



TECHNICAL PACKAGE

Updated 1/23/11



FOX THEATRE STAFF AND GENERAL INFORMATION

FOX THEATRE STAFF

General Manager	Allan Vella	(404) 881-2104
Assistant General Manager	Adina Erwin	(404) 881-2116
Director of Ticketing	Pat "Sunshine" Tucker	(404) 881-2010
House Manager	Pat Prill	(404) 881-2119
Assistant House Manager	Greta Duke	(404) 881-2075
Patron Services	Ken Shook	(404) 881-2118
Booking & Contract Associate	Shelly Kleppsattel	(404) 881-2054
Director of Sales & Private Events	Jennifer Farmer	(404) 881-2110
Director of Food & Beverage	Oliver Diamanstein	(404) 881-2025
Controller	Robert Burnett	(404) 881-2109
Production Manager	Amy M. Smith	(404) 881-2065
Asst. Production Manager	Rebecca Graham	(404) 881-2033
Production Assistant	Stephen Jones	(404) 881-2033
Production Management Fax		(404) 881-2034
Master Carpenter	Gary Hardaway	(404) 881-2071
House Flyman	Larry Watson	(404) 881-2073
Master Electrician	Ray T. Haynie	(404) 881-2080
Assistant Electrician	Cary Oldknow	(404) 881-2080
House Props Master/ Projectionist	Scott Hardin	(404) 881-2072
Head Sound Engineer	Rodney Amos	(404) 881-2074
Backstage Security Manager	Tammy Folds	(404) 881-2063
Backstage Door		(404) 881-2047
General Office Fax		(404) 872-2972

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 right as well as a fully equipped rehearsal space with mirrors on the sixth floor. 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.



FOX THEATRE RULES AND REGULATIONS, PAGE 1

Please read the following information carefully. We love the Fox Theatre and we want to make sure it will be around for others to enjoy.

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 the Production Manager before posting anything on the doors or walls.
2. NOTHING can be hung from chandeliers, sprinkler pipes, or other fixtures of the theatre.
3. The Fox Theatre asks that all elevators (freight, backstage and front of house passenger elevators) be operated by Fox Theatre personnel only.
4. Under no circumstances should furniture be rearranged or removed from the star dressing rooms (DR#31 & DR #32) without authorization by the Fox Theatre staff. The American's with Disabilities Act (ADA) guidelines state that dressing room #1 needs to stay set-up as a dressing room. If more office space is needed, two production offices are located on the basement level. Again, if furniture needs to be moved for any reason, this is to be done by Fox Theatre personnel only.
5. **Smoking is not permitted in any area of the Fox Theatre.**
6. Due to the guidelines of The Fox Theatre liquor license, all Alcohol purchased for consumption in the building must be purchased through The Fox Theatre Food and Beverage department. Liquor orders can be placed through the Backstage Production office.
7. Due to allergic conditions of other artists that use the Fox Theatre, no personal pets can be brought into the building. If any pets are brought into the building, there is a possibility of an additional cleaning fee that will be assessed at settlement.
8. 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 \$35.00/hour with a minimum of four hours reporting pay. 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.
9. The Pyrotechnic Laws in the state of Georgia have changed dramatically over the years. If your production is utilizing any pyrotechnic effects, please contact Fox Theatre Production Management as soon as possible. (Blank Ammunition is now classified as "Pyro" in the state of Georgia.)



10. 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.
11. 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 Manager prior to your event. The Fox Theatre cannot 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.
12. A representative of the promoting company/show staff should sign for all deliveries. The Fox Theatre cannot assume responsibility for packages and deliveries that are signed for on behalf of the promoting company when a representative is unavailable.
13. **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 twenty (20) minutes in length. In the event that a show does not have an intermission, the Fox will require that the show place a 20 minute hold at the top.** If the promoting company requires different arrangements, please contact the Production Manager.
14. 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 performance, except when seating or technical layouts preclude bringing the organ up from its storage area in the orchestra pit. We require at least seven days advance notice if it is not possible to play the organ before your production.
15. The Fox Theatre Production Management staff is happy to coordinate any equipment rentals that you may require while in town. Please note that the Fox Theatre will charge a 10% service charge on top of the final invoice price for our services in arranging any outside rentals/equipment.

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

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STAGEHAND GENERAL CONDITIONS, PAGE 1 (as of 12/27/10)

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. 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).
4. 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.
5. 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 back 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.



STAGEHAND GENERAL CONDITIONS, PAGE 2 (as of 12/27/10)

6. There shall be no pyramiding of overtime rates.
7. All time will be computed in half (½) hour increments.
8. All Stagehands reporting for any Work Call shall be paid a minimum of four (4) hours reporting pay
9. 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.
10. 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.
11. 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.
12. 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 (4) 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 (4) hour minimum at the prevailing rate.
13. 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 50 cent (\$.50) per hour for all hours in which they perform work as an electrician or rigger.
14. 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.
15. 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.
16. 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.



STAGEHAND GENERAL CONDITIONS, PAGE 3 (as of 12/27/10)

17. For Yellow Card Shows and where 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 or not the call shall be departmentalized. In all cases in which Truck Loaders are called, Truck Loaders shall be called by department.
18. 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.
19. 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.
20. In either case (18 or 19 above) a Show Call shall not be paid at Double Time but shall be paid at the applicable Show Call rate.
21. 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.
22. No work may take place on stage unless Stagehands are present.
23. Stagehands working during the final performance of a show as packers or Truck Loaders who also work the load out of the show will be paid for each work call.
24. 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".
25. 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.



STAGEHAND GENERAL CONDITIONS, PAGE 4(as of 12/27/10)

26. 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.
27. 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.
28. All Stagehands, with the exception of 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.
29. The operation of the house systems and equipment shall require at least an equal number of local Stagehands to the number of road personnel.
30. The Fox Theatre may not replace stagehands in order to avoid the payment of higher rates.
31. 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.
32. 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.
33. 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.
34. If a Stagehand will not receive a one (1) hour meal period as described above, a one-half (1/2) 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 (1/2) 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".
35. 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.
36. All Stagehands shall be guaranteed two hours of pay at the prevailing hourly rate upon return from a meal period.



STAGEHAND GENERAL CONDITIONS, PAGE 5 (as of 12/27/10)

37. There will be a fifteen (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 (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.
38. 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.
39. Subject to the requirements above, the Fox Theatre may schedule meal periods or meal breaks among stagehands at its' discretion.
40. 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.
41. 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.
42. 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.
43. 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.
44. 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.
45. 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.
46. 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.



STAGEHAND GENERAL CONDITIONS, PAGE 6 (as of 12/27/10)

47. In the event that a show or event requires that more than 8 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 8 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.
48. 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.
49. In the event that Stagehands are required to perform "high work", defined as work 18 feet or more from the permanent stage floor to their feet 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.
50. 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.



WARDROBE GENERAL CONDITIONS, PAGE 1 (as of 7/1/09)

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 – rate paid to 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.
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 Saturday.
3. Overtime:
 - a. All hours worked in excess of eight (8) during any single day (Monday through Friday) on work calls and Continuity Calls.
 - b. All hours worked on Saturday and Sunday on work calls and Continuity Calls.
 - c. All hours worked between 12:00 midnight and 8:00 am on work calls and Continuity Calls.
 - d. Show Calls on any Sunday.
 - e. Show Calls for which it is more than the second Show Call on any Monday through Saturday.
 - f. All hours worked on the following Holidays (including Show Calls):
 - 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
4. All time will be computed in one (1) hour increments.
5. Show Calls will be paid as a flat rate for up to four (4) hours of work. The counting of the four (4) hour Show Call shall commence at "half-hour" prior to the scheduled performance time.



WARDROBE GENERAL CONDITIONS, PAGE 2 (as of 7/1/09)

6. All Employees reporting to work for a work call shall be paid a minimum four (4) hour call. Any time worked over four (4) hours will be paid hourly at the prevailing wage scale.
7. Any Employee who is asked to run errands prior to, during, or after any call, shall be paid an additional one (1) hour at the prevailing wage scale. This includes, but is not limited to: shopping for shoes, outside laundry services, etc...
8. At "half hour", no dresser working the Show Call will perform sewing duties, with the exception of emergency repairs needed for that performance.
9. Any Employee called to work for the Employer as a Seamstress, Stitcher, Laundry, or a dedicated Day Worker (who does not also double as a Dresser) will be paid hourly at the prevailing wage scale. They will not be paid for a Show Call, regardless if their work takes place during the day or during the show call.
 - a. Employees called to work as a Seamstress, Stitcher, or Laundry worker will be paid the Seamstress Rate. Employees called to work as a dedicated Day Worker will be paid the Dresser Rate.
10. Employees who are called to work a Show Call may be called for a "Continuity Call". A Continuity Call is the pre-performance and post-performance activity for that specific performance. Employees may be called for a Continuity Call up to two (2) hours before "half hour" of a scheduled performance time and/or called to remain up to one (1) hour after the final curtain of the performance.
 - a. If the time worked exceeds two (2) hours before "half hour" or one (1) hour after the final curtain the Employee will be paid a four (4) hour minimum.
 - b. On any Monday through Friday, if the one (1) hour Post Show Continuity call begins prior to 12:00 midnight, the entire hour will be paid at Straight Time.
11. Employees have fifteen minutes after the final curtain to perform all *end of show duties* and to collect laundry. Any time spent over the fifteen (15) minutes is considered Post Show Continuity and will be paid at one (1) hour of the prevailing wage scale.
12. All Employees working the final Show Call of a show will perform the Pack-Out and be paid the Pack-Out fee. Pack-Outs will not exceed one (1) hour in duration. Any time worked for the Pack-Out that exceeds the one (1) hour duration will be paid hourly at the prevailing wage scale.
13. On work calls only, there shall be a fifteen (15) minute break halfway between each meal period or meal break.
14. There will be a one (1) hour un-paid meal period after an Employee has worked a maximum of five (5) hours. If a one (1) hour meal period cannot be provided then a 30-minute paid meal break must be provided, during which time the Employee will be provided with a meal and receive 30-minutes to eat their meal.
 - a. If a one (1) hour meal period nor a 30-minute meal break can be provided, then the Employee will receive a "meal penalty" of an additional one (1) hour of pay at the overtime rate
15. In the case of multiple level dressing areas, dressers may only be assigned to two (2) consecutive work floors and the stage level. If there are an inadequate number of dressers to cover all floors, changes will be performed on stage level only.
16. Parents are not permitted to handle costumes or assist with the dressing of the children. Wranglers are only responsible for escorting children to and from the stage and the dressing areas, and may not assist in costume changes.
 - a. There shall be one (1) dresser assigned for every 30 children in a show.



WARDROBE GENERAL CONDITIONS, PAGE 3 (as of 7/1/09)

17. Traveling wardrobe supervisors or their assistants are only allowed one (1) change per performance. They are not allowed to assist in any other changes.
18. Any travelling wardrobe supervisor has the right to refuse work to any member for any reason, so long as the reason does not violate Federal or Georgia law; provided, however, that the travelling wardrobe supervisor documents the reason in writing. When the business representative receives this allegation it is mandatory that the member be notified immediately. A meeting will be set up with the executive board so that the member can hear the allegations and be allowed to defend themselves.
19. Any Employee that reports to a call and, due to conditions beyond that Employee's control is sent home, shall be paid a four (4) hour minimum call at the prevailing wage scale.
20. All Employees shall wear proper attire of good taste while working to include no open toe shoes, no open heel shoes, no shirts that expose an Employee's abdomen, and no "short-shorts".
21. There is no smoking allowed in the theatre or around costumes.
22. There shall be no telephone calls made or received during scheduled work hours. You may only make phone calls during breaks. Additionally, with the exception of the job steward, there shall be no cell phones used during scheduled work hours.
23. The Employer reserves the right to reduce the number of Employees on a call at any time; provided, however, that such a reduction in numbers shall not occur after a show has completed its official "Opening Night" performance.
24. The Employer has the right to request by name all of the Employees on any call. In addition, the Union will not refer any Employees to the Employer who are on the Employer's "Do Not Call List".
25. Employees shall be paid according to these rules only, no matter the instructions received from the travelling show supervisor. The job steward shall not submit payroll to the Employer representing any additional pay for an Employee that is not covered by these rules. There shall be no "extra hours" or changes in rates for any reason, except where explicitly outlined in these rules. Violations of this rule will result in disciplinary action, up to and including termination.



HAIR & MAKE-UP GENERAL CONDITIONS, PAGE 1 (as of 10/9/06)

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 – Saturday).
2. Overtime: A wage equal to one and one-half times the applicable base hourly rate. Employees will be paid overtime for the following:
 - c) All hours worked in excess of eight (8) during any single weekday (Monday – Friday) on Work Calls and Continuity Calls.
 - d) All hours worked between 12:00 midnight and 8:00 AM on Work Calls and Continuity Calls.
 - e) All hours worked on Saturday or Sunday on Work Calls and Continuity Calls.
 - f) All hours worked on a Show Call (4) for a performance that takes place on a Sunday.
 - g) All hours worked in excess of four (4) during a Show Call.
 - h) 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.
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.



HAIR & MAKE-UP GENERAL CONDITIONS, PAGE 2(as of 10/9/06)

9. Pack-outs of a show which exceed the allotted show call time period shall be paid at the applicable hourly rate in one (1) hour increments for each hour worked beyond the show call time period
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 can not 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.
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.



HAIR & MAKE-UP GENERAL CONDITIONS, PAGE 3 (as of 10/9/06)

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 (1/2) 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 (1/2) 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 half way 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. For purposes of this agreement, there will be four wage scales:
 - E. Other Show Rate: Any show that is not a Commercial Show.
 - F. 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.
 - G. Taping Rate: The rate paid to any 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.



HAIR & MAKE-UP WAGE SCALE – “OTHER” SHOWS

NEW RATES AS OF: 8/15/2011 7/2/2012 7/1/2013

BASE HOURLY RATES

Steward Rate.....	\$25.62	\$26.13	\$26.65
Hair & Make-Up Artists.....	\$24.60	\$25.09	\$25.59

OVERTIME HOURLY RATES

Steward Rate.....	\$38.43	\$39.20	\$39.98
Hair & Make-Up Artists.....	\$36.90	\$37.64	\$38.39

STRAIGHT TIME PERFORMANCE RATES

Steward Rate.....	\$102.48	\$104.52	\$106.60
Hair & Make-Up Artist.....	\$98.40	\$100.36	\$102.36

OVERTIME PERFORMANCE RATES

Steward Rate.....	\$153.72	\$156.78	\$159.90
Hair & Make-Up Artists.....	\$147.60	\$150.54	\$153.54

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% as of August, 2011) Subject to increase without notice



BACKSTAGE DOORMAN STAFF

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

STAGE DOOR	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.
HOUSE ACCESS ATTENDANT	The house access attendant is responsible for monitoring and securing the entrance to the backstage area, through means of the house left entrance. This staff member also assists the promoter with guest lists and guest passes.
ELEVATOR OPERATOR	The elevator operator runs the backstage elevator (for dressing room access) during the performance to ensure the safety of the artists.
PARKING PERMIT ATTENDANT	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.

