Perfomances
plus!

Presents

Cirque Eloize: Rain

Wednesday, February 7, 2007
10:30 am Concert Hall

Study Guides are also available on our website at www.fineartscenter.com - select “For School Audiences” under “Education” in the right column, then Select Resource Room.

The Arts and Education Program of the Fine Arts Center is sponsored by
About “Rain”

By Daniele Finzi Pasca, director

I come from a family of photographers. My great-grandfather, my grandfather, and my father were all photographers. Later, my mom took up painting. I grew up in a world where memories were made up of moments snatched from time and frozen forever. In my shows, I simply make these images move.

The story takes place in a theatre where a circus show is in rehearsal, where theatre and reality blend into one another and you can't tell where one begins and the other ends. The protagonists exchange glances revealing little love stories, secret passions, flashes of intimacy. Their fragilities have slowly blossomed, surfacing in the ultimate moments of effort in the interplay of extreme equilibria. The artists are out of the past, characters from collections of old photos, handsome and strong like our grandparents. And then there is the sky, a vast sky.

When I was little, when the first summer storm came, I was allowed to go out in the garden and play in the rain and get soaked to the skin. I still love that feeling of freedom - shoes full of water, clothes drenched, hair dripping. "Let it rain," we'd say. It was as if we welcomed whatever came from the sky, sun or rain, we didn't care.

Unexpected things can come from the sky: messages, signs, promises. On our stage, not only rain will fall. Surprises will pour down as well.

There's a certain kind of feeling in this show, almost a sense of nostalgia, like a strange need to go back to the house you came from, the house where a family once lived, where your roots are. In our house we called this kind of beautiful, sweet sadness that you feel when you look at a sunset, "rain in your eyes."

I want this show to be like a caress, simple, direct, filled with sensuality and tender hope. The protagonists in this adventure appear and gaze searchingly at the audience from the front of the stage. They begin a dialogue with the spectators, looking them straight in the eye. Then they are once again swallowed up by the surreal images of the story.

If I had to describe this show, I would say it is full of hope, joy, and a sweet longing, and that it is made of the stuff of my grandmother's stories. I dedicate it to all those who love to feel the rain pouring down on them.

Daniele Finzi Pasca

N.B. Due to the technical process involved, the rain effect cannot be used during the shortened day-time matinee.

Cirque Éloize Background

In 1993, seven young artists from the Magdalen Islands left their island filled with the ambition of shaping a unique space within the sphere of circus creation. Graduates of L’École nationale de cirque de Montréal and driven by a passion for the development of the circus arts, they founded a new Québec troupe. Since then, Cirque Éloize has given over 1,400 performances in more than 200 cities and 20 countries around the world.

Shortly after its founding, Cirque Éloize began making a name for itself with its poetic creations and unique technical prowess. Having earned success on the international stage and now with two touring productions, Cirque Éloize remains faithful to its original dream, that of promoting circus arts within Québec and abroad and providing a spring-board for an art form very dear to the company. The Excentricus, Cirque Orchestra and Nomade productions bear witness to the exceptional evolution of Cirque Éloize, whose pursuit of excellence is always accompanied by a desire to stir people's emotions.

Cirque Éloize embarked on this long journey with the strong belief that the circus can indeed unsettle, shake and move people. Beyond the performance itself, audiences everywhere identify with the various artists owing to the profound humanity arising from the spectacular feats they perform. Exhibiting rigor and discipline, the artist offers moments of pure enchantment in a context that naturally favors the giving of oneself to others. In addition to his/her talent, this artist's very heart and soul go into the performance. This intimate relationship with the audience leads the artist to reveal other abilities, which are expressed through such art forms as dance, song and music. In order to allow beauty to be manifest, the artist must blossom, let himself go to reveal his soul and give it full license to express itself. The human being remains at the center of Cirque Éloize's mission.

The drive to continually innovate is ever-present and the company endlessly seeks the optimal means by which to express its creativity, mindful at the same time of the traditions of an art in perpetual transformation. Cirque Éloize actively participates in the worldwide movement to recognize the circus as a complete art form. Traveling non-stop, demonstrating its know-how and dazzling audiences everywhere, the company has truly become a consummate extoller of the wonderment of dreams and beauty.

