Air Play

Tuesday, March 20, 2018
at 10 a.m. Fine Arts Center Concert Hall

The University of Massachusetts Fine Arts Center Global Arts Performances for Schools Program is underwritten in part by PeoplesBank, A passion for what is possible.

Study Guides for Teachers are also available on our website at www.fineartscenter.com - under On Stage select Global Arts—Performances for Schools, then select Resource Room.
Welcome

Information for Teachers and Parents

Our goal is to offer high quality performances for young people in a safe and comfortable setting. Please help us by following the below guidelines.

Please arrive early. Arrive at the theatre 30 minutes prior to the noted start time. Allow for travel time, parking, being seated and bathroom visits. It is important that we begin our performances on time so that all schools can meet their lunch and dismissal times.

Be sure to check the location of the performance when making your bus reservations. Performances take place in the Fine Arts Center Concert Hall or Bowker Auditorium in Stockbridge Hall. Please see the map at the end of this guide for driving and drop-off instructions.

Upon arrival your group will be greeted by an usher either at your bus or in the lobby. We do not issue individual tickets for performances. Your usher will direct your group to their reserved seats.

Both theaters are accessible for Mobility Impaired members. An infrared listening system is available in both theaters. Access parking is available adjacent to the theaters. An Access permit should be clearly visible in the parked vehicle. To better meet your needs, please inform us of any special seating requirements one month prior to the performance by calling 413-545-2116.

For the comfort of all our seated patrons, we request that backpacks, lunches and other gear be left on the bus. Also, please remove all hats when seated in the theater.

Food, drinks other than water, smoking, candy and gum are all not allowed in the theater. The use of cell phones, portable music players, cameras or any other recording device, including non-flash photography and cell phone cameras, is strictly prohibited.

PLEASE BE SURE TO TURN OFF ALL CELL PHONES.

Any teasing, disruptive and rude behavior by students towards each other or to others seated close-by during a performance is not acceptable. Teachers and chaperones will be held responsible for any such incident reported to the Fine Arts Center staff. All complaints received will be forwarded to the schools involved. Repeated offences from the same school/s may result in cancellation of future reservations for shows.
Please review the following information with your students.

**We expect** everyone to be a good audience member.

**Good audience members...**
- Are good listeners
- Keep their hands and feet to themselves
- Do not talk or whisper during the performance
- Do not eat gum, candy, food or drink in the theater
- Turn off all cell phones and do not use portable music players, cameras or any other recording devices
- Stay in their seats during the performance
- Do not disturb their neighbors or other schools in attendance

“Theatre is not theatre without an audience.”

Live theatre differs from watching television or movies. **Remember that performers can see and hear you.** As an audience member you are a vital contributor to the performance experience that you and those around you will have. How you behave and how you react to the show will affect the artists' performances. That is why each performance is a unique experience, it will never be repeated exactly the same. Talking to your neighbor, sending text messages, and other similar behaviors are distracting to the rest of the audience and to the artists.

Please be respectful of the artists on stage performing for you by listening quietly. Of course, it is appropriate to react to what you are seeing – some things may make you laugh, gasp out loud, or you may be asked to respond by answering questions from the performers, singing along or clapping. Most of all, it is important to be present “in the moment” by being attentive and enjoy the performance. And of course – show your enthusiastic appreciation with applause at the end!

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**Curriculum Frameworks**

This performance and guide provide opportunities for your students to explore a variety of topics. For your convenience we’ve listed applicable Massachusetts learning standards. This list is by no means exhaustive. Please use this list as a guide to assist with creating lesson plans.

**Curriculum Connections:** Technical Theater, Pantomime, Earth & Space Science, Weather, Physical Sciences, Equilibrium and Kinetics, Motion and Forces

Connections 7. *Roles of Artists in Communities.*
Connections 9. *Inventions, Technologies and the Arts*
Connections 10. *Interdisciplinary Connections*
Air Play has no words. It’s part comedy, part sculpture, part circus, part theater. We think of it as a visual poem, a world that lets you make your own ideas inside of large “air sculptures” of flying fabric, umbrellas, and balloons. Though it looks simple, Air Play is a very detailed and takes a lot more work than what you just see on stage! Every theater has unique invisible wind currents, so Air Play has invented fan systems to control the sculptures. For now, check out some fun backstage facts:

