Spring 2002

Direction of the Musical: Little Shop of Horrors

William Lytle
Central Washington University

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DIRECTION OF THE MUSICAL PRODUCTION

“LITTLE SHOP OF HORRORS”

A Thesis

Presented to

The Graduate Faculty

Central Washington University

In Partial Fulfillment

of the Requirements for the Degree

Master of Arts

Theatre Production

by

William Alva Lytle

June 2002
ABSTRACT

DIRECTION OF THE MUSICAL PRODUCTION

LITTLE SHOP OF HORRORS

by

William A. Lytle

March, 2002

This thesis production includes pre-production research and documentation, auditions, casting of actors, direction, and post-production evaluation of The Dalles High School's winter production of "Little Shop of Horrors." This documentation also includes analysis of the play and its origins, evaluation of the play as a production vehicle, the history of the play, research of the playwright, lyricist, and composer, and the vision the director anticipates for the production.
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Note: This form is to be completed as soon as the student has formed a committee and selected an option from the list below. The form should be submitted in quadruplicate to the Office of Graduate Studies in Barge 305.

Name: William A. Little  
Address:  
Student ID #:  
Date: 05/31/01

Check option:  
- Written Exam*  
- NonThesis Project  
- Creative Project  
- Studio Project  
- Portfolio Review  
- Thesis

Indicate credits to be received for the thesis or option:  
- TH 700  
- Title: Master's Thesis  
- Credits: 6

*Students taking written exam option may omit items 1-5 below.

1. Proposed Title:  
   Direction of the musical production: Little Shop of Horrors

2. Purpose of Study:  
   Culminating experience in graduate theatre studies.

3. Scope of Study:  
   Documentation based upon the preparation of pre-production research, post-production analysis, direction of the production and oral examination.

4. Procedure to be used:  
   Three phases of study shall be included: 1) pre-production research 2) rehearsal and direction 3) post production evaluation.

5. Does the procedure involve collection of data obtained from  
   Human Subjects (including use of surveys)? Yes** □  No □  
   Use of Animals? Yes** □  No □

**If yes, your procedures must be approved in writing by the Human Subjects Committee or the Animal Care and Use Committee before you initiate your research.

Brenda Hubbard  
Committee Chair (typed or printed)

Mark Zeiterberg  
Committee Member (typed or printed)

Michael Smith  
Committee Member (typed or printed)

Approved by:  
George Bellah  
Dept Chair Designee (signature)  9/26/01

R. A. Mack  
Associate VP of Graduate Studies  10/5/01

Students will be required to submit two copies of all motion picture film, film strips, sound film strips, slides, tapes, cassettes, pictures, etc. produced as part of the thesis. These are to be submitted at the time the thesis (three copies) is submitted to the Office of Graduate Studies and Research.

Please note:  
The signatures have been redacted due to security reasons.
Proposed Dates and Parameters:

Suggested dates for “Little Shop of Horrors” are Feb. 28, Mar. 1-2, 7-9.

Parameters:

Space: The Dalles High School Auditorium with 900 seating capacity (700 main floor and 200 balcony).

Lighting system: Old and limited but serviceable. New units to be ordered through theatre budget including twenty-four PAR 38’s and two Ellipsoidal Framing Projectors. The production will also make use of overhead Fresnels for general lighting and Lekos for specials.

Budget: Royalties and material rent - $4000, Plant rental - $1400 (unless we build it - $500), Set - $500, Publicity – $250, Costumes - $100 (Available funds are collected from box office receipts of past plays and student activity fees).

Staffing: Assistant Director – Suzanne Messinger; Vocal Director – Angelina Dennee; Orchestra Conductor and organizer – Lloyd Walworth; Set designer – Bill Lytle; Set construction – cast and crew, The Theatre Company of The Dalles; Costumes – Donna Courtney, Sherry Preston, and cast; Lights – Matt Ayres; Sound – Suzanne Messinger and The Theatre Company of The Dalles.

Casting: High School students with one guest artist from The Theatre Company of The Dalles, Bob Ford, in the role of Audrey II.
August 15, 2001

Dear Sir or Madam:

I am writing this letter on behalf of Bill Lytle. He has chosen to produce the play The Little Shop of Horrors at The Dalles High School in conjunction with his educational pursuits at Central Washington University. I fully support Bill in this endeavor as his supervisor. His productions are always well received by our community. I know he will again bring give us the best in high school drama. Please call me at (541) 298-6101 if you have any questions.

Sincerely,

Brian D. Goodwin
Vice Principal
The Dalles High School

Please note:
This signature has been redacted due to security reasons.
“Little Shop of Horrors” as a Production Vehicle

“Little Shop of Horrors” is a good choice of plays for The Dalles High School venue. There are many reasons for doing this particular production at this particular place and time. There are many educational opportunities in producing this musical such as researching the era of the 1950’s, studying the social and economical environments, and learning about the stereotypical characters that inhabit the place called ‘Skid Row.’ The theatrical opportunities include performing the songs of Howard Ashman and Alan Menken, acting in a play that has the strange combination of horror and comedy, and portraying characters of depth and sincerity but exuding an almost surreal exterior. “Little Shop of Horrors” combines many elements that can promote the drama program at The Dalles High School.

For the last five years, musicals for The Dalles High School were chosen from the director’s repertoire or from a list of favorites, many of which were produced to bring in the adults and the young children of The Dalles. This particular musical should bring a different audience target – the high school student. Over the years, it has been observed that there are a large number of theatregoers who consistently come to the high school musicals to support the drama program. However, the noticeable missing element in the audience is student peers. “Little Shop of Horrors” has black comedy elements mixed with the potential horror of an alien man-eating plant, with a superior attitude, that a high school student would enjoy.

“Little Shop of Horrors” is also an interesting show to produce from a teacher’s standpoint. The locale, Skid Row, a poor urban section of New York
City, and its socioeconomic meaning to the characters, depicts a different world than what the students of The Dalles can relate to. In the large chorus numbers, many of the students will assume the persona of the people that they feel inhabit the inhospitable area. Student actors will research the era and place to determine the possible characters available to them to portray. This research will provide a history, which will help create a background for the overall production.

In researching the history of the musical, “Little Shop of Horrors,” homage must be made to the original movie of the same name by director Roger Corman. In his 1960 black comedy, Corman created a cult classic that is recognized for its odd characters and improbable storyline. In it, Seymour invents the man-eating plant that learns the power of speech and develops an insatiable taste for human blood and flesh, which Seymour provides so he can have fame and Audrey’s affection. Corman was given two days to complete the film so he enlisted the aid of Chuck Griffith and together they wrote the screenplay. Its campy style and taut, economical filmmaking belie the time element in its creation and its quirkiness has raised it to its current cult status.

Ashman and Menken, whose careers were just starting, having teamed to write a musical version of Kurt Vonnegut’s “God Bless You, Mr. Rosewater,” turned the original story of “Little Shop of Horrors” into a musical, and their careers took off. The musical won the New York Drama Critics Circle Award for the Best Musical of 1982-83, London’s Evening Standard Award for Best Musical, and many others. It became the longest-running and highest-grossing musical in Off-Broadway history and is now tied with “Our Town” as the most-produced play
in high schools throughout America. When the play was turned into a movie, Menken and Ashman wrote two new songs, not included in the stage production, and got their first Academy Award nomination for the song, “Mean Green Mother From Outer Space.”

The combination of a humorous script, educational opportunities for students, audience appeal, and great musical numbers makes “Little Shop of Horrors” a great choice for The Dalles High School.

The Director’s Concept Statement

“Little Shop of Horrors” is a musical with book and lyrics by Howard Ashman and music by Alan Menken. It is based on the movie of the same name written by Roger Corman and Chuck Griffith. It is a black comedy in which a lowly flower shop employee, Seymour Krelborn, earns fame and wealth when he discovers a peculiar plant. The plant needs human blood to survive so Seymour must face moral issues to maintain the plant’s diet. If the plant dies, Seymour believes he would lose his girlfriend and his new found wealth.

The action of the play takes place in a flower shop on Skid Row in the 1950’s. The movie was originally written in 1960 and was revived by the stage musical in the 1980’s and the movie of the musical came out in 1986. Through it all, the fifties theme was maintained.

The style would also reflect 1950’s America. The average girls would
wear clothes such as poodle skirts and sweaters; the boys would wear rolled up jeans, white socks and t-shirts. Men would wear conservative suits with hats and the women 1950’s style dresses. The poor and homeless people of Skid Row would wear ragged, old clothes and army surplus, dirty and worn out. Transistor radios, old style phones, and clocks would reflect 1950’s technology.

The play is best when performed in an intimate setting yet large enough to accommodate the many scenes and plants used in the production. The Dalles High School stage is a good choice for this particular production.

The theme of the play is: When you use external and immoral means to attain what you want in your heart, the victory is bittersweet, short-lived, and fleeting.

The conflicts include:
Man versus nature (Seymour must pit himself against the man-eating plant),
Man versus society (Seymour, Mushnik, and Audrey trying to rise above their humble roots on Skid Row),
Man versus self (Seymour must come to grips with the terrible things he has done and to live with the guilt. He confesses to Audrey at the end of the play but is destroyed when he tries to kill the plant).

The color palette of the play will include brown stone, red brick, gray
concrete, and dingy, drab exterior colors accented with soot, dirt, and shadows like a poor district in a metropolitan area. Interiors will be tan, beige, and unimaginative colors intimating lack of money, prestige, and life. After Seymour’s success, the drab colors are covered with prints and pictures of flowers in a variety of hues. These lively changes make a bold contrast to the world outside Mushnik’s Flower Shop window. Audrey Two will be multicolored throughout with purples, reds, and blues against the green and yellow foliage.

The textures should be rough on the outside and smooth inside. The sidewalks, walls, and bricks should have a rough texture. The interior walls should be unimaginative in the first act but vivacious in the second with colorful embellishment using pictures, banners, flowers, window dressing, and costumes.

The metaphor of the play is: Trying to gain success through immoral means can lead to sin swallowing your soul. Seymour believes he succeeds in life only because of the plant’s influence. Seymour struggles with his morals when he kills people to give the plant its life. In the end, he loses everything – his success, his love, and his life – and the plant conquers the world.

Design needs

Props:

A 1950’s style phone

Four sizes of the same plant
A sign that reads, "Mushnik's Skid Row Florist"

Another sign that reads, "Mushnik and Son"

A 1950 style radio

A dentist's chair

A dentist's drill

A gas mask

A paper bag that reads, "Mushnik's"

A machete or axe

A pistol

A dentist's smock

Many flowers (could be plastic)

A clock that can be reset from backstage

A newspaper with headline, "Scientists Baffled by the Total Eclipse,"

Watering cans

Pots

Sprayer

Cash register

Garden encyclopedia

Flashlight

1950's style camera

Various human body parts

Trashcan
Horror magazine
And various clippings of plants and flowers.

Set:
Three working doors in the flower shop
Shelves for plants
Two stools

Special hiring needs – Because this is a musical, many volunteers from the community help with specific needs. Suzanne Messinger is the assistant director, sound designer, and publicity manager, and Angelina Dennee is vocal coach, orchestra conductor and music director. Orchestra members are also volunteers as well as the student light operators. Guest artist will be Bob Ford as the voice of Audrey Two.

Special casting will be to look for students who can portray older characters such as Mushnik and Orin. All other characters can be younger people easily acted by high school students. The voice of Audrey Two will be provided by a guest artist because of the demanding music and the contrast desired between the young characters and the ‘worldly’ Audrey Two.

Special problems – The plant is expensive to rent and ship if ordered from elsewhere. To make from scratch, it can be time consuming to build and difficult to store. Because of unavailability and cost of rental, four plants of different sizes
need to be made but four people will design and build them. Two women, Donna Courtney and Sheri Preston, who are already on board designing and making costumes, are making two of the smaller plants and the leaves for the other two larger plants. Mollie Skov, Audrey in the show and the director’s independent study student, will make the third plant. The director will design and make the fourth and largest plant.

Another problem is using a fake gun in a high school on a high school stage. It has been done in the past and should not pose a large problem. Permission must be obtained in advance and proper storage during the run of the show.

Some props may be hard to locate but the properties storage of The Theatre Company of The Dalles holds many props that can be borrowed.

The scene design for the raised center platform began rectangular but the flatness of the look would have appeared stagnant and bland, lacking aesthetic appeal. The platform was changed to a pivoted square wagon that rotated with the corners pointing downstage and upstage, appearing more like a diamond. This configuration required the construction of a thrust to provide adequate room for actors to cross downstage of the wagon corner. Two wing units were designed for scene downstage left and right anchorage as well as for multiple levels utilizing the steps of each. The downstage left unit will also be set on a pivot, rotating to reveal the dentist’s office on the reverse side.
"Little Shop of Horrors"
Scene Design
William A. Lytle
$\frac{1}{4}'' = 1'$
12/14/01
Hidden Escape Door
(Heaven Platform)
Main Door
Center Wagon (With Central Pivot)
Workroom Door
Office Door
4'x4' Window
Work Bench (top +4')
Counter w/Register
Hidden Escape Door
Concrete Façade Railings
False Building Façade – Two story With Door and Upper Window
False Building Façade/Dentist’s Office On Pivot
Thrust

"Little Shop of Horrors"
Scene Design
William A. Lytle
1/4" = 1'
1/7/02
"Little Shop of Horrors"
Scene Design
William A. Lytle
\( \frac{1}{4}'' = 1' \)
1/7/02
Project Schedule:

End of August: Department meeting

Discuss and create look of set and costumes using theme and research materials.

Go over special needs for makeup, lighting, and sound

Establish material inventory and set needs

Confirm rehearsal accompanist and vocal director (Assistant Director, Costume Directors already established)

Middle of September: Meetings with staff

Updates and progress reports

October: Help with community production of Anything Goes. Assist in strike, maintain set pieces for Noises Off, which runs the first two weekends of November, and Little Shop of Horrors.

End of November: Finalize audition forms, character analyses, and meet with staff for updates and progress reports.

December 17: Meetings with staff in regards to Auditions.

18-20: Auditions for Little Shop of Horrors

21: Callbacks and department meeting.

January 7-11: Rehearsals begin with read through and analysis, future of production
14-17: Blocking

18: Vocal rehearsal

19: Saturday work crew, set, lights, costumes, etc.

21-24: Blocking and choreography

25: Vocal rehearsal

26: Saturday work crew, set, lights, costumes, etc.

28-31: Blocking and choreography with stage crew

February 1: Vocal rehearsal

2: Saturday work crew, set, lights, costumes, etc.

4-7: Blocking and Choreography with stage crew

8: Vocal rehearsal

9: Saturday work crew, set, lights, costumes, etc.

11-15: Run scenes back to back with stage crew

16: Saturday work crew, set, lights, costumes, etc.

18-22: Run-throughs with orchestra, lights, and sound

23: Saturday work crew, set, lights, costumes, etc.

25-27: Dress rehearsals, house and stage management in full swing

28: Opening Night

March 1-2: Production

7-9: Production (Strike last night)

11: Post production meeting.
Given Circumstances:

The given circumstances of the play are derived from the playwright’s directions, the dialogue, and subsequent research of the geographic location, time reference, and the climate, which includes the actual denotation but also the political, economic, and social climates of the play.

Geographic Location

The play, “Little Shop of Horrors,” takes place in and around Mr. Mushnik’s flower shop at 1313 Skid Row in the downtown section of a metropolitan city, not unlike New York City. The shop offers flowers that are “on their last legs—wilted, faded, and decaying,” much like the shop and the surrounding street.

The area called Skid Row has the run down look and feel of neglect. Winos, or “bums,” as Mr. Mushnik calls them, are in evidence from the very beginning of the play and either walk back and forth, stand at the window, or are asleep in various positions around the stage. Around the flower shop are flop-houses and derelict buildings, tumbledown stoops, multiple trash cans, a fire escape with a ladder, and the city skyline as a backdrop. It is a dark, unfriendly place that makes a city girl dream of settling down “somewhere that’s green” and a young man “constantly pray to get out.”

The term “Skid Row” is a part of American culture and can be found in many large cities such as New York, San Francisco, Los Angeles, and Seattle. It is a term that was applied to “Skid Roads” which were rails made of logs that were
set down end-to-end like train tracks, side by side about five feet apart, and were used to haul logs to a loading platform or mill. The people who lived around these rails were squatters, temporary residents who worked the lumber trade for as long as there was a logging industry. When it went into decline, the residents became vagrants and derelicts without work or income. The squalid district, associated with being on the "skids," became known as "Skid Row." The term is now applied to any part of a large, metropolitan city that has fallen into disrepair and is home to the homeless, the poor, and the rest of society's castoffs. New York City claims to have the oldest and most famous Skid Row in the nation. It is also called "The Bowery" and can be found in the East Village where East 8th Street meets Third Avenue. It is even possible to take a tour through Skid Row, stopping at places like the Amato Opera, the Palace Hotel, and McGuirk's Suicide Hall.

Climate

The season is fall so the temperature is turning colder. The script calls for coats to be worn and hung on hooks or pegs. Winos curl up on heating grates for warmth as they sleep on the sidewalks of Skid Row. Still others warm their hands over the trashcan as the garbage burns within, the light of the flame illuminating their dirty, hopeless faces.

The climate of Skid Row, New York City, in the Northeast section of the United States, falls into the North Temperate Zone. In other words, it has a temperature of fifty degrees or higher for four months out of the year, which would include May through August. September would begin the cold weather trend starting with rain and turning to snow in the winter months.
Date

Scene 1 is the twenty-first day of September.

In scene 2, it is the next day, unless Ronnette's comment about Seymour being an "overnight sensation" is a cliché and not a true reference of the date. The plant, however, is two feet tall, having grown since last we saw it, indicating that more than a day has passed. Scene 3 is later the same day.

Scene 4 is the next day and Seymour is at Orin's office to kill him, armed with a gun and very little aptitude. He says to Orin, "We met yesterday."

In Act II, Scene 1, many days and months have passed. Audrey II is "absolutely enormous, dominating fully a third of the playing area." The set has changed since the shop was closed for renovation so it also reveals the time elapse. The street urchins also ask if it's true that the store is to decorate for the senior prom, indicating that it may be early spring.

Scene 4 shows us the plant in its final size, taking up much of the acting space, proving that time has marched on again.

Year

It is an "early year of a decade not too long before our own." The musical version of "Little Shop of Horrors" was produced in 1977 so the early decade could be the late 1950's or early '60's. Judging by the music in songs, such as "Da-Doo" and "Ya Never Know," the rhythms and harmonies tend to sound like music from the mid 1950's. Other songs, such as "Be a Dentist" and "Feed Me" lean toward the 1960's sound of rock and roll. No definite year is stated in the
script so it could be left to the director for approximation of the period. In this production, the approximate date will be 1959. Audrey sings about "Howdy Doody" and "I Love Lucy," both would have been on television during that time.

Season

It is fall (September 21) but the chorus sings about the place that the "hop-heads flop in the snow." Time passes in the play to indicate a change of season. Less than a year passes in the course of the show but winter is skipped as the show goes from fall to spring.

Time of Day

In scene 1, the action begins as a clock onstage shows it's 9:00 a.m. but quickly becomes 10:00 a.m. for a short scene between Mr. Mushnik, who is onstage, and Seymour, who is off. After the exchange, the clock advance to 11:00 a.m. as Audrey enters. She is late for work again and Mr. Mushnik exaggerates by calling it two o'clock. After a musical number, the clock advances again and stops at 6:00 p.m. when Seymour brings Audrey II up from the basement. After the only customer of the day leaves, it is closing time and Seymour is told to stay and bring the Audrey II back to health.

Time is indicated by the 'Tic Toc' music, which is a theme for the passage of time. At the beginning, the theme music is used to show that no customers enter the shop during the time the three lead characters are at work. Later, the same theme is used to add suspense when the clock is nearing midnight.
under, leaving the employees without jobs and the owner without a business. After Audrey Two brings in customers, the environment is changed. Money starts to come in, Mushnik does not sell the business, he adopts Seymour, they all keep their jobs, and they can even afford to fix up the shop and their own attire.

**Political Environment**

In 1959, President Dwight D. Eisenhower is Time's Man of the Year, his Vice-President is Richard M. Nixon, the McCarthy era has come to a close, and the cold war continues between the United States and the Soviet Union. The liberal view is becoming more accepted in the nation and it will lead to the election of John F. Kennedy in 1961. The Korean War ended in 1953 so the people of the United States are still involved with post-war healing and rebuilding the economy.

Martin Luther King, Jr., made one of the largest political movements of the year, affecting the United States forever. He became a civil rights leader and the debate over equality based on skin color became heated and deadly. In Montgomery, Alabama, his bus boycott, the first major event in the civil rights movement, made the nation take notice. The rest of the country witnessed how King's non-violent protest met with violent opposition from people who were not ready for change. King's movement led the Interstate Commerce Commission to order all U.S. interstate trains and buses to end the practice of segregation but would also lead to his assassination.
Economic Environment

The mid to late 50's were not the leanest years for the United States, but times were tough for those with an average income, which was $4137.00 (The Year 1955, 1). The United States was still reeling from the stock market crash, the depression, World War II and the Korean War that followed. The economy was in a stable trend from the 1930's through the 1960's but did not seem to be improving significantly. In 1955, a man by the name of Simon Kuznets published a theory called the "inverted U." He expounded in his theory that the inequality of income rises in the early development stages of capitalism and declines or falls as economies mature. 1955 was a year when the average income was only slightly better than the year before -- $3960.00 and only slightly lower than the following year -- $4454.00 (Heartbeats, 1). The difference of a few hundred dollars in an economy that had leveled after the war made little difference to a family whose sole provider was the man of the house and a new house cost twenty-two thousand dollars. It wouldn't be until the late 1960's and the U.S. involvement in the Vietnam War that the economy would improve noticeably.

"Little Shop of Horrors" takes place in the late 1950's and the economic struggle is apparent in the descriptions of the Skid Row area and its residents. The musical starts by displaying some of the worst human conditions – many of the people homeless, hungry and cold. Mr. Mushnik’s flower shop is just about to go under, leaving the employees without jobs and the owner without a business. After Audrey Two brings in customers, the environment is changed. Money starts to
come in, Mushnik does not sell the business, he adopts Seymour, they all keep their jobs, and they can even afford to fix up the shop and their own attire.

**Political Environment**

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The U.S. education became a target when Rudolph Flesch published his book, Why Johnny Can't Read. It was a book about teaching phonics to children at home because students weren't getting that information in schools (The year 1955,1).
audience witnesses. It is only when the sweet Audrey is consumed do we feel repelled by the plant and stop rooting for it. We root for Seymour but to no avail. This parallels the feelings of Americans following the McCarthy era. When the accusations and trials happened to those who admitted communist connections, we agreed with the outcome. However, when it happened to people that we thought to be above reproach, citizens felt anger or disbelief, and denounced it as a witch hunt.

**Religious Environment**

New York City is the center of many different religions and beliefs. Within the city there are churches, synagogues, and mosques. Some of the available religions were Baptist, Assemblies of God, Shaker, Quaker, Protestant, Pentecostal, Presbyterian, Apostolic Christian, Lutheran, Catholic, Calvinist, Buddhism, Hasidic Jew, Judaism, Hinduism, Islam, Mennonite, Methodist, Episcopal, Evangelical, Dutch Reformed, Ku Klux Klan, Church of Jesus Christ of Latter Day Saints, Seventh-Day Adventist, Jehovah’s Witness, Anglican, Allegheny Wesleyan Methodist, African Methodist Episcopal Zion, Native American, Moravian, and others including one called the Know Nothings, which was founded in 1849 (Adherents,6).

In “Little Shop of Horrors,” Mr. Mushnik speaks Yiddish so may possibly be Jewish. He calls his shop a “God and customer forsaken” place. To the eyes of the audience, it should appear that God has forsaken all of Skid Row. In the absence of goodness, evil will enter and it does, in the form of Audrey II. Mushnik
In “Little Shop of Horrors,” Mr. Mushnik speaks Yiddish so may possibly be Jewish. He calls his shop a “God and customer forsaken” place. To the eyes of the audience, it should appear that God has forsaken all of Skid Row. In the absence of goodness, evil will enter and it does, in the form of Audrey II. Mushnik also says, “Look, God, what an existence I got” and complains that his life is “a living hell.” He talks to God and compares his current situations to hell.

Orin make a reference to heaven in his song, “Be a Dentist,” when he sings the line, “Somewhere in heaven above me, I know that my mama’s proud of me.”

Seymour also makes a reference to religion when he says that he “constantly prays” he’ll get out of Skid Row and he keeps “asking God what” he’s for and He tells him, ‘Gee, I’m not sure, sweep that floor, kid.” He also deals with ethics and morals when he goes to kill Orin. He says that if he does nothing to help Orin, as the dentist asphyxiates, the sadist “doesn’t have a prayer.” He also sings, with Audrey, “I’d move heaven and hell to get outa Skid Row.”

Very little is actually spoken regarding religion in “Little Shop of Horrors.” In the few lines where it is found, however, there is enough evidence to infer at least the rudimentary belief in God.

**Previous action:**

Seymour has broken many things before.

Mr. Mushnik speaks Yiddish so he has to have learned it at one time.

Audrey has slept in and is late for work.
Mr. Mushnik has owned a flower shop on Skid Row for a while and business has not been good.

No one has come into the store that day.

Audrey lives on Skid Row.

Audrey has been hit in the eye recently.

Audrey has been dating an abusive man.

She has been living on Skid Row for a while to know “You don’t meet nice boys when you live on Skid Row.”

Seymour has been working in the basement repotting plants.

It’s two o’clock in the afternoon and it has been just Mr. Mushnik and Seymour at work.

Winos are constantly ‘decorating’ the storefront.

Ronnette, Chiffon, and Crystal dropped out of school after the fourth grade.

When you live downtown on Skid Row, you work eight hours for someone else, people don’t have much money, life is a joke, cabs don’t stop, food is slop, and hop-heads flop in the snow. Uptown you cater to a million jerks and whores, jobs are limited to either messengers or mailroom clerks, you eat your lunches at hot-dog carts, and your bosses take your money and break your hearts. You disinfect terrazzo on their bathroom floors, the morning is a tribulation and the afternoon is worse because you go back downtown.

Audrey has dated drips who have ripped her slips and her relationships have been ‘no-go.’
Seymour has always been poor, he keeps asking God what he’s for and he even hears God answer saying, “Gee, I’m not sure…”

Seymour was an orphan, a child of the street on Skid Row.

Mr. Mushnik took in Seymour and gave him shelter, food, a place to sleep, and a job.

Mushnik doesn’t treat Seymour very well.

Seymour has a low opinion of himself, he considers his life a mess up to this point, and he’s used to being depressed. He constantly prays he’ll get out of Skid Row.

When it’s six o’clock, there has been no business all day.

Seymour and Audrey have been secretly working on something that will take the business in a new direction. They talked about it and both agree that change is needed.

Seymour tinkers around with exotic plants and one is especially unusual. He has named it “Audrey Two” after Audrey. He has tried to find reference to it in his many books but can’t identify it.

There was an unexpected total eclipse of the sun a couple weeks prior.

Seymour found an unusual plant while looking at weird and exotic cuttings at the shop run by an old Chinese man in the wholesale flower district. The Chinese man He didn’t have anything unusual that day but after the eclipse, after a strange humming was heard, the plant suddenly appeared and Seymour bought it for a dollar ninety-five.

The inventory of the shop is limited and it is wilted and decaying.
He has never seen an unusual plant like the Audrey Two.

He only has a hundred-dollar bill in his pocket.

The store does not have the change for a one hundred-dollar bill.

The plant has been giving Seymour trouble by wilting and not being healthy.

Seymour has been taking care of the plant for over two weeks giving it sunshine, rain, dirt, plantfood, water, potash, southern exposure, grow-lights and mineral supplements. He’s pinched it back hard and tried various levels of moisture – from desert to mud – and the plant still does not respond. Seymour has been on his knees begging the plant to get healthy but to no avail.

