



## GLOBAL ARTS:

Performances For Schools

Presents



## Room on the Broom

*adapted by Tall Stories  
based on the book  
by Julia Donaldson and  
Axel Scheffler*

**Wednesday, April 27, 2011 at 10am  
Fine Arts Center Concert Hall**

Study Guides for Teachers are also available on our website at [www.fineartscenter.com](http://www.fineartscenter.com) - select *Global Arts* under *Resident Presenters*, then select *Resource Room*.

Please fill out our online surveys at <http://www.umass.edu/fac/centerwide/survey/ppeef.html> Thank you!

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# Welcome

## Information for Teachers and Parents

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



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



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



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



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



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



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

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



# Theatre Etiquette

Please read and review the following information with your students.

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

**Good audience members.....**

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

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## “Theatre is not theatre without an audience.”

Live theatre differs from watching television or movies. Remember that

performers can see and hear you. As an audience member you are a vital contributor to the performance experience that you and those around you will have. How you behave and how you react to the show will affect the artists’ performances. That is why each performance is a unique experience, it will never be repeated exactly the same. Talking to your neighbor, sending text messages, and other similar behaviors are distracting to the rest of the audience and to the artists. Please be respectful of the artists on stage performing for you by listening quietly. Of course, it is appropriate to react to what you are seeing – some things may make you laugh, gasp out loud, or you may be asked to respond by answering questions from the performers, singing along or clapping. Most of all, it is important to be present “in the moment” by being attentive and enjoy the performance. And of course – show your enthusiastic appreciation by applause at the end of the performance!



## the Artist



## Room on the Broom



### Tall Stories Theatre Company

The company was founded in 1997 by directors Olivia Jacobs and Toby Mitchell and is a registered charity (England and Wales, no. 1121416).

Since Olivia Jacobs and Toby Mitchell set up the company, Tall Stories shows have performed all over the UK, and as far afield as Poland, America, Canada, China and Taiwan. 'Snow White' and 'The Gruffalo' have performed to sell-out audiences on Broadway, and Tall Stories shows have been produced by local companies in Chile, Singapore and Australia. Their production of 'The Gruffalo' has been released on DVD by the Really Useful Group, and a picture book has been published based on their show 'The Snow Dragon'.

**Tall Stories presents old, new and timeless stories in a physical, visual style, always acknowledging the presence of the audience.**

Their productions are created in a collaborative style and link original music with movement and lots of laughs. The company is best known for performances for a family audience.

*"Tall Stories sets the benchmark for children's theatre" The Sunday Times*



# the Program

*Room on the Broom* is a brand new show by the acclaimed children's theatre company, **Tall Stories**.

A musical adaptation of the best selling book by Julia Donaldson and Axel Scheffler, creators of **The Gruffalo**.

**Tall Stories** use a physical storytelling style combined with original songs to create a lively theatrical experience that embraces its audience. In this show there are four performers and fantastic puppetry.

**Room on the Broom** premiered at the Old Town Hall in Hemel Hempstead in November 2008 and went on to an immensely successful Christmas run at Norden Farm in Maidenhead.

The show tells the story of a witch and her cat who set out to fight a witch-hunting dragon. Along the way, Witch loses her hat, bow and wand, and each time she recovers an item she makes a friend. But five passengers is far too many for one broom and it snaps in two. When the dragon turns up it looks as though the Witch will be eaten, until Cat and her new friends work together to make the perfect mud monster to frighten away the dragon. In celebration, the Witch (with the help of her friends and the audience) conjures a magical new broom – with room for all...

**Director:** Olivia Jacobs

**Creative Producer:** Toby Mitchell

**Designer:** Morgan Large

**Puppet Design:** Yvonne Stone



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## **Creative Team**

### **Olivia Jacobs – Director/Writer**

Olivia studied English at the University of London (1st Class Honours Degree) and Drama at Central School of Speech and Drama. She has worked as artistic director of Camden People's Theatre, as general manager of Besht Tellers and Black Theatre Co-operative and as festival programmer/co-ordinator for Soho Theatre Company. She was awarded a Japanese Government grant to study Japanese Children's Theatre in Tokyo. Her directing credits include: 'Room on the Broom' (UK tour), 'How the Giraffe got its Neck' (UK tour), 'Mum and the Monster' (UK Tour), 'Something Else' (UK tour), 'The Gruffalo' (UK/US/Broadway tour), 'The Gruffalo's Child (UK tour), 'Snow White' (UK/US/Broadway tour), 'The Happy Prince' (Edinburgh/ London), 'Rumpelstiltskin' (Scottish tour), 'The Monkey's Paw' and 'The Necklace' (CPT, London). Olivia is co-founder and joint artistic director of Tall Stories.

