



Flying by Foy

"The Standard of the Industry"



- ★ FLYING EFFECTS
- ★ SWIMMING EFFECTS
- ★ WEIGHTLESS EFFECTS
- ★ FLYING BALLETS

- ★ As featured in:
- ★ "PETER PAN"
- ★ (over 3000 Productions)
- ★ "THE WIZARD OF OZ"
- ★ "A CHRISTMAS CAROL"
- ★ "ANGELS IN AMERICA"
- ★ "CRYSTAL CATHEDRAL"
- ★ "RADIO CITY MUSIC HALL"
- ★ "THE FLYING NUN"
- ★ "FUNNY GIRL"
- ★ "FANTASTIC VOYAGE"
- ★ "ICE CAPADES"
- ★ "SIEGFRIED AND ROY"

- ★ Our Spectacular
- ★ Flying Sequences
- ★ are featured in:
- ★ Broadway Shows,
- ★ Las Vegas Revues,
- ★ Industrial Shows,
- ★ Rock Concerts,
- ★ Ballets, Operas,
- ★ T.V. Productions
- ★ and Commercials

- ★ Stars Flown Include:
- ★ PAULA ABDUL
- ★ JASON ALEXANDER
- ★ THE BACKSTREET BOYS
- ★ LUCILLE BALL
- ★ JACK BENNY
- ★ DAVID BOWIE
- ★ GARTH BROOKS
- ★ CAROL BURNETT
- ★ JOHNNY CARSON
- ★ SEAN CONNERY
- ★ SANDY DUNCAN
- ★ SALLY FIELD
- ★ BOB HOPE
- ★ HOLLY HUNTER
- ★ MICHAEL JORDAN
- ★ DANNY KAYE
- ★ GENE KELLY
- ★ DAVID LETTERMAN
- ★ JERRY LEWIS
- ★ LIBERACE
- ★ MARY MARTIN
- ★ CONAN O'BRIEN
- ★ CATHY RIGBY
- ★ CHITA RIVERA
- ★ ROSEANNE
- ★ DIANA ROSS
- ★ HOWARD STERN
- ★ BARBRA STREISAND
- ★ RAQUEL WELCH
- ★ VANESSA WILLIAMS

Peter Pan

Peter Pan: or, The Boy Who Wouldn't Grow Up is the full title of Scottish playwright and novelist **James M. Barrie's** most well-known stage play. It tells the story of **Peter Pan**, a mischievous, ageless little boy, dressed in autumn leaves and cobwebs, who can fly. Peter spirits away **Wendy Darling** and her brothers, **John and Michael**, for a series of adventures on the island of **Neverland** with the fairy **Tinker Bell**, the **Lost Boys**, the Indian princess **Tiger Lily**, and the pirate **Captain Hook**. **The play was first staged in London on December 27, 1904**, and Kirby's Flying Ballet created the flying sequences. **Peter Pan premiered on Broadway at the Empire Theatre in 1905**, with **Maude Adams** in the title role, and George Kirby flew her there.

A musical adaptation of *Peter Pan* was produced on Broadway in 1950, with **music and lyrics by Leonard Bernstein**. This version starred **Jean Arthur** as Peter Pan, and **Boris Karloff** in the dual roles of George Darling and Captain Hook. A 24-year-old Englishman named **Peter Foy** sailed from London to stage the flying sequences on behalf of the Kirby organization, and was sent over again in 1952 for a production at the Orpheum Theatre starring **Veronica Lake**.

But Foy became increasingly dissatisfied with the performance of the flying equipment, which he felt produced little more than "nervous stunts or a series of static tableaux". He wanted to create flying sequences that looked natural, coordinated the actor's movements and could be smoothly integrated into the play's story line. His determination and mechanical ingenuity led him to develop a series of patented technical innovations that would revolutionize the practice of flying people with rigging and elevate it to an art form.

Two years later, Foy returned to the United States for a new musical version of *Peter Pan* starring **Mary Martin**. This version was **adapted and directed by Jerome Robbins**, with **music by Moose Charlap** and **Jule Stein**, **lyrics by Carolyn Leigh, Betty Comden** and **Adolph Green**. For this production, Foy had devised a wholly new system which he called the "Inter-Related Pendulum". When the show opened on October 20, 1954 at the Winter Garden Theatre, Martin's spectacular, soaring aerial choreography thrilled audiences and ushered in a new era in stage flying.