Audrey has already made a date with Orin so she cannot go out to dinner with Mr. Mushnik.

Seymour has never been on the radio before.

Orin drives a motorcycle so has owned and operated one.

Orin is a dentist so he has had sufficient schooling to become one.

Orin was always sadistic and his mother told him to become a dentist.

Orin’s mother noticed that he did funny things like shooting puppies with a B.B. gun, poisoning guppies, bashing the heads of pussycats. He felt that he did not have the temperament for the priesthood or teaching.

Orin enjoys breathing nitrous oxide.

Orin’s mother has died and he believes she is proud of him.

Orin has been abusive, both mentally and physically, to Audrey.

He has heard about the plant on the news.
Orin has trained Audrey to add “D.D.S.” to his name and when she forgets, a snap of his fingers will trigger the response.

Audrey has forgotten her sweater in the shop.

Seymour hasn’t been taking care of his teeth. He has cavities and plaque, he’s impacted and abscessed.

Someone has put up a sign the reads, “Stop in and see the amazing new plant, Audrey Two.”

Audrey II been sick and starving because he needs human blood.

Mr. Mushnik has always thought Seymour left a stench.

Audrey II has come to Earth to conquer it.

Analysis of Dialogue

The play is set in New York City in an impoverished area called Skid Row. Many of the characters have speech patterns that indicate their background and education.

Mushnik mumbles something that resembles Yiddish, “Aron g’vorn g’voxen, akebebble, mit tzibeleh.” This intimates that he has a Jewish background and speaks with similar accent. He responds to Audrey’s “Good morning Mr. Mushnik” with a “What Morning?” This again indicates a Yiddish accent. Other Mushnik statements such as, “Not that we had a customer” and “It ain’t bad enough I got the winos permanently decorating the storefront?” He uses “ain’t” and “got” instead of “have.” In scene 2, he says, “Put that Audrey Two in the window where the passers-by can see.” Passers-by is correct plural for passer-by
the subject and object of the sentence is New York and/or Yiddish. He also says “shiner” instead of black eye and uses the word “Kaput!” His is a very colorful language and its use indicates a stereo-typical Yiddish character.

When the trio of girls are referred to as “worthless ragamuffins,” Ronnette responds by saying, “Aw, we ain’t bothering nobody.” This shows their lack of education. They also say that they’re on the “split shift” from school. They went until the fifth grade then they split.

Audrey also displays a lack of education with a New York accent when she says, “And besides...he’s the only fella I got.” David Alan Stern also has an Acting with an Accent dialect approach devoted to New York City. Audrey’s phrases indicate a New York City background.

Seymour has more the voice of everyman so does not have an accent at all. He doesn’t have any peculiar traits in his speaking patterns except for the occasional “Aw” or “Gosh.” These provide an innocence to his persona without adding a rube quality.

Orin thinks he’s charming calling the three urchins “Ladies” and Seymour “Stud.” He also thinks this in the way he says “No prob” instead of “No problem.” He’s a dentist, so he’s an educated man, but his elevated status is a façade. When he sees Audrey II for the first time, he reverts to his true root language and says, “Hey, this must be the plant they’re talkin’ about on the news. Whatdya call it?”

**Analysis of Dramatic Action**

Following is a one act text sample of the play:
Director's Script Of:

Little Shop Of Horrors
Little Shop of Horrors

PROLOGUE

A very large placard bearing the words LITTLE SHOP OF HORRORS hangs suspended in dark, swirling fog. WINO #1 sleeps peacefully on the far left edge of the Forestage. (MUSIC CUE 1) A VOICE NOT UNLIKE GOD'S thunders in serious, prophetic tones:

<table>
<thead>
<tr>
<th>Voice. On the twenty-first day of the month of September, in an early year of a decade not too long before our own, the human race suddenly encountered a deadly threat to its very existence. And this terrifying enemy surfaced—as such enemies often do—in the seemingly most innocent and unlikely of places.</th>
</tr>
</thead>
</table>
| (The placard flies out to reveal CRYSTAL, RONNETTE, and CHIFFON, posed in front of the closed Screens. They face us, laugh, and begin to sing:)

(1-A) "LITTLE SHOP OF HORRORS"

<table>
<thead>
<tr>
<th>GIRLS.</th>
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<tbody>
<tr>
<td>LITTLE SHOP</td>
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<tr>
<td>LITTLE SHOPPA HORDORS</td>
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<tr>
<td>LITTLE SHOP</td>
</tr>
<tr>
<td>LITTLE SHOPPA TERROR</td>
</tr>
<tr>
<td>CALL A COP</td>
</tr>
<tr>
<td>LITTLE SHOPPA HORDORS</td>
</tr>
<tr>
<td>NO!</td>
</tr>
<tr>
<td>OH OH OH NO-OH!</td>
</tr>
<tr>
<td>LITTLE SHOP</td>
</tr>
<tr>
<td>LITTLE SHOPPA HORDORS</td>
</tr>
<tr>
<td>BOP SH'BOP</td>
</tr>
<tr>
<td>LITTLE SHOPPA TERROR</td>
</tr>
<tr>
<td>WATCH 'EM DROP</td>
</tr>
<tr>
<td>LITTLE SHOPPA HORDORS</td>
</tr>
<tr>
<td>NO!</td>
</tr>
<tr>
<td>OH OH OH NO-OH!</td>
</tr>
</tbody>
</table>

"Abandon All Hope... " (Frighten)

"Lights, Music, Color, Choreography; Horror. "

"Ooze" (Charm)
LITTLE SHOP OF HORRORS

Chiffon. (as CRYSTAL & RONNETTE sing back-up)

SHING-A-LING *(lure)*
WHAT A CREEPY THING
TO BE HAPPENIN'*
(shouted, a la The Shangri-La's)

Lookout! Lookout! Lookout! Lookout!
SHANG-A-LANG
FEEL THE STURM AND DRANG
IN THE AIR!
YEAH, YEAH, YEAH, YEAH
SHA LA LA
STOP RIGHT WHERE YOU ARE
DONCHA MOVE A THING

Ronnette.

YOU BETTER
Girls.
YOU BETTER *
TELLIN' YOU, YOU BETTER
TELL YOUR MAMA
SOMETHIN'S GONNA GET 'ER
SHE BETTER

EVERYBODY BETTER
BEWARE! *

(Behind them, the Screens opens to reveal the shop. MUSHNIK
sits frozen in semi-darkness at the stage R. work table, his
face hidden behind a newspaper.)

Ronnette.

COME-A, COME-A, COME-A *(entice)*

Girls.
LITTLE SHOP
LITTLE SHOPPA HORRORS
BOP SH'BOB
YOU'LL NEVER STOP THE TERROR
LITTLE SHOP
LITTLE SHOPPA HORRORS
NO! NO NO N'NO!
NO NO N'NO!
NO NO N'NO-OH OH OH! *
As we move from Prologue to scene lighting, CRYSTAL, RONNETTE, and CHIFFON take places on the down L. stoop, near the sleeping WINO. They will remain there for a while, idly reading monster-movie magazines. VS., in the shop, LIGHTS come up on MR. MUSHNIK at the work table, reading the Skid Row Daily News and waiting for customers who do not arrive. In fact, customers very seldom if ever arrive around here. What few flowers are in evidence are on their last legs—wilted, faded, and decaying. The clock moves slowly, accompanied by tic-toc music, from nine o'clock to ten. Suddenly, there is an ear-splitting crash from the off R. workroom. MUSHNIK shouts in the direction of the noise, without getting up.

MUSHNIK. What did you break now, Krelborn?
SEYMOUR. (offstage) Nothing, Mr. Mushnik.
MUSHNIK. (mumbling in something that resembles Yiddish as he returns to the paper) Aron g'vorn g'voxen, akebebble, mit tzibeleh.

(The clock advances. When it hits eleven, AUDREY appears down R., sporting a black eye. She runs across the Forestage, past the GIRLS, and into the shop. As she enters, the doorbell sounds. The clock hits two and stops.)

MUSHNIK. (continued) So, she finally decides to come to work.
AUDREY. Good morning Mr. Mushnik.
MUSHNIK. What morning? It's two o'clock in the afternoon. (He picks up a half-eaten sandwich from the work table and starts to cross out of the shop.) Not that we had a customer. Who has customers when you run a flower shop on Skid Row?
AUDREY. I'm sorry.

(She is hanging up her jacket as we hear another loud crash from the workroom.)
LITTLE SHOP OF HORRORS

MUSHNIK. (shouted from Forestage) Seymour, what is going on back there?

SEYMOUR. (offstage) Very little, Mr. Mushnik! (Lower)

MUSHNIK. (quickly moving back into the shop) Audrey, you'd better go back there and see what he's . . . (He gets a good look at her for the first time.) Audrey. Where'd you get that shiner?

AUDREY. (evasively grabbing some roses from the windowseat and crossing to the down R. work table to arrange them) Shiner?

MUSHNIK. Audrey, that greasy boyfriend of yours—he's been beating up on you again? (She doesn't answer.) Look, I know it's none of my business, but I'm beginning to think he's maybe not such a nice boy.

AUDREY. You don't meet nice boys when you live on Skid Row, Mr. Mushnik.

(SEYMOUR enters up R. with several trays of plants.)

SEYMOUR. I got these plants repotted for you, Mr. . . . (He trips over his feet and falls, sending trays and pots flying across the room.) (Falter)

MUSHNIK. (shouting as SEYMOUR tumbles) Seymour! Look what you done to the inventory! (Shake)

AUDREY. Don't yell at Seymour, Mr. Mushnik. (Pacify)

SEYMOUR. (looking up from the floor) Hi, Audrey— you look radiant today. (Beat) Is that new eye makeup? (Sigh)

AUDREY. (rising to exit up R. workroom) I'll clean it up before any of the customers get here. (Conceal)

MUSHNIK. Well that ought to give you plenty of time. (He steps outside the shop.) Look, God, what an existence I got! Misfit employees, bums on the sidewalk, business is lousy. My life is a living hell. (A rustle of noise from stage L. stoop; CRYSTAL & CHIFFON fighting over a magazine. MUSHNIK moves down L., toward them.) You! Urchins! Off the stoop! It ain't bad enough I got the winos permanently decorating the storefront? I need three worthless ragamuffins to complete the picture?

RONNETTE. Aw, we ain't bothering nobody. Are we Crystal? (Toss)

CRYSTAL. No we're not, Ronnette. (Face)

MUSHNIK. You ought to be in school.

CHIFFON. We're on the split shift. (Flip)

RONNETTE. Right. We went to school 'til the fifth grade, then we split.
LITTLE SHOP OF HORRORS

MUSHNIK. So how do you intend to better yourselves?
CRYSTAL. Better ourselves? Mister, when you from Skid Row, ain't no such thing. (She turns forward dramatically and strikes a Girl Group pose, which RONNETTE AND CHIFFON quickly imitate.)

(2) "DOWNTOWN (SKID ROW)"

CRYSTAL.
ALARM GOES OFF AT SEVEN
AND YOU START UPTOWN.
YOU PUT IN YOUR EIGHT HOURS
FOR THE POWERS THAT HAVE ALWAYS BEEN.
RONNETTE. Sing it, child.
CRYSTAL.
TIL IT'S FIVE P.M.
WINO #1. (sitting up, suddenly)
THEN YOU GO
(He collapses again.)

GIRLS.
DOWNTOWN
WHERE THE FOLKS ARE BROKE
YOU GO
DOWNTOWN
WHERE YOUR LIFE'S A JOKE
YOU GO
DOWNTOWN
WHEN YOU BUY YOUR TOKEN, YOU GO—HOME TO SKID ROW!

(moving c. with MUSHNIK, singing and dancing)

HOME TO SKID ROW!
WINO #1. (sitting up again)
YES, YOU GO

(As they continue singing, WINO #2, enters stage r., singing back-up and panhandling.)

ALL.
DOWNTOWN
CRYSTAL.
WHERE THE CABS DON'T STOP.
LITTLE SHOP OF HORRORS

ALL.
DOWNTOWN
MUSHNIK.
WHERE THE FOOD IS SLOP. (spre)

ALL.
DOWNTOWN
WHERE THE HOP-HEADS FLOP IN THE SNOW!
DOWN ON SKID ROW!

GIRLS.
UPTOWN YOU CATER TO A MILLION JERKS (sneer)
UPTOWN YOU'RE MESSENGERS AND MAILROOM CLERKS
EATIN' ALL YOUR LUNCHES AT THE HOT-DOG CARTS
THE BOSSES TAKE YOUR MONEY
AND THEY BREAK YOUR HEARTS (break)

(The GIRLS continue singing, down R. AUDREY, meanwhile, comes out of the shop to empty a pan-full of SEYMOUR's broken flowerpots in the down L. trash can.)

AND UPTOWN YOU CATER TO A MILLION WHORES
YOU DISINFECT TERRAZZO ON THEIR BATHROOM FLOORS
YOUR MORNING'S TRIBULATION, AFTERNOON'S A CURSE
AND FIVE O'CLOCK IS EVEN WORSE—
Wino #1.
THAT'S WHEN YOU GO

ALL.
DOWNTOWN
AUDREY.
WHERE THE GUYS ARE DRIPS. (reproach)

ALL.
DOWNTOWN
AUDREY.
WHERE THEY RIP YOUR SLIPS.
DOWNTOWN
WHERE RELATIONSHIPS ARE NO-GO.

(She sits on the stage L. trash can.)

ALL.
DOWN ON SKID ROW!
LITTLE SHOP OF HORRORS

SEYMOUR. (Lights crossfade sharply to him in the shop, still on his knees, cleaning up the mess.)

POOR!
ALL MY LIFE, I'VE ALWAYS BEEN POOR!
I KEEP ASKING GOD WHAT I'M FOR,
AND HE TELLS ME,
"GEE, I'M NOT SURE . . ."
SWEEP THAT FLOOR, KID"
OH!
(He rises.)
I STARTED LIFE AS AN ORPHAN,
A CHILD OF THE STREET, HERE ON SKID ROW!
(refers to MUSHNIK, outside)
HE TOOK ME IN, GAVE ME SHELTER,
A BED, CRUST OF BREAD, AND A JOB—
TREATS ME LIKE DIRT,
CALLS ME A SLOB,
WHICH I AM!
SO I LIVE . . .
Others.
DOWNTOWN
SEYMOUR.
THAT'S YOUR HOME ADDRESS, YA LIVE
Others.
DOWNTOWN
SEYMOUR.
WHEN YOUR LIFE'S A MESS, YA LIVE
Others.
DOWNTOWN
SEYMOUR.
WHERE DEPRESSION'S JES' STATUS QUO!
Others.
DOWN ON SKID ROW
SEYMOUR. (moving c. and turning forward, lyrically) (Hope)
SOMEONE SHOW ME A WAY TO GET OUTA HERE,
CAUSE I CONSTANTLY PRAY I'LL GET OUTA HERE
PLEASE WON'T SOMEBODY SAY I'LL GET OUTA HERE
SOMEONE GIMME MY SHOT OR I'LL ROT HERE!
SEYMOUR.
SHOW ME HOW AND I WILL,
(Smack)
I'LL GET OUTA HERE
Others.
DOWNTOWN
There's NO RULES FOR US,
LITTLE SHOP OF HORRORS

I'LL START CLIMBIN' UPHILL
AND GET OUTA HERE
SOMEONE TELL ME I STILL
COULD GET OUTA HERE
SOMEONE TELL LADY LUCK (CLAP)
THAT I'M STUCK HERE!

DOWNTOWN— CAUSE IT'S
DANGEROUS
DOWNTOWN
WHERE THE RAINBOW'S JUST
A NO-SHOW!
WHEN YOU LIVE...

(ALL, except SEYMOUR and AUDREY, are now moving in a very dramatic, dreamlike, West Side Story-ish way. SEYMOUR, still in the shop, simply stands and sings, looking off into the distance at "dreams that won't come true." AUDREY, seated on the Forestage, does the same.)

SEYMOUR & AUDREY.
GEE, IT SURE WOULD BE SWELL (Wish)
TO GET OUTA HERE
BID THE GUTTER FAREWELL (Wave)
AND GET OUTA HERE
I'D MOVE HEAVEN AND HELL
TO GET OUTA SKID
I'D DO I-DUNNO-WHAT (Stretch)
TO GET OUTA SKID,
BUT A HELL OF A LOT
TO GET OUTA SKID,
PEOPLE TELL ME THERE'S
NOT A WAY OUTA SKID
BUT BELIEVE ME I GOTTA GET OUTA...

ALL.
SKID ROW! (Punch)

DOWNTOWN WHERE THE SUN DON'T SHINE!
PAST THE BOTTOM LINE
GO ASK ANY WINO, HE'LL KNOW

(At the end of the number, life returns to normal. [MUSIC CUE 2-A.] As the clock on the shop wall turns: CRYSTAL, RONNETTE, CHIFFON, AND WINO #2 exit; WINO #1
LITTLE SHOP OF HORRORS

Picks some food out of the down L. trash can; SEYMOUR, up c., starts tending to the flowers in the window; MUSHNIK ushers AUDREY back into the shop, where she collects a bunch of limp roses from the stage r. work table, and works at getting the lifeless stems to stand up; MUSHNIK dejectedly returns to the stage r. work table and his newspaper.

Meanwhile, WINO #1 has moved up L., outside the shop window. On a MUSIC CUE, SEYMOUR, MUSHNIK, and AUDREY think they hear something outside. Could it be a customer? They look. It's just the WINO. He coughs disgustingly. On a MUSIC CUE, AUDREY, SEYMOUR, & MUSHNIK sigh and turn back to what they were doing. The clock advances to six and chimes. AUDREY crosses up c. to deposit her lifeless roses on the window-seat.)

MUSHNIK. Look at that! Six o'clock and we didn't sell so much as a fern. I guess this is it. (He crosses to door and reverses the sign in it from Open to Closed.) Don't bother coming in tomorrow.

AUDREY. You don't mean. (Be Aghast)

SEYMOUR. You can't mean. (Be Shocked)

MUSHNIK. What, what what don't I mean? I mean I'm closed, forget it, kaput. (Say Uncle)

AUDREY. You can't. (Shake)

MUSHNIK. Kaput! Extinct! I'm closing this God and customer forsaken place. (Yield)

(AUDREY nudges SEYMOUR forward.)

SEYMOUR. Mr. Mushnik, forgive me for saying so, but has it ever occurred to you that maybe what the firm needs is to move in a new direction? (Attempt)

AUDREY. What Seymour's trying to say, Mr. Mushnik, is . . . (Interpret) Well, we've talked about it and we both agree . . . (confidentially, to SEYMOUR) Seymour, why don't you run in back and bring out that strange and interesting new plant you've been working on? (SEYMOUR exits up r.) You see, Mr. Mushnik, some of those exotic plants Seymour has been tinkering around with are really unusual and we were both thinking that maybe some of his strange and interesting plants—prominently displayed and advertised—would attract business. (Advertise)
LITTLE SHOP OF HORRORS

SEYMOUR. (Re-enters r., carrying Pod #1—a large but sickly-looking plant—unlike any you have ever seen.) I’m afraid it isn’t feeling very well today.

AUDREY. (crossing c. to SEYMOUR) There. Now isn’t that bizarre?

MUSHNIK. (joining her) At least. What kind of a weirdo plant is that, Seymour?

SEYMOUR. I don’t know. It looks like some kind of flytrap, but I haven’t been able to identify it in any of my books. So I gave it my own name. I call it an Audrey Two.

AUDREY. (deeply moved) After me?

SEYMOUR. (shy and gazing at her) I hope you don’t mind. (to MUSHNIK, then crossing to window seat) You see sir, if you put a strange and interesting plant like this, here in the window, maybe—

MUSHNIK. (returning to r. work table and sitting) Maybe what? Do you have any idea how ridiculous you sound? Just because you put a strange and interesting plant in a window, people don’t suddenly . . .

([MUSIC CUE: 3-A.] Door chimes and opens. All three heads turn. A CUSTOMER enters the shop.)

CUSTOMER. Excuse me. I couldn’t help noticing that strange and interesting plant. What is it?

AUDREY. It’s an Audrey Two.

CUSTOMER. I’ve never seen anything like it before.

SEYMOUR. No one has.

CUSTOMER. Where did you get it?

SEYMOUR. Well . . .

(MUSIC 3-B in)

SEYMOUR. (continued) You remember that total eclipse of the sun a couple of weeks ago?

“DA DOO”

(CRYSTAL, RONNETTE, and CHIFFON pop into view up l., outside the shop window. As SEYMOUR, stage c., tells his tale, they sing back-up with appropriate Girl Group hand gestures. No one onstage seems to notice them.)
LITTLE SHOP OF HORRORS

GIRLS.
DA-DOO
SEYMOUR. I was walking in the wholesale flower district that day. (Stroll)
GIRLS.
SHOOP-DA-DOO
SEYMOUR. And I passed by this place where this old Chinese man— (Stop)
GIRLS.
CHANG-DA-DOO
SEYMOUR. He sometimes sells me weird and exotic cuttings— (Search)
GIRLS.
SNIP-DA-DOO
SEYMOUR. ’Cause he knows, you see—strange plants are my hobby! (Shrug)
GIRLS.
DA-DA-DA-DA-DA
DA-DOO
SEYMOUR. He didn't have anything unusual there that day. (Pass)
GIRLS.
NOPE DA-DOO
SEYMOUR. And I was about to—you know—walk on by. (Proceed)
GIRLS.
GOOD FOR YOU
SEYMOUR. When suddenly and without warning, there was this . . . (Halt)
SEYMOUR and GIRLS.
TOTAL ECLIPSE OF THE SUN!
SEYMOUR. It got very dark. And then I heard a strange humming sound, like something from another world. (Shrink)
GIRLS.
DA-DOO
SEYMOUR. And when the light came back, this weird plant was just sitting there. (Return)
GIRLS.
OOPS-EE-DOO
SEYMOUR. Just stuck in, you know, among the zinnias? (Frown)
GIRLS.
AUD-REE-TWO
SEYMOUR. I coulda sworn it hadn't been there before. But the old Chinese man sold it to me anyway. (Scratch)
LITTLE SHOP OF HORRORS

SHADY, LA-LA-LA-LA-LA-LA

DOO-DOO-DOO-DOO DOO-DOO-DOO-DOO!

SEYMOUR.

For a dollar ninety-five.

CUSTOMER. Well, that's an unusual story and a fascinating plant. (MUSIC: doorbell, as he starts out L., then turns.) Oh—I may as well take fifty dollars-worth of roses while I'm here.

MUSHNIK. Fifty dollars! (Be astonished)

AUDREY. Fifty dollars!

SEYMOUR. Fifty dollars!

MUSHNIK. (crossing toward CUSTOMER at L. work table)

Yessir, right away, sir!

CUSTOMER. Can you break a hundred? (Offer)

MUSHNIK. A hundred. Er . . . no . . . I'm afraid we . . . er . . . (Fingering a huge cobweb on the register) . . . Closed the register for the day.

CUSTOMER. Well then, I'll just have to take twice as many, won't I?

MUSHNIK. Twice as many!

AUDREY. Twice as many!

SEYMOUR. Twice as many!

(AUDREY quickly grabs a handful of limp, dead roses and hands them to SEYMOUR for lightning-fast wrapping in a sheet of MUSHNIK's newspaper at the R. work table.)

MUSHNIK. A hundred dollars-worth? Yessir. Right away, sir. Audrey, my darling, kindly fetch this gentleman one hundred dollars worth of our very finest red American Beauty roses!

(AUDREY presents the pathetic bundle to the CUSTOMER.)

CUSTOMER. Thank you very much. (He moves to the door, then turns.) Yessir. That is one strange and interesting plant.

(CUSTOMER exits. [MUSIC CUE 3-C.] CRYSTAL silently enters on street, stage L., and takes a position on ds.L. stoop, reading an oversized monster movie magazine. Simultaneously, a quick beat of Ad. Lib. exuberance and
LITTLE SHOP OF HORRORS

laughter from MUSHNIK, AUDREY, and SEYMOUR in the shop. Then MUSHNIK takes charge:

MUSHNIK. Well, don't just stand there! Quick! Quick! Quick! Put that plant—what do you call it?
SEYMOUR. An Audrey Two. (strut)
MUSHNIK. Put that Audrey Two in the window where the passers-by can see. My God, I’d never have believed it. (crossing stage r. to prepare to leave: taking off sweater, putting on coat, hat, and scarf) My children, I'm taking us all to dinner! (Clap)
(MUSIC out)

AUDREY. Oh, I'd love to, Mr. Mushnik, but I have a date (Gulp)
(She crosses to coat rack up c.)

MUSHNIK. With the same nogoodnik? I'm telling you, Audrey, you don't need a date with him, you need major medical. He ain't a good clean kinda boy.
AUDREY. (putting on her jacket) He's a professional (Defend)
MUSHNIK. What kind of professional drives a motorcycle and wears a black leather jacket? (Jab)
AUDREY. He's a rebel, Mr. Mushnik. But he makes good money. And besides...he's the only fella I've got. Enjoy dinner. Goodnight, Seymour. (Shrug)
SEYMOUR. Goodnight. (Chin up)

(AUDREY exits.)

MUSHNIK. (collecting his newspaper from r. work table) Poor girl. (Pity)
SEYMOUR. Are we still going to dinner? (Lean toward)

([MUSIC 3-D.] THE PLANT wilts. [SEE APPENDIX—NOTE 1])

MUSHNIK. (crossing c. to SEYMOUR) You're not going anywhere, Krelborn. You're staying right here and taking care of this sick plant. How come it's fainting all the time?
SEYMOUR. I told you, it's been giving me trouble. It just wilts like this. The Audrey Two is not a healthy girl.
MUSHNIK. Strictly between us, neither is the Audrey One. (Askance)
LITTLE SHOP OF HORRORS

SEYMOUR. If only I knew what breed it is, what genus. But it's nowhere in the books.

MUSHNIK. Well, Krelborn, my advice to you is you better figure it out and fast. Look what this exotic little beauty did for business!

SEYMOUR. I know. (Ponder)

MUSHNIK. (crossing to door) So work, Seymour! Nurse that plant back to health. I'm counting on you. (Order)

SEYMOUR. I do. (Pat)

MUSHNIK. (push) You do? (Convince)

SEYMOUR. I do. (Command)

(He exits. [MUSIC CUE 4.] LIGHTS: Sunset. SEYMOUR crosses to r. work table, talking to his PLANT.)

SEYMOUR. Aw Twoey, I don't know what else to do for you. Mr. Mushnik and Audrey, they just met you, but I've been going through this with you for weeks—grow and wilt, spurt and flop. Are you sickly, little plant, or just plain stubborn? What is it you want? What is it you need? (Plead)

(SEYMOUR sits at the table and sings as he tends the PLANT: sprinkling food on the soil, misting the leaves with water, etc.)

(4) "GROW FOR ME"

SEYMOUR.
1. I'VE GIVEN YOU SUNSHINE Remind
   I'VE GIVEN YOU DIRT
   YOU'VE GIVEN ME NOTHIN'
   BUT HEARTACHE AND HURT!
2. I'M BEGGING YOU SWEETLY
   I'M DOWN ON MY KNEES. *
   OH PLEASE—
   GROW FOR ME.
3. I'VE GIVEN YOU PLANTFOOD
   AND WATER TO SIP
   I'VE GIVEN YOU POTASH.
   YOU'VE GIVEN ME—ZIP.
   OH GOD HOW I MIST YOU
LITTLE SHOP OF HORRORS

OH POD HOW YOU TEASE
SO PLEASE—
GROW FOR ME.

(He crosses to the windowseat and deposits the PLANT there.
[see appendix—note 2])

I'VE GIVEN YOU SOUTHERN EXPOSURE TO GET YOU TO THRIVE
I'VE PINCHED YOU BACK HARD,
LIKE I'M SUPPOSED TO,
YOU'RE BARELY ALIVE
I'VE TRIED YOU AT LEVELS OF MOISTURE,
FROM DESERT TO MUD.