• Air Play was created by two clowns, Seth Bloom and Christina Gelsone, and one sculptor, Daniel Wurtzel. You’ll read more about them on the next page.
• Air Play’s director, West Hyler, has worked with Cirque du Soleil, Jersey Boys, and Big Apple Circus.
• Air Play’s technical director, Todd Little, managed a record-breaking hot air balloon that traveled half-way around the world! His balloon module is now in the National Air and Space Museum in Washington, D.C.
• Air Play’s stage manager, Flora Vassar, controls all of the lights, sounds, and fans simultaneously. She has over 250 cues, and is considered the third “performer” in the show.
• Seth and Daniel went to the same university, Wesleyan. Lin-Manuel Miranda, the creator of Hamilton, was a fellow student at Wesleyan with Seth.
• Air Play uses over 200 feet of fabric, longer than 4 school buses.
• Air Play uses 67 balloons each show.
• While Air Play looks light, the entire show weighs 1,675 pounds.
• Air Play has traveled around the world on a plane, a truck, a van, and a boat.
• Climbing inside the giant balloons is the most dangerous part of the show. We bring a sharp object to pop them in case of an emergency. It also gets very hot inside the balloons.
Seth Bloom and Christina Gelsone met at a circus in Afghanistan, became engaged while street performing in Scotland, and married in China. Since becoming clown partners in 2006, they have created 6 shows together, competed in international circus festivals, juggled on Letterman, were featured in the New York Times, and headlined at the Big Apple Circus. They live in New York City. See more at acrobuffos.com or airplayshow.com.

Before becoming clowns, Seth was a professional juggler, and Christina was a professional ballet dancer. Seth also graduated from three clown schools and has a Bachelor’s Degree from Wesleyan and a Master’s Degree in Theater from London. Christina went to one clown school and graduated from Princeton University. Yes, even clowns have to study hard.

Daniel Wurtzel is a sculptor who also lives in New York City. His early work was with huge and heavy pieces of stone, wood, bronze, and silicone. His most recent work has been with making invisible air streams visible and transforming humble materials into beautiful art with air. Unexpectedly, his air sculptures became fascinating to an entirely different profession than his own: theater!

Daniel has worked with famous directors all over the world including at the Sochi Olympics, on Broadway stages, and in Cirque du Soleil. He is well-known for a video of one of his air sculptures which has had millions of views. See more at danielwurtzel.com.

How do clowns and a sculptor work together? We didn’t know what Air Play would be when we started together. It took months of experimenting and brainstorming to develop enough new sculptures to use in a full-length show, and then more rehearsal to find out how we as characters related to the sculptures. Only at the end of the process did we make the story. Quite the opposite of most theater development, where the story comes first.

Air Play is structured as a secret circus. In the circus, amazing acrobats and jugglers and animal trainers take your breath away. The clowns recuperate the audience by doing something simple and funny. Daniel’s sculptures are like the acrobats: they are so beautiful and breathtakingly high. We are disguised clowns, jugglers, and air tamers in his spectacle.
Theatrical actors are trained to ignore the audience. Of course, actors can always hear an audience reacting, but they never look directly at the public. If a spectator sneezes, for instance, an actor on stage will not break the scene to say “Bless you!”

But clowns are taught the opposite, because they originally came from circus and street performing. In circus, an acrobat must be able to do difficult tricks: an acrobat doesn’t pretend to do a handstand the way an actor does pretend to be a character. Likewise, clowns don’t pretend the audience isn’t there. Instead, clowns look right at the audience, and often go into the audience.

When you see Air Play, watch for:
- Do the performers look directly at the audience?
- Do they go into the audience?
- Does the audience come on stage?

Clowns have many words for looking at someone: checking in, take, double take, triple take, focus, and slow burn are some.

Plus, it’s funny. One of the biggest tricks in a clown’s bag is looking at the audience and sharing their emotional reaction with the public. It’s one thing to put your hand in the cookie jar. It’s quite a different thing to put your hand in the cookie jar and then look up and realize someone is watching you. That “uh-oh!” moment - if the audience can see it - is what is funny.

