



TOUR GUIDE: TEACHER EDITION

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INTRODUCTION TO FOX IN A BOX

Greetings Fellow Educator,

This Tour Guide: Teacher's Edition document is designed to provide you with a wealth of supplemental material to enhance your students' educational experience as they interact with the Fox in a Box experience. This guide is broken down according to the content areas of the Fox in a Box exhibit. A complete listing of the Georgia Performance Standards and Georgia Standards of Excellence covered by the Fox in a Box experience is listed in the appendices.


Your partners in education,


The Fox Team


Introduction to the Fox


In its earliest imaginings, the Fox was to be a mysterious meeting place for The Ancient Arabic Order of the Nobles of the Mystic Shrine for North America, a men's civic group, also known as the Shriners. Under William Fox it became a Movie Palace; a place so exotic, so fantastic, that a first visit to the Fox is, even today, and regardless of your age, a moment someone always remembers. The history of the Fox reveals the life of the city in which it was built and that history also reveals much about the times it has witnessed. In the mid-late 20th century (the 1970s), the building and enterprise suffered neglect and was almost erased from existence. But the community, which included businesses, adults, and young people together, fought to save the Fox. Today it still stands as a living artifact in the landscape of Atlanta. But the legacy of the Fox has an even further reach. Through the Fox Theatre Institute, concerned Georgians work to save historic theatre buildings in other cities in Georgia and across the nation.


Graphic/Image	Description and Captions	Contextual History and Connection to Core
GRAND PLANS		
	<p>Original artist's rendering of Yaarab Temple exterior</p> <p>The Atlanta architecture firm of Marye, Alger & Vinour submitted this drawing and won the competition to design the Shriners' new headquarters.</p> <p><i>Collection of Joe G. Patten / Fox Theatre Archives</i></p>	<p>The rendering is where an architect begins to bring the dream of his/her client to life. A deep listening has occurred and the architect imagines not just how the building will look, but how it will function and how it will live in its present location.</p> <p>Every part of this sketch conveys some information to its intended recipient. You are looking through an arch at the building. In the lower right hand corner a figure rests on a box against a wall. The other corner hints at boxes and jars. Medallions, netting and carpet punctuate the upper region of the sketch. You are approaching a sultan's castle, perhaps through an arcade in an outer wall. You are gazing into a foreign realm.</p>
	<p>Blueprint showing the south elevation of the Fox</p> <p>This blueprint shows how the Fox was to look from Ponce de Leon Avenue. The main entrance was relocated to Peachtree Street before construction began.</p> <p><i>Fox Theatre Archives</i></p>	<p>A blueprint is a very technical plan that does a variety of things. Along with plan specifications, a blueprint tells the builder how and in what order to build the project, what and the quantity of materials to use, exact measurements, and provides a record of where different systems exist within the building.</p> <p>An elevation is a drawing that describes one side of a building. It tells the client and the builder what that side of the building should look like.</p> <p>The elevation shown here is the same as that of the sketch and to some degree the photo of the</p>

		finished building.
	<p>Shriners parading on Ponce de Leon Avenue with the Fox in the background, November 8, 1931</p> <p>The Shriners are a national men's club that uses Middle Eastern themes in their costumes and rituals. They wanted their new headquarters building to reflect the same themes and "out-Baghdad Baghdad."</p> <p><i>Yaarab Shrine, A.A.O.N.M.S.</i></p>	<p>Because the Shriners were community-oriented men, they soon used their fraternal ties to help their community as well. In 1920, everyone was concerned about the epidemic spread of a disease known then as infant paralysis, but which would later be called polio. This disease crippled many children, and at the 46th Annual Meeting of the Imperial Council, Ancient Arabic Order Nobles of the Mystic Shrine it was proposed that the order take on the fight against the disease and bring comfort to those who were suffering from it. (Potts, "The Shriners Hospital: A General Outline of the History of the Founding of the Shriners Hospitals for Crippled Children.", October 1926)</p> <p>The order approved the implementation of a hospital, which later grew in scope to provide not only beds and food, but staff of physicians and surgeons, trained nurses, physiotherapists, occupational therapists, and even school teachers so the children could continue to learn. Admission to the hospital required three things: 1) a normal mentality; 2) a curable condition; and 3) that the parents were unable to pay for medical services anywhere else. (Potts, "The Shriners Hospital: A General Outline of the History of the Founding of the Shriners Hospitals for Crippled Children.", October 1926)</p> <p>The hospitals were supported by the members who paid based an amount reflecting upon the number of men in their local fraternity.</p>


		<p>(Potts, "The Shriners Hospital: A General Outline of the History of the Founding of the Shriners Hospitals for Crippled Children.", October 1926)</p> <p>"This hospital scheme is a most important project because it links a practical humanitarian plan, the vision of a group of men with unselfishness of character, breadth of vision, [and] understanding the needs of thousands of unfortunate children." (Potts, "The Shriners Hospital: A General Outline of the History of the Founding of the Shriners Hospitals for Crippled Children.", October 1926)</p>
	<p>William Fox</p> <p>William Fox was born in Hungary and moved to America as a child. He later became a movie mogul with theatres around the country. He wanted to own a theatre in Atlanta and liked the exotic design of the Shriners' headquarters, so he agreed to lease the auditorium from them. This gave the Shriners enough money to pay for the building's construction.</p> <p><i>The City Builder / Fox Theatre Archives</i></p>	<p>William Fox was born in the village of Tulchva, Hungary. His parents were of German Jewish descent. His father ran a general store and extracted teeth on the side. The family moved to a tenement on the East Side of New York when Fox was 9 months old. Fox got his entrepreneurial start early, selling candy in Central Park to other children. When he was 11, he left school to work to help support his brothers and sisters. By the time he was 13 he held a responsible position in the clothing firm of D. Cohen & Sons where he was in charge of cutting linings. (Sinclair, 1933)</p> <p>After his marriage to Eve Leo, Fox tried a variety of different ventures to support his family; some worked, some didn't. Ultimately he came to have ownership interests in Nickelodeons, which were small movie theatres where admission cost one nickel. They showed short films that working class people might find funny and also singers</p>


