (as of 8/1/22)

28. A role of Crewer is required on all shows where Hair & Makeup employees are called. The crewer is responsible for filling all calls, replacing Bargaining Unit Employees, confirming that all Bargaining Unit Employees possess the appropriate equipment and supplies to perform their work, ensuring that all Bargaining Unit Employees understand how to properly complete and submit payroll records, working with Bargaining Unit Employees and the Employer to answer questions about the payroll and bringing to the immediate attention of the Employer all complaints or grievances that arise between the Union and/or a Bargaining Unit Employee and a show's producer, promoter, crew or representatives. If the Crewer does not work the show, the Crewer shall be paid an amount equal to one four-hour work call at the prevailing hourly First Hire rate. If the Crewer works the show, the Crewer shall be paid for all hours (not to exceed 2 hours per week) worked in accordance with the terms of this Agreement, but shall not be paid an additional four-hour call as described in the preceding sentence.
29. There is client one wage scale:
- A. Other Show Rate: All Shows promoted by an outside client or yellow card shows. Additionally Other includes:
 - a) Commercial Show: Any show where the actual show performance itself explicitly demonstrates, explains or sells a product or service. The mere sponsorship of a show or presentation shall not constitute a Commercial Show.
 - b) Taping shows: defined as an Employee who is called to work on a call for which the sole purpose of the call is to audio-tape, video-tape, film or broadcast the event.



SECURITY INFORMATION

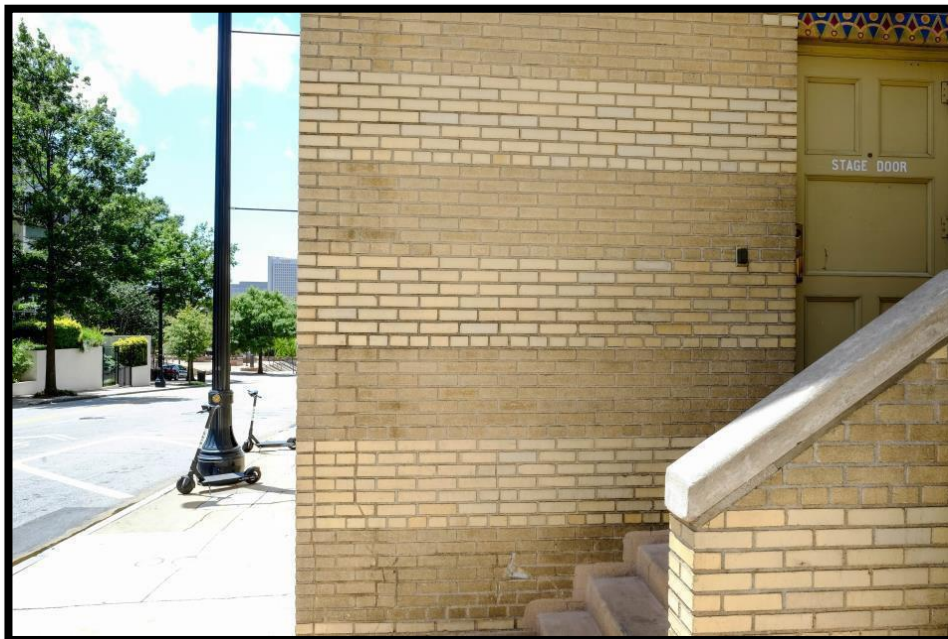
Security is our top priority here at The Fox Theatre. We thoroughly stress the importance of keeping everyone on our property safe during both public and private events. The following security procedures will be in effect for each event:

- The security advance for shows will be done with Fox Production and when necessary, include the Fox Security Manager.
- The Fox Theatre does not permit firearms in the backstage area at any time, licensed or otherwise. Exceptions can be made for security or police officers only with advance notification and approval from the Fox Security Manager. Again, approval is at the complete discretion of Fox management upon prior notification.
- The Fox Theatre requires all guests attending an event pass through Evolv weapons detection system upon arrival. The entrance to the building is through the arcade on Peachtree St. NE.
- **Prohibited Items:** <https://www.foxtheatre.org/visit/prohibited-itemssecurity>
- The Stage door entrance, which is used for artist entrance and exit typically does not include metal detector unless pre-advanced with production. Security personnel administrating the metal detectors will be an additional charge to the promoter.
- We request that all shows provide a list of names for backstage access. Additionally, all road crew or vendors should wear visible access laminates/credentials. The capacity limit for guest backstage 75 total, please advance this information with Production before arrival. Large amount of guest backstage may require additional security that may be an additional cost to the promoter.
- For detailed information on any of the above security procedures, please contact the Production Department at 404-881-2033 or Security Manager Menika Fowler at 404-881-2075.

SECURITY INFORMATION ARCADE & STAGE DOOR ENTERANCE PHOTOS



ARCADE ENTRANCE



STAGE DOOR ENTRANCE



BACKSTAGE SECURITY STAFFING

During residency at the Fox Theatre, several backstage doorman staff members are scheduled to assist with the run of the show.

<p>STAGE DOOR</p>	<p>The stage door security staff member is responsible for monitoring and securing the entrance to the backstage area. This staff member is also responsible for answering phone calls at the stage door and assisting the promoter with guest lists and guest passes.</p>
<p>ELEVATOR OPERATOR</p>	<p>The elevator operator runs the backstage elevator (for dressing room access) during the performance to ensure the safety of the artists.</p>
<p>PARKING PERMIT ATTENDANT</p>	<p>The staff member in charge of parking permits is required by law to be on site when a parking permit is in effect for the street.</p>

The Fox Theatre provides one (1) backstage doorman staff member (stage door) included in the price of the rental contract during the first day of load-in, load-out and each performance only. Any multiple days of load-in, load-out, any early access calls prior to a performance, and any late departures from the theatre after a performance may be an additional cost to the Promoter.

In addition, Fox Theatre Management reserves the right to schedule additional security staff members as it sees fit at the cost of the promoter.

The Fox Theatre requests that shows or companies provide their staff with backstage ID's / Passes to be always worn when entering the building through the backstage door. A list of names permitted backstage will also assist the door staff in identifying the proper staff allowed backstage. If a show does not carry their own passes, please contact the building's Production Manager Office for further assistance.

According to the City of Atlanta, a parking permit attendant must be in place when a parking permit is in effect. The attendant must be on the street from 7am until the end of the scheduled permit. If all vehicles are parked and nothing will be moved for the remainder of the day, the parking permit attendant *may* be released at the discretion of Fox Theatre Management. If runners, artists, or management require up-front parking near the stage door, the parking permit attendant is required to guarantee this parking.

For further explanation of backstage security costs, please do not hesitate to call Production.



EQUIPMENT RATES & FEES

<u>SOUND / VIDEO EQUIPMENT</u>	<u>PER DAY</u>	<u>PER WEEK</u>
House PA (Complete PA only)	\$5,000.00	\$2,500.00 second day
House PA (Partial PA only)	\$2500.00	\$1,2500.00 second day
Wireless Headset (each)	\$50.00	
Wireless Microphone (handheld &/or lavalier - each)	\$75.00	
Wired Microphone / Stand / Cable (each set)	\$20.00	
Projection Equipment	\$250.00	
Video Monitor / Cable	\$10.00	
 <u>LIGHTING EQUIPMENT</u>		
Follow Spots (each)	\$150.00	
Full Stage Wash Lighting System	\$2,250.00	
Comedian LED Wash	\$1,000.00	
Light Console / Dimmers	\$250.00	
Front of House Dimmers (tie-in)	\$100.00	
Lighting Instruments - Conventional	\$15.00	
Strip Lights (per unit) - Conventional	\$15.00	
Lighting Instruments – LED- 5 Robe Spiiders	\$50.00	
Strip Lights (per unit) - LED -12 Robe iBars	\$50.00	
 <u>SOFT GOODS</u>		
White Cyclorama	\$150.00	
House Movie Screen	\$250.00	
 <u>MISC. EQUIPMENT</u>		
Upright Piano	\$75.00	
Marley Dance Floor (7 panels available)	(per panel) \$75.00	
Risers (per 4x8 deck)	(per deck) \$25.00	
Music Stand & Light	\$2.00	
Lectern	\$50.00	
Quick Change Booth	\$10.00	
Washer & Dryer Room Access	\$50.00	
Pit Net	\$150.00	
 <u>MISC. FEES</u>		
Runner	\$250.00	(plus gas reimbursement)
Origination Fee	\$3,500.00	
Bath / Hand Towel Rental	(per towel) \$2.00	
Pipe & Drape	\$15.00	
Confetti Clean-Up	\$100.00	
Seat Removal*	(per seat) \$20.00	
*Price does not include applicable seat storage and local labor required for removal		
 <u>PERMITS & FIREWATCH</u>		
Electrical Permit	\$313.75	
Exterior Electrical (Shore Power)	\$50.00	
School Show Parking Permit (half day permit-bus parking 2 sides)	\$233.00	
Parking Meters (each/per day) *	\$17.00	
Parking Meter Permit Fee (one-time charge)	\$70.00	
Parking Spaces in Yellow Lot (need to be advanced ahead of time)	amount varies	
Firewatch (\$65 per hour / 4 hour minimum) + 31.5% Payroll	\$341.90	



Stage & Off-Stage Locations for Internet Connectivity

Theatre	
Rock and Roll:	Hardline Internet
Broadway:	Hardline Internet
Oasis:	Hardline Internet
all 3 mix positions	

Phone Lines
Available Upon Request
Please Advance with Production

Fox Internet

The Fox Theatre Backstage Hardline internet system has a circuit of up to 1 Gig download and 1 Gig upload. The Backstage Wireless system has a circuit of up to 200Mbps download and 200Mbps upload. This circuit is neither behind a firewall nor any managed device. It is an open circuit provided for anyone working backstage (crew, artist, management, and others). It is a circuit separate from the rest of the building and building needs. We do not have a way to separate and dedicate any portion of this backstage bandwidth to just one-party operating backstage.

Stage Level	
<u>Dressing Room #1</u>	
Internet Access:	Wireless 3 Hardline
<u>Stage Right</u>	
Internet Access:	1 Hardline
<u>Stage Left Prop Room</u>	
Internet Access:	Wireless 3 Hardline
<u>Down Stage Left</u>	
	1 Hardline



DRESSING ROOMS

ROOM	SIZE	CAPACITY	INTERNET ACCESS
BASEMENT (OFFICES AND LARGE ROOMS)			
PRODUCTION OFFICE #1	13' x 8'		3x Ethernet Hardline 2 Video Feeds, TV Fire Stick Access Paging Mic, 4 channels of COM Lines Phone in Office: 404-881-2031
PRODUCTION OFFICE #2	14' x 9'	-	3x Ethernet Hardline 2 Video Feeds, TV Fire Stick Access Phone in Office: 404-881-2032
LG. MUSICIAN'S LOUNGE	18' x 35'	-	Wireless Internet
SM. MUSICIAN'S LOUNGE	16' x 21' 9' x 9'	-	1x Ethernet Hardline
SCREENING ROOM	47' x 25'	50	1x Ethernet Hardline Wireless Internet

FIRST FLOOR / STAGE LEVEL			
DRESSING ROOM #1 (HANDICAP ACCESSIBLE) ADA Compliant	12' X 9'	2	3x Ethernet Hardline 2 Video Feeds, TV Fire Stick Access Paging Mic, 4 channels of COM Lines

SECOND FLOOR			
GREEN ROOM	15' X 24'	25	4x Ethernet Hardline 2 Video Feeds, Paging Mic 4 channels of COM Lines
DRESSING ROOM #22	16' X 16'	8	2x Ethernet Hardline
DRESSING ROOM #23	11' X 13'	7	2x Ethernet Hardline
A full bath (one sink, one urinal, one toilet, and one shower) is available in the main hall on this floor			

THIRD FLOOR - STAR DRESSING ROOMS			
DRESSING ROOM #31	16' X 17'	1	1x Ethernet Hardline Wireless Internet 2 Video Feeds, TV Fire Stick Access
DRESSING ROOM #32	14' X 13' 15' X 12'	1	1x Ethernet Hardline 2 Video Feeds, TV Fire Stick Access



DRESSING ROOMS

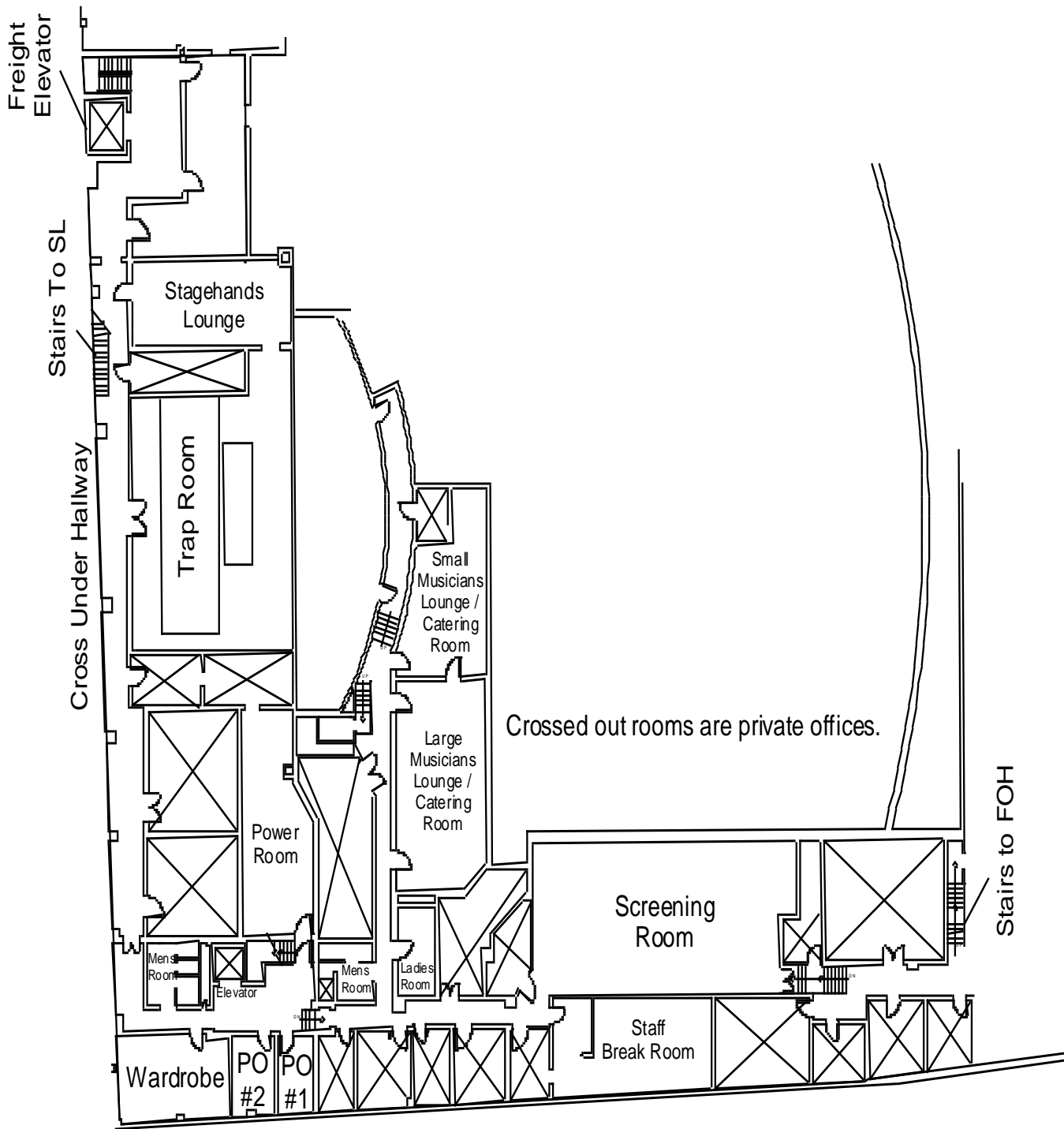
ROOM	SIZE	CAPACITY	INTERNET ACCESS
FOURTH FLOOR			
DRESSING ROOM #41	16' X 10'	8	-
DRESSING ROOM #42	16' X 7'	4	-
DRESSING ROOM #43	16' X 7'	4	-
DRESSING ROOM #44	10' X 6'	3	-
DRESSING ROOM #45	11' X 11'	6	-
DRESSING ROOM #46	10' x 15'	5	-
A full bath (one sink, one urinal, one toilet, and one shower) is available in the main hall on this floor			
Wireless Internet Access is available on this floor – Wireless Hub is located on the 4th Floor			
FIFTH FLOOR			
DRESSING ROOM #51	17' x 18'	12	-
DRESSING ROOM #52	16' x 7'	4	-
DRESSING ROOM #53	11' x 12'	6	-
DRESSING ROOM #54	10' x 6'	3	-
DRESSING ROOM #55	10' x 10'	5	-
A full bath (one sink, one urinal, one toilet, and one shower) is available in the main hall on this floor			
Wireless Internet Access is available on this floor – Wireless Hub is located on the 5 th Floor			
SIXTH FLOOR (REHEARSAL ROOM)			
REHEARSAL ROOM	15' X 39'	-	1x Ethernet Hardline
Wireless Internet Access is available on this floor – Wireless Hub is located on the 6th Floor			

PHONE NEEDS MUST BE ADVANCED WITH PRODUCTION

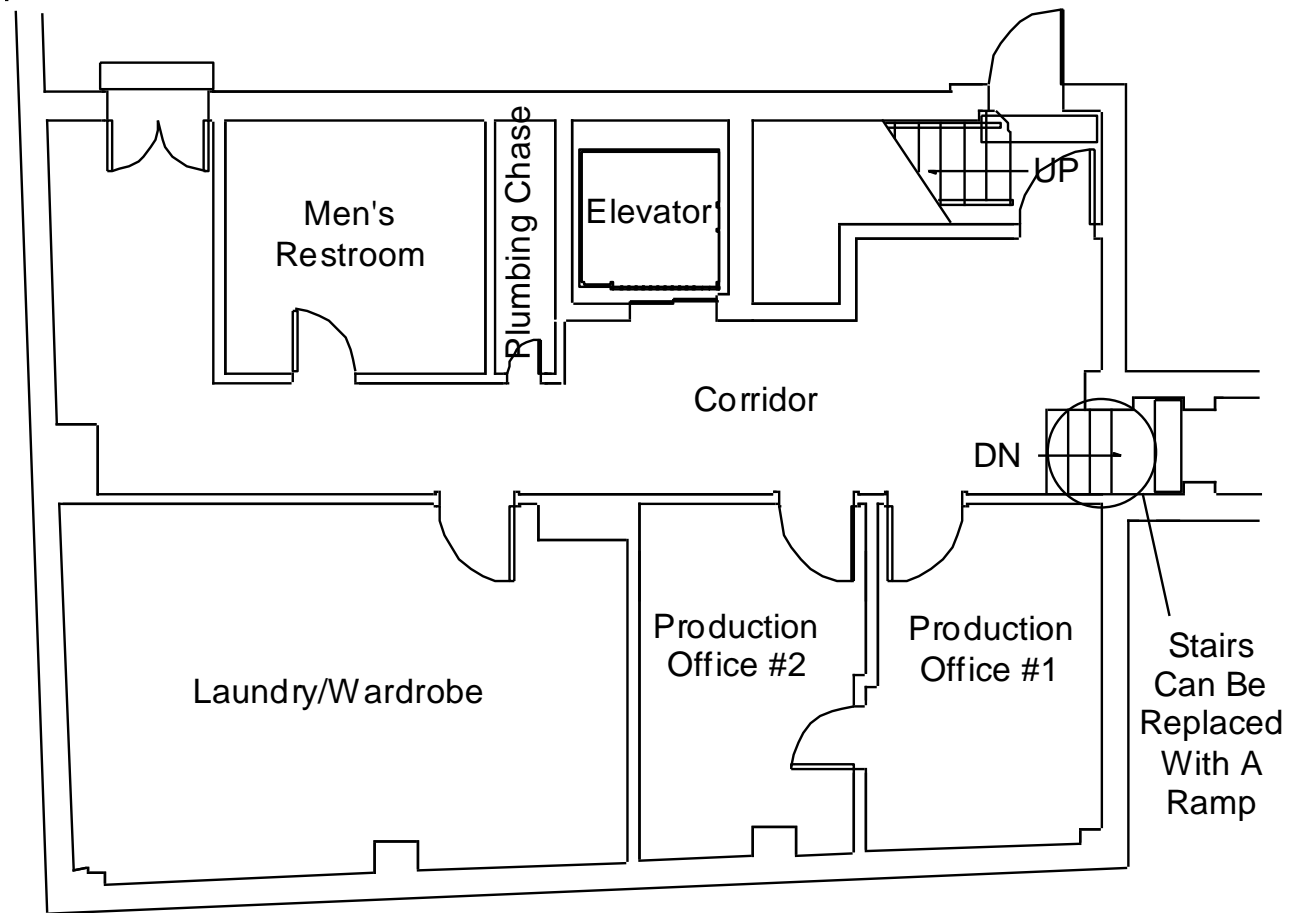
The Fox Theatre backstage wireless and hardline internet system has a circuit of 150Mbps download and 20Mbps upload. This circuit is neither behind a firewall nor any managed device. It is an open circuit provided for anyone working backstage (crew, artist, management, and others). It is a circuit separate from the rest of the building and building needs. We do not have a way to separate and dedicate any portion of this backstage bandwidth to just one-party operating backstage.



