

Performances *plus!*

Presents



A Midsummer Night's Dream

**Tuesday, October 3, 2006
10am Bowker Auditorium**

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The Arts and Education Program of the Fine Arts Center is sponsored by



Please Note: The performance of *A Midsummer Night's Dream* runs 2 hours and 20 minutes including intermission.

A Midsummer Night's Dream

Written by William Shakespeare

Directed by Anne Bogart

Created & Performed by SITI Company

Featuring J. Ed Araiza, Ellen Lauren, Kelly Maurer, Tom Nelis, Barney O'Hanlon, Akiko Aizawa, Stephen Webber, Christopher Spencer Wells

Lights by Brian H. Scott

Original Lights by Christopher Akerlind

Costumes by Gabriel Berry

Original Music/Sound Design T. Griffin

Sets by Neil Patel

Set/Lighting Associate Design Brian Scott

Company Stage Manager Elizabeth Moreau

Managing Director Megan Wanlass Szalla

A Midsummer Night's Dream was commissioned by San Jose Repertory Theatre with support by The James Irvine Foundation and Myra Reinhard Family Foundation and SITI Company with support by the Andrew W. Mellon Foundation.

A Midsummer Night's Dream premiered in January of 2004 with a cast as follows: J. Ed Araiza (Lysander, Cobweb, Flute/Thisbe), Ellen Lauren (Hippolita, Titania), Kelly Maurer (Helena, Mustardseed, Snug/Lion), Tom Nelis (Theseus, Oberon, Quince), Barney O'Hanlon (Puck), KJ Sanchez (Hermia, Moth, Starveling/Moon), Stephen Webber (Demetrius, Peaseblossom, Snout/Wall), Christopher Spencer Wells (Egeus, Bottom/Pyramus).

A NOTE FROM THE DIRECTOR

Written by William Shakespeare

Directed by Anne Bogart

Created & Performed by SITI Company

I want to tour the SITI Company *A Midsummer Night's Dream*. The reasons are many. It is Shakespeare. It is our very first Shakespeare. I am immensely proud of the production. It is, after all, *A Midsummer Night's Dream* which of all Shakespeare's plays reaches out and touches people before they even encounter it. It is iconic, mythic. We tour a lot of our shows. These shows are labeled avant-garde, brainy, visually arresting, challenging, poetic, athletic etc. Now here we have a show that is all of that and it's Shakespeare's *Midsummer Night's Dream*. We have managed to do the entire show with only eight actors. Not only does this make the production more affordable, but also now I am convinced that Shakespeare definitely must have meant for it to be done with only eight actors. To have the same actor play an Athenian and then a Fairy and then a Mechanical is now, to me, obligatory. In many more populated productions of *Midsummer* there are three casts that don't meet until technical rehearsals. In our production we had to seriously ask: What is a Fairy? What is a Mechanical? What is a Lover? How does the same body encompass all those aspects of life? The answers that we came up with are fun and, excuse my immodesty, revolutionary. This is what I learned

from directing *Midsummer Night's Dream*: Shakespeare widened the definition of what it means to be human. Right now we live in a world shrunken by aggressive media, fast paced modes of survival and the constant bright onslaught of endless electrical daytime. I found shared grace in the magnificent dark and moist landscapes of Shakespeare's imagination in general and *Midsummer* topography specifically. We are better for having done the play. In performance, audiences join the ride with a magnificent appetite every single night. The play reminds us that the world we inhabit is far richer, multifaceted and mysterious than the repetitions of our day-to-day lives would lead us to assume. We need to believe in fairies and come to know that each of us has a fairy lurking inside. Finally, John Steinbeck's *Grapes of Wrath* inspired the design, both visual and aural, for our production. It is the Dust Bowl, a place of migration and poverty, a stark yet beautiful place full of yearning and dreams. It is America. Ours is an American *Midsummer Night's Dream*. The enchantment appears as if by magic via the imagination of people who have nothing to share but their hopes and dreams. The context of the depression era, dust bowl struggle offers an arena in which the magic becomes even more special. With poverty as a backdrop, we use not stage machinery or tricks to create the necessary magic; rather, it is born of human passion and imagination. It is born in the bodies of the SITI Company actors. And this is something I want to share.