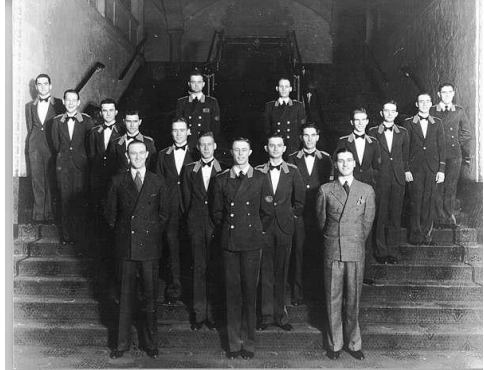
		<p>singing popular songs. Fox saw the future in longer films that were shown in proper theatres. He became one of the first titans in the movie industry and was the first to attract people with more money than the working class. He pioneered combining production, distribution, and exhibition under one ownership. Fox was also one of the first to do "talkies," which were films that had sound right in them, rather than the sound effects of an organ, and had people talking to one another. (Sklar, 1994)</p> <p>In 1929 right before the Fox Theatre opened, the U. S. Justice Department brought an antitrust action against Fox. That summer he was in a car accident that immobilized him for weeks. And then the stock market crashed. (Sinclair, 1933)</p>
	<p>Eve Leo Fox</p> <p>Eve Leo Fox, wife of William, had traveled extensively in the Middle East. She became the Fox Theatre's interior designer, selecting the furniture and finishes for the building.</p> <p><i>Fox Theatre Archives</i></p>	<p>Eve Leo first met William Fox at a Thanksgiving party thrown by Fox's mother. Eve was just nine years old. In that same year, her mother died, and as the oldest of six children, she assumed much of the responsibility for raising them. Eve's father was a clothing manufacturer in New York's Garment District, where William Fox also worked. (Sinclair, 1933)</p> <p>After she and Fox had been married for some time, she discovered that the only way to really get to spend time with him was to work with him. She told Upton Sinclair, "Mr. Sinclair, he was a slave, and the only way I could ever have a husband was to go and be a slave with him." (Sinclair, 1933)</p> <p>Fox learned to trust Eve with many</p>

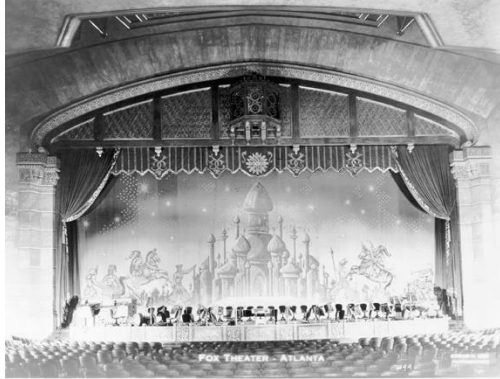
		<p>aspects of his vast movie empire. Early in the film industry there were no writing departments or executives as we have today. Mrs. Fox would supply her husband with "scenarios" for movies, sometimes from life, sometimes from books she had read. She would also review "rushes" (first unedited prints of movies) with Mr. Fox and also wrote titles for the films. When the production company became successful, Mrs. Fox lost her job as creative consultant. (Sinclair, 1933)</p> <p>Women had only received the right to vote when the 19th Amendment was ratified in 1920. Although the film industry is more progressive than other industries, it would be a long time until women received equal treatment to men.</p>
	<p>The Grand Salon, circa 1929</p> <p>The ornately painted "wood" beams in the Grand Salon are actually made of plaster.</p> <p><i>Edgar Orr / Fox Theatre Archives</i></p>	<p>The Grand Salon is an interesting mix of architectural styles. The arches over the doors integrate Islamic with Roman Architecture producing the rounded rather than pointed arches usually associated with Islamic architecture and reference the integration of two cultures. The windows are shaped in what is called a Horseshoe arch. (Cole, 2002)</p> <p>This portion of the building was originally used by the Shriners, as part of their agreement with William Fox. This room was used as a lounge. The carpet you see here has been reproduced from a fragment of the original. The chandeliers that you see had been lost in the 1930s, but were reproduced from photographs and fragments. When the Fox was restored in the 1970s, the ceiling was removed and the skylight that</p>



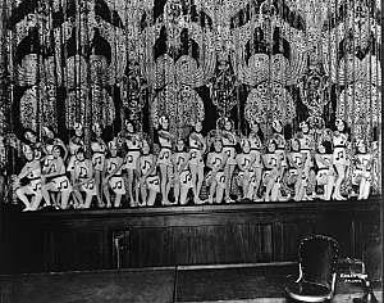
		you see was discovered.
	<p>Members of the Atlanta Yaarab Shrine, also known as Shriners</p> <p>In the 1920s, the Atlanta Shriners had 5,000 members and needed a larger space in which to hold meetings. As they began building their new headquarters, they realized it would be too expensive to finance on their own.</p> <p><i>Yaarab Shrine, A.A.O.N.M.S.</i></p>	<p>The Shriners are an interesting and relatively recent outgrowth of the ancient Mason society. The Mason society, originally a fraternity of skilled craftsman, evolved as the fortunes of its members did, to include landowners in Europe and ultimately the landed gentry and political leaders of the United States. Rituals and practices of the Masonic groups established a legacy of the Ancient Wise Man personae that married well with a Republican (in the sense that a vetted, educated leader represent a group of people) point of view. Adopting the clothing, mannerisms, and theatrical rituals of the East allowed men in these fraternities to enjoy two identities: Wise Man of the East and Successful Rich Man of the West. They put on these costumes, had these rituals, and met in mysterious places to free themselves of societal rules or boundaries they experienced in the workplace, church or home. (Nance, 2009)</p> <p>The Ancient Arabic Order of the Nobles of the Mystic Shrine, or Shriners, was formed as a recreational order of the Masons in 1870. Its members were affluent and "whisky soaked and tobacco sodden jokers" and wished to poke fun at the idea of the Wise Man. The Foundational History of the Shriners was written by American stage actor and comedian, Billy Florence, and a prominent New York Masonic Scholar and physician, Walter M. Fleming. The order created a kinship network that was founded on appreciation for each other's industry, invention</p>