Clown Show & Tell The clowns in this activity might want to “dress up.”
- Collect a variety of small objects from the room: anything boring, odd, tasty, smelly… Find objects that diversify emotional reactions.
- Have one desk that is the “hot seat” for the clown.
- The clown sits down with their eyes closed.
- Place one of the objects on the desk and count to three.
- On three, the clown opens their eyes and looks at the surprise object.
- Immediately, the clown does a “take” to the audience, expressing how they feel: happy? disgusted? scared? mad? bored? The bolder and bigger the “take,” the funnier the response!
About The Art

Air Play is elemental. It is about air, after all. While in workshop, Christina and Seth realized the design for the show would also have to be elemental and simple, reduced to the bare minimum. We already knew our characters would be only Red and Yellow. So we set off to find a visual artist who played with the same basic principles. We found…

Joan Miró. His large paintings (12 feet by 9 feet!) were stunningly simple, abstract, used only a few intense colors, and were exactly the kind of inspiration we needed. His work process, too, encouraged us: “My characters have undergone the same process of simplification as the colors. Now that they have been simplified, they appear more human and alive than if they had been represented in all their details.”

Joan Miró, Bleu II, 1961

Where do you see Miro’s influence while watching Air Play?  
What colors does Air Play use?  
Why do you think those colors were chosen?

Miró often used a special blue commonly seen on farmyard walls in Catalonia, Spain, where he grew up.

What color from your everyday life inspires you?

Lickety-split Look At The World Sideways Game Look at the world differently.  
- Bend your ear towards your shoulder.  
- Keep bending until your view is completely perpendicular, or 90 degrees “off”.  
- How does the world look different?
How do you make a show about air? The short answer: by looking at the world around you in a different way, taking what is sometimes called the “sideways view.” Specifically for Air Play, we looked at everything around us with fresh eyes and guessed which objects could fly in the air and then tested them.

The first experiment was the “drop test.” It’s as ‘simple’ as it sounds: take something and drop it. If it falls slowly, it *might* be able to fly. Even better, if it does not fall down in a straight line, there’s a chance it *might* fly in an interesting way. Not so ‘simple’ after all!

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**DROP TEST!**
- Look around your classroom and guess what might fall down slowly and softly.
- (Ask the teacher first!) Hold the object above head height and drop it.
- Does it fall slowly and softly?
- Does it fall in a straight line or in a different way?
- Can the object be changed to float down better?
- What was successful? Was anything worth showing to the class?

**FLY TEST! You’ll need a hair dryer for this.**
- Choose an object that passed the “drop test,” preferably small.
- Have your hair dryer setting at “cool.”
- Hold the hair dryer to face upwards and turn on.
- Place the object above the air stream and let go.
- Does the object fall, fly away, or hover? (A ping pong ball usually hovers.)
- Does the object need to be changed for the air stream? Made smaller or bigger?

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*Air Play* spent 8 weeks testing different objects. Some of the strangest objects we test-flew: lampshades, toilet paper, and a 20 foot custom-made inflatable plastic “monster.” Not everything works!
The Drop Test That Changed the World

Lickety-split Thought Experiment
- Imagine you are standing near the top of a tall tower.
- In your hands are two balls: a bowling ball and a tennis ball.
- When you drop the balls at the same time, which one reaches the ground first?

According to Aristotle, the ancient Greek philosopher and scientist, the heavier object should land first. But by 1588, Galileo Galilei thought they would land at the same time, and he wanted to test his idea. Perhaps that leaning tower next door would do?

Galileo Galilei came up with the thought experiment to disprove Aristotle, but we don’t historically know if he threw two balls off of the Leaning Tower of Pisa. (At the time, he was a math teacher in Pisa, Italy, though perhaps then the tower wasn’t leaning over quite as far.)

However, the experiment was conducted by two other scientists living in the Netherlands – Simon Stevin and Jan Cornets de Groot (not related to “I am Groot!”) They dropped two objects off of their closest tower, the Nieuwe Kerk in Delft.

Dutch and English are close languages. Can you guess what Nieuwe Kerk means? Look at the picture on the left for a clue. Answer: New Church

In 1586 Simon Stevin wrote “Let us take (as the highly educated Jan Cornets de Groot, the diligent researcher of the mysteries of nature, and I have done) two balls of lead, the one ten times bigger and heavier than the other, and drop them from 30 feet high, and it will show, that the lightest ball is not ten times longer under way than the heaviest, but they fall together at the same time on the ground.... This proves that Aristotle is wrong.

