Bill T. Jones/Arnie Zane Dance Company

Friday, February 3rd, 2006
10am, Concert Hall

Study Guides are also available on our website at www.fineartscenter.com - select Performances Plus! from Educational Programs, then select Resource room.

The Fine Arts Center wishes to acknowledge MassMutual Financial Group for its important role in making these educational materials and programs available to the youth in our region.
BILL T. JONES/ARNIE ZANE DANCE COMPANY
Company History

Founded as a multicultural dance company in 1982, Bill T. Jones/Arnie Zane Dance Company is the product of an eleven-year collaboration between Bill T. Jones and Arnie Zane. It emerged onto the international scene in 1982 with the world premiere of Intuitive Momentum with legendary drummer, Max Roach, at the Brooklyn Academy of Music. Since then, the eleven-member Company has performed its ever-enlarging repertoire (currently over 75 works) in over 130 American cities and 30 countries, including Australia, Brazil, Japan, Portugal, Greece, South Africa and the Czech Republic. The Company has taught and performed under the aegis of the United States Information Agency in Asia and Southeast Asia. Audiences of approximately 100,000 annually see the Company across the country and around the world.

Bill T. Jones/Arnie Zane Dance Company’s work has often been described as a fusion of dance and theater. The repertoire is highly diverse in subject matter, visual imagery, and length of each dance, ranging from fifteen minutes to two hours. Some of its most celebrated creations are evening-length works, including Last Supper at Uncle Tom’s Cabin/The Promised Land (1990), premiered as part of the Next Wave Festival at the Brooklyn Academy of Music; Still/Here (1994), premiered at the Brooklyn Academy of Music; and Mr. Jones’ solo production, The Breathing Show (1999). The Company's most recent production, a collaboration with The Chamber Music Society of Lincoln Center featuring the music of Beethoven, Shostakovich and Mendelssohn, received its world premiere at Hancher Auditorium at University of Iowa in January 2002 and will continue to tour with the Orion String Quartet through the spring of 2003.

This has been a banner year for Bill T. Jones. In addition to being personally awarded three major honors— the 2005 Samuel H. Scripps/American Dance Festival Award, Harlem Renaissance Award and the Wexner Prize—his company recently received a $210,000 grant from the Upper Manhattan Empowerment Zone to help it to expand its staff while it seeks a permanent performance and rehearsal facility in Harlem. In July, the Company moved its administrative offices from 853 Broadway to 120th Street and Lenox Avenue as a first step in that direction.

The Company has received numerous awards, including New York Dance and Performance Awards, "Bessies", for its 1986 Joyce Season, D-Man in the Waters, and for musical scoring and costume design for Uncle Tom’s Cabin/The Promised Land. Recently, the Company was nominated for the 1999 Laurence Olivier Award for Outstanding Achievement in Dance and Best New Dance Production for We Set Out Early...Visibility Was Poor. Last year, The Dance Heritage Coalition named Bill T. Jones one of America’s Irreplaceable Dance Treasures. Off stage, the company’s work has been seen in such documentaries as Uncle Tom’s Cabin/The Promised Land (Great Performances Series), Bill T. Jones: Still/Here with Bill Moyers, and I’ll Make Me a World: A Century of African American Artists, and the Emmy award-winning, Free To Dance: The Presence of African-Americans in Modern Dance.
Jones’s newest dance-theater piece, *Blind Date*, is a powerful exposé of searing questions for America, a society increasingly torn by what he calls “toxic moral certainty.” What do we believe? What would we die for? What is honorable, courageous or patriotic? What makes us free? Live music, dance gestures and partnering mirror text fragments and photographic images to imply both discourse and conflict. “With choreographic ingenuity and theatrical flair...a mood at once moving, sexy, funny, thoughtful and sad” (*The New York Times*), the work suggests a “blind date,” in which ideals of freedom, tolerance and peace collide with forces of rigidity, intolerance and war.