		<p>and business acumen. This kinship was formed through the creative performance of the codes and rituals of the order. (Nance, 2009)</p> <p>In 1949, the Shriners held their last meeting at the Fox in the Spanish Room. The Shriners affiliation with the Fox was ended in December of that year.</p>
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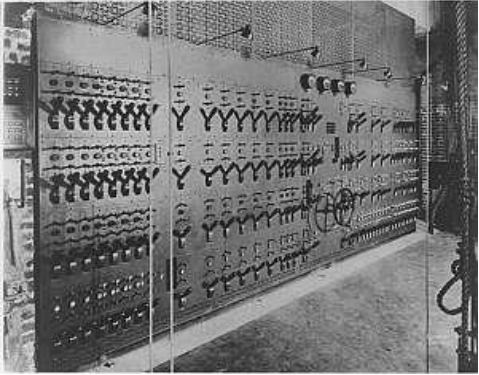
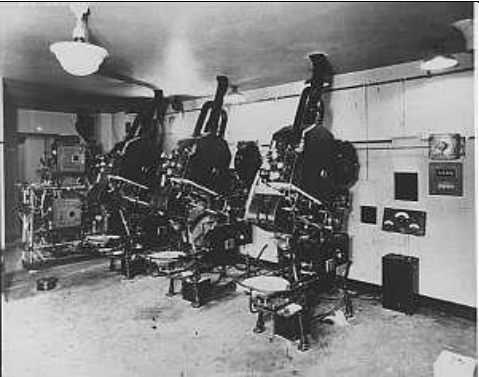
Graphic/Image	Description and Captions	Contextual History and Connection to Core
EXOTIC ESCAPE		
	<p>The Fox Theatre auditorium, circa 1929</p> <p>The Fox was designed in an Exotic Revival style featuring architectural elements from the Middle East.</p> <p><i>Edgar Orr / Fox Theatre Archives</i></p>	



Graphic/Image	Description and Captions	Contextual History and Connection to Core
CURTAIN UP		
	<p>Crowds lined up for Fox Theatre's opening day, December 25, 1929</p> <p>The Fox Theatre had its grand opening on Christmas Day 1929, just two months after the stock market crash that started the Great Depression. The Fox served as an escape for Atlantans who were worried about their futures.</p> <p><i>Edgar Orr / Fox Theatre Archives</i></p>	<p>In anticipation of the opening of the Fox Theatre, the Atlanta Constitution wrote this description: "This palace of the cinema and stage is truly an oriental poem translated in occidental language through a medium of stone, marble and golden materials and making its gradual appearance as temples do in our dreams when the "magic carpet" carries our fanciful imagination through ethereal dreamlands. It has been thus. Today it stands completed and ready to offer you the apex of entertainment through the various mediums at its command." (Atlanta Constitution, 1929)</p> <p>William Fox promoted the Fox as something to "stir the pride of Atlantans" (Sanders, 2009) He suggested that its intent was to contribute to the life of the community.</p>
	<p>Fox ushers on the lobby steps, circa 1929</p> <p>Like many movie palaces, the Fox trained its staff to treat patrons like royalty.</p> <p><i>Edgar Orr / Fox Theatre Archives</i></p>	<p>Part of the experience of the Fox was not just seeing the architecture, but exposure to a different lifestyle. People were waited upon in a manner that they would not have in their own lives, but perhaps to which they aspired. (Jones, 2003)</p> <p>In addition to presenting a polished look to the public, the military style of the</p>

		<p>uniforms gave the ushers authority to direct people, shush them when necessary and give a general feeling of safety. The ushers even had a changing of the guard, like the soldiers at Buckingham Palace, to reinforce the idea that they were the protectors and enforcers of social behavior (Jones, 2003)</p> <p>African Americans had a role to play too, reflecting the time into which the theatre was born. These men and women were dressed as maids and porters and this was to give the customer the idea that for the cost of a movie ticket they could have the experience of having servants. (Jones, 2003)</p>
	<p>View of stage with original curtain, circa 1929</p> <p>The "jewel drop" curtain depicting an Arabian palace and men riding powerful horses is still used today.</p> <p><i>Edgar Orr / Fox Theatre Archives</i></p>	<p>The "Aladdin" curtain, seen here, was commissioned by Mrs. Eve Leo Fox, William Fox's wife. It is jeweled with rhinestones and sparkles with sequins. The scene depicted features a mosque and Moorish riders. In 1929, this curtain cost \$30,000 to make. That would be over \$400,000 in today's money. (2014)</p>

	<p>Advertisement for the opening day program, December 22, 1929</p> <p>Visitors on opening night were treated to a newsreel, music from the organ and orchestra, a Mickey Mouse cartoon, dancers and acrobats, and a movie. The most expensive tickets cost 75 cents.</p> <p><i>Atlanta History Center</i></p>	<p>Today in Georgia the cost for an adult to see a first run movie is \$10.00. Pre-show entertainment can include slides that have guessing games, advertising for the concession stand, where a large tub of popcorn can cost as much as \$8.00, and previews to upcoming shows. Children's movies can cost up to \$9.00 for a first run movie and may sometimes include an additional cartoon. (2014)</p>
	<p>The Fox Theatre auditorium's Möller organ, circa 1929</p> <p>The Mighty Mo is the second largest Möller theatre organ in the world. It can produce sounds of orchestral instruments including the clarinet, trumpet, and saxophone, as well as sound effects like thunder, a fire bell, chimes, and a steamboat whistle.</p> <p><i>Edgar Orr / Fox Theatre Archives</i></p>	
	<p>The Fanchon and Marco Dancers</p> <p>The Fanchon and Marco dancers known as the Sunkist Beauties were a regular feature of evenings at the Fox in its early years. This act was called "The Merrie Maids of Melody."</p> <p><i>Edgar Orr / Fox Theatre Archives</i></p>	<p>In addition to showing movies, the Fox presented live performances. The Fanchon and Marco dancers were just one of many productions created by the brother/sister team of Fanny "Fanchon" Wolff and Mike "Marco" Wolff. They became so famous for the lavishness of their shows that to be "a Fanchon and Marco production" became American slang for being over-the-top. (Simon Jr., 2014)</p>

Graphic/Image	Description and Captions	Contextual History and Connection to Core
BEHIND THE SCENES		
	<p>View of the organ, stage, curtain, “box seats,” and battlements</p> <p>Artistic techniques called <i>trompe-l’oeil</i>, French for “deceives the eye,” transformed steel, plaster, and paint into Bedouin tents, gold grillwork, and an Arabian castle underneath a starry night sky.</p> <p style="text-align: right;"><i>Photo by Yukari Umekawa / Fox Theatre Archives</i></p>	<p><i>Trompe- l’oeil</i>, from the French, translates literally as “fool or deceive the eye.” These artistic techniques are used to make their subjects seem realistic by making them appear 3-D. At the Fox, the “Bedouin” tent is constructed of steel mesh covered in plaster and painted to look like canvas. Traditional Bedouin tents were made from goats’ hair. The name Bedouin means desert dweller and in Arabic is <i>badawi</i>. Bedouins were a nomadic people with strong community ties. (Losleben, 2003)</p> <p>In traditional Islamic architecture, the external windows were covered by a perforated screen known as a <i>jali</i>. In mosques, windows were covered with marble grilles with complex geometrical patterns. Houses in Islamic countries would have wooden screens or grilles called <i>masharabiyya</i>. (Cole, 2002) These screens were used to keep dust and glare out.</p> <p>The main auditorium seen here is meant to give the theatregoer the experience of entering a Saracen castle courtyard. (Sanders, 2009) Saracen was a generic term used for Muslims during the</p>

