Spring 2002

Direction of the Musical Production "Little Shop of Horrors"

William Alva Lytle
Central Washington University

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

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by

William Alva Lytle

June 2002

ABSTRACT

DIRECTION OF THE MUSICAL PRODUCTION

LITTLE SHOP OF HORRORS

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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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(Submit in Quadruplicate)

GRADUATE COMMITTEE AND OPTION APPROVAL FORM
CENTRAL WASHINGTON UNIVERSITY

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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. Lutle Student ID #: [redacted]

Address: [redacted]

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Check option:

- ☐ Written Exam*
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Indicate credits to be received for the thesis or option:

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TH 700	Master's Thesis	6

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GRADUATE STUDIES AND RESEARCH

*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)**	Committee Chair **(signature)**	9/15/01 Date
Mark Zetterberg Committee Member **(typed or printed)**	Committee Member **(signature)**	9-26-01 Date
Michael Smith Committee Member **(typed or printed)**	Committee Member **(signature)**	9/26/01 Date

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

Approved by:
R. A. Mack 10/5/01
Associate VP of Graduate Studies Date

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.

The Dalles High School

220 EAST 10th STREET
THE DALLES, OREGON 97058

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 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.

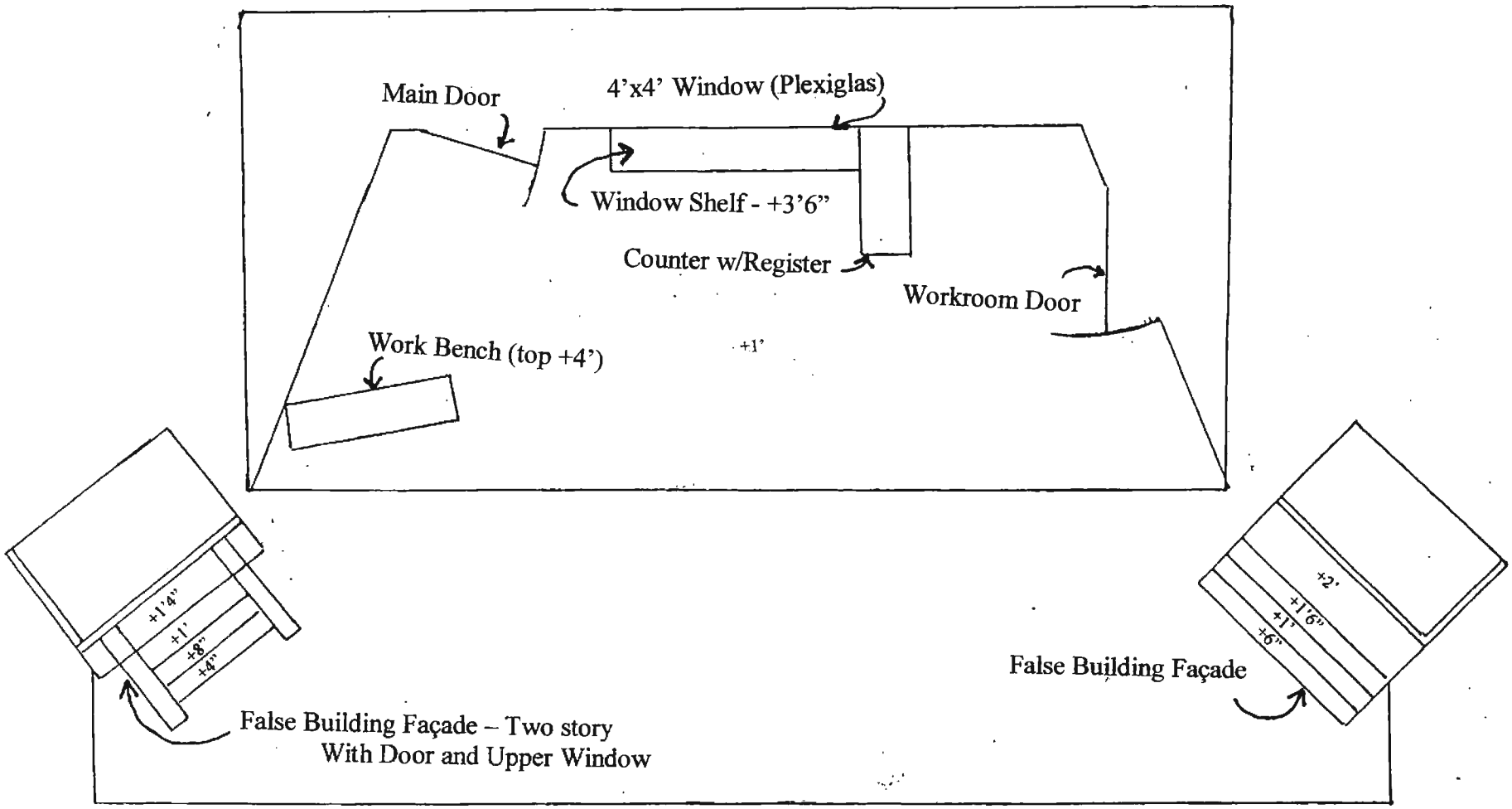
Special problems – The plant is expensive to rent and ship if ordered from elsewhere. To make from scratch, it can be time consuming to build and difficult to store. Because of unavailability and cost of rental, four plants of different sizes

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.

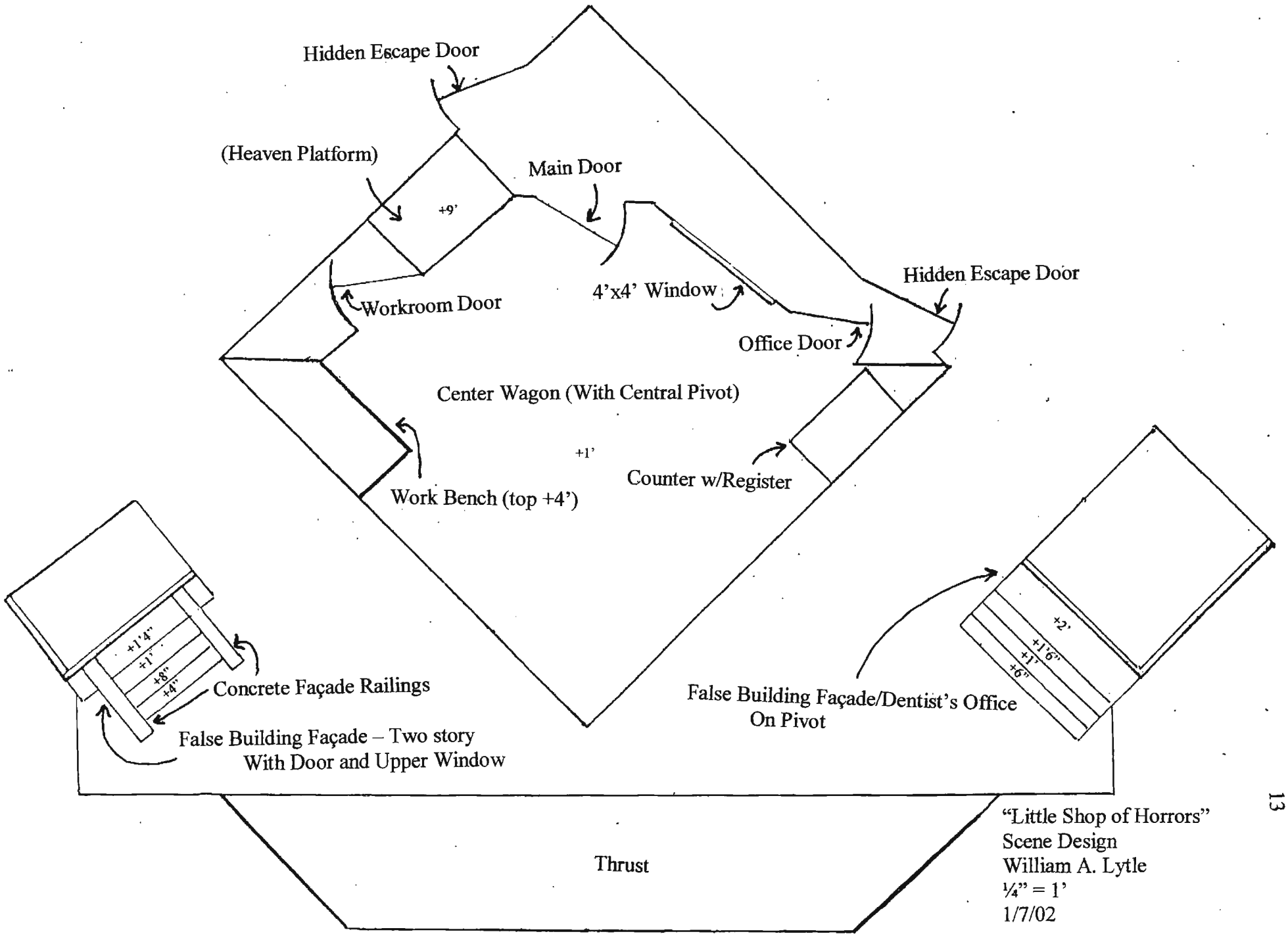
Another problem is using a fake gun in a high school on a high school stage. It has been done in the past and should not pose a large problem. Permission must be obtained in advance and proper storage during the run of the show.

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.