Using an original score by the Company’s music director Daniel Bernard Roumain and ever-changing multi-media set by Bjorn Amelan with projected film images by Peter Nigrini, and lighting by Robert Wierzel, the 90-minute (45 minute shortened version for the student matinee) dance/theater piece asks alternately bold, sensitive and subtle questions about patriotism in an increasingly dangerous world. What does it mean to be patriotic? Whom does patriotism serve? The meaning of honor, sacrifice and duty are explored in this time when spiritual self-righteousness and nationalistic fervor replace 18th century ideals of reason and humanity. Drawing on the multicultural and international backgrounds of his dancers, Jones probes their past and present experiences and changing ideas about surviving in our current environment, poetically and theatrically transforming and endowing them with universal relevance.
Elements of Dance

Movement
- **locomotor**: walk, run, leap, hop, jump, skip, slide, gallop
- **nonlocomotor**: bend, twist, stretch, swing, leading/following

Time
- fast/medium/slow
- with music/without music

Space
- **levels**: low, medium, high
- **direction**: forward, backward, sideways, diagonal, turning
- **focus**: straight/curved, open/closed

Energy
- strong/light
- sharp/smooth

Body
- **shape**: the body can contort itself into different shapes (i.e., curves, angles)
- **parts**: the arms, legs, head, toes, fingers can take on different focuses (i.e., open, closed, relaxed)

Lesson Connection: Elements of Dance
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Post Performance Activities and Discussion Ideas

Lesson on Trust: In the performance there was a trust exercise that involved members of the company falling backwards and other members catching them. Have your students try this exercise and use it to discuss trust and mistrust. Why is it important to trust others? What happens if trust is misplaced? Were there other factors involved when some of the dancers were not caught?

Patriotism: Another large theme in this performance is patriotism and freedom. Questions to discuss: What does patriotism mean to you? What does it mean to be free? What does it mean to be tolerant of others? Did you see examples of these themes and ideas displayed in the performance, either through movements, words, or pictures?
GUIDE TO LOOKING AT DANCE

After attending the performance, review these elements of dance and discuss with your students.

Approach the dance from your emotions/imagination. How does the dance strike you (does it seem frantic, smooth, sharp, tender, chaotic, random, solemn, joyful)? Try to perceive why you get that feeling, how is it achieved? Ask yourself the following questions:

1. What is the intent of the dance? Is it purely abstract movement, or does it tell a story? Does it convey images? Are there ideas about human relationships? Is it based around one idea?

2. What is the use of space? Where are the dancers on stage? Do they center on one area or move around a lot? Are they placed symmetrically? What size are their movements? Which levels of space are used the most? Which body parts do the most moving?

3. Which kinds of energy are used? (Remember, in dance the word “energy” does not refer to how many calories the dancers are burning! It has to do with the kind or quality of movement.) Is the energy predominantly sustained, suspended, percussive, swinging, vibratory, or fall and recovery?

4. What is the tempo of the dance? (This is a separate issue from the tempo of the music.) Do the dancers mostly move quickly or slowly? Are there sudden or gradual changes? Does one body part seem to express the rhythmic pattern or any accents?

5. How is the dance constructed? Do you see a lot of repetition? Is there a lot of new movement? What about the group movement? Does it seem to be in unison or at odds?

6. How does the dance relate to the music? Does the dance seem to express the music or move with the music (visualization or conversation)? Would the dance be less understandable if the music were absent? Or does the dance seem to be completely unrelated to the music (isolation)?

7. How do the costumes, props, and lighting seem to relate to or affect the dance? Are they a significant part, or could they be taken away without changing the effect of the dance? Do they seem to complement/support or detract from the dance?

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http://www.umass.edu/fac/livelyarts/TLAguides/
Telling a Story through Dance

Suggested Grades: 1-3

Lesson Overview:

This lesson introduces students to the concept of emotionally and physically telling a story through dance and pantomime. Students will learn that in ballet the dancer is trained to act out the story/character with movement instead of words. The Nutcracker will serve as the foundation for the lesson and activities.

Instructional Objectives:

Students will:

• Develop skills in communicating through physical movement (pantomime).
• Be introduced to the story of The Nutcracker originally by E. T. A. Hoffman.
• Understand how a story may be told through dance.
• Learn about ballet as a means of expression and storytelling.