		Crusades in the Middle Ages.
	<p>Original hub board for Fox auditorium, circa 1929</p> <p>This original hub board controlled all the lights for the auditorium. It remained in use until the 1990s.</p> <p><i>Edgar Orr / Fox Theatre Archives</i></p>	<p>When the Fox was being built, electric lighting was the new and preferred method of lighting. It was not as dangerous as the old gas lights and new advancements in electric bulbs made its use more practical for home and industry. The use of electrical lighting in the Fox was considered very modern, but the fixtures used still gave it the feeling of antiquity, opulence, and mystique.</p> <p>The old hub boards are no longer in service, but have been preserved for their historic value. They are sometimes used as a teaching tool for engineering students.</p>
	<p>The three original film projectors, circa 1929</p> <p>The Fox was equipped with state of the art technology, including three projectors (most theatres had just one or two) and speakers to amplify sound for the new “talkie” movies.</p> <p><i>Edgar Orr / Fox Theatre Archives</i></p>	<p>As it is today, it was very important at the time of the Fox’s construction that every aspect be as modern and perfect as possible. William Fox had done a lot of research regarding the different technologies around talking film and early on had decided to only invest in the technology that best synchronized picture and voice. (Sinclair, 1933)</p>

	<p>Air wash air conditioning equipment, 2014</p> <p>When the Fox opened in 1929, air conditioning was a grand luxury in the steamy South. This state of the art air wash system kept the Fox cool from 1929 until 2009.</p> <p><i>Photo by Sarah Harms</i></p>	<p>Located in the basement/sub-basement area, which roughly comprises 60 different rooms, the old 1929 air wash air conditioning system was “Retired in Place” (meaning it exists where it was installed and is preserved). It was upgraded only once in the 1940s, and when it was retired, it could still cool the entire theatre in only 10 minutes.</p> <p>When the Fox opened, the Shriner spaces and the auditorium space had separate heating and cooling systems. Originally the Shriner spaces were not cooled at all. William Fox insisted on this to avoid confusion regarding utility bills.</p>
	<p>The Fox’s projection booth and digital projector, 2014</p> <p>The Fox Theatre converted to digital movie projectors in the 2000s. The new projectors sit beside the original equipment they replaced.</p> <p><i>Photo by Sarah Harms</i></p>	<p>The Fox Theatre is a living artifact. That means it continues to grow and change as it progresses through time as is necessary to remain relevant to the community. But it remains true to its ideal of preserving the Fox experience, that the magic and mystery of its design inspire wonder in all those who go there. The Fox is also committed to bringing its unique experience to communities around Georgia by serving as a resource for historic theatres to learn about preservation, restoration, and community building.</p>




Some of the Mighty Mo's organ pipes


By the 1950s the Mighty Mo organ was in dire need of repair. Volunteers from the American Theatre Organ Society repaired the organ in 1963, restoring it to its former glory and installing additional pipes and instruments.

Edgar Orr / Fox Theatre Archives

Graphic/Image	Description and Captions	Contextual History and Connection to Core
<h2 style="text-align: center;">CHANGING TIMES</h2>		
	<p>Exterior steps along Ponce de Leon Avenue leading to the gallery's entrance</p> <p>The Fox Theatre was a segregated building until 1962. African Americans bought their tickets at a separate box office around the corner from the main entrance and walked up several flights of outdoor stairs to enter the building.</p> <p style="text-align: right;"><i>Special Collections and Archives, Georgia State University Library</i></p>	<p>The Fox was built in an era in the South when white people believed that people of color were not their equals and did not have the right to occupy the same spaces that white people did.</p> <p>These beliefs were written first into traditions and etiquettes that both white and African Americans observed around each other. Some of these were made laws that governed public spaces and amenities. Other beliefs were written into the very fabric of buildings. We are very fortunate that the people who preserved the Fox Theatre, preserved every important part of it, including those things that reflect unpleasant parts of our history. The artifacts within this building give us a touchstone by which to picture ourselves in the shoes of someone else.</p> <p>A Fox Theatre staff member shared a personal story from her mother: "My mother told me stories about it [the Fox]. She said that she dressed up to come down here to see a show and they would have to walk up all those steps and by the time she would get to the top it would be sweaty and she would be upset and that was</p>

		<p>one of the bad things that she remembered about here...when I started working here. And I said, O, Mamma, get over it. I have the key to the front door now."</p> <p>Imagine what it must have been like. An African-American patron who came to the Fox when the building was segregated would first buy their tickets and concessions (which consisted of popcorn and drinks) at the Colored Box Office. Then they would walk up the long staircase that has no cover to protect from the hot sun or other weather. They were not allowed to purchase concessions inside the theatre so they would not have another chance to do so.</p>
	<p>Walt Disney riding in convertible for parade honoring <i>Song of the South</i> premiere, 1946</p> <p>The Fox hosted the world premiere of the Disney movie <i>Song of the South</i> in 1946. Walt Disney himself came to the premiere, but the African-American star of the film, James Baskett, did not. Because of racial segregation in Atlanta, he was not allowed to walk through the front entrance of the building.</p> <p><i>Special Collections and Archives, Georgia State University Library</i></p>	<p>The Fox had become known as THE Disney Theatre because it was the first theatre in Atlanta to show the family friendly movies produced by the Disney Production Company. (Sanders, 2009)</p> <p>The <i>Song of the South</i> is a Disney hybrid animation (combining both live actors and cartoon characters) of two stories by Georgia's Joel Chandler Harris. Disney had had a lot of money tied up in producing films for the war effort and this technique of partial animation was less expensive to produce. At the time, this technique was a major technological innovation, even though it was the cheaper alternative. (Sperb, 2012)</p>