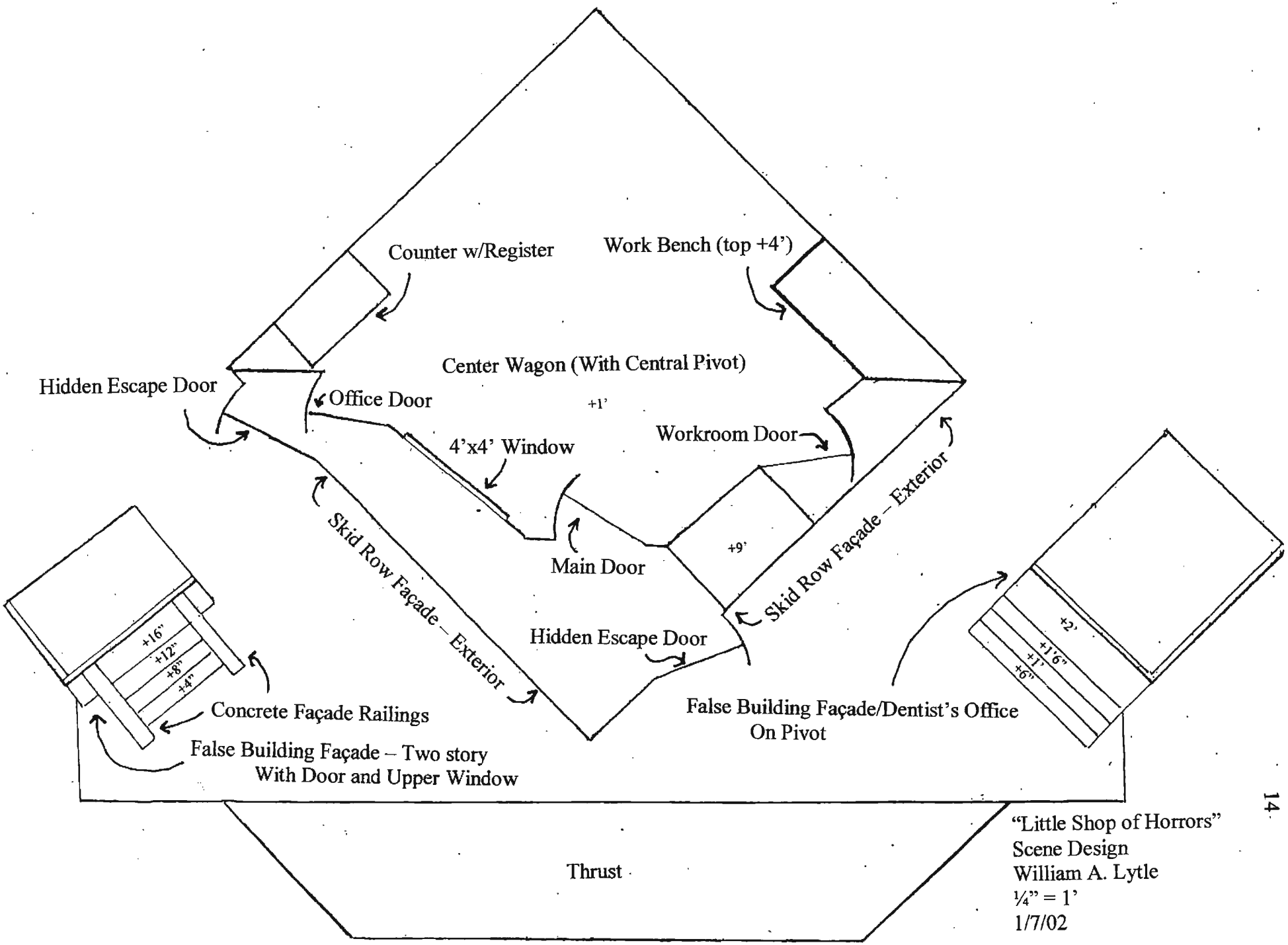
The scene design for the raised center platform began rectangular but the flatness of the look would have appeared stagnant and bland, lacking aesthetic appeal. The platform was changed to a pivoted square wagon that rotated with the corners pointing downstage and upstage, appearing more like a diamond. 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
¼" = 1'
12/14/01



"Little Shop of Horrors"
Scene Design
William A. Lytle
¼" = 1'
1/7/02



"Little Shop of Horrors"
Scene Design
William A. Lytle
¼" = 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.

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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.

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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

Please note: The script has been redacted due to copyright concerns.

Little Shop of Horrors

PROLOGUE

"Abandon All Hope..."

Frighten)

"Lights, Music, Color, Choreography Horror."

LITTLE SHOP OF HORRORS

LITTLE SHOP OF HORRORS

ACT ONE

SCENE 1

Alas Poor Mushnik

Re-Meeting of Lost Souls

(Point)

LITTLE SHOP OF HORRORS

(Blame)

(Thumb)
(Interrogate)
(Hide)
(Admonish)

(Grasp)

Broken Pots/ Broken Spirit

(Shrug)

(Whine) Blame Society

(Rebuke)

(Toss)
)

(Nod)

LITTLE SHOP OF HORRORS

(n rove)
(Hiss)

own
the
lump

LITTLE SHOP OF HORRORS

Contrast

LITTLE SHOP OF HORRORS

nour's
osition

There's
Hope
Elsewhere

LITTLE SHOP OF HORRORS

Dream
A way
Out.

LITTLE SHOP OF HORRORS

Mushit
Caves,

=nterpret)

Last
Chance

(...e)

LITTLE SHOP OF HORRORS

(Moan)

(Ta-Da)

(Drawn)

(Grimace)

(Pleased)

(Be abashed, gesture)

(Rebuke)

I Don't Believe it.

Total Recall

LITTLE SHOP OF HORRORS

Ray of Hope

alute)

ight-bulb).

Rub Hands)

Thumbs Up)

LITTLE SHOP OF HORRORS

Maybe
This
CAN
Work.

ulp)

shake)
finger)
d)

Budding
Respect

Accuse)
Scratch)
skance)

(Ponder)
(Order)

What's
up
with
you?

LITTLE SHOP OF HORRORS

?age)

der)

(Be Afraid)

Reluctant
Genius

(Ooze)

LITTLE SHOP OF HORRORS

)
ush)
rush

lathunk!

LITTLE SHOP OF HORRORS

Successful
Failure

himmy)

LITTLE SHOP OF HORRORS

LITTLE SHOP OF HORRORS

LITTLE SHOP OF HORRORS

Tied
and
True

(front)

D

LITTLE SHOP OF HORRORS

(Gulp)

(Sidestep)
(Pity)

Not
Worth
Seymour

(Jab)
(Imagine)

Green
Dream

SCENE 3 ✗

Turn-Around

LITTLE SHOP OF HORRORS

Business
Is
Blooming

LITTLE SHOP OF HORRORS

(Push)

ckup)

)

LITTLE SHOP OF HORRORS

Shiva
My
Temper

(Blow up)

Stand up,
Stand up!

(Shrug)

Jump Up)

Shuffle)

Admit)

Jealous Check

Throw Out)

int)

)

(Withdraw)

Ornery
Orin

Demand

(Mock)

(Strut)

(Chase)
(Drive Back)

(Surrender)

LITTLE SHOP OF HORRORS

Pose)

Advise)

+

od

)

-it)

ay)

LITTLE SHOP OF HORRORS

r)
e)
)ismiss)

e)

l)

(shrug)

)

LITTLE SHOP OF HORRORS

Meeting
Of
Meek
And
Reek

ire)

nore)

Orin
In
Control

(Tempt)

The End
Is
Hearing

-;uel)

(Smile)

(Push)

(Jab)

(leer)

:an
NOW?

worst)

Last
Ditch
Effort

LITTLE SHOP OF HORRORS

LITTLE SHOP OF HORRORS

(Rejoice)

rands)

I'm
Okay

LITTLE SHOP OF HORRORS

onsider)

Back to
Bleeding

Words
of
Want

(Need)
shrug)

(offer)

(Escape)

I want it, I want it now.

eg)

A twist of slime,

LITTLE SHOP OF HORRORS

(Rock)

h)

Murder
Isn't in
Me -
Is it?

(Hope)

LITTLE SHOP OF HORRORS

No
Way,
No
How.

*) On
The
Other
Hand..

(Slap)

LITTLE SHOP OF HORRORS

Okay,
One is
Alright.

ent)

'het)

ept)

The one
Who
deserves
it.

·head)

(calm)

·rule)

scare)

LITTLE SHOP OF HORRORS

ry)

(Impel)

:oerce)

ce)

edal)

xhibit)

eny)

urry)

My Chance is Now.

A Laugh Gaff.

(Fly)

LITTLE SHOP OF HORRORS

point out)

Realize)

It's
Humorously
Serious.

)

Inner
Turmoil

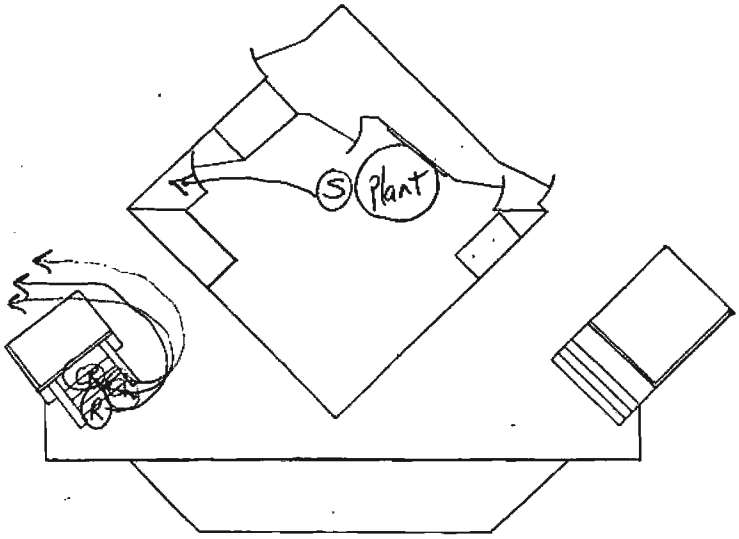
LITTLE SHOP OF HORRORS

nd)

his
ughing
ter.

It Cost
The
Dentist
An Arm
And a
Leg

END ACT ONE

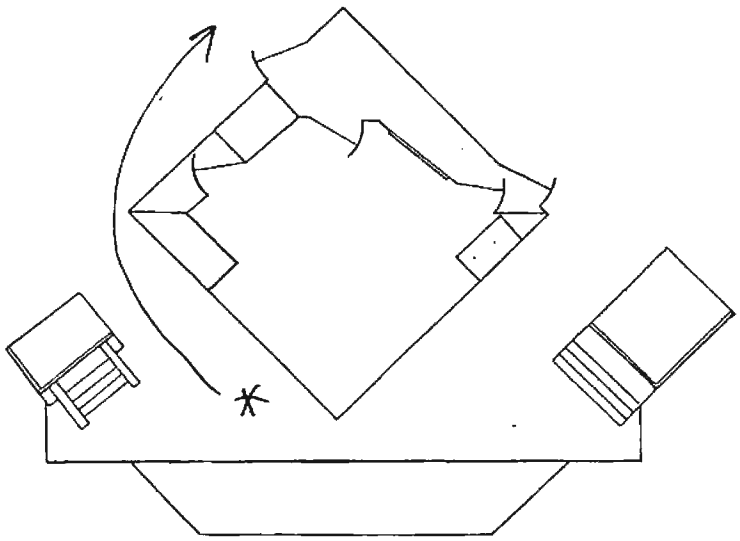


Seymour finish feeding plant,
exit workroom door R.