The Fox Theatre provides one (1) backstage doorman staff member (stage door) included in the price of the rental contract during the course of 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 will be at 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. Promoters will also be responsible for all costs associated with the hours accumulated by each doorman staff member needed on a daily basis starting from building access through all post-show activities.

The Fox Theatre requests that shows or companies provide their staff with backstage ID's / Passes to be worn at all times when entering the building through the back stage 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 Assistant Production Management 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 Tammy Folds, Production Security Manager, at (404) 881-2063, or Shelly Kleppsattel, at (404) 881-2054.



EQUIPMENT RATES & FEES

<u>SOUND / VIDEO EQUIPMENT</u>	<u>PER PERFORMANCE</u>	<u>PER WEEK</u>
House Sound (Complete)	\$1,000.00	\$2,000.00
House Sound (Partial).....	\$300.00	\$600.00
Wired Intercom Station (each).....	\$10.00	\$40.00
Wireless Headset (each).....	\$50.00	\$100.00
Wireless (handheld &/or lavalier) Microphone (each).....	\$75.00	\$200.00
Wired Microphone / Stand / Cable (each set)	\$20.00	\$60.00
Projection Equipment (35mm/70mm).....	\$250.00	\$500.00
Video Monitor / Cable	\$10.00	\$20.00
<u>LIGHTING EQUIPMENT</u>		
Follow Spots (each).....	\$75.00	\$225.00
Full Lighting System.....	\$1,500.00	\$3,000.00
Dimmer and Control	\$250.00	\$500.00
Front of House Dimmers (tie-in)	\$100.00	\$100.00
Lighting Instruments.....	\$10.00	\$25.00
Strip Lights.....	\$7.00	\$14.00
<u>SOFT GOODS</u>		
Black Masking	\$250.00	\$500.00
Blue Cyclorama.....	\$75.00	\$150.00
Black Scrim.....	\$50.00	\$75.00
House Movie Screen.....	\$75.00	\$300.00
<u>MISC. EQUIPMENT</u>		
Upright Piano.....	\$75.00	\$250.00
Marley Dance Floor	\$500.00	\$2,000.00
Riser	\$10.00	\$20.00
Castered Dolly	\$15.00	\$30.00
Lectern	\$75.00	\$225.00
Quick Change Booth	\$10.00	\$20.00
Clothes Rack.....	\$2.50	\$10.00
Washer & Dryer (each set)	\$50.00	\$50.00
<u>TELEPHONES</u>		
In-House Phone Line	\$15.00	\$15.00
Direct-Dial Phone Line	\$75.00	\$75.00
Telephone Handset	\$15.00	\$15.00
DSL (up to 4 locations) (up to 8 locations for an additional \$50.00).....	\$100.00	\$100.00
<u>MISC. FEES</u>		
Runner	\$200.00	(plus gas reimbursement)
Catering Room.....	\$100.00	\$100.00
Origination Fee.....	\$3,500.00	N/A
Restore Ceiling Plugs from F.O.H. rigging (per plug).....	\$25.00	\$25.00
Towel Rental (bath towels \$2.00 a piece /hand towels \$2.00) * Total number of towels upon request		
<u>PERMITS & FIREWATCH</u>		
Electrical Permit	\$250.00	\$250.00
Exterior Electrical (Shore Power)	\$250.00	\$250.00
School Show Parking Permit Half day permit-bus parking 2 sides)	\$265.00	N/A
Parking Meters (each) plus a set-up charge with the city	\$17.00	N/A
Firewatch (\$35 per hour / 4 hour minimum) + 31.5% Payroll.....	\$140.00	N/A



DRESSING ROOM / OFFICE: PHONE LINES / DSL

ROOM	SIZE	CAPACITY	PHONE LINES*/ DSL
BASEMENT (OFFICES AND LARGE ROOMS)			
PRODUCTION OFFICE #1	13' x 8'	-	2031, 2032, 2 Direct Lines, DSL 2 Video Feeds, Paging Mic, 4 channels of COM Lines
PRODUCTION OFFICE #2	14' x 9'	-	2066, 2067, 2077, DSL 2 Video Feeds
LG. MUSICIAN'S LOUNGE/ CATERING ROOM	18' x 35'	-	DSL, 1 Direct Line
SM. MUSICIAN'S LOUNGE / ORCHESTRA LOUNGE	16' x 21' 9' x 9'	-	DSL, 1 Direct Line
SCREENING ROOM	47' x 25'	75	DSL, 1 Direct Line
ROCK & ROLL MIX POSITION	25' (w) x 9'6" (d)	-	DSL, 1 Direct Line
(audio) BROADWAY MIX	14' (w) x 8'5" (d)	-	DSL
REAR OF HOUSE MIX POSITION	20' (w) x 12' (d)	-	DSL, 1 Direct Line
FIRST FLOOR/STAGE LEVEL			
STAGE LEFT			DSL , 1 Direct Line
STAGE RIGHT			DSL, 1 Direct Line
**DRESSING ROOM #1 (HANDICAP ACCESSIBLE)	12' X 9'	2	2045, 2046, 1 Direct Line, DSL 2 Video Feeds, Paging Mic 4 channels of COM Lines
SECOND FLOOR			
GREEN ROOM	15' X 24'	25	2026, 2035, 2041, 2083, 2 Direct Lines, DSL 2 Video Feeds, Paging Mic 4 channels of COM Lines
DRESSING ROOM #22	16' X 16'	8	2 Direct Lines, 2059, DSL
DRESSING ROOM #23	11' X 13'	7	-
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	2055, 2056, DSL 2 Video Feeds
DRESSING ROOM #32	14' X 13' 15' X 12'	1	2060, 2061, DSL 2 Video Feeds, Cable TV 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 toilet, and one shower) is available in the main hall on this floor			



DRESSING ROOM / OFFICE: PHONE LINES / DSL ...CONTINUED

ROOM	SIZE	CAPACITY	PHONE LINES*/ DSL
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 -			
SIXTH FLOOR (REHEARSAL ROOM)			
REHEARSAL ROOM	15' X 39' 17' X 13'	-	-

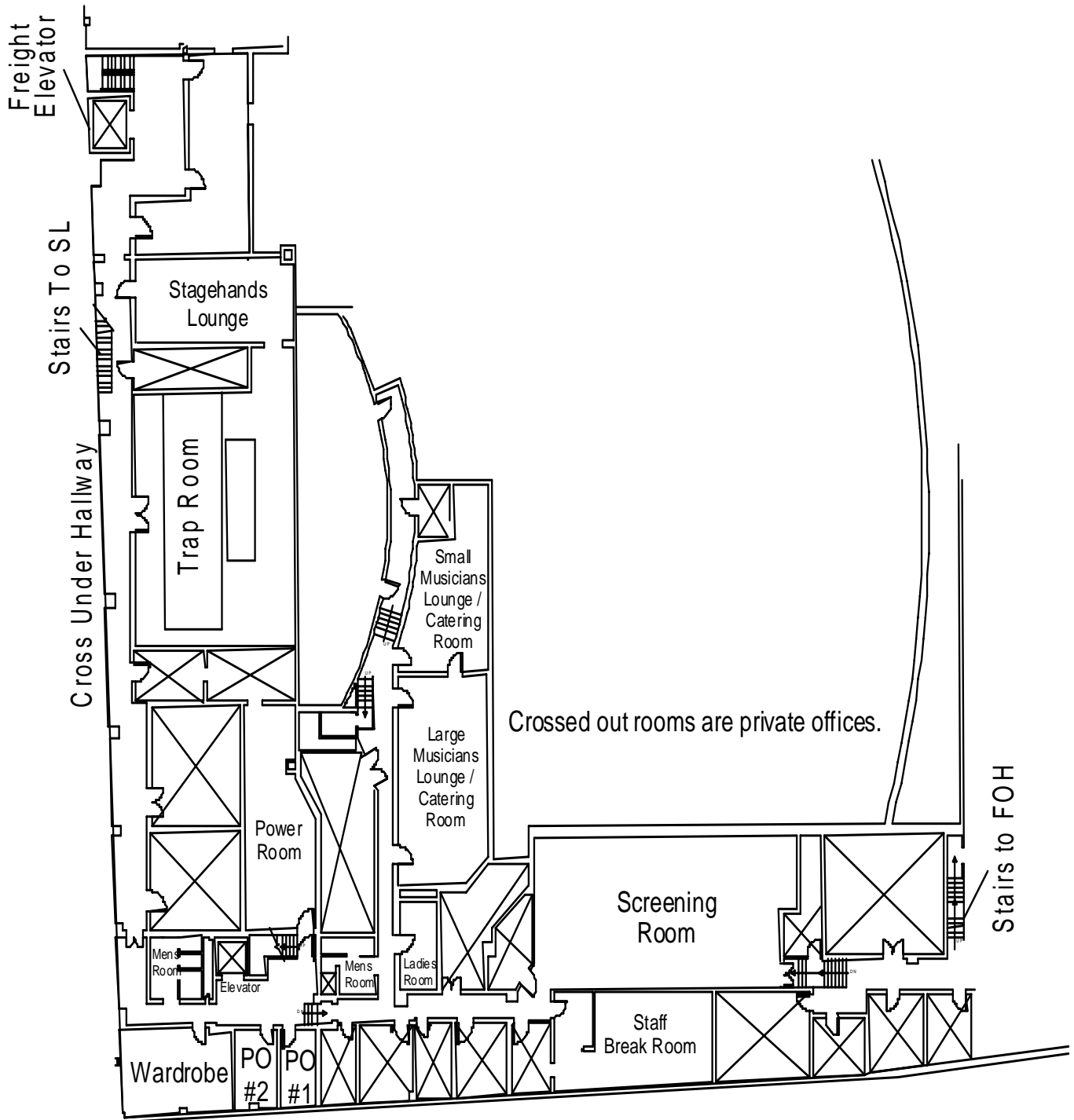
*All phone numbers listed begin with (404) 881-____. You must dial '9' to get an outside line. The City of Atlanta requires the use of all 10 digits to dial local numbers. In order to connect to these telephone lines, the Production Manager must be contacted one week prior to the Load-In.

- There is a \$15 charge per phone line per week for in house lines.
- Direct Dial Lines are charged \$75 per line per week. There is a limit of four (4) total Direct Dial lines without an additional installation fee.
- Telephones can be rented for \$15/week.
- In order to make long-distance calls, a long distance code must be obtained from the Production Manager. An escrow amount will be held at settlement.
- There is a charge of \$100 per week for up to 4 DSL locations. An additional 4 DSL locations can be provided for an additional charge of \$50.

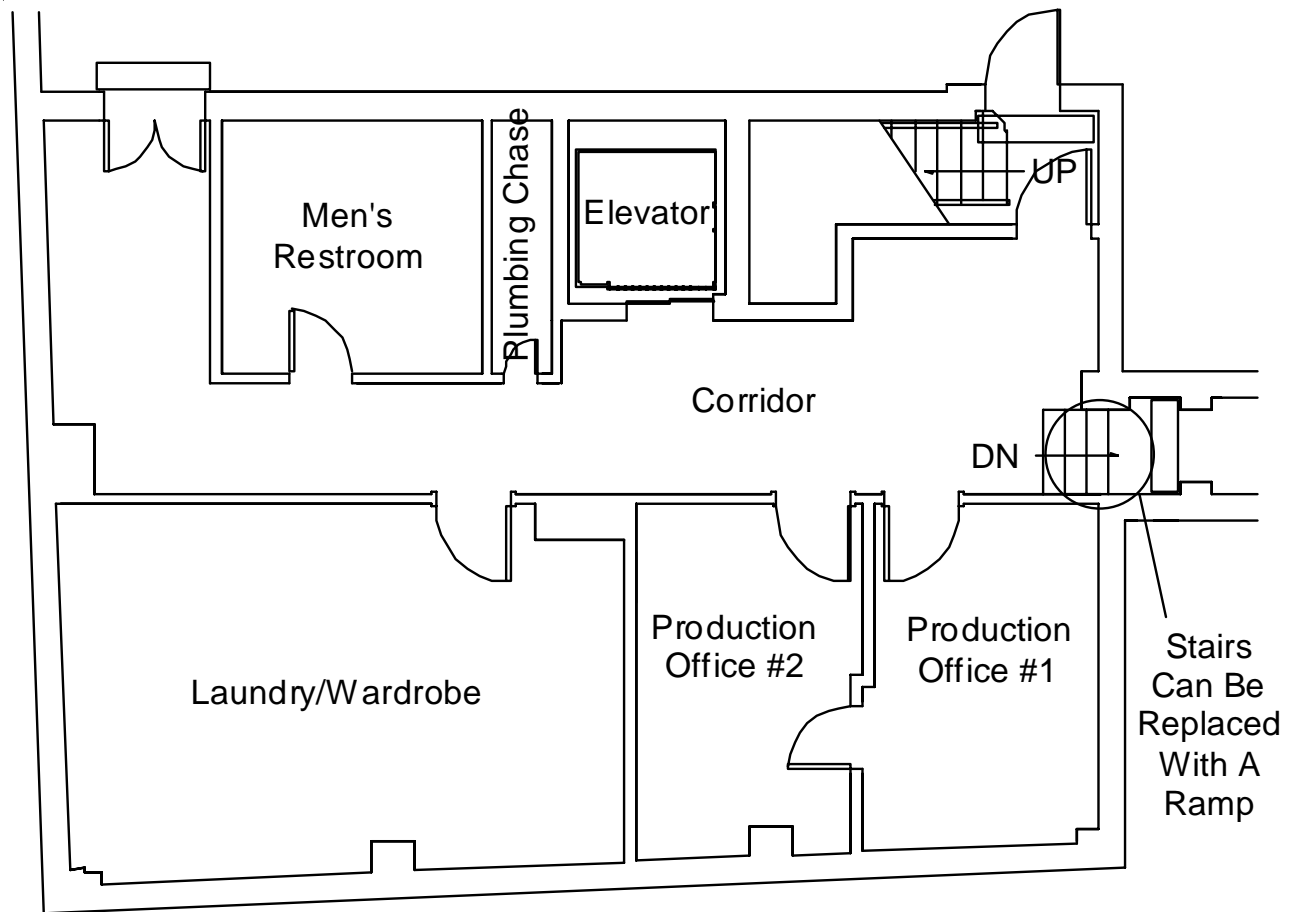
**Dressing Room #1 meets ADA guidelines.



