



INDIANA REPERTORY THEATRE

CHRISTEL DEHAAN

STUDENT MATINEE PROGRAM

at the Indiana Repertory Theatre



— STUDY GUIDE FOR —
LITTLE SHOP OF HORRORS

BOOK AND LYRICS BY HOWARD ASHMAN, MUSIC BY ALAN MENKEN

— PRESENTED BY GLICK PHILANTHROPIES —

April 17 - May 19, 2024 | OneAmerica Mainstage



LITTLE SHOP OF HORRORS

book and lyrics by Howard Ashman, music by Alan Menken



Content Spotlight

Little Shop of Horrors contains:

Contains mild profanity and scenes of domestic violence, self-harm, drug use, and murder. Weapons on stage include a gun, machete, and rat poison.

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When shy, awkward Seymour Krelborn finds a strange and interesting new plant that sings wicked R&B, he suddenly sees an unexpected road to fame, fortune, and the heart of his true love—as long as he’s willing to pay a horrible price. This silly, scary sci-fi musical romp has devoured the hearts of audiences around the world—and now it’s coming for you!

You’ll laugh. You’ll scream. You’ll give up gardening for good!

Recommended for students in grades 6-12

The performance will last approximately 2 hours and 15 minutes, including one intermission.

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THE STORY OF LITTLE SHOP OF HORRORS



Little Shop of Horrors is a 1982 stage musical adaptation of the 1960 cult film classic *The Little Shop of Horrors*, produced and directed by Roger Corman. The musical begins with a Prologue sung by Crystal, Ronnette, and Chiffon, a trio that functions as a kind of Greek Chorus throughout the play, commenting on the action.

The story is set in and around Mushnik's Skid Row Florists in a down-and-out neighborhood of New York City. Mushnik yells at Seymour as Audrey, another employee, arrives late with a black eye. The entire cast lament their impoverished lives—"Downtown (Skid Row)." Mushnik decides to close the shop for good, but Seymour shows him the strange and interesting new plant he has been cultivating. He places it in the window, and it draws the attention of a big-spending customer. Alone in the shop, Seymour begs the wilting plant to "Grow for Me," discovering that what it really wants is blood.

A few days later, Seymour is interviewed on the radio as a botanical genius—"Ya Never Know." Audrey dreams of a better life with a sweet little guy like Seymour—"Somewhere That's Green." Orin Scrivello, D.D.S.—"Dentist"—picks up Audrey for another date, encouraging Seymour to leave the shop and take his plant elsewhere. In a panic, Mushnik offers Seymour a partnership—"Mushnik and Son." The plant, now grown larger, suddenly begins talking to Seymour—"Feed Me (Git It)"—demanding more human blood. As Seymour objects to the idea of murder, he sees Orin slap Audrey, and an idea is born.

Seymour arrives at Orin's office with a gun, but Orin easily disarms him and decides to remove one of Seymour's teeth—without anesthesia. Orin inhales nitrous oxide—laughing gas—to enjoy the experience more. But his special gas mask gets stuck, and he begs Seymour to help him remove it—"Now (It's Just the Gas)." As Seymour debates whether or not he should help, Orin dies of asphyxiation, and Seymour feeds his body to the plant.

A few days later, Audrey confesses to Seymour that she is relieved by Orin's mysterious disappearance, and they declare their love ("Suddenly Seymour"). When Mushnik reveals his suspicions about Orin's death, the now-giant plant offers a solution—"Supertime"—and Seymour lures Mushnik into its jaws. Seymour is flooded with further opportunities for success—"The Meek Shall Inherit"—but he faces a moral dilemma: will he commit more murders to gain fame and fortune, or will he stop the killings, go back to his "tawdry and impoverished" life, and risk losing Audrey's love?

— BOOK & LYRICS BY HOWARD ASHMAN —

Howard Ashman was born and raised in Baltimore, where he played Peter Pan with the Children's Theater Association. He did his undergraduate work at Boston University and Goddard College before earning a Master of Fine Arts at Indiana University in Bloomington. He moved to New York City in 1974, writing several plays and becoming the artistic director of the WPA Theatre in 1977. After meeting composer Alan Menken at the BMI Workshop, the two developed a musical version of Kurt Vonnegut's *God Bless You, Mr. Rosewater*. Their next collaboration, *Little Shop of Horrors*, won the 1982 New York drama Critics' Circle Award for Best Musical and ran for five years, becoming the third-longest-running musical and the highest grossing production in Off-Broadway history. With Marvin Hamlisch, Ashman wrote the book and lyrics for the short-lived 1986 Broadway musical *Smile*. After briefly writing songs for *Sesame Street*, Ashman and Menken began working for Disney. Together they wrote *The Little Mermaid* (1989), *Beauty and the Beast* (1991), and three songs for *Aladdin* (1992), winning two Golden Globes, two Grammys, and two Oscars for Best Song. The latter two films were released after Ashman's 1991 death at the age of 40 from AIDS.



— MUSIC BY ALAN MENKEN —

Alan Menken was born and raised in Manhattan. He began writing music at age nine. After graduating from New York University, he worked as a dance accompanist, a musical director for club acts, a jingle writer, an arranger, and a vocal coach before collaborating with Howard Ashman on *Little Shop of Horrors*. Menken has won four Best Song Oscars and four Best Score Oscars: two each for both *The Little Mermaid* and *Beauty and the Beast* with Ashman, two for *Aladdin* with lyricist Tim Rice, and two for *Pocahontas* (1995) with lyricist Stephen Schwartz. Other film work includes *Newsies* (1992), *The Hunchback of Notre Dame* (1996), *Hercules* (1997), *Enchanted* (2007), and *Tangled* (2010). Menken's other stage works include *A Christmas Carol* (1994), *King David* (1997), and *Sister Act* (2009). In addition to his eight Oscars, Menken has won an Emmy, 11 Grammys, and a Tony, making him one of only 19 people with an EGOT.

— GREEK TRAGEDY AS MUSICAL COMEDY —

BY RICHARD J ROBERTS, RESIDENT DRAMATURG



Little Shop of Horrors started life as a cheap afterthought to *A Bucket of Blood*, a 1959 comedy horror film produced and directed on a shoestring budget by “the King of Cult,” Roger Corman. When he discovered that he had access to the sets from that film for two more days, Corman quickly worked with screenwriter Charles B. Griffith to develop a script that could use that leftover scenery. Interiors for *The Little Shop of Horrors* were shot over two days and a night; exteriors were shot over the next two weekends. The film’s score was the same music used for *A Bucket of Blood*. The entire budget was under \$30,000. A young unknown Jack Nicholson had a small role as a dental patient, Wilbur Force. When the movie was released in 1960, Corman had so little faith in its commercial potential that he neglected to copyright it.

Fast-forward to 1982, when playwright-lyricist (and Indiana University alumni) Howard Ashman and composer Alan Menken were looking for a follow-up to their less-than-successful Off-Broadway musicalization of Kurt Vonnegut’s *God Bless You, Mr. Rosewater*. Directed by Ashman, *Little Shop of Horrors*—without the *The*—premiered at the WPA Theatre and went on to a five-year run, making it the third-longest-running musical and the largest-grossing Off-Broadway production in history. In 1986, Frank Oz (one of the original Muppet puppeteers and Yoda in the *Star Wars* franchise) directed a film version with Ellen Greene (the original Audrey), Rick Moranis, and Steve Martin.

Like many musicals, *Little Shop of Horrors* is derived from less-than-profound source material. But deep down, it is another version of the Faust legend, adapted over the centuries by Marlowe, Goethe, Gounod, Berlioz, and countless others, as well as the inspiration for Stephen Vincent Benét’s “The Devil and Daniel Webster,” Oscar Wilde’s *The Picture of Dorian Gray*, the fifties musical *Damn Yankees*, and Queen’s epic hit “Bohemian Rhapsody.” It tells a timeless tale of fatal risk born from unrequited love and a deep yearning for something better.