FULL BASEMENT PLAN



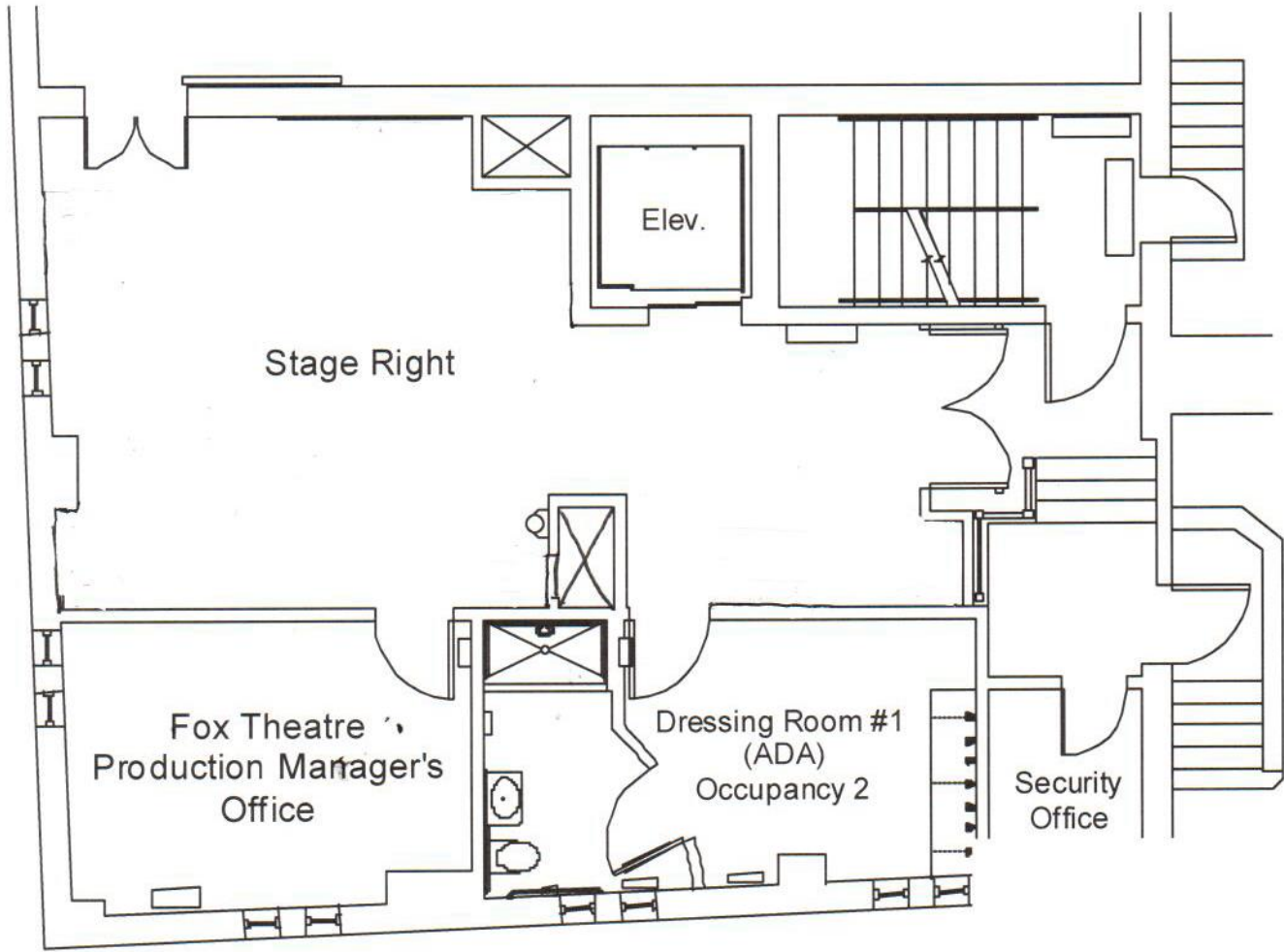
BASEMENT FLOOR PLAN



Basement Plan

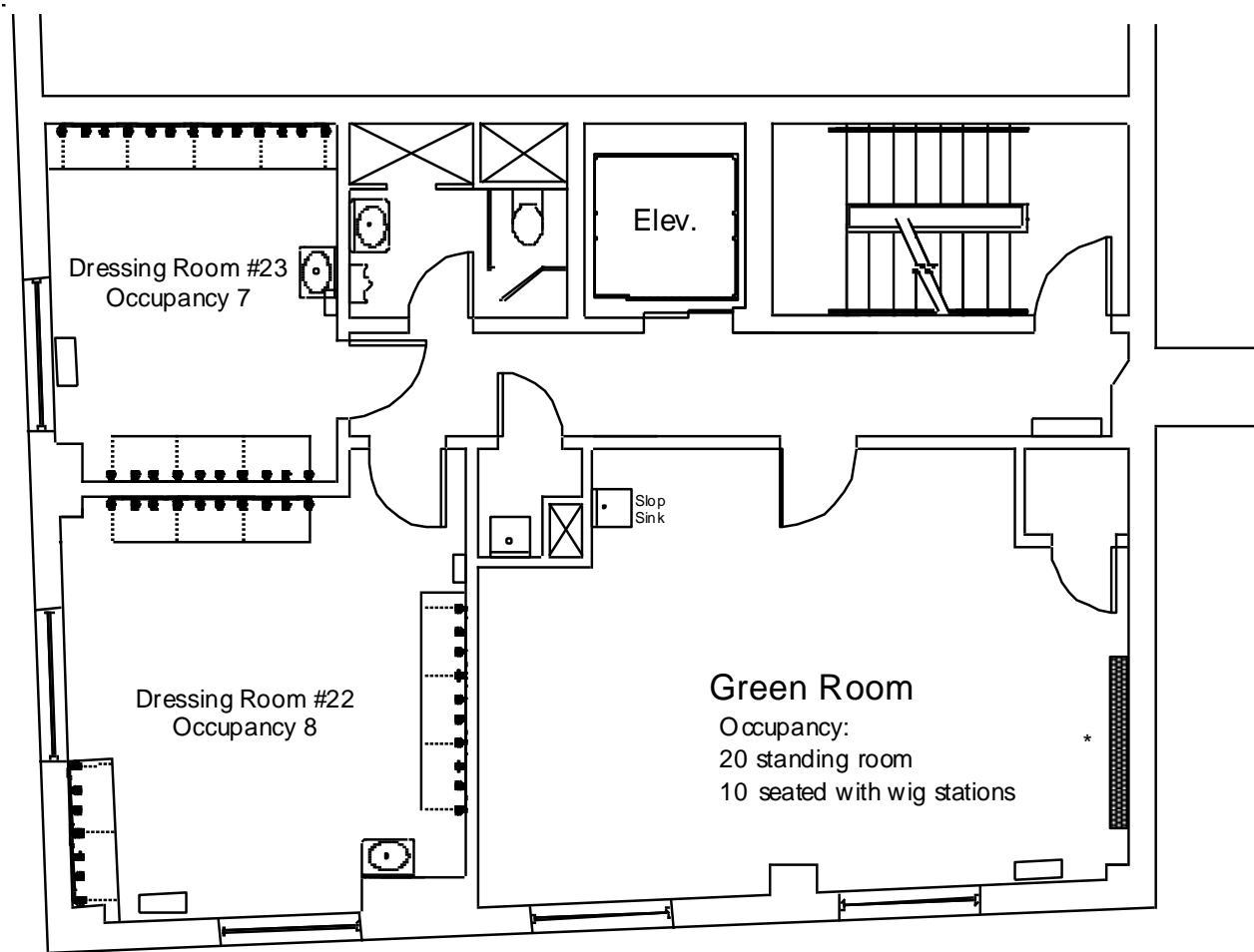


FIRST FLOOR/STAGE LEVEL PLAN



1st Floor Plan

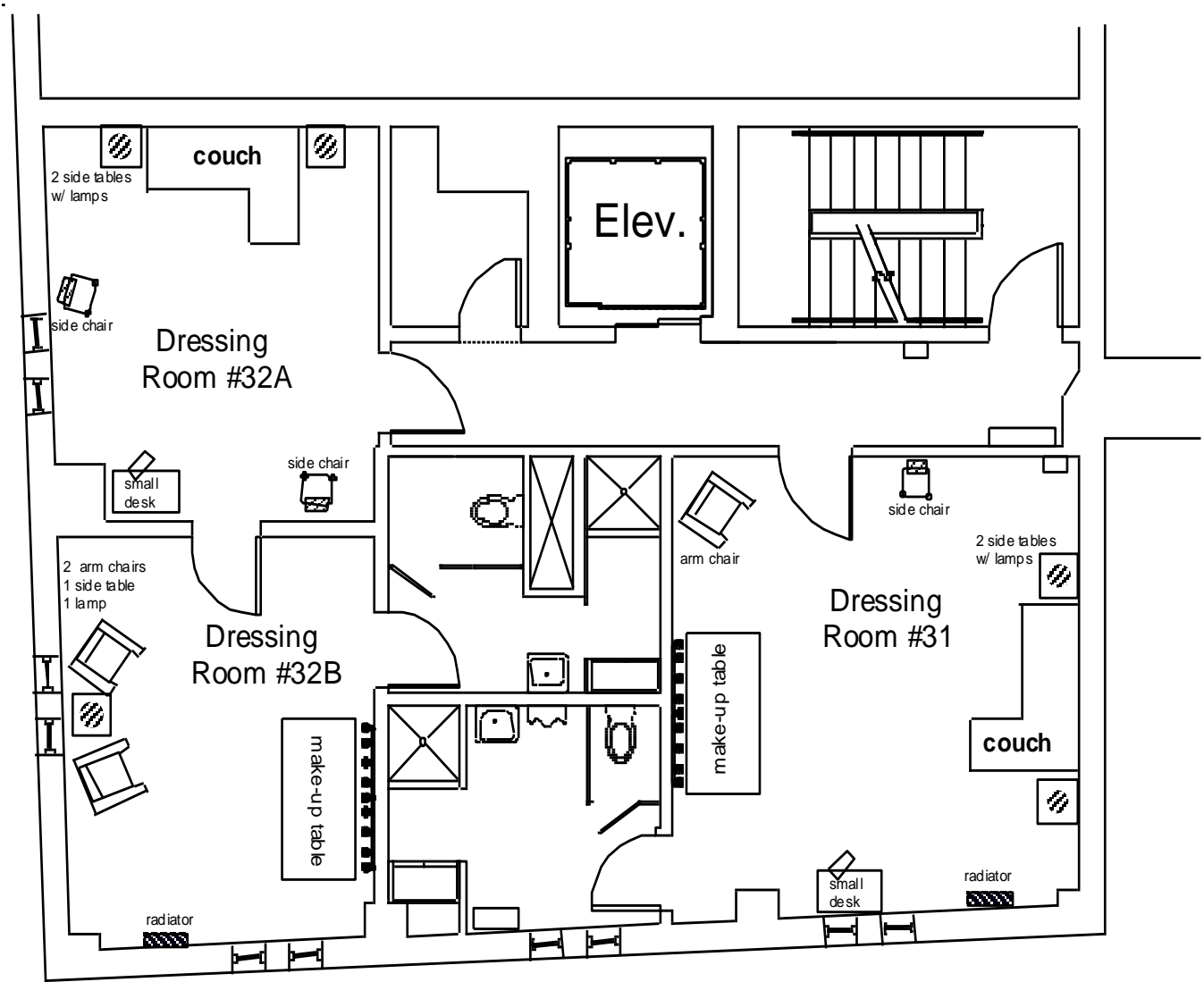
SECOND FLOOR PLAN



2nd Floor Plan

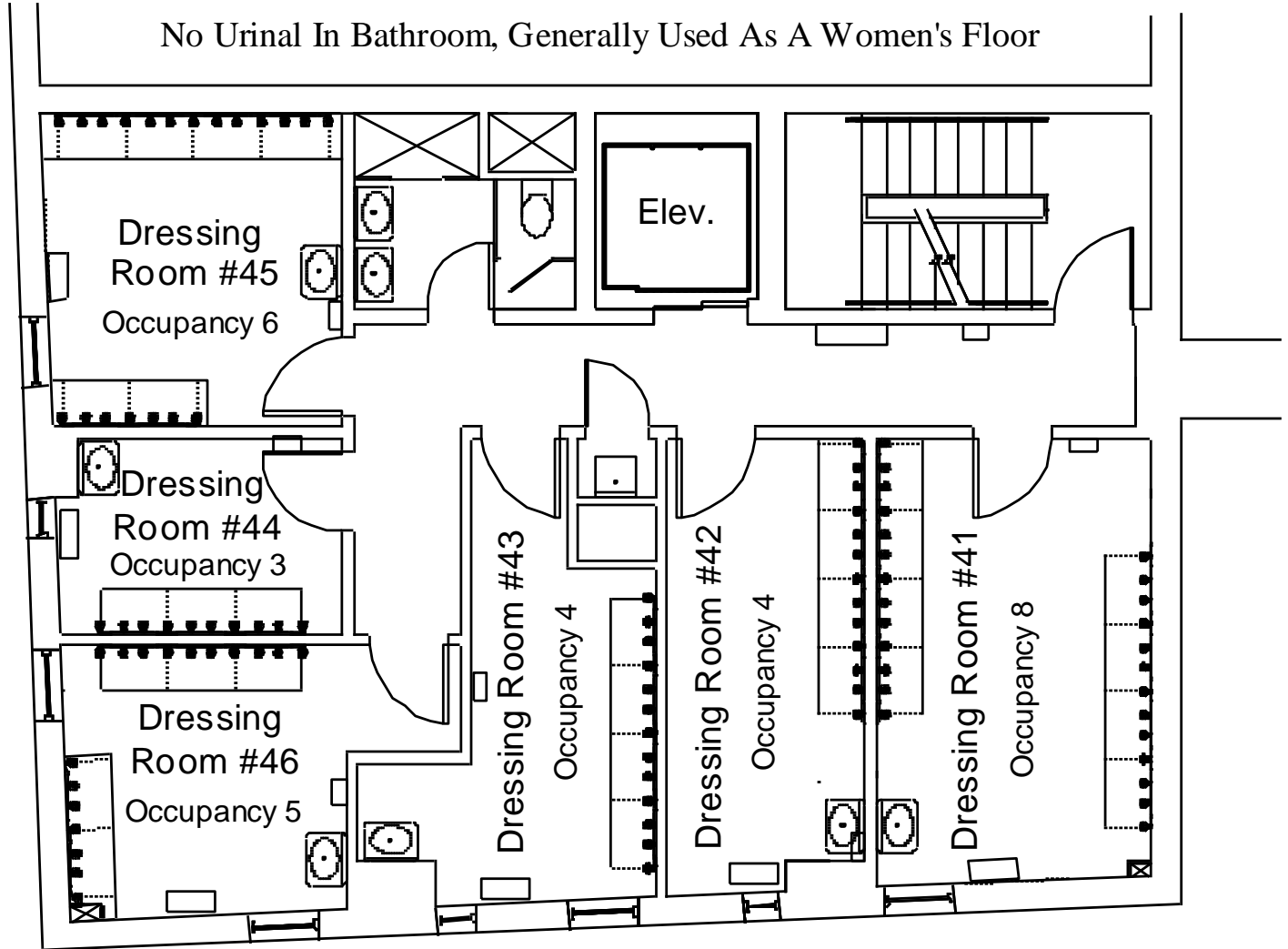
* The East wall of the 2nd Floor Green Room is equipped with nine (9) 60 amp circuits to accommodate wig dryers.

THIRD FLOOR PLAN



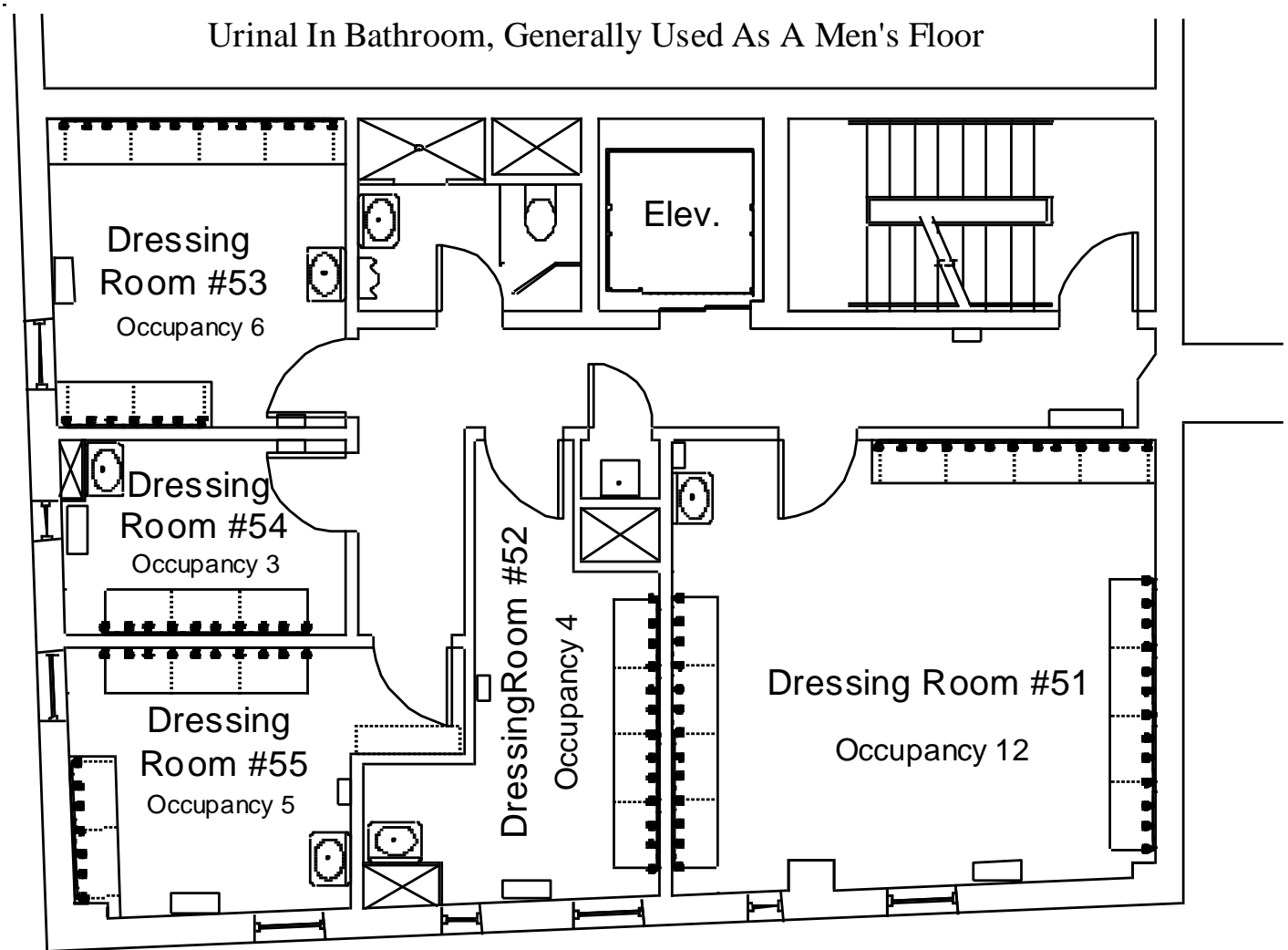
3rd Floor Plan

FOURTH FLOOR PLAN



4th Floor Plan

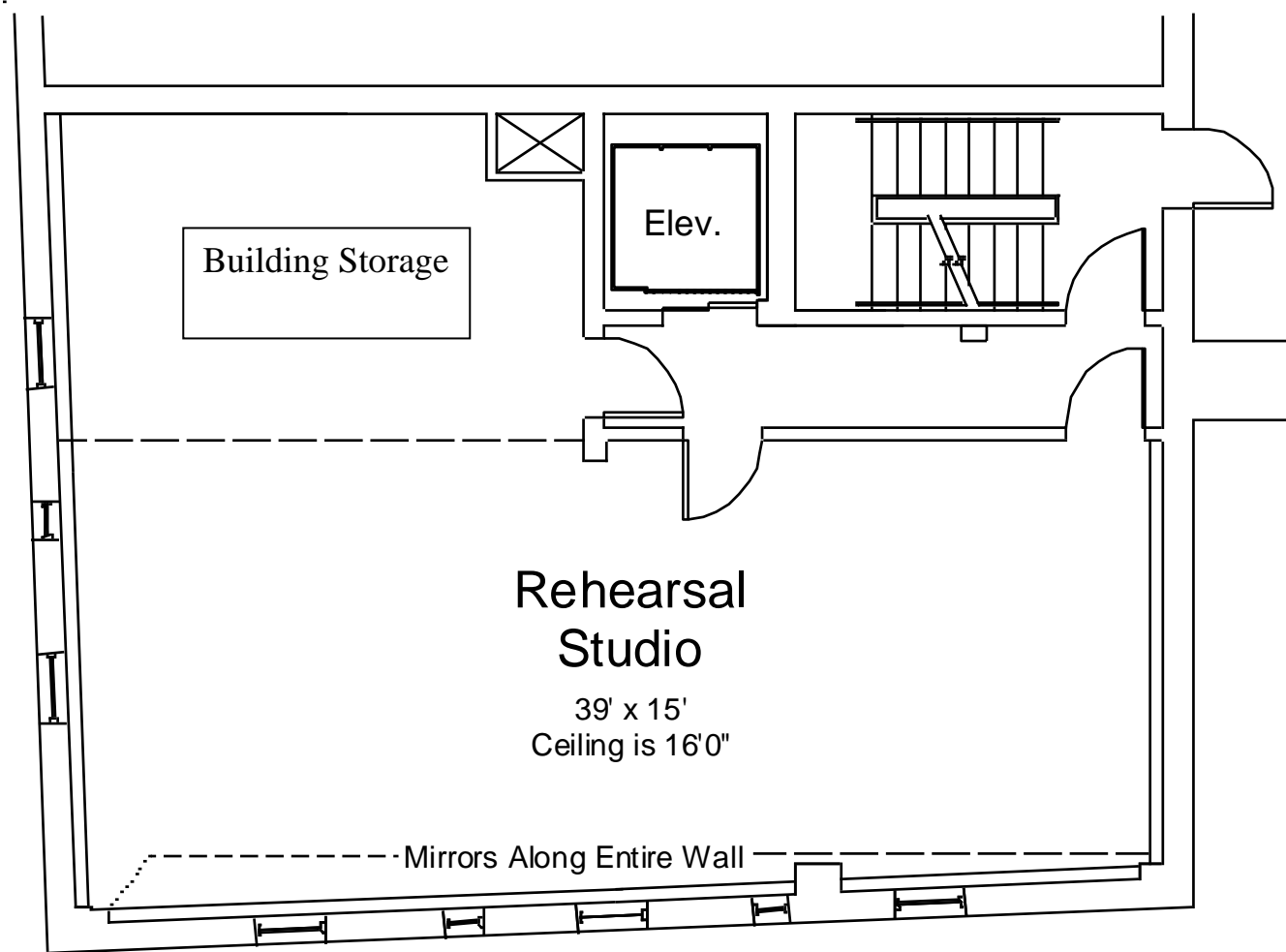
FIFTH FLOOR PLAN



5th Floor Plan

SIXTH FLOOR PLAN

There is an upright piano stored on this floor that is available to rent for rehearsal purposes.