		<p>Joel Chandler Harris collected and published oral traditions of African-American Folklore and these were presented as his Uncle Remus stories. His home, the Wren's Nest, is in Atlanta, 5 miles southwest of the Fox Theatre.</p> <p>Today, the movie is controversial in its depiction of slave life on a southern plantation. Most people understand that life for a slave in the south was not as idyllic as depicted, and there are many who are concerned about the stereotypes the movie perpetuates. (Sperb, 2012)</p>
 <p><small>Emory Special Collections. Metropolitan Opera collection. <i>Operas – Bizet: Carmen</i>. Act I with Grace Bumbry in the title role and Nicolai Gedda as Don Jose. 0577-006.tif.</small></p>	<p>The Metropolitan Opera performing <i>Carmen</i>, May 1968</p> <p>New York City's Metropolitan Opera performed at the Fox for one week every year between 1948 and 1968. The "Met" performed for the Fox's first racially integrated audience in 1962. Here, the 1968 company performs Bizet's <i>Carmen</i>, with African-American opera star Grace Bumbry in the title role.</p> <p><i>Carmen, Fox Theatre, photograph, Metropolitan Opera Collection, Manuscript, Archives and Rare Book Library, Emory University</i></p>	<p>True to William Fox's idea that the Fox Theatre would be a center of culture for the community, the annual performances of the Metropolitan Opera were a major social event in Atlanta. These performances inspired the creation of Atlanta's own opera company, which performs to this day.</p> <p>In 1962 groups such as the Committee for the Appeal of Human Rights (COAHR), the National Association for the Advancement of Colored People (NAACP), the Young Adult Group of the Unitarian Church, and the Atlanta Council on Human Relations had been applying pressure to desegregate theatres and other venues by holding demonstrations. The Fox Theatre became the flagship</p>

		<p>venue to hold a desegregated event when the Metropolitan Opera gave its annual performance. Other theatre owners decided that the time between this performance and June 1 of that year would be a cooling off period. After June 1 there would be a control period where two African Americans were allowed in the theatre per week. However, the AJC reported that by May 15th the venue owners had already begun to implement the plan. (Jones, 2003)</p>
	<p>The Lower Ladies Lounge, circa 1929</p> <p>The Fox was designed to look and feel very exotic, but parts of its architecture were dictated by the realities of Southern society in the 1920s. For example, white patrons used ornately decorated and grandly furnished restrooms, such as the Ladies' and Gentlemen's Lounges.</p> <p><i>Edgar Orr / Fox Theatre Archives</i></p>	<p>This lounge was decorated to look like a Turkish <i>harem</i> (the separate part of Sultan's household reserved for wives and female servants.) It contains all but three pieces of the historic furniture that have been recently restored.</p> <p>The elaborate keyhole door is designed to look like a <i>mirab</i>, the part of a mosque that orients Muslims towards Mecca for prayer, however this door faces west. The door gives access to a broom closet and service corridor.</p>



Gallery restrooms, 2014


African Americans used these modest bathrooms in the gallery, simply marked “Women” and “Men.”

Photo by Sarah Harms

In 1922 as part of a larger zoning plan, Robert Whitten, planning consultant to the City of Atlanta, proposed the following in an ordinance regarding where white and African-American people should live: “White and colored residences districts. For the promotion of the public peace, order, safety, and general welfare, and for the further regulation of the use of the residence districts, as shown on the zone map, R1 or white districts, and class R2 or colored districts are hereby established as shown on said zone map. In a class R1 district, that is within a dwelling or a house, or [apartment] house district, no dwelling or [apartment] house shall be used to house colored families. In a class R2 district that is within a dwelling house or apartment house district, no dwelling or apartment house shall be used to house white families. Servant quarter housing either white or colored families may be maintained if accessory to and on the same lot with another residence.” (Whitten, 1922)

In addition to where you could live, public spaces were very much segregated. In an act passed in 1905 by the State of Georgia, the state made it legal to accept as a gift, land for parks, if and only if they were specifically designate for one race (General Assembly of Georgia, 1905)


The existing “Racial Etiquette” when the Fox was built

		<p>demanded several things that impacted how the Fox Theatre was designed. First, in all things whites were to be treated better and with respect, regardless of actual merit or accomplishment. Whites and African Americans could not eat together, if they were forced to, then they needed to be separated in some way and whites always got waited on first. If you couldn't eat together it follows that more personal amenities were not to be shared. Whites were sometimes lynched for transgressing some of the racial etiquette, but more likely they were shunned by polite society. For nonwhites, the least infraction demanded an apology, but often resulted in beating and lynching. (Kennedy, 1990)</p>
	<p>Fox parking attendants, circa 1940</p> <p>The Fox has constantly adjusted to a changing Atlanta. As more people traveled by car, downtown businesses began providing parking lots. These 1940s parking attendants guided drivers to open spaces before performances.</p> <p><i>Special Collections and Archives, Georgia State University Library</i></p>	<p>The impact of the car on the American landscape has been profound. As more people could afford them, automobiles gave the freedom to move away from the city centers and create the suburbs. After World War II, there were a lot of babies born and their parents wanted them to have good schools, fresh air, pleasant surroundings, and above all, to be safe. If the 1920s saw a great influx of growth in Atlanta, the late 1940s through 1970s saw its decline. New roads took people out of the city, which was now associated with "crime, blight, and the underclass." The new suburban centers created</p>


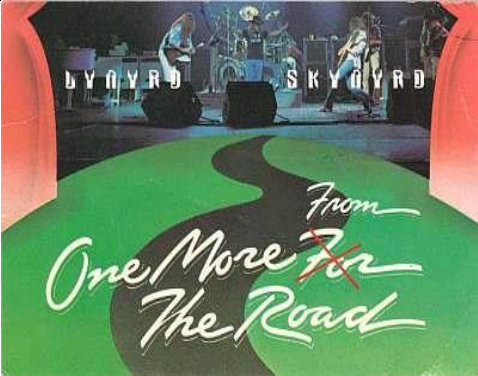
		<p>covenants that kept African Americans out. (Jones, 2003)</p> <p>In 1948, the Fox had the grand opening of its attended parking lot. It even had a small gas station in it. At the time, it was a natural method of attracting customers who were now driving cars into the city. But it signaled a significant shift in how white people saw the city; it was someplace to come to, but not a place to live.</p>
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Graphic/Image	Description and Captions	Contextual History and Connection to Core
<p align="center">SAVE THE FOX</p>		
	<p>Poster for Delta Zeta’s Save the Fox fundraising event, 1976</p> <p>Women from the Delta Zeta sorority contributed to the fundraising effort by hosting special events at the theatre.</p> <p align="right"><i>Fox Theatre Archives</i></p>	<p>Diverse organizations rallied around the Fox. Delta Zeta Sorority is a fraternal organization found on college campuses. Much like the Shriners and other fraternal organizations, “Greek” sororities and fraternities champion philanthropic causes, as well as providing recreation for their members.</p>
	<p>Student Save the Fox parade</p> <p>These Atlanta-area high school students marched to raise awareness for the Save the Fox campaign. Atlantans of all ages came together to help save the theatre.</p> <p align="right"><i>Collection of Rodney Mims Cook, Jr.</i></p>	
	<p>Save the Fox bumper sticker by Atlanta Landmarks, Inc.</p> <p>Atlanta Landmarks, Inc. was formed in 1974 by local citizens. The organization raised money and negotiated with the Fox’s owners, the City of Atlanta, and Southern Bell to save the theatre from demolition.</p> <p align="right"><i>Fox Theatre Archives</i></p>	<p>Supporters used a variety of means to raise awareness and save the Fox. May 17th of 1974, the Fox was officially added to the National Register of Historic Places. This register was established in the National Preservation Act of 1966. Today, nomination and acceptance to the National Register is a lengthy process. The quick turnaround of the nomination underscores both the urgency of the Fox’s situation and its historic value. Usually, a property must be at</p>