Howard Ashman’s book is one of the most meticulously structured in all of musical theatre, with every story element carefully crafted for its maximum potential. Alan Menken has described his music as “the dark side of *Grease*, but there are also elements winking at the late fifties and early sixties—beach blanket horror movies with people dancing on the beach while some monster comes in from the water to terrorize them—as well as Phil Spector rock, which is apocalyptic in tone.... It’s a cocktail of really dark themes and fun spoof elements.”

Little Shop of Horrors may be a brilliant parody and a hilarious comedy, but it is also a Greek tragedy, with a flawed hero who somehow thinks he can harness a supernatural force. Instead, he—and the woman he loves—are destroyed by the monster he has wrought. There’s even a Greek Chorus—Crystal, Ronnette, and Chiffon, named after popular sixties girl groups—who send us home with the sobering moral of the tale: “Don’t Feed the Plants.”

NEW YORK CITY

The play takes place in Skid Row, New York City:



DOWNTOWN | In Manhattan, Downtown refers to everything below (south of) 14th Street. This area includes the East Village, the Lower East Side, the Bowery, Chinatown, Little Italy, Nolita, the Financial District, the World Trade Center, Battery Park, Tribeca, SoHo, Greenwich Village, the West Village, and the Meatpacking District.



SKID ROW is a North American term applied to an impoverished urban area whose inhabitants are mostly poor people “on the skids.” The term originally referred to the path along which timber workers skidded logs, and its current sense appears to have originated in the Pacific Northwest, in areas such as Pioneer Square in Seattle; Chinatown in Portland, Oregon; and Downtown Eastside in Vancouver. Skid rows are marked by high vagrancy, dilapidated

buildings, red light districts, and drug dens, as well as other features of urban blight. In New York City, from the 1940s through the 1970s, Skid Row meant the Bowery, the neighborhood around Bowery Street, which runs from Chatham Square to Cooper Square on the Lower East Side of Manhattan. The Bowery is located north of Chinatown, west of the Lower East Side and the East Village, and east of Little Italy and NoHo.

THE RITZ | The Ritz-Carlton Hotel was located at 46th Street and Madison Avenue in Midtown Manhattan from 1911 to 1951. It was considered the ultimate in luxury, service, and fine dining. Today the Ritz-Carlton is located on Central Park South.



LEVITTOWN is the name of several large suburban housing developments created in the United States by Levitt & Sons, including one on Long Island and one in New Jersey. Built after World War II for returning veterans and their new families, the communities offered attractive alternatives to cramped central city locations and apartments. Production was modeled on assembly lines; a house could be built in one day. Although the houses were, by today’s standards, bare bones (750 square feet, with no basement or porch) they included white picket fences, green lawns, and modern appliances, all for \$7,900 (the equivalent of about \$100,000 today). With the G.I. Bill and federal housing subsidies, many veterans were able to buy a new house for around \$400 (the equivalent of about \$5000 today). But Levittowns were restricted communities: until the mid-1950s, only white people were allowed to live there. While in their early years Levittowns were seen as a housing innovation, eventually they came to be known for their racial discrimination and their bland architectural sameness.

STOOP | A Dutch word used mostly used in the Northeast for a short staircase leading to the entrance of an apartment building or other building.

TOKEN | Prior to the development of the magnetic stripe MetroCard, the New York City Transit Authority used subway tokens from 1953 to 2003. Token sizes and the shapes of cut-outs changed frequently over the years. During the 1960s, subway fares increased from 15 to 20 cents (the equivalent of \$1.50 to \$2.00 today).

UPTOWN | In Manhattan, Uptown generally refers to everything above (north of) 59th Street, which is the southern border of Central Park. This includes the most expensive residential areas in the city, the Upper East Side and the Upper West Side, as well as Harlem and Washington Heights. But in the context of this play, from the viewpoint of those who live on Skid Row, Uptown would mean any area to their north.

WHOLESALE FLOWER DISTRICT | Since the 1940s, the Flower District in Manhattan has been centered around West 28th Street between 6th and 7th Avenues.



THE FLOWER SHOP

Much of the play is set in Mushnik's Skid Row Florists, and several horticultural terms are used:

BREED ... GENUS | Taxonomy is the scientific study of naming, defining, and classifying groups of organisms based on shared characteristics. The hierarchy of biological classification, from broadest category to narrowest, is: kingdom, phylum, class, order, family, genus, species. In this context, the word *breed* refers to *species*.



A plant **CUTTING** is a piece of a plant that is used in horticulture for vegetative propagation—growing new plants. A piece of the leaf of the source plant is placed in moist soil. If the conditions are suitable, the plant piece will begin to develop roots and grow as a new plant independent of the parent.



The Venus **FLYTRAP** is a carnivorous plant native to the wetlands of the Carolinas. It catches its prey—chiefly insects and spiders—with a jaw-like clamping structure in each of the plant's leaves; when an insect makes contact with the open leaves, vibrations from the prey's movements trigger the "jaws" to snap shut, forming a "stomach" and triggering the release of enzymes that digest the prey.

FTD today known as Florists' Transworld Delivery, is a floral wire service, retailer, and wholesaler. FTD was founded as Florists' Telegraph Delivery in 1910, with florists agreeing to serve each other's out-of-town customers by exchanging orders via telegraph.

POTASH is salt that contains potassium in water-soluble form. It is used as plant fertilizer. The name derives from pot ash, plant ashes or wood ashes soaked in water in a pot, which was the primary means of manufacturing potash before the Industrial Era. The word *potassium* is derived from *potash*.



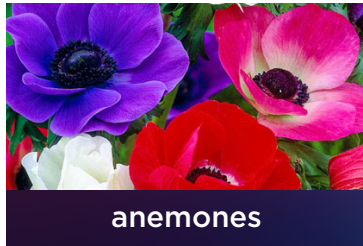
PINCHING | When Seymour sings, "I've pinched you back hard like I'm s'posed to," he is referring to deadheading, or pinching. If dead flowers remain on a plant, they will start to produce seeds, and the plant will stop flowering. When you pinch the dead flowers off a plant, you stimulate the plant to branch and send up multiple stems that will bloom at the same time.

MUSHNIK'S FLOWERS

These are some of the flowers that can be found at Mushnik's Skid Row Florists:



African violets



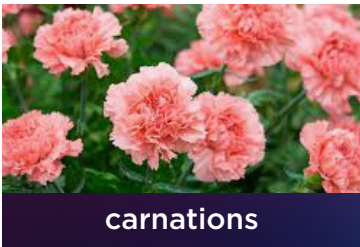
anemones



baby-blue-eyes



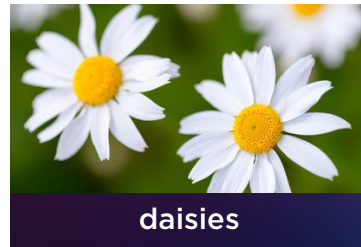
camelias



carnations



chrysanthemums



daisies



delphiniums



forget-me-nots



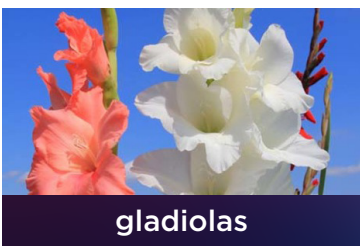
forsythia



fleur-de-lis



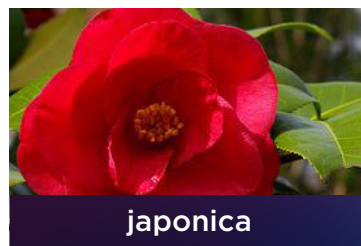
geraniums



gladiolas



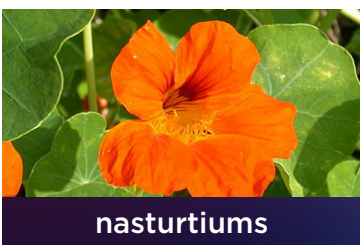
hepaticas



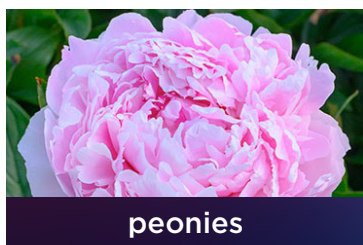
japonica



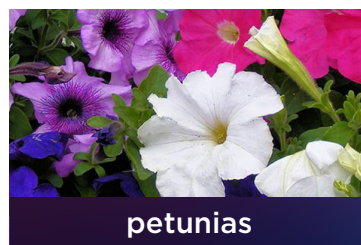
magnolias



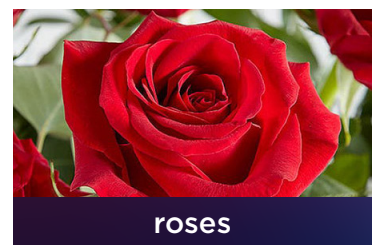
nasturtiums



peonies



petunias



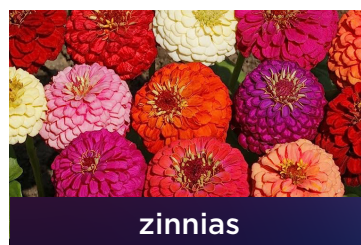
roses



wisteria



wolfsbane



zinnias

OLD SCHOOL

Set in the 1960s, the play contains a number of references to retro pop culture:



BETTER HOMES AND GARDENS magazine was first published in 1922, focusing on homes, cooking, gardening, crafts, decorating, and entertaining. Today it is the fourth most widely circulated magazine in the United States.



FATHER KNOWS BEST was a TV sitcom starring Robert Young and Jane Wyatt that ran from 1954 to 1960. It followed the lives of the Andersons, a middle-class family living in the town of Springfield, somewhere in the Midwest.



BETTY CROCKER is a fictional character used in advertising campaigns for food and recipes. She was originally created by the Washburn-Crosby Company in 1921 as a way to give personalized responses to consumer product questions. Beginning in 1936, portraits of Betty Crocker appeared on print ads, product packaging, and cookbooks. Today the red spoon Betty Crocker logo appears on Gold Medal flour, Bisquick, cake-mix packages, and other General Mills products.



HOWARD JOHNSON'S was the largest restaurant chain in the United States during the sixties and seventies, with more than 1,000 locations. There were a number scattered throughout Manhattan, including three in Times Square. The rise of fast food eroded the company's customer base, however, and the last Howard Johnson's restaurant closed in 2022. There are still 285 Howard Johnson's hotels.



CRYSTAL, RONNETE, & CHIFFON | The Crystals ("Da Doo Ron Ron"), the Ronettes ("Be My Baby"), and the Chiffons ("One Fine Day") were popular girl groups in the 1960s.



HOWDY DOODY was an American children's television program with circus and Western frontier themes broadcast from 1947 to 1960. The show's host was Buffalo Bob Smith, and Howdy Doody and various other characters were marionettes. A live audience of around 40 children was a prominent feature. The show was a pioneer of children's programming and tie-in merchandising.



HULA HOOPS | Children and adults have been twirling hoops around their waists, wrists, and necks since at least 500 BCE. The term hula hoop seems to have originated in Australia in the 1950s. The Wham-O toy company began marketing plastic hula-hoops in California in 1958, and the craze very quickly swept the nation and the world.

“THE LEADER OF THE PACK” by George “Shadow” Morton, Jeff Barry, and Ellie Greenwich was a number one pop hit in 1964 for the girl group the Shangri-Las. The song is about a teenage girl who falls in love with the leader of a motorcycle gang, only to see him die in a motorcycle crash.

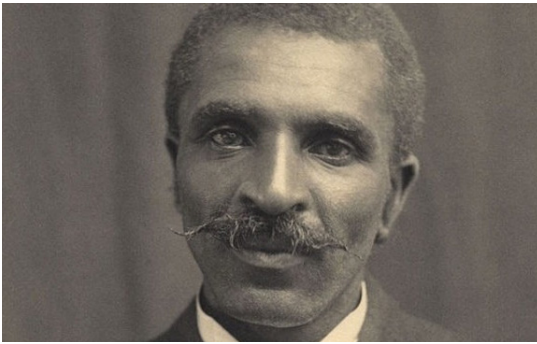
PINE-SOL is used to clean grease and heavy soil stains. From its creation in 1929 to 2016 it contained pine oil, the source of its distinctive pine scent.

SOMINEX has been an over-the-counter sleeping pill since the 1950s.

VITALIS | Appearing on the market just before World War II, Vitalis Hair Tonic was advertised as a light-hold hair styling product for men, an alternative to heavy, greasy pomades. It is still sold today.

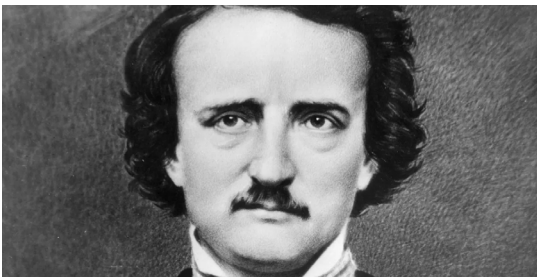
HISTORY & LITERATURE

The play contains several references to historical and literary people and events:



GEORGE WASHINGTON CARVER (c. 1864–1943) was an agricultural scientist and inventor, one of the most prominent African American scientists of the early 20th century. While a professor at Tuskegee Institute, he developed techniques to improve soils depleted by repeated plantings of cotton. He encouraged poor farmers to grow other crops, such as peanuts and sweet potatoes, as a source of their own food and to improve their quality of life. In an era of high racial polarization, his fame reached far beyond the Black community, and he was widely recognized and praised for his many achievements and talents.

THE MARQUIS DE SADE (1740–1814) was a French writer, libertine, and political activist. The word sadism derives from his fictional characters who take pleasure in inflicting pain on others.



EDGAR ALLAN POE (1809–1849) is best known for his tales of mystery and the macabre such as “The Black Cat,” “The Pit and the Pendulum,” “The Tell-Tale Heart,” “The Masque of the Red Death,” and “The Fall of the House of Usher.” A central figure of Romanticism and Gothic fiction, he was one of the earliest practitioners of the short story, and with “The Murders in the Rue Morgue” (1841) he is considered the inventor of the detective fiction genre.

STURM AND DRANG | *Sturm und Drang* (German: storm and stress) was a proto-Romantic movement in German literature and music from the late 1760s into the early 1780s. Individual subjectivity and extremes of emotion were given free expression in reaction to the constraints of rationalism imposed by the Age of Enlightenment. The term *sturm und drang* is still used today to describe a state of violent disturbance and disorder (as in politics or social conditions, for example).



KING TUT | Tutankhamun (c.1341–c.1323 BCE) was a pharaoh of ancient Egypt. In 1923, the discovery of his tomb filled with more than 5000 artifacts, many of them solid gold, was a worldwide sensation, and he came to be called King Tut. In 1962 the first exhibition of these artifacts outside Egypt caused a King Tut revival.

RICH & FAMOUS

A number of celebrities from the fifties and sixties are mentioned in the play:



LUCILLE BALL (1911–1989) was the star of several very popular TV sitcoms in which she played a character named Lucy: *I Love Lucy* (1951–1957), *The Lucy Show* (1962–1968), and *Here's Lucy* (1968–1974).