(returning to the work table to tidy-up)

I'VE GIVEN YOU GROW-LIGHTS AND MINERAL SUPPLEMENTS.
WHAT DO YOU WANT FROM ME?
BLOOD?

(As he works, he pricks his finger on a rose thorn.)

SEYMOUR. (speaking) Ouch! (THE PLANT opens its flytrap-like "mouth". But SEYMOUR doesn't catch it.) Damned roses! Damned thorns! Clumsy me. Hey, Twoey, look what I did! (He shows the finger to THE PLANT and notices that it is open.) Hey, you opened up! I wonder what made you do that?

(SEYMOUR moves toward THE PLANT, unconsciously dropping his finger to his side as he does. As the finger disappears from its "view", THE PLANT closes. SEYMOUR looks at THE PLANT again, sees that it is closed, and shrugs. He lifts his finger to look at the wound. THE PLANT opens. SEYMOUR notices this. He begins to catch on. He slowly hides his finger behind his back and as he does, THE PLANT slowly closes. SEYMOUR raises his finger slowly. THE PLANT slowly opens. Now SEYMOUR decides to try to trick it. He very quickly hides his finger, then quickly lifts it again. As he does this, THE PLANT closes and opens, mirroring his timing exactly. SEYMOUR turns away with an "uh oh" expression.)
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SEYMOUR. (continued) I think I know what made you do that. Well, I guess a few drops couldn't hurt. Long as you don't make a habit out of it or anything. (sings)

I'VE GIVEN YOU SUNLIGHT
I'VE GIVEN YOU RAIN
LOOKS LIKE YOU'RE NOT HAPPY
'LESS I OPEN A VEIN!
I'LL GIVE YOU A FEW DROPS IF THAT'LL APPEASE
NOW PLEASE—
(SEYMOUR gingerly extends his bleeding finger toward THE PLANT. THE PLANT vibrates in anticipation.)

OH PLEASE—
(SEYMOUR squeezes his finger over THE PLANT, extracting a drop or two of blood. The pod opens, snapping at the drops like a puppy, begging for more.)
Grow for me?

(SEYMOUR exits into the back room. As MUSIC builds, we see THE PLANT begin to grow... and grow... and grow... until, on the last chord of the music, it gives a little circular flourish—almost seeming to bow.)

BLACKOUT [SEE APPENDIX—NOTE 3]

SCREENS CLOSE

Scene 2

. [MUSIC CUE 5.] Screen closed. Forestage. MUSHNIK, CRYSTAL, CHIFFON, and RONNETTE sit on stage r. stoop, gathered around a little transistor radio. We overhear the program they are listening to: the end of an interview with SEYMOUR.

(SOUND: Interview Tape.)

INTERVIEWER. (tape) And thus we conclude our interview with Seymour Krelborn, the young botanical... Do you mind if I call you a genius?

SEYMOUR. (tape) Gosh, no. (Thrill)

INTERVIEWER. The genius who has developed a new breed of plantlife, hitherto unknown on this planet. The Audrey Two. Oh, just one last question, Mr. Krelborn. Do you feed it anything special?
LITTLE SHOP OF HORRORS

SEYMOUR. Special? Er . . . no . . . it's a secret formula, but it's . . . uh . . . not hard to come by. (Stutter)

INTERVIEWER. I see, well thanks for dropping by and—(Push)

SEYMOUR. I'd like to remind our listeners that the Audrey Two is on display exclusively at Mushnik's Skid Row Florists . . . (V SUS)

SEYMOUR. (shouting to be heard) Open six days a week, ten to six! (Speed) WSKID . . .

MUSHNIK. The address, the address! Mention the . . . Oh well. It's still great advertising. (Gr. teeth)

(5) "YA NEVER KNOW"

MUSHNIK. (Remains sitting on stoop. The GIRLS, grouped around him, sing back-up.) (Skio)
I CAN'T BELIEVE IT
IT COULDN'T BE HAPPENING.
PINCH ME, GIRLS
IT COULDN'T BE HAPPENING
ALL OF THIS SUDDEN SUCCESS
COMING OUTA THE BLUE!

GIRLS.
D'DOO DOO DOO
DOO D'DOO DOO DOO

MUSHNIK.
I PUT SIGN UP (Spin)
RIGHT IN THE FRONT WINDOW
AN ADVERTISEMENT
RIGHT IN THE FRONT WINDOW—
"STOP IN AND SEE THE AMAZING NEW PLANT,
AUDREY TWO"

GIRLS.
T'TWO TWO TWO
DOO D'DOO DOO DOO

MUSHNIK.
AND THE REALLY REMARKABLE THING
IS THAT PEOPLE, THEY DO!

GIRLS.
D'DOO DOO DOO
DOOP, THEY SURE DOO DOO
DOO—
LITTLE SHOP OF HORRORS

MUSHNIK.
SEYMOUR THAT TWERP OF A KLUTZ (Scratch)
FINALLY DID SOMETHING RIGHT
AUDREY TWO DRIVES 'EM NUTS
WHAT A BLESSING THIS WONDERFUL PLANT SHOULD EXIST
AND SHOULD RAKE IN THE BUCKS FOR ME HAND OVER FIST!

(SEYMOUR runs in from L., wearing a jacket and carrying AUDREY TWO. THE PLANT—Pod #2—is now almost two feet tall. It is actually a hand puppet, manipulated by SEYMOUR, whose right arm is concealed in the pot, while a stuffed right jacket-arm and rubber hand disguise this fact to the audience. [SEE APPENDIX—NOTE 4] THE PLANT does not move through the following:)

SEYMOUR. Well, how’d I do? (Stride)
CHIFFON. (running to him) You was great, Seymour! (Jab)
CRYSTAL. (joining her) You sounded sexier than the Wolfman! (Clap)

MUSHNIK. But you didn’t mention the address of the shop. How many times have I told you . . . (Jab)
SEYMOUR. I’m sorry. I was nervous. Where’s Audrey? She said she’d be here. (Evade)

MUSHNIK. Forget about Audrey. I’ve got three more radio interviews lined up for tomorrow and the Skid Row Herald Examiner wants a picture! (Jerk)

(With a flourish, MUSHNIK produces a small camera. The GIRLS Ad. Lib. excitedly: “A picture! Oh, Seymour!”)

SEYMOUR. (over Ad. Lib.) If I had a mother, she'd be so happy. (Pump up)

RONNETTE. (still perched on the stage R. stoop) You’re an overnight sensation, Seymour. (MUSIC CUE. Beat. She crosses her legs and turns to the audience.) Who'da believed it? (Shimmy)

(RONNETTE nods to the Band for her cue. As she sings, MUSHNIK snaps several photos of SEYMOUR, posing with PLANT, CRYSTAL, & CHIFFON.)
LITTLE SHOP OF HORRORS

Ronnette. (continued)

ONE DAY HE PUSHED A BROOM NOTHIN’ IN HIS NEWS BUT GLOOM AND DOOM THEN HE LIT A FUSE AND— GIVE HIM ROOM— STAND ASIDE AND WATCH THAT MOTHER BLOW! EXPLOSION! BANG! KERBOOM! DON’T IT GO TO SHOW YA NEVER KNOW?

(Mushnik exits, gesturing for Seymour to follow, but Girls intercept him and pull him into a little Conga-line dance.)

Girls.

Seymour was (spin) IN A FUNK HE WAS NUMBER ZERO WHO’DA THUNK HE’D BECOME A HERO? JUST A PUNK HE WAS A FORGOTTEN SO AND SO THEN ONE DAY Seymour.

Crash! Kerplunk!

Girls.

DONT IT GO TO SHOW YA NEVER KNOW?

Ronnette. Sit down, Seymour. Now we gonna sing for ya.

(Seymour sits on stage l. trash can. During the following, as Ronnette sings in celebration of Seymour’s success and Crystal & Chiffon sing back-up, The Plant gets bored. Seymour tries to get it to watch the Girls’ number, but it’s no use. The Plant gets frisky and bites Seymour’s left hand.)

Ronnette.

ALL THE WORLD USED TO SCREW HIM (lean) BIF WHAM POW, NOW THEY INTERVIEW HIM AND THEY CLAMOR TO PUT HIS REMARKS ON THE AIR! (Drill)
LITTLE SHOP OF HORRORS

ALL THE WORLD USED TO HATE HIM
NOW THEY'RE STARTING TO 'PRECIATE HIM
ALL BECAUSE OF THAT STRANGE LITTLE PLANT
OVER THERE

(SEYMOUR pulls his hand out of the PLANT as the GIRLS,
oblivious to the PLANT's antics, pull SEYMOUR and
his PLANT into the number.)

GIRLS.

OBSERVE HIM!
HERE'S A CHAP
EVERYTHING IS LANDIN'
IN HIS LAP!

SEYMOUR. (aside)
I JUST CUT MY HAND AND \( \frac{\text{t}}{\text{t}+1} \)
IN A SNAP!
SOMETHING OUT OF EDGAR ALLEN POE
HAS HAPPENED!

GIRLS.

ZAM KAZAP!
DONT IT GO TO SHOW YA NEVER KNOW?
(As the number progresses toward its conclusion, SEYMOUR
dances with the GIRLS, but is hard-put to hide from them the
fact that his PLANT has a mind of its own. It snaps at anything
that's handy and—toward the finish—it even begins to bounce
and jive in time to the music!)

ONE DAY YOU'RE
SLINGIN' HASH
FEELIN' SO REJECTED
LIGHTNING FLASH!
YOU GET RESURRECTED!
MAKE A SPLASH!
NOW YOU RATE THE BIG BRAVISSIMO!
AND WITH A THUNDERCRASH!
CRASH KERPLUNK!
BAM KERBOOM!
ZANG KAZUNK!
ZAM KAZOOM!
ZOWEE, POWEE
HOLY COW, HE
ORDERED UP A RAINBOW TO GO
LITTLE SHOP OF HORRORS

WOW! POW! LOOK OUT BELOW!
DONT IT GO TO SHOW
YA NEVER KNOW?
MUSHLIN. (offstage r.) Krelborn!! (spit)

(SEYMOUR obediently exits r. [PLAYOFF MUSIC 5-A.] GIRLS Ad. Lib. laughter and good-natured mockery of SEYMOUR's awkward dancing. AUDREY rushes in, stage l. She is out of breath and her arm is in a chic leopard-print sling.)

CRYSTAL. (Sees AUDREY and executes a "hold everything" arm gesture that cues PLAYOFF MUSIC to stop.) Well, look who's here.
AUDREY. Hi, Crystal. Hi, Ronnette. Hi, Chiffon. Am I late? Did I miss it? (T: Her)
RONNETTE. (crosses to AUDREY) Sure are. (Point)
CHIFFON. (joining her) And sure did. (Thumb)
AUDREY. (crosses down l., past them) Seymour's first radio broadcast. I wanted to cheer him on. I tried to be on time, but... (Deflate)
CRYSTAL. Don't tell me.
THREE GIRLS. You got tied up.
AUDREY. No, just... handcuffed... a little (Shrug)

(CRYSTAL and CHIFFON cross l. and position themselves on the down l. stoop.)

RONNETTE. (crossing and sitting on edge of Forestage, just down r.c. of stage l. trash can) Girl, I don't know who this mess is you hangin' out with, but he is hazardous to your health. (Confront)
AUDREY. That's for sure, but I can't leave him. (Worry)
CHIFFON. Why not? (Push)
AUDREY. He'd get angry. And if he does this to me when he likes me, imagine what he'd do if he ever got mad. (Be Wary)
CRYSTAL. So dump the chump, get another guy, and let him protect you. (Cross Arms)
CHIFFON. And we got one all picked out (Wink)
RONNETTE. A little botanical genius. (Wink-Wink)
CRYSTAL. And she ain't talkin' about George Washington Carver. (Elbow)
AUDREY. Seymour? (Smile)
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ALL THREE. Bingo. (High Five)

AUDREY. (crossing L., toward CRYSTAL & CHIFFON) Oh, we're just friends. I could never be Seymour's girl. I've got a past.

CHIFFON. And who amongst us has not? (Shrug)

AUDREY. (sits on stage L. trash can) I don't even deserve a Sweet, Considerate, Suddenly Successful guy like Seymour.

RONNETTE. Mm, mm, mm. This child suffers from low self-image.

CHIFFON. You have a point. (Affirm)

CRYSTAL. She has a problem. (Agree)

(6) "SOMEWHERE THAT'S GREEN"

AUDREY.
*I KNOW SEYMOUR'S THE GREATEST (Acknowledge)
BUT I'M DATING A SEMI-SADIST. (Justify)
SO I'VE GOT A BLACK EYE
AND MY ARM'S IN A CAST. (Not Worth Seymour)

STILL, THAT SEYMOUR'S A CUTIE. (Job)
WELL, IF NOT, HE'S GOT INNER BEAUTY,
AND I DREAM OF A PLACE WHERE WE COULD BE TOGETHER, AT LAST—

CRYSTAL. What kind of place is that, honey? An emergency room? *

AUDREY. (as Music continues under) Oh no. It's just a day-dream of mine. A little development I dream of. Just off the Interstate. Not fancy like Levittown. Just a little street in a little suburb, far far from Urban Skid Row. The sweetest, greenest place—where everybody has the same little lawn out front and the same little flagstone patio out back. And all the houses are so neat and pretty... 'Cause they all look just alike. Oh, I dream about it all the time. Just me. And the toaster. And a sweet little guy. Like Seymour—

(AUDREY remains seated on the stage L. trash can. Gradually, we begin to see on the faces of the GIRLS grouped around her that they share her dream. LIGHTS grow soft and lyrical, narrowing on the GIRLS and AUDREY, stage L.)

AUDREY. (continued)
A MATCHBOX OF OUR OWN (Picture)
A FENCE OF REAL CHAIN LINK (Picture)
LITTLE SHOP OF HORRORS

A GRILL OUT ON THE PATIO  (See)
DISPOSAL IN THE SINK
A WASHER AND A DRYER AND
AN IRONING MACHINE
IN A TRACT HOUSE THAT WE SHARE  (Hug)
SOMEWHERE THAT'S GREEN
HE RAKES AND TRIMS THE GRASS
HE LOVES TO MOW AND WEED  (Show)
I COOK LIKE BETTY CROCKER
AND I LOOK LIKE DONNA REED
THERE'S PLASTIC ON THE FURNITURE
TO KEEP IT NEAT AND CLEAN
IN THE PINE-SOL-SCENTED AIR,
SOMEWHERE THAT'S GREEN  (View)

BETWEEN OUR FROZEN DINNER
AND OUR BED-TIME: NINE-FIFTEEN  (Snuggle)
WE SNUGGLE WATCHING LUCY
ON OUR BIG, ENORMOUS
TWELVE-INCH SCREEN

I'M HIS DECEMBER BRIDE  (Dream)
HE'S FATHER, HE KNOWS BEST
OUR KIDS WATCH HOWDY DOODY
AS THE SUN SETS IN THE WEST
A PICTURE OUT OF BETTER HOMES
AND GARDENS MAGAZINE
FAR FROM SKID ROW
I DREAM WE'LL GO
* SOMEWHERE THAT'S  . . .  (Reach)
GREEN

(On the last word of the song, she reaches out as if toward the
place she's been singing about. LIGHTS narrow down on
this image and then fade to:)

BLACKOUT

SCENE 3  *

[MUSIC CUE 7.] Lights come up to reveal SEYMOUR, emptying garbage into the stage r. trash can. RONNETTE is
LITTLE SHOP OF HORRORS

perched on the stage L. stoop. vs., the Screens are open, but the shop is lit only in silhouette. MUSHNIK holds a frozen attitude on the telephone at the stage L. work table.

"CLOSED FOR RENOVATION"

SEYMOUR. (at trash can)
WE'RE CLOSED FOR RENOVATION FOR SPIFFING UP AND GROOMING 'CAUSE CUSTOMERS ARE FLOCKING AND BUSINESS HAS BEEN BOOMING (He bounces merrily across the Forestage, and waves at RONNETTE.)
WE NEED REFRIGERATION IN OUR NEW, IMPROVED DISPLAY – SO WE'RE CLOSED FOR RENOVATION TODAY.

(LIGHTS come up in the shop as SEYMOUR enters it and MUSHNIK comes to life. We see now that the place is in the midst of a transformation. There are lots of new, living flowers in the window. The stage R. work table is gone. In its place is a large object covered by a white drop-cloth. There's a ladder up c. As MUSHNIK speaks, SEYMOUR climbs the ladder and begins to clean the woodwork.)

MUSHNIK. (on phone) Yes, indeed. This is the shop you heard about on Channel Five news. Yes, the Audrey Two is on display exclusively here!

(AUDREY enters from the workroom wearing a frilly pink apron. She sings with SEYMOUR and balletically begins to mop the floor, as MUSHNIK continues his phone conversation in pantomime.)
SEYMOUR and AUDREY.
WE'RE CLOSED FOR DECORATION 'CAUSE FORTUNE HAS BEEN SMILING SO NOW WE'RE DUE FOR PAINTING NEW PLUMBING, AND RE-TILING. WE'LL MAKE A SHIP-SHAPE SHOWPLACE OF A LITTLE SHOP AND THEN, TOMORROW, WE'LL BE OPEN AGAIN.
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MUSHNIK. (hanging up the phone and addressing SEYMOUR, who still is cleaning the woodwork) Aren't you finished yet?

SEYMOUR. (Holds up his hands. We see that he has band-aids on each of his ten fingers.) I'm doing my best, but all these band-aids make it kinda hard.

AUDREY. You've been getting hurt so much lately.

SEYMOUR. Er . . . I know . . . seems like every time I pick up a pruning shears, I slip.

(SEYMOUR descends the ladder and during the rest of the number, he, AUDREY, and MUSHNIK complete the transformation of the shop: spinning a piece of the stage R. wall to reveal a brand-new, refrigerated display case, bordered with twinkling lights; revolving the stage L. work table to reveal a shiny new facade, also bordered with lights; whisking a dust-cover off of an object on the stage L. work table to reveal a shiny new cash register. And all the while, the three of them are singing and dancing like fugitives from Snow White and the Seven Dwarves. Which is to say, very merrily indeed.)

ALL.
WE'RE CLOSED FOR RENOVATION
FOR SWABBING-DOWN AND BROOMING 'CAUSE BUSINESS HAS BEEN THRIVING
SINCE AUDREY TWO'S BEEN BLOOMING THE PHONES HAVE NOT STOPPED RINGING WITH THE CUSTOMERS WHO SAY:

SEYMOUR.
ANOTHER BUNCH OF PEONIES

AUDREY.
ANOTHER DOZEN DAISIES, PLEASE

SEYMOUR.
GERANIUMS, ANEMONES

AUDREY.
FORGET-ME-NOTS AND FLEURS-DE-LIS

MUSHNIK.
WITH GRATIS HOME DELIVERIES ALL.
ON PAID-IN-FULLS AND C.O.D.'S WE'RE CLOSED FOR RENOVATION—

(They whisk the drop cloth off of the mysterious object stage R.,)
(On the last notes of music, a display sign reading "Here It is!" flies in to dangle over and point to the PLANT. This is Pod #3. The puppeteer inside keeps it absolutely motionless until the script indicates otherwise. On applause after the number, SEYMOUR moves up c. to fold up the ladder, AUDREY moves to the refrigerator, and MUSHNIK takes a clipboard from the work table. Out on the Forestage, CRYSTAL and CHIFFON enter r. and take positions on the down r. stoop. CHIFFON silently starts doing CRYSTAL’s nails.)

MUSHNIK. (finding a notation on his clipboard) Seymour, did you send out that order for Mrs. Shiva? (Inquire)

SEYMOUR. Mrs. Shiva? (Blank)

AUDREY. (taking a black-bowed arrangement from the refrigerator and handing it to him) Mrs. Shiva. (confirm)

SEYMOUR. Mrs. Shiva... Er, I forgot. (Oops!)

MUSHNIK. (exploding) You forgot? How could you forget an order like that? (crosses to SEYMOUR and grabs the arrangement from him) The Shivas are our most important funereal account! A big, enormous family and they’re dropping off like flies! I’m telling you, Krelborn, if we lose their business over this... YOU... ARE... FINISHED!!!

(Still bellowing, he exits r. Abashed, SEYMOUR just stands there. After a moment of embarrassed silence, AUDREY takes a “Get Well Soon” arrangement from the refrigerator and crosses to the stage l. work table. She will continue to work on the arrangement intermittently throughout the following scene.)

AUDREY. You know, sometimes I think Mr. Mushnik’s too hard on you. (Pacify)

SEYMOUR. (crosses down r. to check the PLANT’s leaves and soil, speaking shyly as he does) Oh, I don’t mind. After all, I owe him everything. He took me out of the Skid Row Home for Boys when I was just a little tyke. Gave me a warm place to
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sleep, under the counter. Nice things to eat like meatloaf and water. Floors to sweep and toilets to clean and every other Sunday off . . .

AUDREY. You know, I think you oughta raise your expectations, Seymour. Now that we’re getting successful, I mean. Why don’t you start with some new clothes? (SEYMOUR, self-conscious, crosses up L. to get a plant-mister from the window-seat.) No offense, but what with all the interviews and photo sessions, a big, important experimental botanist has to look the part.

SEYMOUR. (crosses down r. of PLANT, to mist it) I’m a very bad shopper, Audrey. I don’t have good taste, like you.

AUDREY. Well, I could help you pick things out.

SEYMOUR. You could?

AUDREY. Sure.

SEYMOUR. (He takes a step toward her.) You’d go shopping with me?

AUDREY: Sure.

SEYMOUR. (and another) You’d be seen with me in a public place? Like a department store?

AUDREY. Sure.

SEYMOUR. (and another) Tonight?

AUDREY. I can’t tonight. I’ve got a date. But I’d like to go with you another time.

SEYMOUR. Sure, I’ll pencil you in.

(Disappointed, he crosses up to put his plant-mister away.)

AUDREY. I’ll bet you’ve got alotta dates now, huh?

SEYMOUR. Not dates exactly. (Regaining some self-confidence, he crosses back R.) But alotta garden clubs have been calling—asking me to give lectures.

AUDREY. Gee.

SEYMOUR. Imagine me, giving lectures. (He sits beside her on the stool at the work table.) I never even finished grade school.

AUDREY. That doesn’t matter. You have life experience.

SEYMOUR. Some experience. I don’t even know what it’s like to fly in an airplane.

AUDREY. Me neither.

SEYMOUR. Or eat a fancy dinner at Howard Johnson’s.

AUDREY. Me neither.

SEYMOUR. Or ride a motorcycle.
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AUDREY. Oh, it's no big deal. And besides, it's dangerous. (Withdraw)

SEYMOUR. It is? (Scuff)

AUDREY. Extremely dangerous. (beat) Gee, I'd better go fix my face. My date'll be here any minute. (Primp)

(She exits up R. [MUSIC CUE 8-A.] SEYMOUR takes the stool from the worktable, crosses to the window, and sits there, back to audience, as LIGHTS fade in shop and come up on the Forestage. ORIN enters down R., wearing a black leather jacket and a smug, self-satisfied expression. He positions himself stiffly, just c. of the down R. stoop and speaks to the GIRLS.)

ORIN. Excuse me, ladies. Which way to thirteen-thirteen Skid Row? (Stride)

CRYSTAL. (producing a tin can marked "Tips" and handing it to CHIFFON) I'm afraid that information will cost you a dollar. (Demand)

ORIN. Hey. No prob. (dropping a dollar into the can) Here you go. (Flip)

CHIFFON. (handing the can back to CRYSTAL) It's right over there. But if you're like the thousands of others flocking down to see the Audrey Two, you better come back tomorrow, man. This shop is closed today. (She slaps CRYSTAL's hand and squeals gleefully.) Ooooh, took his dollar!

ORIN. I'm not here to buy posies, girls. I'm here to pick up my date. (Strut)

CRYSTAL. (eyeing him) Your date? (Hunt)

CHIFFON. (with a glance to CRYSTAL) You ain't by any chance talkin' about a girl with a black eye? (Stalk)

CRYSTAL. And several other medical problems? (Pursue)

ORIN. As a matter of fact... (Shrug)

(Suddenly, the GIRLS descend upon him full-force, CRYSTAL and CHIFFON backing him to c. and RONETTE, who has been watching from the stage l. stoop, approaching him from behind.)

GIRLS. (shouted; Ad. Lib) That's him! That's the one! Who do you think you are, treating her that way? Get outa here and don't come back! Beat it! Get lost! (Etc.)

RONETTE. (spinning him around to face her) Yo! (Shoot)

ORIN. Ladies! Ladies! Please! I'm friendly! Truce! Pacem! (Surrender)
LITTLE SHOP OF HORRORS

(He removes an inhaler from his pocket and offers it.) You want some nitrous oxide? (Offer) (Push)

Crystal. (backing him up to stage l. c.) Why don't you get lost, Vitalis-brains? The last thing Audrey needs is more of your kind. (Kick)

Orin. My kind is a very nice kind, ladies. I'm not a monster. (Pose)

Ronnette. What else would you call it? (Punch)

Orin. I would call it... (quickly inhaling some nitrous oxide) I would call it an occupational hazard. (Escape)

Chiffon. Say what? (Sock)

Orin. You see, girls, my line of work requires a certain fascination with human pain and suffering. (He inhales again and gives a little whoop.) This stuff is great. Allow me to explain.

([MUSIC CUE 8-B.] GIRLS clap out a rhythm and move into a backup-group formation. They will maintain this attitude throughout his number: an ultra-cool, Shangri-La-style detachment, with appropriate unison hand gestures.)

"DENTIST"

Orin.

When I was younger, (Strut)
Just a bad little kid,
My mama noticed funny things I did—
Like shootin' puppies with a B.B. gun. (Aim)
I'd poison guppies, and when I was done,
I'd find a pussycat and bash in its head.
That's when my mama said—

GIRLS. (toneless and in rhythm) What did she say? (Bored)

Orin.

She said, my boy I think some day (Adore)
You'll find a way
To make your nat-u-ra-l tendencies pay!
(He unzips his leather jacket...)
You'll be a
(And removes it, revealing a white Dentist's uniform.)
DENTIST! (Reveal)

You have a talent for causing things pain (Hit)
Son, be a dentist!
People will pay you to be inhumane
Your temperament's wrong for the priest— (Pray)

Hurt
You
So
Good
LITTLE SHOP OF HORRORS

AND TEACHING WOULD SUIT YOU STILL LESS!
SON, BE A DENTIST!
YOU'LL BE A SUCCESS! (Fist)

(The following spoken lines are spoken in tight, toneless rhythm.)

RONETTE. Here he is, girls, the Leader of The Plaque. (Sneer)
CHIFFON. Watch him suck up that gas! Oh my God! (Stare) (Dismiss)
CRYSTAL. He's a Dentist and he'll never-ever be any good!
ALL THREE. Who wants their teeth done by the Marquis de Sade? Oh, that hurts! I'm not numb! (Write)
ORIN. Aw shut up! Open wide! Here I come! (sings) (Stride)
I AM YOUR DENTIST!
GIRLS.
(GOODNESS GRACIOUS!)
ORIN.
AND I ENJOY THE CAREER THAT I PICKED! (Punch)
GIRLS. You love it!
ORIN.
I AM YOUR DENTIST!
GIRLS.
(FITTING BRACES!)
ORIN.
AND I GET OFF ON THE PAIN I INFlict! (Slap)
GIRLS. You really love it!
ORIN.
WHEN I START EXTRACTING YOUR MOLARS— (Grind)
GIRLS.
(DON'T TRY IT!)
ORIN.
YOU GIRLS WILL BE SCREAMING LIKE HOLY ROLLERS! (Pinch)
GIRLS.
DENTIST!
ORIN.
* AND THOUGH IT MAY CAUSE MY PATIENTS DISTRESS (Shrug)
GIRLS.
DISTRESS!
ORIN.
SOMEBWHERE IN HEAVEN ABOVE ME,
I KNOW THAT MY MAMA'S PROUD OF ME! (Justify)
NOW I'M A DENTIST . . .
AND A SUCCESS!
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(The GIRLS clap out the rhythm as ORIN moves ds. toward the audience. He addresses the house directly.)