- Anne Bogart

Press Quotes:

In Midsummer, Bogart's unique directorial approaches--and the actors' astonishing physical and vocal skills—illuminate the Bard's text in the most magical ways. As in all SITI performances --no matter how abstract the language, surreal the setting, and stylized the gestures--the actors are intently focused in their objectives, their emotions authentic and deep.

- Backstage West

The veteran experimentalist Bogart's first production of a full Shakespeare play is curiously compelling...always intriguing and sometimes completely exhilarating.

- San Francisco Chronicle

Fans of Bogart and company expect bursts of innovation, and the group does not disappoint....it's more a testament to how a little theatrical magic goes a long way.

- San Jose Mercury News

BACKGROUND INFORMATION: *SITI Company*

SITI Company is an ensemble based theater company led by Anne Bogart.

Its mission is:

- To create bold new productions;
- To perform and tour these productions nationally and internationally;
- To train together consistently;
- To train theater professionals and students in an approach to acting and collaboration that forges unique and highly disciplined artists for the theater; and,
- To create opportunities for artistic dialogue and cultural exchange.

Founded in 1992 by Anne Bogart and Tadashi Suzuki, SITI Company began as an agreement to redefine and revitalize contemporary theater in the United States through an emphasis on international cultural exchange and collaboration. Originally envisioned as a summer institute in Saratoga Springs, New York, SITI expanded to encompass a year-round company based in New York City with a summer season in Saratoga. The Company is known nationally and internationally as a top-level artistic collective that generates groundbreaking theater while training artists from around the world.

In addition to Artistic Director Anne Bogart, SITI Company is comprised of ten actors, five designers, a playwright, stage manager, development director and managing director. The company represents a change in thinking about the relationships between artists and institutions. SITI Company has formed relationships with theaters and venues around the world who present the Company's work. Examples include our ongoing relationships with Actors Theatre of Louisville; American Repertory Theater; the Brooklyn Academy of Music; Classic Stage Company; the Krannert Center; Magic Theatre; On the Boards; Performing Arts Chicago; UCLA Performing Arts; Walker Art Center; and the Wexner Center for the Arts. SITI affiliations with universities include New York University; The Juilliard School; Columbia University; Princeton University; The Ohio State University; Utah State University and DePaul University. Every June the Company continues to gather for our annual Summer Intensive at Skidmore College in Saratoga Springs. Internationally, SITI has performed and led training in Japan, Germany, France, the Czech Republic, Wales, the Georgian Republic, Ireland, Turkey, Italy, Australia, Canada, Colombia, Scotland, England, Israel, Denmark and Holland.

SITI recently premiered *systems/layers* (a collaboration with music group Rachel's), *Intimations for Saxophone* at Arena Stage and *Death & the Ploughman* at the Wexner Center. Other SITI productions include: *Orestes*; *The Medium*; *Small Lives/Big Dreams*; *Going, Going, Gone*; *Miss Julie*; *Culture of Desire*; *Bob*; *Private Lives*; *Alice's Adventures*; *Cabin Pressure*; *War of the Worlds*; *Room*; *bobrauschenbergamerica*; *Hayfever*, *La Dispute*, *Macbeth*, *A Midsummer Night's Dream* and *Score*. Future productions include: *Hotel Cassiopeia*, *Under Construction*, *A Streetcar Named Desire*, *The Visit*, *Soot and Spit*, and *Spit Reunion*. SITI Company is: Akiko Aizawa, J. Ed Araiza, Will Bond, Leon Ingulsrud, Ellen Lauren, Kelly Maurer, Charles L. Mee, Jr., Elizabeth Moreau, Tom Nelis, Barney O'Hanlon, Neil Patel, James Schuette, Brian Scott, Megan Wanlass Szalla, Stephen Webber and Darron L West.