JAMES DEAN (1931–1955) was born and raised in Indiana. He is considered one of the great stars of Hollywood's Golden Age, despite starring in only three films: *Rebel without a Cause* and *East of Eden* (both 1955) and *Giant* (1956). After dying in a car crash at the age of 24, he became the only actor to receive two posthumous Best Actor Oscar nominations. Dean's film roles, fashion, and manners became celebrated in popular culture and influenced the development of rock and roll in the 1950s and 1960s.



ROGER CORMAN (born 1926) was the producer and director of the original 1960 film *The Little Shop of Horrors*. In his long career he has directed 55 films and produced 385. In addition to his cult classics *A Bucket of Blood* (1959) and *The Little Shop of Horrors* (1960), he is perhaps most famous for a series of films he produced and directed based on Edgar Allan Poe stories and starring Vincent Price, including *House of Usher* (1960), *The Pit and the Pendulum* (1961), *The Raven* (1963), and *The Masque of the Red Death* (1964).



JACK PAAR (1918–2004) was a talk show host, writer, radio and television comedian, and film actor. He was the very popular host of *The Tonight Show* from 1957 to 1962.



DONNA REED (1921–1986) acted in more than 40 Hollywood films, including *It's a Wonderful Life* (1946) and *From Here to Eternity* (1953—Oscar winner for Best Supporting Actress). On television in *The Donna Reed Show* (1958–1966), she epitomized the wholesome yet beautiful wife and mother.



WOLFMAN JACK (1938–1995) was a famous disc jockey with a distinctive, gravelly voice. In 1963 he began broadcasting from XERF-AM in Ciudad Acuña, Mexico, whose high-powered border blaster signal broadcast at 150,000 watts, three times the U.S. limit. Wolfman Jack could be heard all over North America, and at night as far away as Europe and the Soviet Union, making him very famous very quickly.



ELIZABETH TAYLOR (1932–2011) was a child actress in the 1940s (*National Velvet*, 1944) and was one of the most popular and beautiful stars of classic Hollywood cinema in the 1950s (*Giant*, 1956; *Cat on a Hot Tin Roof*, 1958). She became the world's highest paid movie star in the 1960s (*Cleopatra*, 1963; *Who's Afraid of Virginia Woolf?*, 1966), remaining a well-known public figure for the rest of her life. She was married eight times to seven men.

“THE MEEK SHALL INHERIT”

“*The Meek Shall Inherit*” is a song in Act 2 of *Little Shop of Horrors*. It takes its title from Christ’s Sermon on the Mount in the Bible, the third of the Beatitudes: “Blessed are the meek, for they shall inherit the earth.”—Matthew 5:5. The three characters who tempt Seymour during this scene are all based on real people:



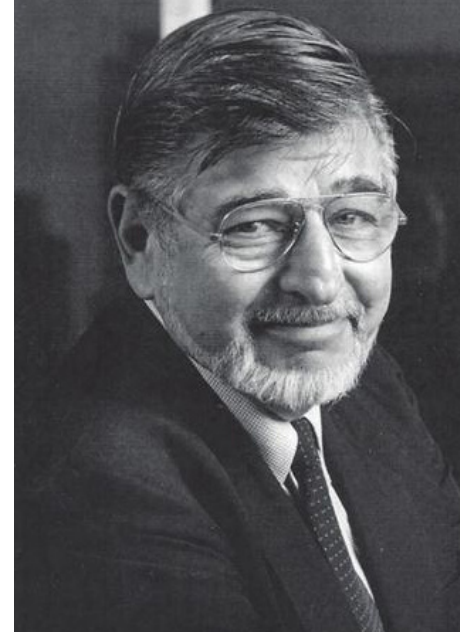
LESTER BERNSTEIN (1920–2014) was a theatre columnist for the *New York Times*, a film critic and foreign correspondent for *Time* magazine, and editor in chief of *Newsweek* magazine. As an NBC vice president from 1960 to 1963, he helped organize the campaign debates of John F. Kennedy and Richard M. Nixon, the first televised presidential debates.

NBC had many hit shows in the 1960s, including *Bewitched*, *Star Trek*, *The Addams Family*, *The Carol Burnett Show*, *The Dick Van Dyke Show*, *The Wild Wild West*, *Batman*, *The Tonight Show Starring Johnny Carson*, and *The Ed Sullivan Show*.



CLARE BOOTH LUCE (1903–1987) was a writer, managing editor of *Vanity Fair*, U.S. Congresswoman, Ambassador to Italy, and well-known public figure. She is best known for her hit 1936 play, *The Women* (basis of the 1939 film), but her writings extended to fiction, journalism, and war reportage as well. She was married to Henry Luce, publisher and editor-in-chief of *Time*, *Life*, *Fortune*, and *Sports Illustrated*. The Luces are considered one of the great power couples of American history.

LIFE was an American magazine published weekly from 1883 to 1972. During its golden age in the forties, fifties, and sixties, *Life* was a wide-ranging weekly general-interest magazine known for the quality of its photography, and was one of the nation’s most popular magazines, regularly reaching one-quarter of the population.



Skip Snip is an allusion to **BIFF LIFF** (1919–2015). He was a Broadway stage manager (*Gentlemen Prefer Blondes*; *My Fair Lady*; *Hello, Dolly!*) and then became an associate producer for David Merrick (*Marat/Sade*; *Rosencrantz and Guildenstern Are Dead*; *Promises, Promises*). In 1973 he joined the William Morris Agency as head of its theatre department. Among his clients were Jane Alexander, Julie Andrews, Ellen Burstyn, Carol Channing, Agnes de Mille, Jerry Herman, Angela Lansbury, Chita Rivera, and the Eugene O’Neill estate.

THE WILLIAM MORRIS AGENCY was a Hollywood-based talent agency. From 1899 to 2009, it represented some of the best-known entertainers in film, television, and music. In the 1950s, its clients included Elvis Presley and Marilyn Monroe; in the 1960s, the Rolling Stones, Sonny & Cher, and the Beach Boys. Today the agency is known as Endeavor.

YIDDISH

Yiddish is a language historically spoken by Ashkenazi Jews. It originated in ninth century Central Europe, based on German fused with elements taken from Hebrew and Aramaic. Mr. Mushnik uses a number of Yiddish words and phrases in the play:

ARON G'VORN G'VOXEN, AKEBEBBLE, MIT TZIBELEH | As the play's stage directions note, this text is "something that resembles Yiddish," although "mit tzibeleh" is actual Yiddish for "with onions."

BOYCHIK | A term of endearment for a boy or young man. Derived by combining the English word boy with the Russian word for boy, *malchik*.

BUBBELAH | Little doll. The term is often used as a term of endearment like sweetie or darling.

GOTT IN HIMMEL | God in Heaven.

KAPUT | Finished, worn out, dead.

KLUTZ | A clumsy, awkward, or foolish person.

MRS. SHIVA | Sitting *shiva* is the week-long mourning period in Judaism for first-degree relatives, lasting for seven days after the burial. After the initial period of despair and lamentation upon a death, *shiva* allows for a time when individuals can discuss their loss and accept the comfort of others.

NOGOODNIK | A worthless or idle person; a bum. The *-nik* suffix is thought to derive from Russian.