Heartfelt thanks to the team that, for almost ten years now, has contributed daily to infusing passion into this journey of celebration of the human spirit.
History of the Circus

Circus in the ancient world

The circus is thought to have had its origin in Ancient Rome, where the circus was an open-air stadium for the exhibition of horse and chariot races, equestrian shows, staged battles, displays featuring trained exotic animals, jugglers and acrobats and other amusements. The circus of Rome is thought to have been influenced by the Egyptians and Greeks where chariot racing and the exhibition of exotic animals were popular events. The Roman circus consisted of tiers of seats running parallel with the sides of the course, and forming a crescent round one of the ends. The lower seats were reserved for persons of rank; there were also various state boxes, eg. for the giver of the games and his friends. In Ancient Rome the circus was the only public spectacle at which men and women were not separated.

The first circus in Rome was the Circus Maximus, in the valley between the Palatine and Aventine hills. Next in importance to the Circus Maximus in Rome was the Circus Flaminius, the Circus Neronis, from the notoriety which it obtained through the Circensian pleasures of Nero. A fourth, Circus Maxentius, was constructed by Maxentius; the ruins of this circus have enabled archaeologists to reconstruct the Roman circus.

Following the fall of Rome, Europe lacked a large and organized circus. Itinerant showmen traveled the fair grounds of Europe. Animal trainers and performers are thought to have exploited the nostalgia for the Roman circus, traveling between towns and performing at local fairs. Another possible link between the Roman and modern circus could have been bands of gypsies who appeared in Europe in the 14th century and in Britain from the 15th century bringing with them circus skills and trained animals.

Development of the Circus

The modern concept of a circus as a circular arena surrounded by tiers of seats, for the exhibition of equestrian, acrobatic, and other performances seems to have existed since the late 18th century. The popularity of the circus in England may be traced to that held by Philip Astley in London, the first performance of his circus is said to have been held on January 9, 1768. One of Astley's major contributions to the circus was bringing trick horse riding into the ring, and in doing so he set the diameter of the circus ring at 42 feet, which is the size ring needed for horses to circle comfortably at full gallop.

In England circuses were often held in purpose built buildings in large cities, such as the London Hippodrome, which was built as a combination of the circus, the menagerie and the variety theatre, where wild animals such as lions and elephants from time to time appeared in the ring, and where convulsions of nature such as floods, earthquakes and volcanic eruptions have been produced with an extraordinary wealth of realistic display.
Trapeze artists, in lithograph by Calvert Litho. Co., 1890.

Antonio Franconi, the founder of the French circus, is credited by many to be a co-creator of the modern circus, along with Philip Astley.

In the first two decades of the 19th century The Circus of Pepin and Breschard toured from Montreal to Havana, building circus theatres in many of the cities they visited. Later the establishments of Purdy, Welch & Co., and of van Amburgh gave a wider popularity to the circus in the United States. In 1825 Joshuah Purdy Brown was the first circus owner to use a large canvas tent for the circus performance. Circus pioneer Dan Rice was probably the most famous circus and clown pre-Civil War, popularizing such expressions as "The One-Horse Show" and "Hey, Rube!". The American circus was revolutionized by P. T. Barnum and William Cameron Coup, who launched P. T. Barnum's Museum, Menagerie & Circus, a traveling combination animal and human oddities, the exhibition of humans as a freakshow or sideshow was thus an American invention. Coup was also the first circus entrepreneur to use circus trains to transport the circus from town to town, a practice that continues today and introduced the first multiple ringed circuses.

Following Barnum's death his circus merged with that of James Anthony Bailey, and traveled to Europe as Barnum & Bailey "Greatest Show On Earth" where it toured from 1897 to 1902, impressing other circus owners with its large scale, its touring techniques including the tent and circus train and the combination of circus acts, zoological exhibition and the freak-show. This format was adopted by European circuses at the turn of the 20th century.

The influence of the American circus brought about a considerable change in the character of the modern circus. In arenas too large for speech to be easily audible, the traditional comic dialog of the clown assumed a less prominent place than formerly, while the vastly increased wealth of stage properties relegated to the background the old-fashioned equestrian feats, which were replaced by more ambitious acrobatic performances, and by exhibitions of skill, strength and daring, requiring the employment of immense numbers of performers and often of complicated and expensive machinery.