6th Floor Plan

BACKSTAGE - BASEMENT - PRODUCTION OFFICES

PRODUCTION OFFICE
#1



PRODUCTION OFFICE
#2



BACKSTAGE - BASEMENT - MUSICIANS LOUNGE / CATERING ROOMS

LG. MUSICIAN'S
LOUNGE



SM. MUSICIAN'S
LOUNGE
BACK ROOM



BACKSTAGE – BASEMENT - SCREENING ROOM

SCREENING ROOM



BACKSTAGE – BASEMENT – LAUNDRY ROOM

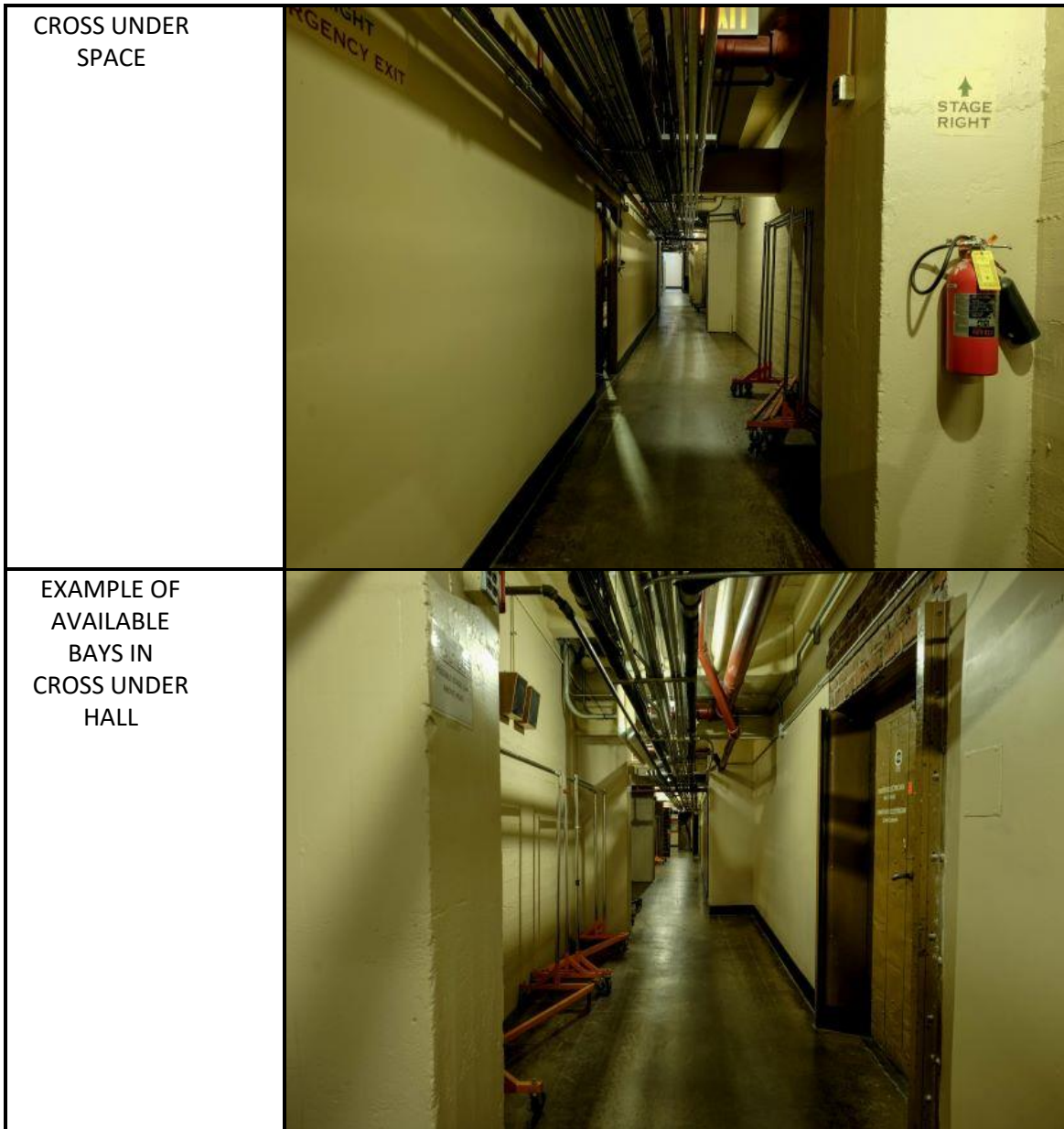
LAUNDRY ROOM



LAUNDRY ROOM



BACKSTAGE – BASEMENT – CROSS UNDER



STAGE LEVEL - STAGE LEFT

STAGE LEFT



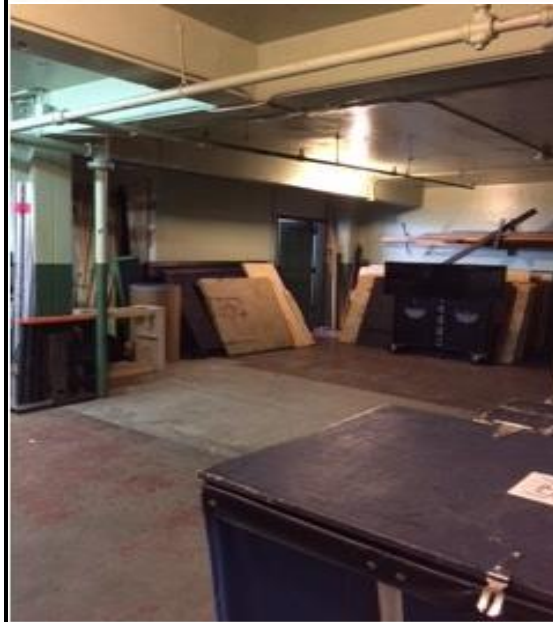
STAGE LEFT-
OFF STAGE
PROP
ROOM



STAGE LEFT- 2nd FLOOR STORAGE

HOUSE
STORAGE /
2ND FLOOR
STAGE LEFT

* SHOW
STORAGE
OPTION
WITH
ADVANCE
REQUEST



STAGE LEVEL - STAGE RIGHT

STAGE RIGHT



DRESSING ROOM #1
(ACCESSIBLE AND
ADA COMPLIANT_

**ONLY STAGE LEVEL
DRESSING ROOM**



DRESSING ROOMS

GREEN ROOM
2nd floor level

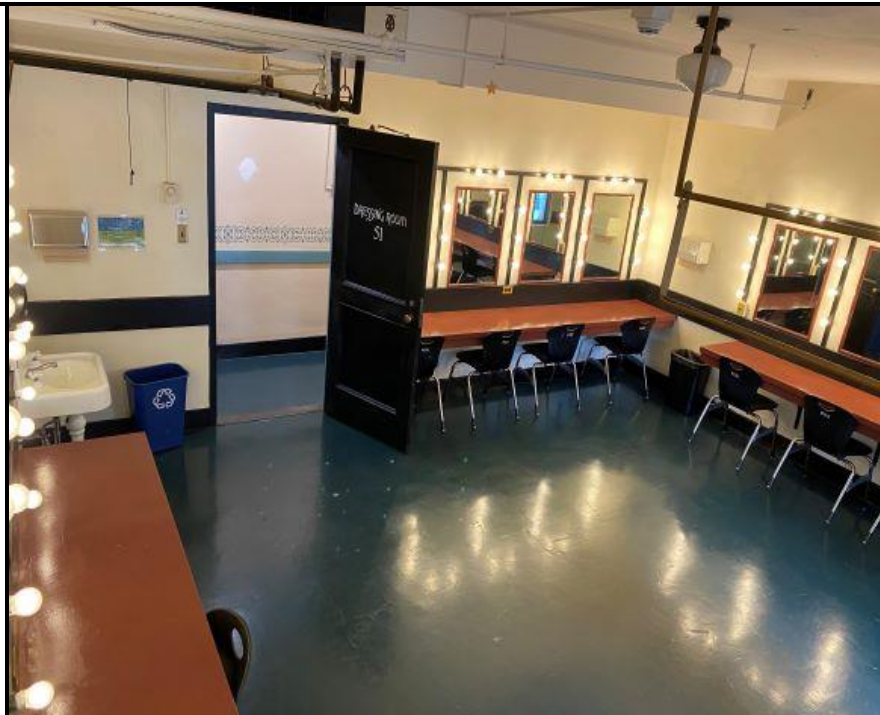


EXAMPLE OF
DRESSING
ROOM MAKEUP
STATIONS



DRESSING ROOMS

EXAMPLE OF
LARGE
DRESSING
ROOM



EXAMPLE OF
DRESSING
HALL
RESTROOM

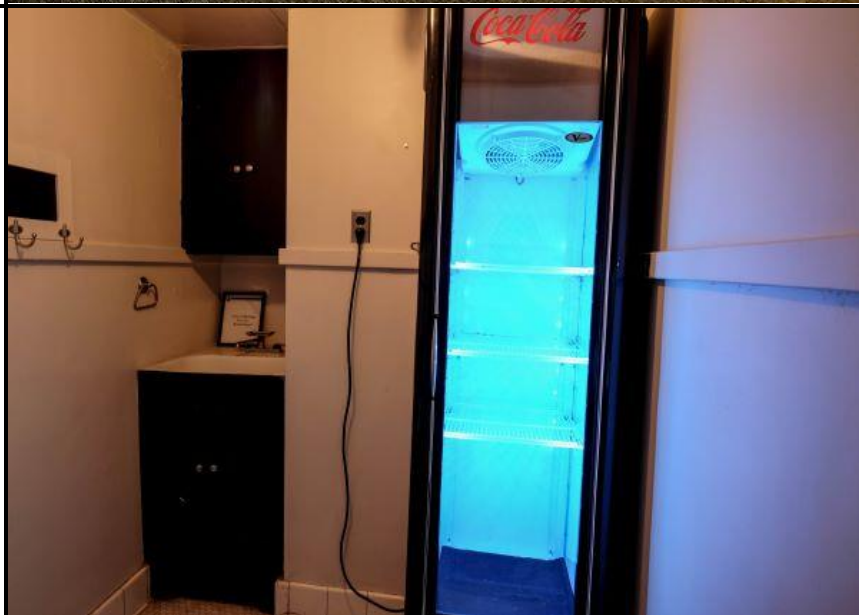


STAR DRESSING ROOM #31 & HALLWAY KITCHEN AREA

DRESSING
ROOM #31



3RD FLOOR
HALLWAY
SMALL KITCHEN



STAR DRESSING ROOM #32

DRESSING ROOM
#32
(Front Room Space)



DRESSING ROOM #32
BACK ROOM SPACE



BACKSTAGE 6TH FLOOR REHEARSAL ROOM

6TH FLOOR
REHEARSAL SPACE



6TH FLOOR
REHEARSAL
SPACE (STORAGE
BEHIND PIPE &
DRAPE)





LINE SET SCHEDULE

LINE SET	MEASUREMENT	NOTES	LINE SET	MEASUREMENT	NOTES
DS Edge of Stage	-4' 3"		37	16' - 4"	
Smoke Pocket	-1' 1"		38	16' - 9"	
US edge of Smoke Pocket	0' 0"		39	17' - 2"	
1	1' - 2"	*House Teaser	40	17' - 6 1/2"	
2	1' - 8"		41	17' - 11"	
3	2' - 4"	*House Curtain Travel or Guillotine	42	18' - 3"	
4	2' - 10"		43	18' - 6 1/2"	
5	3' - 4"		obstruction	18' - 10"	Sprinkler Pipe - C
6	3' - 10"		44	19' - 2"	
7	4' - 4"		45	19' - 7"	
8	4' - 10"		46	20' - 0"	
obstruction	5' - 0"	Sprinkler Pipe - A	47	20' - 5"	
9	5' - 2"		48	20' - 10"	
10	5' - 7"		49	21' - 3"	
11	6' - 0"	*Picture Sheet Legs	50	21' - 8"	
12	6' - 5"	*Picture Sheet	51	22' - 1"	
	Dead Set	No Head Block	52	22' - 6"	
14	6' - 10"		53	22' - 10"	
15	7' - 3"		54	23' - 2"	
16	7' - 8"		55	23' - 6"	
17	8' - 1"		56	23' - 10"	
18	8' - 6"		obstruction	24' - 0"	Sprinkler Pipe - D
19	8' - 11"		57	24' - 3"	
20	9' - 4"		58	24' - 7"	
21	9' - 9"		59	24' - 11"	
22	10' - 2"		60	25' - 3"	
23	10' - 7"		obstruction	25' - 4"	Ceiling Hanger #2
24	10' - 11"		61	25' - 8"	
obstruction	11' - 0"	Ceiling Hanger #1	62	26' - 2"	
25	11' - 4"		63	26' - 8"	
26	11' - 9"		64	27' - 2"	
27	12' - 2"		65*	27' - 8"	Double Purchase
28	12' - 7"		66*	28' - 2"	Double Purchase
29	13' - 0"		67*	28' - 8"	Double Purchase
30	13' - 5"		68*	29' - 2"	Double Purchase
31	13' - 10"		69*	29' - 8"	Double Purchase
32	14' - 3"		70*	30' - 2"	Double Purchase
obstruction	14' - 6"	Sprinkler Pipe - B	71*	30' - 8"	Double Purchase
33	14' - 8"		72*	31' - 8"	Double Purchase
34	15' - 1"		73*	32' - 8"	Double Purchase
35	15' - 6"		obstruction	33' - 6"	Sprinkler Pipe - E
36	15' - 11"		74*	33' - 8"	Double Purchase

Line Sets 65 - 74 are Double Purchase sets that can only be operated from the Mid Bridge
 Line Set 11-12 have a Picture sheet and legs possibly hung during a seasonal Movie Festival (June -August)
 If goods need to be removed prior to a show's load-in, it will constitute a work call at an additional cost to the promoter.



GENERAL MEASUREMENTS AND INFORMATION

Please note:

The Main Curtain, Teaser House PA, and various other soft goods are always hanging in the theatre. Some items are there for the use by traveling productions. If soft goods and/or House PA need to be removed prior to a show's load-in, this will constitute a work call and will be charged as an additional cost to the promoter.

STAGE	MEASUREMENT
PROSCENIUM WIDTH / OPENING	79'11"
PROSCENIUM HEIGHT Deck to the bottom of Lambrequin frame	31'0"
Deck to the bottom of arch plaster	35'8"
FRONT EDGE OF STAGE TO US EDGE OF FIRE CURTAIN (0'0")	4'3"
DEPTH OF SMOKE POCKET	13"
FIRE CURTAIN (0'00") TO BACK WALL	34'7"
STAGE FLOOR TO BOTTOM OF PICTURE SHEET	35'9"
GRID HEIGHT (stage to the bottom of steel)	75'0"
AVERAGE BATTEN LENGTH (Battens have bridals)	75'0" (Line sets #1, #2, #3 are 95'0")
PIPE TRAVEL DISTANCE	66'4"
MAXIUM ARBOR CAPACITY	900 lbs.
TOTAL COUNTERWEIGHT AVAILABLE FOR SINGLE PURCHASE (LS#1-64)	19,000 lbs. Each brick- 25 lbs.
TOTAL COUNTERWEIGHT AVAILABLE FOR DOUBLE PURCHASE (LS#65-74)	18,000 lbs. Each brick - 17 lbs. 13' arbors capacity of 900 lbs. (+/-)
OUT TRIM OF THE CENTER CLUSTER	Stage to the bottom cluster- 37'6"



GENERAL MEASUREMENTS AND INFORMATION

HOUSE	MEASUREMENT
FRONT EDGE OF STAGE TO ROCK & ROLL MIX POSITION	77'10"
FRONT EDGE OF STAGE TO BROADWAY MIX POSITION	124'3"
FRONT EDGE OF STAGE TO REAR OF HOUSE MIX POSITION	136'
<p>MIX POSITIONS:</p> <p>ROCK & ROLL (center of house Rows U-Z)</p> <p>BROADWAY (Rows OO-RR #51-65)</p> <p>OASIS REAR OF HOUSE</p> <p>The Oasis position is best for lighting or camera position. This location is not for use by audio</p>	<p>Rock & Roll: 25' (w) x 9'6" (d)</p> <p>Broadway: 14' (w) x 8'5" (d)</p> <p>Oasis: 20' (w) x 12' (d)</p>
FRONT OF STAGE @ CENTER TO BALCONY RAIL	59'0"
HEIGHT OF BALCONY RAIL FROM STAGE LEVEL	17'0"
FRONT OF STAGE @ CENTER TO BOX BOOMS	73'8"
HEIGHT OF BOX BOOM FROM STAGE (Measurements from lowest to highest)	23'0" – 1 st Rung 25'3" – 2 nd Rung 27'6" – 3 rd Rung 29'9" – 4 th Rung
FRONT EDGE OF STAGE TO THE ORCHESTRA SEATS	First Row: 23'0" Last Row: 132'0"
<p>SIDE SCREEN INFORMATION (The Fox does not own side screens.) Rigging Points R19 & R20 for House Left R11 & R12 for House Right</p>	No wider than 14' Screen height 7.8' for 16:9 ratio Screen height 10.5' for 4:3 ratio Throw distance from balcony rail – 45.5'
<p>RECOMMENDED CABLE LENGTHS / RUNS:</p> <p>SR to RR Mix Position</p> <p>SR to Oasis Mix Position</p> <p>SR to Broadway Mix Position</p> <p>SR to Center of Balcony Rail</p> <p>SL to RR Mix Position</p> <p>SL to Oasis Mix Position</p> <p>SL to Broadway Mix Position</p> <p>SL to Center Balcony Rail</p> <p>SL to Center of Pit</p>	<p>200'</p> <p>250'</p> <p>250'</p> <p>200'</p> <p>200'</p> <p>250'</p> <p>250'</p> <p>200'</p> <p>200'</p>



GENERAL MEASUREMENTS AND INFORMATION

PIT	MEASUREMENTS
DEPTH OF PIT AT HOUSE LEVEL TO STAGE	3'5"
LOWEST DEPTH OF PIT FROM STAGE	11'3"
INTERNAL WIDTH OF PIT	65'9"
INTERNAL DISTANCE OF PIT FROM CENTER LINE TO THE ARCH OF THE PIT WALL	19'9"
EDGE OF STAGE TO EACH ROW OF PIT SEATING (measured from edge to front leg of chair)	Row AAA 4' 4" Row BBB 7' 1/4" Row CCC 10' 5" Row DDD 13' 7" Row EEE 16' 8"

House to Stage Access: is limited by the house PA system in front of the stairs obstructing the pathway. However, stairs can be placed in the pit (depending on seating arrangements in the pit) after being advanced with production

MIX POSITIONS – ROCK N ROLL



ROCK AND ROLL MIX POSITION – MIXING SHOW



EMPTY ROCK AND ROLL MIX POSITION

MIX POSITIONS – BROADWAY MIX



BROADWAY MIX POSITION VIEW TO STAGE

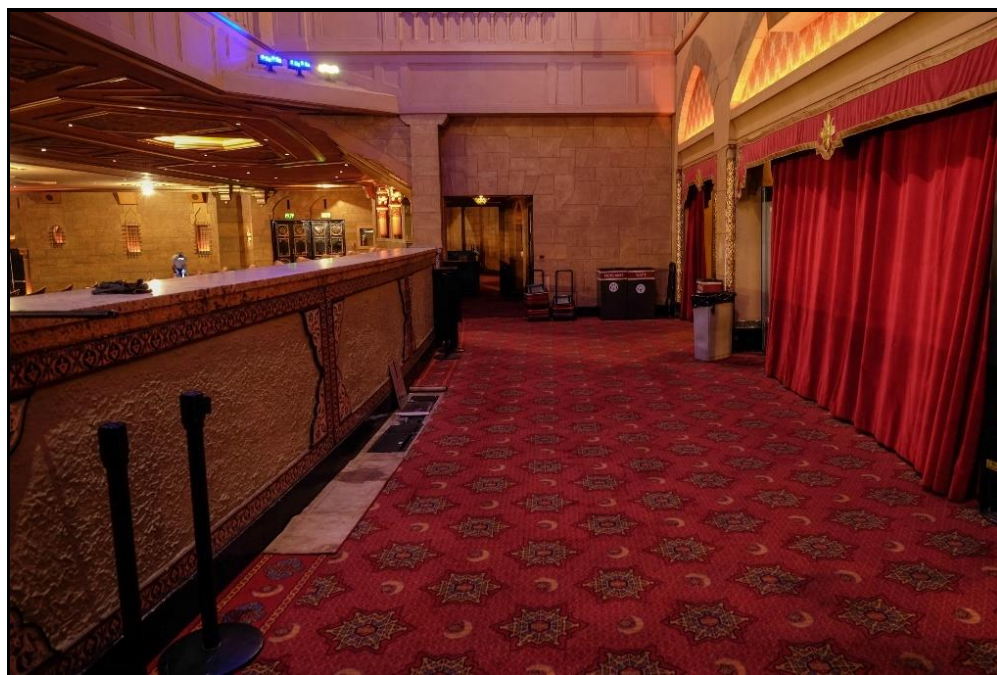


BROADWAY MIX POSITION & FOX SOUND BUNKER

OASIS POSITION – CAMERAS / VIDEO / LIGHTING



OASIS MIX POSITION VIEW FROM MIX TO STAGE



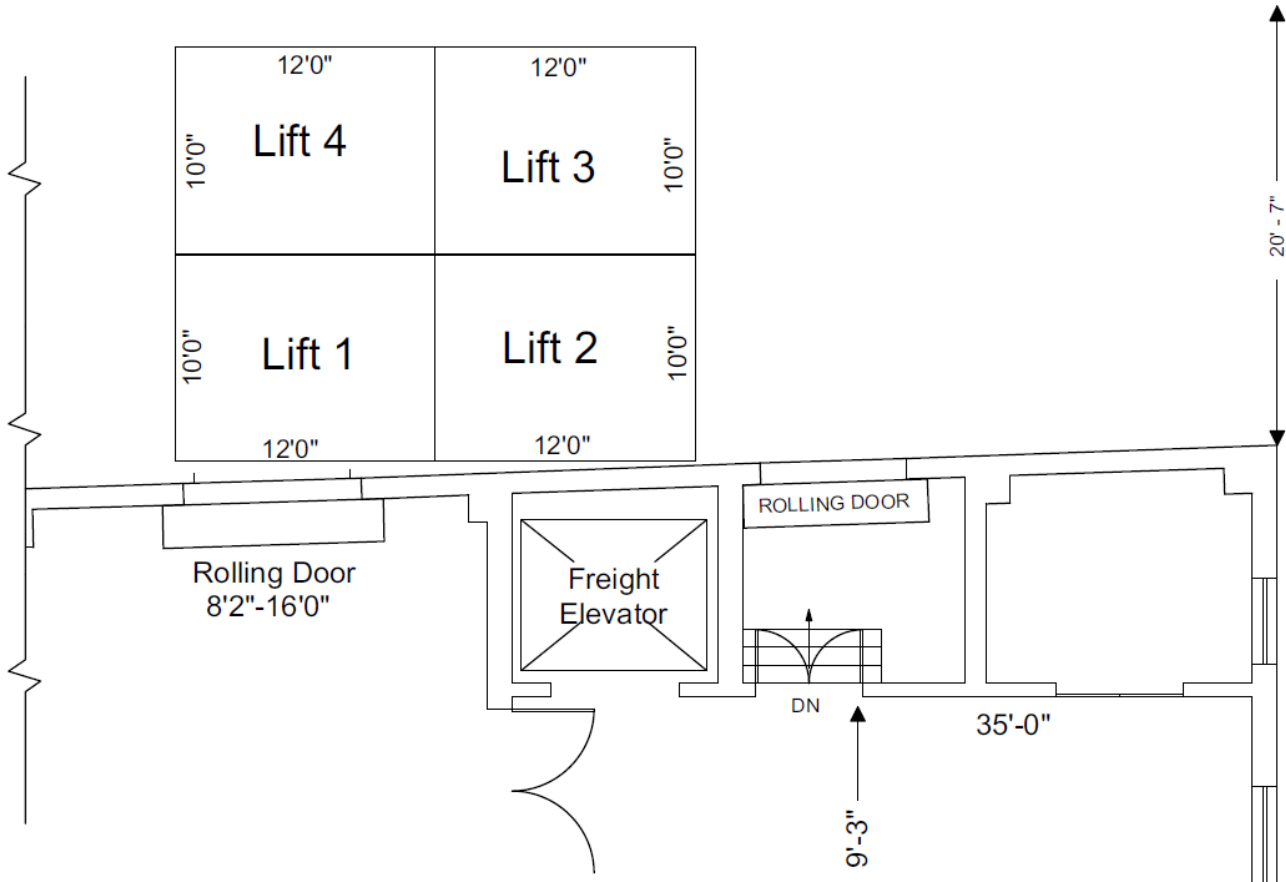
OASIS MIX POSITION LIGHTING / VIDEO / CAMERA



GENERAL MEASUREMENTS AND INFORMATION

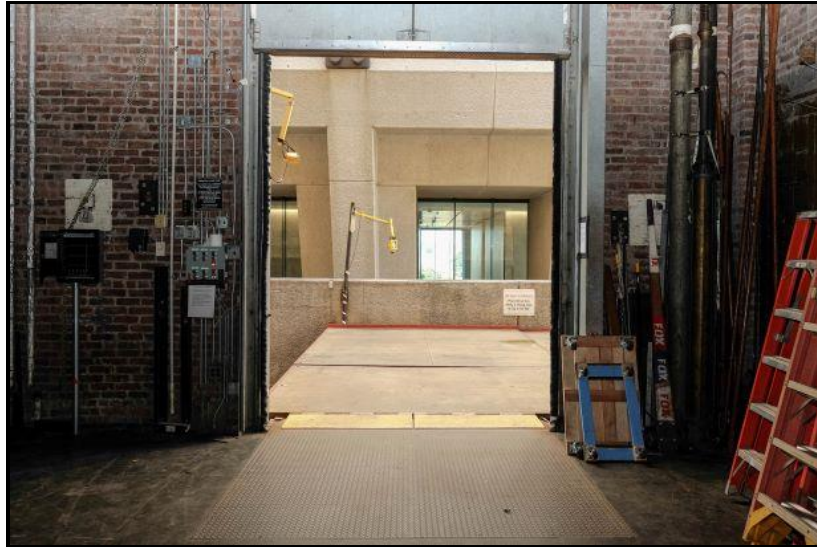
BACKSTAGE / DOCK / ELEVATORS / OTHER	MEASUREMENT
LOADING DOCK DOOR	8'2" (w) x 16+' (h)
LOADING DOCK LIFTS See Drawing below	The complete loading dock as a full unit is: 20' (w) x 24' (l) Each lift can be moved individually Lift #1 – 10' (l) x 12' (w) Lift #2 – 10' (l) x 12' (w) Lift #3 – 10' (l) x 12' (w) Lift #4 – 10' (l) x 12' (w) Each has a 10,000 lbs. limit
STANDING CAPACITY OF EACH LOADING DOCK LIFT	Each is 10,000 lbs.
SL Freight Elevator: This elevator is only for taking items to the basement or for the 2 nd floor storage	10' (t) x 7'6" (w) x 7'2" (d) *Door Opening is: 7' (w) x 7' (t) Weight Limit – 5,000 lbs.
SR Passenger Elevator Access to the Dressing Room Tower, Stage level, Basement	7'10" (t) x 5'4" (square) Door Opening on every floor is 40" wide x 84" tall Weight Limit – 2,500 lbs.
Lobby Elevators: Access to the Lobby Level, Mezzanine Level, and 2 nd Dress Level	7'6" (H) 8'6" (W) 8'2" (D) *Door Opening is: 5'8" (W) x 6'3" (H) Weight Limit – 5,000 lbs.
Administration Elevator: Access to Ballroom Level, Arcade Level, Admin Hallway	7'10" (H) 6'8" (W) x 5'3" (D) Door Opening: 3'8" (W) x 6'4" (H) Weight Limit – 3,000 lbs.
Central Receiving Elevator: Access to Alley by AT&T Parking Lot Ballroom Access Only	10' (H) x 3'10" (W) x 7'2" (D) Door Opening: 4' (W) x 6'10" (H) Weight Limit – 2500 lbs.

GENERAL MEASUREMENTS LOADING DOCK LIFTS & STAGE LEFT AREA



Above drawing is of the loading dock rolling door & loading dock lift measurements. The rolling door from the lifts leads directly onto the upstage left side of the stage. Off the SL wing is our SL Prop Room where our freight elevator is located. The freight elevator takes you to storage or the cross under hall but not the dressing room tower.