Plant wiggle and grow, laughing.

Blackout. *

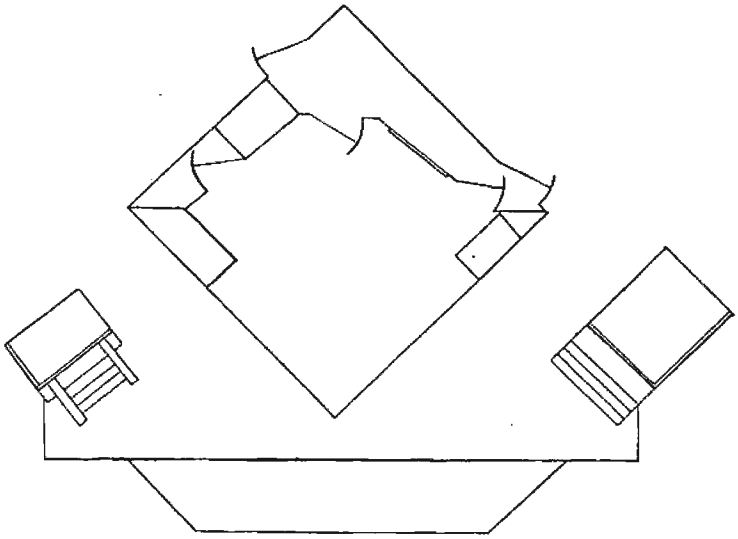
Ladies exit R.

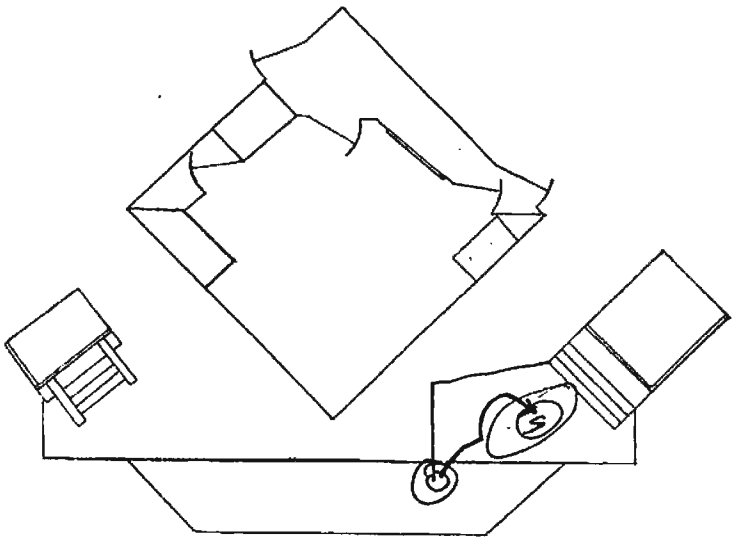


* Rotate center wagon 180 degrees.

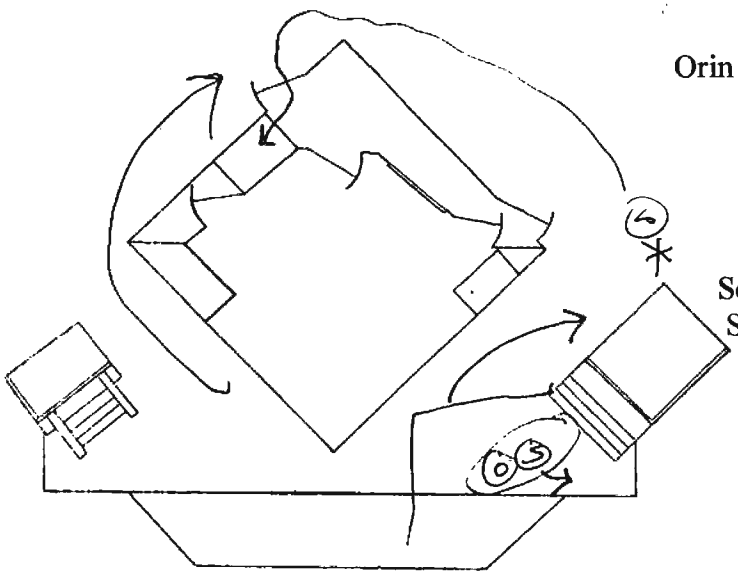
House lights up.

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…"

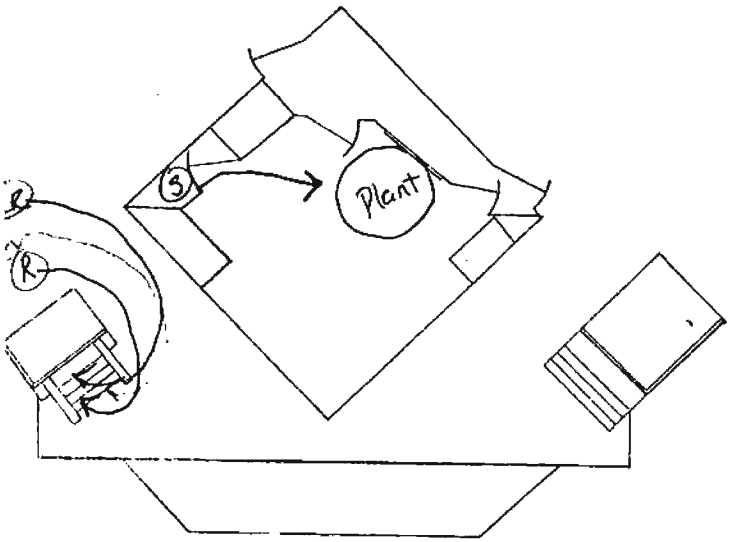
Seymour stand on DS of chair, poke Orin on "Death?"

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.

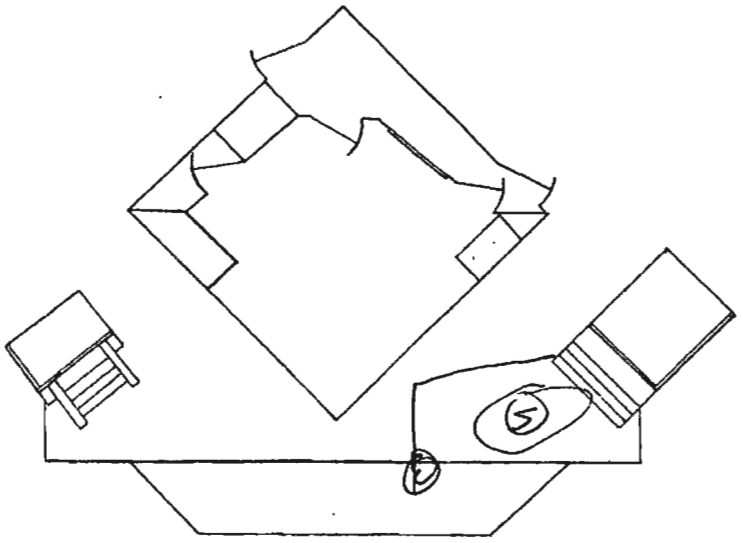
Ladies enter from R and stand on R step unit.

Bring up Red/Green specials for Coda.

Seymour enter Workroom door, X to plant.

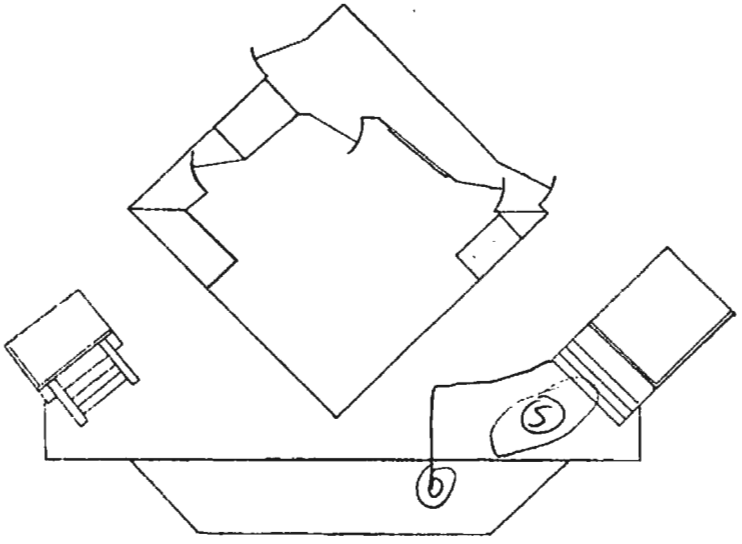


Seymour put down bucket,
feed plant dentist meat, showing disgust.



Seymour continue to sing to audience
occasionally gesturing gun at Orin.

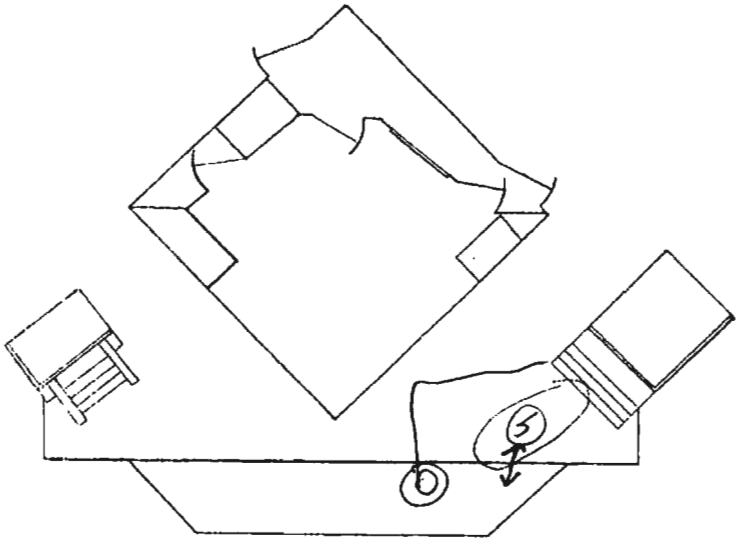
Orin struggle with mask.