### **Toby Mitchell – Creative Producer/Writer**

Toby studied Modern Languages at Cambridge University and did an MA in Advanced Theatre Practice at Central School of Speech and Drama. He has been a French and drama teacher, an editor at Macmillan Children's Books and designer of Total Theatre Magazine. Recent directing credits include 'Does a Monster live Next Door?' (UK tour), 'The Snow Dragon' (UK/US tour), 'The Owl and the Pussycat' (UK tour), 'The Egg' (Edinburgh/London), 'The Gruffalo' (Scottish tour) and 'Alice and Mr Dodgson' (Edinburgh/London). Recent performing/devising work includes: 'A British Guide to French Pop' (Edinburgh), 'Something Else' (UK tour), 'The Island of First Loves' (Edinburgh), 'Pandemonium' (Edinburgh & London) and 'Einstein's Eyes' (CPT). He has worked with Soho Theatre Company and the Royal Court and is co-founder and joint artistic director of Tall Stories.

### **Morgan Large – Designer**

Morgan trained at LIPA. His designs include 'Footloose' in the West End/tour, 'Fame' in the West End, 'Only the Brave' (Edinburgh), 'Shout!' (tour), 'Fight Face' at the Lyric Hammersmith, 'Dov and Ali' (503), 'Rock' (tour), 'Marlon Brando's Corset' (tour) and 'Planet Wonderful' for the Royal Danish Ballet. He is currently designing 'Jolson & Company' and 'Sign of the Times'.

### **James Whiteside – Lighting designer**

Recent theatre credits include: 'The Female of the Species' at the Vaudeville, 'Funny Girl' for the Chichester Festival, 'Love's Labour's Lost' at the Rose, Kingston, 'Salonika' for the West Yorkshire Playhouse; 'Never Forget' at the Savoy; 'Animal Farm' in the Peter Hall Season at Bath Theatre Royal and 'Footloose' at the Novello and Playhouse. Productions for Tall Stories include: 'The Gruffalo' and 'Snow White'.

### **Yvonne Stone – Puppet designer**

Yvonne studied puppetry at the Central School of Speech and Drama. Her theatre credits include 'Room on the Broom', 'How the Giraffe got its Neck', 'The Snow Dragon' and 'The Gruffalo's Child' for Tall Stories; as well as 'The Lion King' and 'His Dark Materials'. She plays Dib-Dab in the BBC's 'Doodle Do', and has most recently designed and built the puppets for the new BBC show 'Space Pirates'.

### **Shock Productions – Music**

Jon Fiber and Andy Shaw have been creating music and sound since 1997. Recent work includes 'And All the Children Cried' at the BAC, 'Change of Heart' at the New End Theatre and 'Measure for Measure Malaya' at Riverside Studio. They have also written songs and music for 'The Gruffalo', 'The Gruffalo's Child', 'Room on the Broom', 'Monster Hits', 'The Snow Dragon', 'Snow White' and 'The Owl and the Pussycat', all for Tall Stories. Shock also compose and record music for TV, BBC2, Discovery Channel, HSBC, Ericsson and Johnnie Walker.



# The Book, Author & Illustrator

Written by Julia Donaldson and illustrated by Axel Scheffler, *Room on the Broom* has been translated into 21 languages and has won 5 book awards (Scottish, Sheffield, Stockport, Norfolk and Blue Peter). The audio version, which includes the Room on the Broom song, won the Spoken Book Award for the best audio for 6 and under. There is also a board book, a Big Book version, an activity book and an interactive book and CD. Ms. Donaldson and Mr. Scheffler are also the creative team behind the popular and award-winning book *The Gruffalo*.



## Julia Donaldson in her own words:

### Growing up

I grew up in a tall Victorian London house with my parents, grandmother, aunt, uncle, younger sister Mary and cat Geoffrey (who was really a prince in disguise. Mary and I would argue about which of us would marry him).