FULL BASEMENT PLAN



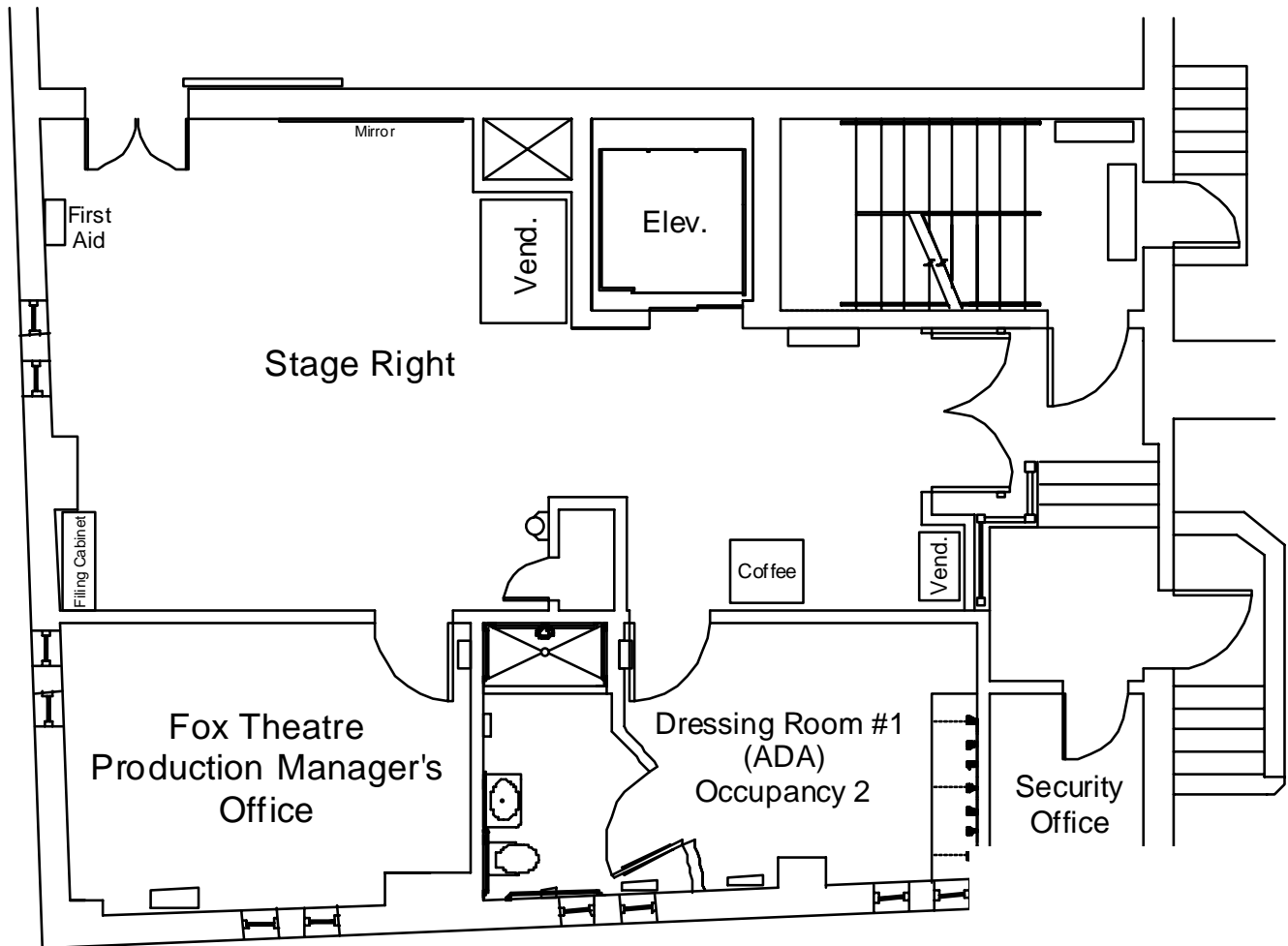
BASEMENT FLOOR PLAN



Basement Plan

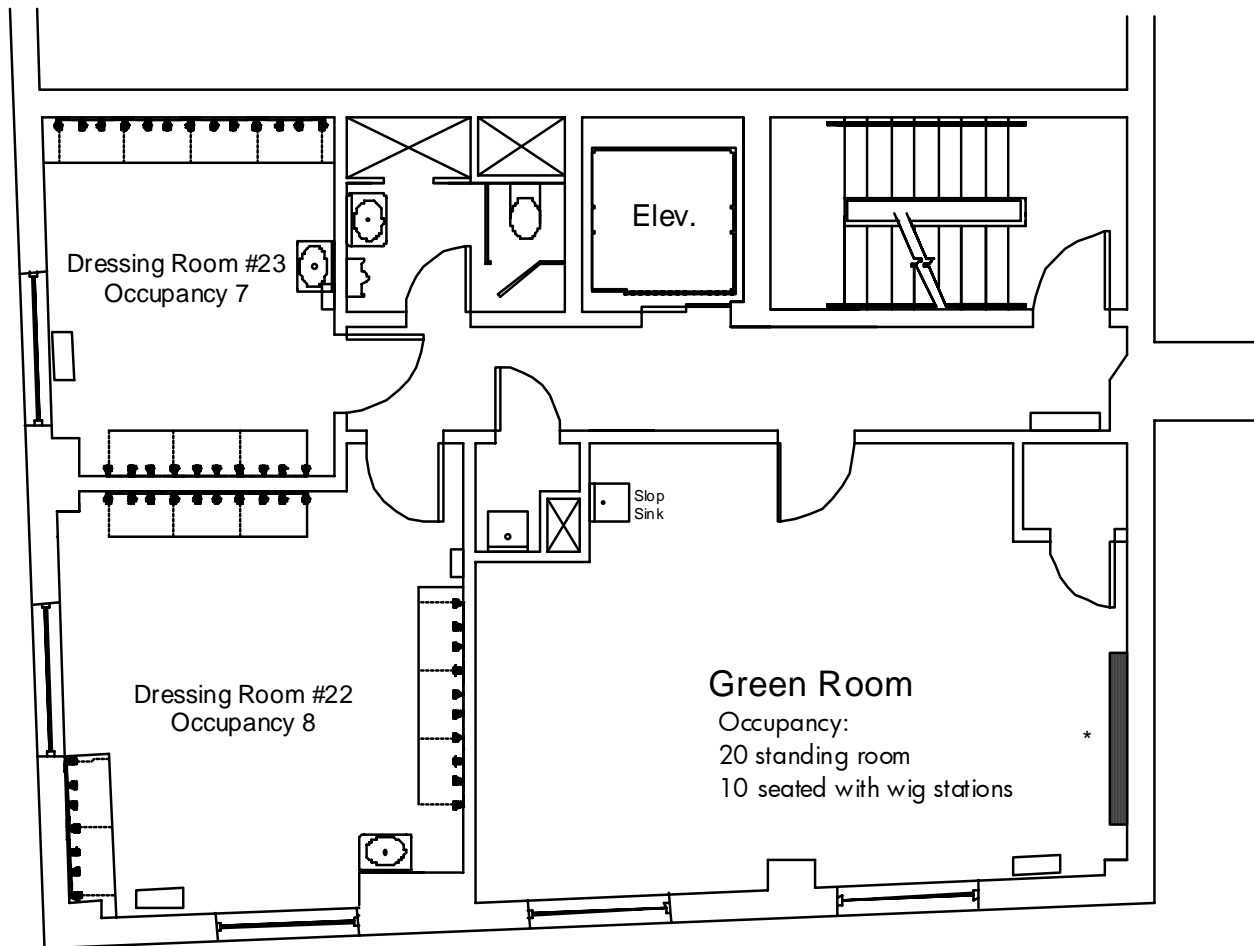


FIRST FLOOR/STAGE LEVEL PLAN



1st Floor Plan

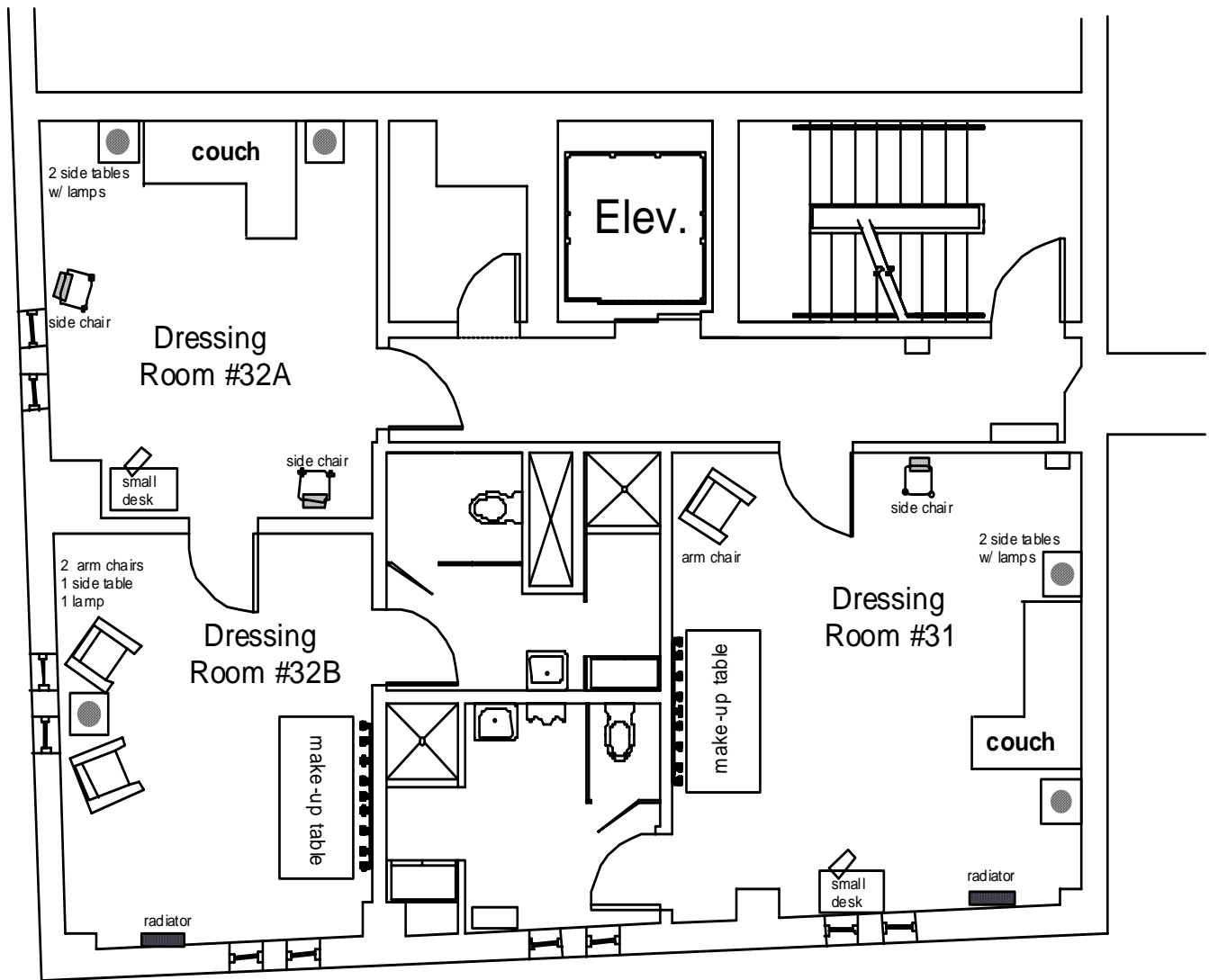
SECOND FLOOR PLAN



2nd Floor Plan

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

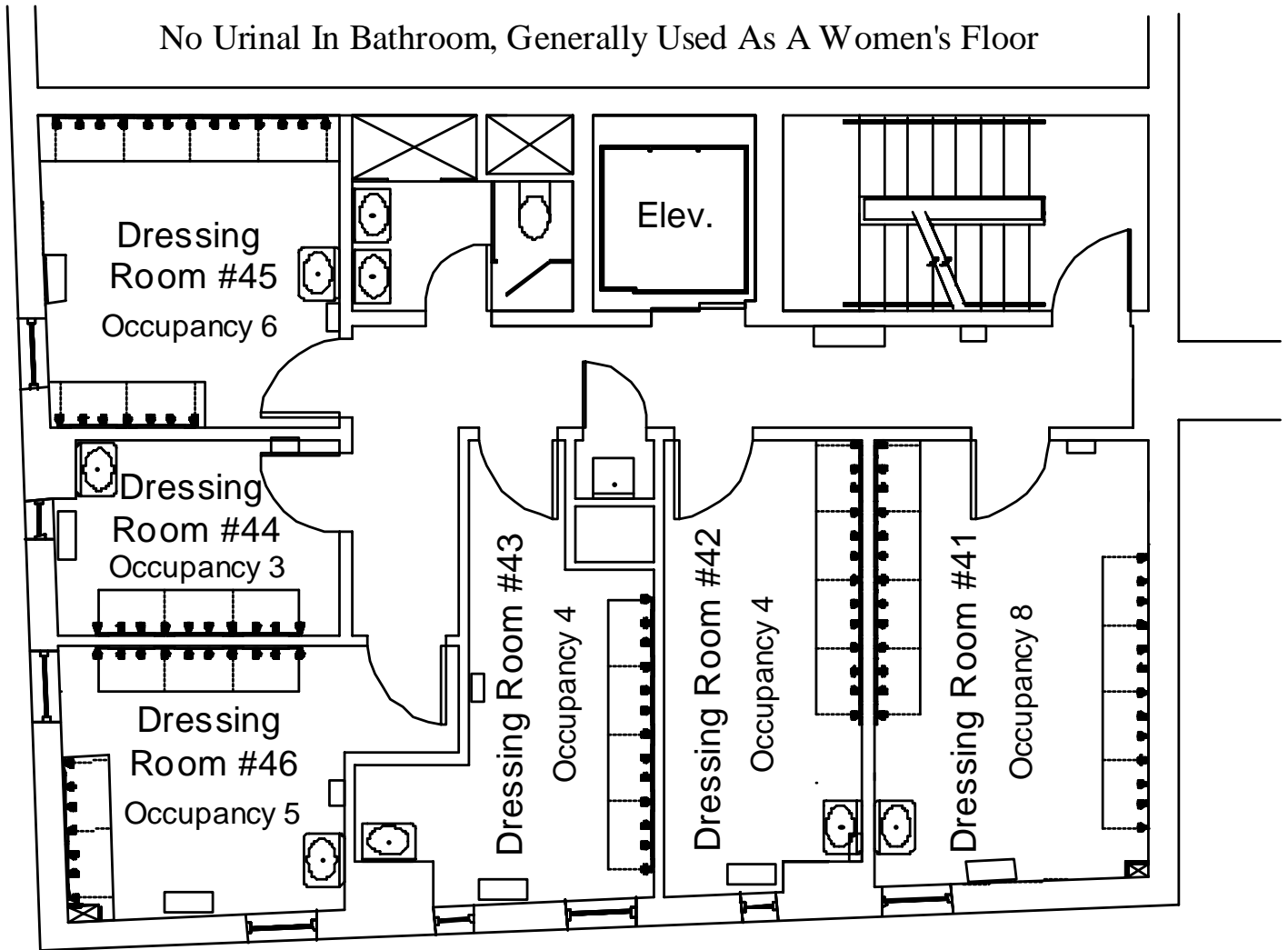
THIRD FLOOR PLAN



3rd Floor Plan



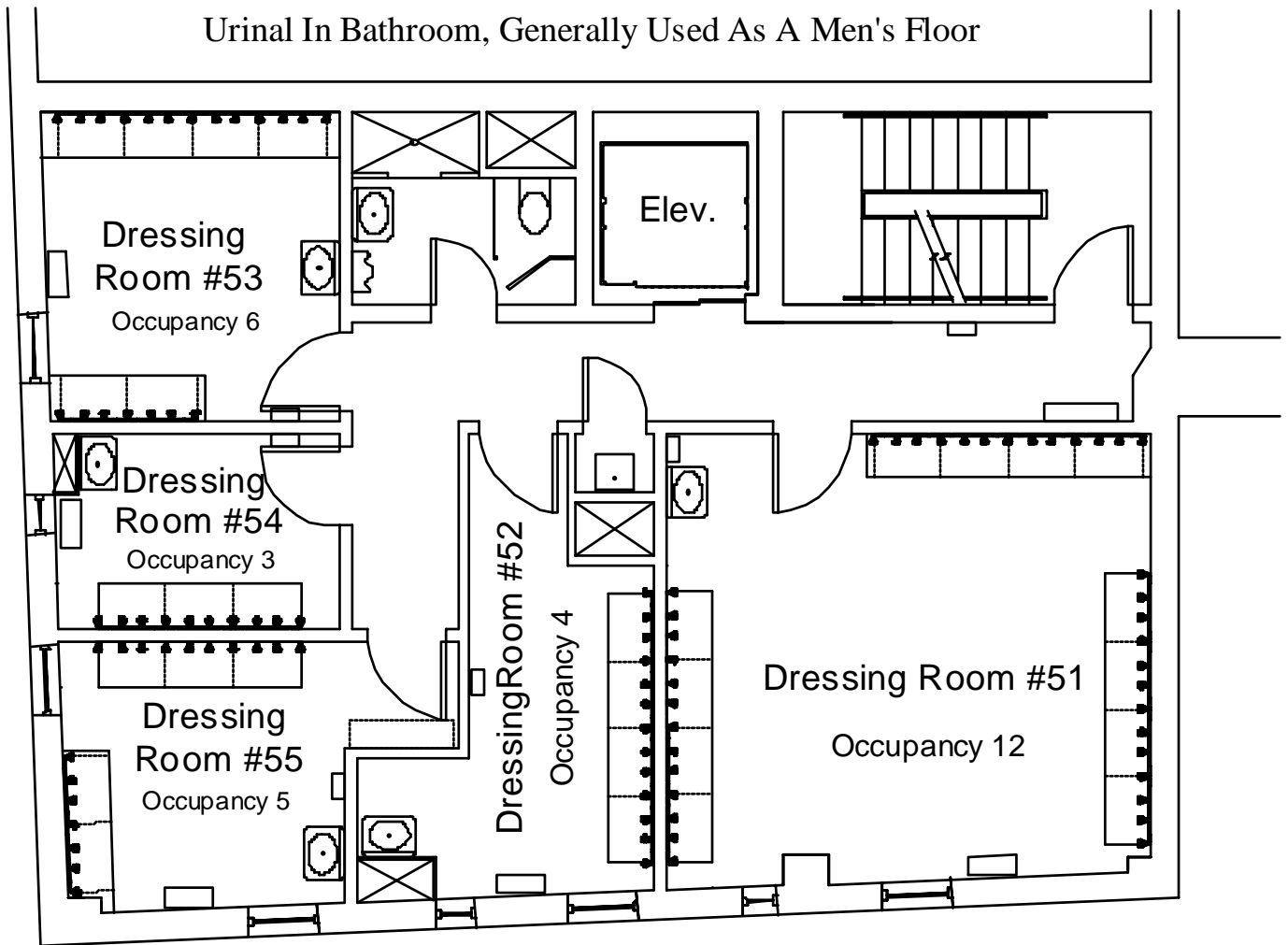
FOURTH FLOOR PLAN



4th Floor Plan



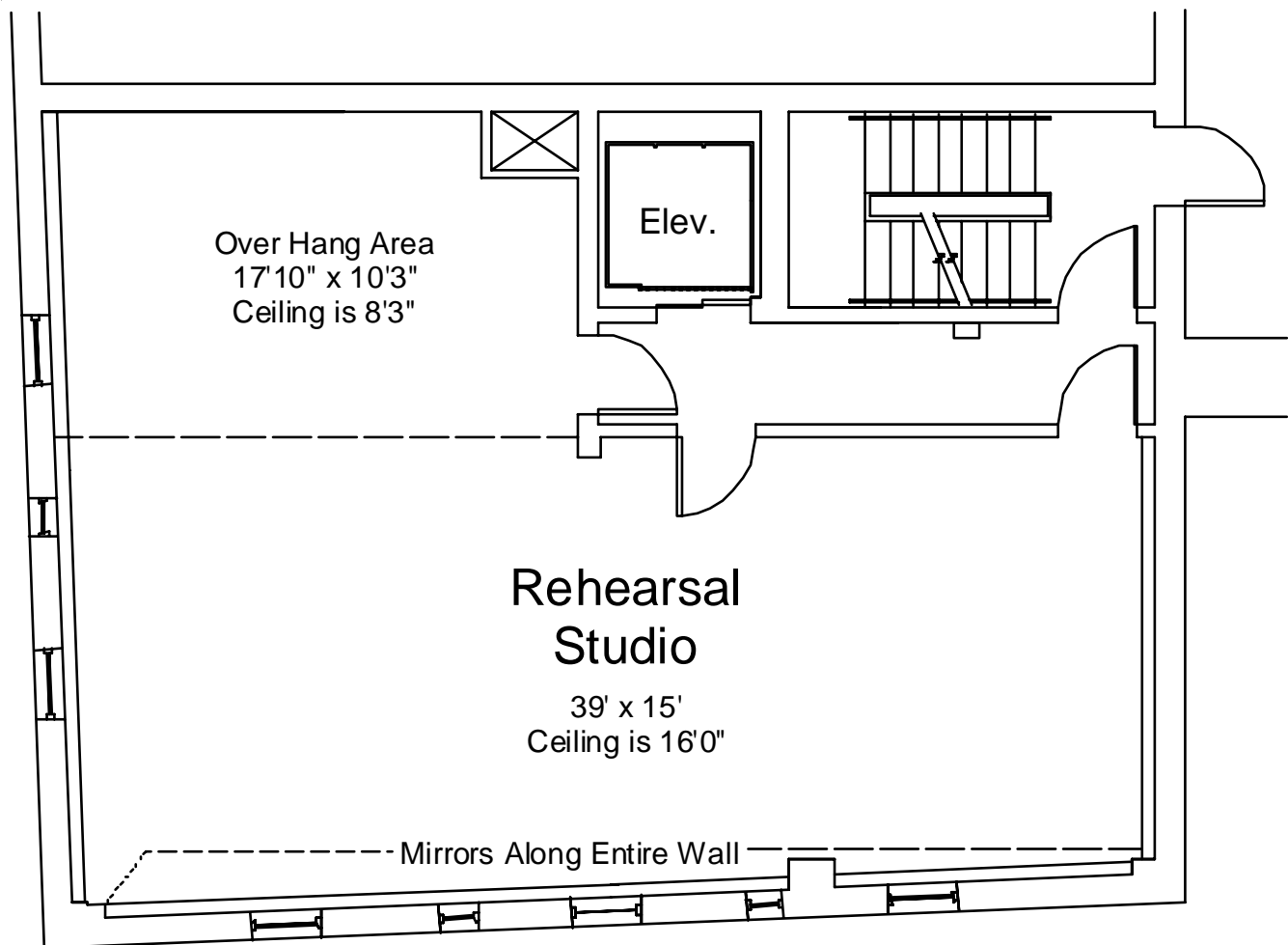
FIFTH FLOOR PLAN



5th Floor Plan

SIXTH FLOOR PLAN

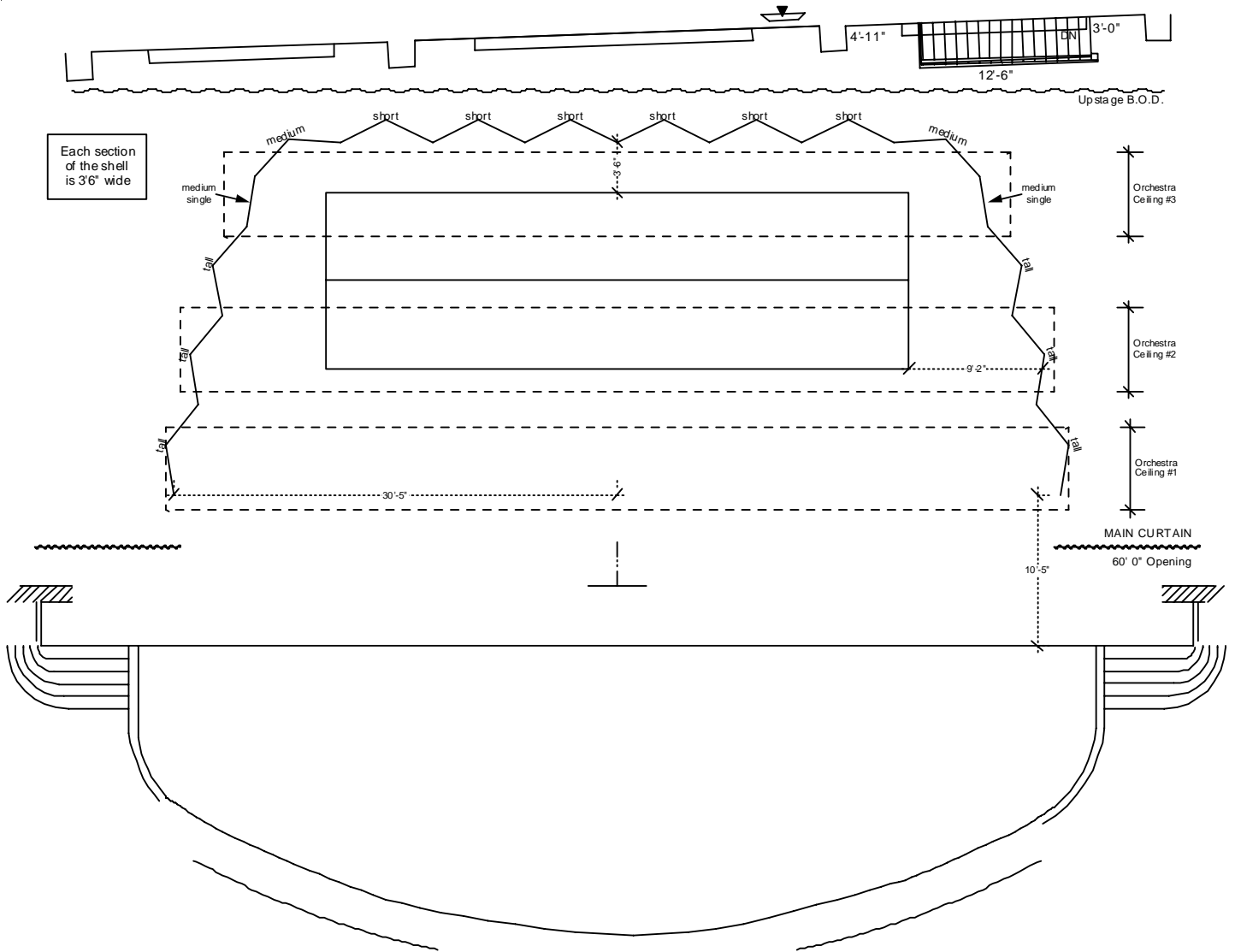
There is an upright piano stored on this floor that is available to rent for rehearsal purposes.



6th Floor Plan



STAGE FLOOR PLAN WITH ORCHESTRA SHELL