SITI Company is a participant in the New Generations Program, funded by Doris Duke Charitable Foundation/The Andrew W. Mellon Foundation and administered by Theatre Communications Group.

Training

It is through the dialogue between Suzuki and Viewpoints, these two, distinct, yet complementary approaches to the art of acting, that the philosophy and technique of SITI Company is continually explored, revitalized and articulated. One of the most important aspects of SITI's work is the teaching of our training techniques, to actors and theater artists throughout the United States and the world. Each year we find ourselves in studios, working with old friends as well as a constantly growing number of new faces. In addition to the workshops, SITI members are on the faculties of such institutions as The Juilliard School and Columbia University. The Viewpoints and the Suzuki Method of Actor Training are two methods of actor training used in building and staging SITI productions. SITI Company has been trained by Anne Bogart and Tadashi Suzuki and are uniquely qualified to introduce and train other theater artists in these challenging and innovative methods.

Suzuki Method

Developed by internationally acclaimed director, Tadashi Suzuki and the Suzuki Company of Toga, the Suzuki Actor Training Method's principal concern is with restoring the wholeness of the human body to the theatrical context and uncovering the actor's innate expressive abilities. A rigorous physical discipline drawn from such diverse influences as ballet, traditional Japanese and Greek theater and martial arts, the training seeks to heighten the actor's emotional and physical power and commitment to each moment on the stage. Attention is on the lower body and a vocabulary of footwork, sharpening the actor's breath control and concentration.

The Viewpoints

The Viewpoints is a technique of improvisation first articulated by choreographer Mary Overlie who broke down the two dominant issues performers deal with - time and space - into six categories. She called her approach, The Six Viewpoints. Her work represents a non-hierarchical post-modern approach to theater training. Since that time, Artistic Director Anne Bogart and SITI Company have adapted the Viewpoints to serve as a basis for their training. The Viewpoints allows a group of actors to function together spontaneously and intuitively and to generate bold, theatrical work quickly. It develops flexibility, articulation, and strength in movement and speaking, and makes ensemble playing really possible.

A MIDSUMMER NIGHT'S DREAM: *Synopsis*

A Midsummer Night's Dream takes place in Athens. Theseus, the Duke of Athens, is planning his marriage with Hippolyta, and as a result he is planning a large festival. Egeus enters, followed by his daughter Hermia, her beloved Lysander, and her suitor Demetrius. Egeus tells Theseus that Hermia refuses to marry Demetrius, wanting instead to marry Lysander. He asks for the right to punish Hermia with death if she refuses to obey.

Theseus agrees that Hermia's duty is to obey her father, and threatens her with either entering a nunnery or marrying the man her father chooses. Lysander protests, but is overruled by the law. He and Hermia then decide to flee by night into the woods surrounding Athens, where they can escape the law and get married. They tell their plan to Helena, a girl who is madly in love with Demetrius. Hoping to gain favor with Demetrius, Helena decides to tell him about the plan.

Some local artisans and workmen have decided to perform a play for Theseus as a way to celebrate his wedding. They choose *Pyramus and Thisbe* for their play, and meet to assign the roles. Nick Bottom gets the role of Pyramus, and Flute takes the part of Thisbe. They agree to meet the next night in the woods to rehearse the play.

Robin Goodfellow, a puck, meets a fairy who serves Queen Titania. He tells the fairy that his King Oberon is in the woods, and that Titania should avoid Oberon because they will quarrel again. However, Titania and Oberon soon arrive and begin arguing about a young boy Titania has stolen and for whom she is caring. Oberon demands that she give him the boy, but she refuses.

Oberon decides to play a trick on Titania and put some pansy juice on her eyes. The magical juice will make her fall in love with the first person she sees upon waking. Soon after Puck is sent away to fetch the flower juice, Oberon overhears Demetrius and Helena in the woods.

Demetrius deserts Helena in the forest, leaving her alone. Oberon decides that he will change this situation, and commands Robin to put the juice onto Demetrius's eyes when he is sleeping. He then finds Titania and drops the juice onto her eyelids. Robin goes to find Demetrius, but instead comes across Lysander and accidentally uses the juice on him.