Mary and I were always creating imaginary characters and mimicking real ones, and I used to write shows and choreograph ballets for us. A wind-up gramophone wafted out Chopin waltzes.

I studied Drama and French at Bristol University, where I met Malcolm, a guitar-playing medic to whom I'm now married.



**Axel Scheffler** was born in 1957 in Hamburg, Germany. At school, although always good at art, he never really considered a career in illustration. But long before he began his professional life, he had won his first drawing prize for an international chocolate company - his prize was a cuddly lilac cow.

Axel went on from school to study History of Art at the University of Hamburg - but he didn't like the course and decided to leave. Knowing that he wanted to live in another country and learn a second language, he moved to England to study illustration at the Bath Academy of Art. During his time there he spent much of his time drawing sheep and peacocks in the grounds of Corsham Court.

A writer called Julia Donaldson was also writing songs for Playdays at this time and her song *A Squash and a Squeeze* (reissued to celebrate 10 years of the award winning partnership in June 2003) was commissioned to be a picture book. Axel Scheffler was recommended as an illustrator for the text and an award-winning team was created.

Their next book, *The Gruffalo*, was published in March 1999 and has already become a modern classic, selling more than 2 million copies worldwide and translated into over 20 languages. It was nominated for the Kate Greenaway Medal, and it won the 1999 Smarties Gold Medal Award for picture books and the 2000 Blue Peter Award for The Best Book to Read Aloud. It was followed by *Monkey Puzzle*, also nominated for the Kate Greenaway Medal, and *Room on the Broom* was published September 2001 and also won the 2002 Blue Peter Award for The Best Illustrated Book to Read Aloud.



# Learning Activities

This study guide has been created specifically for schools to accompany the show *Room on the Broom*. There are seven activities, to engage your students with the story and enhance their enjoyment of the show.

*How the cat purred and how the witch grinned,  
As they sat on their broomstick and flew through the wind...*

## Mix up a spell

Make a witch's cauldron by covering a pot or bucket in black card, or cut out a cauldron shape in black card and pin it to the display board, bent outwards with space behind to tuck in cards. Make a stack of coloured cards for words.

Look at the witch's spell in this story and find examples of spells from other tales. What do the children notice about how the spells sound? Talk about 'sound' words and how the sounds work together. Do the words have a meaning? You can look for patterns, such as repetition or substitution and, depending on age, you can introduce terms such as alliteration, assonance and onomatopoeia.

Ask the children to make up single nonsense words which have good 'spell' qualities such as '**Krickle**', '**Plisch**', '**Pazzazz**', or even just sounds, such as '**zzzzz**', '**haaaa**', '**crack**'.

Write each word on a piece of coloured card and invite the child to put their word into the cauldron.

Make a game of stirring the cauldron and then pull out two or three words at random. Read them out to the children. Discuss whether they sound good together and in what order they sound best.

Now look at ways you can repeat the words, add endings, substitute letters or play with the sounds to make a spell of between four and six words long. Say the spells out loud and really enjoy the sounds they make. Try saying them in different ways.

When you have modeled this activity together, children can work in small groups, choosing cards from the cauldron to make their own spells.



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## Multi Monster Collage

Read out the description of the 'monster' emerging from the ditch and let the children study the illustration. Talk about how four friendly creatures have combined to make something very fierce looking.

In groups of four, ask the children to choose any animal (one each), which they will combine to make their own monster. They can draw, paint, print a picture from the computer or find pictures in magazines. Discuss with the children how they will achieve a variety so that they don't all choose birds, for example. They could include animals with horns, trunks, large ears or long tails.

Ask the children to cut out their pictures and place them together on a large piece of paper or card to make the basic shape and size of their own 'monster'. When they are satisfied glue the pictures in place.

Now offer a selection of fabrics and textured materials to make an impression of a 'coat' for the monster. Care must be taken that the features of each animal are not completely covered by the coat - it is better to have a few 'suggestions' here and there. Refer to the illustration and discuss how this effect could be achieved.

Children can have fun inventing names for their monsters.

### Follow-up work

Get the children to write descriptive sentences about their own or another group's monster, considering the sounds it makes, its texture and appearance, what it likes to eat, how it moves and what sort of personality it has.