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' - 7"	
2	1' - 8"		41	18' - 0"	
3	2' - 4"	*House Curtain <i>Travel or Guillotine</i>	42	18' - 4"	
4	2' - 10"		43	18' - 8"	
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 hung during a seasonal Movie Festival (June-September)
- If goods need to be removed prior to a show's load-in its will constitute a work call at an additional cost to the promoter.

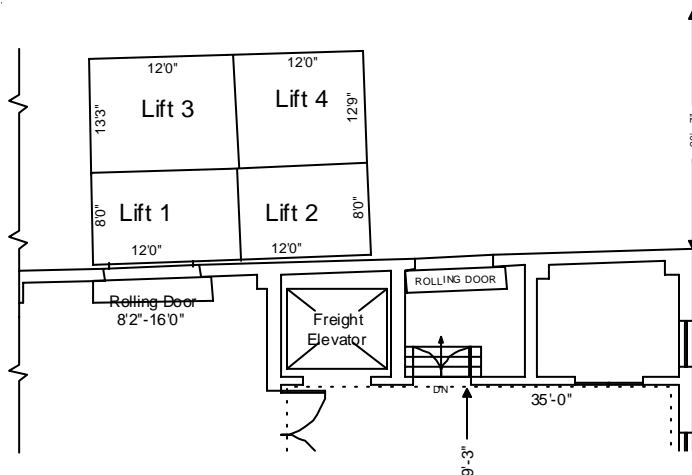


GENERAL MEASUREMENTS and INFORMATION

Please note: The Main Curtain, Teaser and various other soft goods are hanging in the theatre at all times. Goods are there for the use by traveling productions. If goods need to be removed prior to a show's load-in this will constitute a work call and will be at an additional cost to the promoter.