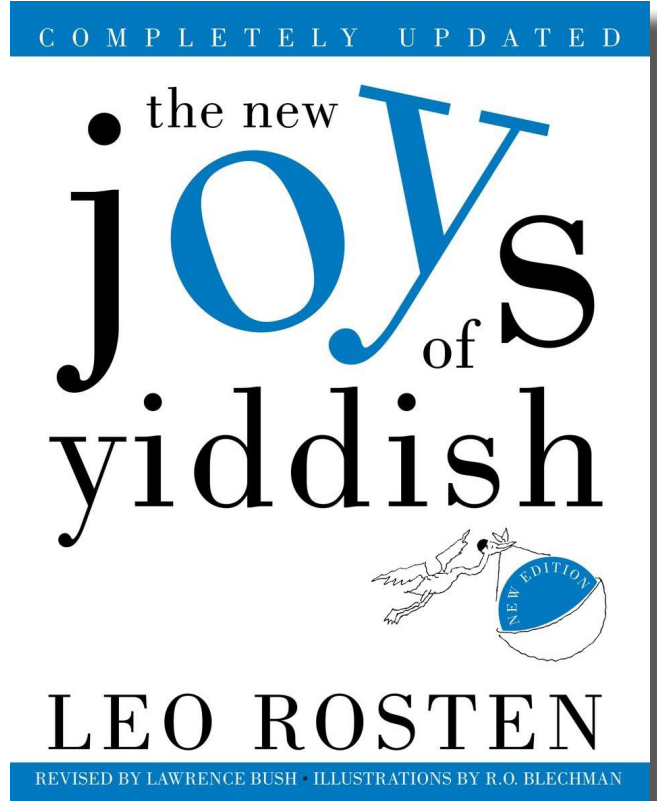
MENSCH | A good person, a stand-up guy.

MISHEGOSS | A crazy, mixed up, insane situation.

PUTZ | An insignificant, incompetent person; a loser.

SCHMENDRIK'S | *Schmendrik* is a Yiddish term for a stupid person, a pathetic sad sack. Its origin is the name of a clueless mama's boy in the 1877 comedy *Schmendrik or The Comical Wedding* by Abraham Goldfaden.

SHTICK | *Shtick* originally meant a play or skit, evolving to mean a contrived bit of comic business or a clichéd gimmick. In common usage, *shtick* has also come to mean any talent, style, habit, or other eccentricity for which a person is particularly well known.



ABUSIVE RELATIONSHIPS

Abuse means treating someone with violence, disrespect, cruelty, harm, or force. When someone treats their partner in any of these ways, it's called an abusive relationship. Abuse in a relationship can be physical, sexual, or emotional. Or it could be all of these.

An abusive partner might use mean words, threats, or shaming. They might act with jealousy or controlling behavior, or with physical or sexual violence. These things can start small and build over time.

If you think you're in an abusive relationship, it's time to get help. There are people to help you get to a safe situation. There are people to help you sort out all the emotions of partner abuse.

AM I IN AN ABUSIVE RELATIONSHIP?

Here are some warning signs. You might be in an abusive relationship if someone:

- harms you physically in any way. This includes hitting, pushing, shaking, or kicking
- threatens to harm you if you leave the relationship
- threatens to harm themselves if you leave the relationship
- forces you, or tries to force you, into any type of sexual act that you don't want
- tries to control parts of your life, like how you dress, who you hang out with, and what you say
- often shames you or makes you feel unworthy
- twists the truth to make you feel you are to blame for their actions
- demands to know where you are at all times
- often acts jealous or angry when you want to spend time with your friends
- makes mean or rude comments on social media
- demands or asks for your sign-in information for your social media accounts

Get help from a therapist or someone at a helpline if you feel unsure of whether you're in an abusive relationship.

HOW CAN I GET OUT OF AN ABUSIVE RELATIONSHIP?

- **Know that you have the right to be safe.** You have the right to be treated with respect. Knowing this is the first step.
- **Confide in someone you know.** Tell a parent, trusted adult, health provider, or friend what you're going through so they can help. Many adults know how to help in this situation. An adult might be able to get you to safety faster than a friend can.
- **Get help and support from experts.** Going through abuse can leave you feeling confused, scared, or exhausted. Find a therapist to help you get your emotional strength back. They can help you sort through the many emotions you might be dealing with.
- **Get advice from someone at a helpline too.** Learn more about how to get out of an abusive relationship safely. The helpline advisors also can talk to you about other things that might help you move forward.



SCAN TO READ
DIGITAL NEMOURS
ARTICLE



IF YOU NEED HELP RIGHT AWAY:

If you have been physically hurt, get medical care or call 911. Helplines can give advice on how to get out of an abusive relationship safely:

SCAN TO FIND
A THERAPIST



LOVE IS RESPECT
RESOURCE



HOTLINE:
1-866-331-9474

NATIONAL DOMESTIC
VIOLENCE RESOURCE



HOTLINE:
1-800-799-7233

GLOBAL NO MORE
DIRECTORY



HOW CAN I DEAL WITH THE EMOTIONS I HAVE?

- **Learn how partner abuse affects people.** Partner abuse can cause harm you can see — things like bruises, sprains, or marks. But it also can cause deep emotional hurt that you can't see. Deep emotional stress that makes you feel unsafe is called trauma.
- **Notice how relationship abuse has affected you.** Abuse by a partner can leave you feeling shaken or scared. You might feel angry, sad, anxious, or depressed because of what you've been through. It's natural to have many different emotions after going through abuse. Sometimes the deep stress lasts even after the abuse has ended. Notice what it's been like for you.
- **Get help from a trauma therapist.** There is therapy to help people deal with this deep stress. It is called trauma therapy. It is a type of talk therapy that counselors and therapists use. It helps people who have been through trauma — like abuse. Find a therapist to work with.
- **Learn to cope, and share your story.** Trauma therapy can help you feel safe and supported. In therapy, you can learn coping skills and have support. This helps you face difficult memories, tell your story, and find healing. Find the words to talk about what you've been through.
- **Move forward toward healthier relationships.** Sharing your story with a trauma therapist can ease the emotional hurt of partner abuse. It also can help you find your inner strength and move toward healthy relationships that add to your wellbeing.

—article courtesy of Nemours KidsHealth for Teens

SAY “AAAHHH”

In the play, Audrey’s abusive boyfriend is Orin Scrivello, D.D.S.—Doctor of Dental Surgery. (A scrivello, by the way, is a small elephant tusk of the type formerly used to make billiard balls.) The play features several dentistry terms:

A dental **ABSCCESS** is a localized collection of pus associated with a tooth. The origin might be a bacterial infection that has accumulated in the soft, often dead, pulp of the tooth. This can be caused by tooth decay, broken teeth, or extensive periodontal disease (or combinations of these factors). Symptoms include pain and/or swelling.

CAVITIES are the result of tooth enamel being dissolved by acid produced by bacteria as it breaks down food debris or sugar on the tooth surface. Symptoms may include pain and difficulty with eating. Complications may include inflammation of the tissue around the tooth, tooth loss, and infection or abscess formation.

An **IMPACTED** tooth is one that fails to erupt through the gums. Teeth may be impacted because of adjacent teeth, dense overlying bone, excessive soft tissue, or a genetic abnormality. Some dentists believe that impacted teeth should be removed; but removal of asymptomatic, pathology-free impacted teeth is not a medical consensus.

NOVOCAIN is a trade name for procaine, a local anesthetic. (A local anesthetic is a medication that causes absence of all sensation [including pain] in a specific body part without loss of consciousness, as opposed to a general anesthetic, which eliminates all sensation in the entire body and causes unconsciousness.) Novocain is often used in dental procedures to numb the area around a tooth.

NITROUS OXIDE is a colorless non-flammable gas with a slightly sweet scent and taste. It has significant medical uses, especially in surgery and dentistry, for its anesthetic and pain-reducing effects. The colloquial names “laughing gas” or “giggle gas” come from the euphoria it gives when inhaled, a property that has led to its recreational use.



Dental **PLAQUE** is a biofilm of microorganisms (mostly bacteria, but also fungi) that is commonly found on or between teeth and/or just below the gumline. Build-up of dental plaque can give rise to tooth decay (cavities) and periodontal problems such as gingivitis. Plaque control and removal can be achieved with correct daily or twice-daily tooth brushing and the use of dental floss.