The Russian circus underwent an interesting development in 1919 when Vladimir Lenin nationalized the circus and in 1927 the State University of Circus and Variety Arts, better known as the Moscow Circus School was established where performers were trained using methods developed from the Soviet gymnastics program. When the Russian companies began touring in the 1950s, their performances were impressive and had a significant impact on the way contemporary circus developed as a performing art.

Classroom Activities

**Discussion:** What part of the circus do students enjoy most? Why is the circus an appealing form of entertainment for so many people? Have students brainstorm a list of acts they have seen at the circus and identify skills that are involved in each.

**Create an act:** Encourage students to review the list of acts they brainstormed earlier, and then come up with an idea for a new type of circus act. They can describe their new act orally, write a description of it or draw a picture of it being performed.

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**Contemporary Circus**

*Cirque du Soleil performing Dralion in Vienna, 2004*

In the 1960s and 1970s, the circus began to lose popularity as people became more interested in animal rights and alternative forms of entertainment. Some circuses have stayed afloat by merging with other circus companies. There are numerous circuses that maintain a mix of animal and human performers, these include Ringling Brothers and Barnum and Bailey Circus, the Moscow State Circus, Circus Krone from Munich, Circus Royale from Australia and the Big Apple Circus. Circus Circus is a Las Vegas circus themed casino and the largest permanent big top in the world also presents human and animal performances.

**Cirque Nouveau** is a relatively new form of performing art where a story or a theme is conveyed by using the traditional circus arts. This performing arts movement developed in France in the 1970's and uses the physical theatre aspects of circus to tell a story; there are typically no animals used in this type of circus. Examples include the Cirque du Soleil founded in 1984, Circus Oz founded in 1977 and the West African Circus Baobab. There are also "experimental" circus troupes such as the Cirque Invisible and Cirque Imaginaire, directed by Victoria Chaplin, granddaughter of Charlie Chaplin and the punk Tiger Lillies Circus. Circuses from China, drawing on Chinese traditions of acrobatics, like the Chinese State Circus are popular touring acts. The Jim Rose Circus is an interesting take on the sideshow.

Cirque Nouveau is a novel concept where lots of different art forms are combined to entertain and convey a story. Such art forms include juggling, trapeze, acting, music and tissue. Cirque Nouveau is typically performed indoors rather than in large outdoor tents. Music used in the performances is often composed exclusively for that performance and is often performed by live bands. Animal acts are not a part of Cirque Nouveau.

Elements of Cirque Nouveau

Tissue
The concept of Tissue is a revolutionary element in a cirque nouveau performance. Tissue is a long drapery which hangs from the ceiling in the circus hall/ tent. This piece of fabric is being used as a tool for climbing, where the artist and the tissue melts together to a visual completeness through movements, strength and precision.

Trapeze
The trapeze has, in many ways, the same possibilities as the tissue. The trapeze, however, has a completely different shape and is made of a different material (rope or wood).

Juggling
The juggler transforms the elements he/she works with (pins, balls, rings) into alive, dynamic and playful things. The art of juggling is a set of patterns, created from the characters of the objects used, and the level of achievement.

Music
The music in a cirque nouveau performance is composed exclusively for the individual show and follows the movement and the progress of the other elements in the circus performance. Very often a live band is used for the shows.

Theatre/Acting
Drama and theatre have entered the circus on a permanent basis. Drama has for many years become a part of other artistic groups in interdisciplinary processes, and has now also found its way into cirque nouveau.

Visual Art
The costumes made are independent, visual expressions. The combination of design, colors, masks, facial paint and independent visual objects make an impression on stage and creates both beautiful and rough constellations within the concept that is usually being defined as independent, visual elements.

Cirque Nouveau has, ever since the art form was first developed, used the very latest equipment within the area of video, projecting, sound, light, installations and other technical equipment in the performances.