By accident Helena comes across Lysander and wakes him up. He immediately falls in love with her and starts to chase her through the woods. Together they arrive where Oberon is watching, and he realizes the mistake. Oberon then puts the pansy juice onto Demetrius' eyelids, who upon waking up also falls in love with Helena. She thinks that the two men are trying to torment her for being in love with Demetrius, and becomes furious at their protestations of love.

The workmen arrive in the woods and start to practice their play. They constantly ruin the lines of the play and mispronounce the words. Out of fear of censorship, they decide to make the play less realistic. Therefore the lion is supposed to announce that he is not a lion, but only a common man. Bottom also feels obliged to tell the audience that he is not really going to die, but will only pretend to do so. Puck, watching this silly scene, catches Bottom alone and puts an ass head on him. When Bottom returns to his troupe, they run away out of fear. Bottom

then comes across Titania, and succeeds in waking her up. She falls in love with him due to the juice on her eyes, and takes him with her.

Lysander and Demetrius prepare to fight one another for Helena. Puck intervenes and leads them through the woods in circles until they collapse onto the ground in exhaustion. He then brings the two women to the same area and puts them to sleep as well.

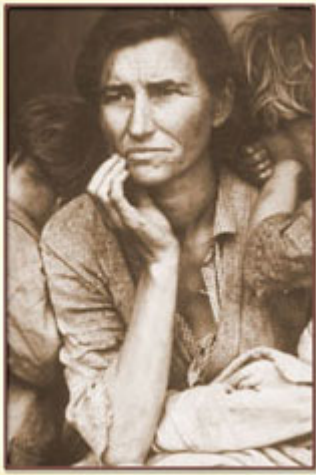
Oberon finds Titania and releases her from the spell. He then tells the audience that Bottom will think it was all a dream when he wakes up. He further releases Lysander from the spell. Theseus arrives with a hunting party and finds the lovers stretched out on the ground. He orders the hunting horns blown in order to wake them up.

The lovers explain why they are in the woods, at which point Egeus demands that he be allowed to exercise the law on Hermia. However, Demetrius intervenes and tells them that he no longer loves Hermia, but rather only loves Helena. Theseus decides to overbear Egeus and let the lovers get married that day with him. Together they return to Athens.

Bottom wakes up and thinks that he has dreamed the entire episode. He swiftly returns to Athens where he meets his friends. Together they head over to Theseus' palace. Theseus looks over the list of possible entertainment for that evening and settles on the play of *Pyramus and Thisbe*. Bottom and the rest of his company perform the play, after which everyone retires to bed.

Puck arrives and starts to sweep the house clean. Oberon and Titania briefly bless the couples and their future children. After they leave Puck asks the audience to forgive the actors if they were offended. He then tells the audience that if anyone disliked the play, they should imagine that it was only a dream.

LITERARY and HISTORICAL INFORMATION



The director of this production of *A Midsummer Night's Dream* found inspiration from John Steinbeck's novel *The Grapes of Wrath* (1939). The book is Steinbeck's most famous novel and won the 1940 Pulitzer Prize. The novel tells the story of the Joads, who migrate to California in search of a better life during the Great Depression of the nineteen thirties. Steinbeck effectively portrays how the struggle of the Joads mirrors the hardships of the entire nation. The Joads learn, through the inspiration of Jim Casy, that the poor must work together in order to survive.

Two great historical and social phenomena merged in the thirties to create *The Grapes of Wrath*. The first was a growing interest among the American intellectuals in the philosophy of Marxism, or Socialism as a means of helping the laboring classes. Casy's thinking in the novel is based upon these philosophies. The second phenomenon was the natural disaster of the Dust Bowl. In November of 1933, a huge dust cloud rose over an area of the U.S. stretching from Texas to South Dakota. The dust storm eroded the topsoil of the region and blew it away. Crops were destroyed, and many small farmers lost their lands to the banks that held mortgages on their farms. Corporations were forced to farm under intensive large-scale operations, using tractors to replace the horse- drawn plows of the small farmer.