STAGE	MEASUREMENT
PROSCENIUM WIDTH / OPENING	79'11"
PROSCENIUM HEIGHT	31'0"
Deck to the bottom of the permanent Lambrequin frame	35'8"
Deck to the bottom of arch plaster	35'9"
FRONT EDGE OF STAGE TO US EDGE OF FIRE CURTAIN (0'0")	4'2"
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 the steel)	75'0"
AVERAGE BATTEN LENGTH	75'0" (linesets #1, #2,#3 are 95'0")
PIPE TRAVEL DISTANCE	66'4"
MAXIUM ARBOR CAPACITY	900 lbs
TOTAL COUNTER WEIGHT AVAILABLE FOR SINGLE PURCHASE (LS#1-64)	19,000 lbs Each brick- 25 lbs
TOTAL COUNTER WEIGHT AVAILABLE FOR DOUBLE PURCHASE (LS#65-74)	18,000lbs Each brick - 17 lbs / 13' arbors capacity of 900 lbs (+/-)
OUT TRIM OF THE CENTER CLUSTER	Stage to the bottom cluster- 37'6"
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'
MIX POSITIONS: ROCK & ROLL (center of house) BROADWAY (Rows OO-RR #51-65) REAR OF HOUSE	Rock & Roll: 25' (w) x 9'6" (d) Broadway: 14' (w) x 8'5" (d) Rear of House: 20' (w) x 12' (d)
FRONT EDGE OF STAGE TO BALCONY RAIL	59'0"
FRONT EDGE OF STAGE @ CENTER LINE TO BOX BOOMS	73'8"
FRONT EDGE OF STAGE TO THE ORCHESTRA SEATS	First Row: 23'0" Last Row: 132'0"

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"
BACKSTAGE/ DOCK/OTHER	MEASUREMENT
LOADING DOOR DIMENSIONS	8'2" (w) x 16+' (h)
LOADING DOCK DIMENSIONS * See Drawing below	The complete loading dock as a full unit is: 18' (w) x 24' (l) *Each lift can be moved individually Lift #1 - 12' (l) x 8' (w) Lift #2 - 12' (l) x 8' (w) Lift #3 - 12' (l) x 13'3" (w) Lift #4 - 12' (l) x 12'9" (w)
STANDING CAPACITY OF EACH LOADING DOCK LIFT	Each is 5,000 lb
SL FREIGHT ELEVATOR DIMENSIONS *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)
SR PASSENGER ELEVATOR DIMENSIONS * 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





AUDIO INVENTORY

SOUND SYSTEM INVENTORY		
QUANTITY	MAKE AND MODEL	USE
10	Meyer M2D	House PA, Mid-High, L/R Stack
2	Meyer M3D Subwoofers	House PA, Subs, L/R Stack
12	L'Acoustics DV-DOSC	Center Cluster, Mid/High
4	L'Acoustics DV Subwoofer	Center Cluster, Subwoofers
5	NEXO PS8	Under Balcony Delay Speakers
5	NEXO PS10	Under Balcony Delay Speakers
4	Meyer UPA-2P	Side Fill
4	Quickfly MYA-UPA mounting yoke assembly	
5	Meyer UPM-1P	Front Fill
6	JBL Floor Monitor Wedge – model 4604B	
	NEXO PS8U & Tannoy IS-52 = Speakers with NEXO processors and Camco amplifier	Fill Speakers: House Zones Left and Right : orchestra level, loge level and top stair of side stage stairs

FOH SOUND INVENTORY		
QUANTITY	MAKE AND MODEL	USE AND LOCATION
1	Yamaha PM-5D - EX 96 Channels Version 2, RH	Main Console - FOH Booth
1	Yamaha PW 4000 Power Supply (Main)	FOH Booth
1	Yamaha PW 4000 Power Supply (Secondary)	FOH Booth
1	Yamaha PW 4000 Power Supply (Spare)	FOH Booth
1	Denon DN-D4000 Dual CD	Spare
1	Denon RC-D40 Remote for CD	FOH Booth
5	ETA Power Distributor	Various Points - FOH Booth
2	Mackie HR 824 Monitor Speaker	On Meter Bridge of PM-4000
1	Denon DN-D4500, Dual Deck CD & MP3 Player	FOH Booth
2	Tascam MD-350, MiniDisc Player	FOH Booth



BASE STATIONS		
QUANTITY	MAKE AND MODEL	USE
1	MS704	4 channel base station
1	RS702	2 channel remote base station

WIRELESS COM		
QUANTITY	MAKE AND MODEL	USE
4	HME BP200	Belt packs
5	HS15	headsets
1	DX200 with base station	

WIRED COM		
QUANTITY	MAKE AND MODEL	USE AND LOCATION
16	Clear Channel RS-601	beltpacks
10	Clear Com RS-602	2 channel beltpacks
4	Clear Com HS-6	Telephone hand set
16	Clear Com C-C95	Single muff head sets
8	Clear Com CC-260	Double muff head sets
6	Clear Com KB-702GM	2 channel biscuits
2	Galaxy PA5XD	Powered hot spot
5	Furman PL-Plus DMC	Power conditioner



MICROPHONE INVENTORY

QUANTITY	MAKE AND MODEL	NOTES
1	Audio Technica 4033	
4	AKG 414	3 – B-UL, 1 – B-XLII
2	Barcus Berry 4000 Pick Up	
4	Crown PCC 160	
1	EV RE 20	
2	Realistic PZM	
6	Sennheiser 421-u	
8	Shure SM - 58	
19	Shure SM-57	
1	Shure Beta 57	
3	Shure SM-58 Switched	
6	Shure Beta 87 Wireless Handheld	
6	Countryman Isomax E6	Omni Lavalier
1	AKG C1000S	
1-pair	AKG C451	
2	Audio Technica 8533	Hanging Microphone
2	Shure SM 81	
2	Behringer ECM 8000	
6	Whirlwind DI	Passive DI
6	Countryman Type 85 DI	Active DI
1	A.E.S MC 220 DI	Active DI
1	Whirlwind IMP Microphone Combiner	2 X 1 Passive
2	Sennheiser E614 condenser microphones	
2	Sennheiser E906 (not Silver E609) instrument microphones	
3	Shure Beta 87A vocal microphones	
6	Audio-Technical Pro 45 Hanging choir microphones	
3	Whirlwind PCDI interface box	
2	Sennheiser KG/ME 66	Shot Gun Mics

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"



INTERIOR AUDIO DISTANCES

FROM	TO	FEET	METERS	MILLISECONDS	DEGREES	NOTES
Cluster	Underbalc Center			51.27		Electronic Delay - 61.27 ms
Cluster	Underbalc Outer			54.08		Electronic delay - 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					



LIGHTING INVENTORY

QUANTITY	DESCRIPTION
218	ETC Source Four Bodies (lamped at 575 watt)
26	10 degree lens
63	19 degree lens
6	19 degree Hi-Definition lens
84	26 degree lens
40	36 degree lens
7	50 degree lens
80	Source Four PAR's with 4 Lens Kit (VNSP, NSO, MFL,WFL)
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)
Moving Lights	
0	None available at this time
Spot Lights	
4	Lycian 2K (model 1290 XLT) Throw to stage: 157'
Effects	
1	MDG Atmospheric Hazer
Cable	
15	100' Multi-Cable
10	75' Multi-Cable
5	50' Multi- Cable
5	As needed, Multi- Cable in Sky to accommodate show installed FOH truss
Breakouts	
32	6 Circuit breakouts
Light Board	
1	ETC ION Console v. 1.9 with RPU
1	Remote video interface with 2 DVI flatscreen monitors



AVAILABLE POWER / DMX / ETHERNET

POWER:

LOCATION	QUANTITY	DESCRIPTION
Down Stage Right	2	400 amp , 3 Phase, Cam Locks
Stage Left Prop Room	1	400 amp, 3 phase, Tails
Upstage Right	1	30 amp, 3 phase, Tails (8-10 AWG)
Upstage Right	1	60 amp, 3 phase, Tails (8-10 AWG)
Down Stage Left And/Or* SR Power Rm	1	TIE INS: 200 amp, 3 phase, Tails - *Isolated Ground for Audio *200amps total in parallel*
Spot Booth	8	60 amp spot light disconnects / 4 in use when house spots used
Shore Power	1	Max 200 amp available , 3 phase, Tails, 50 feet of feeder required
Catering Tie In	1	100 amp 3 phase

DMX:

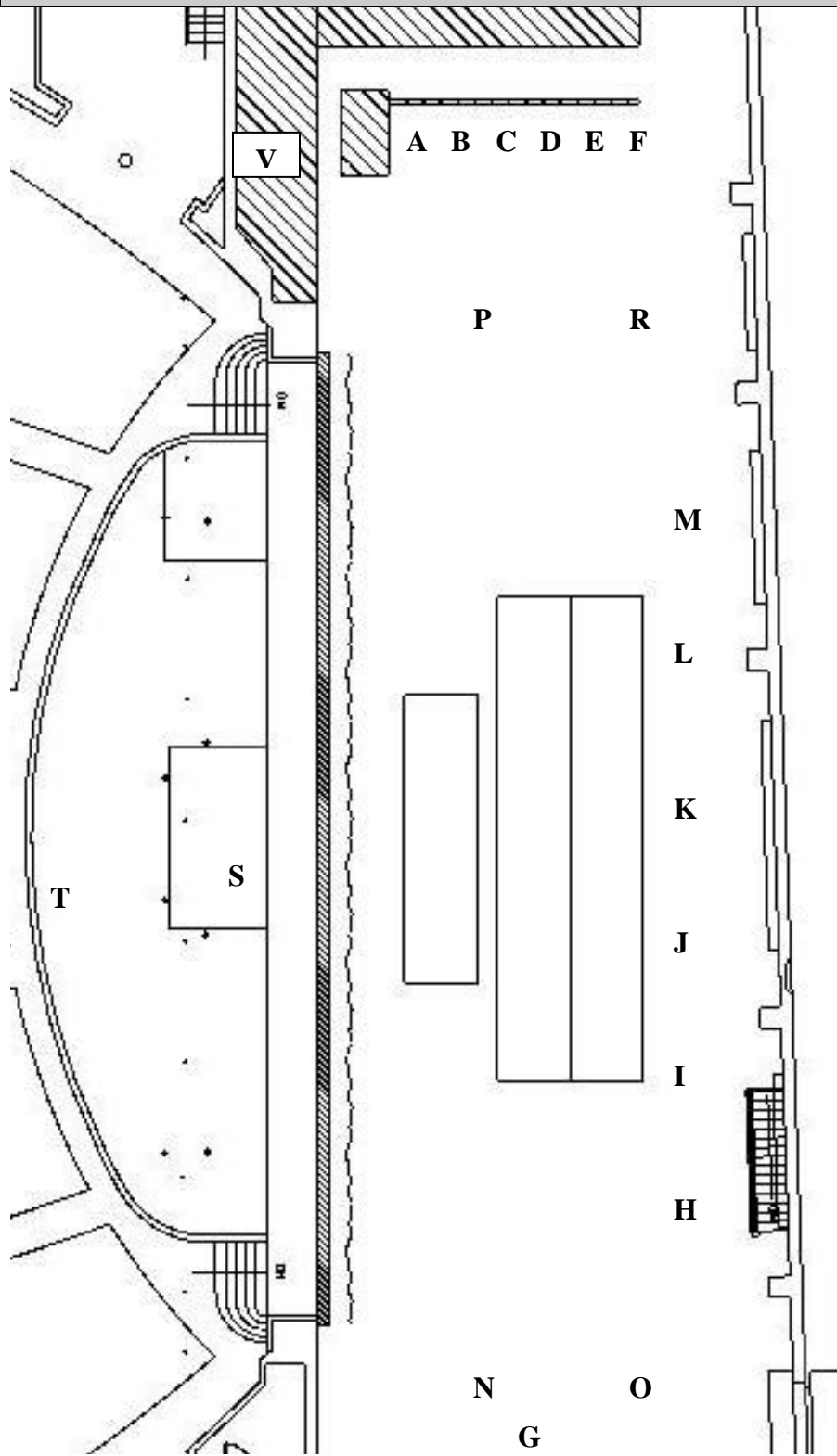
LOCATION	DESCRIPTION
Balcony Rail	2 Female Lines / Originating from DSR
R&R Mix Position	3 Male Lines / 1 Female Line / Originating from DSR
Rear of House Lighting Area	3 Male Lines / 1 Female Line / Originating from DSR
Sky Truss	2 Cables (no dry lines run) / Originating from DSR

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



DIMMER CIRCUITS



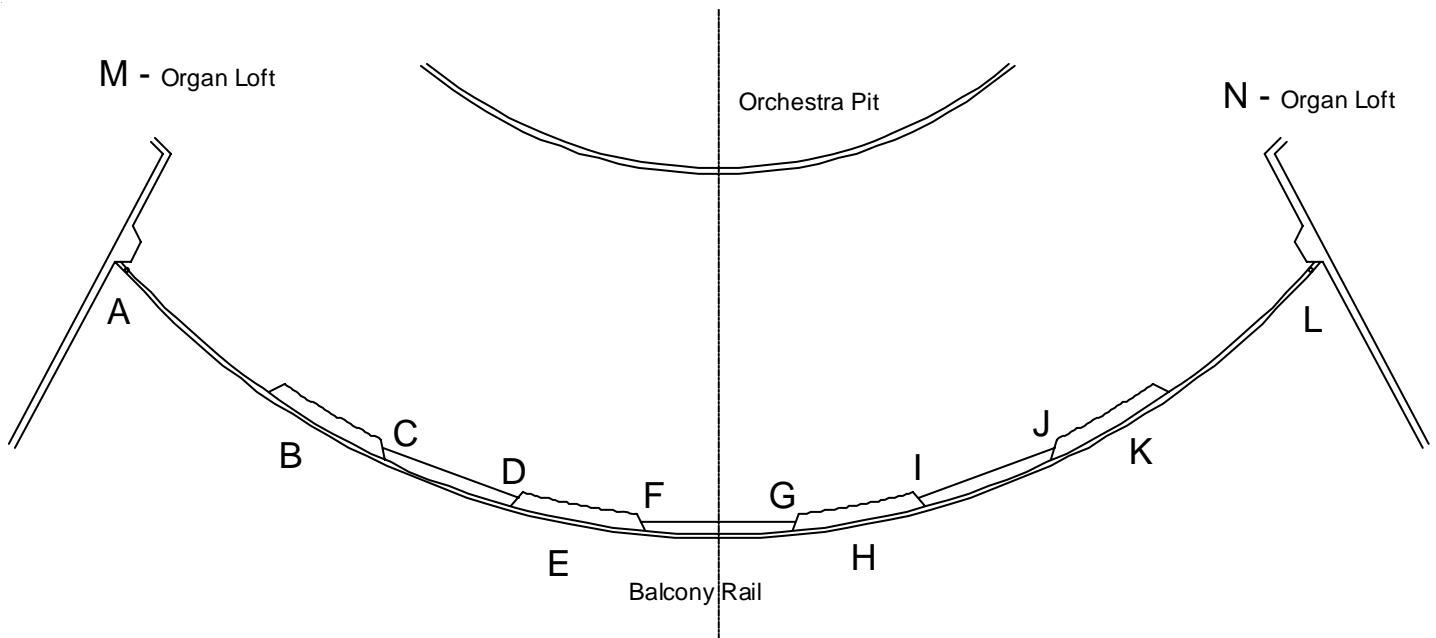
KEY

- 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



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





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 color camera (Sony – UNIPM383A8) that provides a 41’ wide picture of the stage.
- The second is a low light, black/white camera (Sony – UNIPC393A8) that provides a 45’ wide picture of the stage.
- Both cameras provide enough height to view average show portal trims and a partial view of the orchestra pit.
- Both cameras provide a very clear image that works in all lighting environments and the low light camera works very well in blackout situations.
- There is also a camera located in the orchestra pit wall that is available for your use to focus on the conductor’s position.
- We are unable to re-focus these cameras on a show-to-show basis. However, there are two locations on the balcony rail to add up to, two (2) additional camera, that can be patched in the house system, if necessary.

MONITORS: There are four (4) large monitors in the backstage area that receive both the color and black/white feeds.

- One is located on the Fly Rail downstage right and two are located on the Fly Rail Mid-bridge
- One is in the Wardrobe room on the basement level.