ORIN. (continued) Say "Ah"! (Twist) GIRLS. (in toneless backup) Ah (Suffer) ORIN. (gesturing to another part of the audience) Say "Ah"! GIRLS. Ah ORIN. Say "Ah"! GIRLS. Ah ORIN. (Having made the audience do his bidding, he now regards them smugly and instructs them with a snide grin:) Now, spit. (Smack)

(On the last beat of the number, he strikes a "Leader of the Pack" pose with his back to the audience. We see for the first time that the back of his Dentist's uniform is appliqued with a peculiar "bike club" insignia: a bleeding tooth and the letters "A.D.A." On PLAYOFF MUSIC, RONNETTE and CHIFFON exit r. CRYSTAL climbs to perch herself on the fire escape, down r. ORIN puts on his leather jacket and crosses the Forestage, toward the shop. Shop LIGHTS restore. SEYMOUR crosses to stage l. work table, putting things in order.)

ORIN. (Continued, MUSIC OUT sharply as door opens and he pokes his head in.) Hey, how ya doin'? (Startle) SEYMOUR. Fine, thank you. But the shop's closed. (Rise) ORIN. (enters shop) I'm not here to shop, I'm here to . . . (sees THE PLANT and crosses to it) Hey. This must be that plant they're talkin' about on the news. Whatdya call it? (Admire) SEYMOUR. An Audrey Two. (Offer) ORIN. Cute name. Catchy. Nice plant. Big. (Check out) SEYMOUR. Thank you, I raised it myself. Now, if you don't mind I'm not really supposed to let anyone . . . (Try to push) ORIN. I hear it's some kind of new species or something. (Ignore) SEYMOUR. That's what they tell me. But you'll have to leave now, we . . . (Try Again)

AUDREY. (enters from back room) It's okay, Seymour. This is my boyfriend. Seymour. Orin Scrivello. (ORIN snaps a finger at her.) D.D.S. (Save) ORIN. (putting an arm around SEYMOUR) I'll tell you something, guy. You say you raised this thing, right? (Yank) SEYMOUR. Right. (Nod) ORIN. (punctuating his remarks with friendly but painful little
LITTLE SHOP OF HORRORS

side-jabs, arm-punches, and neck-grabs) Well if I were you I sure as hell wouldn't keep it under a barrel down in a Skid Row dump like this. This avocado here could be your ticket to the stars. You could take it to any florist shop in town and name your price. Hell, somebody'd make you a goddamn partner to get their hands on this.

SEYMOUR. I don't care. I'm happy here. (Tempt)

AUDREY. Seymour's very loyal. (Shake off)

ORIN. (drops SEYMOUR and turns to her sharply) Somebody talking to you? (Stand up)

AUDREY. Oh . . . no . . . (beat) Excuse me. (Shrivel)

ORIN. Excuse me what? (Threaten)

AUDREY. Excuse me, doctor. (Slouch)

ORIN. (pleased) That's better. (Forgive)

(Outside the shop, MUSHNIK enters L. and stands by the door, eavesdropping. Inside, ORIN turns to SEYMOUR and resumes his aggressively friendly manner.)

ORIN. (continued) I'm telling you, kid, this thing's a big green goldmine. Get your ass outta this dump and take the plant with you. (Temp' Again)

MUSHNIK. (to himself) What?! (Shudder)

ORIN. Mushnik's Skid Row Florists? Feh, it's like a joke. You hear me talkin'? (Chuck)  

SEYMOUR. I hear you. (Dust)  

MUSHNIK. He hears him. (Gasp)  

AUDREY. Shouldn't we be leaving now? * (ORIN turns quickly toward her with a threatening attitude.) I'm sorry. (Shrivel)

ORIN. S'orry, what? (Grow)  

AUDREY. (desperate to placate him) I'm sorry, Doctor . . . Doctor . . . Sorry, Doctor. (Shrivel)  

ORIN. (Satisfied, he turns to SEYMOUR.) You gotta train 'em, eh stud? (He gives SEYMOUR a macho punch on the arm. SEYMOUR timidly tries to return it in kind. A dismal failure.)  

Well, my bike's outside and double-parked. But you think about what I said, scout . . . I mean it. You think about it.

SEYMOUR. (just trying to get rid of him) Sure. Sure, I'll think about it. (Placate)

MUSHNIK. (crossing down to stage L. stoop) He'll think about it. (Gasp)  

ORIN. You do that. (crosses to door and barks:) Okay, Aud-  

(Head)
LITTLE SHOP OF HORRORS

rey! (She obediently joins him at door.) You got the handcuffs? (leer)

AUDREY. (embarrassed and miserable) They're right in my bag. (Deflate)

ORIN. Then let's go. (Shove)

(They exit. [MUSIC CUE 9])

(9) "MUSHNIK AND SON"

MUSHNIK. (on Forestage, aside) HE'LL THINK ABOUT IT? (reach)

HE'LL THINK ABOUT IT?

SEYMOUR. (calling outside as he starts to spray THE PLANT) I don't like that guy, Mr. Mushnik. And you should hear the way he talks to Audrey. (Funeral)

MUSHNIK. GOT IN HIMMEL, NO THE KID JUST SAID HE'D MULL IT OVER! (Grewl)

SEYMOUR. (to himself as he works) No wonder she looks so unhealthy. It's enough to make you sick. (Boil)

MUSHNIK.
IF HE LEFT ME IF SEYMOUR LEFT ME (Picture) WHY THEN I'D BE RIGHT BACK WHERE I STARTED WHICH WAS BROKE AND STARVING

SEYMOUR. Sweet and good and beautiful as she is, she deserves a prince, not a sadistic creep like him! (Bang)

MUSHNIK.
CLOSE TO BANKRUPT (Cringe)

SEYMOUR. (sits r. c. on shop step, near PLANT) What a louse. (Wring)

MUSHNIK.
BESET, BEFUDDLED, AND BEREFT THAT'S WHAT I'D BE IF SEYMOUR LEFT! (Expect the worst)

SEYMOUR. He's a disgrace to the dental profession.

MUSHNIK. (An idea occurs to him. He lights up and starts toward shop.) Seymour—(Grasp)

SEYMOUR. Sir?

MUSHNIK. (in the doorway; with great affection) Seymour— Last

Ditch
Effort
LITTLE SHOP OF HORRORS

(sings)
HOW WOULD YOU LIKE TO BE MY SON?! 
HOW WOULD YOU LIKE TO BE MY OWN ADOPTED BOY?

(I NEVER LIKED HIM MUCH, BEFORE BUT COUNT THE CASH THAT'S IN THE DRAWER— I'VE GOT NO CHOICE! I'M MUCH TOO POOR.)

SAY YES! 
SEYMOUR.
WHAT FOR?

(SEEYMOUR watches in shock as MUSHNIK sings and dances his proposition like a demented refugee from Fiddler on the Roof.)

MUSHNIK.
SEYMOUR, I WANT TO BE YOUR DAD! 
I WANNA SEE YOU CLIMBING UP MY FAMILY TREE. 
I USED TO THINK YOU LEFT A STENCH BUT NOW I SEE THAT YOU'RE A MENCH, SO I'M PROPOSING!
BE MY SON!
(pulling SEEYMOUR up and clasping his shoulders)
MUSHNIK AND SON 
SOUND GREAT THREE WORDS WITH THE RING OF FATE
SO SAY YOU'LL INCORPORATE WITH ME A FLORIST'S DREAM COME TRUE MUSHNIK AND HIS BOYCHIK, YOU WHAT BUSINESS WE'LL DO FOR F.T.D. 

(SEEYMOUR starts backing toward the door. MUSHNIK stays at him.)

HOW 'BOUT IT, SEEYMOUR? 
BE MY SON! JUST SAY THE WORD, I'LL HAVE MY LAWYER ON THE PHONE! 


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SEYMOUR.
NOW, MR. MUSHNIK, DON'T BE RASH (Wiggle finger)
YOU ALWAYS SAID THAT I WAS TRASH

(In a frenzy of paternal enthusiasm, MUSHNIK grabs SEYMOUR perilously close to the throat.)

MUSHNIK.
OH, I WAS JOKING! (laugh
SEYMOUR. (spoken) Sir, I'm choking! (squeek)
MUSHNIK. (sung)
'SCUSE THE PHYSICAL EXPRESSION OF MY PRIDE
OF THE SWEET PATERNAL MISHEGOSS I'VE HELD (stroke)
PENT-UP—
(chanting, rocking, and looking to heaven)
INSI-AY-AY-AY-AY-AY-AY-AY-AIDE!

(SEYMOUR moves out onto the Forestage to ponder this
strange behavior. MUSHNIK follows. Lines are spoken in
rhythm to MUSIC.)

SEYMOUR. Gee. (consider)
MUSHNIK. So? (push)
SEYMOUR. Well . . . (ponder)
MUSHNIK. Well? (prod)
SEYMOUR. I . . . (wonder)
MUSHNIK. You? (probe)
GO AHEAD AND SAY IT, SEYMOUR. (Beg)
TELL ME THAT YOU WILL . . .

SEYMOUR.
GEE, I'D REALLY LIKE TO, BUT . . . (shrug)
MUSHNIK.
I'LL HOLD MY BREATH UNTIL . . . (heater)

(MUSHNIK takes a deep breath and holds it. His face turns red.
SEYMOUR relents.)

SEYMOUR.
OKAY . . . YOU WIN (Give in)
I'LL BE . . . YOUR . . . (Givin)
SON!

Surrender
MUSHNIK. (exhales in relief) Hooray, I win! He'll be my son! (Rejoice)

SEYMOUR.

DRAW UP THE PAPERS, DAD
I'M TOUCHED, I REALLY AM (Agree)
AND SOMEDAY WHEN YOU'RE EIGHT-THREE
I'LL LET YOU COME MOVE IN WITH ME

MUSHNIK. You swear? (Hope)

SEYMOUR. I promise! (Confirm)

MUSHNIK.

WHAT A SON! (Caress)

(They tango together.)

Both.

MUSHNIK AND SON (Beam)
THAT'S THAT

SEYMOUR.

OFFICIALLY, I'M YOUR BRAT! (Adore)

Both.

CONSIDER THE MATTER CLOSED AND DONE. (Shake hands)

NOW, TO THE WORLD, LET'S STICK
OUR SENIOR AND JUNIOR SHTICK.
THROUGH THIN AND THROUGH THICK,
THROUGH SLOPPY AND SLICK,

SEYMOUR.

SO COME KISS ME QUICK! (Lean in)

MUSHNIK. Please, don't make me sick! (Lean out)

Both.

MUSHNIK— (Hold)

AND SON!

(As MUSIC plays out, MUSHNIK happily dances off l. SEYMOUR looks off in his direction, then turns back and says to himself:)

SEYMOUR. His son. I'm his son.

([MUSIC CUE 10.] He sings:)

SUDDEN CHANGES SURROUND ME (Ponder)
LADY LUCK CAME AND FOUND ME
THANKS A MILLION FOR MAKING THE MAGIC
YOU DO.
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(He enters the shop and sings to THE PLANT.)
THANKS TO YOU, SWEET PETUNIA (Pet)
MUSHNIK’S TAKING . . . A JUNIAH,
AND SOMEDAY WHEN I OWN THIS WHOLE SHOP,
I’LL REMEMBER I OWE IT
TO YOU.

(SEYMOUR picks up a bucket and sponge from up l. of
PLANT. Affectionately, he begins to wash the leaves and
talk to it.)

SEYMOUR. Who cares if I’ve been a little on the anemic side
these past few weeks? So what if I’ve had a few dizzy spells, a lit-
tle lightheadedness. It’s been worth it, old pal. (He puts the
bucket away up c. and starts toward the door.) Well, Twoey.
I’m a little hungry. I’m gonna run down to Shmendrik’s and get a
bite to eat. I’ll see you in the . . .

(MUSIC CUE: WILT. THE PLANT “wilts” suddenly, tilting
sharply to one side and remaining there, very still. [SEE AP-
PENDIX—NOTE 5]

SEYMOUR. Oh boy, here we go again. Look, I haven’t got
much left. Just give me a few more days to heal, okay? Then
we’ll start again on the left hand and . . .

(Suddenly, THE PLANT opens its “snout”, its flytrap-like
orifice—and speaks. SEYMOUR is stunned. [SEE APPENDIX
—NOTE 6])

PLANT. Feed me! (Ask)
SEYMOUR. I beg your pardon? (Look)
PLANT. Feed me! (Insist)
SEYMOUR. Twoey, you talked. You opened up your . . . trap,
your thing, and you said— (Gape)
PLANT. Feed me, Krelborn! Feed me now! (Demand)
SEYMOUR. (looking at hand) I can’t! (Explain)
PLANT. I’m starving! (Plead)
SEYMOUR. (He rips off a band-aid, outstretches his hand over
the pod, and tries to squeeze something from a finger.) Oh boy,
look, maybe I can squeeze a little out of this one, but— (Try)
PLANT. (Still in upright position, it “nibbles” at the air, hoping
LITTLE SHOP OF HORRORS

that something will drop from SEYMOUR's fingertips.) I need some food!

SEYMOUR. I know, I know, but you can't get blood from a . . .

PLANT. More! More! (offer)

SEYMOUR. I haven't got any more. What do you want me to do? Slit my wrists? (THE PLANT turns toward SEYMOUR and does a big, expectant, open-mouthed "take". SEYMOUR pauses a moment to take this in, then backs up a bit toward the door, trying a new tack:) Look . . . How 'bout I run down the corner and pick you up some nice chopped sirloin?

PLANT. Must be blood! (Grin) (Hold stomach)

SEYMOUR. Twoey, that's disgusting. (sneeze)

PLANT. Must be fresh! (plead)

SEYMOUR. I don't want to hear this. (plug ears)

(11) "GIT IT"

PLANT. (sings, still upright)

FEED ME! (urge)

SEYMOUR. Does it have to be human? (bargain)

PLANT.

FEED ME! (prod)

SEYMOUR. Does it have to be mine? (plead)

PLANT.

FEED ME! (shove)

SEYMOUR. (He sinks miserably to a sitting position c., on edge of shop platform.) Where am I supposed to get it? (begg)

PLANT. (as its trunk extends and its pod rotates to a forward talking position)

FEED ME, SEYMOUR

FEED ME ALL NIGHT LONG.

That's right, boy, you can do it!

FEED ME SEYMOUR

FEED ME ALL NIGHT LONG!

Henh, henh, henh.

'CAUSE IF YOU FEED ME, SEYMOUR I CAN GROW UP BIG AND STRONG.

(promise)

(PLANT returns to upright neutral position.)

SEYMOUR. (rises and crosses up c., toward workroom) You eat blood, Audrey Two. Let's face it. How'm I supposed to keep on feeding you? Kill people? (Joke)

A twist of slime,
LITTLE SHOP OF HORRORS

PLANT. I'll make it worth your while. (Tempt)

SEYMOUR. (stops dead in his tracks) What? (Stumble)

PLANT. You think this is all coincidence, baby? The sudden success around here? Your adoption papers? (Confess)

SEYMOUR. (moves l. c. of PLANT) Look, you're a plant. An inanimate object. (Reason)

PLANT. (shaking itself so violently; its pot rocks) Does this look inanimate to you, punk? (deliberately, taking control) If I can talk and I can move, who's to say I can't do anything I want?

SEYMOUR. Like what? (Probe)

PLANT. Like deliver, pal. Like see you get everything your secret, greasy heart desires. (As it starts to sing, THE PLANT focuses strongly on SEYMOUR.) (Contract)

WOULD YOU LIKE A CADILLAC CAR? (Entice)
OR A GUEST SHOT ON JACK PAAR?
HOW ABOUT A DATE WITH HEDY LAMARR?
YOU GONNA GIT IT!

[SEE APPENDIX — NOTE 7]

SEYMOUR. No thanks, Twoey. Kind of you to offer, but—

PLANT.

HOW'D YOU LIKE TO BE A BIG WHEEL (Tantalize)
DININ' OUT FOR EV-ER-Y MEAL
I'M THE PLANT WHO CAN MAKE IT REAL
YOU GONNA GIT IT!

I'M YOUR GENIE, I'M YOUR FRIEND (Attract)
I'M YOUR WILLING SLAVE.
TAKE A CHANCE, JUST FEED ME AND
Y'KNOW THE KINDA EATS, THE KINDA RED HOT
TREATS
THE KINDA STICKY, LICKY SWEETS I
CRAAAAAAAAAVE!

(With the word, "Crave," THE PLANT opens wide, emitting a gust of air that "blows" SEYMOUR vs. to a seated position on the windowseat.)

COME ON, SEYMOUR, DON'T BE A PUTZ
TRUST ME AND YOUR LIFE'LL SHORTLY RIVAL KING TUT'S
SHOW A LITTLE 'NITIATIVE, WORK UP THE GUTS
AND YOU'LL GIT IT!

(RONNETTE and CHIFFON quickly slip onstage and pose under stage r. fire escape, on which CRYSTAL remains seated.)
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THE GIRLS will remain there through the rest of the scene, posed Greek-Chorus-style and singing backup. Meanwhile, LIGHTS focus on SEYMOUR on the window seat, framed against a fiery red sunset, musically pondering THE PLANT's suggestions:

SEYMOUR.
I DON'T KNOW
I DON'T KNOW
I HAVE SO
SO MANY STRONG
RESERVATIONS
SHOULD I GO
AND PERFORM
MUTILATIONS?

(LIGHTS restore. SEYMOUR climbs off windowseat and starts toward down L. corner of shop, thinking.)

PLANT. (panning to maintain focus on SEYMOUR) You didn’t have nothin’ til you met me. C’mon, kid, what’ll it be? Money? Girls? One particular girl? How ’bout that Audrey? Think it over! There must be someone you could eighty-six real quiet-like and git me some lunch!

(THE PLANT begins to tap one of its root-legs in time to the music as it prepares to sing the next verse.)

HOW’S ABOUT A ROOM AT THE RITZ (seduce)
WRAPPED IN VELVET, COVERED IN GLITZ
(A LITTLE NOOKIE GONNA CLEAN UP YO ZITS)
AND YOU’LL GIT IT!

SEYMOUR. (to himself, turning away from THE PLANT and starting to move slowly c. along edge of shop platform [see APPENDIX—NOTE 8])

♫ GEE, I’D LIKE A HARLEY MACHINE (give in)
PLANT. Now you’re cookin! (smile)
SEYMOUR.

TOOLIN’ AROUND LIKE I WAS JAMES DEAN (ape)
PLANT. Yeah! (support)
SEYMOUR.

♫ MAKIN’ ALL THE GUYS ON THE CORNER TURN GREEN (hope)
LITTLE SHOP OF HORRORS

PLANT.
SO GO GIT IT! (Push)

(Getting into the spirit of the music and thinking about that Harley, SEYMOUR does The Twist with himself, moving stage R. along the platform edge. vs. of him, THE PLANT rocks out, kicking both its root-legs high and singing:)

IF YOU WANNA BE PROFOUND (Establish)
AND YOU REALLY GOTTA JUSTIFY
TAKE A BREATH AND LOOK AROUND
ALOTTA FOLK DESERVE TO DIE!

SEYMOUR. (abruptly stops dancing, down R. of PLANT) Wait a minute. Wait a minute. Wait a minute. That's not a very nice thing to say. (Back up)

PLANT. (smacking SEYMOUR with a root, for emphasis) But it's true, isn't it? (Judge)

SEYMOUR. No. I don't know anybody who deserves to get chopped up and fed to a hungry plant. (Red):

PLANT. (slowly panning toward the shop door) Mmmmmm . . . sure you do. (Disc:)

(And at this very opportune moment, ORIN and AUDREY appear up C., outside the window. THE PLANT returns to its innocent "Upright Neutral" position and remains motionless. Through the window, we see ORIN and AUDREY moving quickly toward the shop.)

ORIN. Stupid woman! Christ, what a friggin' scatterbrain! (Yank)
AUDREY. I'm sorry Doctor! I'm sorry Doctor! (Cringe)
ORIN. Now get the hell in there and pick up the goddam sweater, you dizzy cow! (Shove)
AUDREY. (Enters shop. ORIN stays in doorway.) Yes, Doctor! Right away, Doctor! (To SEYMOUR, who remains motionless at the DS.R. corner of the shop, watching.) Hi, Seymour. I left my sweater here before. (Exits R. into workroom)
ORIN. C'mon, move it, ya little slut. How do ya like that stupid dame? Forgets her friggin' sweater. (as AUDREY re-enters with sweater and moves toward him) Christ, if your stupid head weren't screwed on! (He slaps her.)
AUDREY. Orin! That hurt! (Crawl)
ORIN. Move it! (Twist)
LITTLE SHOP OF HORRORS

(ORIN and AUDREY exit. SEYMOUR runs to the door as if to follow them, then stops cold. As MUSIC builds, he and THE PLANT slowly turn toward each other to exchange a dark look of mutual understanding.)

SEYMOUR and PLANT. [SEE APPENDIX—NOTE 9]

IF YOU WANT A RATIONALE (Agree)
IT ISN'T VERY HARD TO SEE—
STOP AND THINK IT OVER, PAL
THE GUY SURE LOOKS LIKE PLANT FOOD TO ME!
THE GUY SURE LOOKS LIKE PLANT FOOD TO ME!
THE GUY SURE LOOKS LIKE PLANT FOOD TO ME!

SEYMOUR.
HE'S SO NASTY, TREATIN' HER ROUGH (Validate)
SMACKIN' HER AROUND AND ALWAYS TALKIN' SO TOUGH (Bait)

SEYMOUR.
YOU NEED BLOOD AND HE'S GOT MORE THAN ENOUGH (Accede)
PLANT.
I NEED BLOOD AND HE'S GOT MORE THAN ENOUGH! (Whet)

(Both)
(I) (YOU) NEED BLOOD AND HE'S GOT MORE THAN ENOUGH! (Accept)

PLANT.
SO GO GIT IT! (Goad)
BLACKOUT [SEE APPENDIX—NOTE 10]

SCREENS CLOSE PARTWAY

Scene 4

[MUSIC CUE 12.] Forestage. Screens are open just far enough to form a “door.” (Note: Because the screens are left in a slightly open “door” position in this scene, to provide an u. c. exit, the shop area must be kept dark and the Forestage lights tightly focused.) Eerie organ MUSIC plays. A crypt­like trap door opens in the Forestage floor, from which an antique dentist’s chair ominously emerges, surrounded by a virtual torture chamber of old-fashioned dental equipment. Attached to the stage l. side of the chair is a small tray. Attached to the other side, a drill. We are now in the office of
LITTLE SHOP OF HORRORS

ORIN SCRIVELLO, D.D.S. SEYMOUR nervously enters stage L., holding a paper bag which reads “Mushnik’s Skid Row Florists.”

ORIN. (emerging through “door” u. c.) Next! SEYMOUR. I guess that’s me, Dr. Scrivello. ORIN. Do you have an appointment? SEYMOUR. We met yesterday. Seymour Krelborn. ORIN. Oh, of course. The guy with the plant. SEYMOUR. Right. ORIN. And the band-aids. SEYMOUR. Right.

(SEYMOUR timidly pulls a gun from the paper bag and levels it.)

ORIN. And the gun. SEYMOUR. R . . . right. ORIN. So why are you pointing a gun at me, Seymour? SEYMOUR. I . . . I . . .

ORIN. (crossing L., toward SEYMOUR; sweetly taking charge) Hey. Are you a little bit nervous about seeing a dentist? SEYMOUR. No . . . no, I’m not nervous, I— ORIN. (easily taking the gun away from SEYMOUR, depositing it on the tray, and grabbing him around the shoulder at the same time) It’s only gonna hurt a little. SEYMOUR. No, you don’t understand. I don’t want my teeth examined, I— ORIN. Of course you want your teeth examined. (twisting SEYMOUR’s arm painfully behind his back) Say “Ah”! SEYMOUR. No! ORIN. (twisting harder)

SAY “AH”! SEYMOUR. (in-pain) AAAAAHHH! ORIN. (wrenching SEYMOUR down into a “tango-dip” position and looking into his mouth) Ooooh, your mouth is a mess, kid. You’ve got cavities. You’ve got plaque. You’re impacted. You’re abscessed!

SEYMOUR. I am? ORIN. You need a complete oral examination. We’ll start with that wisdom tooth!
LITTLE SHOP OF HORRORS

SEYMOUR. NO! (Hide)
ORIN. (flips SEYMOUR up out of the “dip” and spins him into the chair, where he will remain through the rest of the scene) (Pry)
We’ll just rip the little bugger outa there. Whatdya say?
SEYMOUR. I gotta go!
ORIN. There’s always time for dental hygiene, Seymour! Have you ever seen the results of a neglected mouth? (From behind the chair, he pulls out a large picture of a nauseatingly neglected mouth: diseased gums, rotten teeth.) Look, Seymour! This could happen to you!
SEYMOUR. It could?
ORIN. Unless I take immediate action! Let’s get started! (Force)

(ORIN drops the picture and crosses vs. of SEYMOUR to stage R. side of chair.)

SEYMOUR. Wait! Aren’t you gonna give me Novocain? (Backpedal)
ORIN. What for? Dulls the senses! (Pass off)
SEYMOUR. But it’ll hurt! (Flee)
ORIN. Only til you pass out! (Shrug)

(ORIN picks up the drill. It makes a threatening buzz.)

SEYMOUR. What’s that? (Avoid)
ORIN. That’s the drill, Seymour! (Display)
SEYMOUR. It’s rusty! (Dodge)
ORIN. (fondly) It’s an antique. (with sincere respect and admiration) They don’t make instruments like this, any more. Sturdy, heavy, dull. (beat; getting excited) This is gonna be a challenge. This is gonna be a pleasure. I’m gonna want some gas for this one! (starts up c.)
SEYMOUR. Gas? (Hope)
ORIN. Nitrous oxide. (Nod)
SEYMOUR. Thank God. I thought you weren’t going to use any . . . (Relieve)
ORIN. (stops at opening in Screens and turns back to SEYMOUR; sweetly) Oh the gas isn’t for you, Seymour. It’s for me. (getting excited again) I want to really enjoy this and I find that a little giggle gas before we begin increases my pleasure enormously. In fact . . . (A Great Idea dawns on him.) I’m gonna use my special gas mask! Just relax, Seymour. I’ll be with you in a moment.
LITTLE SHOP OF HORRORS

(ORIN disappears through the Screens. SEYMOUR is alone.
He takes the gun from the tray and sings:)

(13) “NOW (IT’S JUST THE GAS)”

SEYMOUR.
NOW (Take charge)
DO IT NOW!
WHILE HE’S GASSING HIMSELF
TO A PALPABLE STUPOR,
THE TIMING’S IDEAL AND THE MOMENT IS SUPER
TO READY AND FIRE AND BLOW THE SICK BASTARD
AWAY!

ORIN. (laughing offstage) Ha ha ha ha ha ha he he he he he he he ha ha ha ha ha!

SEYMOUR.
NOW (Muster courage)
DO IT NOW!
JUST A FLICKER OF PRESSURE
RIGHT HERE ON THE TRIGGER
AND AUDREY WON’T HAVE TO PUT UP WITH THAT PIG
FOR ANOTHER DAY

ORIN. (laughing offstage) Ha ha ha ha ha ha hey hey hey hey hey hey hey hey ha ha ha ha ha!

SEYMOUR.
NOW . . . FOR THE GIRL! (Build)
NOW . . . FOR THE PLANT! (Build)
NOW . . . YES, I WILL!

ORIN. (still offstage) Ha ha ha ha ha ha hey hey hey hey hey hey ha ha ha ha ha!