Thousands of sharecroppers were evicted from their lands which had been settled by their forefathers. About 4,000 people were, therefore, forced by circumstances to travel in unreliable cars to California in search of work. With deteriorating conditions for the farm workers in the West, there were innumerable strikes during the years of 1933 and 1934. Steinbeck, as a newspaper reporter, saw first-hand the difficult life of the migrants during his visits to the labor camps.

He resolved to write a "big book" chronicling the suffering and oppression of the migrants. The outcome of his efforts was *The Grapes of Wrath*.



THE DUST BOWL ERA

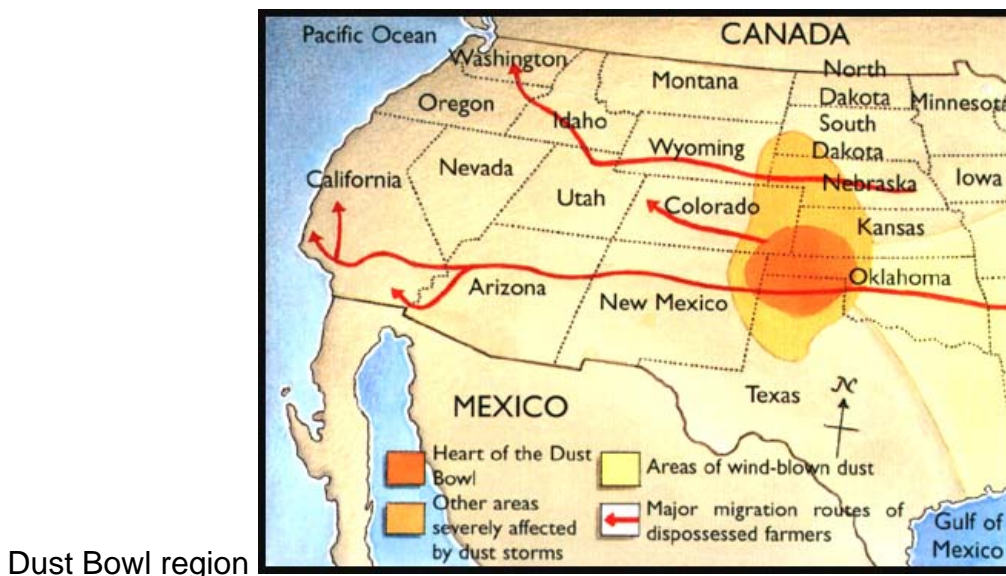
Between 1930 and 1940, the southwestern Great Plains region of the United States suffered a severe drought. Once a semi-arid grassland, the treeless plains became home to thousands of settlers when, in 1862, Congress passed the Homestead Act. Most of the settlers farmed their land or grazed cattle. The farmers plowed the prairie grasses and planted dry land wheat. As the demand for wheat products grew, cattle grazing was reduced, and millions more acres were plowed and planted.

Dry land farming on the Great Plains led to the systematic destruction of the prairie grasses. In the ranching regions, overgrazing also destroyed large areas of grassland. Gradually, the land was laid bare, and significant environmental damage began to occur. Among the natural elements, the strong winds of the region were particularly devastating.

With the onset of drought in 1930, the over farmed and overgrazed land began to blow away. Winds whipped across the plains, raising billowing clouds of dust. The sky could darken for days, and even well-sealed homes could have a thick layer of dust on the furniture. In some places, the dust drifted like snow, covering farm buildings and houses. Nineteen states in the heartland of the United States became a vast dust bowl. With no chance of making a living, farm families abandoned their homes and land, fleeing westward to become migrant laborers.

