



# ACROBUFFOS

## *Air Play* | Study Guide

School-Day Performance  
Monday, October 24, 2022, 10-11 AM  
Recommended for students in grades K-5

**MOSS  
ARTS  
CENTER**



# TABLE OF CONTENTS

About <i>Air Play</i>	2
<i>Air Play</i> : Theatre as a Visual Poem	3
The Creation of <i>Air Play</i>	4
Activity Pages	5
Social Emotional Learning	5
Questions for Reflection	5
Lickety-Split Silent Emotions Game	5
Clown Show and Tell	6
Visual Art	7
Painting with Air	7
Make a Mobile	8
English	9
Stories Without Words	10
Reflective Writing Topics	10
Science	11
The Drop Test That Changed the World	12
The Right Stuff	13
Build an Air Cannon	14
Extra! Extra!	15
Resources	15
What to Know Before You Go	16

The following guide was adapted from content originally developed by Acrobuffos. The Moss Arts Center would like to thank Acrobuffos for providing this educational resource and permitting its adaptation. For more information about the ensemble, visit [acrobuffos.com/airplayshow](https://acrobuffos.com/airplayshow)

# WE WANT EVERYONE TO ENJOY THE SHOW

Please prepare your students for their visit to the Moss Arts Center by practicing audience etiquette before you attend a live performance. The following guidelines will ensure that everyone can enjoy the show:

- Turn off your cell phone and any other device that creates light or could make noise and distract others during the performance.
- Photography, audio, or video recording is not allowed inside the theatre.
- Food, gum, and beverages are not allowed inside the theatre.
- Stay seated during the performance and keep the aisles clear.
- Please do not talk during the show. Even whispering can distract your neighbors and the actors on stage.

## ABOUT *AIR PLAY*

In *Air Play* umbrellas fly, fabrics soar over the audience, balloons swallow people, and snow swirls, filling the stage. With stunning images and gales of laughter, *Air Play* bounces on the edge of definition: part comedy, part sculpture, part circus, part theatre.

A circus-style adventure of two siblings journeying through a surreal land of air, *Air Play* transforms ordinary objects into uncommon beauty. Created by circus performers Seth Bloom and Christina Gelsone in collaboration with kinetic sculptor Daniel Wurtzel, *Air Play* was devised through years of experimentation with simple materials, movement, and technology.

Great for all ages, *Air Play* creates beauty and inspires laughter across cultures and continents. No translation necessary, *Air Play* has played from the southernmost opera house in the world in Chile, to London's Royal Festival Hall, Melbourne's State Theatre, Shanghai's Grand Theatre, and continues to tour.

*Air Play* is a visual poem, using no words, and brings to life the very air we breathe.



# AIR PLAY: THEATRE AS A VISUAL POEM

*Air Play* has no words. It's part comedy, part sculpture, part circus, part theatre. Seth Bloom and Christina Gelsone 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 theatre 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 and Christina, 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 halfway 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 four 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. Seth and Christina bring a sharp object to pop them in case of an emergency. It also gets very hot inside the balloons.

# THE CREATION OF AIR PLAY

## CIRCUS AND SCULPTURE MEET

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 six 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](http://acrobuffos.com) or [airplayshow.com](http://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 theatre 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: theatre!

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](http://danielwurtzel.com).

How do clowns and a sculptor work together? Seth and Christina didn't know what *Air Play* would be when they 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 they as characters related to the sculptures. Only at the end of the process did they make the story. Quite the opposite of most theatre 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. Seth and Christina are disguised clowns, jugglers, and air tamers in his spectacle.

*Air Play* had four working titles while in development, including *Ka-Bloom!* and *Bull's Eye Squall*. One day, a friend remarked on how much beautiful music was in the show, like "airplay" on the radio. Plus, Seth and Christina play with real air. Eureka! They knew we had the right name for their show.

# SOCIAL EMOTIONAL LEARNING

## QUESTIONS FOR REFLECTION

Live performances are a real-world example of hard work and collaboration in action. Use questions like the ones below to prompt discussions or journaling around self-awareness, self-management, and relationship skills.

Both of the performers in *Air Play*, Seth Bloom and Christina Gelsone, studied and trained for a long time to learn how to do the stunts you saw on stage (see page 4).

- Write about a time you practiced a skill and improved.
- Have you ever felt like giving up on something you wanted to get better at? How did you handle it?

*Air Play* only had two performers on stage, but the show was created in collaboration with a sculptor and relies on a crew that includes a director, technical director, and stage manager (see page 3). All of these people have different roles and strengths that contribute to a successful show.

- What did you learn about working with others while watching *Air Play*?
- What makes a good team?