		<p>least 50 years old to be considered for the register. But the Fox was only 45 years old at the time of submission. This also speaks to the importance of this building as an artifact of Atlanta history.</p> <p>Even with this designation, Southern Bell was able to bypass the law by not using Federal Funds for the project. The Fox was still in jeopardy. (Sanders, 2009)</p>
	<p>Save the Fox poster by Atlanta Landmarks, Inc.</p> <p>Mayor Maynard Jackson helped save the Fox by delaying demolition until May 1975. This gave supporters time to find an alternative solution to save the theatre. Jackson had refused to go to the Fox as a young man because it was segregated, but he saw that the Fox could be a part of Atlanta's future as well as its past.</p> <p><i>Fox Theatre Archives</i></p>	<p>Atlanta Landmarks becomes the leader of a grassroots campaign to stop the destruction of the Fox and ultimately provide for its preservation. A grassroots organization relies on the people of the community to come forward and fight for their mission. And Atlantans came forward. Many Southern Bell customers wrote "Save the Fox" on their phone bills and would picket the Fox. (Sanders, 2009) To picket is when people stand outside a location and protest with signs and speech against a perceived wrong.</p> <p>It is significant that Mayor Maynard H Jackson, Jr. was instrumental in preventing the destruction of the Fox. His family had raised him not to patronize any business that was segregated. When he was a young man, Jackson asked a girl out on a date. She wanted to go to the Fox. Because it was a segregated building, Jackson took the girl to the show but did not go in himself.</p>


		<p>Instead, he waited until the end of the show, picked her up and brought her back home.</p> <p>Jackson attended Morehouse College when he was just 14. When he was an adult, he became the first African-American mayor of Atlanta and the youngest mayor in its history. He was a strong proponent of voting rights and a leader in opposing segregation. (Jet Magazine, 2003)</p>
	<p>Flyer from Brookgreen's Restaurant & Lounge, circa 1975</p> <p>A variety of community groups helped to raise the \$1.8 million that was needed to save the Fox. For example, a local restaurant donated some of its profits to support fundraising efforts.</p> <p><i>Fox Theatre Archives</i></p>	<p>Corporate citizenship, or the idea that a corporation or business needs to participate in and nurture the life of the community where they are located and/or have influence, is the evolution of grassroots campaigns like Save the Fox. It is the result of community activists, people who raise awareness for the needs of the community, drawing all stakeholders in the community together for the benefit of the community. It is also recognition on the part of the business or corporation that nurturing communities benefits business as well.</p>



	<p>Flyer for Youth for the Fox's 3rd Annual Gala</p> <p>Youth for the Fox was a group of high school students who wanted to participate in returning the Fox to its former glory. Members organized fundraising events like The Wrecking Ball gala. They also did physical labor, helping other volunteers with the restoration work.</p> <p><i>Fox Theatre Archives</i></p>	<p>Events like “The Wrecking Ball” showed the creativity of Atlanta’s young people, who combined social consciousness with fun and camaraderie. Again, like the Shriners, rallying around a community issue creates lasting bonds and benefits the whole community. This is an example of how young people, involved with their community, can help bring about change.</p>
	<p>Jimmy Carter holding Save the Fox T-shirt</p> <p>Support from Washington, D.C., helped the Fox get a grant from the National Endowment for the Arts in 1977. Former Georgia governor and future U.S. president Jimmy Carter is shown here receiving a Save the Fox T-shirt from Atlanta Landmarks board member Beauchamp Carr.</p> <p><i>Photo by Rick Diamond</i></p>	<p>James Earl Carter served as governor of Georgia from 1971 to 1975 and went on to serve as President of the United States from 1977 to 1981. The 1970 election would show the most effect of the political shift of the last decade in Georgia caused by the Voting Rights Act of 1965. The resistance to change among white conservatives would be overwhelmed by newly empowered African-American voters eager to pursue the dream of the recently martyred Dr. Martin Luther King, Jr.</p> <p>Implementation of Federal equality policies was under great contention during the gubernatorial election and Carter was elected on a platform that appeared moderate, with a nod to the conservative. Carter’s short but powerful inauguration speech ended the controversy. The time for racial</p>



		<p>discrimination was over. “No poor, rural, weak or black person should ever have to bear the additional burden of being deprived of the opportunity of an education, a job or simple justice. (Henderson, 1988)</p> <p>This photo was taken during the election year preceding Former President Carter’s presidency.</p>
	<p>Save the Fox parade, circa 1975</p> <p>Atlantans of all ages worked together to save the Fox. Children marched in a Save the Fox parade, carrying protest signs.</p> <p><i>Fox Theatre Archives</i></p>	<p>Children played a vital role in the saving of the Fox. Not only did they participate in the various demonstrations and have school oriented fund raising drives, but the children symbolized the future, and it was for their future that the building was preserved. Today these children are adults and bring their children (and grandchildren!) to see the Fox.</p>
	<p>Postcard featuring album cover art for Lynyrd Skynyrd’s <i>One More From The Road</i></p> <p>Atlanta Landmarks began to pay off their loans with the help of ticket sales and donations. A big contribution came from the popular rock band Lynyrd Skynyrd, who gave multiple concerts and recorded the album <i>One More From The Road</i> at the Fox. The band also sent in a \$5,000 donation.</p> <p><i>Fox Theatre Archives</i></p>	<p>In the mid to late 1970s, Lynyrd Skynyrd, and bands like them (including the Allman Brothers, native Georgia sons), had brought Southern Rock to the entire nation, integrating rural country themes with Delta blues and derivative of a driving African rhythm. The album recorded at the Fox Theatre, “One More From the Road,” is the live album (recorded during concerts) that pushed Lynyrd Skynyrd to front and center of the music scene across the country. (Prown, 1997) Their national notoriety gave a national profile to the plight of the Fox Theatre. Live albums were a staple of the 1970s music</p>

		scene and particularly successful for bands like Lynyrd Skynyrd whose live performances were much more dynamic than studio productions. (Prown, 1997)
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Graphic/Image	Description and Captions	Contextual History and Connection to Core
THE LEGEND LIVES ON		
	<p>Fox Rock the Block Party, 2015</p> <p>In 2015, the Fox celebrated the 40th anniversary of the Save the Fox campaign.</p> <p><i>Photo by Aric Thompson</i></p>	