Half a century later, thousands of productions of *Peter Pan* have featured **Flying by Foy**, including Broadway revivals with **Sandy Duncan** (1979) and **Cathy Rigby** (1990), the 2004 feature film, *Finding Neverland* with **Johnny Depp** and **Kate Winslet**, national tours, international productions, community theatres, colleges and high school shows – **more than any other theatrical flying effects company in history. And now...**



...we'll teach you to jump on the wind's back and then away we go!

We Love to See You Fly. Foy's **Flying Directors** work closely with your Director, Choreographer, Technical Director, Cast and Crew to develop flying effects for your show, utilizing whatever methods and equipment we believe are most suitable to your particular production. We strive to create flying sequences that are as breathtaking as those we've created for Broadway shows, operating within the limitations of your budget, resources and theatrical facilities.

All of our packages *do* require extensive cooperation from your production company, particularly in our requirement that your flying cast members and flying operators are available for all flying rehearsals and performances. Close adherence to the script and scenic design are also required for our "Standard" and "Most Popular" packages. If your artistic vision requires a complete departure from the standard approach, we will create a Custom package specifically designed to meet your needs.

Custom Packages for Peter Pan

Foy has created custom flying sequences for scores of Broadway shows, and effects for professional, regional and university theatres, ballet, opera and avant-garde companies worldwide. Original scripts, new adaptations and experimental productions fall into this category, as do special requests (such as auditorium flights). Naturally, it is impossible to provide a standard price quote for these shows and events; however, we will consult with your Artistic Director, Designer and technical staff to develop the effects you desire and provide you with a price quote based upon the equipment and personnel required to realize those effects.

Peter Pan - The "Standard" Package

Utilizing our suggested floor plan for the "nursery" set, our Flying Director will supervise the installation of the flying equipment, perform harness fittings, direct and rehearse your cast and crew in the necessary choreography of the flying sequences, and remain with the production throughout the show's run, supervising the flying staff, and operating the lead line for "Peter" during rehearsals and performances. Your organization must provide a minimum of four (4) additional operators: one to assist our Flying Director in the operation of the track system and *three* to operate the systems for "Wendy, Michael, John (and Jane)".

Equipment Includes:

- ✓ Patented Manual Track On Track® or Ultra-Lift® Track System for "Peter";
- ✓ Three Pendulum Systems: Compound Drum Systems, "Three Kids On A Track" System or Simple Pendulum Systems for "Wendy Michael, John (and Jane)"; and
- ✓ Four to Five Flying Harnesses.

Average costs for the "Standard" package:

\$3,130.00 per week.



Peter Pan – The “Most Popular” Package

Our Flying Director’s services are provided for an intensive three-day period, during which he will supervise the installation of the flying equipment, perform harness fittings, direct and rehearse your cast and crew in the necessary choreography of the flying sequences. This package also utilizes our suggested nursery set floor plan.

The personnel provided by your organization to operate the flying effects (a minimum of five operators are needed: two for the track system, three for the pendulum systems) *must* include a Flying Supervisor who will be constantly available during this three-day period to assist our Flying Director in the installation of the equipment, receive instruction as to the supervision of the flying crew, and in most cases, operate the lead line for “Peter” during rehearsals and performances.

This person should have a working knowledge of practical theatre techniques, and shall be responsible for continuing our safety and operational practices after the Flying Director’s departure, and will supervise the dismantling and packaging of the flying equipment at the conclusion of the show’s run.

Equipment Includes:

- ✓ Patented Manual Track On Track® or Ultra-Lift® Track System for “Peter”;
- ✓ Three Pendulum Systems: Compound Drum Systems, “Three Kids On A Track” System or Simple Pendulum Systems for “Wendy Michael, John (and Jane)”;
- ✓ Four to Five Flying Harnesses.

Average costs for the “Most Popular” package:

\$2,915.00 for the first two weeks, and \$880.00 per week thereafter.