From http://www.kulturskoleradet.no/cirque/index2.asp?action=1

Discussion Questions – Cirque Nouveau
Cirque Eloise's “Rain” is as much about character interactions while “rehearsing” for the circus as it is about the circus itself. It’s recalling memories from childhood and exploring the relationships between members of the troupe. How did this production fit into the Cirque Nouveau category of circuses? Did you see examples of this? If so, what were they?
Contemporary Circus Clown Types

There are three basic traditional types of circus clowns, The **whiteface**, the **auguste** and the **character**. In circus, each of these types can wear makeup that is either **neat** (slightly exaggerated) or **grotesque** (wildly exaggerated).

There is no single absolute definition of what constitutes each clown type, with international performers encompassing an extremely wide range of styles, not to mention the classical and modern variants of each type.

The Whiteface Clown

The **whiteface** (or white clown) is the highest status in the clown hierarchy and the oldest of modern clown archetypes. When whitefaces perform with other clowns, they usually function as the straight man, "Top Banana", or the leader of the group.

**Whiteface** clowns use "clown white" makeup to cover their entire face and neck with none of the underlying flesh color showing. Features are then usually painted on in either red or black.

The **whiteface** clown is traditionally costumed far more extravagantly than the other two clown types. They often wear the ruffled collar and pointed hat which typify the average person's idea of a "clown suit".

Some non-circus examples of a **white clown** include:

- Moe Howard of the Three Stooges
- Oliver Hardy of Laurel & Hardy
- Bud Abbott of Abbott & Costello
- Ralph Kramden on *The Honeymooners*
- Dean Martin of Martin & Lewis
- Ricky Ricardo on *I Love Lucy*
- Dick Smothers of The Smothers Brothers
- Jerry Seinfeld on *Seinfeld*
- Ren on *Ren & Stimpy*
- Bert of *Sesame Street's* Ernie & Bert
- Squidward on *SpongeBob SquarePants*
- *Looney Tunes* Bugs Bunny
The Auguste

Accompanying the white clown there is often another clown character known as an **auguste** or "**red clown**" but the auguste's role is different from the white clown. In classical European circus the augustes weren't even considered clowns because, technically, their role was different. The Augustes are the ones who get the pie in the face, squirted with water, knocked down on their backside, sit in wet paint, or have their pants ripped off.

The base color for the **auguste** makeup is red or flesh tone. The eyes and the mouth are encircled in white and the features are highlighted, again, traditionally in red and black.

The **auguste** is usually costumed in baggy plaid accents with colorful polka dots or loud stripes with wide collared shirts, long neck ties, wild wigs and oversized noses and shoes.

Some non-circus examples of **red clowns** include:

- Curly Howard of the Three Stooges
- Harpo Marx of the Marx Brothers
- Stan Laurel of Laurel & Hardy
- Lou Costello of Abbott & Costello
- Jerry Lewis of Martin & Lewis
- Lucy Ricardo on *I Love Lucy*
- Tommy Smothers of the Smothers Brothers
- Cosmo Kramer on *Seinfeld*
- Stimpy on *Ren & Stimpy*
- Ernie of *Sesame Street's Ernie & Bert*
- SpongeBob on *SpongeBob SquarePants*
- *Looney Tunes' Daffy Duck*

The Character Clown

The **character clown** adopts an eccentric character of some type, such as a butcher, a baker, a policeman, a housewife or hobo. Prime examples of this type of clown are the circus tramps Otto Griebling and Emmet Kelly. Red Skelton, Harold Lloyd, Buster Keaton and Charlie Chaplin would all fit the definition of a character clown.

The **character** clown makeup is a comic slant on the standard human face. Their makeup starts with a flesh tone base and may make use of anything from glasses, mustaches and beards to freckles, warts, big ears or strange haircuts. The most prevalent character clown in the American circus is the tramp or hobo clown.