**Virginia SEL Standards:** SeA2:Ka, SeA2:Kb, SeA2:1-2b, SeA2:3-4b, SeA2:5-6b, SeM1:Kc, SeM1:3-4c, SeM1:5-6c, SeM2:Kb, SeM2:1-2a, SeM2:3-4b, ReS2:Ka, ReS2:1-2a, ReS2:3-4a, ReS2:5-6b

## LICKETY-SPLIT SILENT EMOTIONS GAME

Try the Lickety-Split Silent Emotions Game—this can be played in small groups or with the whole class.

- Each player makes a list of five 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.

After playing the game, use one of the following self-reflection prompts to help students develop self-awareness through identifying and responding to emotions:

- What are some things that make you feel sad? Happy? Angry?
- Describe the emotions you felt while playing the game.
- Write about a time your emotions impacted your behavior.

**Virginia SEL Standards:** SeM1:Ka, SeA1:Ka, SeA1:1-2a, SeA1:3-4c, SeA1:5-6a  
**Virginia Theatre Standards of Learning:** K.12, K.13, K.15, 1.2, 1.12, 1.14, 2.12, 2.14, 3.1, 3.12, 4.12, 5.12



# CLOWN SHOW AND TELL

Most dramatic plays pretend that the audience is not present, creating an invisible barrier technically called the fourth wall.

**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.

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

When you see *Air Play*, ask yourself:

- Do the performers look directly at the audience?
- Do they go into the audience?
- Does the audience come on stage?

**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.

## TRY IT OUT!

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!

**Virginia SEL Standards:** SeA1:Ka, SeA1:Kb, SeM1:Ka, SeA1:1-2a, SeA1:1-2c, SeA1:3-4a, SeA1:3-4c, SeA1:5-6a

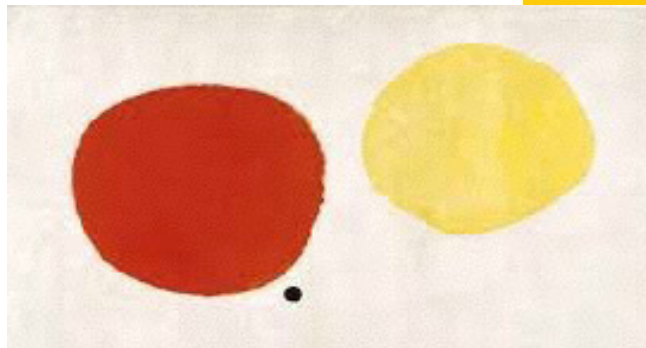
**Virginia Theatre Standards of Learning** K.1, K.12, K.13, K.15, 1.1, 1.2, 1.12, 1.14, 2.12, 2.13, 2.14, 2.15, 2.16, 3.1, 3.12, 4.12, 4.13, 5.1, 5.2, 5.12, 5.13

# VISUAL ART

## RED & YELLOW

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

**Joan Miró.** His large paintings (12 x 9 feet!) were stunningly simple, abstract, used only a few intense colors, and were exactly the kind of inspiration Gelsone and Bloom needed. His work process, too, encouraged them: "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, *The Magic of Color*, 1930



Joan Miró, *Bleu II*, 1961

- Where do you see Miró'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?

**Virginia Visual Art Standards of Learning** K.2, K.3, K.5, K.10, 1.3, 1.4, 1.5, 1.9, 1.10, 1.11, 2.3, 2.4, 2.5, 2.7, 3.4, 3.5, 3.6, 3.9, 3.11, 4.3, 5.3, 5.6, 5.9



# PAINTING WITH AIR

Grades PK-1

## Teacher Tips:

- Place paper in a lunch tray or shallow cardboard box to keep the paint contained.
- Poke a small hole at the top of the straw to prevent little ones from sucking up paint while they work.

In *Air Play*, the performers used air to move a variety of objects in the show. Air can also be used to move paint on paper!

Demonstrate how to use a dropper, pipette, or spoon to drip a small puddle of liquid watercolor or thinned tempera paint on a piece of heavy weight paper for students. Using a short straw, blow the paint and move it across the surface of the paper.

Allow students to explore the technique, layering colors and filling their own page. Students can notice how the paint moves when the straw is held at different angles or distances from the paint, how the colors change as the paint mixes, and how changing the force of their breath impacts the movement of the paint.

**Virginia Visual Arts Standards of Learning:** K.1, K.2, K.3, K.12, K.16, 1.1, 1.2, 1.3, 1.12, 1.16, 2.1, 2.2, 2.12, 2.17

# MAKE A MOBILE

Grades 2-5

Some artists use air to make moving, or kinetic, sculptures. Students can make kinetic sculptures by building a mobile.