Back then it was dangerous to say, ‘Aristotle is wrong,’ and this “drop test” was part of a massive turning point in the history, thought, and practice of science. In fact, when the Apollo 15 was on the moon, Commander David Scott honored Galileo by doing his own “drop test.” The astronaut dropped a feather and a hammer at the same time in the near vacuum of the moon’s surface, and, yes, they did indeed land on the ground at the same time. In fact, you can see video of this lunar experiment by searching “Apollo 15 Hammer-Feather Drop.”
The Secret Lives of Ordinary Objects

Lickety-split Memory Game  How many flying props from Air Play can you remember?
- Split the room into two big groups.
- Choose someone from each group to write down the list.
- In 1 minute, how many flying objects from Air Play can you remember?
- Compare the lists.

In Air Play, many objects fly in the air. When making the show, Seth and Christina tested and experimented with lots of odd items, and only a few were ultimately chosen for Air Play. They were looking for ordinary objects that could do extraordinary things with air. One scene in particular—with yellow balloons—took 3 weeks of rehearsal and practice to perfect and explore. When in rehearsal, they started with two basic questions: How do you make a balloon “not” a balloon? Are there surprising things a balloon can do?

In the theater world, a movable object used in a show is called a prop, which is short for theatrical property.

Christina and Seth tested over twenty different kinds of umbrellas. Only three could fly.

Today, you can do the same thing with another ordinary object in your classroom, perhaps a book or hat. We all know what a book is, and what a book does. But... are there any hidden stories in a book? Are there other things a book can do? Explore each question and maybe you can find the secret life of your ordinary book.

Book Discovery

Can your book:
- Make different sounds?
- Make different shapes?
- Have feelings?
- How does your book show feelings?
- Move with air?
- Make air move?

If you found something cool your book can do, show the class!
We had performed Air Play many times around North America, and we had our first show overseas in Chile (at a theater surrounded by four volcanoes!) After setting up our circle of fans, it was time to test all eight of our air sculptures. We knew we had to check the sculptures because every theater has its own unique unseen wind pattern. Everything was going great until…
The umbrellas. In this scene, Seth is being ‘attacked’ by umbrellas that rise 30 to 40 feet (10-13 meters) into the air. But this time, they were barely reaching 15 feet (5 meters). Then we tested ‘Moby,’ and the huge white fabric had difficulty floating. What was going on?

Can you guess at this point? Make a list of what problems you think might be happening so far.

We knew:
- The air conditioning was turned off, so our sculptures weren’t being blown out by hidden air currents.
- All of our fans were working.
- All of our fans were properly set at maximum speed.
- We were at sea level, so we weren’t having air density problems.
- South America has different electric plugs, so we had bought new fans with the same mechanical power to work with South American electrics.

Any more guesses? Did we miss something so far that you think might have happened?

We also knew electrical current is different around the world. In North America we use 110 Volts (voltage, V) and 60 Hertz (frequency, Hz). Everywhere else in the world uses 220 V and 50 Hz. (Except Japan and Brazil, which use both systems!) We had the appropriate 220V/50Hz fans in Chile, but the air current still wasn’t powerful enough.

Did you figure it out?

Though the fans’ machine engine was the same and the voltage built for 220 Volts, it was the Hertz that tripped us up. Hertz, or Hz, (named after a very important scientist, Heinrich Hertz, not the car rental company) is the frequency that electricity is pulsed through the wires per second (cycles per second). So that means Canada gets 60 pulses of electricity per second, but Chile gets 50 pulses of electricity per second.

Wait, Watt? Side note to the geniuses: Yes, we have indeed left out wattage from this version of the story.
At this point, it is important to remember that we are clowns, not electricians, but we still had to figure out the problem! It just goes to show, every subject you study in school is important, even if you think you may never use it. Our most personal piece of advice is “Never be afraid of hard work.” Even if you’re not an electrician, you might still be in a very distant country, surrounded by volcanoes, and need to be able to figure out alternating current.

Sure, that makes sense. Wait, what? It still doesn’t explain why our umbrellas aren’t flying high enough! Okay, imagine:

**You have a clock** that works at 60 Hz, *and you’re in North America.* Great, every second that clock gets 60 pulses of electricity and it keeps accurate time-it correctly reads a new hour for every 60 minutes.