Additional Costs

These costs are invoiced to your organization, usually at the conclusion of the show’s run:

- **Round-trip air and ground transportation for the Flying Director.** We will book economy air tickets at the best available price (**if your organization prefers to book the flights, scheduling must be coordinated with our office**). For venues located within a reasonable distance of our facilities in Las Vegas and the Philadelphia area, we will usually arrange ground transportation for the Flying Director *and* flying equipment.
- **Round-trip shipment of the flying equipment.** We typically ship by road freight via common carrier, although in some geographical areas, air or sea cargo may be necessary. We will also provide you with a pre-printed Bill of Lading and return address labels for the return shipment of the equipment at the conclusion of the run.
- **Hotel/motel accommodations for the Flying Director.** These arrangements are made by your organization (under most circumstances), as you are usually better equipped to negotiate discount rates with local establishments and locate accommodations within a reasonable distance from the performance venue.
- **Per Diem Meal and Incidentals Allowance for the Flying Director: \$46.00 to \$71.00 per day**, depending upon your geographical location (based on IRS Publication 1542 – *Per Diem Rates for Travel within the Continental U.S.*)



Insurance Coverage

Flying by Foy carries substantial **Commercial General and Excess Liability Insurance** in amounts up to **\$5,000,000.00**. Upon your request, we will provide you with a copy of our current **Certificate of Liability Insurance** for your review. The certificate, issued as evidence of coverage for Foy, lists our insurers, insurance policies, effective dates and coverage limits.

Upon contracting our services, and at your request, Foy will provide an identical Certificate of Liability Insurance naming your organization and/or any other entities that you may require, as additional insured relative to the use of our flying effects and services. There is no additional charge for this coverage (unless you request additional coverage exceeding the dollar amounts set forth in Foy's standard certificate). It is simply included as an aspect of our services. We will only require that you provide us with a written list of the entities to be named as additional insured in the form that they should appear on the certificate, appropriate contact information for the person or persons to whom the issued certificate should be directed. A copy of the certificate will then be forwarded via facsimile or email, with an original certificate to follow by mail.

What We Expect From You

Technical Information specific to your performance venue. Foy's flying equipment and services are specifically tailored to suit your production. We will begin this process with an initial review of information provided by you via the attached **Foy Show and Client Fact Sheet** and **Foy Space Fact Sheet**. In addition, **scale drawings and plans of your theatre, line set schedules, and preliminary set designs** are of great benefit to us in terms of determining the flying equipment necessary for your production.

Should such additional documentation be unavailable, you may submit **digital photographs and/or videos** of your theatrical space, detailing your **grid or stage ceiling support structures, stage area, stage right and stage left wing spaces**, and any other elements that may be useful in developing plans for our equipment installation and the offstage placement of flying operators.

Personnel to assist our Flying Director in the installation of the flying equipment. We request that two or three members of your technical staff, people who are familiar with the venue, or those who will ultimately be operating the flying effects take part in the installation, as this provides them with a practical understanding of the equipment that they will be operating. Our Flying Director will always perform the critical aspects of installing the equipment, but we will require assistance to expedite the installation.

Equipment to accommodate the installation of the flying equipment (at the theatre when we arrive) including any man lifts or scaffolding, in good working order, that may be necessary to facilitate the securing of the equipment to the overhead structure or access to the grid to get the equipment up. In some non-standard venues, special structural elements may need to be built or purchased in order to facilitate the proper mounting of the flying equipment to your ceiling structure. We will review the documentation you provide to us and advise you if we believe that such additional elements will be necessary.



Publicity

Standard news coverage of the flying is certainly welcomed and encouraged; however, we strongly suggest that any broadcast time be limited to thirty seconds or less in order to give your potential audience just a “taste” of the flying effects. All **publicity photos** should be scheduled after the flying has been staged and rehearsed and all the performers are in costume, so as not to reveal the flying harnesses. ***Photographs of the flying equipment itself, including harnesses, are strictly forbidden in order to protect our patented devices and to preserve the “magic” of the flying effects.*** Our Flying Directors will be very happy to participate in interviews for local papers, magazines and news programs.