LOADING DOCK PHOTOS



LOADING DOCK DOOR / DOCKS VIEW FROM STAGE

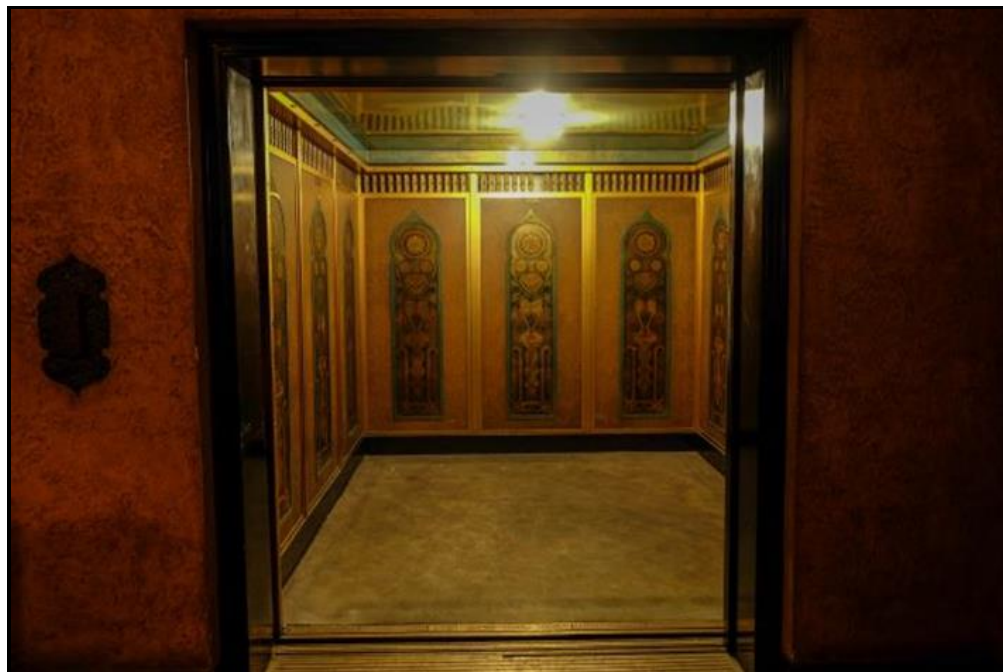


DOCK LIFTS UP

BACKSTAGE DRESSING ROOM TOWER & LOBBY ELEVATOR PHOTOS



BACKSTAGE ELEVATOR FOR DRESSING TOWER USAGE

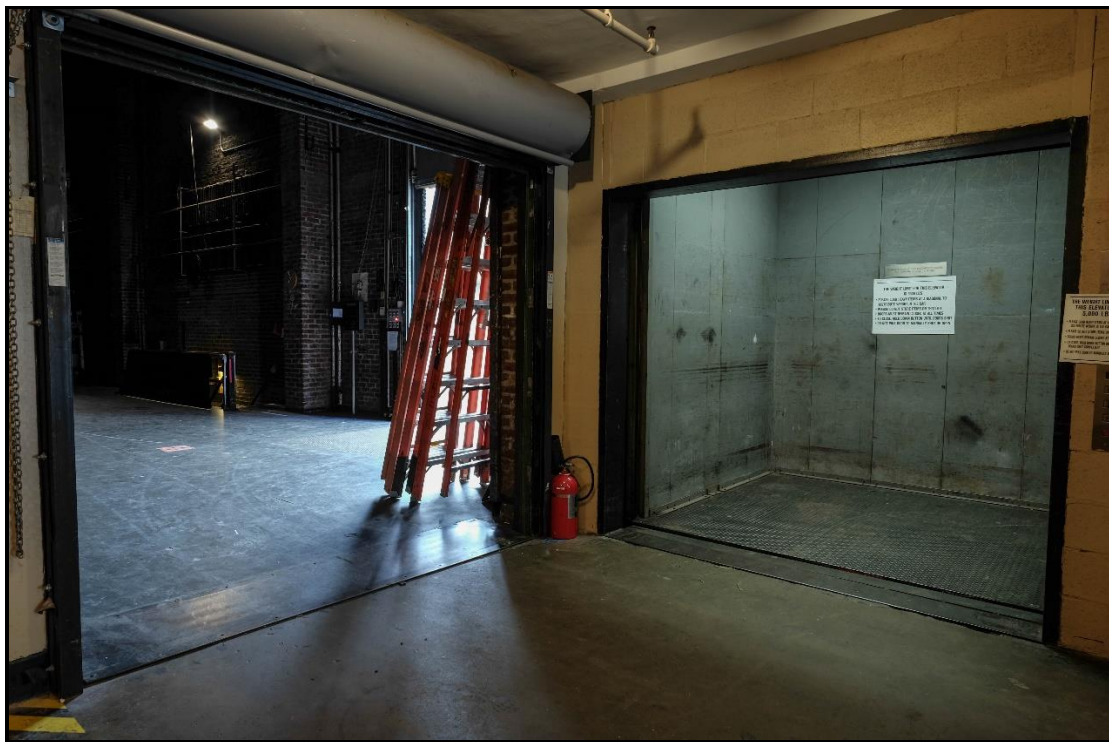


LOBBY ELEVATOR – FRONT OF HOUSE / USED FOR GEAR AND BALCONY ACCESS

BACKSTAGE STAGE LEFT FREIGHT ELEVATOR PHOTOS

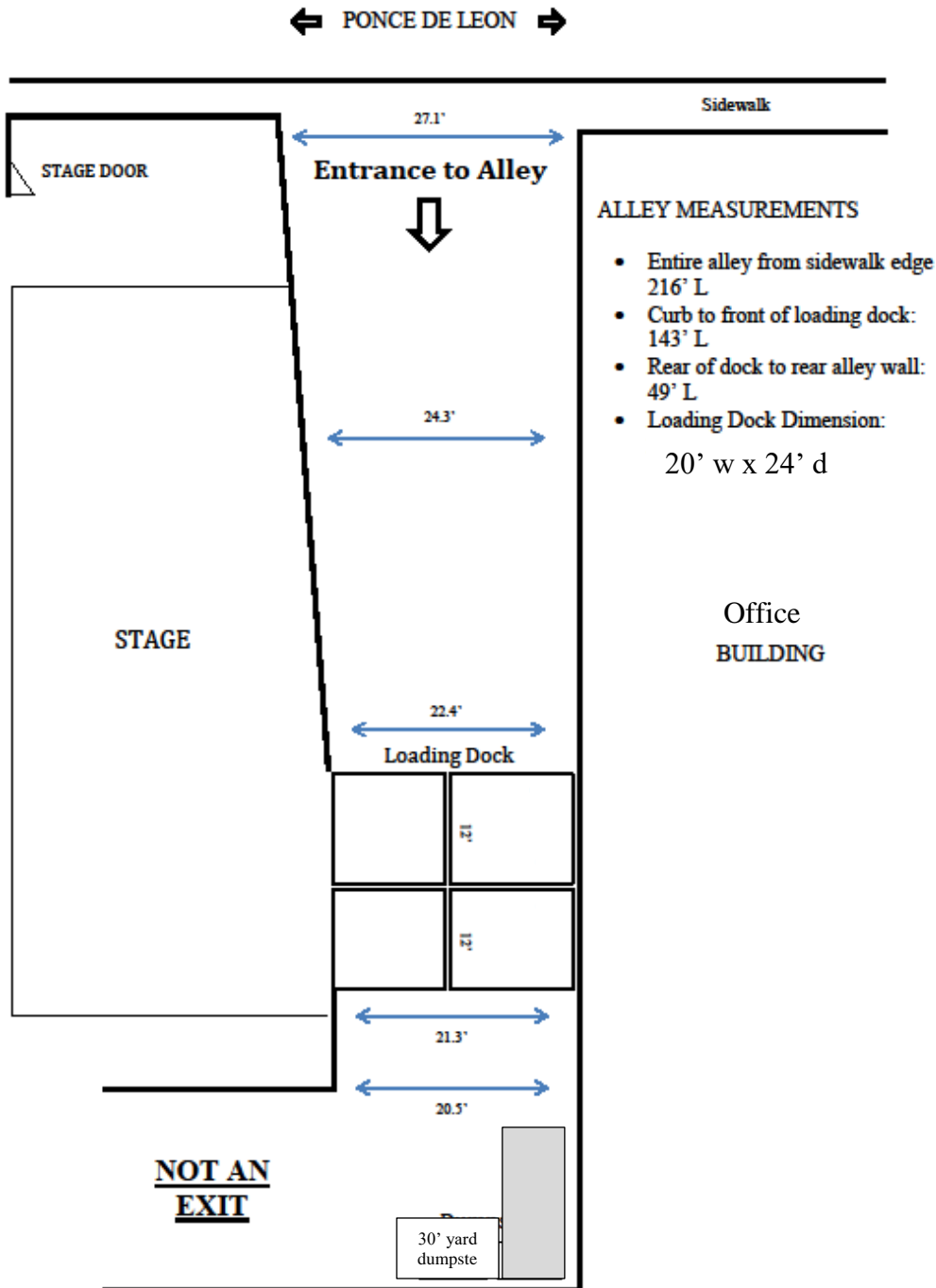


STAGE LEFT FREIGHT ELEVATOR

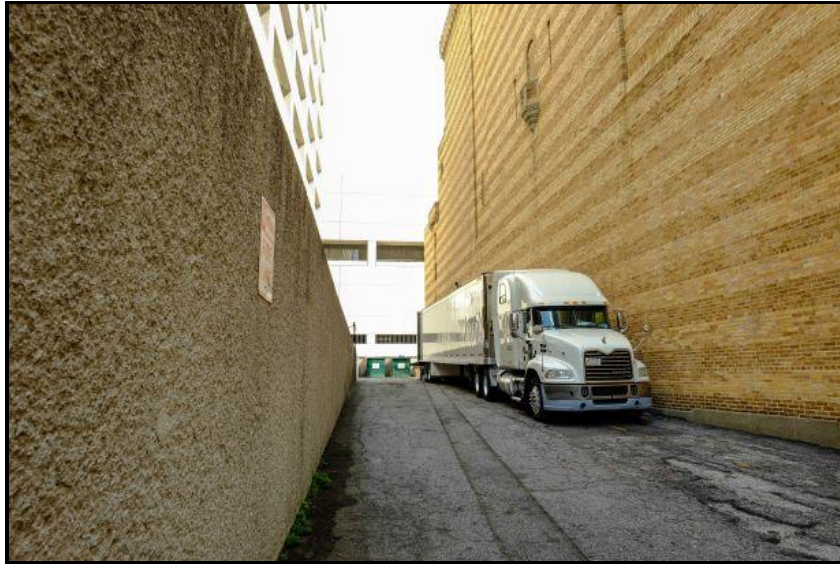


STAGE LEFT PROP FREIGHT ELEVATOR

ALLEY MAP for LOAD IN AND LOAD OUT ACCESS



ALLEY PHOTOS



1 TRUCK IN ALLEY AT DOCK AGAINST FOX BUILDING



2 TRUCKS IN ALLEY AT DOCK



AUDIO INVENTORY

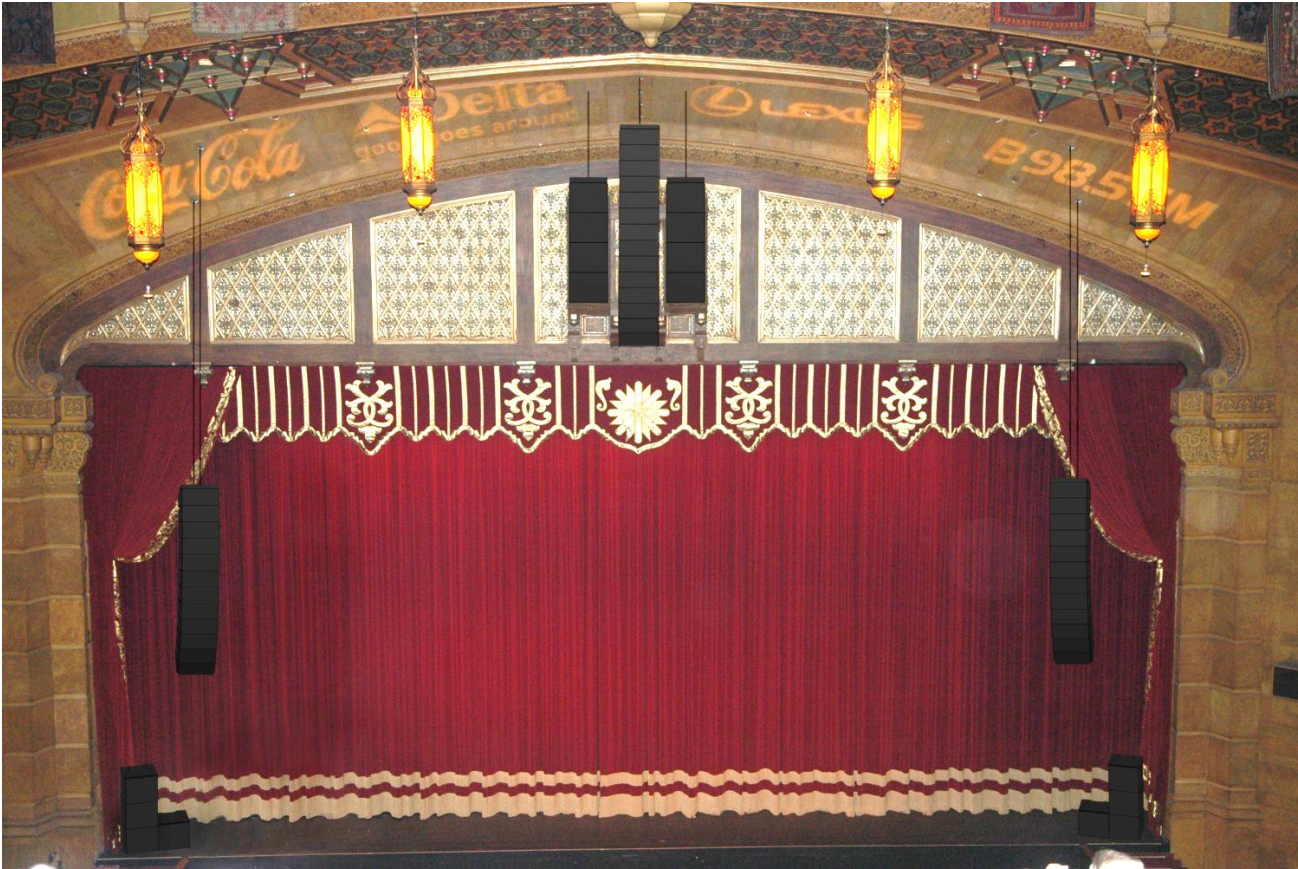
SOUND SYSTEM INVENTORY		
QUANTITY	MAKE AND MODEL	USE
34	D&B V8 Speakers	Mid-High – L/R and Center Arrays
4	D&B V12 Speakers	Mid-High – L/R and Center Arrays
		*Both L/R and Center Arrays hang via (2) 1T motors (per hang) and are located 3'8" downstage of the stage edge
8	D&B V-Sub Speakers	Center Array – (4) speakers hang via (1) 1T motor per side of the Center Mid-High Array
8	D&B V-Sub Speakers	Floor supported in L/R stage configuration
4	D&B Y10P Speakers	<i>Available</i> as Front Fill Speakers Positioned evenly across the DS edge of stage
2	D&B V7P Speakers	Outer Fill Speakers
10	D&B Yi7P Speakers	Under Balcony Delay Speakers 2 delay rings of 5 speakers for each ring
4	D&B Yi7P Speakers	Balcony Edge Fill Speakers 2 per side located at the front of balcony seating
4	D&B M4	<i>Available</i> as Stage Foldback System
4	Meyer UPA 2P's	<i>Available</i> as stage monitor wedges
	D&B 30D Amplification	Center, L/R Arrays, Under Balcony Delays, Front Fills, Outer Fills, and Balcony Edge Fills will all be adequately powered
	D&B 80D Amplification	D&B Subwoofers will be adequately powered
1	Motion Labs Install Series	8 Motor Control System for Center and L/R
1	Auvitran ToolBox Roadshow input	8 Analog &/or 8AES3 &/or 64 MADI to Dante
1	Microsoft Surface Pro4 i7 Processor	D&B R-1 platform – Amplification Auvitran AVS monitoring software Dante Network Controller Software
1	Whirlwind Presspower2 / 2in 16out Active Microphone Press Box	2-in/16-out pressbox with transformer isolated outputs and phantom power

The sound system can be fed using any combination of 8 Analog Audio, 8 AES-3 Digital Audio, or 64 MADI Channels.

There are 7 locations available for clients to interface into the Audio/Video system. (Of the 7 locations listed, 6 of those have Single-Mode Optical Fiber access):

- Lower Audience Mix (Rock and Roll Mix), Upper Audience Mix (Broadway Mix), Downstage Left, Downstage Right, Upstage Left, Upstage Center, and Upstage Right

D&B ROCK & ROLL CONFIGURATION



Left/Right Arrays (Each Side)

11 D&B Audiotechnik V8 Tops
 1 D&B Audiotechnik V12 Tops

Center Array

12 D&B Audiotechnik V8 Tops
 2 D&B Audiotechnik V12 Tops

Center Flown Subwoofers

8 D&B Audiotechnik V-Subs

Left/Right Groundstacked Subwoofers (Each Side)

4 D&B Audiotechnik V-Subs (8 Total)

Front Fill

4 D&B Audiotechnik Y10P

Orchestra Level Widefills

2 D&B Audiotechnik Y10P

Under Balcony

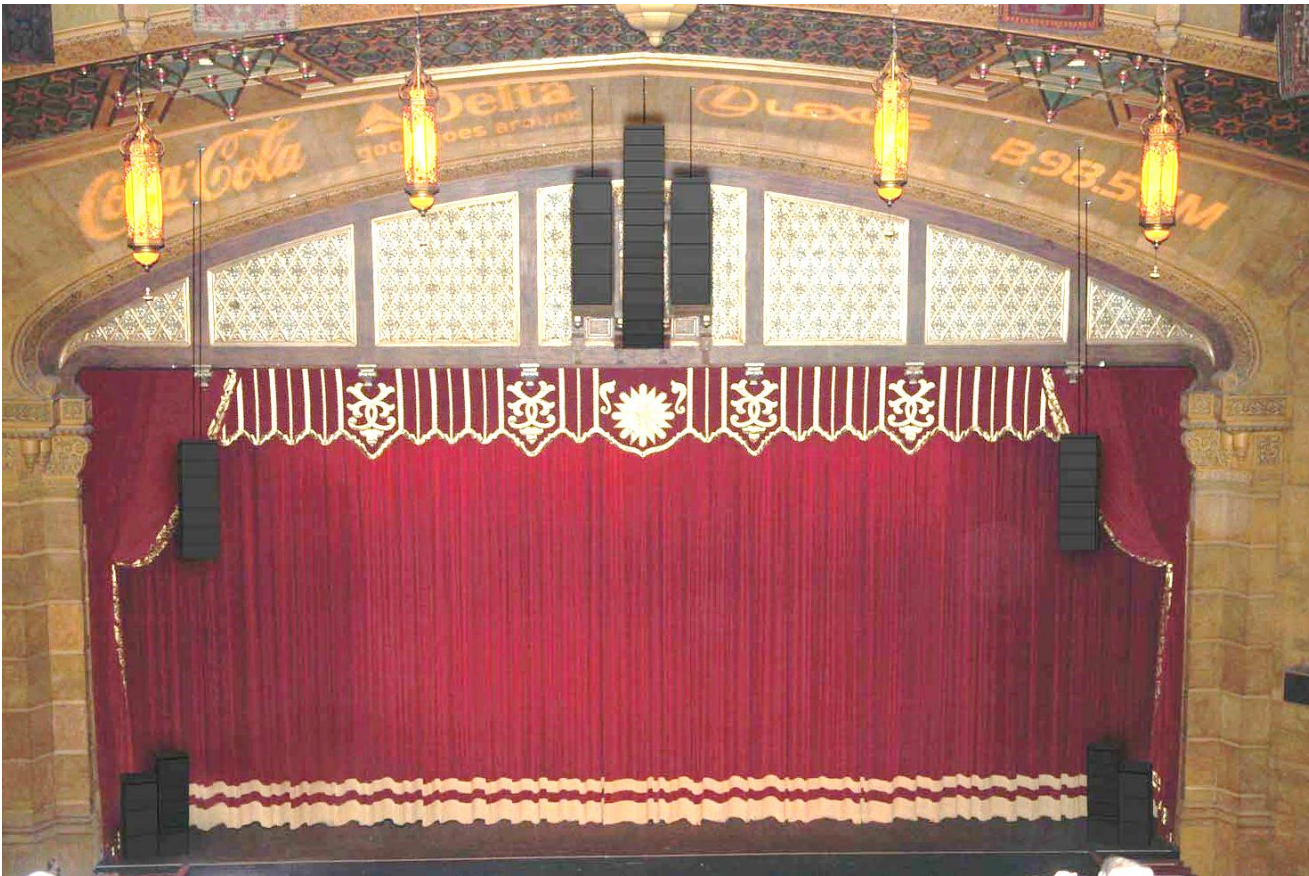
Ring 1: 5 D&B Audiotechnik Y7P

Balcony Level Widefills

4 D&B Audiotechnik Y7P

****Please contact Fox's Production Office for further assistance and details****

D&B SPLIT CONFIGURATION



Left/Right Flown Balcony Arrays (Each Side)
 7 D&B Audiotechnik V8 Tops

Left/Right Groundstack Subwoofers (Each Side)
 4 D&B Audiotechnik V-Subs (8 Total)

Center Array
 12 D&B Audiotechnik V8 Tops
 2 D&B Audiotechnik V12 Tops

Front Fill
 4 D&B Audiotechnik Y10P

Left/Right Groundstack Carts (Each Side)
 4 D&B Audiotechnik V8 Tops
 1 D&B Audiotechnik V12 Tops

Orchestra Level Widefills
 2 D&B Audiotechnik V7P

Center Flown Subwoofers
 8 D&B Audiotechnik V-Subs

Under Balcony Fills
 Ring 1: 5 D&B Audiotechnik Y7P
 Ring 2: 5 D&B Audiotechnik Y7P

Balcony Level Widefills
 4 D&B Audiotechnik



FOH SOUND AND COMM INVENTORY

FOH SOUND INVENTORY		
QUANTITY	MAKE AND MODEL	USE AND LOCATION
1	Yamaha PM-7 –RIVAGE	Main Console – FOH Booth SOUND CONSOLE IS A PERMANENT INSTALL IN AN OPEN BOOTH LOCATED AT THE REAR OF THE ORCHESTRA
1	Denon DN-F650R Hard Disc Player	FOH booth
1	Denon DN-D4500, Dual CD & MP3 Player	

FREE SPEAK II		
QUANTITY	MAKE AND MODEL	USE
10	Free Speak II-BP-19	1.9Ghz
Our Free Speak 2 has a capacity of 25 belt packs We own 10 belt packs & 8 Antennas		

CLEAR COMM		
QUANTITY	MAKE AND MODEL	USE AND LOCATION
1	Clear Com MS704	4 Channel base Station
1	Clear Com RS702	2 Channel Remote
7	Clear Com RS601	Body Packs
9	Clear Com RS602	Body Packs
5	Clear Com RS501	Body Packs
4	Clear Com RS502	Body Packs
4	Clear Com HS-6	Telephone handset
16	Clear Com C-C95	Single muff headsets
13	Clear Com CC-260	Double muff headsets
6	Clear Com KB-702GM	2 channel biscuits

ADDITIONAL ITEMS

QUANTITY	MAKE AND MODEL	USE AND LOCATION
2	Galaxy PA5XD	Powered Hot Spot

FOH SOUND CONSOLE BUNKER



FOX FOH SOUND -CONSOLE IS PERMANENTLY INSTALLED



STAGE VIEW FROM FOH SOUND BUNKER



MICROPHONE INVENTORY

QUANTITY	MAKE AND MODEL	NOTES
1	Audio Technica 4033	
4	AKG 414	3 – B-UL, 1 – B-XLII
1	Barcus Berry 4000 Pick Up	
3	Crown PCC 160	
1	EV RE 20	
4	2 - Realistic / 2 – Crown PZM	
6	Sennheiser 421-u	
5	Shure SM - 58	
18	Shure SM-57	
1	Shure Beta 57	
3	Shure SM-58 Switched	
10	Countryman E6i (black)	Omnidirectional Earset mic for speaking
8	Countryman B6	Lavaliere Mic Speaking Sensitivity
8 Ch	Axient ADQ, G57	Band/Receiver
8	Shure AD1	Bodypack transmitter G57
8	Shure AD2/KSM8 mic head	Handheld transmitter
8	Shure KSM8	Capsules
3	Shure 58	Capsules
4	Shure Beta 87	Capsules
1-pair	AKG C451B	Matched set
2	Audio Technica 8533	Hanging Microphone
2	Shure SM 81	
2	Behringer ECM 8000	
5	Whirlwind DI	Passive DI
4	Countryman Type 85 DI	Active DI
1	Whirlwind IMP Microphone Combiner	2 X 1 Passive
1	Sennheiser E614 condenser microphones	
2	Shure Beta 87A vocal microphones	
3	Audio-Technical Pro 45 Hanging choir microphones	
3	Whirlwind PCDI interface box	
2	Sennheiser KG/ME 66	Shot Gun Mics
31	Microphone Stands	31 total / 11 Boom Stands



INTERIOR AUDIO DISTANCES

BACK OF HOUSE: LIGHTING AND AUDIO POSITION (136' from edge of stage, 12' x 20')
 BROADWAY MIX POSITION: AUDIO ONLY (124'3" from edge of stage, 8'5 3/4" x 14')
 CENTER HOUSE MIX POSITION: CONCERTS ONLY (77'10" from edge of stage, 25' wide max 9' 6" deep)
 OUT TRIM OF THE CENTER CLUSTER: Stage to the bottom 37'6"

FROM	TO	FEET	METERS	MILLISECONDS	DEGREES	Electronic Delay
Cluster	Underbalc Center			51.27		61.27 ms
Cluster	Underbalc Outer			54.08		64.08 ms
Cluster	Front Row Orchestra	42' 7.5"			168	
Cluster	Balcony Rail	54' 6"			140	
Cluster	First Dress Row A	78' 10"				
Cluster	Second Dress, Row M	116'				
Cluster	Gallery, Row T	136'				
Cluster	Inside Surface of Altecs					
Cluster	Point of Bridge Cluster					
Downstage Corner of Proscenium	Underside of Cluster	53'9"				
Center Downstage	Underside of Cluster	36'7"				
Center Downstage	Balcony Rail	59'8"	18.18	53.25		
Center Downstage	Orchestra Pit Wall	19'2"	5.84	17.14		
Center Downstage	First Row, Orchestra	23'6"	7.16	21		
Center Downstage	Rock-& Roll Mix Position	77'10"	23.72	69.53		
Center Downstage	Rear of House Mix Wall	134'1"	40.87	119.65		
Center Downstage	Rear of House Position	139'6"	42.52	124.68		
Center Downstage	Jackfield of PM-4000	137'2"	41.81	122.59		
Center Downstage	Center of Altecs	48'1"	14.66	42.92		
Center Downstage	Point of Bridge Cluster	61'10"	18.85	55.24		
Center Downstage	Underbalc Center					
Center Downstage	Underbalc Outer					
Balcony Rail	Gallery, Row T	91'10"	27.9	82.07		
Movie Center Mid/High	Underbalc Center					
Movie Center Mid/High	Underbalc Outer					



FOX THEATRE SURROUND SOUND SPEAKER SYSTEM

26 evenly spaced speakers around the periphery of the auditorium
14 Orchestra level
12 balcony level

Drivers and 70V transformers upgraded spring of 2013.
New speakers are Great Plains Audio 212-8A, 2-way coaxial with internal passive crossover.
12" low frequency woofer, aluminum-alloy high frequency diaphragm loaded by a 90° exponential horn.