### 'Down!' cried the Witch!

Read the story aloud to the children, emphasising the two refrains that begin '*Down!*' *cried the witch* and '*Yes!*' *cried the witch*. Encourage the children to join in with these sections, always using the same intonation and emphasising the rhythm, so that they become very familiar with the repetition of the chorus through the story. Clap out the rhythm with the children as you read.

Now agree some simple hand, face or body actions to accompany the refrains. These can be done with the children sitting or standing in their places, or part of a more physical drama/music/movement activity. Challenge the children to think of simple ways of miming the movement of the different animals as they climb on the broomstick.

Read the story again, inviting the children to recite and act out the refrains as you come to them.

As a development, you can now ask the children to continue the actions without the words, whilst you hum or clap out the rhythm. Can they keep the actions in time? Or you could find rhythms from other stories and see how they differ. Try making up new rhythms together.

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## **I am a dragon, as mean as can be...**

Reread the section of the book where the dragon appears, Look at the illustrations. Ask what the children can tell about how the dragon is feeling from his expression in the pictures?

**'Hotseat'** the character of the dragon. Teachers and classroom assistants should first model this activity for the children if it is unfamiliar. The teacher sits in a chair and adopts the role of the dragon. The assistant questions the dragon to find out more about him. For example:  
*Why did you want to eat the witch? Were you very hungry? What else do you eat? Have you seen a witch before? Where do you live? Have you got any children? How big are you? Why were you scared of the monster?*

As the process progresses, allow the children to add questions of their own. Later, children could occupy the hotseat as the dragon, the witch or another character.

Now ask the children to imagine they are the dragon and retell the story from the dragon's point of view. The dragon is only in a small part of the story, so they will need to consider where he first appears but the children could develop his story further. Where did he fly to? Did he ever find anything to eat?

## **Soundtrack**

Ask the children if they can think of any sounds or noises from the story. Reread the book to them asking the children to signal every time they come across a sound in the narrative, (include sounds deriving from the weather, and consider whether to include sound to build tension or show atmosphere). Encourage children to make the sounds using, voice, body percussion, tapping on the table or floor (you may also decide to use – or make- percussion instruments)

### **Either**

Give children time to practice making the sound effects and then rehearse a 'performance' of the story with a sound track to accompany it. One group of children could read or retell the story whilst others make the sound effects. The teacher or a child, could act as conductor, indicating when the sounds should come in.

### **Or**

Make a stand alone soundtrack for the story, which can be recorded onto a tape or onto a computer. The children will need to make a 'storyboard' using pictures or brief notes to remind themselves of the sequence of events for the sounds. They could include a few choice pieces of dialogue to add drama to the piece.

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## Rhyme Time

As you read *Room on the Broom* to the class ask the children to pick out words that rhyme and make a list of rhyming pairs on the whiteboard.

Think of more rhyming words to add to the pairs to make 'rhyme banks', which you can keep as a resource in the classroom. Make pockets for particular sounds and ask children to write their rhyming words on cards and place them in the pockets. Over the year these can be used to help children select rhymes for their own poems or songs. For older children the list could be compiled on the computer and saved for reference.

### Follow-up activity

Think of other animals that might encounter the witch on her journey. As a shared writing activity, make up a rhyming couplet for each animal. These can connect together to make a string of verse.

One way to do this is to ask for a first line, using the structure from the story:

**From out of the grass came a..... slithering snake**

then brainstorm the rhyming words or lines, e.g. snake/mistake, snake/cake.

**Who offered the witch a piece of his cake.**

Sometimes it is hard to find a rhyme for a particular word, for example there aren't many words that rhyme with 'lion'. Suggest that the children change the word order, or compose the second line first, which might suggest a rhyme.

**From under the trees came a roaring noise  
A lion was playing with one of his toys.**

Encourage the children to be playful with their ideas – let them be as far fetched as they like as they explore the delights of matching sounds which make unexpected connections for meaning.

For younger children let them 'find' the missing rhyme at the end of a line suggested by you.





# Room on the Broom



## Discussions

### Losing things

In Room on the Broom the witch loses several things that are important to her. Have you ever lost something special – a favourite toy, perhaps? How did you feel? What did you do? Did you ask anyone for help? Did you find it again? Think about strategies for looking for lost possessions. Do you have a lost property box at school? How can we take care of our things?