To Obtain a Price Quote:

Please take the time to fill in and sign the attached Foy Show and Client Fact Sheet and Foy Space Fact Sheet. ***The completed forms will provide us with the minimum information necessary to prepare a preliminary proposal/price quote for your production.*** All forms, additional documentation, photos and videos may be submitted by e-mail to: foymail@flybyfoy.com or a package containing any or all of the requested materials may be sent via the U.S. Postal Service to: **Foy Invenprises, Inc., 3275 E. Patrick Lane, Las Vegas, Nevada 89120.**

If you prefer to simply forward the completed Foy Show and Client Fact Sheet and Foy Space Fact Sheet to us via facsimile at (702) 454-7369, we will prepare a preliminary proposal/price quote based upon the information received, and advise you of any additional documentation or further information that we may require to proceed further.

Double Casting and Multiple Casts

Flying by Foy's package rates are based upon the use of a single cast. If you plan to utilize understudies, double casts or multiple casting, please advise us, so that we may create a proposal with allowances for any additional rehearsals and flying harnesses that may be required for multiple casts.

Additional Items for Peter Pan

Tinkerbell Laser Effects

Flying by Foy currently offers a three-milliwatt Diode Pump Solid-State Green Laser to achieve this effect. The laser is mounted on a heavy-duty tripod and produces a brilliant green oscillating image (bright enough to be clearly seen in daylight against a black background). The size of the image and the oscillating pattern may be easily adjusted from a tiny point of light to whatever size is necessary. It is also quite simple to operate – very much like a small follow spot. Availability and rental costs, including shipping (via FedEx 3-day service) are available upon request.



Fairy Dust

Foy Fairy Dust is the secret behind truly flawless flying. **Sold at \$14.95 per pound (gallon bag).** Samples are cheerfully provided upon request.

Other Show Packages from Flying By Foy

Roald Dahl's Willy Wonka

Please contact Jonathan Peterson at foymail@flybyfoy.com, or call (702) 454-3300, and we will provide you with an information package specific to these shows.

Beauty and the Beast (two equipment options – see information package for details)

Deluxe Equipment Includes:

- ✓ Two Patented Double-Wire Manual Track On Track® or Ultra-Lift® Track Systems
- ✓ Up to Three Flying Harnesses

Average costs for the "Standard" package:

\$2,720.00 to \$3,020.00 per week (using Basic to Deluxe equipment options).

Average costs for the "Most Popular" package:

\$2,090.00 to \$2,750.00 for the first two weeks (using Basic to Deluxe equipt options), and \$470.00 to \$770.00 per week thereafter.

The Wizard of Oz (three equipment options – see information package for details)

Deluxe Equipment Includes:

- ✓ Patented Single-Wire Manual Track On Track® or Ultra-Lift® Track System
- ✓ Patented Double-Wire Manual Track On Track® or Ultra-Lift® Track System
- ✓ Additional Track System for "Wizard's Balloon"
- ✓ "Glinda's Bubble" and "Wizard's Balloon Basket"
- ✓ Six Flying Harnesses

Average costs for the "Standard" package:

\$3,075.00 to \$4,040.00 per week.

Average costs for the "Most Popular" package:

\$2,800.00 to \$3,770.00 for the first two weeks (using Basic to Deluxe equipt options), and \$825.00 to \$1,790.00 per week thereafter.



Other Show Packages from Flying By Foy (continued)

A Christmas Carol

Equipment Includes:

- ✓ Patented Manual Track On Track® or Ultra-Lift® Track System for "Ghosts";
- ✓ Patented Manual Track On Track® or Ultra-Lift® Track System for "Scrooge";
- ✓ Up to Five Flying Harnesses.

Average costs for the "Standard" package:

\$3,020.00 per week.

Average costs for the "Most Popular" package:

\$2,750.00 for the first two weeks, and \$770.00 per week thereafter.

Fiddler On The Roof

Equipment Includes:

- ✓ Patented Manual Track On Track® or Ultra-Lift® Track System for "Fruma-Sarah"
- ✓ One Flying Harness

Average costs (with Flying Director for two days):

\$2,035.00 for the first two weeks, and \$415.00 per week thereafter.

Angels In America, Jesus Christ Superstar, Kiss of the Spider Woman, Seussical the Musical, Superman, Tommy, The Wiz

The flying effects created by Foy for these shows on Broadway can be reproduced for your production, or re-invented to suit your artistic and practical vision. All of services are ultimately tailored to your individual needs. **Again, please take the time to fill in the attached Foy Show and Client Fact Sheet and Foy Space Fact Sheet.** We will be happy to discuss the desired effects with your staff, and prepare a price quote based upon you requirements and operating within the limitations of your budget, resources and theatrical facilities.