In his 1939 book *The Grapes of Wrath*, author John Steinbeck described the flight of families from the Dust Bowl: "And then the dispossessed were drawn west--from Kansas, Oklahoma, Texas, New Mexico; from Nevada and Arkansas, families, tribes, dusted out, tractored out. Car-loads, caravans, homeless and hungry; twenty thousand and fifty thousand and a hundred thousand and two hundred thousand. They streamed over the mountains, hungry and restless--restless as ants, scurrying to find work to do--to lift, to push, to pick, to cut--anything, any burden to bear, for food. The kids are hungry. We got no place to live. Like ants scurrying for work, for food, and most of all for land." In all, 400,000 people left the Great Plains, victims of the combined action of severe drought and poor soil conservation practices.

Library of Congress- American Memory Timeline <http://lcweb2.loc.gov/learn/features/timeline/index.html>



STUDENT ACTIVITIES

Lesson: Letter from the Dust Bowl

Letter writing was a more important pastime before the telephone became ubiquitous and before e-mail and other innovations provided other avenues of communication. Share with the class the Letter to Mrs. Roosevelt from a Dust Bowl sufferer, a letter from a 13-year-old boy, seen below. Note that the letter is written in dialect and that the spelling and grammar are often incorrect. Nevertheless, the desperate situation of the writer is communicated.

Have each student write a letter from the point of view of someone involved in the Dust Bowl. Students could be assigned or choose to write as one of the following (students also may have some ideas of their own):

- A farmer in the Dust Bowl region
- A government official who has been sent to investigate conditions
- A child who just found out his/her family has decided to migrate to California
- Someone living in a migrant labor camp in California
- Mrs. Roosevelt writing back to the letter writer below
- A gas station owner on Route 66, as the migrants stream past
- A California citizen living near the places where the migrants are arriving

Kismet, Kansas

Dear Mrs. Roosevelt:

Nov. 3, 1937

I am 13 years old and will be 14 the 27 of this month. I am a victim of a shut in. I have been sick ever since the 12 of July. And have a very lonely place to stay. My parence's are very poor people. I cant even go to school yet with the other kids. And doubt if I can this year. I have nothing I can do but set around and I get so lonely I don't know what to do. And if you want to cheer me up and make me one of the happies boys in the world just send me some money to get a cheap raido. Ihave got proof by the neighbors that I am sick and have nothing to do. My parence names is Mr. + Mrs. A. J. M. My name is F. M. I live at Kismet. Many, many thanks if you would cheer me up that way I wouldn't spend it for nothing but a radio. It would pass my lonely time a way so much faster. I only ask for a cheep one.

F. M.
Kismet, Kansas

P.S. If I had any thing to do I wouldnt ask you of it. It will be highly appreachd.

I am in the dust bowl. We didn't raise any crop this year. And we have to live off of the releif and theres no injoyment out of that. But were thankful for it. My mother is sick and under the doctor's care most of the time and my Grandma that lives with me is very poorly. And that keeps my heart broken all the time. And nothing to amuse myself with.