Graphic/Image	Description and Captions	Contextual History and Connection to Core
IN THE COMMUNITY		
	<p>Painter working on the Fox auditorium's "sky"</p> <p>The Fox's original auditorium ceiling was painted with a compound that included buttermilk. Today, theatrical paint is used to refresh the ceiling's vibrant blue color.</p> <p><i>Fox Theatre Archives</i></p>	<p>Restoration in architecture means the act of returning a building and/or its interior to its historic condition. When you are trying to do correct and meaningful historic preservation, there are standards (a level of quality and research) that dictate how the building/artifact is to be restored. These standards have been defined by the United States Department of the Interior that governs the management and conservation of US resources (including historical resources). Restoration is used when there is not enough of the historic material left to properly represent the significant time period or design. This is important because often restoration destroys extant historic material, so all outcomes and benefits must be carefully considered.</p> <p>"When the property's design, architectural, or historical significance during a particular period of time outweighs the potential loss of extant materials, features, spaces, and finishes that characterize other historical periods; when there is substantial physical and documentary evidence for the work; and when contemporary alterations and additions are not planned,</p>

		<p>Restoration may be considered as a treatment. Prior to undertaking work, a particular period of time, i.e., the restoration period, should be selected and justified, and a documentation plan for Restoration developed.” (National Park Service)</p>
	<p>Column in Egyptian Ballroom with unrestored section of paint, 2014</p> <p>Many of the beautiful details in the Egyptian Ballroom had been covered with brown paint in the 1970s. Careful removal of the top layers revealed fantastic colors and patterns underneath.</p> <p><i>Photo by Sarah Harms</i></p>	<p>When you seek to preserve or restore an historic interior, it is very important that the interior be treated like a complete artifact. Remember, your goal is to represent the “period of significance” as truly as possible and to preserve the character of the original design. (Geldhf, 2012) The character can be seen as those elements that unify the space. In the Fox there are two unifying characters: Islamic Architecture and Egyptian décor. In the mind of 1920s designer, these two disparate design elements would have been unified by a perceived geography and a romantic integration of the magic and mystery both styles would have symbolized.</p>
	<p>The Ritz Theatre in Brunswick, Georgia</p> <p>The Fox Theatre Institute awarded a grant to the historic Ritz Theatre to restore their original wood windows and their iconic marquee.</p> <p><i>Photo by Harlan Hambright</i></p>	<p>The Ritz Theatre began life as an opera house and like the Fox, had street level storefronts. Built in 1899, this 3-story Victorian building was repurposed as a movie palace in the 1920s. Much like the Fox, the Ritz fell into neglect and disrepair during the 1960s and 70s. In the 1980s, substantial damage due to inherent deterioration caused the City of Brunswick to update and alter the building.</p>

		With the assistance of FTI, the building was restored and now is a cultural center in Brunswick. (Golden Isles Arts & Humanities Association)
	<p>The DeSoto Theatre in Rome, Georgia</p> <p>The DeSoto Theatre received funding to document and restore their original paint and decorative plaster. This earned the theatre an award from the Georgia Trust for Historic Preservation in 2009.</p> <p><i>Photo by Cooper Carrie</i></p>	
	<p>The Holly Theatre in Dahlonega, Georgia</p> <p>The Holly Theatre received grant funding to retrofit their original marquee with energy efficient lighting.</p> <p><i>Photo by Jo Arellanes</i></p>	

GEORGIA PERFORMANCE STANDARDS & GEORGIA STANDARDS OF EXCELLENCE

With the current transition from the Georgia Performance Standards to the Georgia Standards of Excellence, both are listed below when applicable.

KINDERGARTEN	
GEORGIA PERFORMANCE STANDARDS	GEORGIA STANDARDS OF EXCELLENCE
ELAGSEKSL6 Speak audibly and express thoughts, feelings, and ideas clearly.	ELAGSEKSL6 Speak audibly and express thoughts, feelings, and ideas clearly.
SKP1 Students will describe objects in terms of the materials they are made of and their physical properties.	SKP1 Obtain, evaluate, and communicate information to describe objects in terms of the materials they are made of and their physical attributes.
ELAGSEKW5 With guidance and support from adults, respond to questions and suggestions from peers and add details to strengthen writing as needed.	ELAGSEKW5 With guidance and support from adults, respond to questions and suggestions from peers and add details to strengthen writing as needed.

1 ST GRADE	
GEORGIA PERFORMANCE STANDARDS	GEORGIA STANDARDS OF EXCELLENCE
ELAGSE1RL1 Ask and answer questions about key details in a text.	ELAGSE1RL1 Ask and answer questions about key details in a text.
ELAGSE1RL2 Retell stories, including key details, and demonstrate understanding of their central message or lesson.	ELAGSE1RL2 Retell stories, including key details, and demonstrate understanding of their central message or lesson.
ELAGSE1RL3 Describe characters, settings, and major events in a story, using key details.	ELAGSE1RL3 Describe characters, settings, and major events in a story, using key details.
S1CS3 Students will use tools and instruments for observing, measuring, and manipulating objects in scientific activities.	Deleted

2 ND GRADE	
GEORGIA PERFORMANCE STANDARDS	GEORGIA STANDARDS OF EXCELLENCE
ELAGSE2SL4 Tell a story or recount an experience with appropriate facts and relevant, descriptive details, speaking audibly in coherent sentences.	ELAGSE2SL4 Tell a story or recount an experience with appropriate facts and relevant, descriptive details, speaking audibly in coherent sentences.
SS2H1 The student will read about and describe the lives of historical figures in Georgia history.	SS2H1 Describe the lives and contributions of historical figures in Georgia history.
ELAGSE2RL3 Describe how characters in a story respond to major events and challenges.	ELAGSE2RL3 Describe how characters in a story respond to major events and challenges.
S2CS5 Students will communicate scientific ideas and activities clearly.	Deleted
S2CS4 Students will use the ideas of system, model, change, and scale in exploring scientific and technological matters.	Deleted