SEYMOUR.
BUT I CAN’T (Quiet)

(SEYMOUR deposits the gun back on the tray. Higher than a
kite, ORIN appears from behind the Screens, wearing a huge
clear plastic bubble over his head. A long tube trails from
the back of this “gas mask”. He stands directly vs. of SEY-
MOUR, who remains seated but turns to look at him.)

ORIN. Ohhhboy, Seymour, I am flyin’ now! Oh, the things
we’re gonna do to your mouth! Henhenhenhenhenhenhayehay!
Well, I guess I’ve had about enough of this stuff. I’ll just take the
mask off now and . . . (On a MUSICAL CHORD, he tries to
Fly)

A Laugh
Gaff.
LITTLE SHOP OF HORRORS

pull it off. It won't come. MUSICAL CHORD. He tries again.)

Hey ... Seymour ... Guess what? (MUSE)

SEYMOUR. What? (Seek)

ORIN. It's stuck! (Share)

SEYMOUR. What? (Hope)

ORIN. The mask—it's stuck! I can't get it off! Jesus Christ, I could asphyxiate in here! Hey Seymour—gimme a hand, will ya?

(ORIN leans in toward SEYMOUR. Pause. He holds this position. SEYMOUR very slowly turns away, getting an idea.)

SEYMOUR. Well— "No, I guess you wouldn't." (Realize)

ORIN. (taken aback) Well? (beat) He says well? (Another beat. Then slowly and quietly with a good-natured but serious "C'mon, don't kid around" attitude.) Uh, Seymour ... I don't think you understand ... (Explain)

DON'T ... BE ... FOOLLED IF I SHOULD GIGGLE (Belittle)

LIKE A SAPPY, HAPPY DOPE.

IT'S JUST THE GAS— (He giggles.)

IT'S GOT ME HIGH— BUT DON'T LET THAT FACT DECEIVE YOU.

ANY MOMENT I COULD DIE!

THO' I GIGGLE AND I CHORTLE (Mock)

BEAR IN MIND I'M NOT IMMORTAL.

WHY THIS WHOLE THING STRIKES ME FUNNY,

I DON'T KNOW— (He stumbles down L. c., laughing.)

HAHAHAHAHEHEHEHEEEE

(Then he realizes something:)

—'CAUSE IT REALLY IS A ROTTEN WAY TO GO. (Opine)

(ORIN sinks to the ground, ds. of SEYMOUR, and silently struggles to get the mask off.)

SEYMOUR. (to himself)

WHAT WE HAVE HERE IS AN ETHICAL DILEMMA.

'LESS I HELP HIM GET THE MASK REMOVED,
LITTLE SHOP OF HORRORS

HE DOESN'T HAVE A PRAYER
TRUE THE GUN WAS NEVER FIRED,
BUT THE WAY EVENTS TRANSPRIED,
I CAN FINISH HIM WITH SIMPLE
LAISSEZ FAIRE.

(ORIN remains on the ground, rolling about, trying in some-
thing like slow motion to get the mask off, as if he were
floating in space.)

SEYMOUR. (Examine) ORIN. (Urge)
WHAT WE HAVE HERE IS A TRICKY MORAL
PROBLEM.
DO I HELP REMOVE THE MASK OR LET HIM GO
FOR LACK OF AIR?
COULDN'T SHOOT HIM WHEN I TRIED,
BUT THE FATES ARE ON MY SIDE.
I CAN OFF THE GUY BY STAYING IN THE
CHAIR!

ORIN. (convulses with laughter . . .) Hahahahahahahahahahahahahahahahaaeeeedyyyyyennnnnh!

(... Then falls on his face in a dead faint. For a moment, we
think he might be dead. Then, suddenly, his head pops up
and he sings:)

ORIN.
DON'T ... BE . . . (Spell out)
FOOLED IF I SHOULD CHUCKLE
LIKE HYENAS IN A ZOO,
IT'S JUST THE GAS—
(laughs weakly)
IT TURNS ME ON.
BUT DON'T LET MY MIRTH DECEIVE YOU,
ANY MOMENT I'LL BE GONE!
ALL MY VITAL SIGNS ARE FAILING,
LITTLE SHOP OF HORRORS

'CAUSE THE OXIDE I'M INHALING MAKES IT DIFFICULT AS HELL TO CATCH MY BREATH!

(Emitting a long, agonized gasp, ORIN pulls himself partway up, then falls backward, landing with his arms limply draped over SEYMOUR's knees in a peculiar "semi-crucifixion" pose.)

ARE YOU DUMB? OR HARD OF HEARING? OR RELIEVED ... MY END IS NEARING? (Make plain)

ARE YOU SATISFIED? (Growl)
(with his last breaths)
I . . . LAUGHED . . . MY . . . SELF . . . TO . . .

(On the MUSICAL BEATS which follow, ORIN silently convulses four times, as if laughing or hicoughing, without making a sound. Then, on the last beat, hefreezes in mid-convulsion.)

SEYMOUR. Death? (ORIN suddenly drops to the floor.)

BLACKOUT

CODA

[MUSIC CUE 13-A.] Darkened Forestage. Screens still in "door" position. SEYMOUR and ORIN are gone. As the Dentist's chair disappears through its trap door, we find CRYSTAL in a pool of light on the stage R. fire escape.

CRYSTAL.
SHING-A-LING (Terrorize)
WHAT A CREEPY THING TO BE HAPPENIN'

PLANT. (offstage) Feed me! (Spur)
RONNETTE and CHIFFON. (appearing in a pool of light stage on L. stoop)
SHANG-A-LANG (Horrify)
FEEL THE STURM AND DRANG IN THE AIR—

PLANT. (offstage) More, more! (Press)
LITTLE SHOP OF HORRORS

(The Screens open. MELODRAMATIC MUSIC continues and LIGHTS come up in the shop to reveal SEYMOUR, gingerly lifting a severed hand from a blood-stained bucket. He carries the hand to the open-mouthed PLANT, who loudly snarfs it down.)

PLANT. (continued) More, more! Need

(SEYMOUR repeats the procedure with a string of intestines. Guilty and sickened by his deeds, SEYMOUR picks up a white bundle from the floor: ORIN's uniform. MUSIC builds. SEYMOUR runs out of the shop; dashes across the Forestage, and stuffs the uniform into the down r. trash can. THE PLANT laughs hysterically, licking its chops, as the terrified SEYMOUR runs offstage. The MELODRAMATIC MUSIC gives way to a brief honkeytonk piano riff as the placard reading "Little Shop of Horrors" flies in, the screens close, and the GIRLS exit.)

BLACKOUT

"END ACT ONE"
Seymour finish feeding plant, exit workroom door R.

Plant wiggle and grow, laughing.

Blackout.*

Ladies exit R.

* Rotate center wagon 180 degrees.

House lights up.

End of Act I
Orin struggle to stand, walk/crawl to Seymour and climb his legs but stay on U side of chair.

Orin drop head into Seymour's lap on "Self...to..."

Seymour stand on DS of chair, poke Orin on "Death?"

Seymour and Orin ride rotation of dentist office, Seymour enter wagon hidden door for entrance.
Spots blackout.
Rotate dentist office off.
Rotate center wagon 180 degrees.

Ladies enter from R and stand on R step unit.
Bring up Red/Green specials for Coda.

Seymour enter Workroom door, X to plant.

Seymour put down bucket, feed plant dentist meat, showing disgust.
Seymour continue to sing to audience occasionally gesturing gun at Orin.

Orin struggle with mask.

Orin fall forward as if dead.

* Seymour slowly step off chair D.

Orin lift head and sing, Seymour jumping back into chair, scared.
Orin try to get off mask.
Orin go down to knees.
Orin ask Seymour for help.
Seymour point gun.
Orin face out on "No, I guess you wouldn't!"

Orin, on "Rotten way to go" struggle to take off mask.

Seymour sing to audience.
Seymour stand U of chair, take gun, step R.

Orin laugh off L.

Seymour step to D of chair.

Orin laugh off L.

Seymour one step R.

Orin laugh off L.

Seymour sit in chair on "But I can't!"

Orin enter into light with gas apparatus.
Orin leap off U of chair.

Take and show Seymour picture.

Orin step R.

Get 'drill' and turn on, pause so audience can hear it.

Orin X to U of Seymour.

Orin put drill back.

Orin step off platform R.

Orin exit L.
Patient in chair, dental assistant help him up and out L.

Orin face out, remove bloody gloves, flip them over shoulder to counter.

Seymour enter up of wall, step into light. Seymour take off gloves, put into bag, Take gun from bag and point at Orin.

Seymour's gun-hand drops slowly. Orin take Seymour's hand and lift back to right height.

Orin spin Seymour into chair on "It's only gonna hurt..."

Orin's second "Say 'AH'" move closer to Seymour, feel the gun in groin, take gun and put it on counter.

Orin stand on chair between Seymour's legs.

Orin take tool and stick in Seymour's mouth. Throw tool aside and take huge pullers, threaten.
Orin and Audrey pass window DL.

Seymour XL watching out window,
Stop at plant’s R, face out, sing.

Finish song and scene in these positions.

Blackout.
Rotate wagon 180 degrees.
Rotate L step unit to dentist office.

When set, bring up both spots on office.
Seymour do the twist while plant sings.

Seymour XL to plant on "Wait a minute..."

Seymour XR on "No..."

*Orin and Audrey appear at window.

Enter shop, main door, on Orin’s line
"Now get in there..."
Orin push her R to workroom door,
Audrey past Seymour by door,
Orin stay on Seymour’s L.

Audrey exit, get sweater, re-enter.

Orin grab her, pull her to Seymour’s L, Slap.

Orin drag her and push her out main door on "Move it!"
Seymour X to worktable L.

Seymour X back R.

Seymour XL to plant's R.

Seymour X back R.
Stay in position during exchange.

Seymour X back to table on “No thanks…”
* Turn back, face UL, and watch plant.

Ladies enter L and stand on L step unit.
Seymour offer wrists.
Plant – big ‘Aah’ mouth open.

Seymour XR one step.
Seymour XDR one more step.
Seymour continue to worktable.

Seymour XL to plant’s R.
Seymour stay UR of plant.

Seymour X to coat rack, get coat, put it on.
X to office door L.

Plant tilt and music fall effect.

Seymour XR to worktable, looking at hands.

Seymour look around and out door on
"I beg your pardon?"

Seymour X to plant's R.

Seymour take off bandaid, squeeze finger.
Mushnik hands to heaven.

Seymour step L on “Draw up the paper....”
Seymour XR on “Someday when you’re eighty-three...”
Mushnik one step R on “You swear?”
Seymour one step L on “I promise!”
Together on “What a son!”
One handed (upstage hand) hug.

DS hands slow up on “That’s that.”
Seymour to knees on “I’m your brat.”
Mushnik step out of Seymour’s embrace.
Seymour stand on “let’s stick...”

Seymour turn in on “Come kiss me quick.”
Mushnik lean away from him on “Please don’t make me sick.”

* At end of song, Mushnik dance out office door.

Seymour X to table on “Sudden changes...”
Seymour X to plant on “Thanks a million...”
Seymour try to step away R.
Mushnik grab, put arm around Seymour's neck.
Mushnik pull Seymour DC, in headlock.
Seymour struggle vainly.

Still at C, Seymour in headlock.

*Mushnik let him go, step L.

*X Seymour one step R.
Mushnik face out, puff out cheeks like holding breath.

Seymour, one more step R., consider.
Turn back, on “Okay...”
Mushnik arm around Seymour’s shoulder, 
Lead DS one step.

Step L on aside and then back on “Say yes!”

Mushnik arm around Seymour’s shoulder, 
Lead DS one step.

On “FTD!” Mushnik down on knee. 
Seymour slowly back to workroom door.

Mushnik up and X to Seymour, 
Take arm and lead back to C.
On Orin's "Let's go!"
Pull Audrey in front and on L, Orin exit,
Pushing Audrey ahead and out U main door.

Mushnik enter and stand DL of wagon.

Seymour X to plant.

Mushnik XR on "Gott in Himmel."

Mushnik XL on "Right back where I started."

Seymour counter on line
"Sweet and good and beautiful..."

Mushnik XC on "Seymour!"
Seymour to C, Mushnik's R on "Sir?"
Same positions as previous page.

Audrey step D to their level on "Seymour's very loyal."

Orin raise hand to intimidate Audrey.

On Orin’s “That’s better,” *Mushnik begin to enter then stay in doorway to eavesdrop.

Orin raise hand to intimidate Audrey on * "Shouldn’t we be leaving?"
Orin down on knees, pull Wino #1 on first "Say 'Ah!'"

Orin pull Wino #2 on second "Say 'Ah!'"

Orin drop both winos on "Now Spit!"
Black out Skid Row lights.
Rotate center wagon 180 degrees,
Orin exit, enter hidden side door R.

When wagon rests, bring up interior lights.

Seymour center with clipboard, frozen.

* Ladies exit R in blackout,
  Winos follow ladies out R.

Orin enter Main door U, in to Seymour's R.

Orin X in front of Seymour to plant,
Seymour counter.

Audrey enter X between Seymour and Orin.

After finger snap, Orin grab Audrey, pull her L,
Step R, put arm around Seymour and lead D.
Orin up on
"You’ll be a success."

Orin X to Crystal’s R from behind on
“Oh my God!”

Bend Crystal over backward
“Who wants their teeth done by...”

Orin XC on “I am your Dentist.”

Wino #2 enter from L and X to Wino #1.

Orin spin Wino #2 and knee in groin, drop him L of C
On “I get off on the pain I inflict.”

Orin step up on both winos on
“When I start extracting...”

Orin step off Winos and spin down to knees on
“And though it may cause...”
Orin XC on “You see, girls...”

Start song center stage,
Spot Orin at C,
Dim Skid Row lights.

Wino enter L and X to his R.
Orin punch wino on lyric
“...bash in its head.”

Orin turn and remove jacket.

Orin grind foot on wino’s hand on
“causing things pain.”
Kick wino over on
“...pay you to be inhumane.”
Orin down on knees.
Both split and go back to positions by:
Seymour – register,
Audrey – worktable.
Audrey exit R door to work room.

Rotate center wagon 180 degrees.
Interior lights dim.
Skid Row lights up.

Orin enters R X to C.

Chiffon and Crystal meet at C from L step.

Chiffon and Crystal ‘point’ Orin R.

Ronnette spin Orin on "YQZ"
Seymour XL to register on
* "...under the counter."

* Audrey one step L on
  "...has to look the part."

Seymour one step R on
*I don’t have good taste like you."

Audrey one step L on first
"Sure."

Seymour one step R on
"You’d go shopping with me?"

Audrey one step L on second
"Sure."

Seymour one step L on
"Tonight?"

Audrey back to R on
"I can’t..."

Seymour L on
"Sure I’ll pencil you in."

Seymour one step R on
"Some experience."

Audrey one step L on first "Me neither."
Seymour one step R on "Or eat a ...
Audrey one step L on second "Me neither."
Seymour one step R on "Or ride on a motorcycle."
On “Today!!!” Seymour take drape off Plant. Audrey and Mushnik use ‘Ta-Da’ hands to plant.

Audrey R to back of worktable. Seymour gather drape and toss out R door then XD to worktable L. Mushnik get clipboard, step C to Seymour.

Chiffon and Crystal enter L and sit L step unit. Ronnette enter R and set R step unit.

Mushnik, finger in Seymour’s face. Mushnik exit L door to office.

Seymour X to Audrey’s L.
Mushnik X to Seymour’s L.

Audrey X to worktable on line “You’ve been…”
and get dust pan,
broom (for Seymour),
whisk broom (for Mushnik),
X back to Seymour’s R and give props.

Audrey on knees with dustpan -
Mushnik kneel and sweep -
Seymour sweep -
All to rhythm of the music.

All stand on “The phones have not stopped ringing”
Mime holding phones.
Seymour XDR on “Another bunch of Peonies.”
Audrey counter L to C on “Another dozen daisies, please.”
Seymour one step D.
Audrey one step D.
Mushnik, using broom as phone, one step D.

Seymour U to plant’s R.
Audrey to worktable L.
Mushnik L to register.
This will make nice triangle picture with plant the focus.
Mushnik is in place at register when wagon comes to rest.

Spotlight hit Seymour as he enters.
Seymour enters with small can of garbage.
Seymour to DL, dump garbage into larger can, sing.

At end of verse, go off L.
Lights come up on flower shop.
Mushnik on phone.

Seymour enter L from Mushnik’s office.
Audrey enter R from workroom.

Audrey put on apron.
Seymour put small garbage can DR of shop.

Seymour to C.
Audrey to Seymour’s R.
Both salute on "Ship-shape."
Still at previous positions.

No change in lighting or movement throughout song.

Reach out hand to dream,
Hold spot until end of note –
Blackout.

Audrey exit in darkness.

Rotate stage 180 degrees.
Still at previous positions.

Spotlight on Audrey.

After Crystal's line, slow fade to black.
The only light is the spot – follow Audrey.

Ladies exit.

Audrey slow XR to step, sit on DS rail.
Still in previous positions.

At Mushnik's yell, Seymour exits L.
Ladies laugh, ad-lib.

Audrey enters R, arm in sling, XC.
Ladies diagonal – Ronnette U,
Chiffon Middle,
Crystal D.

Audrey step R, embarrassed
On line "handcuffed a little."

Audrey turn back on "I can't leave him."

Audrey turn away, step R on "He'd get angry."

Audrey turn back on "Seymour?"
Still in previous positions.

Business with plant biting at girls.

On "Zam Kazap,"
Crystal move U to Chiffon's L.
Dance ala 'Supremes.'
Ronnette stay R while Mushnik takes pictures.

Mushnik exit.
Ronnette to C.
Chiffon to C, L of Ronnette.
Crystal XC, L of Chiffon, take Seymour’s arm.

All four dance R.

On "He was a forgotten...," Crystal take Seymour and spin him to Chiffon who spins him into Ronnette’s arms for "Crash! Kerplunk!"

Ladies push/pull Seymour to L step unit.
Sit him down.
Crystal DL.
Chiffon and Ronnette UR of Seymour.
Still at previous positions.

*Seymour comes in from L, X to C.

Chiffon to him first, past Mushnik.

Crystal follow Chiffon past Mushnik.

Mushnik past Chiffon and Crystal to Seymour.

Seymour retreat L.

Turn back on "Where's Audrey" and XR to C.
Mushnik counter.

Mushnik position to take picture.

Girls grab Seymour position for snapshot – diagonal
Crystal UP, Seymour middle, Chiffon D –

Ronnette is still on R step unit.
Radio is on porch railing. Actors should look at radio, listening.

Mushnik turn off radio.

Mushnik X to just R of C as song start.

Point to flower shop window.

Step U toward shop.

Back to first position.
Seymour XC.

Back to plant, mime dropping blood into maw.
(Pinch finger and look away)

Seymour exit after you
Speak “Grow for me?”
Blackout except for small spot on plant.

Plant grows, faces audience,
and soundless “Ah!”
Blackout.

Rotate wagon 180 degrees. *?
Lights up and cue sound.

During blackout, Mushnik and Ladies in place
at step R unit with radio.

Seymour costume change L into plant #2 w/jacket.
Take plant to window on "southern exposure."

Back to worktable on "I've tried you at levels."
Put plant on table over hole.

Reach down for rose on floor.
Drop rose and suck finger.
Plant opens mouth.
Every time Seymour shows hand, the plant's mouth is open.
Every time his finger is hidden or behind back, the plant's mouth is closed.
Seymour step DL.
Mushnik follow.
Mushnik smack Seymour's back, exit UC.

Seymour to worktable, place plant.

At start of song, Seymour XC.

Back to plant, worktable.
Down on knees.

Pick up plant, take to C.
All up to see Seymour place plant at window.

Mushnik XR to coat rack. Mushnik take coat and hat, X back to C.

Seymour pick up plant to pet, cuddle.

Audrey past Mushnik to get coat.

Audrey exit UC, through main door, by window.

* Plant wilts with sound effect.
Seymour U to spot between Audrey and Mushnik.

At end of song, Ladies leave L. Chinese Man off R.

Spotlights off as lights come up. Lights up for interior.

Customer turn to go but come back to buy.

Mushnik to register, Audrey to work table, Seymour off R. door to workroom. Customer to C.

Seymour’s head is seen just out of door.

On “Twice as many,” Seymour hand out flowers, Audrey wrap together with other roses.

Audrey hand flowers to customer, on his R. Seymour in and follow Audrey to customer R.

Mushnik take money and inspect.

Customer take flowers and exit Main Door, UC.
Seymour to flower cart and place plant.

Seymour XDC.

Back to cart, pick up plant.

Mime paying for plant.
Seymour in to C, Audrey's R.

Audrey push Seymour past (in front) to Mushnik's R.

Seymour to window ledge, place plant. Mushnik and Audrey follow up.

Customer seen through window. Customer enter main door, R of Audrey.

Lights - fade to black.

Seymour XDR
Alvin enter R with flower cart. Spot Seymour and Chinese Man. Ladies enter L, go to L step unit. Spot Ladies on "Da Doo."
Rotate Stage 180 degrees.
Audrey step up on wagon as it comes around.
Mushnik in place at register.

Seymour enters main door US.

Audrey step to C.
Seymour step to L of C.

Both step toward Mushnik.

Audrey step L past Seymour.
Seymour counter R.

Seymour exit workroom door R.
Chorus should be in place on "I'll start climbin' uphill."

Audrey - get into place on "Gee, it sure would be swell..."

Chorus - hands out front then drop While Audrey and Seymour hands out and up on "Skid Row."

Blackout
Seymour just R of DC of thrust.

Big Move!
Those chorus L go R.
R chorus go L.
Just switching places, freeze when actor gets to spot.

Audrey up and L of DC.
Chorus face out on
“Downtown, there’s no room for us.”
Joe enters, dumps slop into waste can.
Cody enter L.
Alvin, Kat enter L.
Errin, Taniec enter R.

Lana XU and L.
Rosa and Sarah XU and R.

Crystal, Chiffon, and Ronnette X to thrust
On "Uptown you cater..."

Audrey enter from L behind chorus.

Ladies X back to steps L
On "And five o'clock is even worse."

Audrey XDC.
Seymour enter from R, sweeping,
Moving DC.

Audrey UP to sit on step on wagon.
Skid Row lights.

Chorus on deck.

Wino #1 enters from R, Collapses, sings.

* Mushnik exit R.

Lana, Rosa, Sarah enter slow, go to thrust, sing.

Wino #2 enters, sings, sits DR.

Lana sing, XR in front of Sarah, Sarah counter L.
Mushnik turn ear to R door.

Audrey XC.

Audrey XL in front of Mushnik.
Mushnik follow Audrey L.
Audrey turn back.

Seymour enter, drop pots.
Mushnik step R.
Audrey step past Mushnik, kneel, help Seymour.

Seymour & Audrey clean.

Mushnik steps out of shop L.
Mushnik exit wagon L.
* Rotate wagon 180 degrees at Mushnik’s pace.

Mushnik continue R until DS by steps unit.

Chiffon and Ronnette up and XL to opposite step unit.
Rotate center wagon 180 degrees.
Shop is facing DS now.

Shop Interior lights up when wagon stops.

Mushnik is at register w/newspaper.
Seymour is off R in workshop.

Audrey enter, XR, hang up coat.
Mushnik step to C.
Gesture Choreography

Snap fingers, pendulum right arm. 

Fear poses, hands to side of mouth.

Finger point, shake “No.”

Heads down at end of “Beware.”

Ronnette – head up on “Come-a, come-a, come-a.”

Chiffon, Crystal – heads up on “Little Shop.”

Places – Seymour, Mushnik, Audrey Winos and Customer #1

Start splitting and going to spots
Chiffon, Ronnette - L and Crystal – R

Sit on steps.
At Blackout, voice is heard.  
Set is Skid Row Street (Shop is upstage)

At end of VOICE,  
Rotate center wagon 360 degrees.  
Slow when at 180 degrees then pick up again.

Chiffon, Crystal, and Ronnette step off wagon.  
Wagon continues around until shop is again US.  
Ladies step to thrust DS center.

Song starts at *spot light* when wagon is at rest.  
Ladies – heads up on first note of music.

Fly "Little Shop of Horrors" sign up.
Character Analysis

Many of the characters shift in their polar attitudes throughout the play. Through self-realization, the beauty and the horror, will make Audrey and Seymour alter their attitudes. Other characters will not get the chance to change or simply will choose not to.

At the beginning of the play, Seymour is a sweet, naïve young man who has a very low opinion of himself. He’s called a slob by his boss and Seymour agrees. Mr. Mushnik also consider him to be below contempt but keeps him on at the flower shop for selfish reasons, none of which are good, wholesome feelings of warmth and love. Seymour dreams of rising above his current position and earning the one thing he values more than anything else - the love of Audrey. When he is given the chance, when he is tempted and urged, Seymour goes against his nature and commits atrocities to feed the plant and to further his chances of attaining his dream. With Seymour, the polar shift is not complete. He still has guilty feelings over the things he has done and is determined to kill the plant in the end. When he realizes that he has been duped and he has unwittingly aided and abetted an alien takeover of the world, he becomes the hero he’s always wanted to be. Unfortunately, he fails. This completes the polar circle – failure to success to failure.

For Audrey, her beginning attitude is one of low self-worth. She has no self-esteem and feels she is only good enough for the ‘Orins’ of the world. Her boyfriend, Orin Scivello, is abusive, both mentally and physically, but she stays loyal to him because he is the only man she’s got. When the trio try to get her to
“dump the chump” and start dating Seymour, Audrey says that she “doesn’t deserve a sweet, considerate, suddenly successful guy” like him. She has a dream, however, and it is to spend the rest of her life with a sweet little guy, like Seymour. When Orin disappears suddenly, she is relieved and feels responsible because she wished it. When Seymour is there to help her pick up the pieces, they each get what they dreamed, and Audrey’s starts to see herself as someone who can achieve her dreams, someone who can get what she wants, and someone who has value. At the end, she even lets Seymour feed her to the plant so she can always be with Seymour and she can always be with him.

Crystal, Chiffon, and Ronnette do not change throughout the play but attitudes toward them do. Mushnik holds them in little regard in the outset but later has them running errands and giving tours in his shop. He first considers them nothing more than street urchins but comes to accept them as Seymour and Audrey already do.

Orin Scrivello, too, does not shift his polar attitude. He is a sadistic dentist who enjoys causing other pain. He is abusive to Audrey and displays his mastery over her to impress others. He is egotistical and considers himself to be above the rules or law. When Seymour confronts him with a gun, he assumes it is only because Seymour is afraid of the dental equipment and the pain rather than a vengeance against him.

Mr. Mushnik also does not change other than the fact he becomes wealthy, thanks to Seymour and his plant. He treats Seymour badly in the beginning but softens a little toward him when things start looking up. He still orders Seymour
around and belittles him in front of others but he realizes just how important he is to the business. When Orin suggests to Seymour that he take his plant to any other flower shop in town, and that he could name his price or become a partner, Mushnik panics at the prospect of losing Seymour to a competitor and have things go back the way they were. He adopts Seymour, not out of love but for the store’s continued success. When he discovers Seymour’s secret, the truth comes out and he is still the selfish man he was. If Seymour is arrested for the murder of Orin, the plant belongs to Mushnik and justice is done. In the beginning, Mushnik keeps Seymour at the shop because of greed, needing Seymour and his plant to help his struggling business. In the end, it is greed that leads Mushnik into the alien’s mouth, but it took Seymour to plant the idea of the day’s receipts being in the maw of Audrey II.

The main characters go through a polar shift in the course of the play but many of the minor characters, especially the ones of evil intent, stay the same.