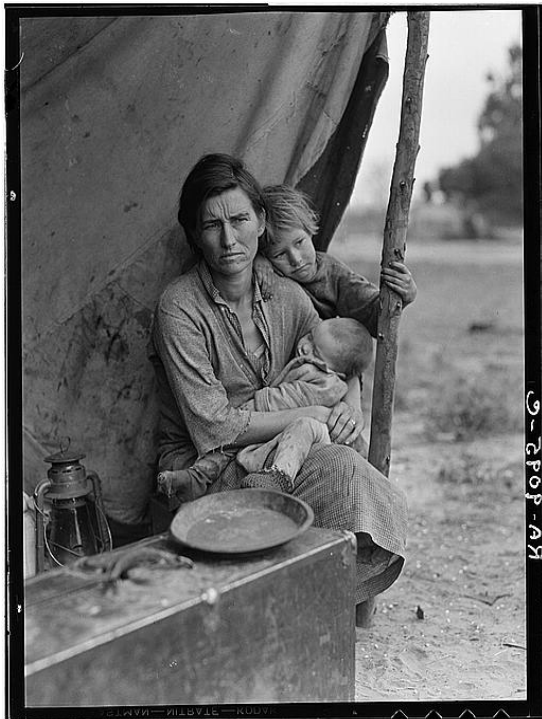
thanks alot

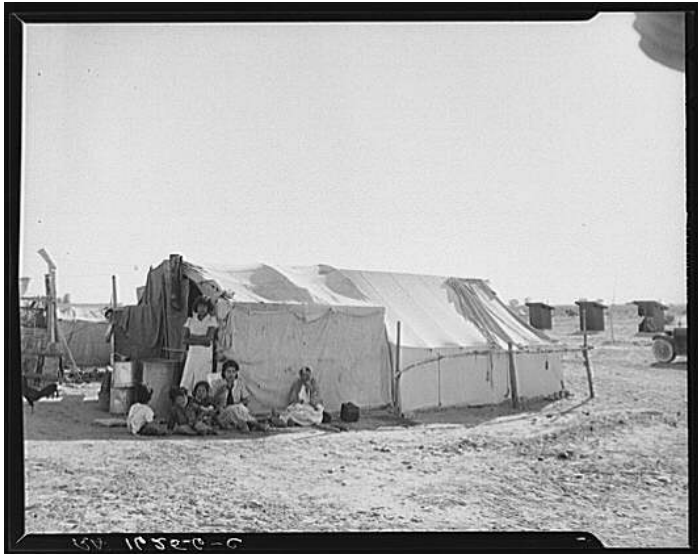
PHOTOGRAPHS FROM THE DUST BOWL ERA

1. Speculate as to when and where these photographs may have been taken.
2. Which image "speaks" to you and why?
3. If every picture tells a story, what story do these photographs convey?
4. What questions do these images evoke?
5. Why would the artist have taken the photograph?
6. Who do you see in the photograph?
7. Where do you think they are?
8. What can you tell about these people based on the photograph?
9. How do you think they feel in this picture? How can you tell?
10. What techniques does the photographer use to draw you into the subject matter or to draw an emotion from you?
11. Do you see any similarities in the final, modern day photograph of Katrina survivors?
12. Does today's social climate regarding immigrants have similarities to the plight of the Dust Bowl immigrants? Why or why not?
13. Answer the above question thinking about the exodus of the Katrina victims.

Photo credit- Library of Congress, Prints & Photographs Division, FSA/OWI Collection
Photographs- Dorothea Lange
Katrina photograph – artist unknown

Migrant Workers in California, also known as "Little Oklahoma" during the Dust Bowl Era.





POST-PERFORMANCE STUDENT ACTIVITIES

The Production

- Having seen the performance, can you describe elements used in the lighting, sets, and costumes that were inspired by the Dust Bowl?
- Do you think this was done effectively? Why or why not?
- Read the section of this study guide regarding SITI Company's two styles of drama, *Suzuki Method* and *The Viewpoints*. Can you describe elements of the actors' performances that draw from this? Think about how the performers used their bodies physically, the use of multiple roles for each performer and the vocal qualities.

Written Activity

- Look in a local newspaper for a review for a recent play or dance performance. Using this as a starting point, write your own review of the performance.
- Choose your own time in history to present this play. You must be able to support your directorial decision with themes or other elements you find in the play that have inspired your choice. Draft this in outline form.

Visual Arts and Historical Activity

- Research the time period you have selected for the play. Pay attention to the dress of the day as well as the social and scientific happenings of that era.
- Create through drawings or actual models the set, props and/or costumes for key characters. Are you staying true to the time period or have you taken certain liberties with it? Why or why not?

FURTHER STUDY AND TEACHER RESOURCES:

For this study guide we chose to focus on the inspiration for the design of this particular production – the Dust Bowl era. **For detailed information, teacher resources and classroom activities specifically tailored to Shakespeare and the Elizabethan era please see our resource page at <http://www.umass.edu/fac/pplus/resource.html>**

There are wonderful, in-depth materials developed by the National Endowment for the Arts that you may download. These can be used in your classroom for this production or any other Shakespeare unit you may have.

Performances *plus!*

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 **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!