**Now, take that same clock overseas and plug it in.** Anywhere that’s not North America, really, but we’ll say Chile because we like volcanoes. Suddenly, our little timekeeper is now getting 50 pulses of electricity -50 Hz- every second, and we’ve got to wait another 10 pulses until our clock engine catches up to it’s internal ‘second’ of 60 pulses. So now, we’re a little behind, like 10/60ths of a second behind, or 1/6th behind in general.

**No big deal, until it’s time for lunch.** Our peripatetic clock is now documenting 50 minutes for every 60 minutes (1/6:10 minutes/60 minutes). If school starts at 8:00 and lunch is at 12:00, we’re hungry in 4 hours. But our clock isn’t hungry until is shows 12:00, which is now - with 50 Hz- at 12:40, a whole 40 minutes later! By then, I don’t know about you, but I’m starving.

**What does this have to do with fans and Air Play?** Good question! 1/6 fewer cycles per second means we were functioning with a fan motor at 5/6 power.

Quick! What percentage is that?

**That’s 17% less power,** and that’s why our fans weren’t pushing up as much air as we normally needed.

*We originally used 12 fans in the circle, so how many more fans did we need to make up the 17% less power problem?*

**We solved it,** of course, by adding more fans to the circle when we went to our next show, which was in London (no volcanoes, but a very big old clock named Ben that ran correctly on 50Hz.) We used to have 12 fans, but now we have 16. Mathematically, we only needed 2 more fans to make up the power difference, but 16 is even more power we can control and, besides, it looks better on stage.

**For the professional electricians:** Yes, there’s more to the story. And... we still have questions, so feel free to contact us. Please.

**Now, ask us how we solved** controlling each individual fan wirelessly, so we could counteract those pesky invisible wind patterns in every theater! But that’s a puzzle for another day...
Story Without Words

Lickety-split Silent Emotions Game  *This can be played in small groups or with the whole class.*
- Each player makes a list of 5 emotions. Don’t show anyone!
- Set a timer for 20 seconds.
- One player ‘performs’ their emotions individually WITHOUT SPEAKING and the other participants guess what the emotion is.

Lickety-split Recall Game:  *How many shows, movies, performers, or characters can you think of that perform without words?*

Some Christina & Seth favorites:
- Charlie Chaplin  Mr. Bean  Coyote & Roadrunner  Buster Keaton
- Marcel Marceau  Bill Irwin  *The Nutcracker* (ballet)  Mumenschanz
- *The Red Balloon*  Fantasia  *Triplets of Belleville*  *The Artist*
- Slava’s *Snowshow*  Sam Wills: *Tape Face*  David Wiesner’s books

Seth and Christina chose to make *Air Play* without words for many different reasons. Remember, they both had a lot of experience on stage without talking: Seth had been a juggler, and Christina used to be a ballet dancer. They have made six shows together, and none of their plays have ever had a written script.

One of the best advantages to a non-verbal show is that there is no language barrier. *Air Play* can perform anywhere in the world and the audience will understand the story.

A show without words is also called a **non-verbal show**

But there’s another reason *Air Play* was made without words. We wanted to make a show that asked the audience to use their imagination to understand what was happening. In other words, *Air Play* was designed to be open-ended, so anyone could watch it and see their own story.

We want to hear your story!  *Write to us and tell us what you think the story is!*
- What do you think happened at the end?
- Who do you think the characters are? Would you give them names?

Seth and Christina have performed together in more than 20 countries and on all 6 inhabited continents!

We’ve heard some amazing impressions of *Air Play*. Some people think it is about friendship, some think the characters are siblings who grow up and go to college, one woman remembered her brother who passed away, one boy thought it was about solving arguments, and someone else thought it was about refugees and immigration. All of these answers are right. *Air Play* is a little bit like a mirror, what you see reflects some of you. What do you see?
**Extra! Extra!**

Find more at these websites.

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**The Creators of Air Play**  
Seth Bloom and Christina Gelsone  
Check out their full biographies, videos, their adventures in Afghanistan, other shows they’ve made, and even Christina’s wedding dress made of little white balloons.  
Website: airplayshow.com, acrobuffos.com  
*New York Times* article: *The Traveling Circus Stops Here*  

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**The Air Sculptor of Air Play**  
Daniel Wurtzel  
See more of his sculptures with air, stone, wood, silicone, and even Jell-o.  
Website: danielwurtzel.com