Supplies:


Instructional Plan:

Warm Up

Arrange the classroom space so that students have space to move around. Stand in front of the class, and tell them that you are going to "speak" to them without using any words. Tell them that you will point to someone who should tell the class what you are "saying" or feeling.

Wave to the students with a smile on your face. Point to a student. (The student should say "hello."). Then, frown and pretend to cry. Point to a student. (The student should say "I'm sad.") Finally, furrow your brow and fold your arms. Point to a student. (The student should say "I'm angry.")

Next, tell the class that you are going to pretend to do something. They must guess what you are trying to communicate. Pantomime the process of getting into a car, starting it, and driving it. When you have finished, ask the students what you were doing.
Explain to students that you are doing something called "pantomime." Tell them that pantomime is a way to communicate without using words. Instead, you use your face and your body to help show actions, thoughts, or feelings.

**Guided Practice**

Tell the students that they will now do a pantomime. Have them get up and start moving by walking around the room. Tell them to pretend that they are walking to school. Then, give the students the following prompts. (Give them about a minute to adjust to each new scenario):

- You are walking to school in the pouring rain.
- You are walking to school after a big snowstorm, and there is a foot of snow on the ground.
- You stayed up late, so you are very tired when you are walking to school.
- It is the last day of school, and you can't wait to get there.

When you have finished the exercise, ask the students to talk about what kinds of things they did to show the different situations. How did they change their body movements to show that they were walking through snow? To show that they were tired?

Ask students if they think it would be possible to tell an entire story without words. Tell them that you are going to read them a story. As you read, they should listen carefully and think about how they could tell it without words. Read the story of The Nutcracker aloud. (Note: for more information on The Nutcracker, see The Nutcracker: Story and Music or The Nutcracker Ballet Web site.) After you have read the story, tell the students that you are going to re-tell part of the story through pantomime. Their job is to guess which scene you are miming.

Choose a scene that you would like to recreate for your class. A good scene to use for this exercise starts when Clara is happily twirling and dancing in the parlor at the beginning of the ballet. She is holding one of her dolls. She looks at it lovingly and holds it to her chest. Tchaikovsky wrote the musical piece Marche to portray this moment. Pantomime the scene and ask the children to guess the character you portrayed (Clara). Ask the students what happened in the scene you pantomimed. (Clara woke up and went to her find her doll.) Ask the class if you spoke any words (No). If not, how did they know what was happening and what you were feeling.

Tell the class that it is their turn to pantomime a scene. Tell them that this time, they will work in groups to tell the story together. Choose a scene to be re-enacted through dance or pantomime, or use the one given as an example here. Choose a student to play Clara, another to play her brother Fritz, and a third to play their godfather, Herr Drosselmeyer. Ask the class what happened when Herr Drosselmeyer first came to the party? (Herr Drosselmeyer gave Clara and Fritz gifts.) Ask the chosen students to pantomime getting gifts from their godfather. Remind the children that no words may be spoken. Now choose three other students to pantomime the same scene, adding another action: have Clara and Fritz now show each other the gifts they have received. Building upon the previous two presentations, ask the class what now happens in the story. (Fritz, being jealous of the Nutcracker doll Clara has received, takes the doll and breaks it.) Choose three new students to play the parts, adding in the breaking of the Nutcracker doll.
Tell the students that the story of The Nutcracker has often been told without words, through a type of dance called ballet. Tell the students that ballet is similar to pantomime, because it tells a story without words; however, it is different, because dancers perform special dance movements and steps to music.

Explain to the students that the music is also an integral part of the story and closely relates to the mood set for the pantomime. In many instances you only have to hear the music and scenes pop into your mind. You can visualize what might be happening and the characters involved. You might play students some musical pieces from favorite movies or TV shows to see if they can recognize the theme and characters.

**Assessment:**

Ask each student to think of a story that could be told without words (such as a fairy tale). Have them think of a scene from the story and pantomime it for the class. (Have them identify the story that they are pantomiming before they start the scene.)