We also offer the following monitors (with all the necessary cables) that can be used for a cost of \$10/performance and \$20/week:

QTY	MAKE AND MODEL
2	Sony PVM20N5U 20” Color Monitors
4	Sony PVM14N5U 14” Color Monitors

There is one (1) tall rolling A/V cart that is available to support the 20” monitor so it can be used as a rover.

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 of the locations in the theatre.



PROJECTION

QUANTITY	TYPE	SPECIFICATIONS
1	Digital Cinema Projector	NEC NC2500S: 6,000 watt: 23,500 lumen output Digital cinema 2K resolution via installed server HD video capable if playback equipment provided Standard DVD capable via installed player Throw: 159' to house screen on LS #12
1	Projector Server	Dolby Show Player DSP100C
1	Film Projector	Century JJ 35/70; Variable speed drive motor, 16-30 frames per second. Strong Ultra Super 80 lamphouse with 4000-watt bulb Cincemeccania IREM rectifier, rated at 140 amps Ballantyne 35/70 platter system
	Sound Formats	<u>Analog Sound</u> : 5.1 channel, Dolby CP-200 with 500 series cards for digital inputs. Type A and Type SR noise reduction. Visible red LED exciter lamp <u>Digital Sound</u> : 5.1 channel, 35mm: Dolby SRD, DTS Digital Cinema: via Dolby DMA8
	Movie Speaker System	<u>Screen</u> : Left, Center, Right channels are tri-amped with Electro-Voice EJ1 coaxial horns above Altec 210 cabinets, Left and Right have 2 cabinets (four 15" drivers each), Center has 4 cabinets (eight 15" drivers). <u>Subwoofer</u> : Eight Electro-Voice TL3512's (18" drivers) <u>Surround</u> : Altec 600B, 14 downstairs, 12 upstairs
1	Screen	26'6"h x 56'8"w Hurley Superglow 1.5 gain
1	Screen Masking	Variable 1.33:1 to 2.35:1 ratio Movable top and side. Fixed bottom black masking



SOFT GOODS INVENTORY

QUANTITY	TYPE	DIMENSIONS
1	Black Borders	90'w x 15'h
6	Black Borders	75'w x 12'h
4	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
1	Black Scrim	76'w x 30'h
6 pairs	Black Legs	14'w x 30'h
3 pairs	Black Legs	13'w x 29'h
2 pairs	Black Legs	14'w x 35'h
1 pair	Black Legs	Set of Movie Legs for use with Picture Sheet
1	Blue Cyc	60'w x 30'h
1	Red Main Curtain	102'w x 36'h
1 pair	Red Legs	Red Legs Match Main Curtain 14'w x 34'h
1	Red Teaser	84'w x 20'h

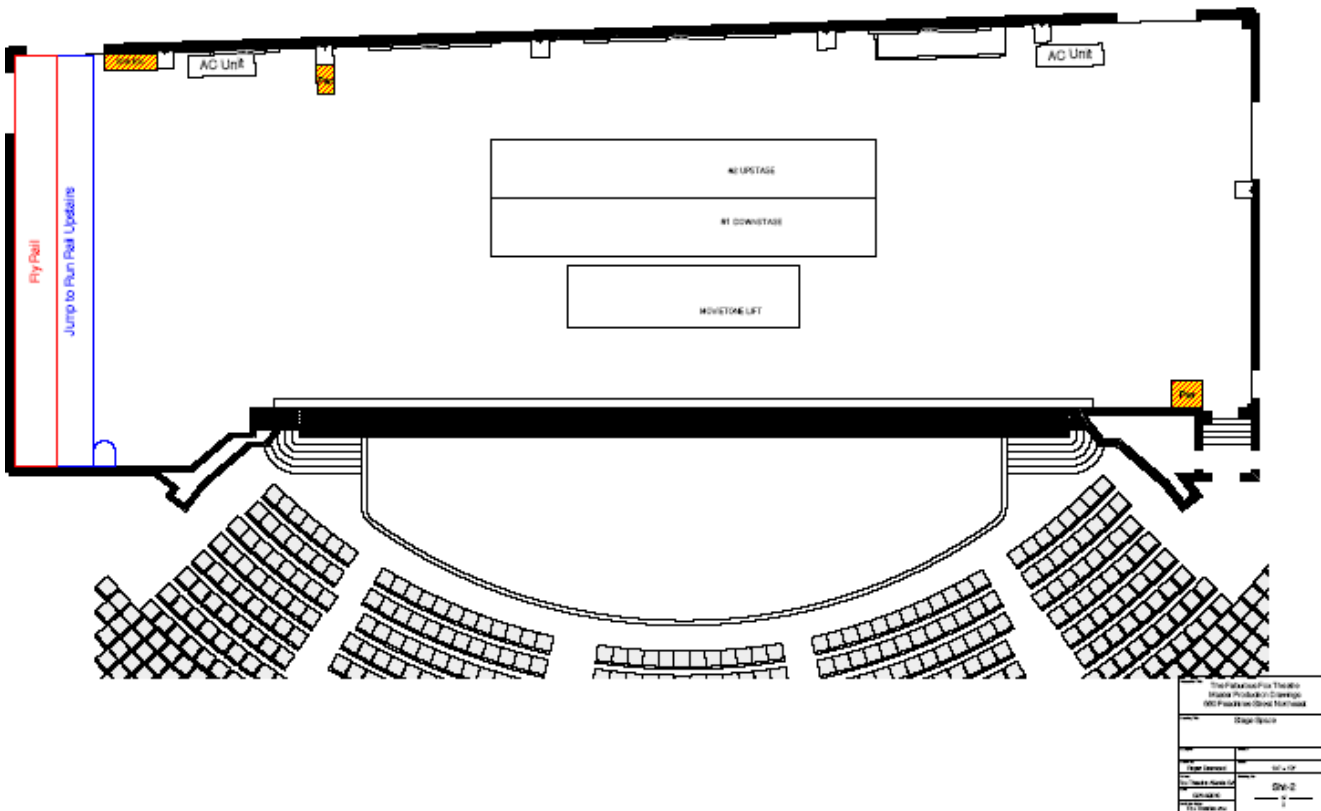
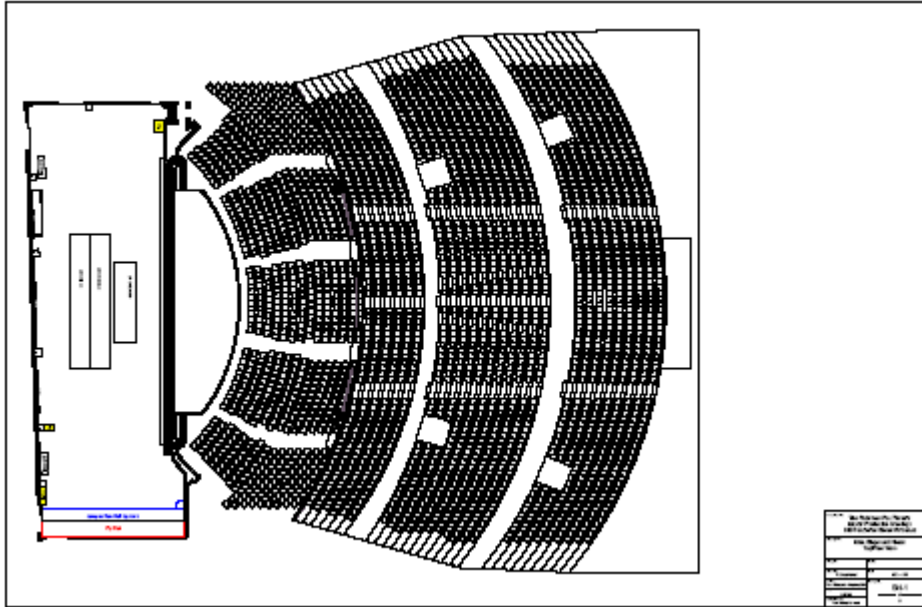


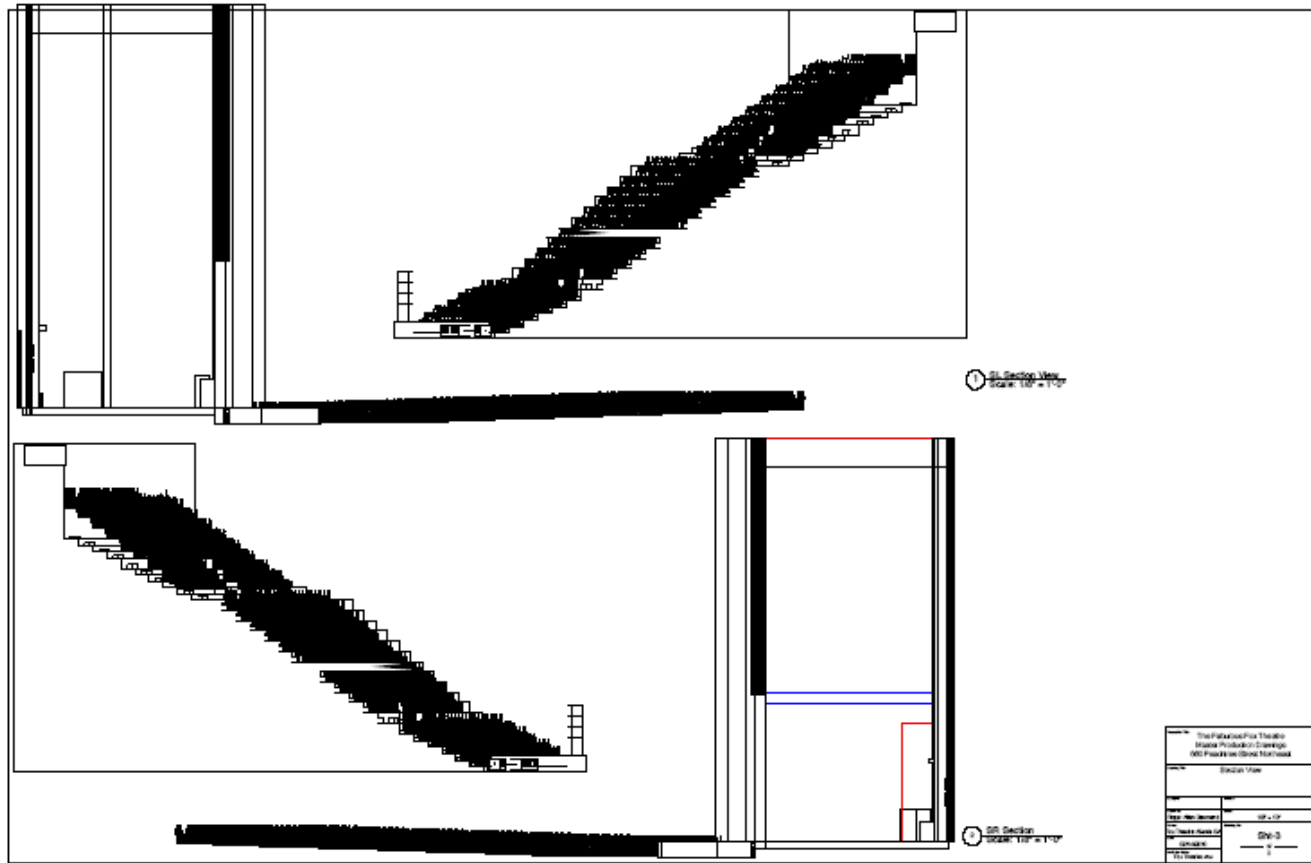
MISCELLANEOUS HOUSE EQUIPMENT

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)
2	Balcony Rail Projector Platform	26" (w) x 32" (d)
61	Music Stands	
8	Risers	4' x 8' x 8"
6	Risers	4' x 8' 16"
5	Risers	4' x 8' x 24"
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)
4	Flats	4' x 8' Quick Change Hinged Panels
1	Flats	4' x 10' Quick Change Panels
5	Marley Strips	6'7" Wide x 65'4" Long
1	Marley Strip	6'7" Wide x 58' Long= This piece fits around side speaker stacks
1	Marley Strip	6'7" Wide x 64'6" Long= Best used Up Stage