### Helping each other

The animals in the story all help the witch by finding her things. Can you remember when someone has helped you? What kind things did the witch do for the frog, the dog, and the bird in return? Can you think of anything else the animals did to help the witch? Why is it good to help each other?

### Being scared

When the witch saw the dragon, how do you think she felt? Have you ever been scared of anyone who was unkind to you? What can you do if you are scared? Could you tell anyone?

### Room on the Broom for me

If you had a place on the witch's broom, what would your seat be like? Can you think of a way to make it special just for you? What special object would you have with you? Would other people be able to say something about your personality by looking at your seat?

**Follow up activity:** Cut out a very long broom from card or sugar paper and pin it to the wall along the corridor. Ask the children to draw themselves on their very own seats. Pin these in position on the broom. Children can guess which seat belongs to which child.

*Study Guide © Jane Lees 2008*  
*Tall Stories Theatre Company [www.tallstories.org.uk](http://www.tallstories.org.uk) [info@tallstories.org.uk](mailto:info@tallstories.org.uk)*



# Resources

[www.juliadonaldson.co.uk/index.php](http://www.juliadonaldson.co.uk/index.php)  
[www.guardian.co.uk/books/2009/dec/19/julia-donaldson-gruffalo-interview-review](http://www.guardian.co.uk/books/2009/dec/19/julia-donaldson-gruffalo-interview-review)

[www.imagesofdelight.com/client.asp?id=67](http://www.imagesofdelight.com/client.asp?id=67)  
[www.telegraph.co.uk/culture/3667483/The-world-of-Axel-Scheffler.html#](http://www.telegraph.co.uk/culture/3667483/The-world-of-Axel-Scheffler.html#)

[www.gruffalo.com/](http://www.gruffalo.com/)

## Curriculum Frameworks

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

### Music

Standard 4: Improvisation & Composition: improvise and compose music. Learning Standards 4.1—4.4

Standard 5: Critical Response: Describe music. Learning Standards 5.1, 5.5, 5.6

### Theatre

Standard 1: Acting: Develop acting skills to portray characters. Learning Standards 1.1—1.4

Standard 4: Technical Theatre: Make props, sound effects, etc. and visualize environments. Learning Standards 4.1, 4.2

Standard 5: Critical Response: Demonstrate audience skills and describe dramatic performances.

### Visual Arts

Standard 1: Methods, Materials and Techniques. Learning Standards 1.1-1.4

### English Language Arts

Standard 8: Understanding a text: Identify the basic facts and ideas in a text Learning Standards 8.1—8.8.8

Standard 9: Making Connections: Learning Standard 9.1—identify similarities among works of an author or illustrator.

Standard 14: Poetry: Learning Standard 14.1—Identify a regular beat, respond to rhythm and rhyme.

Standard 17: Dramatic Literature: Identify elements of drama. Learning Standard 17.1