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**The Supporters of Air Play**  
These are the theaters that gave us space grants to make this show possible. We wouldn’t be here without them, and we thank them immensely!  
**Cleveland Playhouse Square** playhousesquare.org  
**New Victory Theater** newvictory.org  
**Flushing Town Hall** flushingtownhall.org  
**Zoellner Arts Center** zoellnerartscenter.org
PARKING AND DIRECTIONS FOR THE FINE ARTS CENTER’S
CONCERT HALL and RAND THEATER

School Buses: Students should be dropped-off at Haigis Mall off of Massachusetts Avenue. University Security will direct buses to an appropriate parking lot during the performance (typically by the football stadium). PLEASE BE SURE YOUR BUS DRIVER KNOWS THAT ALL PERFORMANCES LAST APPROXIMATELY 1 HOUR AND THEY SHOULD RETURN A FEW MINUTES BEFORE THE ANTICIPATED END TIME. If drivers are not with the buses, they may miss the radio call from security asking them to return for pick-up, resulting in unnecessary delays returning to your school.

Individual cars: If necessary, individuals may drop-off students with a chaperone at Haigis Mall (you will be directed by security to the mid-point turn of Haigis Mall – see map) prior to parking. We recommend parking in the Campus Center Parking Garage to avoid searching for a metered space. It is a five-minute walk to the Concert Hall. All other available parking during weekdays is at meters. Available lots and pricing (current as of 1/1/07) are listed below:

Parking in the Garage is available to our patrons at a discounted rate of $1. To receive this rate you MUST give the Garage attendant a parking pass. To receive your pass, please call our office to let us know that you will be arriving by car. Parking passes are sent with the invoices. Please call (413) 545-2116 if you didn’t receive one.

Parking meters are enforced Monday – Friday, 7AM – 5PM. Meter rates are $1.00 per hour.

Parking Garage – near Campus Center, across from the Mullins Center off Commonwealth Avenue
Lot 34 – Behind Visitors Center with 3, 5 & 10-hour meters available
Haigis Mall – 2 hour maximum on meters
Lot 62 - Adjacent to Fernald Hall with 3 hour maximum on meters, limited spaces available.

From the North: (Vermont, Greenfield) I-91 south to Route 116. Follow signs on 116 “To the University of Massachusetts.” Exit ramp leads to Massachusetts Avenue. Turn left (east) on to Massachusetts Avenue toward the campus. Continue through one light and watch for Lot 34 by the Visitors Center on your right and the entrance to Haigis Mall on your left.

From the South: (Springfield, Holyoke) I-91 north to Route 9. Turn right (east) on Route 9 over the Coolidge Bridge and through Hadley. Turn left (north) on Route 116 (across from Staples) heading toward campus. Turn right at first exit at “University of Massachusetts,” then bear right onto Massachusetts Avenue toward campus. Continue through one light and watch for Lot 34 by the Visitors Center on your right and the entrance to Haigis Mall on your left.

From the West: (Northampton, Pittsfield) Route 9 east through Northampton and over Coolidge Bridge. Follow remaining directions under “From the South”.

From the East: (Belchertown, Ludlow) North on Routes 21, 181 or 202 to Route 9 into Amherst. Right on to North Pleasant Street (main downtown intersection), north through center of town. Turn left at Triangle Street (Bertucci’s Restaurant on your right), rejoining North Pleasant Street. To reach Lot 34 and Haigis Mall continue on main road, which becomes Massachusetts Avenue. Haigis Mall will be on your right, Lot 34 on your left.
For Concert Hall, Rand Theater and Bowker Auditorium – Patrons traveling by car are encouraged to park in the parking garage. Discounted parking is available in the garage for $1. A parking permit is required for discounted parking in the garage. Please call the Arts & Educational Programs Office if you require permits at (413) 545-2116. All other parking on campus is at available meters at the rate of $1 per hour. Parking is enforced Monday – Friday, 7AM – 5 PM.

Buses will drop-off students as indicated on map. Buses will be given parking instructions by Campus Security.
Evacuation Procedures

In the event of an emergency requiring evacuation of the building, procedures are in place to ensure that the audience can exit safely.

Sections 4, 5, 6
Exit through the lobby.

Sections 1, 2, 3 & Pit
Exit toward stage.

Note: Interior house conditions may necessitate alternate exit routes.

Mezzanine 1, 2, 3
Exit rear through lobby.

Balconies 1, 2 exit toward stage, up two flights and down interior fire escape

Concert Hall

Balconies