Cut out three to five pairs of shapes in heavy weight paper, cardboard, or foam core. Paint the shapes on both sides. Make a hole in each shape near an edge using a hole punch. Choose one pair of small shapes for the bottom of your mobile. Connect them to each end of a piece of stem wire or a pipe cleaner. The balance point, or center of gravity, should be in the center of the wire. Check the balance on your finger, and then create a loop at the center of that wire.

Using a second piece of wire or pipe cleaner that is longer than the first one, attach a larger pair of shapes to each end of the wire. Create a loop in the center of the wire. Repeat with progressively longer wire for larger pairs of shapes.

Connect one long string to the loop in the center of the longest wire; your mobile will hang from this string. Using a shorter piece of string, connect the center loop of the top tier of the mobile to the next tier. Continue until all the parts are connected, and then hang your mobile and watch it spin.

**Virginia Visual Arts Standards of Learning:** 3.2, 3.12, 3.16, 4.2, 4.12, 4.15, 4.16, 5.2, 5.12, 5.15, 5.16



# ENGLISH

## STORIES WITHOUT WORDS

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

**Seth Bloom and Christina Gelsone** 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.

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

A **closed-ended question** has limited possible answers. An **open-ended question** has a wide range of possible answers.

**But there's another reason** *Air Play* was made without words. The artists 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 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?

# REFLECTIVE WRITING PROMPTS

Reflect on your experience at the Moss Arts Center through independent or collaborative writing. Some sample prompts are listed below for learners in grades K-5.

- Write and illustrate a short story about your field trip to see the show *Air Play*.
- Make a list of all the props that were used on stage in *Air Play*. When you have finished, work with a partner to write as many descriptive words about each prop as you can.
- Imagine you were invited on stage during the performance of *Air Play*. Write a story about your experience. Be sure to include details.
- What was the best prop used on stage during *Air Play*? Use details about the prop and how it was used to support your opinion.
- If you could climb inside a giant balloon and fly anywhere in the world, where would you go and why?
- The local news station has invited you to go on air for a short interview about your experience seeing the show *Air Play*. Working with a partner, write the questions and responses for a persuasive interview that will encourage viewers to attend the show.

**Virginia English Standards of Learning:** K.11, 1.12, 2.10, 2.11, 3.8, 3.9, 4.7, 4.8, 5.7, 5.8



# SCIENCE

## 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 one minute, how many flying objects from *Air Play* can you remember?
- Compare the lists.

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

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 three 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?

Christina and Seth tested over 20 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!

**Virginia Science Standards of Learning:** K.1, 1.1, 2.1, 3.1, 4.1, 5.1

# 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. They dropped two objects off their closest tower, the Nieuwe Kerk in Delft.

**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 10 times bigger and heavier than the other, and drop them from 30 feet high, and it will show, that the lightest ball is not 10 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."



## Playing with Air Resistance

After viewing the hammer-feather drop test and discussing the role of air resistance on acceleration, drop a paper cupcake liner from a slightly elevated height. In teams, challenge your students to investigate what variables they can change to make a paper cupcake liner drop faster or slower. Record the variables tested and use a timer to record how long it takes for each altered cupcake liner to hit the ground from a consistent height.

**Virginia Science Standards of Learning:** 2.1, 2.2, 3.1, 3.2, 4.1, 4.6, 5.1, 5.3

# SCIENCE

## THE RIGHT STUFF

### 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?

Most staged plays are written by a playwright and then rehearsed by a director. However, since the mid-1950s, there has been a new kind of theatre that is made by hands-on experimentation and created by an ensemble of performers. This is called **devised theatre**. *Air Play* is an example of devised work.

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*, the creative team looked at everything around them with fresh eyes, 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!

### 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?



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!

## 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?

**Virginia Science Standards of Learning:** K.1, K.2, K.3, 1.2, 1.3, 2.2, 3.2, 5.3

# BUILD AN AIR CANNON

Gather your materials before beginning: paper cups, small plastic bags (produce or newspaper bags), duct tape, scissors, and projectiles such as cotton balls or mini marshmallows.

Demonstrate how to build a basic air cannon. Using scissors, carefully make a hole in the bottom of a cup. The hole should be approximately half the size of the item you are launching. Smooth the hole by running your finger along the edge. Tape a plastic bag over the mouth of the cup, sealing the edge all the way around. Test your bag for leaks by blowing through the hole in the bottom of the cup and inflating the plastic bag.

To use your air cannon, inflate the plastic bag. As soon as it is inflated, quickly seal the hole with a cotton ball or marshmallow. Then aim the cannon, squeeze the bag, and launch your projectile!