Power rated at 300 watts continuous band limited (40 Hz – 16 kHz)

Driven by 8 channels of Crown ComTech 1610 amplification, 70V distributed.

Each cabinet has an Altec/ElectroVoice 75-watt 70 V transformer.

Speakers paralleled into 4 separate zones:

House Left (side) – upper and lower
House Left (rear) – upper and lower
House Right (rear) – upper and lower
House Right (side) – upper and lower

Each zone is separately capable of 85db pink noise level, no clipping, at center of auditorium.

Must send 4 separate line-level signals to Fox in-house mixing board to address all zones.



LIGHTING INVENTORY

QUANTITY	DESCRIPTION
243	ETC Source Four Bodies (165 lamped at 750 watt / 48 lamped at 575 watt)
27	10 degree lens
63	19 degree lens
7	19 degree Hi-Definition lens
87	26 degree lens
51	36 degree lens
6 + 2HD	50 degree lens
Source Four Pars	
93	Source Four PAR's (VNSP, NSO, MFL, WFL) (Lamped at 750 watt)
8	Source Four PAR's (VNSP, NSO, MFL, WFL) (Lamped at 575 watt)
Par Lens	Par Lens Only
48	Wide Lens
67	Medium Lens
74	Narrow Lens
119	Very Narrow Lens
Cyclorama Fixtures	
24	3-cell (650 watts per cell) units. Selecon "Hui" Units can be configured for overhead or ground row use. (12 overhead, 12 ground row)
Spot Lights	
4	Lycian 4K (model 1295 XLT) Throw to stage: 157' These can be lamped to 3K lamps with 2 months' notice
Light Board	
1	ETC ION Console v.1.9 with RPU
1	Remote video interface with 2 DVI flat screen monitors
Stage Booms	
6	12' Threaded Pipe for Stage Booms
8	Bases for Stage Booms



LIGHTING INVENTORY

<u>QUANTITY</u>	<u>DESCRIPTION</u>
12	LED Robe iBAR 15
3	LED Robe Spider Wash Beam

POWER		
LOCATION	QUANTITY	DESCRIPTION
Grid Stage Right	1	100-amp, 120/208v 3 phase, cam tie ins
Grid Stage Left	1	100-amp, 120/208v 3 phase, cam tie ins
Down Stage Right	2	400-amp, 3 Phase, requires cam locks
Stage Left Prop Room	1	400-amp, 3 phase, requires tails
Upstage Right	1	30-amp, 3 phase, requires tails (8-10 AWG)
Upstage Right	1	60-amp, 3 phase, requires tails (8-10 AWG)
Down Stage Left And/Or* SR Power Rm	1	TIE INS: 200-amp, 3 phase, requires tails *Isolated Ground for Audio *200amps total in parallel*
Balcony Rail & Box Boom	0	208 is not available in this area 1 *if needed it is a 200' run from down stage right or left*
Spot Booth	8	60-amp spotlight disconnects 4 in use when house spots used
Shore Power	4	Max 200 amp available, 3 phase (2 tails) **Show needs to provide jumpers & 50-100 feet of feeder required depending on placement of bus**
Shore Power Pig Tails	2	14-50-amp tails **Show needs to provide jumpers at least 50ft. of feeder depending on where they are parked**
Catering Tie In	1	100-amp 3 phase or 208 single phase Cables not provided by house will need at least 100' of bare end/tails cable for tie in



LIGHT INVENTORY

Multi - Cable	
12	100' Multi-Cable
6	75' Multi-Cable
4	50' Multi- Cable
4	25' Multi – Cable
5	As needed, Multi- Cable in Sky to accommodate show installed FOH truss
Breakouts	
56	3 Breakins / 6 Circuit breakouts

DMX	
LOCATION	DESCRIPTION
Balcony Rail Stage Right	2 Female Lines / Originating from DSR
R&R Mix Position	3 Male Lines / 1 Female Line / Originating from DSR
Rear of House Lighting Area	3 Male Lines / 1 Female Line / Originating from DSR
Sky Truss	2 Cables / Originating from DSR

ETHERNET		
LOCATION	QUANTITY	DESCRIPTION
Rear of House Mix	2	Dry Lines Terminate at the “Hub” board DSR
Rock & Roll Mix	2	Dry Lines Terminate at the “Hub” board DSR

Copy of a house lighting plot is available upon request. We do not keep a standard lighting hang over stage or FOH. Use of an in-house lighting hang may require a pre hang ahead of load in.

POWER STAGE RIGHT

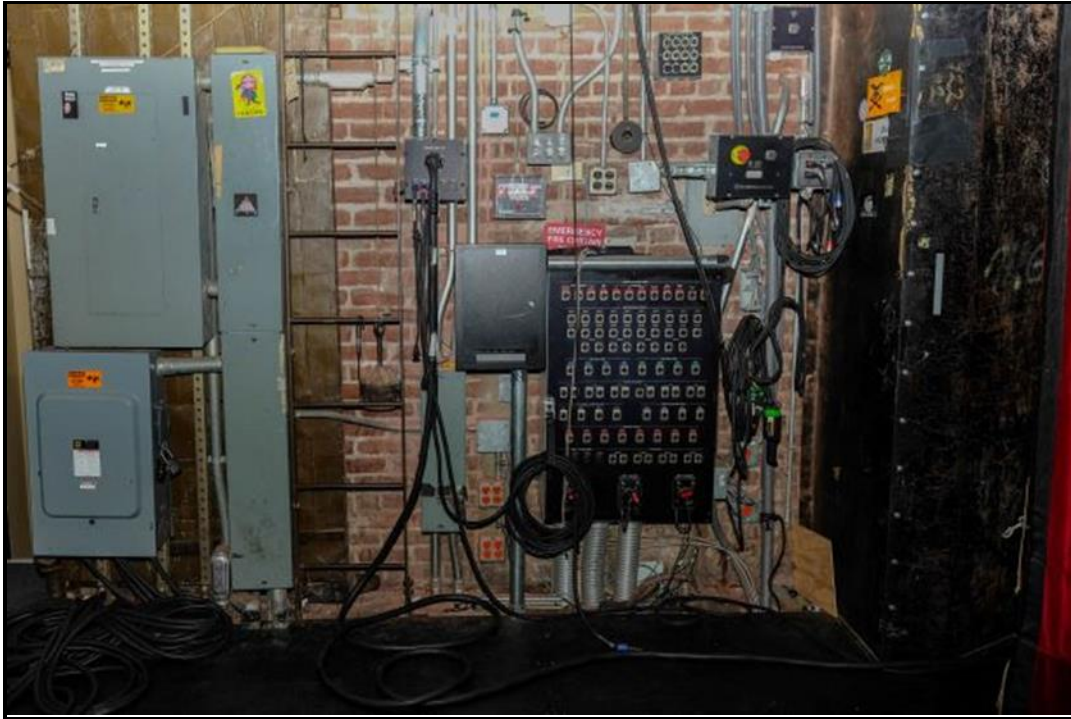


CAM LOCKS DOWN STAGE RIGHT (DSR)



POWER DISCONNECT UP STAGE RIGHT (USR)

POWER STAGE LEFT



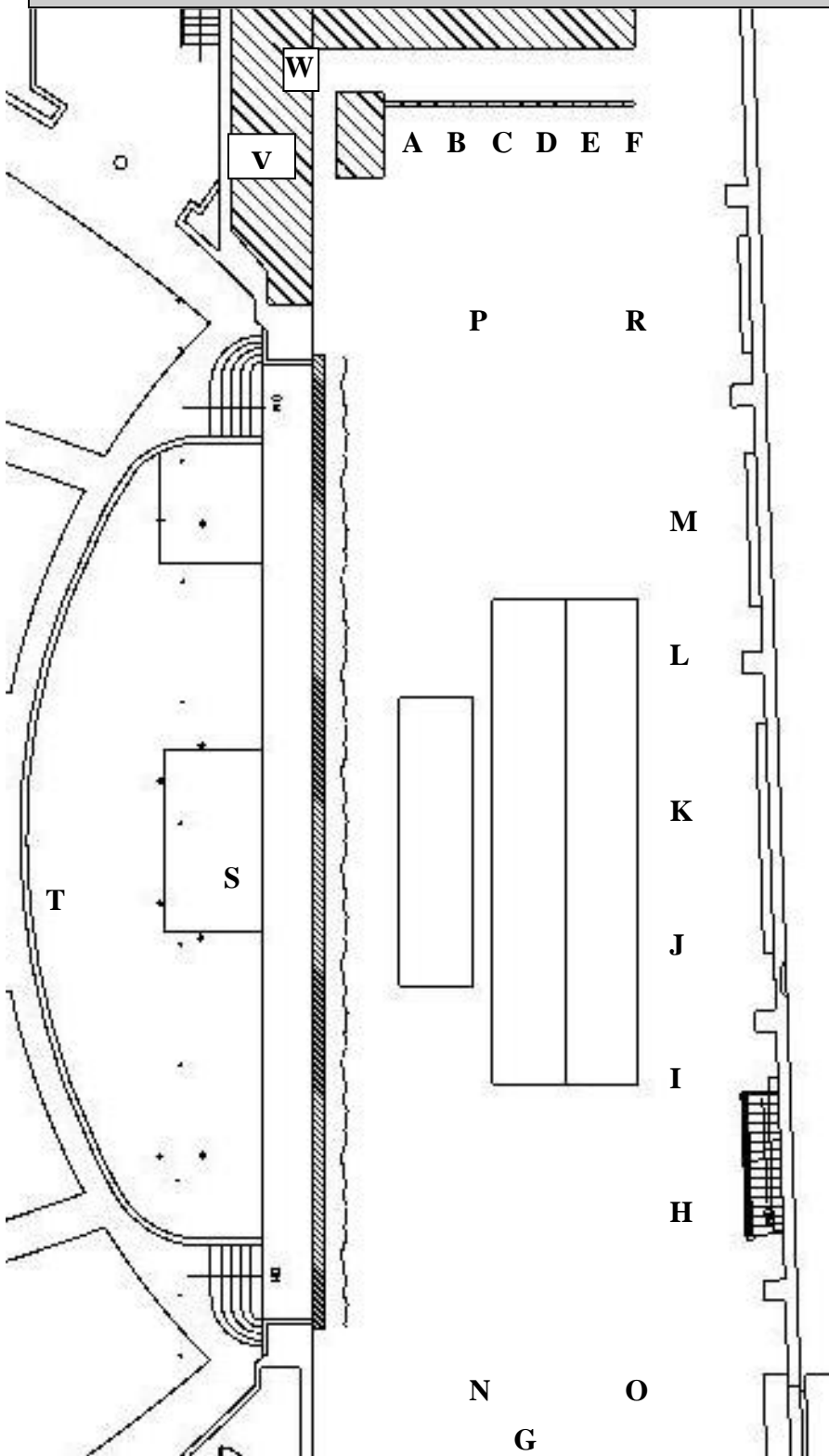
POWER DOWN STAGE LEFT (DSL)



POWER STAGE LEFT PROP ROOM



DIMMER CIRCUITS



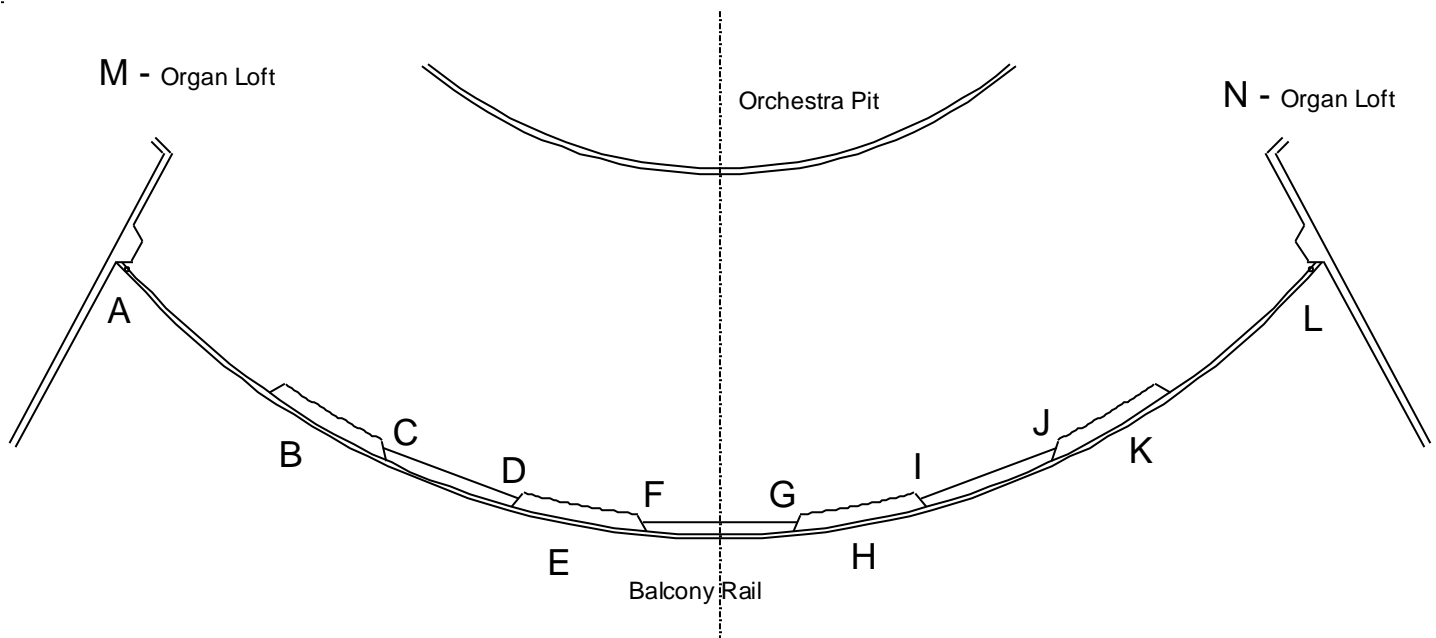
KEY

- A** - Dimmers 1 – 36
Floor Box – 6 Socopex (6 circuits ea)
- B** - Dimmers 37 – 72
Floor Box – 6 Socopex (6 circuits ea)
- C** - Dimmers 73 – 108
Floor Box – 6 Socopex (6 circuits ea)
- D** - Dimmers 109 – 144
Floor Box – 6 Socopex (6 circuits ea)
- E** - Dimmers 145 – 180
Floor Box – 6 Socopex (6 circuits ea)
- F** - Dimmer 288
2 Stagepin receptacles – Dimmer 288
4 Edison receptacles – Non-Dims
(each is separate 20a circuit)
- G** - Dimmers 181 – 216
Wall Box – 6 Socopex (6 circuits ea)
- H** - Dimmers 217 – 219 (Cyc Floor Box)
- I** - Dimmers 220 – 222 (Cyc Floor Box)
- J** - Dimmers 223 – 225 (Cyc Floor Box)
- K** - Dimmers 226 – 228 (Cyc Floor Box)
- L** - Dimmers 229 – 231 (Cyc Floor Box)
- M** - Dimmers 232 – 234 (Cyc Floor Box)
- N** - Dimmers 235 + 236 (DSL Floor Box)
- O** - Dimmers 237 + 238 (USL Floor Box)
- P** - Dimmers 239 + 240 (DSR Floor Box)
- R** - Dimmers 241 + 242 (USR Floor Box)
- S** - Dimmer 243 (Act Lift Floor Box)
- T** - Dimmers 244 + 245 (Orch. Pit Floor Box)
- V** - Dimmers 246 – 287
FOH Transfer Patch Bay
All connections done with Stage Pin
- W** - Dimmers 289-336



FRONT OF HOUSE DIMMER CIRCUITS

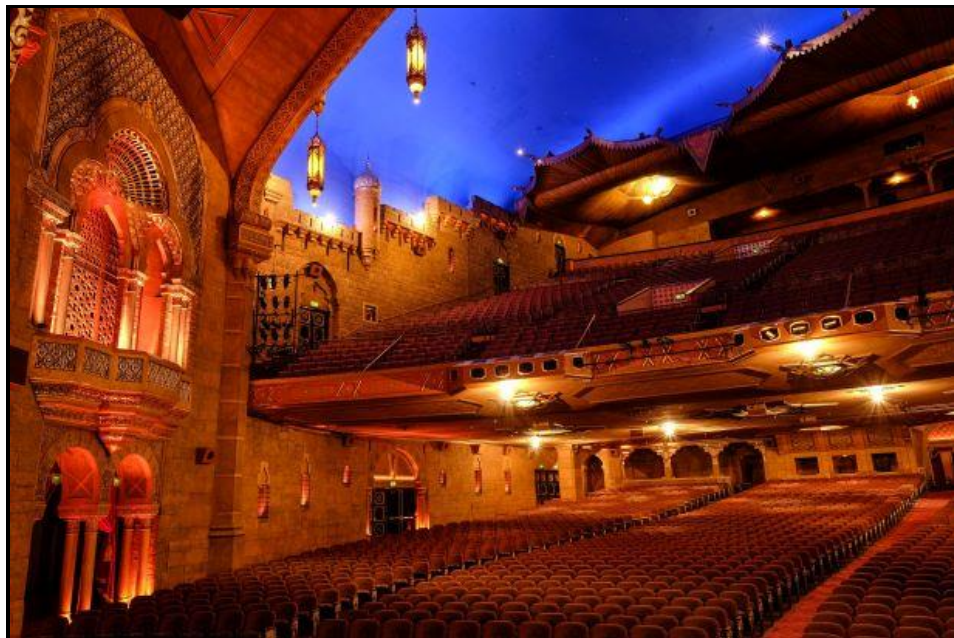
Location of FOH Circuits	Number of Circuits	Transfer Patch Numbers
A	18	1 – 18
B	1	19-22
C	6	23-28
D	6	29-34
E	1	35-38
F	6	39-44
G	6	45-50
H	1	51-54
I	6	55-60
J	6	61-66
K	1	67-70
L	18	71-88
M	6	89-94
N	6	95-100



FRONT OF HOUSE BALCONY RAIL VIEWS



HOUSE VIEW BALCONY RAIL (3 Total positions)



HOUSE RIGHT BOX BOOMS –duplicated house left



VIDEO MONITOR SYSTEM

A permanent In-House video monitoring system is available for use free of charge to the promoter.

CAMERAS: There are two (2) cameras hanging from the balcony rail position in the center of the house focused at the stage. Both cameras have wide-angle lenses to provide a maximum view of the stage.

- The first is a Panasonic AW-5E50F color camera PTZ
- The second is a Panasonic AW-HE40SK Infrared PTZ 5 port, black/white camera high speed smart switch.
- Both cameras provide enough height to view average show portal trims and a partial view of the orchestra pit.
- We have a Panasonic AW-RP50 camera controller to focus & zoom each camera.
- Both cameras provide a very clear image that works in all lighting environments and the infrared camera works very well in blackout situations.
- We are able to focus and zoom the color & infrared PTZ cameras on a show-to-show basis. However, there are two locations on the balcony rail to add up to, two (2) additional cameras that can be patched in the house system, if necessary.
- There is also a camera located in the orchestra pit wall that is available for your use to focus on the conductor's position.



VIDEO MONITOR SYSTEM

LOCATION OF 'BNC' TERMINATION POINTS: Each of the locations listed below has two (2) 'BNC' termination points and can receive both the color and the black/white camera feeds. Those marked with a (*) can receive the Pit Camera Conductor feed.

- Wardrobe Room
- Production Office #1
- Production Office #2
- Dressing Room #1
- Dressing Room #31
- Dressing Room #32
- Back of the House Mix Position
- Middle of House Tech Table Position (R&R Mix)
- *Down Stage & * Up Stage Left
- *Down Stage & * Up Stage Right
- Fly Rail – Mid Bridge - Down Stage
- Fly Rail – Mid Bridge - Up Stage

VIDEO DISTRIBUTION: The video distribution amplifiers are set-up so that each termination point throughout the theatre can be shut off individually. Each termination point can also be used as an input as well as an output. If a show chooses to use their own FOH video camera, our in-house lines can still be used and patched to all the locations in the theatre.

IN HOUSE SYSTEM: Sending video feeds to the dressing room televisions using the modulated signal will result in an audio delay.

MONITORS: There are eleven (11) large monitors in backstage areas that receive both the color and black/white feeds.

- One (1) is located near the Fly Rail downstage right and two (2) are located on the Fly Rail Mid-bridge
- One (1) is in the Wardrobe & Production Office 1 & 2 room on the basement level
- One (1) is in each of the Screening Room, Musicians Lounge, Green Room, and Dressing Rooms 31 & 32



PROJECTION

QUANTITY	TYPE	SPECIFICATIONS
1	Digital Cinema Projector Film Projector Screen	The Fox Theatre owns a 5.1 movie projection system and screen. This system is not advised for IMAG, presentation, or standard show video needs. The system is for movie screening. For further information please contact the Fox Theatre Production

Notes for 3rd Party Projection Systems

Side Screen Placement Information:

When hanging side screens, the size of the screens should be no wider than 14' feet.
 Screen sizes larger than 14' feet in width will possibly damage the building's architectural elements.

Screen height 7'8" for 16:9 ratio

Screen height 10'5" for 4:3 ratio

The throw distance from the balcony rail to side screen placement is 45'5" feet.