Ideas of the Play

a.) The meaning of the title – *Little Shop of Horrors* is a black comedy/musical set in a small flower shop on Skid Row. The title suggests that something evil resides within the shop or that evil things happen there. Horror is defined as a shivering, shaking terror, dread, panic, or alarm.

b.) Philosophical statements – “Whatever they offer you, don’t feed the plants!”
c.) How does the action lead directly to the title – The atrocities that
Seymour is coerced into performing come directly from the need for the
plant to propagate and conquer the world.

d.) Metaphor – “Evil is an open mouth, ready to consume the flesh of the
ignorant.” Mushnik’s greed is mirrored in Audrey II’s appetite. He
wants to succeed and prosper and he will do it by sacrificing others.
Audrey dreams of a wonderful future, but without self-worth, she sees
her life swallowed by her past and undeserving present. Seymour is
much like the hero from “You’re a Good Man, Charlie Brown.” He is
aware that he is not liked or appreciated yet he desires for so much
more. He wants to become a hero and be respected. When his chance
comes, he fails, but in his failure comes enlightenment. Unfortunately
for Seymour, failure means death.

e.) Symbols – The symbol of the play is the ever-growing plant. It has an
unquenchable appetite and it must be fed to prosper. The characters are
the same way. Seymour needs love and when he gets a taste, he wants
more and more. He becomes greedy for the love of Audrey. She, too,
needs filling. She has no self-worth so what respect and emotion she
gets from Seymour makes her believe that her dream is coming true.
When she gets a taste of how wonderful her life could be, she craves
more of it. Mushnik finds his desire in becoming successful in the
flower business. When he gets the taste of success, he craves it more
and more. He even adopts Seymour so he doesn’t lose the chance at continued success.

f.) Conflicts – The main conflict in the play is Man versus Nature, Seymour versus the plant. However, the plant is not simply a venus flytrap, it is an alien lifeform from another planet. The conflict could then be described as Man versus Alien, giving it an otherworldly texture. Another conflict is Man versus Man. Seymour must come to grips with his own feelings of guilt and sorrow. He never does kill anyone directly, thus keeping his innocent hero status, but he aids in the deaths of two people for Audrey II’s health and his own position. The last conflict is Man versus Society. Seymour believes that he must make something of himself or Audrey will never go out with him. Society dictates social status and an outer appearance of worth can over-shadow the lack of internal self-worth.

Previous Reviews:

The history of this story goes back to 1961 when Roger Corman teamed with Charles Griffith to write a screenplay in less than a week and to film it in two days. The result was “The Little Shop of Horrors” and it has become a cult classic. Corman’s studio was about to tear down one of its large storefront sets and one of the studio employees thought they could get one more movie out of it. They contacted Corman and he in turn called Griffith, his partner in another movie called, “A Bucket of Blood,” and together they wrote and directed the piece. It
starred Joseph Haze as Seymour Krelboin, Jackie Joseph as Audrey, Mel Welles as Gravis Mushnik, and introduced Jack Nicholson as Wilbur Force. It is considered one of the funniest black comedies ever made.

In the 1980’s, it was adapted into a musical by the team of Howard Ashman and Alan Menken, opening Off-Broadway in 1982. Ashman directed the play originally, wrote the book and lyrics while Menken provided the music. They had worked together on another musical, “God Bless You, Mr. Rosewater.” After the success of “Little Shop of Horrors,” they teamed again for Disney in writing the lyrics and music for the films, “The Little Mermaid,” Beauty and the Beast,” and “Aladdin.” “Little Shop of Horrors” won many awards for Ashman and Menken, garnering the New York Drama Critics Circle Award, the Drama Desk Award, the Outer Critics Circle Award, and the evening Standard Award, all for Best Musical. The New York Times said it “leaves the audience feeling just like Audrey II between victims – ravenous for more” and the New York Post said, “This horticultural horror will have you screaming with laughter…” It ran for 2209 performances and became one of the longest running Off-Broadway shows of all time when it opened on July 27th, 1982.

In 1986, Frank Oz directed the film version of “Little Shop of Horrors.” The major differences between the stage play and the movie are the changes in songs and the alternate ending to appease the test audiences who found the heroes eaten by the plant a little disturbing. One new song was added to the production, “Mean Green Mother from Outer Space,” and it received an Academy Award nomination as did the Visual Effects. The film starred Rick Moranis as Seymour,
Ellen Greene as Audrey, Vincent Gardenia as Mr. Mushnik, Steve Martin as Orin Scrivello, James Belushi as Patrick Martin, John Candy as Wink Wilkinson, Bill Murray as dental patient, Christopher Guest as 1st Customer, and Levi Stubbs providing the voice of Audrey II. A reviewer of the play, Eric D. Snider, commented on the ending of the movie, calling it “watered down.” In an interview with Frank Oz, the director of the film, he made it clear that he did not like the ending either. The test audiences that previewed the movie said they didn’t like the fact that the plant ate all the main characters. Neither Oz nor Ashman wanted the changes but the studio insisted on them, hoping for higher profits with the happier ending.


Reviewed by David Stern of The Tech, “Little Shop of Horrors” was not happily received. Mr. Stern thought the jokes were often hilarious but that there were long gaps between them. He thought there was obvious effort from the director but considered the acting to be overboard. Douglas Forbes portrayal of Mr. Mushnik was stilted and the performance by Susan Ella as Audrey to be outrageously funny. He said the vocals, especially by the three girls playing Chiffon, Crystal, and Ronnette, were generally good and the band was adequate. He points out that three things were impressive – the set, props, and the puppets of Audrey II. Other than that, the play had inadequacies and he was bored.
Reviewing for the *Cavalier Daily*, Peter Leary said that the “First Year Players production of “Little Shop of Horrors” is bound to please a wide audience.” The play uses four members, instead of the usual three, adding a character by the name of ‘Shirelle’ with Crystal, Chiffon, and Ronnette. He says the four ladies have impressive vocal talents and that they act as narrators of the play. Aran Cravey, as Audrey, turned in a “charming performance” and “affects a convincing New York accent while offering a spacey, sweet yet hopeful attitude.” The director added talented dancers to the show to backup some of Audrey’s scenes to provide an “extra, classical touch.” Mr. Leary thought the musical scenes worked very well because of the “uniformly strong vocal talent.” He says the numbers were a highlight and not a downpoint as in other musicals. He finishes by saying the “obvious effort and talent of the First Year Players combine for a show that’s easy to enjoy.”


Eric D. Snider called the Lehi Horseshoe Theatre’s production of “Little Shop of Horrors” “pretty solid” though the cast was made up of teenagers, some who “lacked stage experience” but who made up for it in “sheer braveness.” He calls the plot absurd though he says it has always been one of his favorite plays. He calls it a dark comedy and when it’s done right, “there are some very real human emotion involved.” He says that we’ve all had to make unappealing decisions, we struggle with morals and our sense of right and wrong, and that sometimes we are unsure of “why our loved ones really love us.” Overall, he says
that the play has a “great deal of raw talent, a lot of dedication, and a fun, lively musical score.” He gives it a grade of a ‘B+.’


In a review by Eric D. Snider, “Little Shop of Horrors” started rather slow but rebounded into a powerhouse. He calls it a “morbidly funny musical that will have you laughing and tapping your toes, even as you’re wondering how a show about a man-eating plant could possibly be so entertaining.” He says that the musical is “surprisingly meaningful” and is not a “one-layered farce.” He calls the three women backup singers a “Greek Chorus-style trio” who narrate the story and says that it’s “fitting, since the play has many elements of a Greek tragedy. He singles out Kelly Fotheringham, in the role of Audrey, for her flawless characterization and her touching rendition of “Somewhere That’s Green,” sung without a “trace of irony.” He also compares the ending to that of the 1986 movie, saying the stage version is much better and the way the plant dominates the finale is much better than the watered-down movie ending. He gives the play an overall grade of ‘A-.’


Eric D. Snider got another chance to see and review “Little Shop of Horrors” for his newspaper. He called it was called a “tuneful treat.” He tells his readers not to let the “over-analysis of its deeper points scare” them but to appreciate it for the comedy that it is. He points out that Eric Jensen, an improv
artist, appeared “reined in” and often seemed “about to really cut loose.” He compliments Alexis Owen for her portrayal of Audrey, “with just the right blend of platinum-blond ditziness and sympathetic humanity.” Mr. Snyder also points out that the backup trio (Chiffon, Crystal, and Roziner) upstaged with some scarf clowning during Audrey’s “Somewhere That’s Green” song. Overall, he gave it a ‘B-’ and called it fun and interesting.

Research on the playwright, composer, and lyricist

The musical version of “Little Shop of Horrors” was written by Howard Ashman and was based on the cult movie classic, “The Little Shop of Horrors,” directed by Roger Corman and written for the screen by Charles Griffith. Ashman teamed with Alan Menken, his collaborator in the musical, “God Bless You, Mr. Rosewater,” to turn the campy, black comedy into a stage play for performance Off-Broadway.

Howard Ashman was born in Baltimore in 1951. He went to college at Goddard and then Boston University. Later, he earned an MFA from Indiana University before moving to New York in 1974. He started to write plays such as “’Cause Maggie’s Afraid of the Dark,” “The Confirmation,” and “Dreamstuff,” a musical version of Shakespeare’s “The Tempest.” His play, “Dreamstuff,” began his association with the Off-Off Broadway WPA Theatre where he eventually became the Art Director for five years. In 1979, he teamed with Alan Menken to write a musical version of Kurt Vonnegut’s, “God Bless You, Mr. Rosewater.” His greatest victory at the WPA was the musical adaptation of Roger Corman’s
“Little Shop of Horrors,” again teaming with Alan Menken. It received many awards, including the New York Drama Critics Circle Award for Best Musical of 1982-83. It became the third longest-running and the highest grossing musical in Off-Broadway history. When it was produced in London, it won the Evening Standard Award for Best Musical. Productions of “Little Shop” can be seen worldwide with shows in Australia, New Zealand, Japan, Hungary, Sweden, Denmark, Norway, Iceland, Finland, Mexico, Israel, South Africa, France, Austria, Brazil, Argentina, Spain, and Germany. It is now tied with “Our Town” as the most-produced high school play in America.

Howard Ashman wore many hats in the entertainment industry. He was an accomplished musical comedy librettist, lyricist, playwright, and director. He also directed a feature animated film for Disney, “The Little Mermaid.” Two other animated features were added to his list of accomplishments when he worked on “Beauty and the Beast” and “Aladdin,” both for Disney. Unfortunately, Ashman died before the completion of “Aladdin” and Tim Rice stepped in to finish the lyrics that Ashman began. The film was dedicated in his honor.

Alan Menken, composer of “Little Shop of Horrors,” was born on July 22nd, 1949 in Rochelle, New York. He was studied at New York University and BMI’s Lehman Engel Musical Workshop before beginning his career as a writer for on and off-Broadway. He had hits such as “Her Pilgrim Soul”, “King David”, “A Christmas Carol” and “Weird Romance.” It wasn’t until he teamed with Howard Ashman to write a musical version of “Little Shop of Horrors” that his
career really took off. When “Little Shop” became a movie, directed by Frank Oz, Menken’s name became associated with film music. It caught the attention of Disney and he was quickly hired, along with Ashman, to try and rekindle the animation studio. They wrote songs and the score for “The Little Mermaid” and received two Academy Awards for the song “Under the Sea” and for the score. Since then, Menken’s music has been awarded many honors by the Academy, winning Oscars for the scores for “Pocahontas”, “Aladdin”, and “Beauty and the Beast.” His best song Oscars were received for “Colours of the Wind”, “A Whole New World”, and “Beauty and the Beast.” He has also worked on other great animated films such as “Hercules” and “The Hunchback of Notre Dame” along with the live-action movies, “Newsies” and “Life with Mikey.” He received an Oscar and Golden Globe nomination for “Go the Distance” from “Hercules,” the score for “The Hunchback of Notre Dame,” the song “Kiss the Girl” from “The Little Mermaid,” and “Mean Green Mother from Outer Space” from “Little Shop of Horrors.” He also had Oscar nominations for the song, “A Friend Like Me” from “Aladdin,” and the song, “Belle” from “Beauty and the Beast.” Other Golden Globe nominations include the score for “Pocahontas” and the songs, “Prince Ali” from “Aladdin” and “Be Our Guest” from “Beauty and the Beast.”

Sadly, the contract Menken had with Disney was terminated when the movie, “Hercules,” was considered a flop both critically and commercially. He has not scored a movie or musical since.
Learning Goals and Outcomes

Preparing for and working on the musical, “Little Shop of Horrors,” students will be able to:

Objective – Prepare for auditions by determining character needs, vocal ranges, choreography needs, and director wants.

Assessment – Students auditioning for the musical will have advanced knowledge of vocal ranges by picking up audition packets to practice music beforehand and setting up a rehearsal time with music director. Students will make time to visit with the artistic director over available roles (including character gender, ages, and accents), audition format and type, date and time.

Objective – Interpret roles needed for casting of musical and to show competence of reading ability, use of voice (including all forms of paralanguage such as volume, clarity, rate, and pitch), awareness of body positioning and gestures, ability to dance or move to rhythm, and to sing words in the proper key and style of the show.

Assessment – Students will read aloud from the script in a variety of roles when called upon the director to do so. Students will listen for the appropriate announcement from the director when and where to go for readings. Students must demonstrate the ability to read the dialogue using the voice in a conversational, natural way. Students will be called upon to interact with others in the reading, listening for and acting on cues, act and react. Students must obey the auditions rules and parameters established by the director and to act accordingly.
Objective – Prepare for beginning rehearsal.

Assessment – Students will read the script at least once and construct a character which is based on playwright intention through dialogue, lyrics, and action; will meet with the director, before the rehearsal period is to begin, and pick up a script; must show commitment to project and assume responsibility for meeting the needs of the director and for the production.

Objective – Practice the dialogue, write down and repeat the blocking, and show continuing desire to be a part of the musical.

Assessment – Students must show up for rehearsals in a timely manner, consistently and enthusiastically; they will conduct themselves in an orderly fashion and not create an unwholesome atmosphere that would be counterproductive to the production; they will listen to the director for blocking or character notes; and they will learn proper theatre terminology such as wings, thrust, stage left and right, upstage and downstage, center stage, cross, flyspace, flat, platform, orchestra pit, microphone, etc.

Objective – Identify lighting instruments, their use, and their upkeep.

Assessment – Lighting students will be able to hang lights, learn their names by application and use; they will properly hang lights and aim them; they will communicate with board operator using terms such as stage right and left, upstage
and downstage, center stage, thrust, batten, electric, valance, border, traveler, Fresnel, Leko, PAR, and ellipsoidal.

Objective – Design, build, and construct a usable set for the musical.
Assessment – Students will volunteer to help in the construction of the musical; interpret design ideas and apply knowledge for drawing or reading for construction purposes; be able to use tools needed, under proper supervision, for the construction of a large turntable set; will paint set using prescribed color palette; list materials needed for production;

Objective – Conceptualize the needs of properties and costumes.
Assessment – Students will compile a list of props needed for the production; they will gather needed props; and they will plan on costume changes by reading the script and researching the period for proper attire including dresses, shoes, hats, gloves, etc.

Objective – Prepare a musical production to fruition.
Assessment – Students will be able to rehearse their roles and repeat them until they can perform them automatically; they will demonstrate ability to reproduce blocking and character generation through performance; they will listen for and act upon cues; they will use props they way they were intended; they will use costumes the way they were intended and see to their proper care and upkeep; they will conduct themselves in a dignified manner on and off the stage; they will learn
choreography and repeat it until they can perform it automatically; they will rehearse the music for songs until they can perform it automatically; and they will participate willingly in the application of stage make-up and its removal.

Objective – Follow a show to its conclusion.

Assessment – Students will follow all guidelines prepared by the director for proper behavior while participating in current production; they will read and agree to the terms established by the director’s hiring body and they will conduct themselves in a positive manner while associated with project; they will assist in maintenance of the set, props, and costumes for the duration of project; and they will aid in the dismantling of the set, storing props and costumes, and cleaning the space at the end of the production.
Production Journal

To begin this journal, I have to go back five years to my first year of teaching at The Dalles High School. It was at that time that the students suggested that we do the musical, “Little Shop of Horrors.” Because it was my first year of teaching, and had yet to find my rhythm, a different musical was chosen. Every year following, however, “Little Shop of Horrors” was brought up and dismissed for one reason or another, usually for problems surrounding the plant construction or rental. In other words, this musical has been in the minds of the director and the students for many years. Good things come to those who wait.

First meeting, August 28th, with Angelina Dennee and Suzanne Messinger, the music and assistant directors, respectively, at the Lytle house. We talked about our roles and duties, available funds and budget, the needs for making or renting the plant, the character roles and vocal ranges, and the possible need to cut scenes or songs.

Second meeting with Angelina, Suzanne, and Christina at The Sugar Bowl. Topics discussed: timetable, rehearsal accompanist, available funds, renting the plant, choreography, schedules, and to finalize auditions.

Potential problems: Accents – some students will practice a New York accent and will become proficient while others won’t be able to come up with anything remotely resembling New Yorkese; Profile acting – I have many students who can’t or won’t look at the audience while delivering their lines - they
don't have the concept of facing out while speaking or singing and some students will look at the floor or into the balcony only. We talked about the plant – in considering this production, I made it plain that we would not be making the plants if renting them was cost effective and within budget. If not in our price range, making the plant would fall to the ladies who had volunteered last year. I'm afraid that I will end up building the plants and I'm not sure of my abilities in making something of this size and character or if I will have time. We briefly discussed the set – I have a concept in mind but getting everything done by Feb. 28 may be a stretch. I have been promised help from the Theatre Company of The Dalles in the way of building the set, helping with props and costumes. Possible conflicts – many of the potential students are in choir and some will be in the contests, recitals, programs, and be gone for All-State Chorus. There are two concerts scheduled for the auditorium during the rehearsal period and I have to make the set moveable yet stable and sturdy.

Auditions: two nights, many women, and just a few men. First night, the music director, Angelina Dennee, took the group of women into the choir room to go over the audition music for Audrey, Crystal, Chiffon, and Ronnette. Next, she took the men and went over the music for Seymour, Orin, and Mushnik. The reading auditions took place while the other groups were gone. For instance, while the women were gone, scenes for Seymour and Mushnik or Seymour and Orin were read. While the men were gone, scenes with Audrey and the girls were
auditioned. After a short break, scenes that included all principles were auditioned.

Second night, most of the students after principle roles were repeats and a few more were there for the first time. Good round of auditions and the students were upbeat and excited. After the auditions, the directors met and compared notes and agreed on almost all of the principle roles including smaller roles and solos. The cast list:

Seymour – John Peachey
Audrey – Mollie Skov
Mr. Mushnik – Matt Preston
Crystal – Priscilla Pohl
Chiffon – Anna Viemeister
Ronnette – Shevonne Davis
Orin – Anthony White
Bernstein (sings) – Leion Thompson
Mrs. Luce (sings) – Rosa Mendez
Skip Snip (sings) – Sarah Long
Patrick Martin (non-singing) – Eben Allen
Wino #1 (can be non-singing) – Cody LaRue
Wino #2 (can be non-singing) – Eben Allen
Radio Announcer/Interviewer (non-singing) – Joe Garcia
Customer #1 (non-singing) – Joe Garcia
Jan. 7, 2002 – First rehearsal. The rehearsal began with a ‘talk’ by the director concerning potential misunderstandings. The first concern was the call time, 6:30, and the need for being on time if not early. Second, accents. A few of the actors had already begun working on New York accents and I told them that we were only going to use a few accents for the principles. Angelina has already begun to work with Audrey on her accent and it is coming along nicely. I don’t want Seymour to have much of an accent at all since he is to be more of an everyman. John had a really thick New York accent worked out so I had to pull him back. We compromised on a slight accent with emphasis on certain words and phrases. Another problem was the language. Orin’s language has to be curbed somewhat, since this is a high school show, but the plant’s language, because it is spoken by an adult, may be left in unless it is considered too strong by my superiors. After the talk, we had a read through of the script.
Jan. 8 – Second rehearsal. Music rehearsal and the songs gone over were, for Crystal, Chiffon, and Ronnette, #1, 2, 3B, and 5; for Mushnik, #5 and 9; for Seymour, Audrey, and Mushnik, #7.

Jan. 10 – Third rehearsal. Music rehearsal for Crystal, Chiffon, and Ronnette at Angelina’s studio, songs #8, 13A, 15, and 16. The rest of the cast met at the auditorium to block Act I, scene 1. It was a little rough, many of the students are in a show for the first time and do not have the proper protocol for play practice. There was too much conversation while I was trying to set up the scene and move actors. It did not help that many of the veterans were flirting with the newbies, adding to the noise. Once it was pointed out that my veterans should set a better example, they helped in keeping down the noise and actually became on-stage noise police. The blocking went better after that and we were able to complete it in time to run it two more times.

Sound notes – Mollie is awfully quiet at times and has trouble matching Johns’s volume at times. The plan is to use amplification for Audrey II only but we may have to re-think that decision.

Jan. 11 – Fourth rehearsal. Only Seymour, Audrey, Mushnik and the girls are called. Matt works on Fridays so only John, Mollie, Shevonne, Priscilla, and Anna were there. Mushnik is only in this scene briefly for a solo and some lines and very little blocking so I will give him the notes on Monday next. The others were focused and excited. We sped through the blocking and repeated it several times.
Jan. 12 – Crew. Only a few of the cast and crew showed up. We enlarged the existing 8x16 platform to 16x16 for the turntable unit. Some costume racks were made and they are great. The girls who made them came up with an improved design and made them permanent to be used in the costume storage room. We worked until 3:30 and got quite a bit done considering we only had a few workers.

Jan. 14 – Second week rehearsal. Blocking the rest of Act I, scene1 and then scenes 3, 4, and coda. Christina worked the choreography for Skid Row chorus for 45 minutes on stage and then took them into the hall for more work. I block Mushnik into Scene 2 and then moved on to 3, 4, and the coda. Seymour, Audrey, Mushnik, the three girls, and Orin were needed for those scenes. The dentist office scene is so much better in the movie because of the portrayal by Bill Murray of the patient is hysterical. Since no reference is made to a patient in the play, we compromised and I’m adding non-speaking roles of a nurse and patient at the beginning of scene 4, the dentist’s office. The patient will be moaning and groaning and Orin will be taking off bloody gloves before saying, cheerfully, “Next.”

Jan. 15 – Tuesday – Music rehearsal: See Angelina’s notes.

Chorus worked on songs, #2 and 17. Seymour worked on #2, 4, 10, 11, and 14, 15 with Audrey. Sounding great except for #14. After hearing it and comparing notes with the music director and the actors, we have decided to cut the
song. It’s a difficult piece to do and it’s quite redundant in the flow of the show.

We have already established that the flower shop is busy at the beginning of Act II with many actors saying lines over one another and the crowded shop. Dropping this number will also eliminate the need of having more than one telephone in the shop.

Jan. 17 – Thursday – Act II, scene 1 blocking. No problems. Done quickly and actors fast to write down blocking. Ran through three times after initial blocking.

Jan. 18 – Friday – Choreography for the song, “Skid Row.” Many chorus members are sick, missing, or away for the three-day weekend. There are many empty spaces in the dance.

After the choreography, we finished blocking the play. Only Seymour, Audrey, and the three girls are called. As of this moment, the play is entirely blocked.

Jan. 19 – Crew. We got the platform finished with 16 foot 2x4’s for strength and support and centered on the center pivot. Then the walls went up – interior and exterior with two doors so far. Very few students in attendance but we still got quite a bit done.

Jan. 21 – Before the rehearsal began, we had the lecture on absenteeism and tardiness. Of course, the people who were there on time were not the actors who needed the lecture. I am putting my foot down about the absent actors. At the
beginning of rehearsals, I made it clear that I would not put up with missing practices. Several of the actors will find themselves out of the show if not excused or if it continues. Those missing without telling me in writing – Leslie, Taniea, and Katherina. Those late – Cody, Lana, Priscilla, Alvin, and Leion.

After the preliminaries, we had a run-through of Act I. For the first time running through the act, it went surprisingly well. The rehearsal accompanist will start coming full time tomorrow night so the run-throughs will go better with music. I’m fairly impressed with the songs being sung a cappella but Angelina plunked the notes for those not so gifted with finding notes without help. We don’t have the accompanist yet but we did the songs anyway so we could get the flow of the scene without skipping the songs. The actors are talented enough to make it sound good even without music. After the run through, Angelina ran through “Skid Row” and other chorus numbers and they are sounding great.

Jan. 22 Music Schedule – Chorus ran through #17, 19B, and 21. Seymour, Mushnik, and Audrey worked #7. Harmony coming along. Orin worked #8 and 13. Anthony sings a little off-pitch at times but is sounding better and his character is almost there. Alvin and Leslie late.

Jan. 24 Act II run-through and choreography. The dance for “Skid Row” looks terrible. The dance steps are too typical of a high school musical and the chorus is dancing when the soloists have the spotlight. I changed the placement of the steps for later in the song and it seems to fit better. Chorus still not uniform in steps or
posture. Needs more work. Mollie is shuffling and really needs to start wearing appropriate shoes for Audrey's characterization - she would wear high heels. Matt - voice too high at times. Remember age of Mushnik.

Jan. 25 - no rehearsal - almost all principles and many chorus members gone for All-State Chorus.

Jan. 26 Saturday crew. The unit is still looking skeletal but will be better with facing and furniture. Doors are up in key spots so the cast can get used to using them quickly or when needed for special entry.

Jan. 28 First Run-through of the play. Pretty rough though still using books and music. Set deadline for off book for both next Monday - one week- but prompting for lyrics and dialogue allowed.

Chorus still not finding characters. They are still smiling at inappropriate times, breaking character, muffling lines and dance steps. Seymour and Audrey are almost entirely off book. Orin still needing some prompting and Mushnik is still glued to script. Reminded cast about learning lines, finding or using props, using whatever costumes available.

Jan. 29 Music rehearsal. Chorus worked songs #2, 17, and 21. Mushnik worked #5 and 9 alone then #11, 13, and 9 with Seymour.
Jan. 31 – Act I. We ran Act I twice. Most are off book except for Mushnik. He’s still not putting much effort into memorization. Instead of pointing out his downfall, I congratulated Audrey and Seymour for extra effort in learning lines and being a positive inspiration for the rest of the cast.

Got a note from one of my senior actors asking to be taken out of the cast and put onto the stage-crew or as a puppeteer. She had been missing so many practices due to her part-time job so we knew something was going to happen. She’ll run the Audrey II #3 and 4 puppets once they are built.

Feb. 1 Worked trouble spots and choreography. Mushnik missing due to job. Worked Seymour and Audrey scenes, Skid Row, the temptation scene, and Audrey II songs.

Feb. 2 Saturday crew. Working on dentist office and side units. Strengthened the walls on main unit so the facing can be added next week.

Feb. 4 Run-through of entire show off book (but with prompting). Didn’t get through the whole show because of rough spots and having to prompt so much. Mushnik not learning lines and it shows. He apologized many times for his lack of memorization but he broke character and it got tedious.

Feb. 5 Ran through all music at the auditorium with blocking and choreography. Sounding great but looks rough especially the dance for “Skid Row.”
Feb. 7 Run-through of show with prompting. Better and Mushnik has obviously been putting in time with his book and only needed minimal prompting. Some students are crossing to early so not paying attention to where we are in the show. Many of the Skid Row residents are breaking character – smiling. Worked on song gestures so they were more uniform in movement. Some props still needed and actors are miming cameras, dust pans, etc. Anthony’s Orin coming along great! Audrey – need to work entrances and last lines which are too healthy sounding – you’re dying, remember? Worked out the ending. Instead of turning into plants, the four will become three angels and one devil. We’ll raise them on platform at end.

Feb. 9 Saturday crew. Conflict – a musical event that has taken most of the cast away for the day. I have scheduled another make-up crew for tomorrow but I doubt many will come in on a Sunday. I got much work done on the plant #4.

Feb. 10 Sunday crew. Not many turned out for the day but we made progress – they on props and side units and me on plant.