A **WISDOM TOOTH** is the rear molar on each side of both the upper and lower jaw in the mouth. The term wisdom tooth developed because, while the rest of the teeth have usually emerged by the age of 13, the rear molars emerge somewhere between 17 and 20, at an age when people have theoretically acquired more wisdom.

INDIANA ACADEMIC STANDARDS ALIGNMENT GUIDE

Seeing *Little Shop of Horrors* at the Indiana Repertory Theatre is a great way to help make connections for students and facilitate their understanding of a text. Some key literature standards to consider on your trip would be:

READING LITERATURE

- RL.1 Read a variety of literature within a range of complexity appropriate for one's grade.
- RL.2 Build comprehension and appreciation of literature by identifying, describing, and making inferences about literary elements and themes.
- RL.3 Build comprehension and appreciation of literature, using knowledge of literary structure, and point of view.
- RL.4 Build comprehension and appreciation of literary elements and themes and analyze how sensory tools impact meaning.

READING—VOCABULARY

- RV.1 Build and apply vocabulary using various strategies and sources.
- RV.2 Use strategies to determine and clarify words and understand their relationship.
- RV.3 Build appreciation and understanding of literature and nonfiction texts by determining or clarifying the meaning of words and their uses.

SPEAKING AND LISTENING

- SL.1 Develop and apply effective communication skills through speaking and active listening.
- SL.3 Develop and apply active listening and interpretation skills using various strategies.

MEDIA LITERACY

- ML.1 Develop an understanding of media and the roles and purposes of media.
- ML.2 Recognize the purpose of media and the ways in which media can have influences.

THEATRE CREATING

- TH.Cr1 Generate and conceptualize artistic ideas and work.

THEATRE PERFORMING

- TH.Pr.4 Select, analyze, and interpret artistic work for presentation.

THEATRE RESPONDING

- TH.Re.7 Perceive and analyze artistic work.
- TH.Re.8 Interpret intent and meaning in artistic work.
- TH.Re.9 Apply criteria to evaluate artistic work.

THEATRE CONNECTING

- TH.Cn.10 Synthesize and relate knowledge and personal experiences to make art.
- TH.Cn.11 Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.
- Many technical theatre standards.

MUSIC—GENERAL: CONNECT

- Cn.1 Connect with a varied repertoire of music by exploring the relationships between music and personal experience.
- Cn.2 Connect with a varied repertoire of music by exploring the relationships between music, the other arts, and disciplines outside the arts.
- Cn.3 Connect with a varied repertoire of music by exploring the relationships between music and history and culture.

INDIANA ACADEMIC STANDARDS ALIGNMENT GUIDE CONT.

DANCE

- DA:Re.7 Perceive and analyze artistic work.
- DA:Re.8 Interpret intent and meaning in artistic work.
- DA:Re.9 Apply criteria to evaluate artistic work.
- DA:Cn.10 Synthesize and relate knowledge and personal experiences to make art.
- DA:Cn.11 Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

LANGUAGE HISTORY

- LH.3 Build understanding of history/social studies texts, using knowledge, structural organization, and author's purpose.

ETHNIC STUDIES

- ES.1 Cultural Self-Awareness.
- ES.2 Cultural Histories within the United States Context and Abroad.
- ES.3 Contemporary Lived Experiences and Cultural Practices.

PSYCHOLOGY

- P.6 Students explore the common characteristics of abnormal behavior as well as the influence culture has had on that definition. Students also identify major theories and categories of abnormal behavior. Students discuss characteristics of effective treatment and prevention of abnormal behaviors.
- P.7 Students discuss the socio-cultural dimensions of behavior including topics such as conformity, obedience, perception, attitudes, and the influence of the group on the individual.

SOCIOLOGY

- S.2 Students examine the influence of culture on the individual and the way cultural transmission is accomplished. Students study the way culture defines how people in a society behave in relation to groups and to physical objects. They also learn that human behavior is learned within the society. Through the culture, individuals learn the relationships, structures, patterns and processes to be members of the society.
- S.5 Students learn to differentiate between the biological differences that divide the human population into male and female, and gender which is the personal traits and social positions that members of a society attach to being male or female. The development and changes in gender roles over time will be examined.
- S.6 Students explore the impacts of social groups on individual and group behavior. They understand that social groups are comprised of people who share some common characteristics, such as common interests, beliefs, behavior, feelings, thoughts and contact with each other.
- S.10 Students examine the role of the individual as a member of the community. They also explore both individual and collective behavior.

BIOLOGY

- HS-LS2-3 Construct and revise an explanation based on evidence for the cycling of matter and flow of energy in aerobic and anaerobic conditions.
- HS-LS2-6 Evaluate the claims, evidence, and reasoning that the complex interactions in ecosystems maintain relatively consistent numbers and types of organisms in stable conditions, but changing conditions may result in a new ecosystem.
- HS-LS2-7 Design, evaluate, and refine a solution for reducing the impacts of human activities on the environment and biodiversity.
- HS-LS2-8 Evaluate the evidence for the role of group behavior on individual and species' chances to survive and reproduce.
- HS-LS4-5 Evaluate the evidence supporting claims that changes in environmental conditions may result in: (1) increases in the number of individuals of some species, (2) the emergence of new species over time, and (3) the extinction of other species.



DISCUSSION QUESTIONS

Before Seeing the Play

1. How is a musical different than a play? What are some reasons that a story might work better as a musical than a play and vice versa?
2. *Little Shop of Horrors* was first a (non-musical) movie, then it was adapted as a stage musical, which was then filmed as a movie musical. What changes do you think are inherent in the adaptation process? How is a stage work different from a film?
3. Have you seen any version of this story? If yes, what are you most looking forward to? If not, what do you imagine this story is about?

After Seeing the Play

1. What purpose do Crystal, Ronnette, and Chiffon play in the story? Discuss the term “Greek chorus” and how it originated. What other movies or plays have characters who serve a similar purpose?
2. Although no specific date is ever spoken, what clues in the show indicate when it takes place?
3. Why does Audrey stay with Orin even though he treats her so poorly?
4. Discuss the lyrics of “Somewhere that’s Green” and Audrey’s dream vision.
5. How do the costumes help you better understand the characters? Why are some costumes very realistic and some are very fanciful?
6. What should Seymour do when he first finds out what the plant eats? When the plant starts urging him to kill people? How might different actions on Seymour’s part change the course of the story?
7. Is Seymour responsible for Orin’s death? Is Seymour’s inaction justified? Why or why not?
8. How does the show use irony, satire, and farce?
9. How would the show be different if there were no music? How does the music help tell the story?
10. What do you think of the ending of the stage musical? Are you satisfied, upset, relieved, happy, sad? The film version has a happy ending. Which do you think is more appropriate for the story? Why?
11. The show features lyrics by Howard Ashman and music by Alan Menken. They also were the same team who wrote the Disney films *The Little Mermaid*, *Beauty and the Beast*, and *Aladdin*. How are the song stylings similar or different between these shows?

WRITING PROMPTS

1. Write a backstory for Mr. Mushnik. Might he be a second-generation immigrant? Did he grow up on Skid Row or did unfortunate circumstances lead him there? Why did he become a florist?
2. Write an obituary for Orin, Mushnik, Audrey, or Seymour. Or write a news article about the mysterious disappearance of all four characters.
3. Write song lyrics to add to the production. You might either add a verse to a song already in the show, following its structure, or create a whole new song in your own style.
4. Write your own horror story of the American Dream gone wrong.
5. This play is heavily influenced by science fiction movies and comics of the fifties and sixties. Research those genres and write a report on the similarities and differences between those sources and the play.
6. How is this play a modern version of a morality tale? What is its moral? Write a persuasive paper defending your position.
7. Write a review of the play. A well-rounded review includes your opinion of the theatrical aspects— scenery, lights, costumes, sound, direction, acting—as well as your impressions of the script and the impact of the story and/or themes and the overall production. What moments made an impression? How do the elements of scenery, costumes, lighting, and sound work with the actors' performances of the text to tell the story? What ideas or themes did the play make you think about? How did it make you feel? Did you notice the reactions of the audience as a whole? Would you recommend this play to others? Why or why not? To share your reviews with others, send to: education@irtlive.com.