When working in traditional trio situation the **character** will play "contre-auguste" (2nd, less wild auguste) and can side with either the white or red clown.
Some non-circus examples of *character* clowns include:

- W.C. Fields
- Paul Reubens' Pee-Wee Herman
- Bob Einstein's Super Dave Osbourne
- Jim Varney's Ernest P. Worell
- Don Novello's Fr. Guido Sarducci
- Lily Tomlin's Ernestine the Telephone Operator
- Andrew Silverstein's Andrew Dice Clay
- George Costanza on *Seinfeld*
- Patrick Starfish on *SpongeBob SquarePants*
- Bill Irwin's Mr. Noodle on *Elmo's World*

Some examples of the *contre-auguste* character in non-circus trios:

- Larry Fine of the Three Stooges
- Chico Marx of the Marx Brothers

### Post-Show Discussion Questions – Clowns

After seeing the show, could you see examples of the various clown archetypes? How did the clowns in Cirque Eloize fit into that type? What, if any, changes did you see?

Can you think of other characters (from TV shows, books, or movies that you’ve seen) who fit into each particular clown archetype?

### Circus Clown Lingo

- **Basket Animal** — A costume made with a basket in the middle, looking as if the performer were riding a horse or other animal. Suspenders hold the costume around the performer's waist.
- **Blow Off** — The visual "punch line" of a clown gag.
- **Boss Clown** - The clown responsible for coordinating both the clowns and the various gags in a show.
- "**Bump a Nose**" — Some people cite this as the "good luck" phrase clowns use to each other before a performance, rather like actors' "break a leg." In reality, it's not likely it was ever used by circus professionals.
- **Carpet Clown** — A clown who works among the audience.
- **Chase** - a quick run around the hippodrome track, usually with one clown literally chasing another.
- **Clown Alley** — The clowns' dressing and prop area.
• **Come In** — The period an hour before showtime when the public is entering the arena before the circus begins. Elephant and camel rides are offered for a fee during come in; butchers are selling their wares, and clowns are on the arena floor and in the seats. Some clowns specialized and only performed during come in.

• **First of May** — A term also used in the carnival, meaning a novice performer in his first season on a show. Shows used to leave winter quarters for their opening spot on the first of May, and there are always some new workers hired on the first of May who have never worked shows before.

• **Hippodrome Track** — The oval area between the rings and audience.

• **Knockabout Act** — Comedy act involving physical humor and exaggerated mock violence.

• **Producing Clown** - The clown who writes, directs and procures props and costumes for a gag.

• **Production Gag** — A large scale ring gag.

• **Shows** - The overall production that a clown is a part of, it may or may not include elements other than clowning, such as in a circus show. In a circus context, clown shows are typically made up of some combination of Ring Gags, Track Gags, Walkarounds and Chases.

• **"Stars and Stripes Forever"** — The band reserved this Sousa march as a signal that an emergency had come up calling for the clowns to come running out from the Alley directing public attention away from the emergency or for the audience to be evacuated.

• **Suitcase Gag** — A visual pun that is carried inside of a suitcase and used during walkarounds. The set-up is written on the front and the suitcase is opened to reveal the punch line.

• **Trouper** — A person who has spent at least one full season with the circus, and whose response to the demands of life and work on the road are those of a seasoned veteran. Also used in vaudeville (and in theatre in general) to mean a veteran performer.

• **Walkarounds** — A clown feature in which they stroll the hippodrome track performing very brief visual gags that can be easily picked up, moved and performed again for another section of the audience.

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**Clown Activities**

1. Make a clown mask. Then write a story about the character for whom the mask was created.

2. Write a story about the circus by completing one of the following:
   - “The circus performers were about to begin their show when....“
   - “I was completely enthralled during the circus, especially when....“
   - “The ringmaster blew his whistle and I knew it was my turn to enter the ring....“
Classroom Activities: These activities can be adapted for all grade levels.

Circus across the Curriculum

The Circus Arts is an interesting and enriching subject to integrate into your school’s curriculum. It can be difficult, however, to find ways in which to introduce Circus Arts into every subject. The following is a list of potential focus areas and possible activities to help teachers plan a circus unit.