Feb. 11 – First night with another member of the orchestra; bass. It adds so much to the sound and the students were finding their notes a little better with the addition.
We had a run through of the show after putting the set back on its central pivot (harder than it was last time due to more weight added to the platforms). My two stage managers have had a tough time getting the assignments filled because the actors available to move set are leaving the area and not staying screwed into the show. I started the evening telling the actors that in my absence, the stage managers carried my name’s weight. Another problem is parking – too many students are taking the spaces available in the teacher’s parking lot that there isn’t room for my staff who usually have things to drop off or deliver.

The run through went very well, though most of the notes were about looking up and out – the usual refrain from the directors about facing the audience in delivery. Matt is still “profile acting” and will only look at the actors to whom he’s speaking. John is looking at the floor during “Grow for Me.” During the break between acts, we reminded them about facing out and it improved greatly. We’ve developed the term “happy spot” and it’s the place they feel comfortable facing when speaking or singing. This is getting most of them to look up and out. When they revert back to singing to the floor or wings, Angelina yells, “Happy Spot!” and the students remember.

This is the first rehearsal off book entirely without prompt. Christina is now backstage as one of my stage managers so she is not watching book. Katherina is also backstage but has missed many rehearsals because of illness and injury. Katherina is a chorus member as well so I’ve given the bulk of the stage managing responsibility to Christina.
I’m still seeing too much of the people who are turning the set. I should not see stage crew moving the set at any time.

Need to work on Mushnik’s expressions and gestures in opening sequence. His movement is not consistent.

Need to rework ending of “Grow for Me.” Need more angst, frustration, keep head up, and exit before ‘growing’ music.

“Closed for Renovation” was held to work entrances, exits, and set up. Quick rework and it ran better.

Work Audrey on “Me neither” bits. She says it three times and then turns away. She doesn’t get the joke.

Dentist office was great but Anthony needs more laughs in song.

Problem – noise backstage. We’re hearing too much talking and laughing in the wings.

Act II much improved but a few little things left to work – the temptation scene and Audrey’s death. Some actors need to speak more clearly - Mushnik and Mr. Martin are two examples.

Girls – annunciate in song so we hear “EAT Cleveland.” It sounds like “E Cleveland.”

Feb. 12 No rehearsal due to community concert in auditorium and parent-teacher conferences in the classrooms. Students are to study lines and music on their own.
Feb. 14 We put the center unit back on pivot and began the rehearsal. We ran the show and had the piano and bass guitar in the pit. B.J. Richard, the school’s band teacher, was on board to play drums but has missed all rehearsals so far. We’ll try to find alternative soon so we can add drums to the musical equation.

Show went well. Matt has made great strides and the rest are polishing roles. John looking up now in his songs and Mollie’s accent much improved. She is adding a sweetness, innocence, and vulnerability to the role that is refreshing. The dance for “Skid Row” is better but many actors still not getting all steps. Called on Christina to re-teach the steps to all. Dance is still lacking uniformity. When the “Ah’s” are sung, where is everyone looking? Need to be together.

Don’t watch the activity in the house. When you’re on stage, stay within Skid Row and do not acknowledge through the fourth wall.

Matt has flipper gestures and his fingers look like they are glued together. Had him do all of his later scenes with clawed hands or splayed fingers and to lead gestures with elbows. Now he’s more conscious of it and it seems to have improved overall.

Listen for cues and be ready for entrances. Too many are too late coming on.

General note for cast members – no more mini-skirts are to be worn to practice.

Feb. 15 Run-through of the show. Matt missing due to job but it is the last time he’ll be gone. He has promised that his lines and character will be better on
Monday. The rest of the show was great. Actors need to start staying backstage, in the wings or in the outer hall. Don’t make a practice of watching from the house.

Feb. 16 Saturday crew. Build table with hole for Audrey II manipulation.

- Counter with register.
- Main door made and hung.
- Paint and hang paper.
- Props - Need gun.
- Façade around base.
- 2nd façade door and spring other door.
- Windows/door (fakes) painted and hung.

Feb. 18 Run show. Bad new started the rehearsal. I had heard from a reliable source that one of my three ladies was caught drinking and having a party at her house. It’s clear in the Extra-Curricular Activity Form that no drinking of alcohol would be tolerated. To be allowed back in the show, she must wait four weeks. The show will be over in three. After a discussion with the music directors, we opted to fill the roll with Melissa Johns. We set up a schedule to take up all of her spare time with blocking practice and music lessons. The rest of the rehearsal ran adequately though Melissa was rough on movement and songs but she’s a trooper and working hard.
Most of my attention this rehearsal was to get the technicians set. Lights were focused during my prep so the board was ready and Matt Ayres, my lighting techie for the last two years, was working the lights like a pro and anticipating my needs. Still need two spotlight operators.

Feb. 19 Excellent rehearsal. Melissa is almost entirely off book. Matt is better though his flippers come out once and a while. The sound is fantastic but Mollie is still too quiet and I can’t hear her over Audrey II when he’s singing.

Stage crew – don’t stop when turning the set, it takes too much to get it moving again.

Jared signed on as a spotlight operator. Still looking for one more.

Feb. 21 Mushnik, remember to turn off radio otherwise we’ll wonder why we can’t hear what’s up next. Girls, if he forgets, one of you do it.

We still need camera, curtains, and cart for props.

Work bit with Seymour, Audrey, and Leslie (Audrey II). Need to get the plant open on “What’s the big deal about a little plant food anyway?” and just about bite Audrey’s butt as she bends over Seymour. John, pull her away just in time.

Spot Audrey II with red at end.

Everyone is getting into their characters better but some are not finding a soul in their role. One student was confused about finding her character. She said she didn’t have a name. I told her to find a name, an occupation, a family, a goal
for the scene. This conversation with her started the students being quite creative in finding their characters. The young woman who asked the initial question turned her character into an unmarried mother of a small child and found great pleasure in costuming herself and the infant. Many characters emerged from this simple exchange.

Feb. 22 Full run rehearsal and it’s looking great. Many of the Skid Row singers are leading the song and the dance pulling the others along with them. They aren’t looking at their feet as much and they aren’t breaking character as much. The principles are using many props and are miming set and props if not available yet. Dentist song and office will be a hit.

Feb. 23

Feb. 25 Ladies – volume! You must be louder than the orchestra. Angelina, bring the orchestra down some.

Too many loose flowers. They need to be in vases or in wrapping.

Actors must be aware of where the floor microphones are.

The scene following was great, too. Orin – good jabs, punches, etc. and Seymour – good reactions, lines, sighs, faces, etc.

Actors are watching the conductor or nodding their heads counting the notes.

Those of you who are not wearing lavalieres, aim for the floor mics.
Too early with house lights.

Rim shots for gun fire.

The show is looking good and the set is almost ready. I’m spending some of my prep period working on things or overseeing students fixing, painting, or setting. The dentist office is finished with pivot and props. It will be a hit. Drab scenery and walls offset the color of the flowers and costumes of the second act. Outer walls of Skid Row look good with the additions of doors, marquee, steps, etc. The actors are more excited with costumes and a set that’s almost finished.

Some actors have never been in a show that has had a set like this. The center pivot of the wagon cuts down on scene change time and it’s turning better now. New backstage techies are starting to come so the scene changes are faster and more organized. We’ve been using lights for several nights now but backstage workers are still not used to the blackouts. I put glow tape down and it helped.

Attendance has improved tremendously now that the show is close. After this much time and work it would be a shame to have to leave the show.

We decided to allow the principles to wear lapel mics and now they aren’t straining to get above the orchestra. They will have a few nights with them to become accustomed to them and it already sounds much better.

Feb. 26 This is the tech/dress rehearsal. Most of the set is done, the costumes are worn and changed, props are set and are to be used, and everyone is accounted for.

“Little Shop” sign went up too soon. Wait for set to turn all the way around. After, it was not pulled up high enough.
Skid Row dancers – Back to not getting it the song right. Christina work them after this scene. Hands don’t match at end.

Overall, the show was great and the kids are ready for an audience. The actors were hyped. Everything went well except for a few glitches in lights and sound. One of Mollie’s outfits does not meet the approval of the costume ladies so we’ll come up with something before opening. It still amazes me how much an actor gets into character after the costume goes on. Many of the students are wearing their costumes for the first or second times. The characters that are emerging are thought out and convincing. Some still have the youthful step or body movement of a high school student but those are underclassmen or inexperienced actors. I hope they are learning by watching my Seymour, Orin, Audrey, and the three girls. They are all showing characters of depth and experience.

Feb. 27 Dress Rehearsal. An audience of directors plus one watched the show and thought it was ready. The plus one audience member is current president of The Theatre Company of The Dalles and he loved it. He plans on coming back and will bring many friends with him. The students got to experience doing the show with immediate feedback instead of notes at the end of the rehearsal. Some were not used to waiting for the laughter or applause to subside before continuing on so it was good experience for them. Musically, the sound was great. Technically, the show worked well. The set looks great and functions like it should. I think we’re ready.
Feb. 28 Opening Night. It was a large house for opening night. I started a new policy of allowing students in on opening night free of charge. Many took advantage of it and the house was the largest opening night in the six years I’ve been teaching at this school. The play went very well and the audience was very appreciative. Standing ovation for the cast.

Some notes about the performance: some of the inexperienced actors need to hold longer for applause and laughter but it wasn’t as bad as it could have been. Matt, for one, started to speak during some laughter but stopped, held, then started the line over. He’s getting better and better. Technically, the show went well. Lighting was right on and the sound was good. My sound technician is running it for the third time and has improved tremendously. I was lucky to get an experienced spotlight operator who graduated two years ago and is back in town.

Mar. 1 Second night. Really lacked energy for this performance. Some of the actors were exhausted from opening night having stayed out late after the show. There was no school today so many of the cast members slept late and were not around the high school at all. They showed up at call looking tired and seemed to be in a funk. The principles had come earlier and were in makeup and costume before many of the others arrived. During our pep-talk circle I warned them that lack of energy was contagious – that the audience could catch it as well. It was an off night and two actors missed their scenes entirely. One was the Dentist’s assistant so was not an obvious absence. However, the man who was to operate
Audrey II's arm was not there and Mollie had to jump into the plant's mouth without reason. It may not have been noticeable to the audience but it was to Mollie and the puppeteers. The young man is a freshman in high school and did not have an excuse but promised it wouldn't happen again. Still, the audience liked it and gave it a standing ovation.

Mar. 2 Third Night. Much improved over last night. The cast had more energy and focus. They held for applause and laughter much better as well. Fairly large house but still not as large as opening night. Some repeat business as the word gets around and people are bringing back family and friends. Good word of mouth publicity. So far, all the principles and the directors have been on the radio promoting the show. We're getting good numbers at the box office. Another standing ovation.

Mar. 5 Pick-up rehearsal for music only. In two hours, we worked all songs and the orchestra worked all the music starting with the chorus numbers and ending with the solos. That way we accommodated the larger number of actors and got them on their way first. The hope is to keep them rested before the show picks up again for the second weekend.

Mar. 7 Rough show. Cast tired and not in sync. Lack of energy. Told the cast during notes that extra punch needed for last two nights. The show was not bad but didn't have the spark it did last weekend. The plant's mouth is moving much
better with the voice of Audrey II and the dance is much better in “Skid Row.”

Another standing ovation.

Mar. 8 Good show. Most energetic since opening night. Went through pre-show warm-ups and energy boosting techniques that I use. Early make-up, costume and prop check, and getting into character quickly. Large, responsive house that aided in pumping up the cast. Another standing ovation.

Mar. 9 Final show and strike. Great show and appreciative audience. Six for six standing ovations. Some of the students were teary eyed at circle and some did the usual – they asked if we couldn’t continue the show again next weekend. Great energy and enthusiasm pre-show. Though the show did not run flawlessly, it was still a great performance and it ended on a high note. Finished the show, struck the set, and out by 1:00 a.m.

Mar. 10 Sunday cleanup. Auditorium scheduled for later in the day so I went to clean and make sure all props were stored and the stage was swept. Met with directors for post-show notes. They were extremely pleased with the overall look and sound of the show. They shared the compliments they have heard from The Theatre Company, patrons, District 12 staff, and other supporters.
Evaluation Form
Project Production in Performance

Student- Bill Lytle SS#

Under consideration is directing of: Little Shop of Horrors by Menken and Ashman

Evaluator- Michael J. Smith Title: Assistant Professor of Theatre Arts

Place of performance- The Dalles High School, The Dalles, WA

Date of viewing- June 20th, 2002 (video)

Description of performance venue- Proscenium, with a pretty good opening (20’x25’?). I did not see the audience configuration, so I cannot comment on how many the theatre seated.

Description of production concept- From what I saw, it looked as if the characters often bordered on caricatures, which was mostly in keeping with the spirit of the piece. This is a black comedy that embodies and spoofs the ideas and ideals of 1950’s America. It succeeded on a number of levels, in this regard, starting with the scene design and extending through costume design.

Description of the actual production direction or that of the sets and props, costumes, lights, sound- The director utilized the space – for the most part – effectively. The rotating set was well-designed and solidly constructed. It allowed for multiple environments with a minimum of annoying scene change time. I wonder, however, why the changes had to be done in the dark? Audiences love to see scene changes, and the tight scene changes in this production might have been featured, not obscured.

How did the production direction implement the ideas expressed in the concept statement? Quite well, overall. The script supports the ideas expressed in the concept statement, and so did the events onstage.

Appropriateness of choice of script for abilities or performers, audience, venue, and/or academic setting – Appropriate. In fact, there were some lovely voices in the bunch, particularly Ronnette and Seymour. Audrey had a pleasant voice, and Mushnik did quite well.

Casting - Generally appropriate, although the ensemble members might have received more attention from the director. They often seemed to be playing “the drunk guy” or the “streetwalker.” Every character, no matter how peripheral, has to have a biography.

Clear delineation of units of action – It seemed to be broken down into manageable units, which is partly how this rather episodic musical is constructed.
Motivated blocking – Comedy, black or otherwise, is generally line, then movement, or movement, then line. The director sometimes allowed the two to occur at one and the same time; thus blurring the potential comedic effect of the situation. Also, the actor playing Orin was acting so hard that he became difficult to take at times. He captured much of the external nature of the character, but seemed to lack internals. From the perspective of the video, he rarely connected with the other characters, preferring rather to pose, mug and cavort for the audience. However, most of the actors seemed to be mostly comfortable onstage, which is a credit to the director. The Ronnettes, on several occasions, shuffled offstage after the scene was over and another scene (in which they were not involved) began. Perhaps allowing them the few extra seconds to get offstage (or better yet, telling them to get a move on) would have prevented the audience from missing the first few seconds of the subsequent scene.

Visually interesting composition – There were some nice pictures, but also a lot of lines (in crowd scenes). Bill really used groupings effectively, as well as triangles.

Use of picturization in storytelling – Overall quite good, although the director might have done some more exploration of levels (particularly in the flower shop scenes).

Clear and believable characterization – Seymour was very good, Audrey was charming, Mushnik lacked some levels (I believe partly due to a badly-written role), Orin was (see above), the secondary roles were unmemorable but not annoying, the Ronnettes static but had a good sound, and the chorus singularly uninteresting.

Adequate use of the voice and body – The dialects were not bad. Audrey seemed that she got her dialect and voice from Ellen Greene. Muchnik was okay, and was eminently understandable. I found the vocal production to be very good, especially for high school students. Their articulation was almost uniformly excellent.

Unity of production elements – Excellent! What a workable, actor-friendly set. My only qualm is the distraction posed by the union suit hanging from the line. I spent at least two scenes trying to figure out what the hell it was, then was distracted by it again when inside the flower shop. However, this is a small thing, and I applaud all who designed and constructed this wonderful set.

Miscellaneous comments – Even though watching a live show on video is akin to watching a Devil Ray – Padre game on TV, this was much more lively and watchable than most.

We saw no pre-show, so had no idea as to what transpired before the curtain went up. Pre-show music can often lead an audience into the world of the play, and those of us who only saw the video were abruptly bumped into an environment with which we were not familiar. Perhaps there was 50’s music playing at half-hour, but I didn’t hear it so I don’t know.
WITHIN THE CONFINES OF THIS PARTICULAR PERFORMANCE VENUE, WAS THIS PRODUCTION SATISFACTORY OR UNSATISFACTORY?

Satisfactory

Evaluator:  **Michael Smith**  
Date:  **6/20/02**

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Response to LITTLE SHOP OF HORRORS
At the Dalles High School, March 1, 2002
Directed by graduate student, William Lytle
By Professor Brenda Hubbard

The auditorium at the Dalles High School was a great venue for the stylized and campy play called LITTLE SHOP OF HORRORS by Howard Ashman and Alan Menken. The facility, which appears to have been built in the 1930’s, has a period feeling that matched the show style nicely by echoing the campy quality of the script. The setting reflected a skid row look with various storefronts and many nice visual details. For example, the letters that had slipped on the marquee worked well. In addition, the period music that was used before the start of the play created a sense of warmth and activity in the theatre that the audience enjoyed. The director might consider easing out the recorded music a bit earlier so that our ears aren’t forced to deal with the difference between live and recorded music in such close proximity. The Band did a nice job with the score.

There were several aspects to the production that seemed to be in conflict with the whole and while the director probably had little control over them, I will mention them anyway. The white walls of the auditorium house make it virtually impossible to get much variety in lighting since they catch light, which is distracting and light up the audience inappropriately. The neon house lights were hard on the eyes and since they are not on a dimmer, their on and off moments were annoying.

The set was effective and the revolve worked nicely. I found the dentist set to be the most successful because of its service to the scene and its visual details. While the setting was appropriately designed, the lack of texture painting, made the set walls look too flat. In addition, the positioning of the set in terms of the ground plan was very flat and did not encourage much in the way of interesting three-dimensional composition and picture. I also question the “long johns” hanging from the windows of what appears to be an industrial/commercial area of the town. If people live above the storefronts, I saw no indication of this except for the “long johns” and thus it appeared an unearned joke. The walls shook at times, which was occasionally distracting. I wondered why there were so few flowers in the early flower shop scenes. In addition, I missed set warmer lights for the pre-show look. Without any light on the stage pre-show, it gave the stage a dark and unfinished look.

The actors were essentially a part of the environment before the start of the show and that made for several entertaining moments. There was a “shoe bit” that was fun and a nice sight gag. In future, the young actors should be encouraged to carry their physicalization in their cross-overs all the way off stage, as it was disconcerting to watch them drop their character in anticipation of their exit at the edge of the stage. In terms of other acting notes, I found the performances of the Seymour, Ronnette and the Dentist to be very accomplished. They had a consistent energy and believability that worked within the style. The Audrey was less successful because she was generally on one level and lacked any truth or nuance. While the play is a spoof, even a spoof warrants a total commitment from the actors toward honesty. The chorus performers were generally fine but lacked
the overall energy and “sell” that is needed to bring a musical alive. Actors should play actions while singing and dancing and need to think of the musical moments as acting moments.

Overall, the direction of this production was very good. While I quibble with many little details, I think Bill should be pleased that he achieved a unified whole which the audience really seemed to enjoy. I would like to suggest that too often, the director lined people up in a flat picture and did not search for enough ways to break up the “chorus line” look of the stage picture. More blocking on the diagonal would have helped. In addition, there were many moments that could have been more greatly enhanced by choreography. Seymour’s songs were often flat, lacking movement and dynamic. In general, choreography was weak and there were many times that the actors were not together on moves. However, the tango number was fun and showed some accomplishment.

I really enjoyed the final moments with the deus ex machina of the angels and the devil. It was great fun and a wonderful capper to the style of the show. It was staged and costumed well. I wished that there had been a spotlight on them, but otherwise it worked well.

Some suggestions for future directing:

Remember that most scenes need a button at the end that lets the audience know that it is over and what the final point of the scene was. Example—“and don’t think you’re getting desert.”

Good storytelling relies on the audience hearing or seeing the most essential moments needed to tell the story. There were times I missed what the actors were saying either because of articulation or being overwhelmed by the band. I missed most of Mushnik’s lyrics.

Big moments like the eating of the various people need to build in intensity to the most dramatic moment. Often the eating sequences felt a bit flat.

When directing chaotic moments on stage, it is important that they are planned chaos and that the focus travels from one moment to the next through the chaos. The opening of Act II lacked focus.

All in all, the show was well done and demonstrated William Lytle’s mastery of techniques needed to achieve his masters in theatre production at CWU. Thank you Bill for a good job and the dedication and polish you brought to this production. They are lucky to have you as a teacher!

Brenda Hubbard

Please note:
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**THESIS PROJECT/PRODUCTION PERFORMANCE EVALUATION**

**STUDENT:** William A. Lytle

**THESIS PROJECT TITLE:** "LITTLE SHOP OF HORRORS"

**EVALUATOR:** Mark C. Zetterberg

**VIEWING DATE:** June 21, 2002 (Video)

**PERFORMANCE VENUE:** The Dalles H.S. / The Dalles, OR

**DESCRIPTION OF PERFORMANCE VENUE:**
The Dalles H.S. theatre is a small proscenium theatre space, without much in the way of technical abilities. The stage is 30' wide, with an apron added to the stage for this production to nicely replace the downstage playing space lost due to the set's revolving platform and set. (The theatre auditorium seats 900 patrons.)

**DESCRIPTION OF PRODUCTION CONCEPT:**
The production concept chosen by the director revolves around pointing out that "when you use external and immoral means to attain what you want in your heart, the victory is bitter sweet, shot-lived and fleeting. Such success leads to sin, which swallows the soul."

**HOW DID THE PRODUCTION DIRECTION AND/OR DESIGN IMPLEMENT THE IDEAS EXPRESSED IN THE CONCEPT STATEMENT?**
The telling of the story through the play's direction adequately conveyed the ideas of the production concept.

From the technical side, there was little that helped to establish the concept of the show, outside of the costumes. The costumes (except for the devil and angel outfits in the epilogue?) did an excellent job in helping to establish the period, and were fairly effective in bringing across the production's concept. Unfortunately, the lighting did little to illuminate the subtle changes in the characters, and the changes that should have appeared in the set during "Renovation" were disappointingly non-existent. Without any real differences between the shop at the start of the play and the shop after the "arrival" of the Audrey II, nothing really appeared to have changed for the characters and the immediate neighborhood, that would even hint of success.

**APPROPRIATENESS OF CHOICE OF SCRIPT FOR ABILITIES OR PERFORMERS, AUDIENCE, VENUE, AND/OR ACADEMIC SETTING:**
The choice of the script was very appropriate for the performance space, the audience and the academic setting. The play and its music provided a test to the performers, and they performed well in what I perceived was a very positive and educational experience for them.
## DIRECTION

### (1) Casting of the Production -  

<table>
<thead>
<tr>
<th>Excellent / Very Good / Good / Fair / Poor / NA</th>
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<tbody>
<tr>
<td>On the whole, the casting for the production was very good. Given the pool of performers I saw on the tape, I don’t think any of them would have been better cast in other roles in the show. (Cast numbers seemed a little scant for a show of this magnitude and the crowd scenes looked a little too devoid of neighborhood inhabitants.)</td>
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### (2) Clearly delineated units of action -  

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<tr>
<td>The units of action were delineated fairly well, usually by blackouts at the end of scenes. These transitions were usually sharp, but chopped up the rhythm of the play. (Use of more visual changes, like the nice change into the alley from the first shop scene, would have worked better. Let us watch the rotation of the fabulous turntable.)</td>
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### (3) Use of motivated blocking -  

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<tr>
<td>During most of the shop scenes, the blocking of the story’s characters was motivated and sound in its execution. However, many of the other crosses, entrances and exits seemed flatly staged or went against movement patterns inherent in the text. (Keeping the ensemble onstage throughout would have prevented some of the awkward entrances and exits, that disrupted the flow of the plot - particularly by the trio.)</td>
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### (4) Visually interesting composition -  

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<tr>
<td>The stage pictures were most often very effective. The only scene that really didn’t work at all was the finale (epilogue) scene. The characters above the SR wall looked particularly bad, although their costumes and lack of illumination also added to their intrusiveness.</td>
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### (5) Use of picturization in storytelling -  

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<tr>
<td>Worked well, although floorplan of the set forced too many side-to-side and flat frontal pictures. You might also have used more levels (both physical and with the set) to make the compositions even stronger.</td>
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### (6) Clear/believable characterization -  

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<tr>
<td>The Seymour and Mouchnik were clearly the most believable actors onstage. Audrey also had some nice moments, when she wasn’t singing. (She reminded me of a classical singer, singing her lieder/Italian art songs “at the piano.”) As the dentist, Orin was full of energy and spunk, but was often a little “over the top.”</td>
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### (7) Adequate use of body and voice -  

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<tr>
<td>Generally, the vocal work and diction was very good! Mouchnik’s dialect was bravely attempted, but stuck out from the rest of the cast, who didn’t seem to all be from the New York area. Audrey’s singing voice (classical training?) was light years from her put on stage voice which, although copied from the film, worked much better at helping us see her character. Plant’s voice was nice, but not coordinated well with the puppet. In addition to being vocally strong, the trio were adept at the limited choreography they did, and added much to the production. For the rest of the show, (outside of “Skid Row”) the choreography wasn’t nearly enough.</td>
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### (8) Miscellaneous comments -  

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<tr>
<td>Overall, you did a very nice job with the direction of this musical. The staging of the dentist’s office scene was super, although Orin should probably have been a little more giddy from his laughing gas. The last two puppets were problematic in that they didn’t have enough manipulative capabilities and seemed to lack enough rehearsal time to coordinate with the performer’s vocals. Your video tape needed to run continuously from pre-show through curtain call. We didn’t get a chance to gauge the effectiveness of how all the elements worked together with the editing. Also, Floorplans, Budgets, Expenses, Lightplot/Paperwork, Designs &amp; Elevations need to be in Thesis, Part II &amp; III. Without them, we don’t get a sense that you actually planned and designed how things would happen.</td>
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### TECHNICAL PRODUCTION & FRONT-OF-HOUSE ELEMENTS

#### (1) Scenery/Scenic Units-
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The set was a very nice unit set, featuring a smoothly (and noiselessly) operating turntable wagon. The diagonal lines of the platform and walls were a good choice. The "cartoony" scenery needed better painting to match the director's texture concepts. Moldings at the top of the shop walls would have been beneficial to pulling the set together visually, and the white piece of laundry ("Casper") was very distracting above the top of the wall. The wagon set for the dentist's office was terrific and well-furnished. The only glaring problem with the set was that the shop looked pretty much the same in Act I and Act II, belying the fact that money had actually come in.

#### (2) Costumes & Makeup-
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As the best technical element of the show, the costumes were researched well, selected carefully and very appropriate for the show.

#### (3) Lighting-
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The lighting for this production was somewhat disappointing. Apart from technical issues (flat front angles and focusing problems), the production's lighting rarely matched the mood of the scenes or provided us with clues as to the time of day. Spotlight cues were particularly jarring (use the dowser to fade in and out) and weren't particularly effective in the opening "Audrey II" and "The Meek Shall Inherit" numbers, which should have built to higher levels. Cueing rhythm didn't match the timing and instrumentation of the musical transitions or "flavor" (ie: Latin tango in "Mouchnik & Son" or softness of "Somewhere That's Green") of the songs. Colors for the plant at the end of Act I were more effective, as was the blue wash during Audrey's death scene.

#### (4) Sound-
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Because of the editing in the tape, I cannot assess the pre-show, intermission or post-show music. The balance between the orchestra and the singers was good except for "Renovation," where the musicians drowned out the performers' lyrics. The other sound cues in the show were all nicely executed, although the roaring of Orin's motorcycle as he walked onstage was mistimed with his entrance and pulled us out of the play.

#### (5) Unity of Production Elements-
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On the whole, the production unity was handled nicely.

#### (6) Visual expression of metaphors-
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Not particularly well-evidenced.

#### (7) Creative problem solving-
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A good deal of creative problem solving was evident in the staging of the play.

#### (8) Publicity, Box Office & F.O.H. -
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<tr>
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</table>

Unable to assess.