## Julia Donaldson:

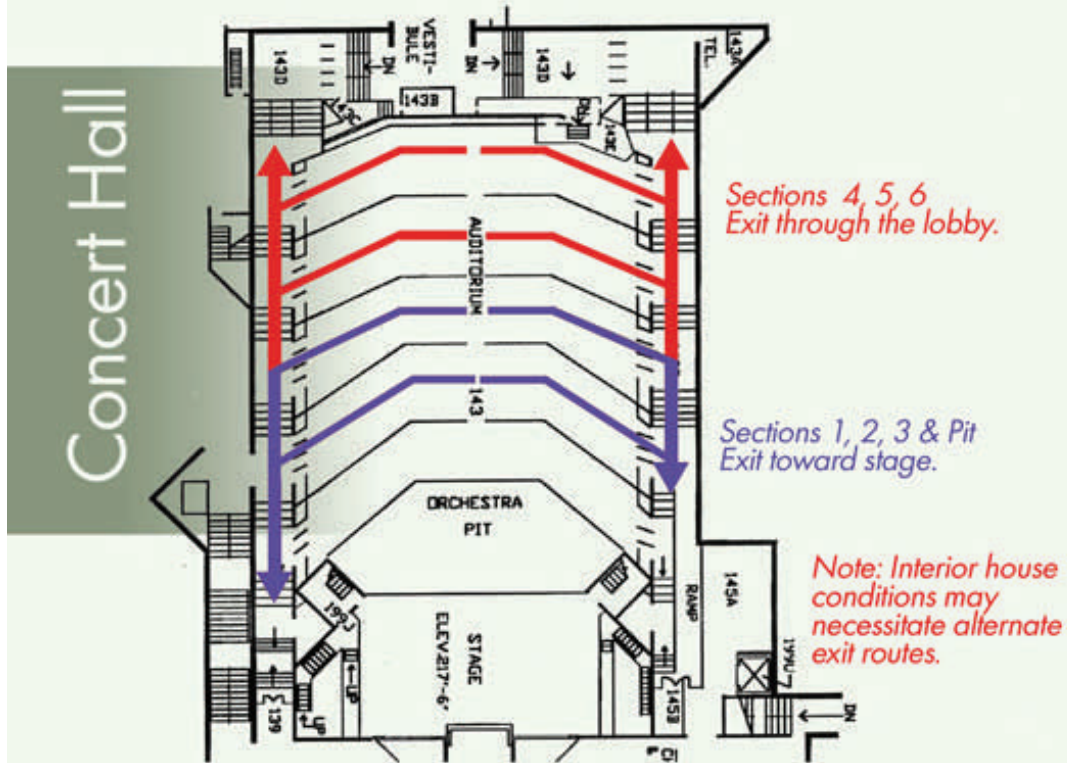
### A day in my life

Tea in bed. Second cup.  
 Dislodge cats. Get up.  
 Son to school. Spouse to work.  
 Sit at desk – mustn't shirk.  
 Scratch head. Dream up snail.  
 Maybe team her up with whale?  
 Chew pen. What next?  
 Can't think. Feel vexed.  
 Feed cats. Open post.  
 Read it, over slice of toast.  
 Little boy wants to know  
 Date of birth of Gruffalo.  
 Little girl wonders why  
 Giant gave away his tie.  
 Out to shops. Get idea  
 (Big grin, ear to ear):  
 Brilliant climax – whale gets beached!  
 (Rhyme a problem . . . reached? Beseeched?  
 Leeches? Well never mind, just now.)  
 Snail then rescues whale – but how???

Back home, get stuck.  
 Go off snail. Consider duck.  
 Phone rings. Who is it?  
 School, requesting author visit.  
 Check diary . . . shocked to see  
 “Monday, Brookwood Library”.  
 That's today! Leap in car.  
 Thank goodness, not far.  
 Tell a story, act and sing.  
 Kids join in with everything.  
 (Teacher sits there marking books,  
 Blind to my accusing looks.)  
 Answer questions. Back to house.  
 Joined by son, later spouse.  
 Open bottle. Cook salmon.  
 Practise piano. Play Backgammon.  
 Have bath - that's when  
 Inspiration strikes again:  
 Snail could learn to write with slime!  
 (Quite an easy word to rhyme.)  
 Crawls on blackboard, leaves a trail . . .  
 Children run and save the whale.  
 Story planned! Tomorrow, start  
 Writing it – the easy part.

# 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.



## PARKING AND DIRECTIONS FOR THE FINE ARTS CENTER'S **CONCERT HALL and RAND THEATER**

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 1/1/07) are listed below:

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

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

**Parking Garage** – near Campus Center, across from the Mullins Center off Commonwealth Avenue

**Lot 34** – Behind Visitors Center with 3, 5 & 10-hour meters available

**Haigis Mall** – 2 hour maximum on meters

**Lot 62** - Adjacent to Fernald Hall with 3 hour maximum on meters, limited spaces available.

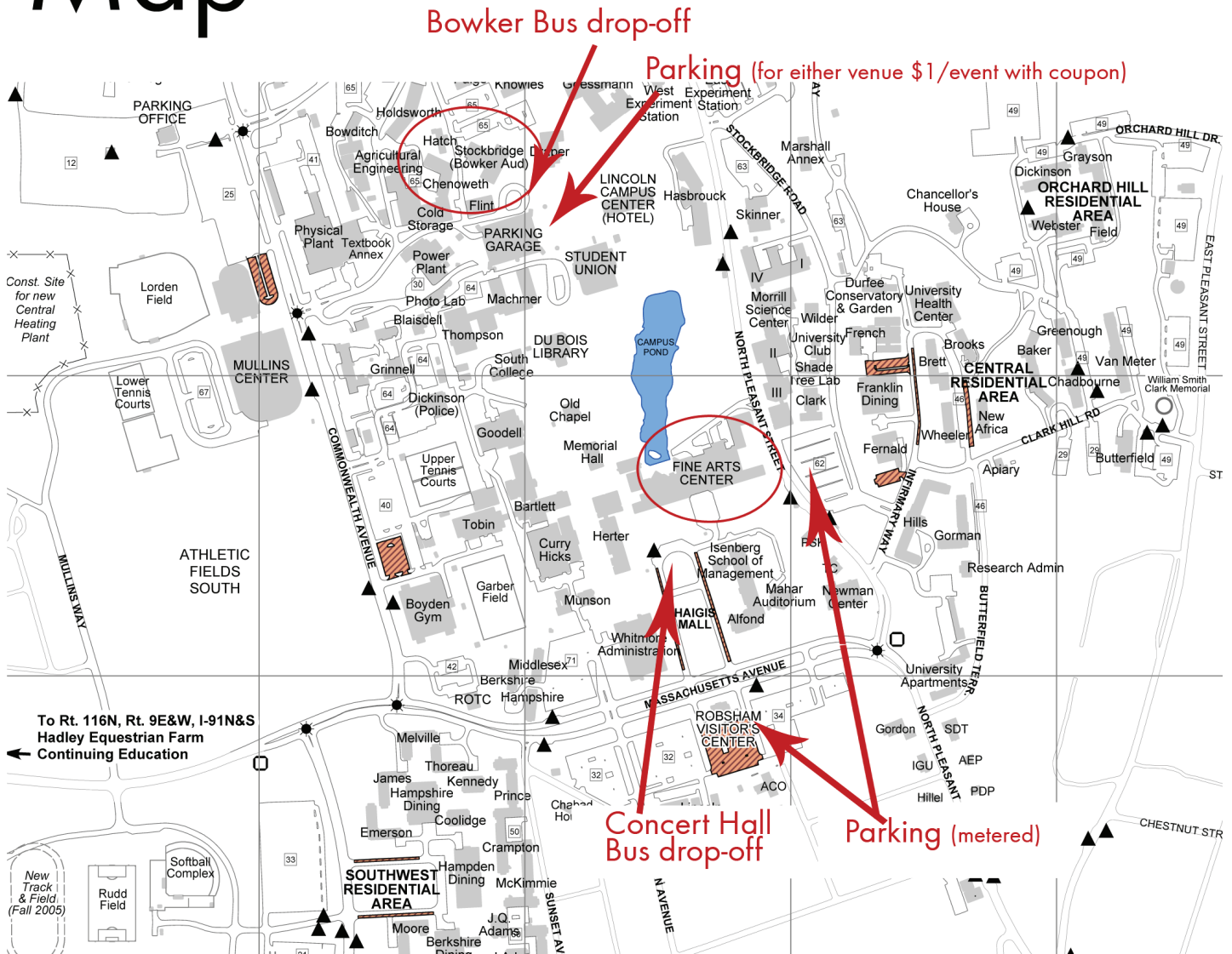
**From the North:** (Vermont, Greenfield) I-91 south to Route 116. Follow signs on 116 "To the University of Massachusetts." Exit ramp leads to Massachusetts Avenue. Turn left (east) on to Massachusetts Avenue toward the campus. Continue through one light and watch for Lot 34 by the Visitors Center on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

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

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

**From the East:** (Belchertown, Ludlow) North on Routes 21, 181 or 202 to Route 9 into Amherst. Right on to North Pleasant Street (main downtown intersection), north through center of town. Turn left at Triangle Street (Bertucci's Restaurant on your right), rejoining North Pleasant Street. To reach Lot 34 and Haigis Mall continue on main road, which becomes Massachusetts Avenue. Haigis Mall will be on your right, Lot 34 on your left.

# Map



For Concert Hall, Rand Theater and Bowker Auditorium – Patrons traveling by car are encouraged to park in the parking garage. Discounted parking is available in the garage for \$1. A parking permit is required for discounted parking in the garage. Please call the Arts & Educational Programs Office if you require permits at (413) 545-2116. All other parking on campus is at available meters at the rate of \$1 per hour. Parking is enforced Monday – Friday, 7AM – 5 PM.

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