ACTIVITIES

1. Choose one of your favorite books, plays, stories, or movies. Plot out a scenario for a musical adaptation. Where would the show take place? Where would you put songs? Who would sing them, and what would they be about?
2. Create a puppet of your own that can come to life like Audrey II. Make it as fantastical or realistic as you wish.
3. Research unusual plants and make a display about your favorites with photos and information, sharing what makes each plant so unusual. Include both botanical factors and historical and cultural references.
4. Mushnik's Skid Row Florist and Orin's dental practice are the only businesses we see in the play. Shmendrik's, a deli or restaurant, is also mentioned. Draw a map of the neighborhood and describe other businesses or locations that might be found.
5. Grow your own garden! Research what flowers or plants can grow in the environment that you have (shady, warm, etc.) and try to grow something over the summer.
6. Make up your own choreography to one of the songs in the show. Think about the feelings or emotions that you want to evoke through dance.
7. In the song "Call Back in the Morning," Audrey gets a call and says that the Rose Bowl wants to buy flowers for every single float from Mushnik's. Suppose there are 43 floats in the parade and that, on average, there are 83,296 flowers per float. A dozen roses cost about \$7.50 in 1960 (62.5 cents each). A dozen carnations cost about \$2.00 retail (16.6 cents each). So let's say each flower costs an average of 39 cents. How would you calculate the order? How much would the Rose Bowl pay in total?

Answer: $(43 \times 83,296) = 3,581,728 \times .39 = \$1,396,873.92$

According to Amortization.org, \$1 in 1960 is worth \$10.43 today. What would be today's value of the Rose Bowl order?

Answer: $\$1,396,873.92 \times 10.43 = \$14,569,39.98$

8. Blood is an important element in the play. Use this recipe from *Dramatics* magazine to create stage blood. IRT Props Manager Rachelle Martin reports:

RECIPE FOR
STAGE BLOOD



RACHELLE'S
PROP WEBSITE



Many theatres use pre-made stage blood formulated for industry needs because of the quantity needed for long runs. The IRT has used Ben Nye, Meron, NewRule FX, and many more that come in a variety of colors, thicknesses, and washabilities.

9. There are serious topics presented in this play. Do you think musicals are an appropriate medium for discussing murder, domestic violence, and poverty? What other musicals deal with serious topics? What musicals do not deal with serious topics? Have a class debate where one side is for serious ideas in musicals and the other side is against.

RESOURCES

Books:

Little Shop of Horrors comic books, written by J. R. Williams with art by Gene Fama & Dean Rohrer

The Weight of Blood by Tiffany D. Jackson

The Girls are Never Gone by Sarah Glenn Marsh

The Book of Living Secrets by Madeleine Roux

Last Things by Jacqueline West

Miss Peregrine's Home for Peculiar Children by Ransom Riggs

Anything Goes: A History of American Musical Theatre by Ethan Mordden

Musical Theatre Histories: Expanding the Narrative by Millie Taylor and Adam Rush

The Secret Life of the American Musical: How Broadway Shows Are Built by Jack Viertel

Carefully Taught: American History through Broadway Musicals by Cary Ginell

The 1960s: The Decade When Everything Changed by the Editors of LIFE

Gardening Can Be Murder: How Poisonous Poppies, Sinister Shovels, and Grim Gardens Have Inspired Mystery Writers by Marta McDowell

Botanical Curses and Poisons: The Shadow-Lives of Plants by Fez Inkwright

Flower School: A Practical Guide to the Art of Flower Arranging by Calvert Cray

The Excruciating History of Dentistry: Toothsome Tales & Oral Oddities from Babylon to Braces by James Wynbrandt

But Will You Love Me Tomorrow?: An Oral History of the '60s Girl Groups by Laura Flam and Emily Sieu Liebowitz

How I Made a Hundred Movies in Hollywood and Never Lost a Dime by Roger Corman

The Joys of Yiddish by Leo Rosten

Articles & Short Stories

"Little Shop of Horrors' at 40: The Plant that Conquered the World"
—New York Times, Sarah Blair

Edgar Allan Poe: Complete Tales and Poems

"Green Thoughts" by John Collier

"The Reluctant Orchid" by Arthur C. Clarke

"The Flowering of the Strange Orchid" by H. G. Wells

NYT ARTICLE



Movies:

Plan 9 from Outer Space, 1957 NR

Beetlejuice, 1988 PG

A Bucket of Blood, 1959 NR

The Little Mermaid, 1989 G

The Tingler, 1959, NR

Little Monsters, 1989 PG

The Little Shop of Horrors, 1960 NR

Beauty and the Beast, 1991 PG

Little Shop of Horrors, 1986 PG-13

The Lost Skeleton of Cadavra, 2001, PG

GLOSSARY

ANEMIC | Anemia is a blood disorder in which the blood has a reduced ability to carry oxygen. Symptoms include tiredness, weakness, shortness of breath, headaches, and reduced endurance. More acute symptoms may include confusion and loss of consciousness.

ASPHYXIATE | Asphyxiation is the inability of a person to acquire sufficient oxygen through breathing for an extended period of time, leading to coma or death.

COD | Cash on delivery (COD) is the sale of goods by telephone or mail order where payment is made on delivery rather than in advance. If the goods are not paid for, they are returned to the retailer.

EPSOME SALTS are actually magnesium sulfate, a chemical compound made up of magnesium, sulfur, and oxygen. It is used in bath salts to ease muscle soreness and stress. It is named for the town of Epsom in Surrey, England, where it was first identified as a mineral.



ECLIPSE | A total solar eclipse is a rare event. While they recur somewhere on Earth on an average of every 18 months or so, they only recur at any given location on an average of every 400 years or so. This year's total eclipse in Indiana on April 8 will be the first here since the year 1205. The last total eclipse in New York City was in 1925, and the next will be in 2079.

GRATIS | Free of charge. From the Latin *gratia*, meaning “grace,” and *gratiis*, meaning “as a kindness.”

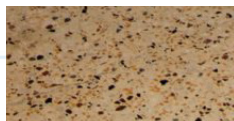
HOLY ROLLER is a term that originated in the 19th century referring to Protestant Christian churchgoers in the holiness movement, such as Pentecostals or Free and Wesleyan Methodists. The term describes dancing, shaking, or other boisterous movements by believers who perceive themselves as under the influence of the Holy Spirit. While the term was created as a mockery, there are religious groups who have since embraced it.

HOP-HEAD | Drug addicts. Hop is an old slang word for opium, from the Cantonese *nga-pin* (pronounced HAH-peen).

LAISSEZ FAIRE | The French phrase *laissez faire* literally means “allow to do,” with the idea being “let people do as they choose.” The term originally referred to a policy opposing government interference in economic affairs, but today it is also used in broader contexts to mean letting any particular thing take its own course, without interfering.

RAGAMUFFIN | Middle English slang for a dirty and unkempt child in tattered clothing.

STATUS QUO | Latin: “the state in which.” The term is used to refer to the usual state of affairs, especially regarding social or political issues.



TERRAZZO is a composite material composed of cement combined with chips of marble, quartz, granite, or glass, poured in place or precast, that is used for floor and wall treatments.



A **TRACT HOUSE** is found in a housing development where many similar or identical houses have been built on a tract (area) of land that has been subdivided into smaller lots. Such developments are modeled on the Levittown concept and can encompass large areas of dozens of square miles. Such developments are often criticized because they create a homogeneous residential neighborhood with no walkability, no local employment, no commerce, and no services, thus inhibiting the development of community.