Thank you for your inquiry. We look forward to flying with you!



FLYING REHEARSAL REQUIREMENTS for *Peter Pan*

1. The Flying Director will typically perform the installation of the equipment on the morning of the first day. A brief session will follow, prior to the first rehearsal, during which the Flying Director will perform the final harness fittings, introduce the operators to the various systems, and fly the each of the performers for the first time. The operators should participate, if at all possible, in the installation of the equipment, both as a means of introducing them to the mechanics of flying and because they are usually involved in the dismantling of the equipment at the close of the show.
2. Three 3-hour rehearsals are required for the "Most Popular package". The first rehearsal is usually scheduled after installation, in the early evening hours, from 6:00 to 9:00 p.m. or from 7:00 to 10:00 p.m. This schedule will allow sufficient time for us to complete the equipment installation and the introductory session described above. If you want or need to schedule your rehearsals earlier, please ask your Flying Director if this is possible. **The rehearsals are usually limited to approximately three hours, due to the physical endurance of both the operators and the performers.**
3. The second and third rehearsals may be scheduled at any time you wish during the second and third day.
4. **Be sure to double-check your rehearsal schedule with your Flying Director, as not all Flying Directors will follow the same schedule.**
5. The actor playing Captain Hook will need to attend the second or third rehearsal in order to stage the fight sequence aboard the Jolly Roger.
6. **All flying operators and all flying performers should plan to attend all of the flying rehearsals.** There will be no substitutions of operators after the rehearsal process has started. Actors playing Pirates may be used to fly Wendy, Michael and John. Two technicians should be dedicated to operate the track system, as it may be used while the pirates are still on stage. The Flying Director will usually designate which operators will be assigned to which system, based upon his assessment of the flying crew's abilities.
7. The operators will normally be lifting approximately two-thirds of the performer's weight, so they can expect to get some exercise.
8. The flying performers should wear a T-shirt and a pair of shorts (bicycle shorts are the most comfortable; denim shorts should not be worn, as they tend to bunch up and can be very uncomfortable when worn under the flying harness). A second, loose T-shirt should also be worn over the harness. This shirt will need to have a small hole cut into it to allow the flying wire to connect to the harness plate.
9. **No photographs or videos may be taken of the flying harnesses.** Reporters will be allowed to take photos of the flying performers during rehearsals; however, these should not be scheduled until the later rehearsals, after the costumes have been fitted, and after the performers and operators have gained some experience with the flying effects. **Photographs or videos of the operators and the equipment are strictly prohibited.**
10. Your Flying Director will be very happy to participate in interviews for local papers, magazines and television news programs.



NOTES ON SET AND MUSIC CHANGES for *Peter Pan*

1. The children usually get hooked up behind the curtains or in the doorway side of the window. This happens during the song "I'm Flying". Peter gets hooked up downstage right or left (depending on which side operators are on) for "I'm Flying".
2. Do not put a header at the top of the window - it must be open to facilitate wire clearance. The window opening should be 8 feet wide and the window seat 24 inches deep (but no higher than 3 feet). The windows should be opaque, and open to 120 degrees upstage, if they swing.
3. Portions of the nursery set walls need to be scrim. This allows the operators a direct line of sight to the performers on stage. Be prepared to also do this to the pirate ship, if necessary.
4. Peter is on a track, which is hung from one of your flying system pipes and is locked off at a trim height of 35 to 40 feet. You should keep at least 1 foot upstage and 1 foot downstage of the track completely clear. Your fly system should be checked to ensure that it is in good working order prior to our arrival.
5. Any electrics that border on the flying areas should have a system pipe allocated as a bumper, to be tied to the electric with side arms and have a rope taped to it. Any electrics in the critical areas (see drawing) will have to fly out or be breasted out of the way, or both.
6. The mantelpiece and window seat should be weight bearing. The nursery set should be completed structurally and available to us for rehearsals when we arrive.