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

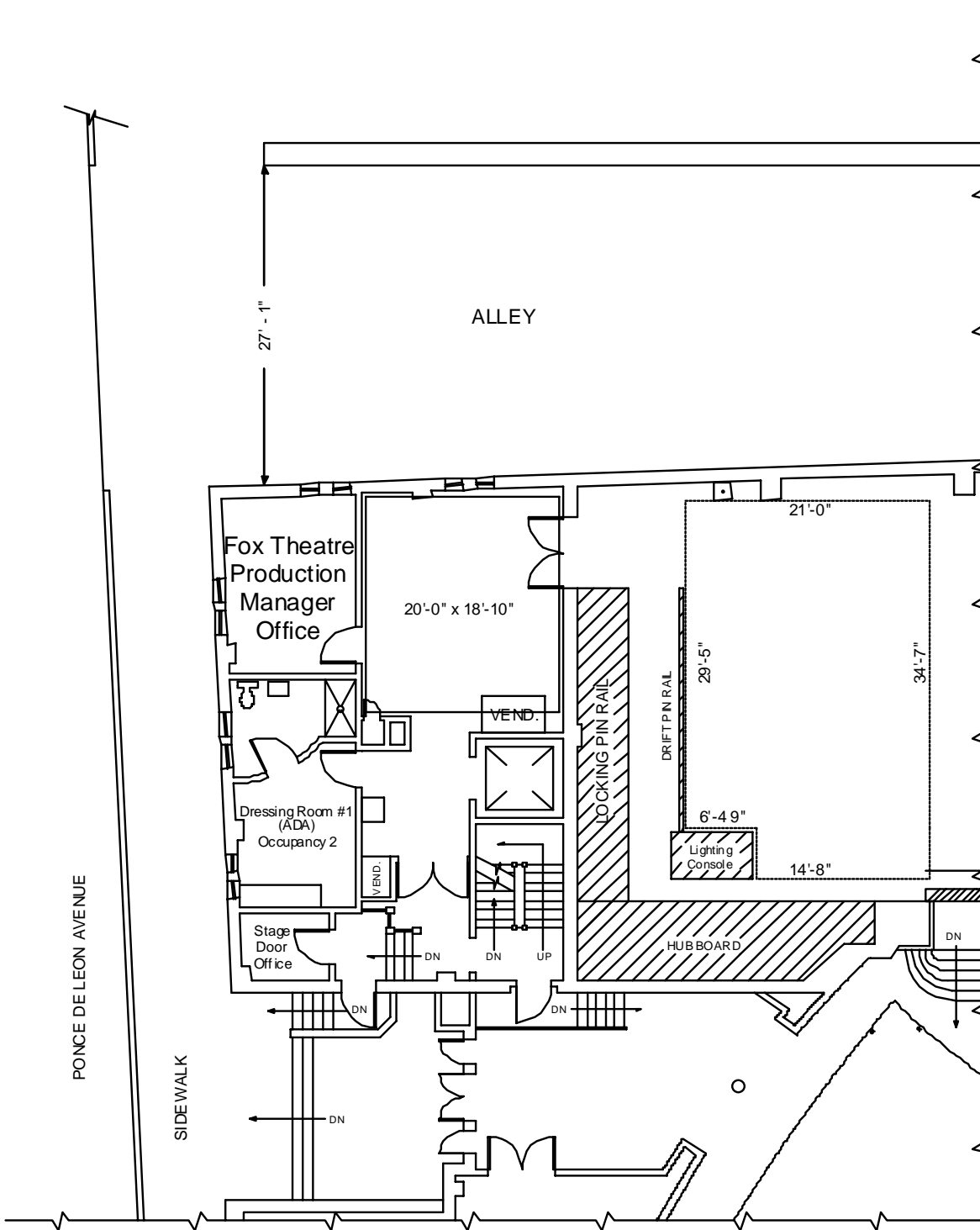
VARIOUS STAGE VIEWS



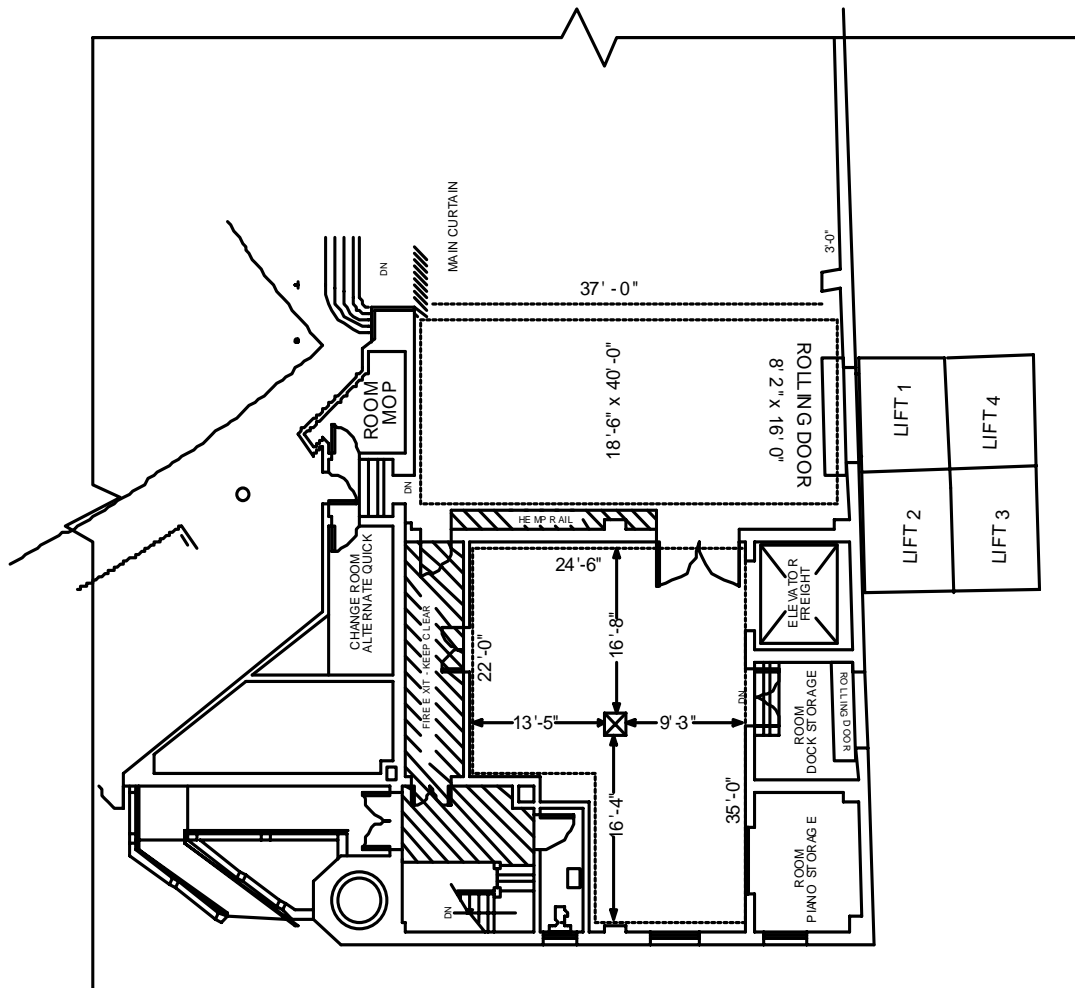




STAGE RIGHT FLOOR PLAN

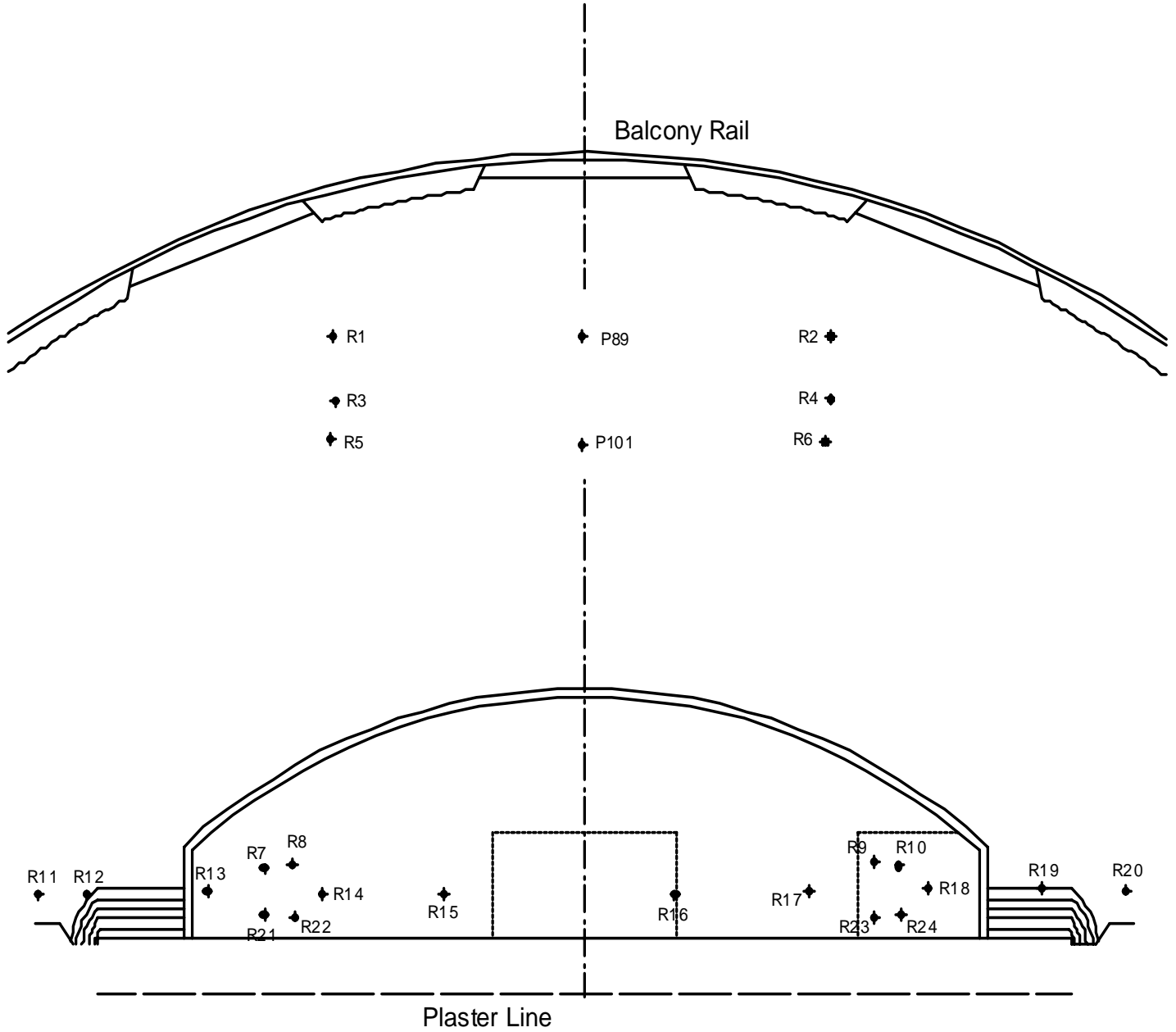


STAGE LEFT FLOOR PLAN





FRONT OF HOUSE RIGGING POINTS



Rigging Points								
Scenario \ Mark	R6 (4)	R5 (4)	R4 (5)	R3 (5)	R2 (4)	R1 (4)	P89	P101
1	8K	8K						unknown
2			5K	5K				
3					10K	10K	unknown	



FRONT OF HOUSE RIGGING POINT MEASUREMENTS

Rigging Points Distance in Feet				
ID	Stage Left	Stage Right	Down Stage <small>* measurement taken from plaster line</small>	Elevation
R1	20.8		49.8	74.9
R2		20.2	49.8	74.8
P101	.2		41.7	?
R3	20.5		44.9	74.9
R4		20.1	45	74.8
R5	20.9		42	74.7
R6		19.8	41.9	74.9
P89	.2		49.9	75.3
R7	26.4		9.5	52.3
R8	24		9.9	52.8
R9		23.9	10	52.9
R10		25.9	9.7	52.1
R11	44.9		7.5	48.9
R12	40.9		7.5	45.5
R13	31		7.8	49.1
R14	21.5		7.6	51.5
R15	11.6		7.6	53.3
R16		7.4	7.5	56.2
R17		18.4	7.8	52.3
R17 has a matching point on house right with approximately the same measurements. Not currently noted on drawing				
R18		28.1	8	50.9
R19		37.6	8	47.2
R20		44.6	7.9	44.6
R21	26.3		6	49.1
R22	23.9		5.9	49.5
R23		23.9	5.8	49.3
R24		26	6	49.1

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 continuous 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.

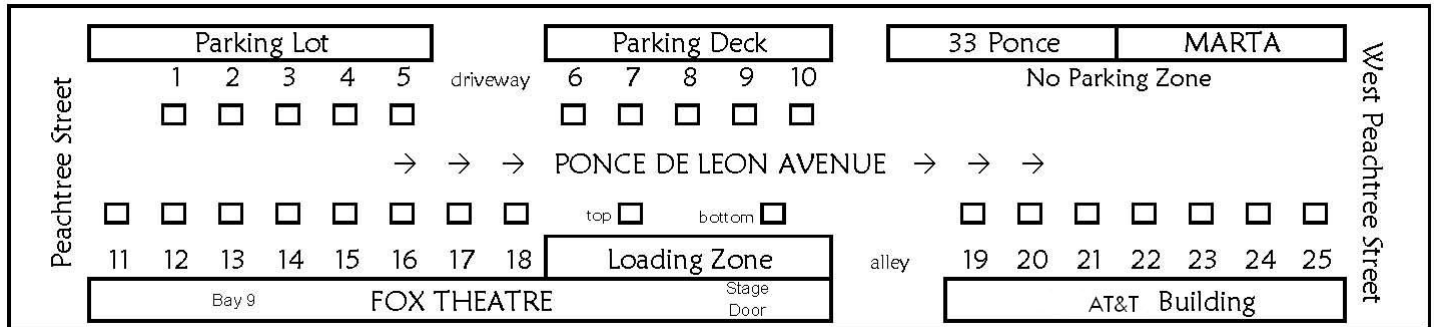


FRONT OF HOUSE RIGGING POINT LOAD LIMITS

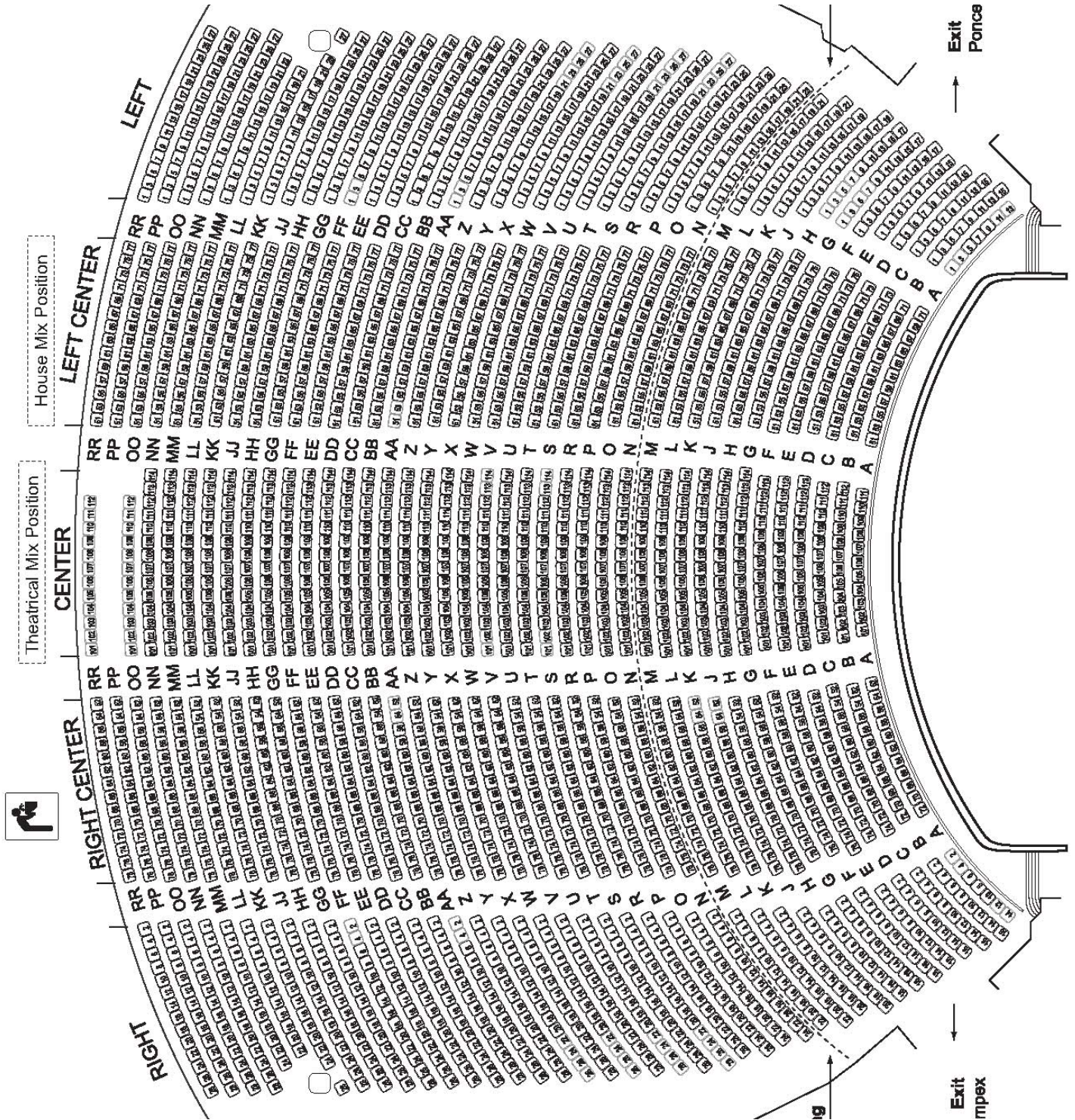
Rigging Points																		
Scenario / Mark	R11 (1,2)	R12 (1,2)	R7 (1,2)	R21 (1,2)	R15 (1,2)	R17 (1,2)	R10 (1,2)	R24 (1,2)	R19 (1,2)	R20 (1,2)	R13 (1,2)	R8 (1,2)	R22 (1,2)	R14 (1,2)	R16 (1,2)	R9 (1,2)	R23 (1,2)	R18 (1,2)
1	2.7K	2.7K							2.6K	2.6K								
2		2.2K	2.2K	2.2K	4.1K	8.5K	2.3K	2.3K										
3		2.2K	2.2K															
4							2.3K	2.3K										
5					4.1K	8.5K												
6					4.1K	3.4K									3.4K			
7								3.2K									3.2K	
8				2.5K									2.5K					
9			2.2K	2.2K	4.1K	3.4K	2.3K	2.3K							3.4K			
10												6.2K				3.6K		
11				4.2K														4.5K
12						8.5K								3.0K				
13				2.5K	4.1K	8.5K		3.2K					2.5K				3.2K	
14				2.5K	4.1K	3.4K		3.2K					2.5K		3.4K		3.2K	
15											3.3K							4.5K