Rigging Points for Side Screens:

R19 & R20 for House Left

R11 & R12 for House Right

Center Screen Information:

When projecting from the balcony rail to a center screen over the pit, a 20' feet width is allowable. Please note these measurements:

Distance from balcony rail center to the front of the stage: 59 feet

Distance from balcony rail center to center screen hung over the pit: 49 feet



SOFT GOODS INVENTORY

QUANTITY	TYPE	DIMENSIONS
1	Black Borders	90'W x 15'H
6	Black Borders	75'W x 12'H
3	Blackout Panels	Each 40'W x 35'H *Two panels make one full stage Blackout Drop
2	Blackout Panels (pleated)	40'W x 29'H
3 sets	Black Legs	14'W x 30'H
3 sets	Black Legs	13'W x 29'H
2 sets	Black Legs	14'W x 35'H
2	Black Legs	Set of Movie Legs for use with Picture Sheet
1	Red Main Curtain	102'W x 36'H
2	Red Legs	Red Legs Match Main Curtain 14'W x 34'H
1	Red Teaser	84'W x 20'H
1	White Cyc	60'W x 30'H

All Soft Goods have their fireproof certification



MISCELLANEOUS HOUSE INVENTORY

QUANTITY	TYPE	DIMENSIONS
2	Stairs	24" (T) x 53" (L) (Rise 8" x 10" Run- 3 steps)
2	Stairs	35" (T) x 60" (L) (Rise 7" x 12" Run- 5 steps)
1	Stairs	16" (T) x 20" (L) (Rise 8" x 10" Run- 2 steps)
1	Stairs	16" (T) x 18" (L) (Rise 8" x 9" Run- 2 steps)
BALCONY RAIL PROJECTOR PLATFORM		
2	Balcony Rail Projector Platform	26" (w) x 32" (d)
RISER INVENTORY		
12	Riser Decks (QuikStage)	4' x 8' – Nonskid black surface
	Risers Heights Maximum of 12 4x8 decks	Can make any combination of the following: 6 - 4x8's @ 8" (36 total legs at 8") 8 - 4x8's @ 16" (48 total legs at 16") 6 - 4x8's @ 24" (36 total legs at 24")
	Rolling Riser Capabilities	2 - 4x8's @ 24" OR 2 - 8x8 @ 24" 2 - 4x8 @ 16" OR 1 - 8x8's @ 16" 2 - 4x8 @ 12" OR 1 - 8x8's @ 12"
	Skirting for QuikStage Risers	64' total for 8" risers (section lengths 2- 8', 3-16') 64' total for 12" risers (section lengths 4- 8', 2-16') 80' total for 16" risers (section lengths 2- 8', 4-16') 80' total for 16" risers (section lengths 2- 8', 4-16')
	Older Style Risers with no rolling capabilities	6 - 4' x 8' @ 16" Fixed Height 3 - 4' x 8' @ 24" Fixed Height 1 - 4' x 4' (new style – SL amp room)
STAGE & RISER CARPET		
7	Pit Carpet	Specific Cut to Fit the Pit Floor – Black
3	Riser Carpet	8'x8'
6	Riser Carpet	4'x8'
1	Riser Carpet	8'x16'
6	Misc. Carpet Cuts	5'x7' (Gray), 5'x8.5' (Blue), 5'x10' (Gray), 6'x8' (Med Gray), 3'x12' (Dark Gray), 6'x8' (Gray Black), 9'x12' (Brown)
STAGE FLATS		
4	Flats	4' x 8' hinged double panels
2	Flats	4'x8' single panels
2	Flats	2'x8' single panels
2	Flats	4' x 10' single panels



MISCELLANEOUS HOUSE INVENTORY

Orchestra Items		
60	Music Stands and Lights	Stand lights use Edison plug
1	Conductor Music Stand	3'Wx3'Dx H podium sits on a 4Wx4Dx8H" deck
1	Conductor Podium Two Decks	Top Deck – 31" W x 37" D x 5.5"H Bottom Deck 42" W x 37" D x 5.5"H

PIPE AND DRAPE INVENTORY

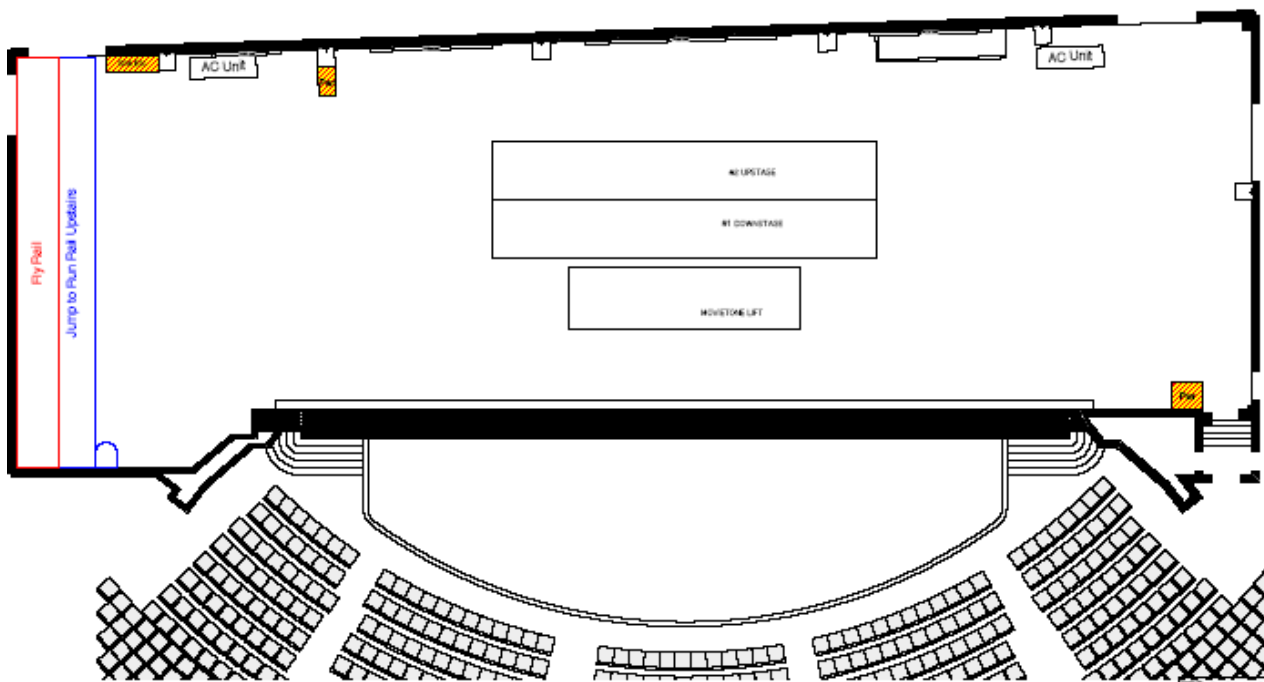
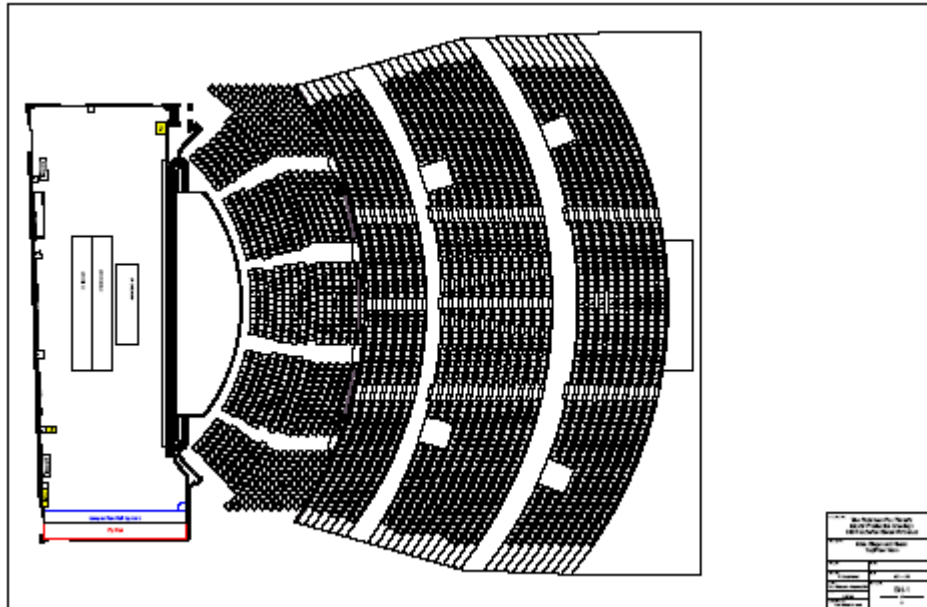
20	Uprights	8' tall
10	Cross-braces	Adjustable
17	Bases	Metal
17	Drapes	4' x 8' single panels
2	Drapes	4' x 8' single panels Fox Branded
10	Drapes	Opaque
5	Marley Strips	6'7" Wide x 65'4" Length
1	Marley Strip	6'7" Wide x 58' Length= This piece fits between side speaker stacks
1	Marley Strip	6'7" Wide x 64'6" Length= Best used Up Stage

There is a total of 6 strips of Marley, but only 5 pieces will be needed to cover the entire stage.

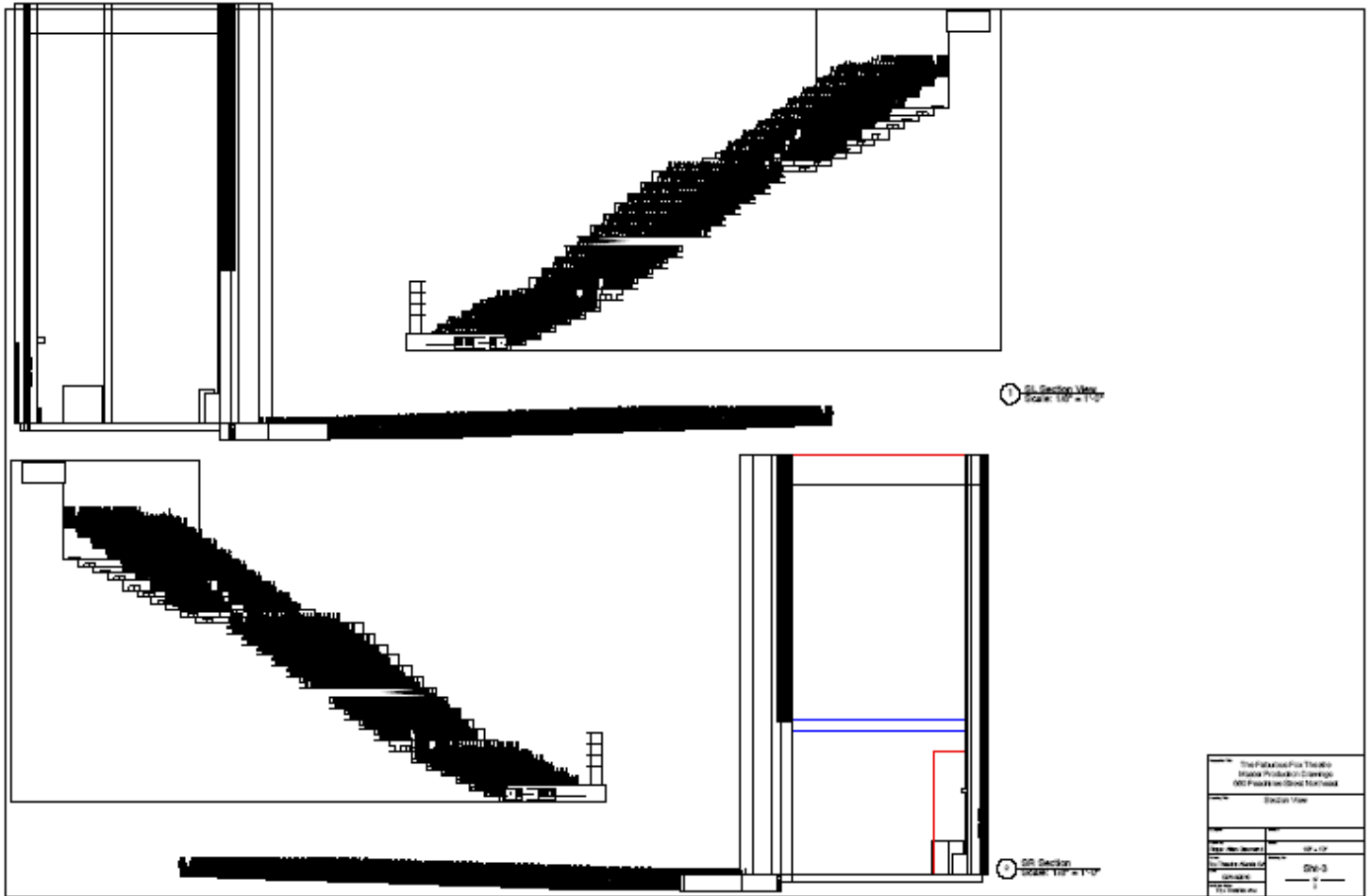
Pit Net
Model 820 (Black) HTTP Knotless Netting, Polypropylene Fiber
19' (W) x 65' 10" (L)
Conductor hatch 4'x4', Act Lift center hatch 8'x15' (as needed), Pipe Organ hatch 8'x10' 4"
2 ½ " Square Openings, 3/16" Cord Diameter, Extra UV Stabilizers Added
Eyebolts Inside Pit Wall: 3/8 x 2.5, 1-5/8" Thread

Broadway shows opting to not use the Fox pit net will need to sign a liability waiver