MUSIC - "I'M FLYING" - there is a fermata during the first spoken lines: after Peter says, "I'll teach you!"...hold until Wendy says, "Oh, how sweet", then downbeat into "I'M FLYING". Play the music as written - the lyrics in the script and score match. After the first chorus, we're back to dialogue: "Fishing...Hopscotch...Candy..." until Michael says "Christmas!" Then the score lyrics and the script lyrics are different (newer Samuel French scripts may already incorporate these changes - older scripts do not). No lyrics are sung during the next sequence; however, we will refer to the lyrics in the score as a musical reference point. Refer to the script for the proper lines to be spoken or sung. In the score - when you play, "High over the Moon Higher I Fly" - is the place when Peter should say, "Come on, I'll take you to Neverland!" (then follow the script) and instead of the children singing, "Flying, Flying, Flying" they sing, "Ready, Ready, Ready".

SCORE

Heading far out of sight
Second star to the right
Now the way is clear
Neverland is near
Follow all the arrows
I'm about to disappear
I'm Flying

SCRIPT

Don't forget, don't be slow
Ready, set, here we go
Wendy, Michael, John,
Tinkerbell, come on
Hurry up and follow me
For soon I will be gone
I'm Flying

At this point the nursery set disappears from the stage. The music is played until the set is out of sight - then jump to "I'm Flying" (aerial ballet music). Normally, this is played at an increased tempo with no lyrics.

Liza's entrance and Michael's lines are typically cut to make the transition run smoother.

There are no flights out of the nursery window in this musical version.



Flying by Foy

Show and Client Fact Sheet

Your Name: _____ Title or Position: _____
Work Telephone# _____ ext. _____ Fax# _____
Cell Phone# _____ Email Address: _____

Performance City: _____ Dates of Show: _____

Name of Show: _____

Type of Show: Musical Play Ballet Opera Industrial Other

Name of Producing Organization: _____

Street Address: _____

City: _____ State: _____ Zip Code: _____

Name of Contact Person: _____ Title: _____

Telephone# _____ Fax# _____

Classification: Professional Regional Community Educational Corporate

Name of Performance Venue: _____

Street Address: _____

City: _____ State: _____ Zip Code: _____

Contact at Venue: _____

Telephone# _____ Cell# _____

Number of Seats: _____ Ticket Price: _____

Show Director: _____ Telephone# _____ Cell# _____

Technical Director: _____ Telephone# _____ Cell# _____

Flying Supervisor: _____

Please provide resumes and references for your Technical Director and Flying Supervisor.

Describe the flying effects you envision: _____

Dates you would like the Foy Flying Director: _____

Would any other dates be acceptable? Yes No

Will you require the Foy Flying Director to remain with the show for performances? Yes No

Foy Invention Enterprises, Inc., 3275 E Patrick Lane, Las Vegas, Nevada 89120

Telephone: 702-454-3300 Fax: 702-454-7369 www.flybyfoy.com

Email completed form to: foymail@flybyfoy.com



Flying by Foy

Space Fact Sheet

Name of Performance Venue: _____

Street Address: _____

City: _____ State: _____ Zip Code: _____

Contact at Venue: _____

Telephone# _____ Cell# _____

Loading Dock Access and Delivery Instructions: _____

Stage Information:

Type of facility: Proscenium Thrust Black Box Ballroom Other _____

Trimmed Proscenium Opening: Height: _____ Width: _____

Is there a fly system? Yes No

Type of fly system: _____

Pipe Length: _____ Maximum Batten Height: _____

If you do not have a fly system, please send a plan indicating type of support structure (I-beams, truss, etc.) and send a video or still photos detailing stage area and ceiling area above the stage.

Grid Information:

Is there a walk around grid? Yes No

Describe grid: (are pulleys (sheaves) mounted directly on grid, or hung upside down from I-beams?)

Height of structure or grid: _____ Access to structure or grid: _____

Describe structure: (i.e., do you hang from I-beam, girders, rafters, etc?) _____

If your production requires an automated system, you will be required to provide additional venue information before a proposal can be given. Please send a hanging plot, scenic ground plans, and section drawings indicating electrics and masking locations. Video and pictures can be emailed to foymail@flybyfoy.com.

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Email completed form to: foymail@flybyfoy.com