Language Arts

- Write a diary from the perspective of a circus performer.
- Write letters requesting information from different circus organizations.
- Observe hyperbole used on the old circus posters and discuss advertising techniques. Follow up with reports given "barker style"
- Read If I Ran the Circus by Dr. Seuss. Have students create their own fantasy circus.
- Have students write a paragraph or story using circus jargon

Mathematics

- Study the rate of speed at which objects fall (juggling balls, clubs, people)
- Explore probability through the study of playing card fortune telling.
- Study time management and “time math” by timing and scheduling acts in a three-ring circus. Figure the number of possible acts in a circus.
- Make graphs about circus facts, use ticket sales, numbers of shows per tour, performer info, or anything you can think of.
- Study the use of space, i.e. the size of the ring, how many chairs will fit, how many elephants will fit, how many standing people, etc.
- Budgeting: Use of money, costs of food, circus tickets, parking for cars, subway fares, concession sales, etc. What does it cost to run a circus? How much income does it generate?
- Discuss dimensions of a circus ring in radius and diameter.

Social Studies

- Explore circus history from Ancient Greece to Europe to the United States.
- Make a timeline of circus history.
- Study the sideshow and why it died out. Look at the changing American attitude about people with differences.
- Explore the culture of the circus community - modern "gypsy" life. Discover how children on tour with the circus go to school.
- Become reporters and create news briefs about the upcoming show. Write press releases and send to local newspapers.
- Study the impact of the train on the circus.
Science

- Discover what riggers and circus performers need to know about physics to keep the equipment and the acts safe.
- Experiment with center of balance; center of gravity.
- Study generators as a source of energy for the traveling circus.
- Discover what makes popcorn pop.
- Study the science of lighting and color in performances.

Physical Education

- Make pyramids and practice tumbling.
- Strengthen hand-eye coordination through juggling.
- Discuss and demonstrate the importance of stretching prior to performance.
- Encourage students to create acrobatic or dance routines set to music.

Music

- Watch the musical “Barnum”
- Listen to traditional circus music. Discover why “Stars and Stripes Forever” is rarely played under the big top. (Hint: See “Circus Clown Lingo”)
- Explore the origins of the three types of calliope. What is a calliope, and how is it played? What is the cultural significance of this instrument?
- Create instruments and march in a circus parade.
- Explore these questions: What was the role of the keyboard player in the circus band? The drummer? Why live musicians? What can they do that recorded music can not?

Art

- Build props and paint a backdrop for the upcoming circus show.
- Discover the three clown face types. Design clowns and use faces as canvas.
- Explore circus poster art and lithographs. Create posters for your school Circus Show.
- Study folk art as found on horse-drawn circus wagons. Recreate a circus caravan in miniature.
- Compare art in advertising the circus from the beginnings of circus to present times.
- Discover the many circus arts and related arts and skills, such as mime, dance, gymnastics, puppetry, theater, street performing, etc.

http://www.circussmirkus.org/htm/residencies/resources.html
Classroom Activities: Grades 6 – 8

The Hidden History of the Roman Empire

Objectives: Students will

- use library resources and the Internet to research the bread and circuses offered up by the rulers of ancient Rome at two main venues, the Colosseum and the Circus Maximus;
- prepare and give a group report on one of these sites to the rest of the class; and
- compare and contrast these sites and experiences with professional football or other sports.

Procedures

1. Begin by asking students about daily life for the common person in ancient Rome. What were some of the hardships the relatively poor endured? Did they have any benefits or entitlements? Given a choice, would students rather have been a rich Roman citizen or a poor one? Why?

2. Ask if any students are familiar with the phrase "bread and circuses." If so, ask them to explain its meaning. Coined by the Roman poet Juvenal, the term refers to entertainment or offerings intended to foil discontent or distract attention from a situation. In ancient Rome, bread and circuses were used to keep the underprivileged poor people quiet.

3. Tell students they will explore the concept of bread and circuses in ancient Rome, specifically the use of public arenas for free entertainment. Explain that the largest and most famous Roman arenas were the Circus Maximus and the Colosseum, which was known to Romans as the Flavian Amphitheater. (Some students may have seen the film Gladiator, in which the action took place in the Colosseum. In the classic film Ben Hur, the action took place at the Circus Maximus.)