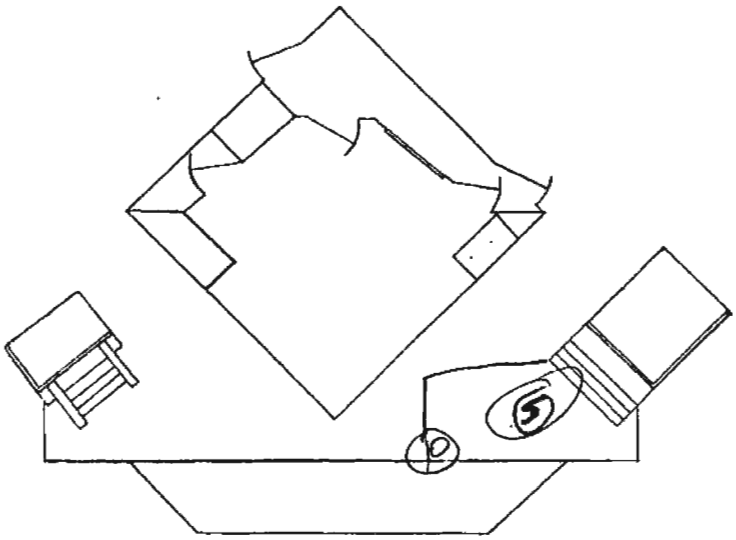


Orin fall forward as if dead.

* Seymour slowly step off chair D.

Orin lift head and sing,
Seymour jumping back into chair, scared.

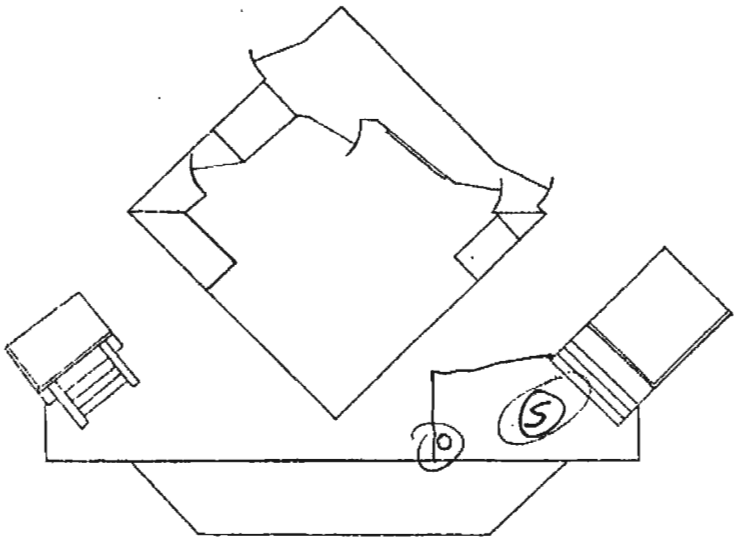


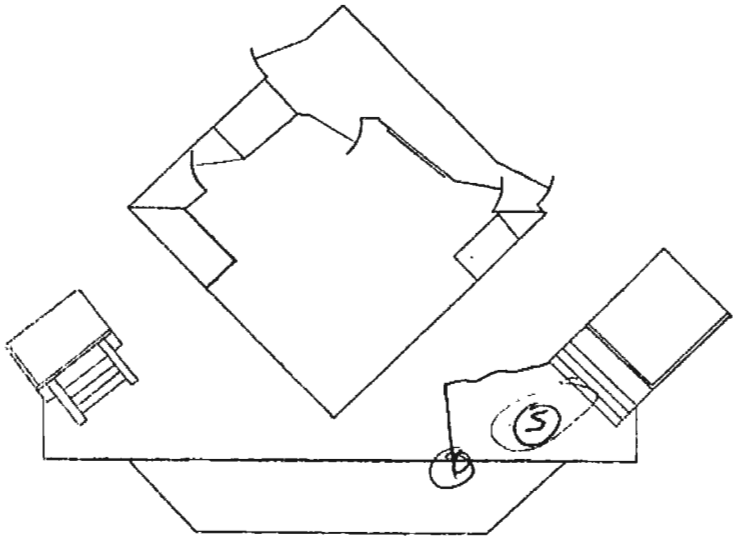


Orin try to get off mask.

Orin go down to knees.

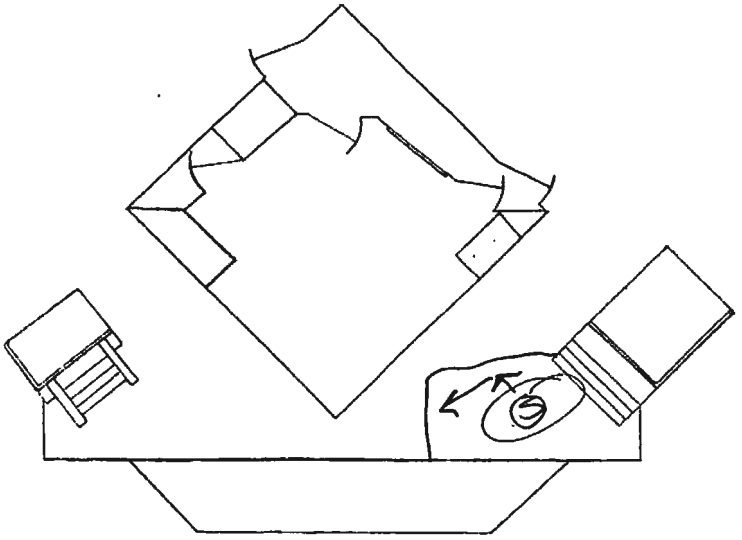
Orin ask Seymour for help.
Seymour point gun.
Orin face out on "No, I guess you wouldn't!"





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

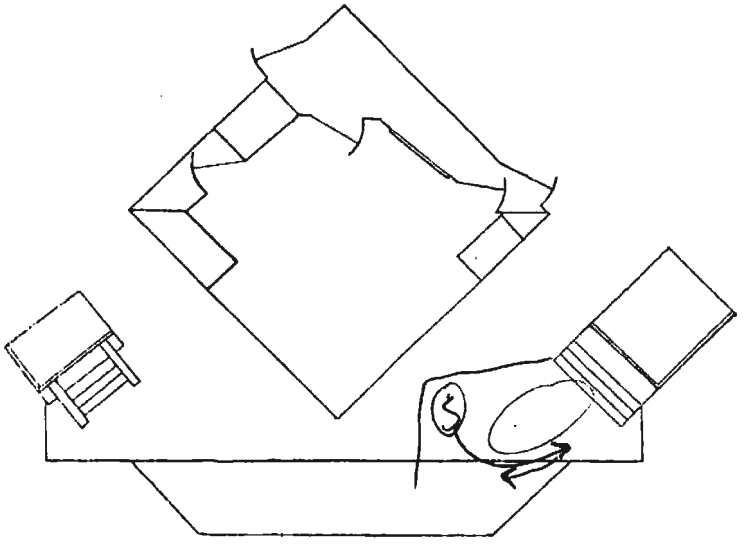
Seymour sing to audience.



Seymour stand U of chair,
take gun,
step R.

Orin laugh off L.

Seymour step to D of chair.

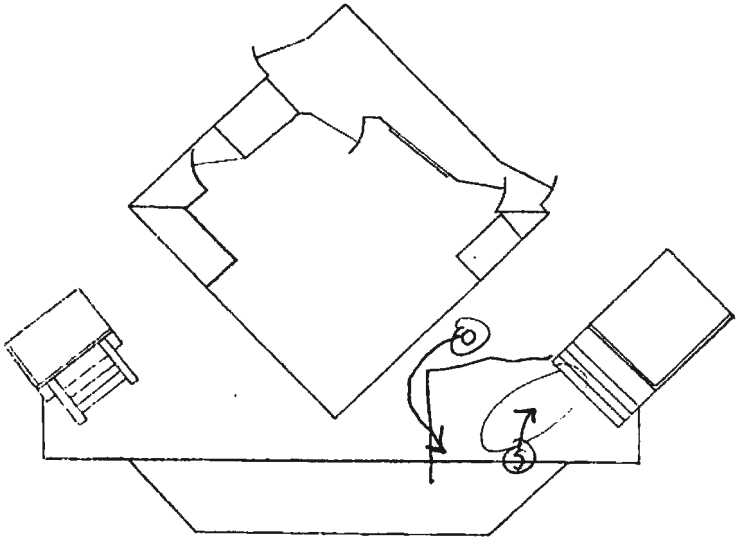


Orin laugh off L.

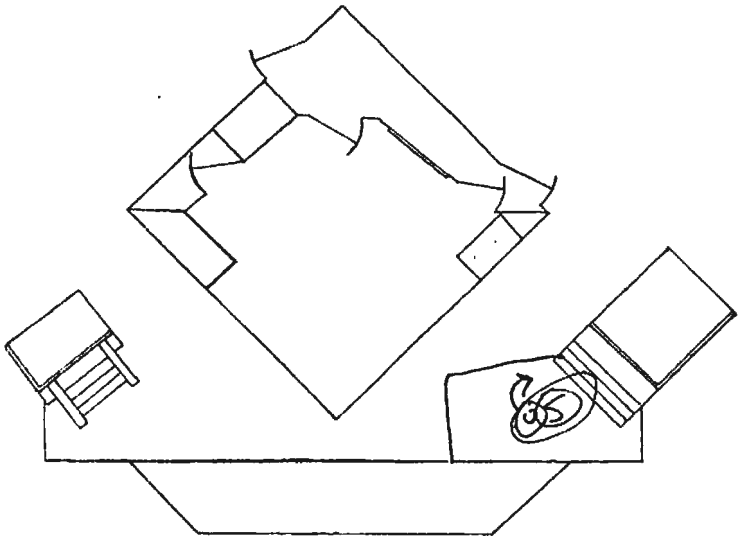
Seymour one step R.

Orin laugh off L.

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



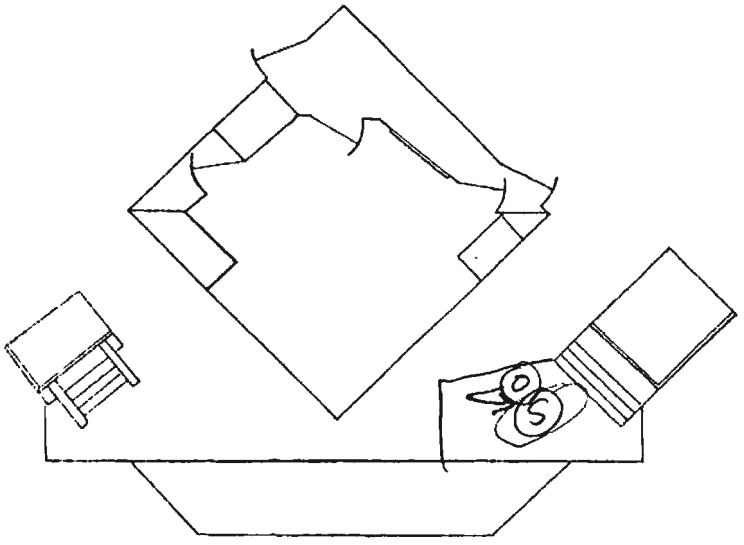
Orin enter into light with gas apparatus.