3RD GRADE	
GEORGIA PERFORMANCE STANDARDS	GEORGIA STANDARDS OF EXCELLENCE
SS3H2 The student will discuss the lives of Americans who expanded people's rights and freedoms in a democracy. b. Explain social barriers, restrictions, and obstacles that these historical figures had to overcome and describe how they overcame them.	Content incorporated chronologically throughout grades 3-5
SS3G2 The student will describe the cultural and geographic systems associated with historical figures. b. Describe how place (physical and human characteristics) had an impact on the lives of these historical figures. e. Describe how the regions in which historical figures lived affected their lives and had an impact on their cultural identification.	SS3G3 Describe how physical systems affect human systems.
SS3CG2 The student will discuss the character of different historical figures. a. Describe how the different historical figures display positive character traits of cooperation, diligence, courage, and leadership. b. Explain how the historical figures used positive character traits to support their beliefs in liberty, justice, tolerance, and freedom of conscience and expression.	SS3CG2 Explain the importance of Americans sharing certain central democratic beliefs and principles, both personal and civic.
SS3E1 The student will describe the four types of productive resources: a. Natural (land) b. Human (labor) c. Capital (capital goods) d. Entrepreneurship (used to create goods and services)	SS3E1 Define and give examples of the four types of productive resources. a. Natural (land) b. Human (labor) c. Capital (capital goods) d. Entrepreneurship (risk-taking and combining natural, human, and capital resources in an attempt to make a profit)

4TH GRADE	
GEORGIA PERFORMANCE STANDARDS	GEORGIA STANDARDS OF EXCELLENCE
SS4CG4 The student will explain the importance of Americans sharing certain central democratic beliefs and principles, both personal and civic. a. Explain the necessity of respecting the rights of others and promoting the common good. b. Explain the necessity of obeying reasonable	Deleted

laws/rules voluntarily, and explain why it is important for citizens in a democratic society to participate in public (civic) life (staying informed, voting, volunteering, communicating with public officials).	
SS4CG5 The student will name positive character traits of key historical figures and government leaders (honesty, patriotism, courage, trustworthiness).	Deleted
SS4E1 The student will use the basic economic concepts of trade, opportunity cost, specialization, voluntary exchange, productivity, and price incentives to illustrate historical events. f. Give examples of technological advancements and their impact on business productivity during the development of the United States.	SS4E1 Use the basic economic concepts of trade, opportunity cost, specialization, voluntary exchange, productivity, and price incentives to illustrate historical events. f. Give examples of technological advancements and their impact on business productivity during the development of the United States (e.g., cotton gin, steamboat, steam locomotive, and telegraph).

5 TH GRADE	
GEORGIA PERFORMANCE STANDARDS	GEORGIA STANDARDS OF EXCELLENCE
SS5H2 The student will analyze the effects of Reconstruction on American life. c. Explain how African Americans were prevented from exercising their newly won rights; include a discussion of Jim Crow laws and customs.	Moved to 4 th Grade
SS5H3 The student will describe how life changed in America at the turn of the century. d. Describe the reasons people emigrated to the United States, from where they emigrated, and where they settled.	SS5H1 Describe how life changed in America at the turn of the century. d. Describe the reasons people immigrated to the United States, from where they emigrated, and where they settled.
SS5H5 The student will explain how the Great Depression and New Deal affected the lives of millions of Americans. c. Discuss important cultural elements of the 1930s.	SS5H3 Explain how the Great Depression and New Deal affected the lives of millions of Americans. a. Discuss the Stock Market Crash of 1929, Herbert Hoover, Franklin Roosevelt, the Dust Bowl, and soup kitchens. c. Discuss important cultural elements of the 1930s
SS5H8 The student will describe the importance of key people, events, and developments between 1950-1975. b. Explain the key events and people of the Civil Rights movement. d. Discuss the significance of the technologies of television and space exploration.	SS5H6 Describe the importance of key people, events, and developments between 1950-1975. a. Analyze the effects of Jim Crow laws and practices. b. Explain the key events and people of the Civil Rights movement: Brown v. Board of Education (1954), Montgomery Bus Boycott, the March on Washington, Civil Rights Act, Voting Rights Act, and civil rights activities of Thurgood Marshall, Lyndon B. Johnson, Cesar Chavez, Rosa Parks, and Martin

	<p>Luther King, Jr.</p> <p>d. Discuss the significance of the technologies of television and space exploration.</p>
<p>SS5G2 The student will explain the reasons for the spatial patterns of economic activities.</p> <p>b. Locate primary agricultural and industrial locations since the turn of the 20th century and explain how factors such as population, transportation, and resources have influenced these areas.</p>	<p>SS5G2 Explain the reasons for the spatial patterns of economic activities.</p> <p>b. Locate primary agricultural and industrial locations since the turn of the 20th century and explain how factors such as population, transportation, and resources have influenced these areas.</p>
<p>SS5E1 The student will use the basic economic concepts of trade, opportunity cost, specialization, voluntary exchange, productivity and price incentives to illustrate historical events.</p> <p>f. Give examples of technological advancements and their impact on business productivity during the continuing development of the United States.</p>	<p>SS5E1 Use the basic economic concepts of trade, opportunity cost, specialization, productivity, and price incentives to illustrate historical events.</p>
<p>SS5E2 The student will describe the functions of four major sectors in the U. S. economy.</p> <p>a. Describe the household function in providing resources and consuming goods and services.</p> <p>b. Describe the private business function in producing goods and services.</p>	<p>SS5E2 Describe the functions of four major sectors in the U. S. economy.</p> <p>a. Describe the household function in providing resources and consuming goods and services.</p> <p>b. Describe the private business function in producing goods and services.</p> <p>c. Describe the bank function in providing checking accounts, savings accounts, and loans.</p>
<p>SS5E3 The student will describe how consumers and businesses interact in the U. S. economy.</p> <p>b. Describe how people earn income by selling their labor to businesses.</p> <p>c. Describe how entrepreneurs take risks to develop new goods and services to start a business.</p>	<p>SS5E3 Describe how consumers and producers interact in the U. S. economy.</p> <p>b. Describe how people earn income by selling their labor to businesses.</p> <p>c. Describe how entrepreneurs take risks to develop new goods and services to start a business.</p>

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