4. Divide the class into two groups; one will research and report on the Circus Maximus, the other on the Colosseum. Students will do most of their research using library materials, but some Web sites (listed below) also offer information and pictures, which students may print for their reports. Explain that groups should address the following subjects:
   - the arena's design and architecture
   - activities that took place in the arena
   - the arena's audience, including its general experience, seating arrangements, behavior, or any other details

5. Direct students to the following Web sites:

   Colosseum: http://www.greatbuildings.com/buildings/Roman_Colosseum.html
   http://www.kent.k12wa.us/curriculum/soc_studies/rome/Colosseum.html
   http://www.eliki.com/ancient/civilizations/roman
Circus Maximus:
http://www.kent.k12.wa.us/curriculum/soc_studies/rome/CircusMaximus.html
http://www.historyhouse.com/in_history/circus_maximus/

6. Have the groups present their reports to the class. Allow time for questions and a discussion comparing and contrasting the two arenas as important delivery systems of bread and circuses.

7. Now ask students to consider this question: If ancient Romans were crazy about sports and games, what about people today? Ask if any students have attended a game or other event in a sports arena. Have them describe the scene, the seating, and the experience.

8. Direct students who have not visited a modern sports arena or would like to learn more about modern stadiums to the Web site http://www.sfo.com/~csuppes/Ballparks/index.htm, a site set up to explore professional stadiums.

9. Conclude with a class discussion comparing sports and sporting events today to the bread and circuses in ancient Rome. Ask students the following questions:
   o In what ways are modern sports similar to those of the big bread-and-circuses events?
   o In what ways do our modern sports venues resemble those of ancient Rome?
   o Are there signs of class distinction to be found at modern arenas?
   o From the standpoint of modern sports competition, in what ways has society become more civilized?
   o Can students suggest instances where there is still room for improvement?
   o Do students think bread and circuses would be an appropriate term to describe professional sports today? Why or why not?
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
NOTICE TO ALL TEACHERS AND CHAPERONES

➤ PERFORMANCE BEGIN PROMPTLY AT 10AM OR NOON. Many of our performances sell out. This means we can have up to 1,600 students to seat. Please help us by arriving **30 minutes** prior to the start of the performance. This will allow our ushers to get everyone seated and for you and your students to visit the rest rooms and get settled. It is important that we begin our performances on time so that all schools can meet their lunch and/or dismissal times.

➤ PLEASE CHECK LOCATION OF PERFORMANCE WHEN MAKING YOUR BUS RESERVATION.

➤ The staff of the Fine Arts Center needs your help! An increasing number of students are coming into the performance space with gum, food, beverages and portable music players. **None of these items is allowed in the halls for performances.** Many of these items are stowed in backpacks and are not easily noticed. Our goal is to offer high quality performances for young people. In order to enhance the experience, we ask for your cooperation in preventing these items from entering the hall.

➤ For the comfort of all concerned, we ask that backpacks, lunches and other gear be left on the bus. Our long-standing policy of no cameras or tape recorders still is in effect.

➤ At the conclusion of the performance please remain in your seats until your school group is dismissed.

*We hope that you and your students enjoy your theatre experience!*
PARKING POLICY

FOR GROUPS NOT TRAVELING BY SCHOOL BUS

We are pleased to announce that we have made arrangements with the UMass Parking Services to allow our patrons to park in the Campus Parking Garage for the reduced rate of just $1 during your stay.

This rate is available to home school families and schools that will arrive by private transportation rather than by bus. Please let us know at the time you make your reservations that you will be traveling by car. Parking passes will be mailed with your invoice approximately one month prior to each performance. You will be sent a sheet that includes 10 parking passes that you may cut and give out to drivers in your group. Should you require additional passes, please photocopy the sheet. The passes are valid for the garage only on the date of your reserved performance. You may park in the garage for performances in either the Concert Hall, Rand Theater or Bowker Auditorium. Parking at meters on campus does not apply.

We hope that this policy will better meet your needs. Please do not hesitate to call our office if you have questions.

Programming Office: (413) 545 – 0190.
PARKING AND DIRECTIONS FOR THE FINE ARTS CENTER
CONCERT HALL and RAND THEATER

CONCERT HALL

School Bus Parking: 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 9/1/04) 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. (413)545-0190
- 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. East on Route 9 over the Coolidge Bridge and through Hadley. Left at Route 116 (across from Staples) heading north toward campus. Right at first exit at “University of Massachusetts” 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 from “From the South” above.

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 StreetBertucci’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. Call the Programming Office if you require permits at (413) 545 – 0190. 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.