Orin leap off U of chair.

Take and show Seymour picture.

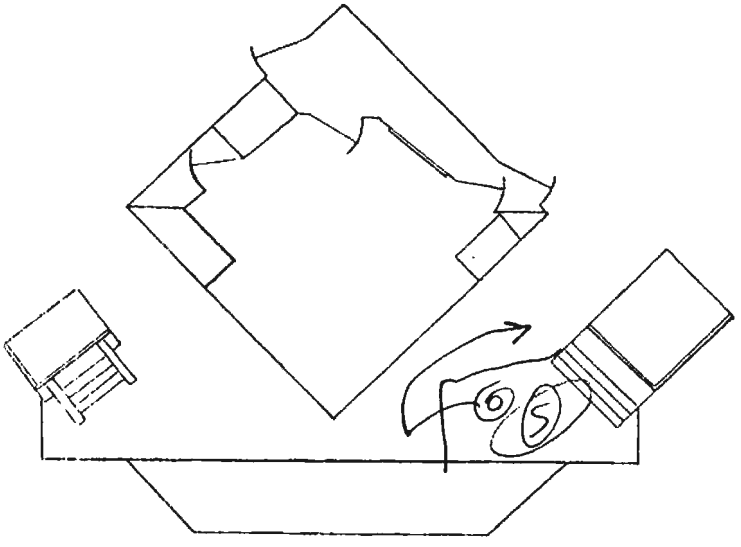
Orin step R.



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

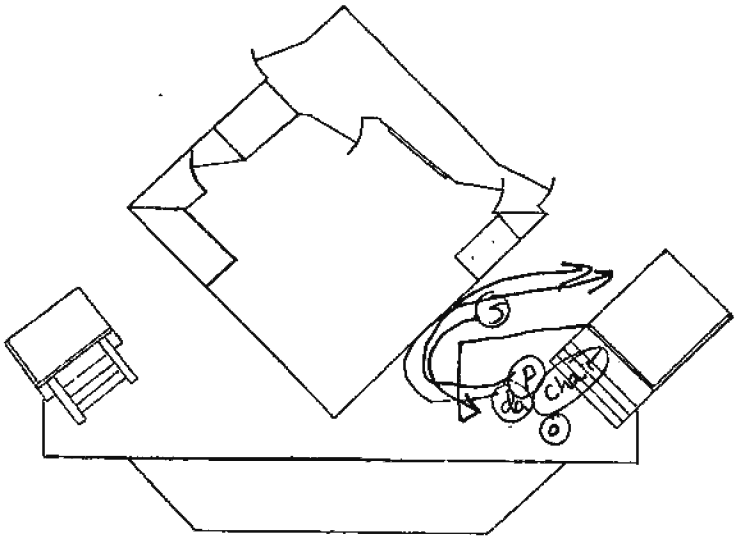
Orin X to U of Seymour.

Orin put drill back.



Orin step off platform R.

Orin exit L.

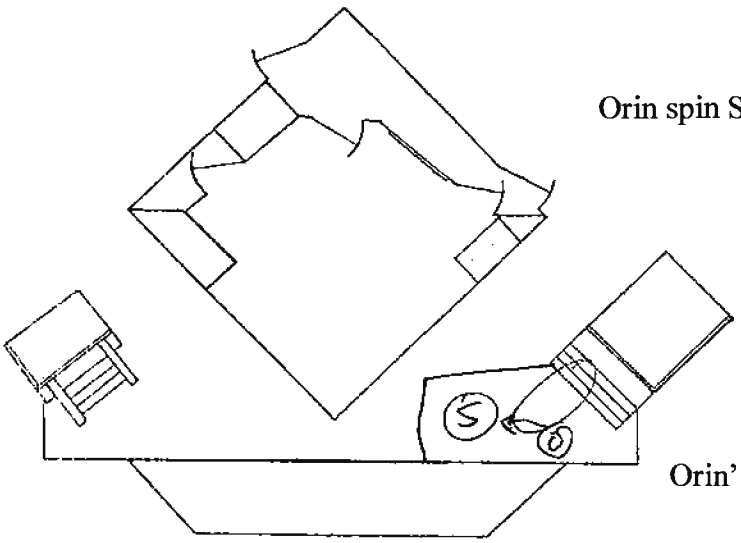


Patient in chair,
dental assistant help him up and out L.

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

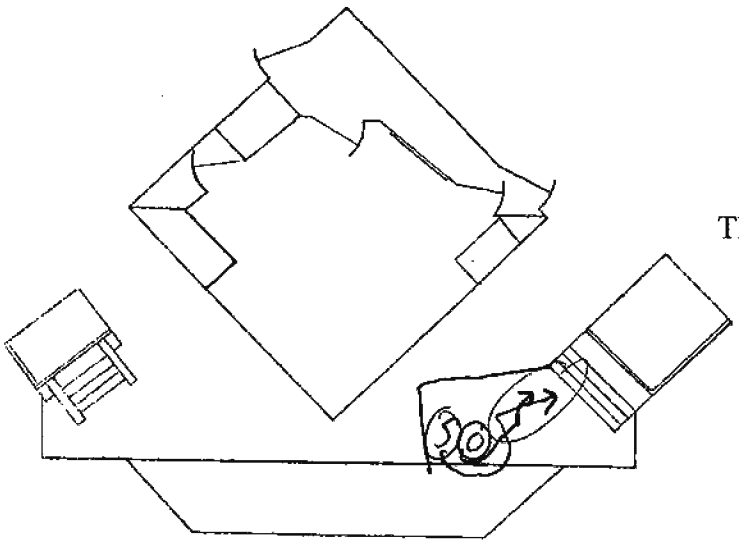
Seymour enter up of wall, step into light.
Seymour take off gloves, put into bag,
Take gun from bag and point at Orin.

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



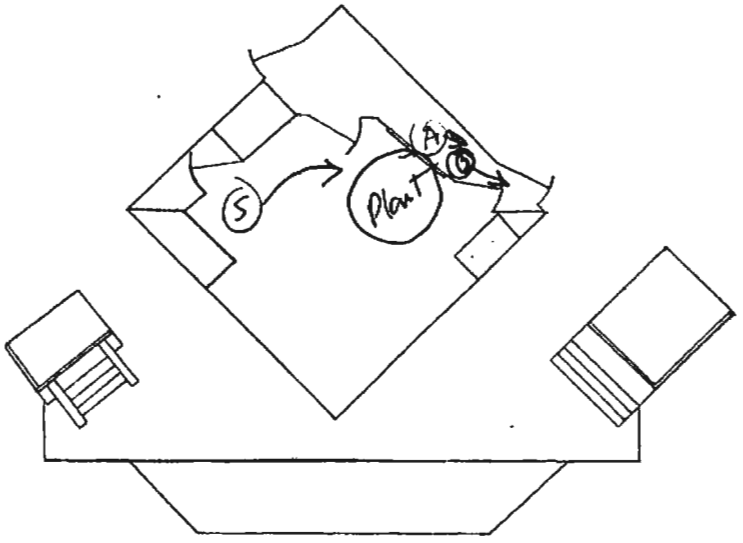
Orin spin Seymour into chair on "It's only gonna hurt…"

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.

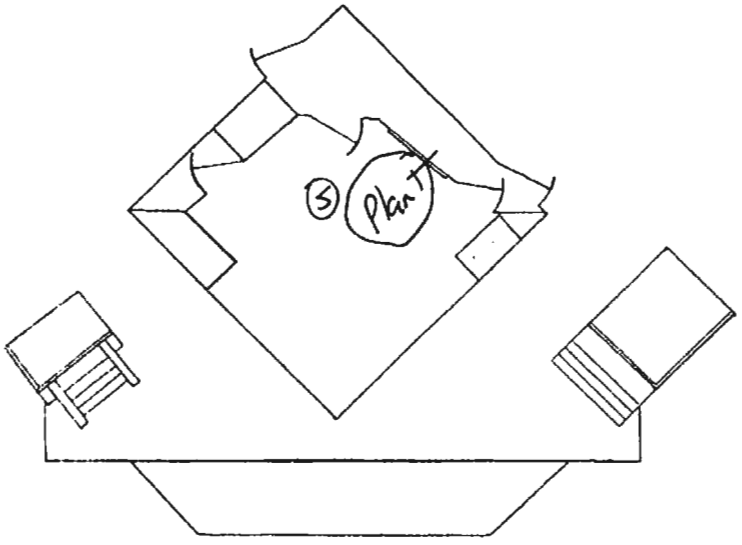
Orin take tool and stick in Seymour's mouth.
Throw tool aside and take huge pullers, threaten.



Orin and Audrey pass window DL.

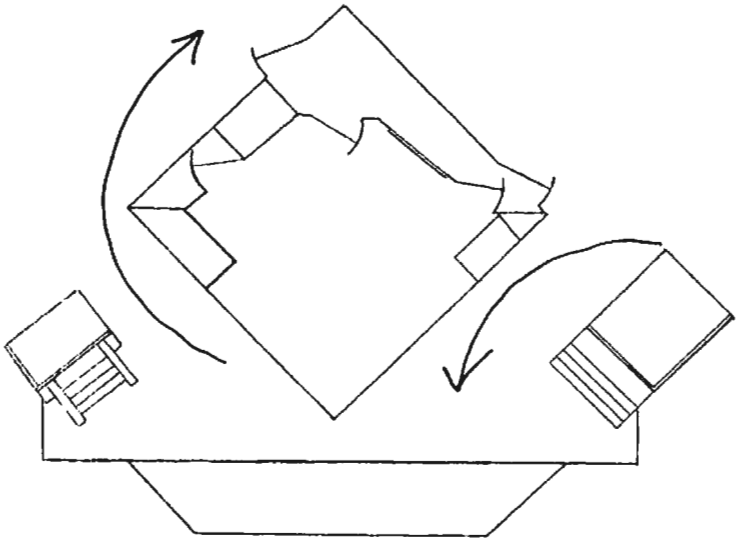
Seymour XL watching out window,
Stop at plant's R, face out, sing.