**WITHIN THE CONFINES OF THIS PARTICULAR PERFORMANCE VENUE AND PRODUCTION RESOURCES, WAS THIS PRODUCTION SATISFACTORY?**

[ ] YES  
[ ] NO

**EVALUATOR:** Mark C. Zetterberg  
**DATE:** 6-21-02

Please note:  
This signature has been redacted due to security reasons.
Self-evaluation

“Little Shop of Horrors” was both trying and rewarding. It had the usual aspects of other plays put on at The Dalles High School but also had the elements of black comedy and music that set it apart. I chose this musical for The Dalles High School venue for many reasons – its popularity, its music, and the current students attending school at the time.

This musical was chosen, not because it was a challenge, but because more assistance would be available than doing a straight play. For directing straight plays designing, building, and painting the set become the director’s sole responsibility. The director blocks the entire play, designs costumes, makeup, sound, and lights, and does all the publicity. However, for this show, musical directors took over the task of teaching lyrics and music. There were choreographers who supplied movement and steps for songs. There were sound people who set up the sound system, assigned and maintained lapel microphones, and ran the sound board for the show. There was a large cast and community support available for building the set that I had envisioned. Also, an assistant director took over publicity for the show. Designating jobs and responsibilities for a show has always been one of my weak points. For this project, however, it was necessary and educational. The director still had the final say in all matters but it cut down on the overall work-load. The director was able to concentrate on the look and feel of the show to achieve the mood that was wanted.

The research that was done prior to casting was the most extensive that I’ve ever done. The information helped when I had to make decisions about the cast,
set, color, mood, and lighting. When the actors asked questions about the era or certain words in the script, I was able to tell them confidently what I had discovered. It helped build their overall confidence in the directors.

As previously stated, one of my weaknesses is designating responsibility. I usually have a hand in every aspect of my productions – every wall or platform that goes up, all lights and sound, painting, set dressing, all movement including choreography, and line delivery. For this show, I wanted to divide much of the responsibility between the music director and my two assistant directors. The musical director determined the music rehearsal schedule. One assistant director was my choreographer and the other was in charge of publicity, setting up the sound and running the soundboard. I designed the set and made a schedule for its construction. I aimed the lights, gelled the instruments, and designed the lighting plot, though my lighting technician ran the board.

The initial choreography did not meet with my approval. However, instead of rethinking or dismissing the whole idea, I put the steps in a different place in the music and made it more compact. It still was not an attractive dance but it fit the Skid Row look. The young woman who did the choreography wants to continue with theatre education and specialize in choreography. I did not want to squelch that dream so I had to be careful in phrasing my assessment and not be too negative. Of the entire look of the show, however, I think that dance was the weakest part. The three girls did so much in the way of choreographed gestures and movement that it almost classifies as dance but I left its direction to my music director. Since she was working with the girls on the music she had opportunity to
create and teach the movement and it was one of the strongest aspects of the production.

Publicity was great and we came up with some interesting ideas. I thought of using the local flower shops with one of the radio stations. We made a small Audrey II and put it in different shops in town that sold plants and flowers. The radio station would ask listeners where it was currently and if they called in the correct answer, they got two passes for the show. We also paid the extra for the rights to use the “Little Shop” logo and had really nice posters made but they forgot to put performance dates on them. We ran off labels to put dates on the posters so they were not exactly perfect. It was disappointing but did not seem to hurt the production at all. My assistant also set up radio time for the directors and the principles. For several mornings, and on three different radio stations, my cast and assistants were talking up the show. Publicity was done well for this show.

The music direction was excellent but it's not the first time I've worked with this director. She knows many of the students and has some of them in private lessons. It was easy for her to get the right sound and movement from the cast because she is very professional about music. She is a professional recording artist and music teacher. Her background made her the ideal choice as Musical Director. She listened to every detail of the music and knew what to do to make it perfect.

Overall, I think this show was a success. I grew in more ways than I imagined. The research helped the production and made it more stylistic than any of my previous shows. The community gave us more support for this show,
earning more at the box-office than any previous production. This show made all
of the hard work worth the effort. I couldn’t be happier for or more proud of my
actors, crews, or assistants.

The Dalles High School production of “Little Shop of Horrors” was a
success.
Works Consulted


http://ww.geocities.com/TelevisionCity/Studio/8849/Moviemusicals/Mv...?LittleShop.html.

“Los Angeles.” Urban Short Term Mission Trips with the Center for Student Missions.

Novak, Elaine A. and Deborah Novak. Staging Musical Theatre. Cincinnati, OH:

http://spamber151.tripod.com/spamber151/id.html.

library/as37.html.

Snider, Eric. D. “‘Little Shop of Horrors,’ at the Lehi Horseshoe Theatre.” The (Provo,
Theatre/Tho5littleshop.php3.

Snider, Eric. D. “‘Little Shop of Horrors,’ at Off Broadway Theatre.” The (Provo, Utah)
TH185littleshop.php3.

Snider, Eric. D. “‘Little Shop of Horrors,’ at Provo Theatre Company.” The (Provo,

Stern, David. “MTG’s Little Shop could be entertaining, but suffers from overacting,”

Stern, David Alan, Ph.D. Acting with an Accent. Lyndonville, Vt: Dialect Accent


The Year.html.

Theoharis, Athan. “The Politics of Scholarship: Liberals, Anti-Communism, and
50s/theoharis.html.

Seymour, Audrey, and Mushnik
Beginning costumes.

Seymour w/Plant #2 – (arm in Puppet, fake arm in sleeve.)
Seymour's 2nd costume.

Dentist's office
Orin's dental costume
“Food is Slop” resident, Joe Garcia.

Skid Row resident, Rosa Mendez.
Winos 1 and 2, Leion Thompson
And Eben Allen – in costume.

Patrick Martin (Eben Allen) and
Mr. Bernstein (Leion Thompson)
In costume.

Chinese man costume and cart.
Skeleton on Center Wagon interior.

Skeleton on Center Wagon with doors.

Skeleton on Center Wagon.
Interior and Plant #4 construction.

Plant #3 and interior construction.

Interior walls of center unit and wing pieces.
Skid Row Cinema façade.

Interior of Flower Shop.

Interior of Flower Shop with Ving units and concrete façade.
Audrey II, plant #1.

Set with concrete façade (in front of orchestra pit).

"Skid Row."
Music Numbers

Act I:

"Prologue (Little Shop of Horrors)"...Chiffon, Crystal, Ronnette
"Skid Row (Downtown)"..........................Company
"Da-Doo"...............................Seymour, Chiffon, Crystal, Ronnette
"Don't It Go to Show Ya Never Know"....... Chiffon, Crystal, Ronnette, Mushnik, Seymour
"Somewhere That's Green".......................Audrey
"Closed for Renovations"..........................Seymour, Audrey, Mushnik
"Dentist"....................................Orin, Chiffon, Crystal, Ronnette
"Mushnik and Son"...............................Mushnik and Seymour
"Feed Me (Git It)"............................Seymour and Audrey II
"Now (It's Just the Gas)"........................Seymour and Orin

Act II:

"Suddenly Seymour"..............................Seymour and Audrey
"Suppertime"..................................Audrey II, Chiffon, Crystal, Ronnette
"The Meek Shall Inherit".............................Company
"Finale (Don't Feed the Plants)".........................Company

All scenes take place on Skid Row, Mushnik’s Flower Shop, and the office of Orin Scrivello, D.D.S.

The Dalles High School
Presents:

LITTLE SHOP OF HORRORS

Book and Lyrics by Howard Ashman
Music by Alan Menken
Based on the film by Roger Corman
Screenplay by Charles Griffith

Feb. 28, Mar. 1, 2, 7, 8, & 9
TDHS Auditorium
Curtain 7:30 P.M.
APPENDIX
ADDITIONAL NOTES ON PLANT MANIPULATION

ACT ONE, Scene One

NOTE 1 — The leaves of Pod #1 are rigged so that Seymour can inconspicuously cause them to "wilt" with the thumb of his upstage hand:

NOTE 2 — Puppeteer, concealed in window-seat, slips arm through trap door in bottom of Pod #1:

NOTE 3 — When screens close after Scene One, stage crew brings Pod #3 onto the hidden shop set. Meanwhile, Puppeteer disengages from Pod #1 and begins to prepare for his appearance as Pod #3. If using the original New York puppet designs, this procedure is as follows:
NOTE 6 — Throughout the dialogue (pp 49-50) before GIT IT, the PLANT remains in upright neutral position:

... except where stage directions indicate otherwise. On lines other than those with stage directions, the puppeteer should move only to provide lip synch. Keeping the Plant's movement restrained at this point will help the number to build later on.

NOTE 7 — NOTES ON GIT IT. Each time the Plant gets to the end of a verse and the words “GIT IT,” it “nails” Seymour with strong focus:

On the verse beginning “HOW’D YOU LIKE TO BE A BIG WHEEL,” the plant undulates sensuously from side to side in time to the music.

On the “I’M YOUR GENIE” verse, it rubs up and down Seymour’s leg, then does a big circle around the rim of the pot on the lines beginning “YOU KNOW THE KINDA EATS.”

At the end of this verse, on the word “CRAVE”, it opens its mouth wide at Seymour, as if to emit a gust of strong wind:
crazier and crazier, flailing its roots wildly, rocking-and-rolling its pod to the music.

On the final "GO GIT IT," however, the Plant turns very simply to Seymour, then returns to a neutral position in its pot on the last two orchestral beats before blackout.

**NOTE 10**—After ACT ONE, Scene Three, puppeteer should hold with zero movement until full blackout, resisting the temptation to collapse from over-exertion while the audience can still see him. After screens close, puppeteer opens the pod, gets some fresh air, and breathes deeply during Act One, Scene Four.

**ACT TWO, Scene One**

**NOTE 11**—At the top of Act Two, Pod #4 is in upright neutral position and should remain so, with zero movement, until musical intro to "SUPPERTIME" (page 72).

**NOTE 12**—PLANT drops into "Feeding position" (see pp 75–76) by lowering the bottom of The Pod to rest on the stage floor. When Mushnik climbs in, he does so by making sure that his feet step *through* a slit in the pod lining, onto the inner surface of the Pod’s lower jaw. He then drops to a kneeling position to “look for money.” SAFETY NOTE: As the Pod slowly closes on Mushnik, the actor should be careful to crouch low enough that his head will be clear of the Pod when it “chomps” down. While “eating Mushnik,” after the three musically underscored “chomps,” the Plant shakes its Pod violently from side to side through blackout.

**ACT TWO, Scene Three**

**NOTE 13**—During *ACT TWO, Scene Two*, while screens are closed, Pod #4 has been augmented by two large “Grabbing Branches” which extend into the shop from offstage pivot points, converging behind the Pod:
NOTE 14—On three counts, the entire Plant rises. Puppeteer stands, supporting the weight of the Pod, just above the knees:

Stage Crew manipulates Stage Left Grabbing Branch to rise simultaneously.

NOTE 15—On lyric "COME ON AND GIMME A DRINK," the Pod starts to grind from side to side on the beat while the Stage Crew manipulates the Grabbing Branches to make them rustle ominously. This movement continues until Audrey says "HERE YOU GO."

NOTE 16—By the PLANT's line, "AND NOW IT'S SUPPER-TIME," Audrey has positioned herself directly under the stage r. Grabbing Branch. Its Stage Crew manipulator now lowers the Grabbing Branch down onto her. Audrey entangles herself in the flopping tendrils and moves to make it seem as if she's actually fighting with them. (The actress and the ambient movement of the Branch itself will accomplish this. The Stage Crew manipulator merely supports the Branch in an upright position and hangs on.)

On the Plant's line "They're right inside," the Puppeteer opens the pod wide and Audrey simulates being "thrown" into the Plant's jaws by disengaging herself from the Grabbing Branch and hurling herself toward the open Pod. Stage Crew manipulator follows through with the Grabbing Branch, as if it had tossed her in and now can retract.
NOTE 19 — The machete may be thrown by either the Puppeteer or Seymour. After the machete is thrown, the Pod is completely still until the screens close.

NOTE 20 — As soon as screens are fully closed, the Puppeteer in Pod #4 stands quickly and moves to a position just behind the screens. Simultaneously, the stage R. and L. work tables are pushed us. and Grabbing Branches are cleared, so there will be room for the assembled Finale Plant, just behind the closed screens. Stage Crew enters with the Finale Branches, equipped with foam rubber life-cast “Dead Faces,” and clips the Finale Branches to the Pod. These large pieces are held up and supported from behind by Stage Crew who also operate the hand-puppet-like moving mouths of the life-casts.

When the screens open, the complete Finale Plant should be in place and ready to move ds. On solo lines in the song DON'T FEED THE PLANTS, the mouths of the rubber life-casts lip-synch the words. The actual singing may be on tape, or sung on offstage microphones by the cast.

On the words, “LOOKOUT, HERE COMES AUDREY TWO,” the entire Plant begins to move as far ds. as is safe and practical:

At the very end of the show (see pages 95–96) vines which have been rigged in drop-boxes suspended over the auditorium are sprung. During the ensuing blackout, the entire Plant backs us. into curtain call position.
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<td></td>
<td>6:30 Work beats, trouble spots, and choreography.</td>
<td>Crew – 9:00 a.m. to 12:00 and 1:30 to 4:00 p.m.</td>
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<tr>
<td>Act I and II off book – dialogue and music.</td>
<td>Music Rehearsal. (See schedule) Bob Ford gone.</td>
<td>No Rehearsal.</td>
<td>No Rehearsal.</td>
<td>Run Show – off book with prompt.</td>
<td>Conflict – all music students gone so <em>no rehearsal</em>.</td>
<td>Crew – 9:00 a.m. to 12:00 and 1:30 to 4:00 p.m.</td>
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<tr>
<td>Run Show – off book with no prompt from this point on.</td>
<td>Community Concert in auditorium. Parent/Teacher Conferences – <em>no rehearsal</em>.</td>
<td>No Rehearsal.</td>
<td>Run Show.</td>
<td>Run Show.</td>
<td>Run Show.</td>
<td>Crew – 9:00 a.m. to 12:00 and 1:30 to 4:00 p.m.</td>
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2002
## January Little Shop Music Rehearsal

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<td>Girls~ #1,2,3B,5</td>
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**MUSICAL IMPRESSIONS © HATMAIL.COM**
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<th>4 &amp; Coda</th>
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May 2, 2002

Jane K. Ford

Re: Little Shop of Horrors

To Whom It May Concern:

This year I had the great pleasure to work with The Dalles High School theater class during the production of Little Shop of Horrors. I must say that it was one of the most enjoyable plays and groups of people that I have ever had the opportunity to work with.

The connection that I had with Little Shop of Horrors is a unique one. I was not enlisted nor recruited to volunteer. It was more of a draw for me. I chose to attend the rehearsals more as a groupie, and became involved with painting and decorating the set.

I also had the privilege to watch Bill Lytle guide the students in the development of their characters and the building of the set. They were allowed to experiment with costume, set design, and personality development. He is very open to their creative input, but guides them with a firm yet understanding style. Mr. Lytle only seemed to step in with guidance when they were floundering and unsure of what was expected of them. They seemed to respect him immensely and took advantage of his knowledge and expertise in theater. They felt free enough with their opinions and were able to express their concerns and likes and dislikes.

I believe that Mr. Lytle’s style of direction has really taught these kids the advantage of being themselves and not just following along with the crowd. They are self-assured individuals that seem to know what they want and where they are going. Mr. Lytle’s mentorship and encouragement has allowed them to grow within themselves and step out and away from the peer pressure that surrounds high school students. Many of Mr. Lytle’s students go on to take theater classes at colleges and universities around the United States.

I was amazed with the expertise with which the students used the power tools and the concepts they displayed in building this particular set. Mr. Lytle’s style of direction allowed the students the freedom to work on every aspect of this theater production, and they rose to the challenge and exceeded expectations. Displaying self-motivation and pride at the completion of the project.

As the weeks rolled on I became more and more excited with the way the play was progressing. I am the counseling secretary at The Dalles Middle School and have a lot of contact the student body at the school. Approximately one week before the play was to open for the community, Mr. Lytle offered a sneak preview to the younger kids in the
district. The entire middle school walked over to the assembly. Middle schoolers are nothing if not honest with their feelings. They hooted and hollered when Audrey came onto the stage and then settled down to dead silence as the play progressed. This is a phenomenon that very rarely happens with middle school students during any type of assembly.

On the walk back to the middle school and for the remainder of the week, their comments were, “what a jip”, “we were ripped off”, yet they were excited about going to see the complete production. You see Mr. Lytle was allotted one hour to share the play with the kids. At the one-hour mark, Audrey II was just getting ready to eat her first victim, as Mr. Lytle stepped onto the stage to tell the group that they had run out of time... the students booed him right off the stage.

Opening night...approximately half of the audience was middle school students, some came with their parents, and some came without them! This was an amazing! A basketball game was happening in the gym next door! Over the course of the run of the show I spoke to many people who came to watch multiple times. In my humble opinion, this show was a great success.

In conclusion, I would like to say that I had the most enjoyable experience with this group of students and Mr. Lytle that I have had in many years of theater, and I think I was a really good groupie...

Sincerely,

Jane K. Ford

Please note:
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<th>Act II</th>
<th>Scene 1</th>
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The logo on this slick is to be used solely for promotion, advertising, print ads or other informational materials, such as programs and/or posters, in conjunction with a paid licensed production of Little Shop Of Horrors. Both the right to put on the production and the use of the logo have been licensed from Music Theatre International, and the appropriate fees have been paid for such licenses. The use of this logo on any merchandise or other items to be sold is strictly prohibited. If you are not sure if you are using the logo in a legally authorized manner, call us at (212) 541-4684.
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- **March 3, 4, 5:** Pick-up rehearsal for music and choreography.
- **March 6, 7, 8, 9:** Strike immediately following.
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<td>6:30 read through</td>
<td>See music schedule</td>
<td>No Rehearsal</td>
<td>See music schedule</td>
<td>6:30 Block Act I, scene 2</td>
<td>6:30 Block Act I, scene 2</td>
<td>Crew – 9:00-12:00 and 1:30-4:00</td>
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<td>See music schedule</td>
<td>No Rehearsal</td>
<td>See music schedule</td>
<td>6:30 Block Act II, Scenes 3 and Choreography - chorus numbers</td>
<td>Crew – 9:00-12:00 and 1:30-4:00</td>
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<td>6:30 Run Act I</td>
<td>See music schedule</td>
<td>No Rehearsal</td>
<td>6:30 Run Act II and Choreography - principles</td>
<td>All-State chorus - principles gone so work on lines and music on your own.</td>
<td>Crew – 9:00-12:00 and 1:30-4:00</td>
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<td>6:30 Run Act I and II</td>
<td>See music schedule</td>
<td>No Rehearsal</td>
<td>See music schedule</td>
<td>7:30 Run Act I</td>
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*Little Shop of Horrors*
Once she has been "thrown," Audrey stands bent forward with her torso between the jaws. She and the Pod bounce up and down together as it "chews" and shakes her vigorously:

After Seymour pulls Audrey out, the Puppeteer lowers the Plant into "Feeding position."

**NOTE 17**—When Seymour deposits Audrey into the Pod, he does so by lowering her in, feet first. He must be sure to allow her feet to pass through the slit in the Pod's lining. Once her feet are in position, SEYMOUR lowers her torso to rest on the Pod's lower "lip." From this position, the actress accomplishes the "disappearing" effect by pulling herself down with her legs, toward the back of the Pod, through the slit in the lining. The Puppeteer tilts the lower "lip" up to help her. Simultaneously, the Puppeteer slowly closes the upper "lip." Once the Pod is closed, the actress crawls through the Puppeteer's legs, and exits, unseen by the audience, through the opening at the back of the pod and under a camouflaged cloth panel in the US. set wall. The Puppeteer should be careful to move as little as possible while the actress exits and to maintain zero movement during the following scene.

**NOTE 18**—A pouch of prop "rat poison" is mounted inside the Pod, near the lifting bar. During the Patrick Martin scene, the Puppeteer has put on a black glove and taken a handful of this "poison" from the pouch. Seymour mimes the forcing of rat poison into the Pod and the Puppeteer flings a handful of the prop poison out of the Pod with his gloved hand, thus giving the effect of having spit the poison out.
The stage L. branch sits flat on the floor. The stage R. branch is upright, resting on the refrigerator. Stage Crew will manipulate these branches from offstage.

As lights come up on ACT II, Scene Three, Pod #4 is in upright neutral position. On its first line of dialogue, it begins to drop into a "Lips Forward" position, facing Seymour.
In the fourth verse, the first root-leg flops rhythmically out of the pot on the word “PUTZ” and the second root-leg comes out on “KING TUT’s:

Nail Seymour on the following “GIT IT” and remain immobile during Seymour’s “I DON’T KNOW” verse.

NOTE 8—On the music between the line “... Get me some lunch” and the lyric “HOW’D YOU LIKE A ROOM AT THE RITZ” the Plant begins tapping its Stage Left root-foot in time to the beat. During Seymour’s “HARLEY” verse, the Plant, us., uses a root leg to scoot itself a little closer to him.

NOTE 9—At the end of GIT IT—on the first “THE GUY SURE LOOKS LIKE PLANTFOOD TO ME!”—the PLANT points to the door with its stage left root-foot, then to itself.

On the second, the Plant does the same.

On the end of the third, “THE GUY SURE LOOKS LIKE PLANTFOOD TO ME,” both root-feet go to the mouth. From this point on, as the number builds to a climax, the PLANT goes
A) Put on Root leggings.
b) Put on Root shoes.
c) Enter pot of Pod #3, which has been pre-set on shop set, behind closed screens.
d) Buckle safety belt.
e) Stage Crew lowers pod and trunk onto puppeteer.
f) Settle in; engage locking system to keep pod closed—this saves puppeteer from having to manually hold the pod closed during the ensuing twenty-minute wait.
g) Find comfortable position with good back support, lip undulations to audience.

ACT ONE, Scene Two

NOTE 4 — Pod #2:

ACT ONE, Scene Three

NOTE 5 — “Wilt” position:
Little Shop of Horrors
Book and lyrics by Howard Ashman
Music by Alan Menken
Based on the film by Roger Corman

Directed by Bill Lytle
Assistant Director – Suzanne Messinger
Music Director – Angelina Dennee
2nd Assistant – Christina Smith
Rehearsal Accompanist – Barbara Haren

Cast:
Seymour – John Peachey
Audrey – Mollie Skov
Mr. Mushnik – Matt Preston
Crystal – Melissa Johns
Chiffon – Anna Viemeister
Ronnette – Shevonne Davis
Orin – Anthony White
Bernstein/Dentist Patient – Leon Thompson
Mrs. Luce – Rosa Mendez
Skip Snip – Sarah Long
Wino/Patrick Martin – Eben Allen
Winos – Cody LaRue and Alvin Black
Radio Announcer/Customer #1 – Joe Garcia
Customer #2 – Taniea Moyer
Skid Row Chorus – Errin Patton, Katherina Blackmar, and Lana Mitina,
Voice of Audrey II – Bob Ford

Puppeteers – Leslie Baunach and Alvin Black
Choreography – Christina Smith and Angelina Dennee
Costumes – Donna Courtney, and Sheri Preston
Sound – Suzanne Messinger and Leana Gruen
Light board – Matt Ayres
Spotlights – Jared Garcia and Randi Marvilla
House Management – Leslie Baunach, Kari Stapish, Renae Riley, and Harmonie Ziegler

Special Thanks to:
Red’s Trading Post, Q-104, Chris Huggit, KACI, KODL, Y102, The Theatre Company, Bob and Jane Ford, Donna Courtney, Sheri Preston, Dan Minnis, Jennifer Ashley, Greg Leblanc, Ray Swift, Kelli Upton, Jason White, Dr. Michael Murat, Don Sperry, Matt Harris, and the area businesses that displayed our roving Audrey II.

Orchestra
Conductor/Electric Piano – Angelina Dennee
Piano – Barbara Haren
Bass – Paul Viemeister or Brad Thomas
Drums - Andrew Middleton
Percussion – Barb Kuechmann

Little Shop of Horrors
is produced by special arrangement with
Music Theatre International
THANKS TO the ever-growing Audrey II, cleanup at the flower shop during the song “Closed for Renovation” is a happy affair. Pictured left: Mollie Skov as “Audrey,” John Peachey as “Seymour,” and Matt Preston as “Mr. Mushnik. And, in the large pot, “Audrey II.”

Mark Gibson

`Little Shop’ stays true to original

Local drama class launches comedy this Thursday

By NANCY LEMONS of The Chronicle

The Dalles High School has tried to stay true to the original 1960 Roger Corman movie script in their production of “Little Shop of Horrors,” says director Bill Lytle.

The black comedy/musical will open 7:30 p.m., this Thursday, Feb. 28, with repeat performances March 1, 2, 7, 8, 9. Doors open at 7 p.m. each night. Available at the door, tickets are $6 for adults, $5 students, children and seniors.

Lytle, who teaches language arts at The Dalles, said they have tried to stay true to the original movie script, instead of going with the “Hollywood” ending of the 1986 movie musical with Rick Moranis and Steve Martin.

The story is about a man-eating plant that threatens human existence, a terrifying enemy in a seemingly innocent form.

Seymour Krelbourn, a meek florist, makes a pact with the plant to win the girl he loves.

Lytle said, “Some scenes may be too scary for small children — after all, it is a man-eating plant — and there is some adult language.”

The 1960 low-budget film was developed into a musical by composer Alan Menken and writer Howard Ashman. Their work came one of the biggest grossers off-Broadway musicals. This to the 1986 film remake, which changed the story’s ending to please movie-goers.

Menken and Ashman are associated with many Walt Disney scores, such as “The Little Mermaid,” “Beauty and the Beast” and “Hercules.”

For details, contact The Dalles High School at 296-4601.
Set and Plant in construction.

Act II costumes and Plant #4.

Street Urchins and Mushnik During Dress Rehearsal.
John Peachey adjusting to acting
On advancing set construction.
Street walkers Lana Mitina and Katherina Blackmar.

Skid Row residents.

Skid Row resident, Sarah Long.
Mrs. Luce costume.

Miss Snip – Sarah Long – in costume.
On 9' Platform – Ascending/Descending
Seymour, Audrey, Orin, and Mushnik.

“Dead” Costumes – angels in white
and demon(Orin) in red.
Ladies in "Da-Doo" outfits
On wing Left unit.

Mushnik's 2nd costume.

The ladies in Costumes #3.
REPORT ON FINAL EXAMINATION FOR: MA, Theatre Production

TO: Dean of Graduate Studies

DATE: June 21, 2002

This is to certify that William A. Lytle, 10/20/1959, was examined by this Graduate Committee. The Graduate Committee rated the examination:

- Satisfactory
- Unsatisfactory

COMMENTS:

Student needs to make correction on written project materials - Due July 30.

RETURN BOTH COPIES DIRECTLY TO THE GRADUATE STUDIES & RESEARCH OFFICE (one copy will be returned to the department).

Brenda Hubbard  
COMMITTEE CHAIR

Michael Smith  
COMMITTEE MEMBER

Mark Zetterberg  
COMMITTEE MEMBER

NOTE: If the rating is unsatisfactory, the student will have failed the examination and should be so informed by the committee. The committee should include with this report its recommendations for further action.

Comments regarding potential doctoral candidacy may be of future significant value for the student.

GS&R: 2/99

Please note:
The signatures have been redacted due to security reasons.
REPORT ON THESIS OR PROJECT

Master of Arts Degree

To the Dean of Graduate Studies:

William A. Lytle, (10/20/1959), has successfully completed the thesis or project required under the course requirements of

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and has earned a grade of A.

Brenda Hubbard
Committee Chair

Date: June 21, 2002

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THIS SECTION TO BE COMPLETED BY GRADUATE OFFICE

CHANGE OF GRADE FOR THESIS OR PROJECT

To the Registrar:

All work required for the removal of the IP reported above has been completed and the grade should be changed to _________________.

Date change reported to Registrar

Signature (AVP of Graduate Studies)

GS&R: 2/99

Please note:
This signature has been redacted due to security reasons.