Changing the size of the cup/container, hole, plastic bag, and the size or weight of the object being launched will impact the efficacy of the air cannon. After hypothesizing about how different designs will function, allow students to build an original air cannon design using a variety of upcycled objects. Test the cannons, recording observations about each one to determine the best design for an air cannon.

**Virginia Science Standards of Learning:** K.1, K.2, K.3, 1.1, 1.2, 1.3, 2.1, 2.2, 2.3, 3.1, 3.2, 4.1, 4.2, 5.1, 5.2, 5.3

# EXTRA! EXTRA!

## 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](#)

[New York Times article: The Traveling Circus Stops Here](#)

[New York Times video](#)

## The Air Sculptor of *Air Play* Daniel Wurtzel

See more of his sculptures with air, stone, wood, silicone, and even Jell-O.

[Website](#)

## The Supporters of *Air Play*

These are the theatres that gave the creative team space grants to make this show possible. *Air Play* wouldn't be here without them, and the creative team thanks them immensely!

[Cleveland Playhouse Square](#)

[New Victory Theater](#)

[Flushing Town Hall](#)

[Zoellner Arts Center](#)

# RESOURCES

## Activities

[Hammer-Feather Drop Test](#)

[Build an Air Cannon](#)

[Playing With Air Resistance](#)

# WHAT TO KNOW BEFORE YOU GO

## CHANGING YOUR RESERVATION

If you cannot attend or your party turns out to be smaller than the number of tickets you have requested, please inform the Moss Arts Center as soon as possible by contacting Shara Appanaitis at [sappanaitis@vt.edu](mailto:sappanaitis@vt.edu) so that Moss staff can release your tickets to those on the waiting list.

## ACCESSIBILITY

The Moss Arts Center is committed to being accessible to all of our patrons. Patrons with disabilities and their companions are accommodated through wheelchair seating, parking, and other special requests throughout the center at all levels. Assisted listening devices are available. Service animals are permitted. Sign interpretations and large-print programs are available with advance notification. If you or your students have questions regarding accessibility or would like assistance, please contact Jamie Wiggert at [wiggertj@vt.edu](mailto:wiggertj@vt.edu).

## DROP OFF

The bus drop-off location is on the Alumni Mall side of the Moss Arts Center, located at 190 Alumni Mall on the Virginia Tech campus. Drivers may pull their buses into the driveway loop directly in front of the center. Staff will be on site to assist. Recommended arrival time is 15-30 minutes before the start time of the performance.

## PARKING FOR CARS AND VANS

Those driving cars and vans may park in the North End Center Garage (300 Turner Street NW), which is one block from the Moss Arts Center's Turner Street entrance. A valid university parking permit, a validation from one of the retail tenants, or payment of the daily fee is required to park in the North End Center Garage.

## PARKING FOR BUSES

Bus staging is located in the upper section of the Chicken Hill lot (Football Lot 5) on the Virginia Tech campus. The lot entrance is on Southgate Drive, opposite Sterrett Drive. Parking passes will not be required for buses. For more information about parking at Virginia Tech, please visit [parking.vt.edu](http://parking.vt.edu). Please note that buses are not permitted to park adjacent to the Moss Arts Center's Turner Street entrance.



# WHAT TO KNOW, continued

## CHECKING IN

When you arrive at the center, please check in with Moss Arts Center staff to confirm that your party has arrived. Staff will be on site to assist seating your group, directing you to restrooms, and answering any questions you may have.

## HEALTH AND WELLNESS

In accordance with guidance from Virginia Tech, masks are no longer required in indoor public spaces, but remain recommended. The Moss Arts Center adheres to the guidelines of the Virginia Department of Health and Virginia Tech in its operations, including protocols for face coverings and cleaning and sanitation. Find more information about the university's policies [here](#).

We ask patrons to do their part in keeping our community healthy. If you feel unwell, please stay home.

## PICK UP

It is recommended that buses arrive back at the Moss Arts Center 15 minutes before the end of the performance. Following the performance, please remain in your seats; school groups will be dismissed by Moss Arts Center staff to ensure a smooth and speedy departure for all. Staff and volunteers will assist school groups in meeting their buses in the center's Alumni Mall driveway.

## FEEDBACK

Following the performance, you may receive an email requesting feedback on your group's experience. Please make time to respond, as doing so could significantly improve the Moss Arts Center's pre-K to grade 12 programs for you and future visitors.

## FOR MORE INFORMATION ABOUT MOSS ARTS CENTER PROGRAMS

Please subscribe to the [Moss Arts Center's email list](#) and join the list for school-day performances and K-12 programs.

### MOSS ARTS CENTER PERFORMANCES | EXHIBITIONS | EXPERIENCES

190 Alumni Mall, Blacksburg, VA 24061  
artscenter.vt.edu | 540-231-5300