THE ROLE OF THE AUDIENCE



You, the audience, are one of the most important parts of any performance. Experiencing the theatre is a group activity shared not only with the actors, but also with the people sitting around you. Your attention and participation help the actors perform better, and allow the rest of the audience to enjoy the show. Here are a few simple tips to help make each theatre experience enjoyable for everyone:

Please leave mobile phones, cameras, and other electronic devices at home or switch them off in your bag. While texting might seem private, the light and motion can be distracting for those nearby and on stage. Please wait to text until after the show.

For student matinees, you are welcome to enjoy food and drinks in the lobby areas. There will be concessions sold for \$1 a piece in the lobby at intermission.

When you notice the house lights dimming and going out, it is a gentle signal to settle into your seats before the start of the play.

While the play unfolds, please refrain from chatting with your neighbors. Listen closely to the dialogue and sound effects, and look at the scenery, lights, and costumes. Your focus on the play helps ensure an uninterrupted experience for both the audience and the actors.

For the safety of everyone in the room, please remain in your seat and keep all hands, feet, and other items to yourself and away from the actors onstage or in the aisles.

To minimize disruptions, please remind yourself to use the restroom before the show or at intermission. You don't want to miss any exciting moments!

We encourage you to express your emotions during the play: laugh, cry, sigh, gasp! The more emotionally involved you are, the more you will enjoy the play.

Lastly, please remain at your seat and join in the applause during curtain call. This is a moment to show your appreciation for the performance, and it allows the actors a chance to express their gratitude for your attention.

Thank you for being part of our theatre community, and enjoy the show!

STUDENT MATINEE ARRIVAL & PARKING INFORMATION

ARRIVAL & DISMISSAL

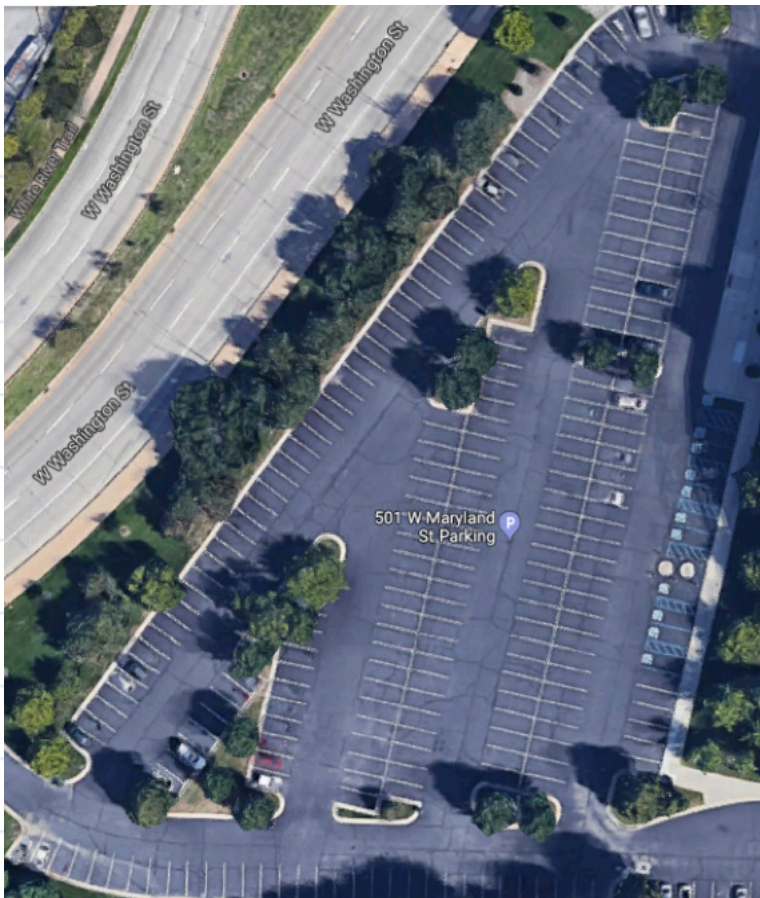
- IRT is located one-half block west of Circle Centre Mall on Washington Street, between northbound Illinois Street and southbound Capitol Avenue
- The physical address of IRT is 140 West Washington Street, Indianapolis, IN 46204.
- Groups should unload and load directly in front of the theatre. (Do not block the entrance to Embassy Suites garage.) Please plan to arrive 20-30 minutes before your performance is scheduled to begin.
- You will be greeted at the curb by an IRT Staff Member and directed to the correct entrance.
- For shows on the IRT Upperstage, students and teachers will take the stairs to the 4th floor.
- The teacher named on the reservation should check in with the IRT Education staff member stationed in the lobby.
- Your group will be ushered to your assigned seats.
- Students and chaperones should follow instructions of all IRT Staff for your safety.

LATE ARRIVAL

- If you believe that you are going to be late, please contact the IRT Main Office at 317.635.5277. Provide the receptionist with a phone number and the name of the school so that Education staff may be in contact with you.
- You can contact IRT Education (education@irtlive.com) with non-emergency information on the day of the show.

PARKING

- Buses may park for free at Victory Field unless they are having an event - we will inform you if that is the case. The House Manager will give you a parking pass for each bus when you arrive. It should be displayed in the windshield.
- Continue east on Washington Street past the JW Marriott and turn left across Maryland Street into the Victory Field lot.
- **PLEASE NOTE that Victory Field no longer has public restroom spaces available. We apologize for any inconvenience.**
- See the map on the next page for full details.
- Additional parking options are located on the next page.
- **While IRT will make every effort to communicate parking information in advance, it is the responsibility of schools and drivers to make alternate arrangements.**



VICTORY FIELD PARKING MAP

Victory Field parking lot is located on the West side of the stadium. From IRT, continue west on Washington Street past the JW Marriott. Turn left on Schumacher Way, and cross Maryland Street into the Victory Field lot.

Some buses may need to double park in the lot. The image is of the Victory Field parking lot.

PLEASE NOTE that Victory Field no longer has public restrooms available to drivers. This is a change from years past. We apologize for any inconvenience.

Thank you,
Indianapolis Indians and
Indiana Repertory Theatre

ADDITIONAL PARKING OPTIONS

In the event that Victory Field is unavailable for free parking, here are some other potential options. **While IRT will make every effort to communicate parking info in advance, it is the responsibility of schools and drivers to make alternate arrangements.**

White River State Park: Paid surface parking is located on Washington Street, across from Victory Field. May require advance notice; event rates may apply. *(Approximately .6 mi from IRT.)*



Indianapolis Zoo: Paid parking is available on Washington Street, west of White River State Park. First come, first served. *(Approximately 1.2 mi from IRT.)*



Downtown Indy: Explore all available parking options at the Downtown Indy website. Buses are welcome to utilize street parking if all used spaces are paid.

CAR AND VAN PARKING OPTIONS

CIRCLE CENTRE MALL PARKING

Ask a Theatre employee for a voucher that will reduce your parking fee by \$6 This voucher is available at select garages when attending an IRT show. This is only valid during the IRT's season.

Addresses for the Circle Centre Mall Garages:

RED GARAGE | 28 West Washington Street or 48 West Maryland Street

BLUE GARAGE | 26 West Georgia Street

PUBLIC TRANSPORTATION

IndyGo's Red Line, the city's rapid bus transit system, connects Broad Ripple and Fountain Square to the heart of downtown and other neighborhoods in Indianapolis. With buses running every 10-20 minutes and a stop directly next to the IRT on Capitol Avenue, the Red Line provides another convenient option for your transportation to the Theatre.

To plan your trip or for more information about the Red Line and other nearby routes, visit IndyGo.net or call IndyGo Customer Service at 317-635-3344.