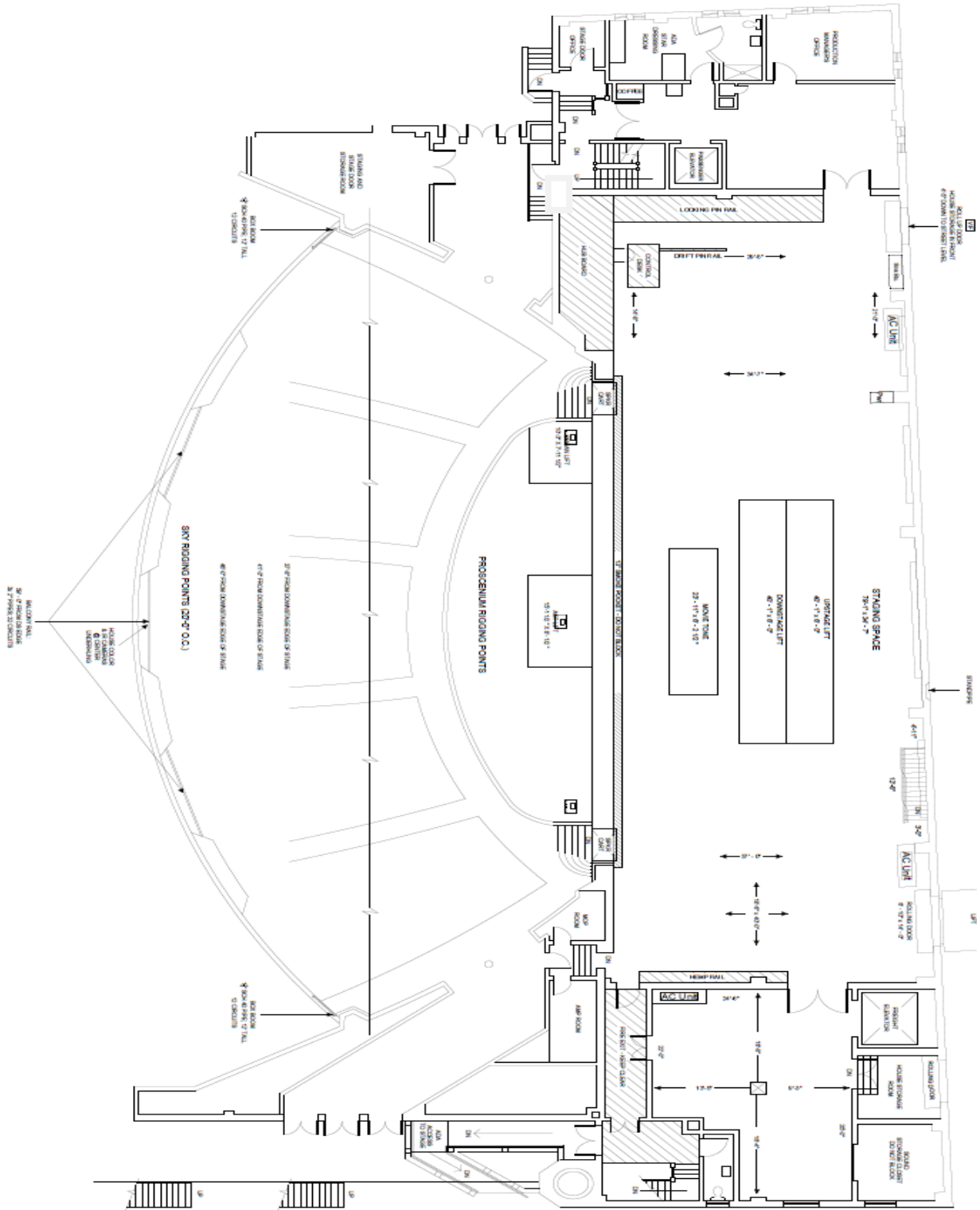
VARIOUS STAGE VIEWS



VARIOUS STAGE VIEWS

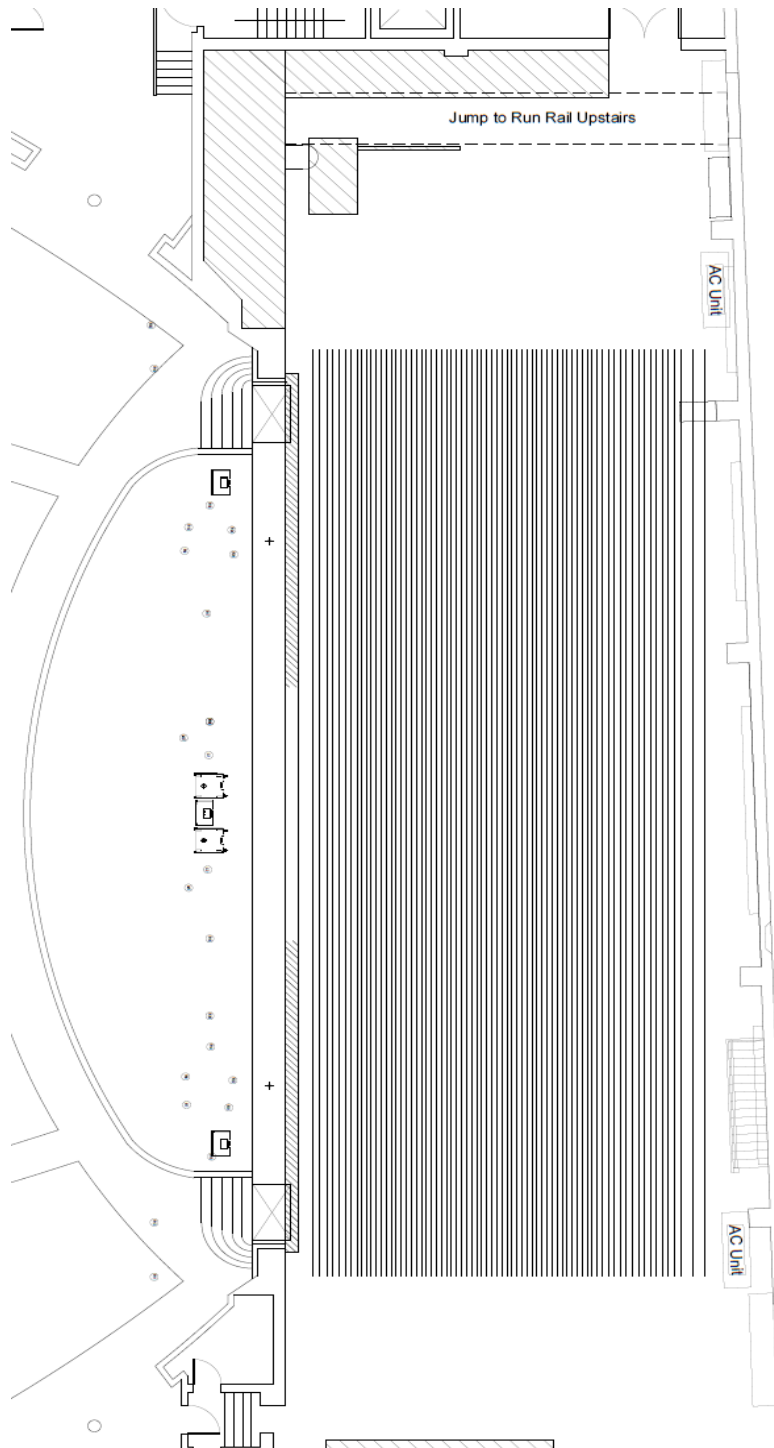


FULL STAGE AND OFFSTAGE VIEW

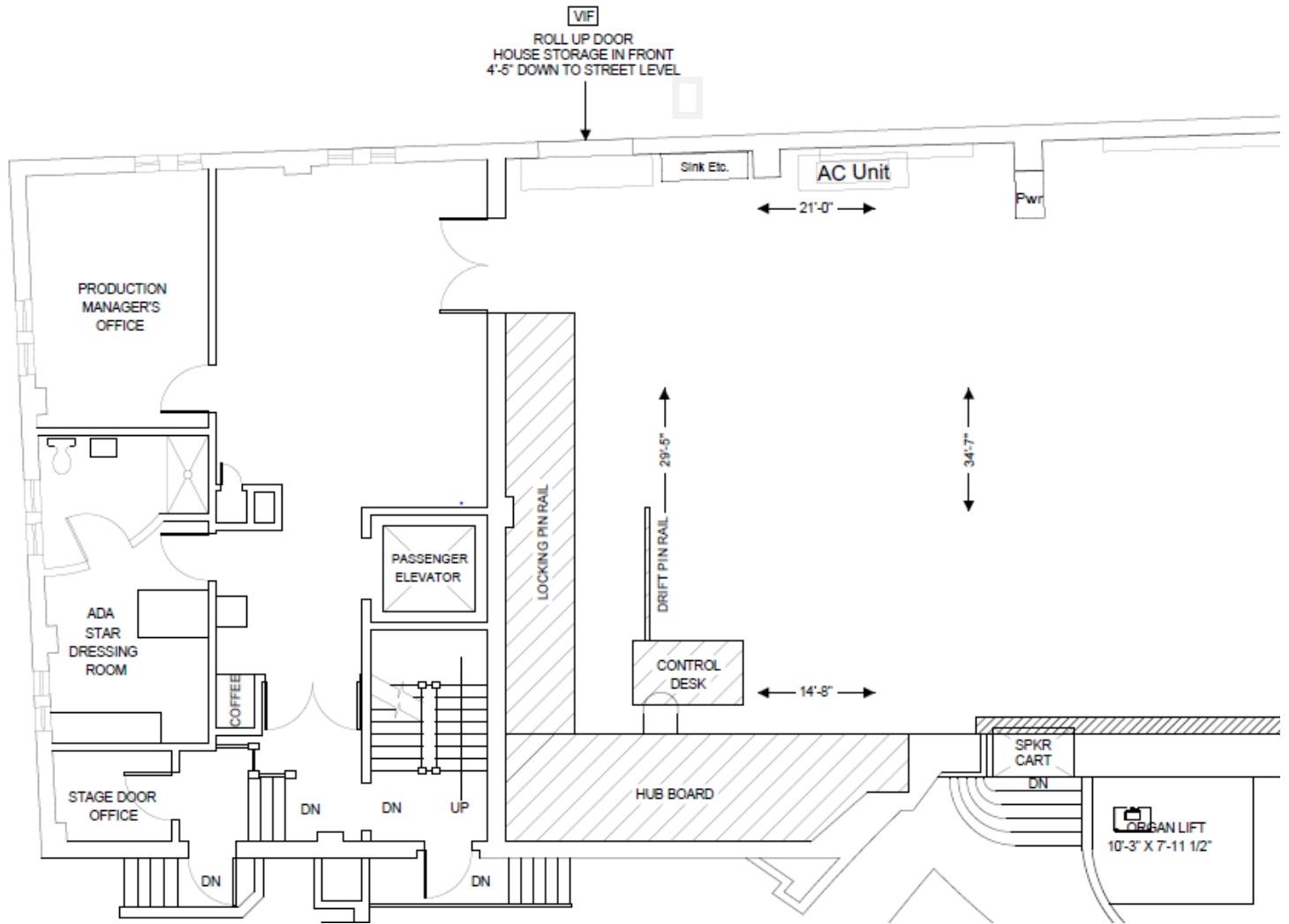




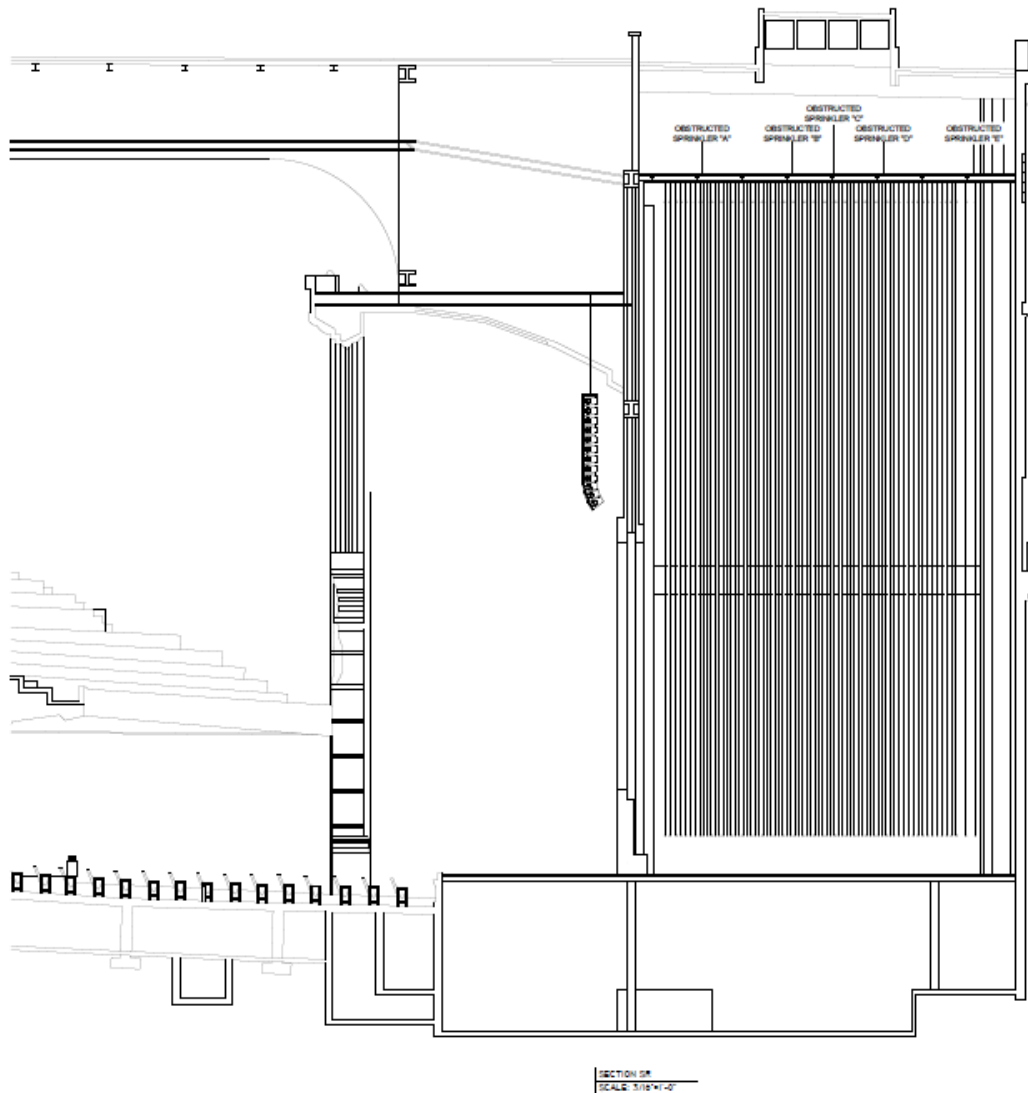
FULL STAGE WITH LINESETS LAYER AND DOWNSTAGE RIGGING



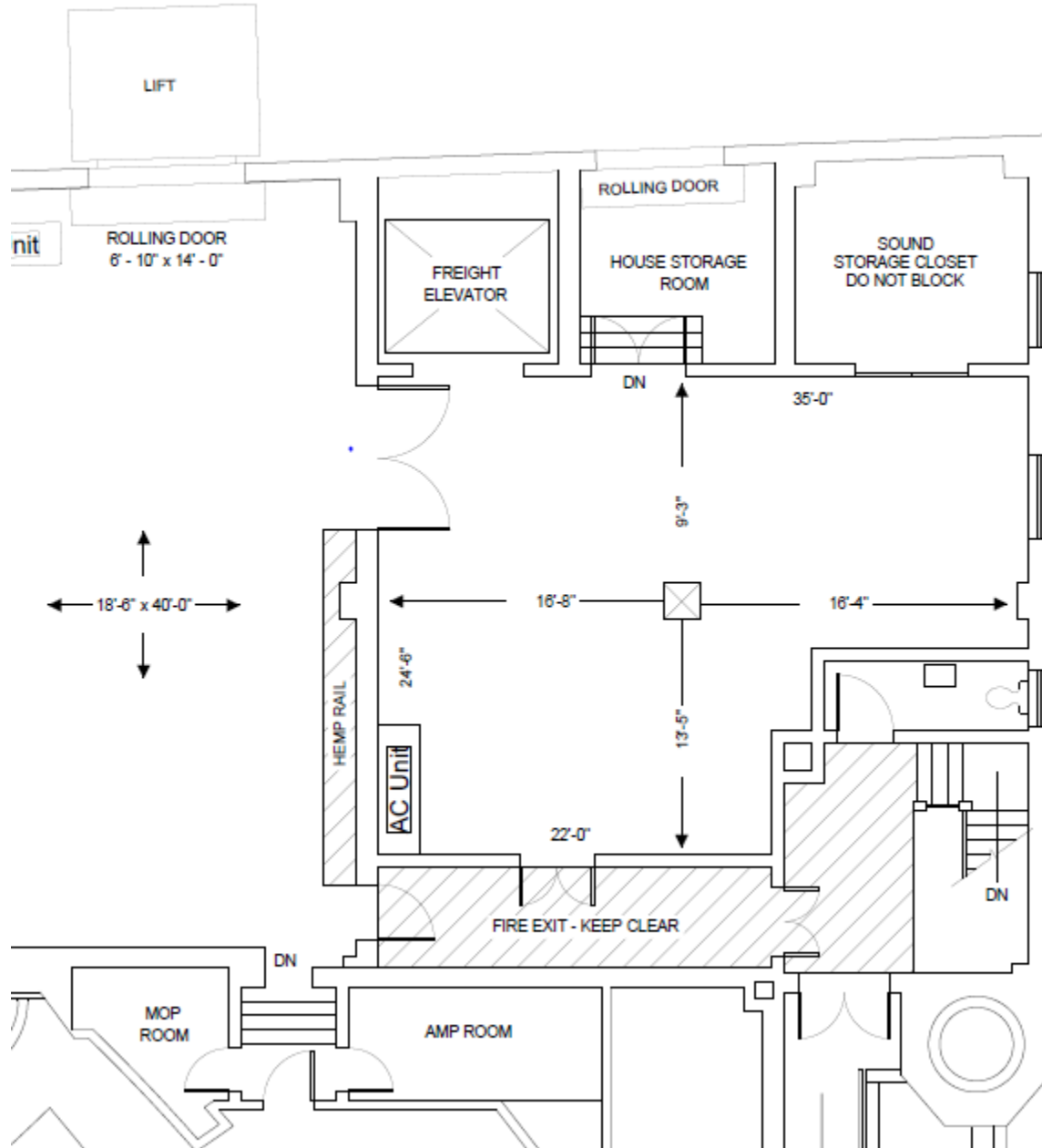
OFFSTAGE RIGHT AND STAGE RIGHT RAIL



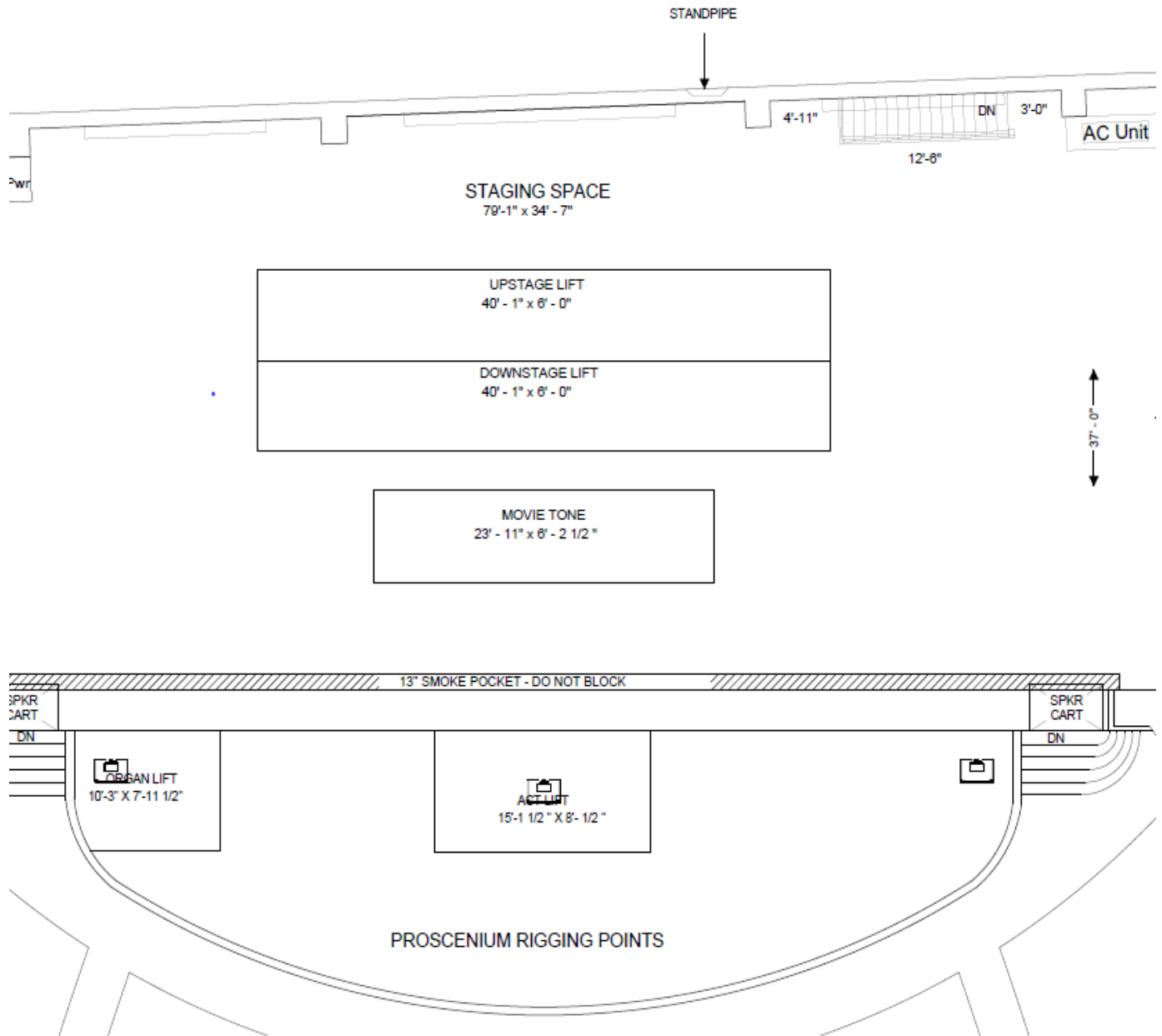
SECTION- STAGE RIGHT



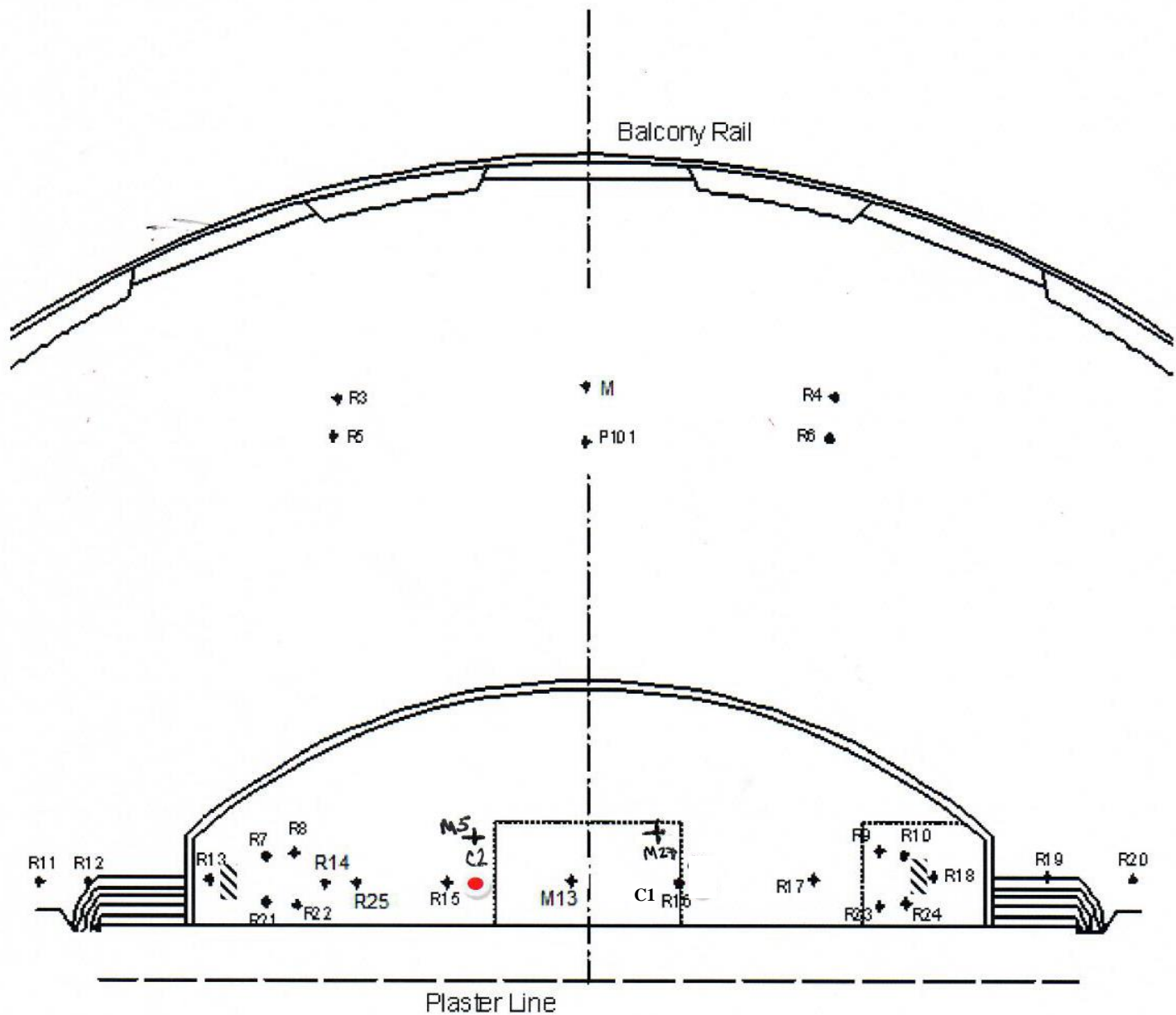
STAGE LEFT AND LOADING DOCK



CENTER STAGE



FRONT OF HOUSE RIGGING POINTS



/// Fox PA – not removed unless advanced.



FRONT OF HOUSE RIGGING POINT MEASUREMENTS

<u>Rigging Points Distance in Feet</u>					<u>Rigging Points Capacity</u>
<u>ID</u>	<u>Stage Left</u>	<u>Stage Right</u>	<u>Down Stage</u> measurements taken from edge of stage	<u>Elevation</u>	<u>Pounds</u>
P101 sky lighting	center		37'8"		
Misc sky lighting	center		44'10"		
R3 sky lighting	20'		41'	74'9"	
R4 sky lighting		20'	41'	74'8"	
R5 sky lighting	20'		37'8"	74'7"	
R6 sky lighting		20'	37'8"	74'9"	
Cable hole sky		25'10"	approximately 41'		
R7 audio	26'9"		5'6"	52'3"	2,000
R8 audio	24'2"		5'7"	52'8"	2,500
R9 audio		24'1"	5'8"	52'9"	4,000
R10 audio		26'3"	5'4"	52'1"	2,500
R11 lighting/video	45.9			49'9"	3,000
R12 lighting/video	41'6"		3'5"	45'5"	3,000
R13 lighting	31'6"		3'5"	49'1"	3,500
R14 lighting	21'5"		3'6"	51'5"	4,000
R15 lighting	11'6"		3'7"	53'3"	2,500
R16 lighting		8'5"	3'7"	56'2"	2,500
R17 lighting		18'4"	3'10"	52'3"	3,500
R18 lighting		28'3"	3'7"	50'9"	3,500
R19 lighting/video		38'3"	3'9"	47'2"	3,500
R20 lighting/video		4'6"		44'6"	3,000



FRONT OF HOUSE RIGGING POINT MEASUREMENTS CONTINUED					
<u>Rigging Points Distance in Feet</u>					<u>Rigging Points Capacity</u>
<u>ID</u>	<u>Stage Left</u>	<u>Stage Right</u>	<u>Down Stage</u> measurements taken from edge of stage	<u>Elevation</u>	<u>Pounds</u>
R21 audio	27'		2'	49'1"	3,000
R22 audio	24'6"		1'8"	49'5"	2,500
R23 audio		23'9"	1'7"	49'3"	3,500
R24 audio		26'	1'9"	49'1"	3,500
R25 lighting	18'7"		3'7"		3,500
M13 lighting	1'8"		3'7"		2,500
M5 Misc Pt	6'10"		5'4"	55'.1"	
M27 Misc Pt		6'11"	5'9"	55'3"	
Cable pick	28'10"				House ¼ ton motors currently installed. Points can only accept ¼ ton motors
Cable pick		28'7"			House ¼ ton motors currently installed. Points can only accept ¼ ton motors
Center Pt. ● C1		5'4"	3'8"	54'3"	
Center Pt. ● C2	5'2"		3'9"	54'3"	

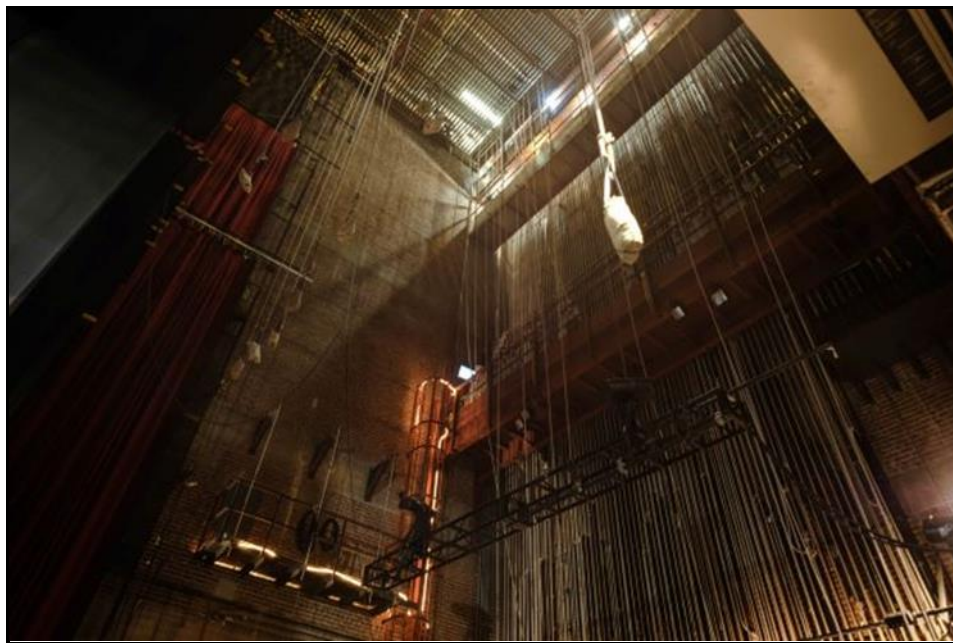
Table Footnotes:

1. Load magnitudes are based on perpendicular cross members (W8x10 Beam) or greater spanning continuously across and attaching to a minimum of three ceiling support channels.
2. All loads shall be connected to the cross members that span continuously across three channels and perpendicular to the channels.
3. Rigging shall apply loading only in the gravity direction and impose no lateral forces to the support members.
4. Load magnitudes are based on rigging applying load to truss panel points.
5. Load magnitude is based on rigging applying load to both chord members evenly.
6. There are two rigging points installed in the Proscenium Arch for 2-ton motors SR & SL 25' off center. They are located DS of Fire Curtain inside of the proscenium arch.

GRID & LOADING BRIDGE PHOTOS



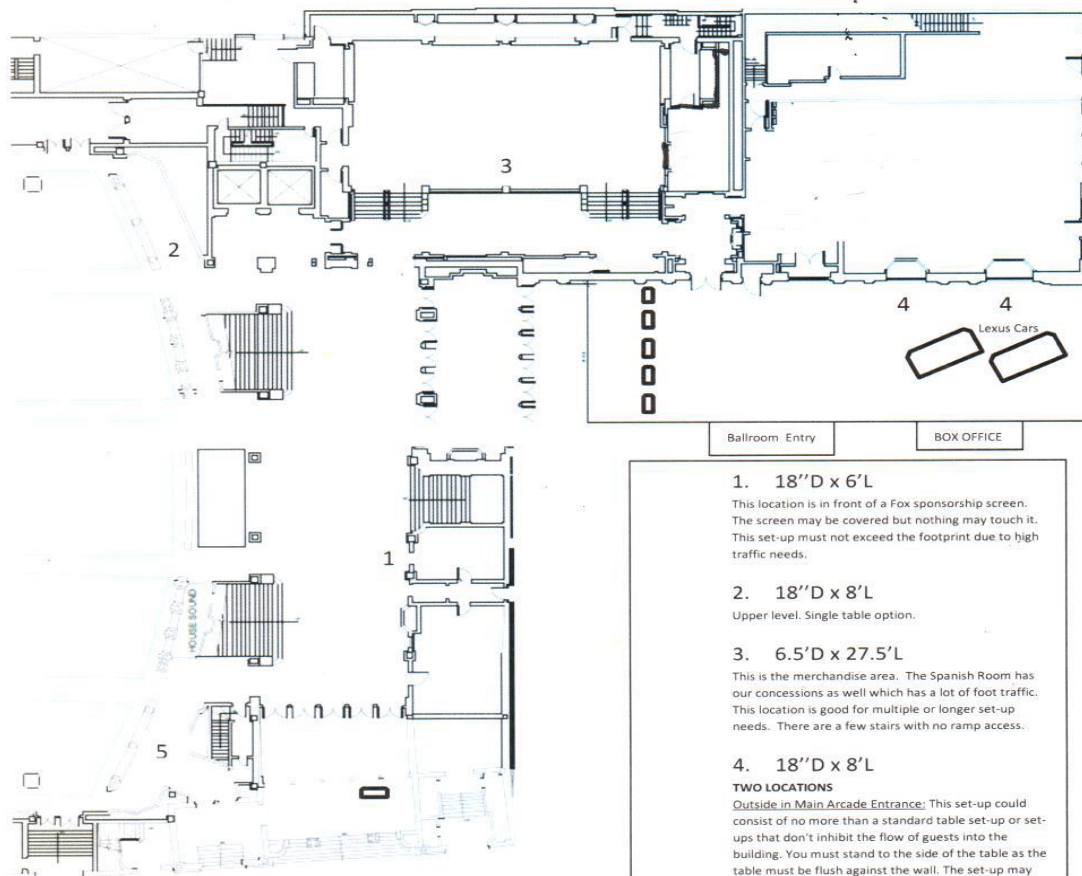
GRID TOP VIEW



LOADING BRIDGE & MID BRIDGE

GRID: steel running down stage / upstage / 4" gaps. Sheaves sit on top of steel and can be kicked. See lineset schedule for obstructions. Head blocks on stage right. Offstage cable pick sheaves. Access hatches (2x) on stage left with 1ton motors above hatch. Fall arrest available at access hatch.

LOBBY MAP



Ballroom Entry

BOX OFFICE

1. 18''D x 6'L

This location is in front of a Fox sponsorship screen. The screen may be covered but nothing may touch it. This set-up must not exceed the footprint due to high traffic needs.

2. 18''D x 8'L

Upper level. Single table option.

3. 6.5'D x 27.5'L

This is the merchandise area. The Spanish Room has our concessions as well which has a lot of foot traffic. This location is good for multiple or longer set-up needs. There are a few stairs with no ramp access.

4. 18''D x 8'L

TWO LOCATIONS

Outside in Main Arcade Entrance: This set-up could consist of no more than a standard table set-up or set-ups that don't inhibit the flow of guests into the building. You must stand to the side of the table as the table must be flush against the wall. The set-up may not block the Fox sponsorship windows. No wireless abilities.

5. 8'D x 8'L

Upper level. This is location is for merchandise.

TO BE AWARE OF: Metal Detectors

TWO LOCATIONS

Arcade: This is the main entrance into the lobby. The typical set-up is 5-7 mobile units.

Ponce Entrance: This is the side entrance into the lobby. The typical set-up is 1-2 mobile unit.

*****ALL ARCADE & LOBBY LOCATIONS MUST BE APPROVED BY DIRECTOR OF EVENTS*****

Rachel Bomeli rachel_bomeli@foxtheatre.org

- Please note that we are a 1929 historic venue with limited room. Certain areas of the building may have restrictions for life safety precautions.
- No set-up opportunities are guaranteed and must be approved by Fox management. Set-ups that obstruct walk ways or crowd flow will have to be removed upon request of management.
- Securing to walls in any way is prohibited
- Power can be limited so please keep this in mind
- Load in and load out of lobby and arcade spaces is based on approval by Production and may incur additional staffing cost for door access and supervision.
- Tables can be provided by the Fox at no charge. Tables are a standard 6' with cloth and skirting.