Evaluate students' ability to:
- Select an appropriate story
- Identify an appropriate scene
- Communicate the scene through pantomime

**Sources:**


Pytor Illych Tchaikovsky: The Nutcracker - Complete Ballet ~ Valery Gergiev (Composer), Kirov Orchestra and Choir (Conductor)

Authors: Scholastic Inc. New York, NY

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**Lesson Plan- Proverbs of One World**

May be adapted for grades 3-12

**Brief Description**

In the Performance "Blind Date" the subjects of Humanity, Honor, Tolerance, Patriotism, and sacrifice are put forth through movement, words, and video. This Dance was partially inspired by the events of September 11th and the state of America since that time. In this lesson, students create a book or bulletin board of proverbs that offers lessons connected to themes of freedom, tolerance, patriotism, diversity, and respect.
**Instructional Objectives**

**Students**

- Use library and online (optional) resources to select proverbs related to specified themes.
- Select and illustrate proverbs.
- Write explanations of what the proverbs mean to them.

**Keywords**

proverb, quotation, freedom, tolerance, patriotism, diversity, respect

**Materials Needed**

- Proverb resources from libraries, such as books or quotation dictionaries
- Online proverb resources (optional, listed below)
- Drawing paper and supplies
- Writing paper and supplies
- Materials for combining students' illustrations and essays into a book or bulletin board

**Lesson Overview**

Proverbs often sum up powerfully the idea that all humans are one. We need to try to understand, respect, and be more tolerant of our differences. Proverbs -- brief maxims that put complex thoughts into simple and powerful words -- often express great wisdom about the need for humans to get along.

In this activity, students collect simple proverbs and select those that speak most powerfully about such ideas as freedom, tolerance, patriotism, diversity, respect, and appreciating differences. Each student selects and illustrates a proverb that moves him or her. Then the student writes a brief explanation of why he or she selected the proverb.

The collected proverbs and illustrations will form a special book or bulletin board.

**Resources**

Collect library books that include proverbs. Most quotation dictionaries compiled for students include a variety of proverbs. Students might also use the following online resources:

- [http://www.afriprov.org/resources/dailyproverbs.htm](http://www.afriprov.org/resources/dailyproverbs.htm)
- [http://www.great-quotes.com/patriotic_quotes.htm](http://www.great-quotes.com/patriotic_quotes.htm)
**Assessment**

Students share their proverb illustrations and writings with their classmates. This sharing should result in a good classroom discussion about the meanings of the proverbs. As a follow-up assessment, the teacher might present a series of five proverbs from the students' collection and ask students to write in one or two sentences what the proverbs say to them.

**Lesson Plan Source**

Education World

**Submitted By**

Gary Hopkins

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**Glossary of Terms for Dance:**

- **Accent** - Emphasis or stress on a movement or part of a movement.
- **Aesthetics** - The study or philosophy of art and beauty.
- **Alignment** - the angle between the body and the ground. The relationship of the skeleton to the line of gravity and the base of support.
- **Artistic decisions** - Choices made in the process of creating a dance which are based on one’s acquired knowledge over time of the specific skills relating to dance.
- **Artistic product/production** - The final result of an artistic process for the purpose of public presentation.
- **Asymmetrical** - an unbalanced proportion in the design.
- **Aural** - Pertaining to or received by the ear.
- **Balance** - The equal distribution of weight. Harmonious arrangement of parts.
- **Ballistic** - Bouncy or explosive rather than static.
- **Beat** - Regularly spaced pulse.
- **Call and response** - Music or dance in which a soloist/group performs then a second soloist/group enters “in response” to the first. Most often associated with African music and dance.
- **Canon** - A form that is characterized by the overlapping of the theme, as in a round. Dance in which individuals and groups perform the same movement/phrase
beginning at different times.

Choreographer - Refers to the person who creates the dance.

Choreographic processes - The fundamentally accepted methods for creating dances.

Choreography - The art of planning and arranging dance movements into a meaningful whole; the process of building a composition, a finished dance piece. The movement contained in a dance. The art and craft of inventing and composing dances.