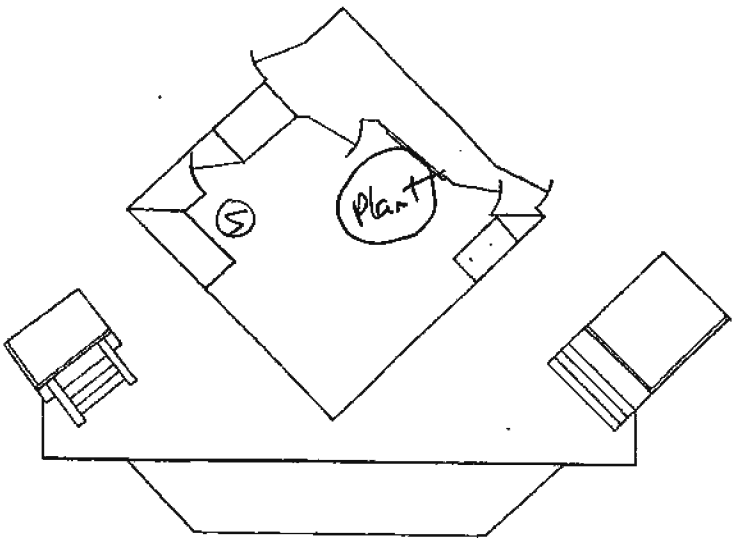
Finish song and scene in these positions.



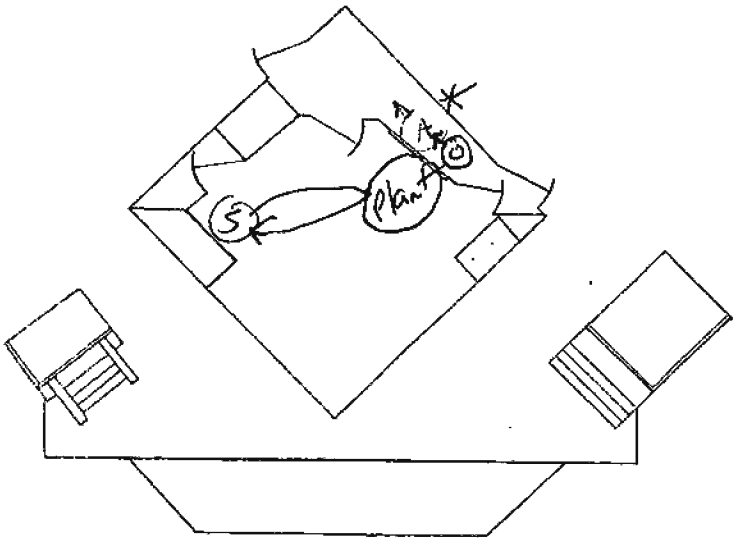
Blackout.
Rotate wagon 180 degrees.
Rotate L step unit to dentist office.

When set, bring up both spots on office.





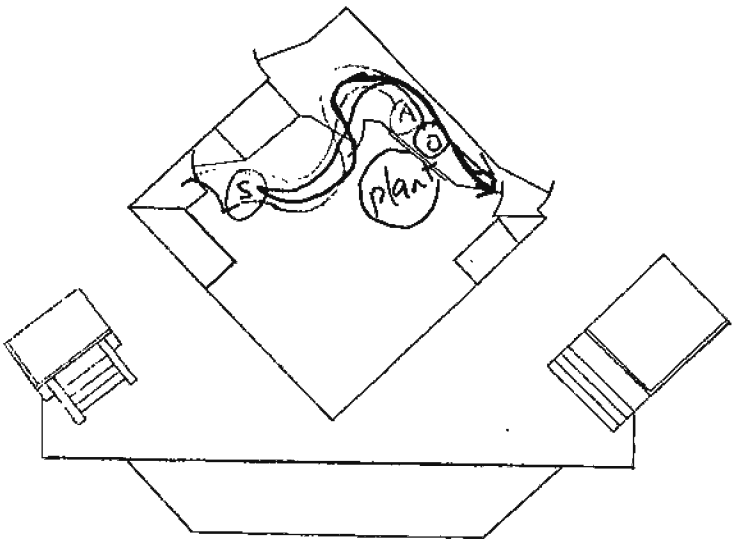
* Seymour do the twist while plant sings.



Seymour XL to plant on
"Wait a minute…"

Seymour XR on "No…"

*Orin and Audrey appear at window.

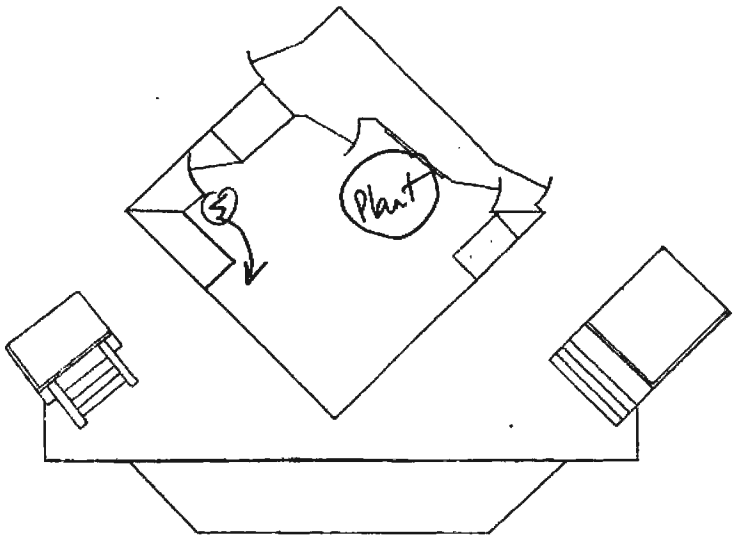


Enter shop, main door, on Orin's line
"Now get in there…"
Orin push her R to workroom door,
Audrey past Seymour by door,
Orin stay on Seymour's L.

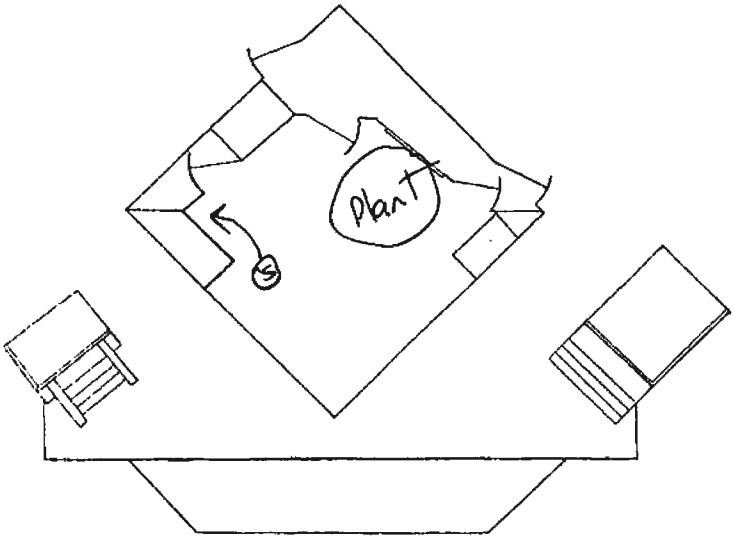
Audrey exit, get sweater, re-enter.

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

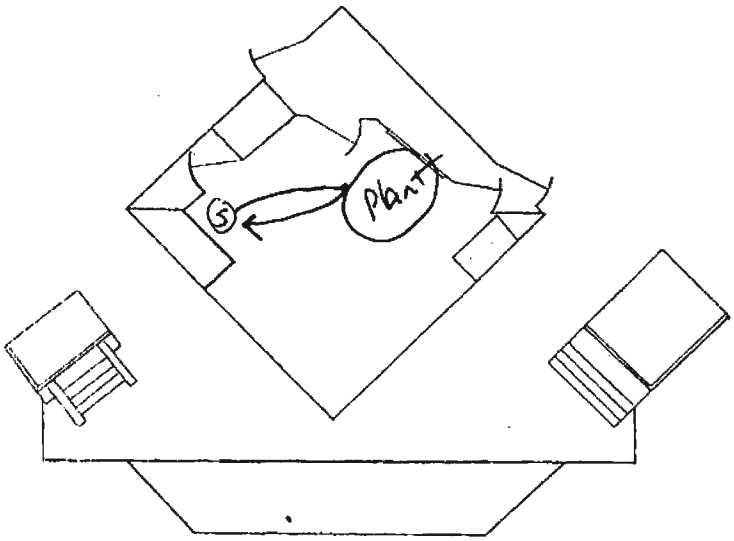
Orin drag her and push her out main door on
"Move it!"



Seymour X to worktable L.

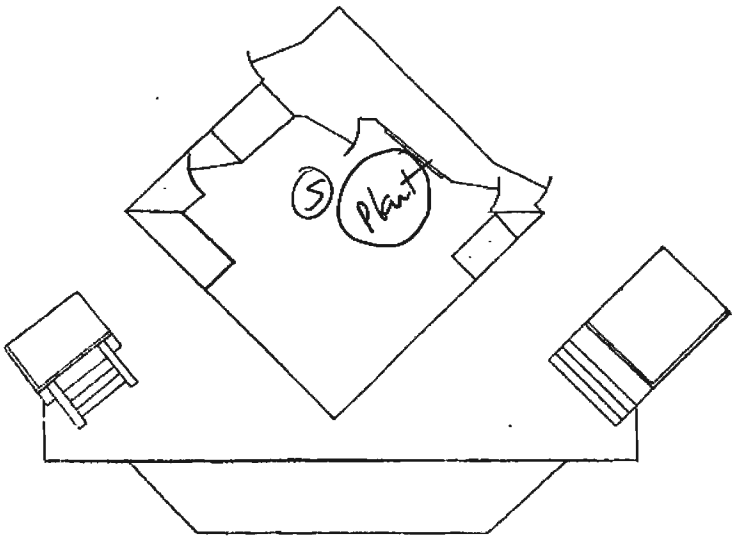


Seymour X back R.