Performances *plus!*

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
BOWKER AUDITORIUM
In Stockbridge Hall

Bowker Auditorium

School Bus Parking: Students should be dropped-off behind Stockbridge Hall which is accessed via the road to the Campus Center Parking Garage off of Commonwealth 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: **We recommend parking in the Campus Center Parking Garage** which is directly next to Stockbridge Hall/Bowker Auditorium. All other available parking during weekdays is at meters. There are few meters available that are close to Bowker Auditorium. 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 – next to Bowker - accessed across from the Mullins Center off Commonwealth Avenue

Lot 25 – next to Mullins Center with 3 & 5 hour meters

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. At first light turn left on to Commonwealth Avenue. At next light turn right and follow signs for the Parking Garage.

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. At first light turn left on to Commonwealth Avenue. At next light turn right and follow signs for the Parking Garage.

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 Street (Bertucci's Restaurant on your right), rejoining North Pleasant Street. Stay on North Pleasant until it enters campus. Go straight through light – street has now become Massachusetts Avenue. At bottom of hill turn right on to Commonwealth Avenue. At next light turn right and follow signs for the Parking Garage.

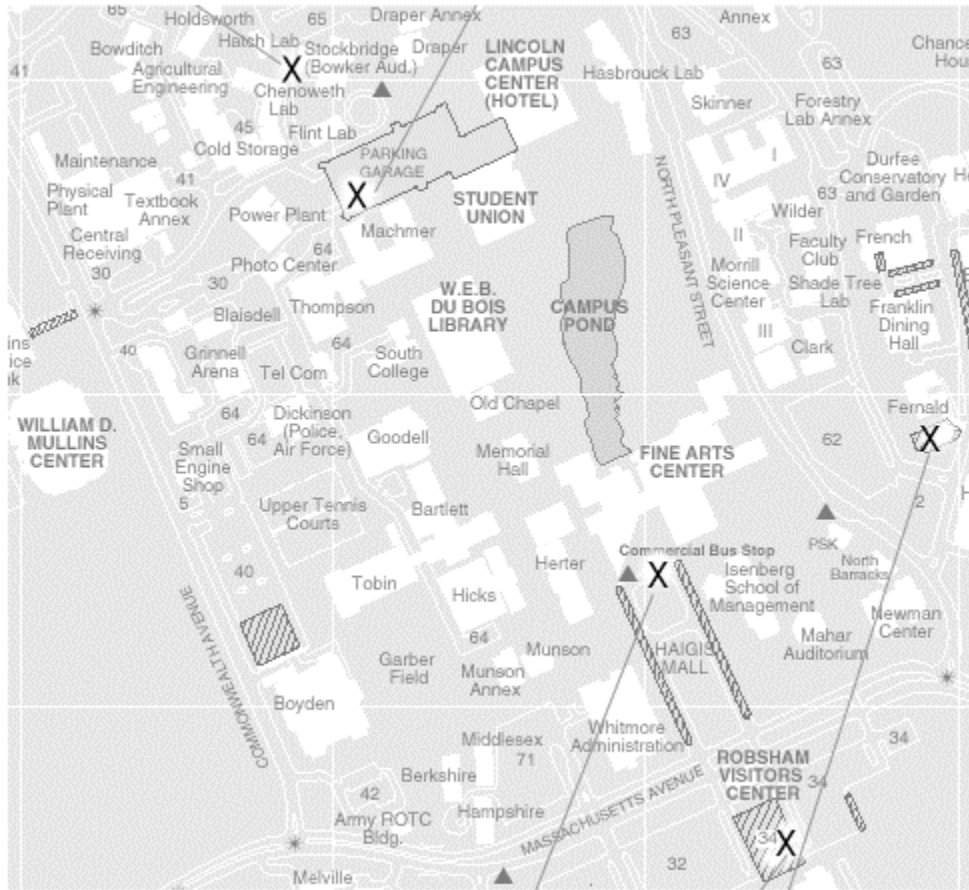
Performances *plus!*

Bowker Auditorium
(in Stockbridge Hall)

Map

Bus drop-off

Parking



Bus drop-off

Parking

Concert Hall & Rand Theater
(in Fine Arts Center building)

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.