



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 ★

MARY POPPINS

Mary Poppins is a musical with music and lyrics by [Richard M. Sherman](#) and [Robert B. Sherman](#), with additional music and lyrics by [George Stiles](#) and [Anthony Drewe](#), and a book by [Julian Fellowes](#). The musical is based on a series of children's books by P. L. Travers and the 1964 Disney film, and is a fusion of various elements from the two.

Produced by [Walt Disney Theatrical](#) and [Cameron Mackintosh](#), and directed by Richard Eyre with co-direction from Matthew Bourne who also acted as co-choreographer with Stephen Mear, the original West End production opened in December 2004 and received two Olivier Awards, one for Best Actress in a Musical and the other for Best Theatre Choreography.

Following the success of the West End production, a Broadway production with a nearly identical creative team debuted on November 16, 2006 at the [New Amsterdam Theatre](#). Broadway performer [Ashley Brown](#) was brought on board to play the title role, and [Gavin Lee](#), who had originated the role of Bert in the West End production, reprised his role in the Broadway production.

From the "Mary Poppins Education Series – The Magic of Mary": *"To create the magic used in Mary Poppins, the producers turned to celebrated theatrical illusionist [Jim Steinmeyer](#) – famous for his work with magicians, including David Copperfield and Siegfried & Roy – and for the flying effects, the legendary [Flying by Foy](#), who have set new standards for flying on the Broadway stage for over 50 years."*

Ashley Brown: *"I wasn't flown for the first time until about two weeks before we opened in New York...and it's really become one of my favorite moments, because I can see the faces of the people for the first time, and just see how everybody is reacting."*

Gavin Lee: *"When I walk around the proscenium arch and tap dance and sing upside down, I can hear the audience every night, applauding, the kids gasping and pointing up there and it's just a thrill to be able to do this magical sort of trick."*

We've found a whole new spin...



...if you reach for the heavens, you get the stars thrown in!

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 production and performance venue. 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, physical resources and theatrical facility.

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 is 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. However, the flying effects for *Mary Poppins* can be created utilizing one of the three following equipment options:

Basic Equipment Option

The basic flying effects for the show include Mary's arrival at No. 17 Cherry Tree Lane at the beginning of Act One, her departure at the end of Act One, and Bert's "impressive climb over the rooftops" ("Step in Time"). Mary returns in Act Two ("Let's Go Fly a Kite"), and flies away during the show's finale. These effects can all be accomplished utilizing our **Basic Equipment Option**.

Basic Equipment Includes:

- ✓ **Patented Double-Wire Manual Track On Track® or Ultra-Lift® Track System**
- ✓ **Two Flying Harnesses**

Enhanced Equipment Option

To recreate Mary's flying sequences as they were performed on Broadway, Foy's **Enhanced Equipment Option** includes a second track system used specifically to reveal Mary flying over the scenic rooftop of No. 17 Cherry Tree Lane – generally for use in productions with a more extensive set design and a cyclorama.

Enhanced Equipment Includes:

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

(continued)



Deluxe Equipment Option

For productions that want to take the flying a step further, our **Deluxe Equipment Option** includes a specialty track system used on Broadway for the “*Step in Time*” number. This system allows Bert to stroll up the proscenium “wall” at stage right, tap dance upside down across the proscenium arch and descend the proscenium “wall” at stage left. However, Bert’s Proscenium Walk may not be appropriate for some venues.

Deluxe Equipment Includes:

- ✓ **One or Two Patented Double-Wire Manual Track On Track® or Ultra-Lift® Track System(s)**
- ✓ **Custom Track System for Bert’s “Proscenium Walk” with Motorized Lift, Manual Travel and a Traveling Dance Platform on which Bert performs upside down**
- ✓ **Pegasus DW-series Lift Winch and handheld SAC Controller**
- ✓ **Two Flying Harnesses**

Front-of-House Flight Option

For Mary Poppins on Broadway, a fully-automated three-point pendulum system was used to fly Mary out over the audience for her grand exit at the end of the show. Foy can recreate this magical moment with a custom front-of-house flying effect for your production, *provided that* the venue’s auditorium ceiling has an accessible support structure that is appropriate for rigging our equipment.

Basic Track System

- ✓ **Patented Double-Wire Manual Track On Track® or Ultra-Lift® Track System**
- ✓ **Pegasus DW-series Lift Winch with Motorized Lift and Manual Travel**
- ✓ **Handheld SAC Controller**

Fully-Automated Track System or Inter-Related Pendulum System

- ✓ **Patented Double-Wire Manual Track On Track® system, Ultra-Lift® Track System or Multi-Point Pendulum system**
- ✓ **Two to Three Pegasus DW-series Winches**
- ✓ **Pegasus LXE Control Console**



Mary Poppins - The "Standard" Package

Our Flying Director will supervise the installation of the flying equipment, perform harness fittings, direct and rehearse your cast and crew in the choreography of the flying sequences, and remain with the production throughout the show's run, supervising the flying staff, and operating the lead line during rehearsals and performances. Your organization must provide additional operators to assist our Flying Director in the operation of the track systems.

Mary Poppins - The "Most Popular" Package

Depending upon the equipment package chosen, our Flying Director's services are provided for an intensive two-day to five-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.

The personnel provided by your organization to operate the flying effects (a minimum of two operators are needed for each track system) *must* include a Flying Supervisor who will be constantly available during this 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 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.

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.



Additional Costs (continued):

- o **Per Diem Meal and Incidentals Allowance for the Flying Director: \$46.00 to \$71.00 per day**, depending upon your geographical location (based upon U.S. General Services Administration standard allowances – 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.



What We Expect From You (continued):

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 Invenetprises, 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.



Other Show Packages from Flying by Foy

Peter Pan

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.

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.

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

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

Deluxe Equipment Includes:

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

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.

Fiddler On The Roof

Equipment Includes:

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



Other Show Packages from Flying by Foy (continued)

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!



GENERAL FLYING REHEARSAL REQUIREMENTS

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 typically 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. Subsequent rehearsals may be scheduled at any time you wish during the following day(s).
4. **Be sure to double-check your rehearsal schedule with your Flying Director, as not all Flying Directors will follow the same schedule.**
5. **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. Two technicians should be dedicated to operate each track system. The Flying Director will usually designate which operators will be assigned to which system, based upon his assessment of the flying crew's abilities.
6. The operators will normally be lifting approximately two-thirds of the performer's weight, so they can expect to get some exercise.
7. 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. If the actor is wearing a single-wire harness, this shirt will need to have a small hole cut into it to allow the flying wire to connect to the harness plate.
8. **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.**
9. Your Flying Director will be very happy to participate in interviews for local papers, magazines and television news programs.



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 Invenenterprises, 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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