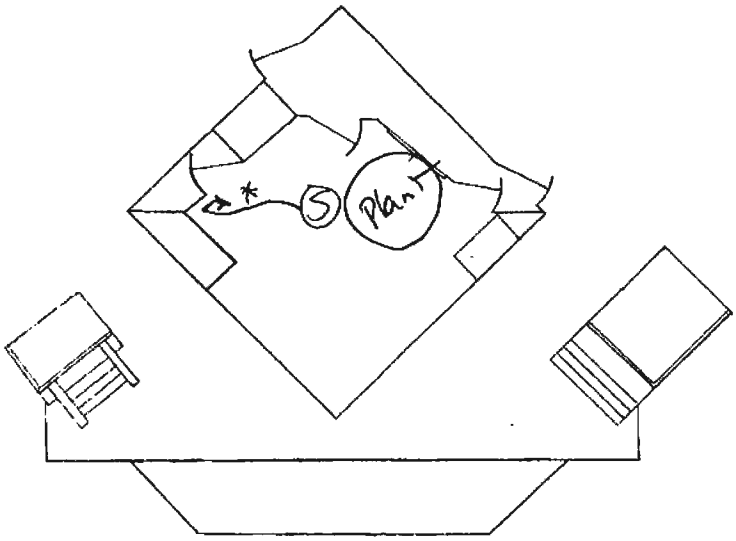


* Seymour XL to plant's R.

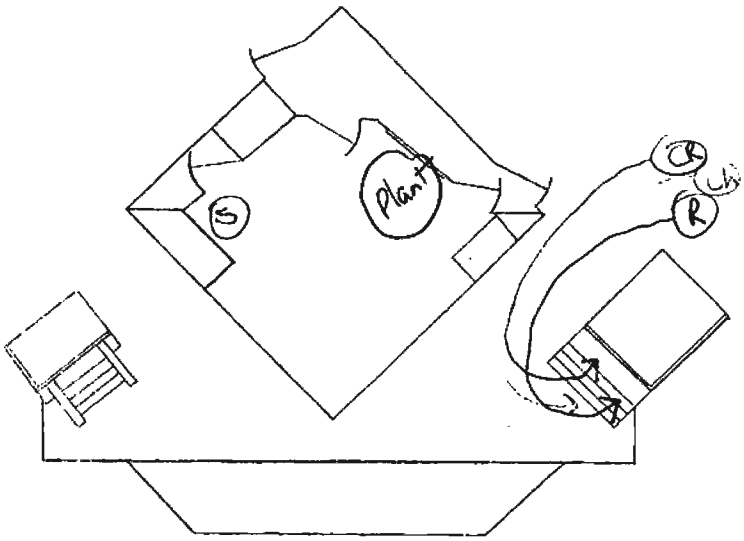
* Seymour X back R.



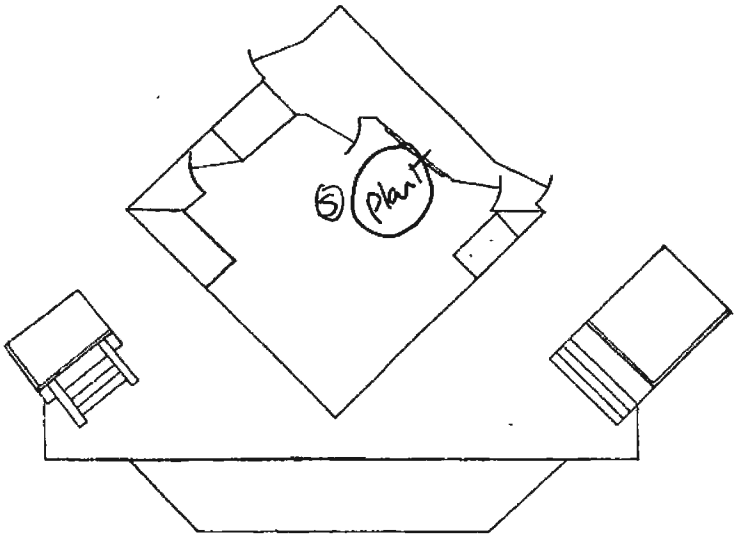
Stay in position during exchange.



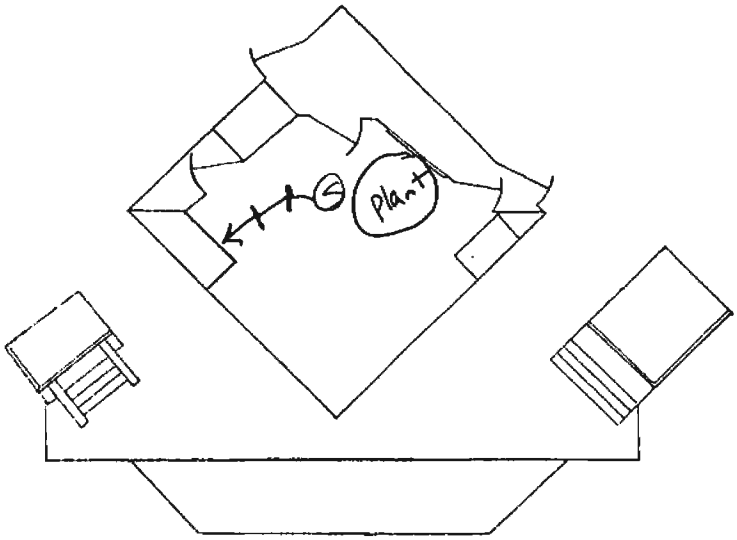
Seymour X back to table on "No thanks…"
* Turn back, face UL, and watch plant.



Ladies enter L and stand on L step unit.



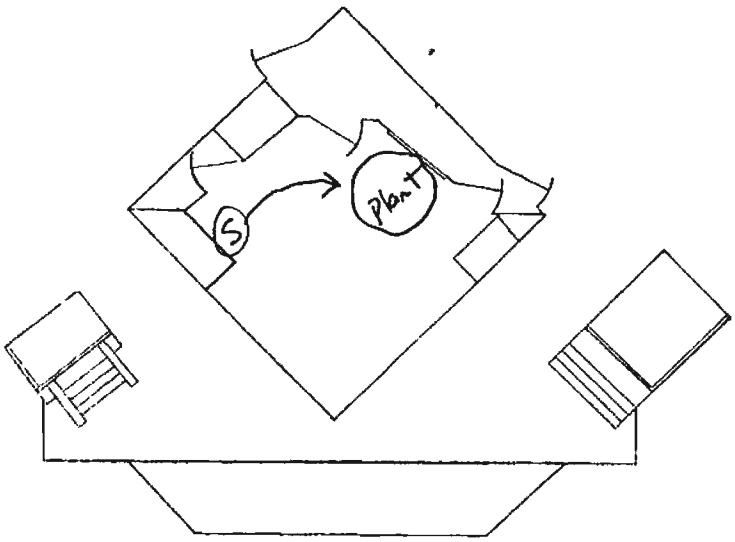
Seymour offer wrists.
Plant – big 'Aah' mouth open.



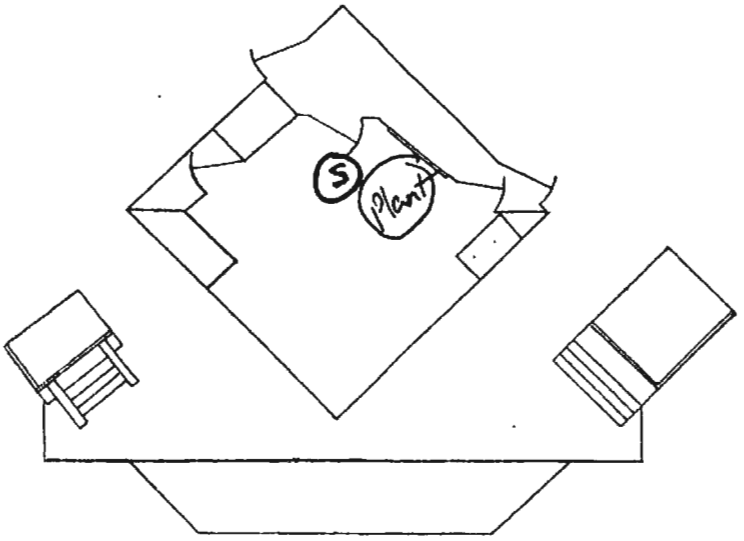
Seymour XR one step.

Seymour XDR one more step.

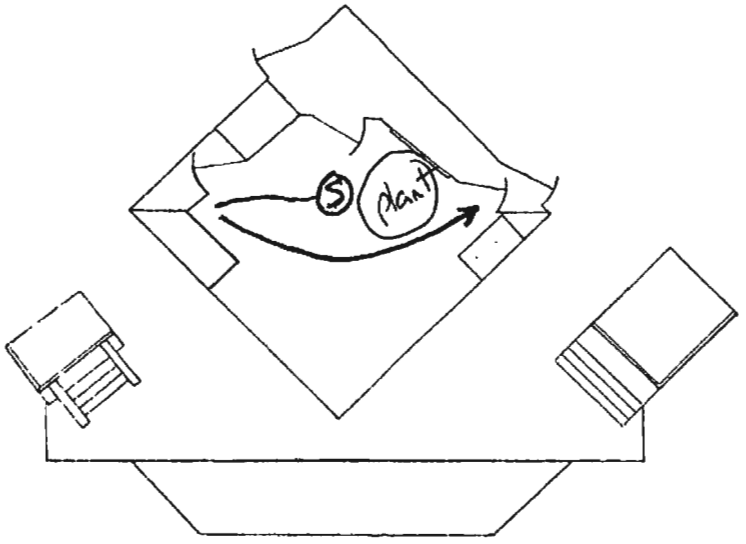
Seymour continue to worktable.



Seymour XL to plant's R.



Seymour stay UR of plant.

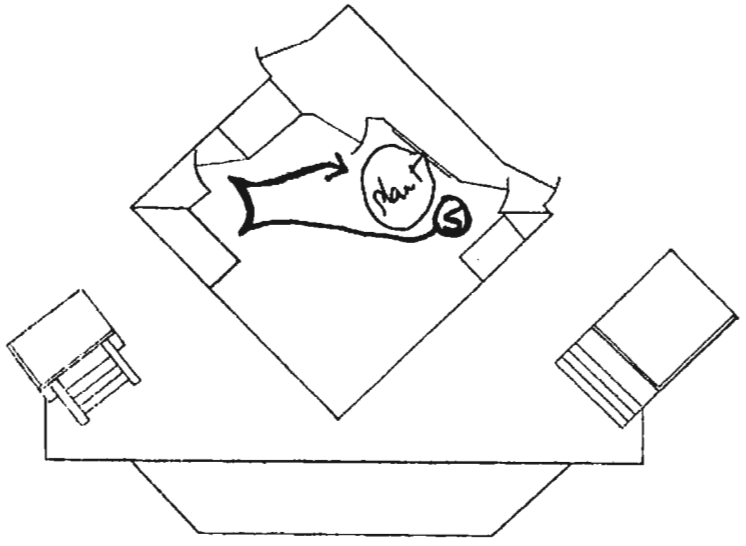


Seymour X to coat rack, get coat, put it on.
X to office door L.