FRONT OF HOUSE LOBBY

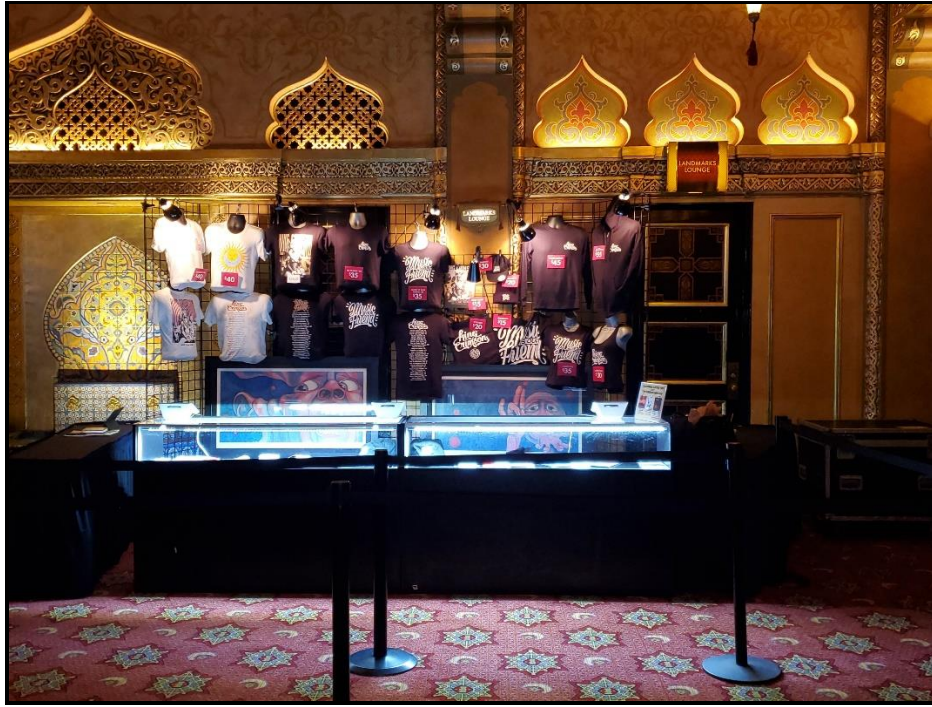


MAIN LOBBY FACING TOWARD SPANISH ROOM

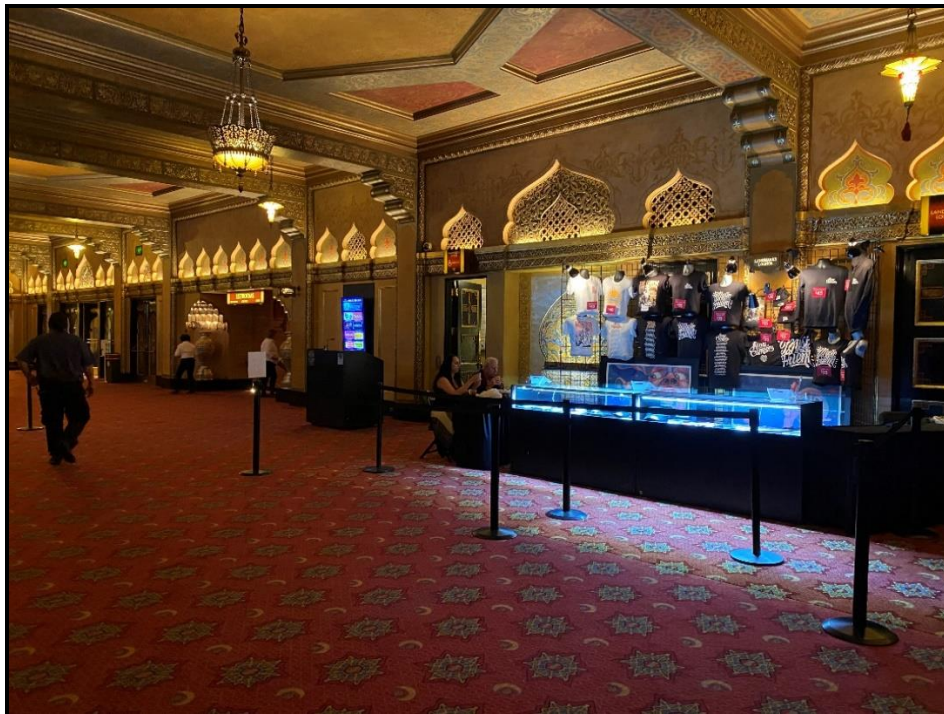


MAIN LOBBY FACING SMOKING PORCH / PONCE DE LEON ENTERANCE

FRONT OF HOUSE LOBBY MERCHANDISE SPACE



MAIN LEVEL LOBBY MERCH SETUP SPACE



MAIN LEVEL LOBBY MERCH SETUP SPACE

FRONT OF HOUSE MEZZALINE LEVEL MERCHANDISE SPACE



MEZZAINE LEVEL 2nd FLOOR – occasional merch set up / should be advanced



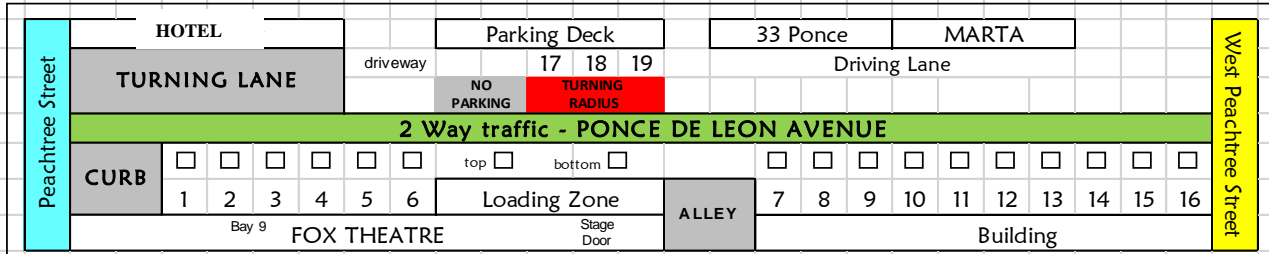
MEZZAINE LEVEL 2nd FLOOR - MERCHANDISE SETUP LOCATION



STREET PARKING MAP FOR PONCE DE LEON AVE

PARKING METERS (and/or STREET CLOSURES)

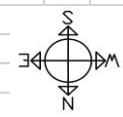
Event: _____ Date(s): _____ Time(s): _____ # of Meters: 0



(North) Peachtree Street (South)

- 1
- 2
- 3
- 4
- 5
- 6
- top LZ
- bottom LZ
- 7
- 8
- 9
- 10
- 11
- 12
- 13
- 14
- 15
- 16

Ponce De Leon



17 }
 18 } EXCLUSIVE USE FOR
 19 } TURNING RADIUS
 ONLY. NO PARKING

ALLEY

West Peachtree Street

Spots 1-6:	132'
Loading Zone:	130'
Spots 7-16:	220'
Spots 17-19:	66'

The Alley is a Fire Lane for the building. Unless prior approval has been obtained from the Fire Marshal through the Fox Theatre production office, all trucks must move to the street after loading or unloading is complete.

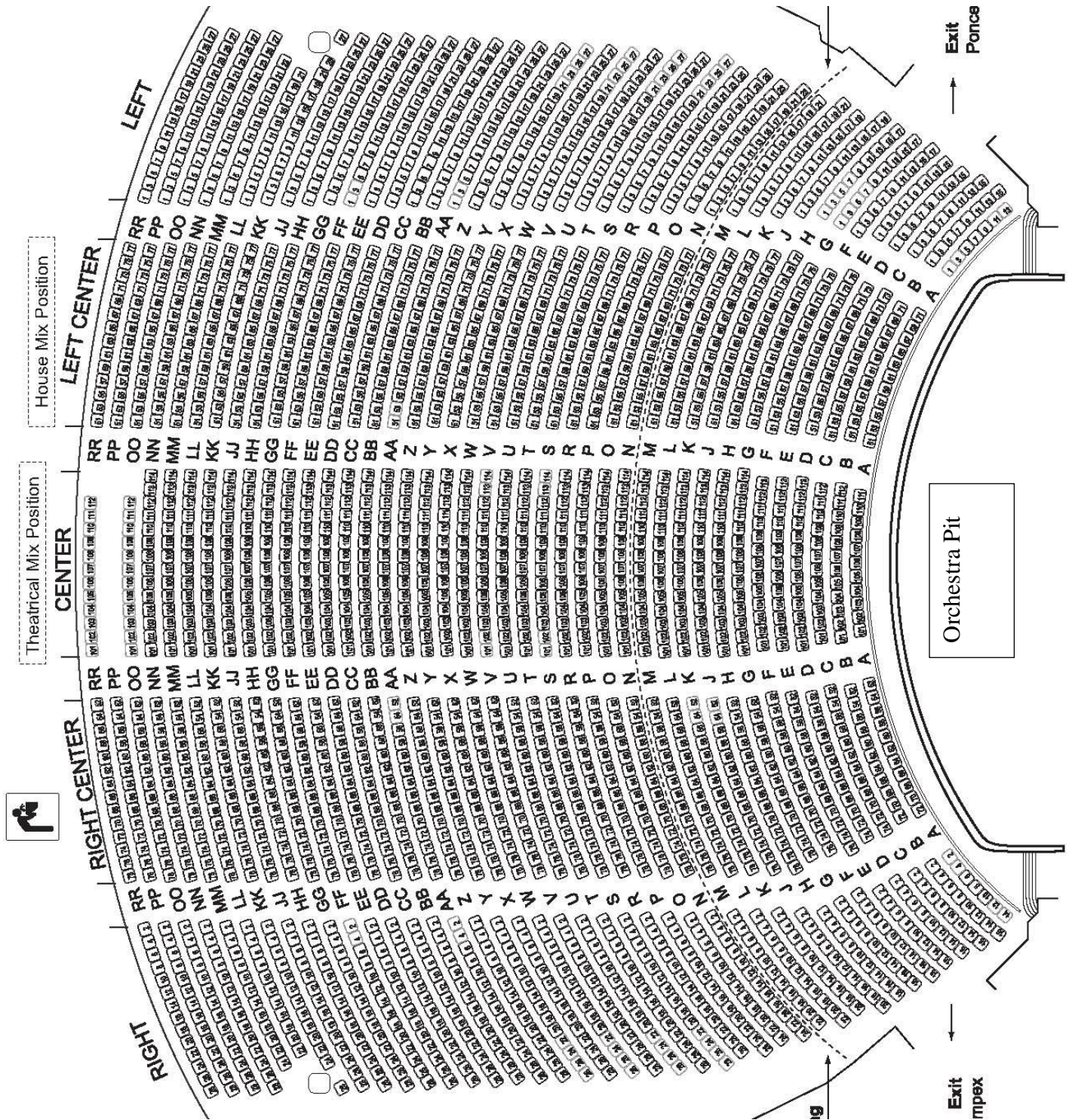
PONCE DE LEON STREET PARKING



LOADING ZONE on PONCE DE LEON



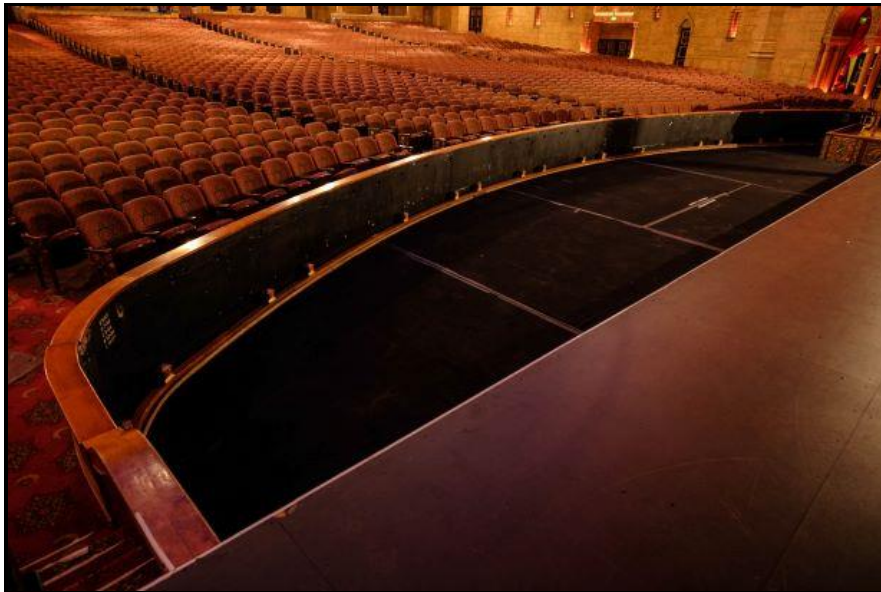
ORCHESTRA SEATING CHART



ORCHESTRA PIT PHOTOS



AERIAL VIEW OF PIT SEATING



ORCHESTRA PIT EMPTY & LOWERED



AREA HOTELS AND RESTAURANTS

HOTELS

<p>Georgian Terrace Hotel Official hotel of the Fox Theatre 659 Peachtree Street Atlanta, Georgia 30308 404- 897-1991</p>	<p>Hotel Indigo 683 Peachtree Street NE Atlanta, GA 30308 1-877-270-1392</p>
<p>Regency Suites Hotel 975 West Peachtree Street Atlanta, Georgia 30309 404- 876-5003</p>	<p>Four Seasons Hotel Atlanta 75 14th Street Atlanta, Georgia 30309 404-881-9898</p>
<p>Artmore Hotel 1302 W. Peachtree St. NW Atlanta, GA 30308 404-876-6100</p>	<p>W Atlanta-Midtown 188 14TH St NE Atlanta, GA 30361 404-892-6000</p>
<p>Element Atlanta Midtown 640-2 Peachtree St. NE Atlanta, GA 30308 404-897-1069 Same Building as Courtyard by Marriot</p>	<p>Courtyard by Marriot Atlanta Midtown 640-1 Peachtree St. NE Atlanta, GA. 30308 404-249-6669 Same Building as Element Atlanta</p>

RESTAURANTS

<p>Livingston Restaurant and Bar (Official restaurant of the Fox Theatre) 659 Peachtree Street NE Atlanta, Georgia 30308 1-866-845-7551 Mon-Sun 5:00pm-10:00pm https://www.livingstonatlanta.com</p>	<p>Cypress Street Pint & Plate (Gastropub) 817 W. Peachtree ST NW Atlanta, GA 30308 404-815-9243 Mon-Fri 11AM-12AM Sat & Sun 10AM-12AM http://cypressbar.com</p>
<p>Mary Mac's Tea Room (Southern Cuisine) 224 Ponce De Leon Avenue, NE Atlanta, Georgia 30308 404-876-1800 Mon-Sun 11AM-9PM https://www.marymacs.com</p>	<p>Taste of Greece (Greek diner) 715 Peachtree St. NE Atlanta, GA. 30308 404-343-4109 7 Days a Week 7am-11pm</p>



RESTAURANTS & COFFEE

RESTAURANTS & COFFEE

<p>SUBWAY (Sandwich Shop) 620 Peachtree Street NE Atlanta, GA 30308 470-575-7778</p>	<p>Quizno's (Sandwich Shop) 710 Peachtree St. #116 Atlanta, GA 30308 404-532-1994</p>
<p>Proof and Provisions – Closed Day Times Georgian Terrace (Small Plates & Drinks) 659 Peachtree Street NE Atlanta, Georgia 30308 404-897-1991 https://www.proofandprovision.com</p>	<p>Jimmy Johns (Sandwich Shop) 925 Peachtree St. NE Ste A Atlanta, GA. 30309 404-853-3443</p>
<p>Starbucks (Coffee) 867 Peachtree St. NE Atlanta, GA 30308 404-876-7466</p>	<p>Dunkin Donuts (Coffee, Donuts etc.) 878 Peachtree St. NE Atlanta, GA 30308 404-810-1393</p>
<p>Vortex Bar & Grill (Burgers and Beer) 878 Peachtree St. NE Atlanta, GA 30308 404-875-1667</p>	<p>The Varsity (Burgers, Shakes, and Fries) 71 North Avenue Atlanta, GA 30308 404-881-1706</p>
<p>Chick-fil-A 725 W Peachtree St. NW Suite B-40 Atlanta, GA. 30308 404-610-9965 https://www.chick-fil-a.com/locations/ga/att-center</p>	<p>J.R. Crickets (Chicken, Seafood, Wings) 129 North Ave. Atlanta, GA 30308 404-389-9464 http://jrcrickets.com/index.php</p>
<p>HERBAN FIX (Vegan Restaurant) 565 Peachtree St. NE Atlanta, GA. 30308 Located In Reynolds Condominiums 480-815-8787 http://herbanfix.com</p>	<p>KALE ME CRAZY (Plant Based Health Food) 100 6th ST. NE Atlanta, GA 30308 404-228-3878 https://kalemeccrazy.net/midtown-atlanta/</p>



MEDICAL AND EMERGENCY SERVICES

MEDICAL & EMERGENCY SERVICES

<p>Piedmont Hospital 1968 Piedmont Road Atlanta, Georgia 30309 404-605-5000 EMERGENCY ROOM SERVICES</p>	<p>Emory University Hospital - Midtown 550 Peachtree ST NE Atlanta, Georgia 30308 404-686-4411 EMERGENCY ROOM SERVICES</p>
<p>Atlanta Police Department Information: 404- 658-6600 Emergency: 404- 658-6666 Atlanta Fire Department Information: 404-853-7000</p>	<p>Highland Urgent Care and Family 920 Ponce De Leon Atlanta, Georgia 30306 404-815-1957 Mon – Fri – 9:00 AM – 5:00 PM Saturday – 10:00 AM – 4:00 PM</p>
<p>Piedmont Health Center Minor Emergency Clinic 1830-C Piedmont Road, NE Atlanta, Georgia 300324 404-874-1111</p>	<p>NeuroTour Physical Therapy Carolyn Lawson, PT, FOC 3365 Piedmont Road, Suite 1260 Atlanta, Georgia 30305 770-321-0155</p>
<p>Chiropractor Richard Speizer DC Spring Landing 220 Sandy Springs Circle, 157A Atlanta, Georgia 30328 404-255-9075</p>	<p>Emory Orthopedist Dr. Sam Labib 59 Executive Park South – Suite 1100 Atlanta, Georgia 30329 404- 778-4398 *Specializes in Foot & Ankle injuries</p>
<p>Atlanta Medical Center Wellstar 303 Parkway Dr. NE Atlanta, GA 30312 404-265-4000</p>	<p>Peachtree Orthopedic Clinic Dr. Letha Griffin, MD 2045 Peachtree Road, NE – Suite 700 Atlanta, Georgia 30309 404- 355-0743</p>

PHYSICIANS REFERRAL SERVICES

<p>Atlanta Medical Center 404- 265-3627 Doctors are referred depending on: Type, Location, Insurance, Availability. This service is available 24/7 and they can schedule the appointments for you.</p>	<p>Health Call 404- 541-1111 Doctors are referred depending on: Type, Location, and Insurance. Mon. – Fri. from 8:00 AM – 5:00 PM Hospital affiliated service</p>
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UNION INFORMATION AND TRANSPORTATION SERVICES

LOCAL UNIONS

<p>IATSE Stagehand Local #927 Business Agent: Mo Guiberteau 404-226-1890 ba@iatse927.org</p>	
<p>Hair/Make-Up Union Local #798 Melanie Steele 512-468-8713 – cell Makeupmel1@aol.com</p>	<p>IATSE Wardrobe Local #859 Business Agent: Cindy Roberts 678-793-2930 – cell Atlantalocal859@aol.com</p>
<p>Atlanta Federation of Musicians 404-873-2033</p>	<p>Musician Contractor ALTERI & ASSOCIATES 404-636-0020 office</p>

TRANSPORTATION SERVICES

<p>ZipCar Atlanta (local office) 400 West Peachtree Street NW #6 Atlanta, GA 30308 404-494-7227 www.zipcar.com/Atlanta/find-cars</p>	<p>Metro Transit MARTA Rail & Bus Services 404-848-5000 www.itsmarta.com</p>
<p>Taxicab Companies Yellow Cab 404-305-9075 Checker Cab 404-351-1111 Atlanta Taxi Cab Service & Airport Transportation 404-935-9555</p>	<p>Car Rental Companies Avis 404 659-4814 Budget 404-530-3000 Enterprise 404-659-6050 Hertz 404-221-0188</p>

TRUCK STOPS

<p>Pilot Travel Center #331 2605 Bouldercrest Road, SE Atlanta, Georgia 30316 404-212-8733</p>	<p>Quick Fuel 4690 Fulton Industrial Blvd. SW Atlanta, Georgia 30336 1-800-522-6287</p>
<p>Petro #22 Fuel Desk 3181 Donald Lee Hollowell Pkwy, NW Atlanta, Georgia 30318 404-794-7772</p>	<p>Gordon Street Amoco 165 Ralph David Abernathy Boulevard, SW Atlanta, Georgia 30312 404-753-6252</p>



CATERING – GROCERY – PHARMACY – SHOPPING

CATERERS

<p>Southern Sapidity Brandon Puckett 251-269-3635 cell southernsapidity@yahoo.com</p>	<p>Coco Cabana Chef Joel 786-226-5347 ChefJoelCocoCabana@gmail.com</p>
<p>Knoxville Catering Shawn Hines 156 N. Martinwood Road Knoxville, TN 37923 865-691-0100 shawn@knox catering.com</p>	

GROCERY STORES / PHARMACIES / SHOPPING

<p>Publix Grocery Store 595 Piedmont Road Atlanta, Georgia 30308 404-881-1750 Mon. – Sun. - 7:00 AM – 10:00 PM</p>	<p>Walgreens Pharmacy 595 Piedmont Road Atlanta, Georgia 30308 404-347-9997 OPEN 24 HOURS</p>
<p>Savi Provisions 988 Peachtree St. NW Atlanta, GA 30309 678-974-2120 Open 7 days a week- Mon-Fri 7:00AM-10:00PM Saturday & Sunday 8:00AM-10:00PM</p>	<p>CVS Pharmacy 842 Peachtree Street, NE Atlanta, Georgia 30308 404-881-1605 Mon. – Sun.- 8:00 AM – 12:00 AM</p>
<p>Whole Foods 650 Ponce De Leon NE Atlanta, GA 30308 404-853-1681 Open 7 days a week – 7:00 AM –10:00 PM</p>	<p>Trader Joe’s 931 Monroe Dr. NE Atlanta, GA 30308 404-815-9210 Open 7 days a week – 9:00 AM –9:00 PM</p>
<p>PONCE CITY MARKET http://www.poncecitymarket.com A Flexible Work, Gather, Eat and Shopping Experience and Space 675 Ponce De Leon Ave. NE Atlanta, GA 30308</p>	<p>ATLANTIC STATION - www.atlanticstation.com A city within the city – Movies, Shopping, Groceries Development on 17th Street west of I-75/I- 85</p>



POST OFFICES / DRY CLEANERS / MOVIE THEATRES

UNITED STATES POST OFFICES

<p>Civic Center Station 570 Piedmont Avenue, NE Atlanta, Georgia 30308 404-874-8718 Mon. – Fri. - 9:00 AM – 5:00 PM Saturday - 9:00 AM – 1:00 PM</p>	<p>Midtown 1072 West Peachtree Street, NW Atlanta, Georgia 30309 404-873-4869 Mon. – Fri. - 9:00 AM – 5:00 PM</p>
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DRY CLEANERS/LAUNDRY/SHOE REPAIR

<p>Sig Samuels Dry Cleaners 906 Monroe Dr. NE Atlanta, GA 30308 Mon-Fri. -8am-6pm Saturday- 9am-4pm CLOSED SUNDAY</p>	<p>Tailor’s Art Cleaners 155 North Ave, NE Atlanta, GA 30308 404 874-5655 Mon. – Fri. - 7:00 AM – 7:30 PM Saturday - 8:00 AM – 6:00 PM CLOSED SUNDAY Wash and Fold/Dry Cleaning/Alterations</p>
<p>Encore Costumes & Specialty Cleaners Full Service 24hr. Valet Costume Cleaning & Specialty Wardrobe Company Garment Restoration 404-213-0534 770-993-2647</p>	<p>Poncey Laundry and Dry Cleaners 231 Ponce de Leon NE Atlanta, GA 30308 404-817-0740 Mon. – Sat – 7:00 AM – 9:00 PM CLOSED SUNDAY</p>

MOVIE THEATERS

<p>Landmark Midtown Art Cinema 931 Monroe Drive Atlanta, Georgia 30308 678-495-1424</p>	<p>Plaza Theatre 1049 Ponce de Leon Avenue Atlanta, GA 30306 404-873-1939</p>
<p>AMC Phipps Plaza 14 3500 Peachtree Street, NE Atlanta, Georgia 30326 404-816-4262</p>	<p>United Artists Tara Cinemas 2345 Cheshire Bridge Road Atlanta, Georgia 30324 404- 634-6288</p>
<p>Regal Cinema 16- Atlantic Station 261 19th Street Atlanta, Georgia 30363 404-347-9864</p>	<p>Regal Hollywood 24 3265 Northwest Expressway Chamblee, Georgia 30341 770-936-5737</p>



ADDITIONAL SERVICES

HEALTH CLUBS

<p>LA Fitness 75 5th Street, NE Suite E Atlanta, GA 30308 404-249-6404 Mon. – Thurs. - 5:00 AM – 11:00 PM Friday - 5:00 AM – 10:00 PM Sat. & Sun. - 8:00 AM – 8:00 PM</p>	<p>Plaza Executive Health Club 600 Peachtree Street, NE Bank of America Plaza – West Wing Atlanta, GA 30308 404-874-4584 Mon. – Thurs. - 6:15 AM – 9:00 PM Friday - 6:15 AM – 8:00 PM Saturday - 10:00 AM – 3:00 PM</p>
<p>YMCA Butler Street Branch 22 Jesse Hill Jr. Dr. NE Atlanta, GA 30303 404-659-0915</p>	<p>YMCA Centennial Place Branch 555 Luckie Street Atlanta, GA 30313 404-724-9622</p>

RECREATION

<p>Georgia Aquarium 225 Baker St. NW Atlanta, GA 30313 404-581-4000 www.georgiaaquarium.org</p>	<p>Center for Puppetry Arts 1404 Spring St. NW Atlanta, GA 30309 404-873-3391 www.puppet.org</p>
<p>WhirleyBall Atlanta 5130 Commerce Pkwy Roswell, GA 30076 770-998-6161</p>	<p>Mission Escape Atlanta 500 Bishop St. Suite E3 Atlanta, GA 30318 678-369-0050</p>
<p>World of Coca-Cola 121 Baker St. NW Atlanta, GA. 30313 404-676-5151 https://www.worldofcoca-cola.com</p>	<p>College Football Hall of Fame 250 Marietta St. NW Atlanta, GA. 30313 404-880-4800 https://www.cfbhall.com</p>



DIRECTIONS TO THE FOX THEATRE

FROM THE MARIETTA AREA

Take I-75 SOUTH until you reach the NORTH AVENUE exit (Exit #249D).
Exit at NORTH AVENUE and turn LEFT at the end of the exit ramp.
Proceed to the third traffic light (Peachtree Street) and turn LEFT.
THE FOX THEATRE is one block away, on the left.

FROM THE BUCKHEAD/ALPHARETTA/NORTH ATLANTA AREA

Take 400 SOUTH to I-85 SOUTH.
Take I-85 SOUTH until you reach the NORTH AVENUE exit (Exit #249D).
Exit at NORTH AVENUE and turn LEFT at the end of the exit ramp.
Proceed to the third traffic light (Peachtree Street) and turn LEFT.
THE FOX THEATRE is one block away, on the left.

FROM THE LAWRENCEVILLE/NORCROSS/GWINNETT COUNTY AREA

Take I-85 SOUTH until you reach the NORTH AVENUE exit (Exit #249D).
Exit at NORTH AVENUE and turn LEFT at the end of the exit ramp.
Proceed to the third traffic (Peachtree Street) and turn LEFT.
THE FOX THEATRE is one block away, on the left.

FROM SOUTH ATLANTA/ATLANTA AIRPORT AREA

Take I-75/85 NORTH until you reach the PINE STREET exit (Exit #249B).
Turn slight RIGHT onto Pine Street as you exit.
Make an immediate LEFT onto PEACHTREE STREET.
THE FOX THEATRE is four blocks away, on the left.

HIGHWAY EXIT NUMBERS:

From 75/85 North
(North Avenue Exit) Exit #249D

From 75/85 South
(Pine Street Exit) Exit #249B