PARKING MAPS for PONCE de LEON AVENUE

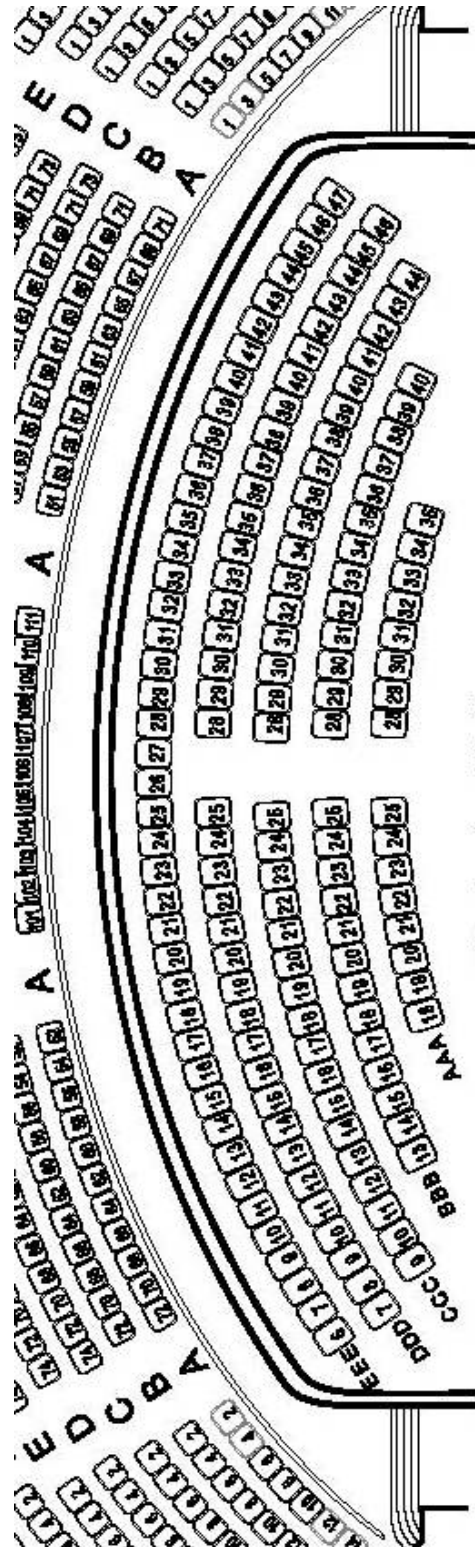


ORCHESTRA SEATING CHART





OPTIONAL ORCHESTRA PIT SEATING CHART



TOTAL NUMBER OF
CHAIRS IN THIS
CONFIGURATION IS
=156 chairs

Orchestra Platform



AREA HOTELS & 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 404-874-9200</p>
<p>Regency Suites Hotel 975 West Peachtree Street Atlanta, Georgia 30309 404- 876-5003</p>	<p>Four Seasons Hotel Atlanta 75 Fourteenth Street Atlanta, Georgia 30309 404-873-4692</p>
<p>Artmore Hotel. 1302 W. Peachtree St. NW Atlanta, GA 30308 404-876-6100</p>	<p>Sol Meliá 590 West Peachtree Street, NW Atlanta, Georgia 30308 404-877-9000</p>
<p>AmeriSuties 330 Peachtree Street NE Atlanta, GA 30308 404-577-1980</p>	<p>Hotel Midtown 125 Tenth Street NE Atlanta, GA 30309 877-999-3223</p>
<p>Marriott ExecuStay 770-565-1088 Amanda Anderson</p>	<p>Equity Corporate Housing 770-392-3618 Alyese Couvillion</p>

RESTAURANTS

<p>Livingston Restaurant and Bar Official restaurant of the Fox Theatre 659 Peachtree Street NE Atlanta, Georgia 30308 404-897-5016</p>	<p>Café Mims 659 Peachtree Street NE Atlanta, Georgia 30308 404-897-5016</p>
<p>Mary Mac's Tea Room (Southern Cooking) 224 Ponce De Leon Avenue, NE Atlanta, Georgia 30308 404-876-1800</p>	<p>Engine 11 Firehouse Tavern 30 North Avenue NE Atlanta, GA 30308 404-873-3473 (fire)</p>
<p>Churchill Grounds (Jazz Bar) 660 Peachtree Street, NE Atlanta, Georgia 30308 404-876-3030</p>	<p>Baraonda (Casual Italian) 710 Peachtree Street. NE Atlanta, Georgia 30308 404-879-9962</p>



AREA HOTELS & RESTAURANTS

RESTAURANTS

<p>Fresh 2 Order (Salads, Panini Sandwiches) 860 Peachtree Street Atlanta, Georgia 30308 404-593-2222</p>	<p>Publik (pub fare) 654 Peachtree Street Atlanta, Georgia 30308 404-885-7505</p>
<p>Goodfella's (calzones, strombolies, pizza, pasta, subs) 615 Spring Street Atlanta, GA 30308 404-347-7227</p>	<p>Vortex Bar And Grill (Burgers and Beer) 878 Peachtree St. NE Atlanta, GA 30308 404-875-1667</p>
<p>Pita's Republic (pitas and wraps) 620 Peachtree Street NE Atlanta, GA 30308 404-249-8303</p>	<p>Quizno's (subs) 710 Peachtree St. #116 Atlanta, GA 30308 404-532-1994</p>
<p>Starbucks (coffee shop) 867 Peachtree St. NE Atlanta, GA 30308 404-876-7466</p>	<p>The Varsity (Drive-In/burgers, etc.) 71 North Avenue Atlanta, GA 30308 404-881-1706</p>
<p>Mu Lan (Asian cuisine – delivery available) 824 Juniper Street Atlanta, GA 30308 404-877-5797</p>	<p>Max Lager's American Grill and Brewery American/Italian/Microbrewery 320 Peachtree St. Atlanta, GA 30308 404-525-4400</p>
<p>MF Sushi Bar (sushi) 265 Ponce De Leon Avenue, Unit B Atlanta, GA 30308 404-815-8844</p>	<p>Gordon Biersch (Microbrewery) 848 Peachtree Street Atlanta, GA 30308 404-870-0805</p>
<p>Broadway Diner 620 Peachtree street NE Atlanta, GA 30308 404-477-9600 Open 24 hours</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>



MEDICAL & 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 35 Linden Avenue Atlanta, Georgia 30324 404-686-4411 EMERGENCY ROOM SERVICES</p>
<p>Caduceus Urgent Care 145 North Avenue NE Atlanta, GA 30308 404-607-7677 Open 24/7</p>	<p>Highland Urgent Care and Family 920 Ponce De Leon Atlanta, GA 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, GA 300324 404-874-1111</p>	<p>Emory Physical Therapy Marcy Teye Vego, OTR, RPT, CHT 59 Executive Park South – Suite 1100 Atlanta, Georgia 30329 404-778-6330</p>
<p>Massage Therapist Randy Miner 404-717-3498 Acupuncture Judith Kenen, M.Ac. 404-378-1543</p>	<p>Emory Orthopedist Dr. Sam Labib 59 Executive Park South – Suite 1100 Atlanta, GA 30329 404- 778-4398 *specializes in Foot & Ankle injuries</p>
<p>Chiropractor Richard Speizer DC Spring Landing 220 Sandy Springs Circle, 157A Atlanta, GA 30328 404-255-9075</p>	<p>Peachtree Orthopedic Clinic Dr. Letha Griffin, MD 2045 Peachtree Road, NE – Suite 700 Atlanta, GA 30309 404- 355-0743</p>
<p>Atlanta Police Department Information: 404- 658-6600 Emergency: 404- 658-6666 Atlanta Fire Department Information: 404-853-7000</p>	<p>Neurotour Carolyn Lawson, PT, FOC 3365 Piedmont Road, Suite 1260 Atlanta,GA 30305 404-540-9030</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 & TRANSPORTATION SERVICES

LOCAL UNIONS

IATSE Stagehand Local #927 Business Agent: David Fedack 404- 870-9911 OFFICE 404- 870-9906 FAX	
Hair/Make-Up Union Diane Spence 404-421-8242 CELL	IATSE Wardrobe Local #859 Business Agent: Sue Cochran 770-714-6927 CELL 678-838-1456 FAX
Atlanta Federation of Musicians 404-873-2033	Projection Scott Hardin 678-596-4334 CELL

TRANSPORTATION SERVICES

Limousine/Van Atlanta Livery 404-872-8282	Metro Transit MARTA 404-848-5000 www.itsmarta.com
Taxicab Companies Yellow Cab 404-521-0200 Checker Cab 404-351-1111 Atlanta Lenox Taxi 404-872-2600	Car Rental Companies Avis 404 659-4814 Budget 404-530-3000 Enterprise 404-659-6050 Hertz 404-221-0188
On Demand 404-243-5858 odtat@gmail.com www.ondemandtransportation.net	

TRUCK STOPS

Citgo Truck Stop 4590 Fulton Industrial Boulevard, SW Atlanta, Georgia 30336 404-696-8050	Pilot Travel Center #331 2605 Bouldercrest Road, SE Atlanta, Georgia 30316 404-212-8733
Petro #22 Fuel Desk 3181 Bankhead Highway, NW Atlanta, Georgia 30318 404-794-7772	Gordon Street Amoco 165 Ralph David Abernathy Boulevard, SW Atlanta, Georgia 30312 404-753-6252



CATERING – GROCERY – PHARMACY – POST OFFICE

CATERERS

<p>A La Carte Catering Irina Clow 770-992-3222 office 770-992-9747 fax mail@alacarte-catering.net</p>	<p>All About Taste Lawrence Tharp 678-521-0960 - cell 404-627-1013 - fax lawrencetharp@aol.com</p>
<p>Knoxville Catering Shawn Hines 156 N. Martinwood Road Knoxville, TX 37923 865-691-0100</p>	<p>Cornbread and Caviar Jane Eikenberry 770-963-4939 404-273-4939 - cell cornbreadandcaviar@comcast.net</p>
<p>Bridge Catering Diane Haase Clausen 404-815-8888 dkeithhand@bellsouth.net</p>	<p>Wild Hare Catering Jim Woods (828) 689-5539 (828) 215-1122 jim@wildhare.tv</p>

GROCERY STORES & PHARMACIES

<p>Publix Grocery Store 595 Piedmont Road Atlanta, Georgia 30308 404-881-1750 Mon. – Sun. - 7:00 AM – 11:00 PM</p>	<p>Walgreens Pharmacy 595 Piedmont Road Atlanta, Georgia 30308 404-347-9997 OPEN 24 HOURS</p>
<p>Kroger Grocery Store 725 Ponce De Leon Avenue Atlanta, Georgia 30306 404- 875-2701 OPEN 24 HOURS</p>	<p>CVS Pharmacy 842 Peachtree Street, NE Atlanta, Georgia 30308 404-881-1605 Mon. – Sun.- 8:00 AM – 10:00 PM Saturday - 8:00 AM – 6:00 PM Sunday - 10:00 AM – 6:00 PM</p>
<p>Whole Foods 650 Ponce De Leon NE Atlanta, GA 30308 404-853-1681 Open 7 days a week – 8:00 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>



ADDITIONAL SERVICES

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>Midtown Shoe Repair 694 Charles Allen Dr. NE Atlanta, GA 30308 404 874-8057</p>	<p>Art Cleaners 155 North Ave, NE Atlanta, GA 30308 404 874-5655 Mon. – Fri. - 7:00 AM – 7:00 PM Saturday - 8:00 AM – 6:30 PM Wash and Fold/Dry Cleaning/Alterations</p>
<p>Custom Cleaners 620 Peachtree Street Atlanta, GA 30308 404-876-2321 Mon. – Fri. - 7:30 AM – 6:00 PM Saturday – 10:00 AM – 2:00 PM Wash and Fold/Dry Cleaning/Alterations</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>Lefont 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 See Michelle Crockett – Operations Manager</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 See Chris Loehman or Stephen Ogletree</p>
<p>Health Fitness Center 725 W. Peachtree Street, NW Atlanta, GA 30308 404-892-4348 Mon.-Thurs. - 5:30 AM – 10:00 PM Friday - 5:30 AM – 9:00 PM Saturday - 8:00 AM – 6:00 PM Sunday - 10:00 AM – 5:00 PM See Kathy Marshall</p>	<p>YMCA Butler Street Branch 22 Jesse Hill Jr. Dr. NE Atlanta, GA 30303 404-659-0915 Centennial Place Branch 555 Luckie Street Atlanta, GA 30313 404-724-9622</p>



DRIVING 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

DETAILED INFORMATION ON THE FOX MOELLER PIPE ORGAN



DID YOU KNOW...

Since opening day in 1929 the Fox Theatre has been home to a fully restored and impeccably maintained 1929 Moeller Organ. For years Atlanta audiences have enjoyed and come to expect free pre-performance concerts as an integral part of the Fox experience.

As part of the ongoing efforts to preserve and share the Fox Theatre we offer the 'Mighty Mo' and our Organist-In Residence, Larry Douglas Embury, as part of pre-show activities. Mr. Embury is a fully-trained pianist/organist who is capable of playing a wide variety of music and can tailor musical selections to the style of your production. Audiences currently enjoy this free organ concert prior to performances

including Broadway, Ballet, Comedy, Concerts and many others.

The standard paying times are from the time the house opens until approximately 15 minutes before the show commences.

The best part? All of this is available at no cost to the promoter or artist and we take care of all of the details. The rich history of the Fox Theatre is enhanced and your event becomes even more memorable for your audience.