Contemporary forms - Refers to any compositional technique of the present.

Contrast - The comparison of movement by showing differences. Relative variance of two or more choreographic factors.

Copying - Movement based on the pattern of another.

Cueing - Ready, set, go signal; preparation to begin.

Direction - Forward, backward, sideways, circular, diagonal, serpentine.

Duration - Length of the movement in relation to space.

Dynamics - Shadings in the amount of energy, intensity, or power, subtle variations in the treatment of movement contrasts. The interrelationships that make movement expressive.

Elevation - A movement that lifts the body or any of its parts into the air. The body’s distance from the floor in a leap, hop, or jump. The body’s propulsion into the air away from the floor, such as in a leap, hop or jump.

Extension - An elongation or lengthening of the body or any of its parts.

Fall and recovery - Yielding to gravity followed by a subsequent resistance to gravity. The process in movement of yielding to and resisting gravity.

Flexion - a bending movement, the opposite of extension.

Folk dance - Dances that are usually created and performed by a specific group within a culture such as country dancing outside the cities.

Following - Going after someone; repeating movements of a leader.

Form - Overall plan for the arrangement of movement/dance.

Improvisation - Spontaneous movement created in immediate response to a stimulus or a direction. Movement that is created spontaneously, ranging from free-form to highly structured environments, but always with an element of chance. Improvisation combines choreography and performance that is neither rehearsed or pre-planned.

Kinetics - Study of movement.
Kinesthetic Sense - Body movement and awareness, muscle memory.

Movement phrase - A brief sequence of related movements that has a sense of rhythmic completion and contains a beginning, middle, and end.

Musicality - The musical elements of a dance performance. Attention and sensitivity to the musical elements of dance while creating or performing.

Narrative - A story line. Choreographic structure that follows a specific story line and intends to convey specific information through that story.

Palindrome - A dance that has the same movements, first forward and then backward.

Pattern - a prescribed form.

Percussive - Sharp, explosive movement (or sound) in which the impetus is quickly checked.

Pedestrian - Movements which occur in everyday life (e.g., walking, skipping, etc.).

Personal space - The area around your body. The “space bubble” or the kinesphere that one occupies; it includes all levels, places, and directions both near and far from the body’s center.

Placement - A balanced alignment of the body, hips, torso, limbs, head, knees, rib cage.

Production - The overall performance and all the technical skills required for staging.

Production elements - The components that comprise an artistic production (e.g., lighting, scenery, properties, costumes, sound, etc.)

Rhythmic pattern - A particular succession of accents.

Round - A fixed movement ending where the movement began.

Stage directions:
Downstage - the area of the stage nearest the audience.
Upstage - the area of the stage farthest from the audience.
Stage right - as the dancer faces the audience, the area of the stage to the dancer’s right.
Stage left - as the dancer faces the audience, the area of the stage to the dancer’s left.

Style - A distinctive or characteristic manner of expressing an idea, a personal mode of performing. A distinctive manner of moving; the characteristic way dance is done, created, or performed that identifies the dance of a particular performer, choreographer, or period.

Suspended - A type of movement that creates the effect of defying gravity.
Sustained - A steady and continuous type of movement, marked by a constant amount of force.

Swinging - A type of movement which is pendular and somewhat natural.

Symmetrical - A balanced, even design; an even correspondence of design, space, rhythm, or position of the body.

Syncopation - Beginning on an unaccented beat and continuing through the next accent. The accenting of musical beats that is normally unaccented. Stress on a portion of the measure least expected to receive stress.

Tempo - The rate of speed.

Technique - The study of the skills needed to perform a particular form of dance.

Tension - Mental, physical or emotional stress or tightness.

Theme - The principal focus in a dance composition.

Unison - Two or more people performing the same movement at the same time.

Vibratory movement - Small, quick, repetitive movements usually isolated in one body part, a shaking tremulous type of movement.

* Compiled by: Benita Brown, Ed.D. Vice President – VAHPERD’S Dance Division, Assistant Professor, Virginia State University.
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

- **PERFORMANCES 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 at least 30–15 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 need 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.