Plant tilt and music fall effect.

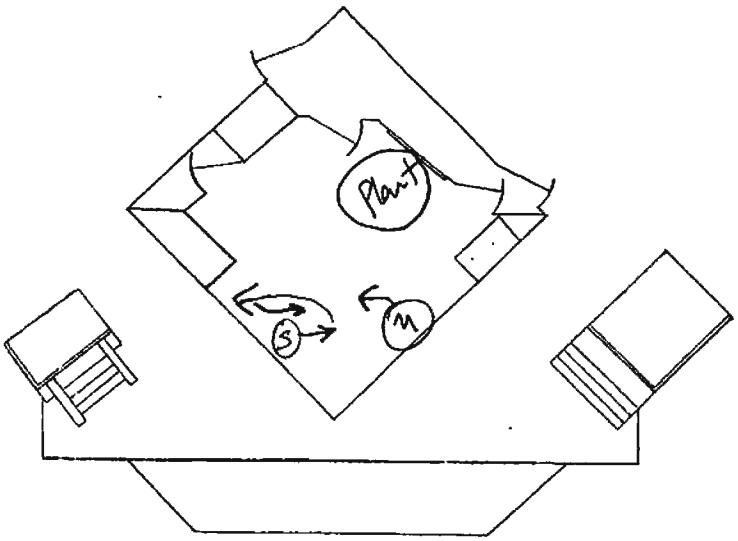
Seymour XR to worktable, looking at hands.

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



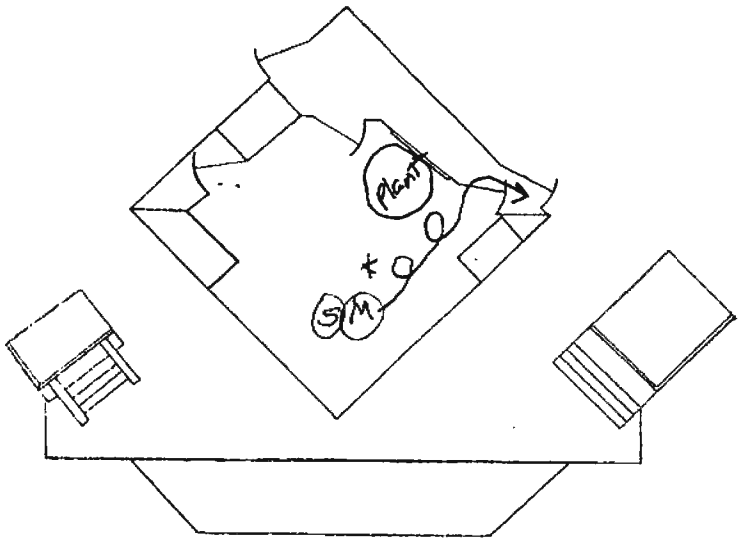
Seymour X to plant's R.

Seymour take off bandaid, squeeze finger.



Mushnik hands to heaven.

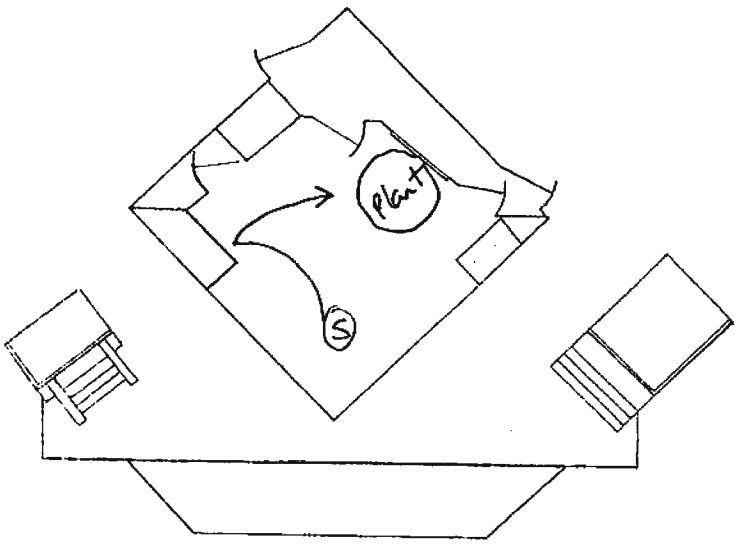
Seymour step L on
"Draw up the paper…."
Seymour XR on
"Someday when you're eighty-three…"
Mushnik one step R on "You swear?"
Seymour one step L on "I promise!"
Together on "What a son!"
One handed (upstage hand) hug.



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…"

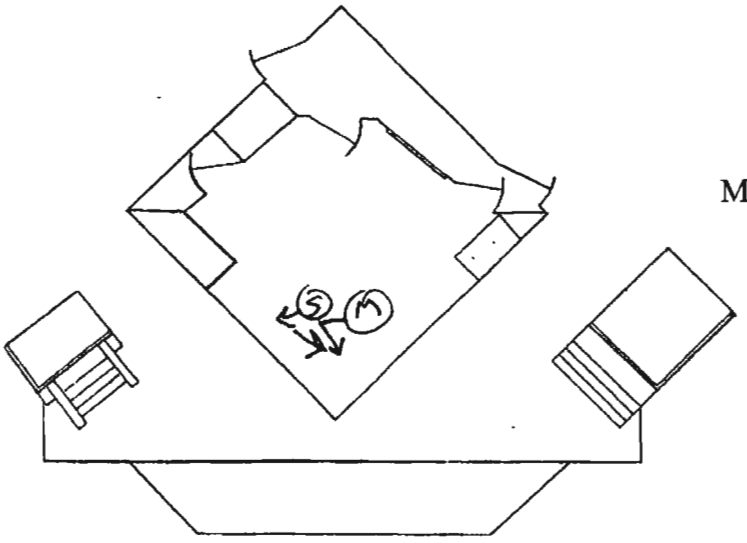
Seymour turn in on "Come kiss me quick."
Mushnik lean away from him on
"Please don't make me sick."

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



Seymour X to table on "Sudden changes…"

Seymour X to plant on "Thanks a million…"

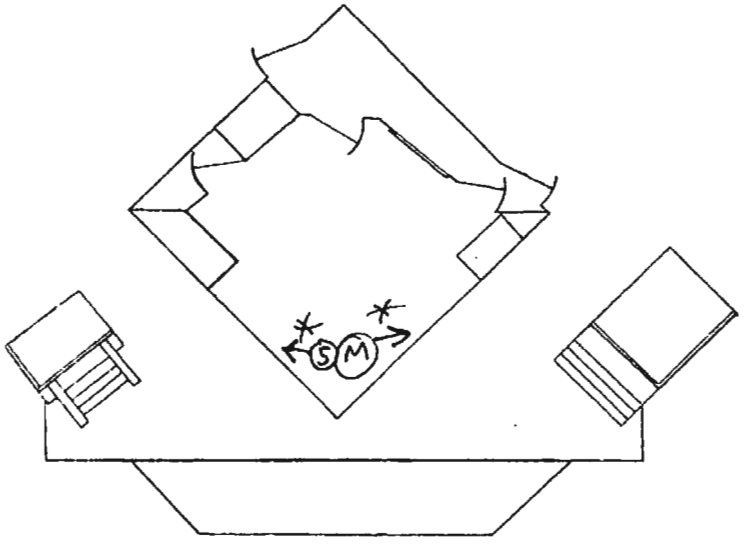


Seymour try to step away R.

Mushnik grab, put arm around Seymour's neck.

Mushnik pull Seymour DC, in headlock.

Seymour struggle vainly.

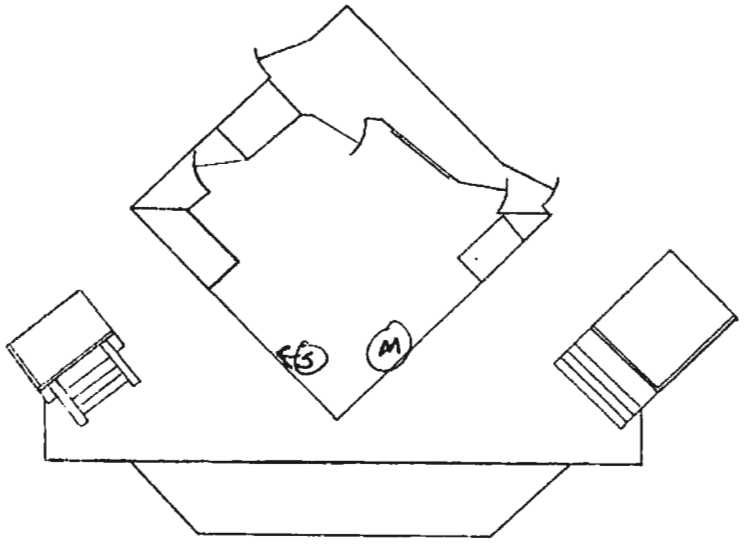


Still at C, Seymour in headlock.

*Mushnik let him go, step L.

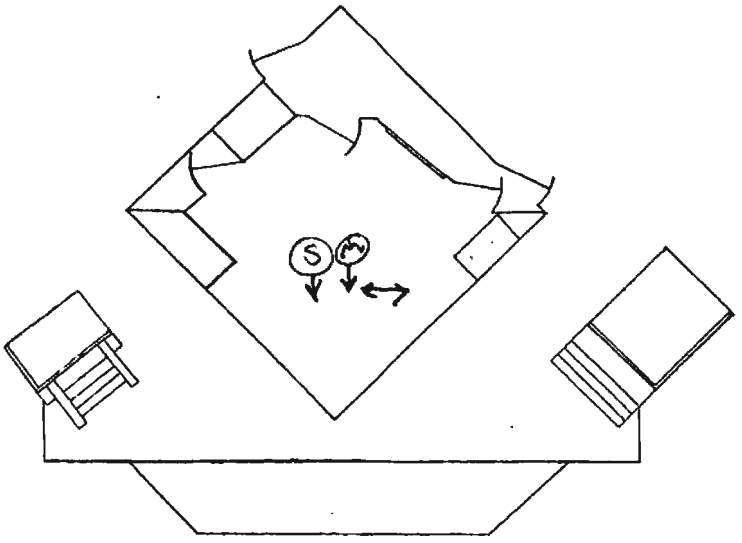
* Seymour one step R.

Mushnik face out, puff out cheeks
like holding breath.



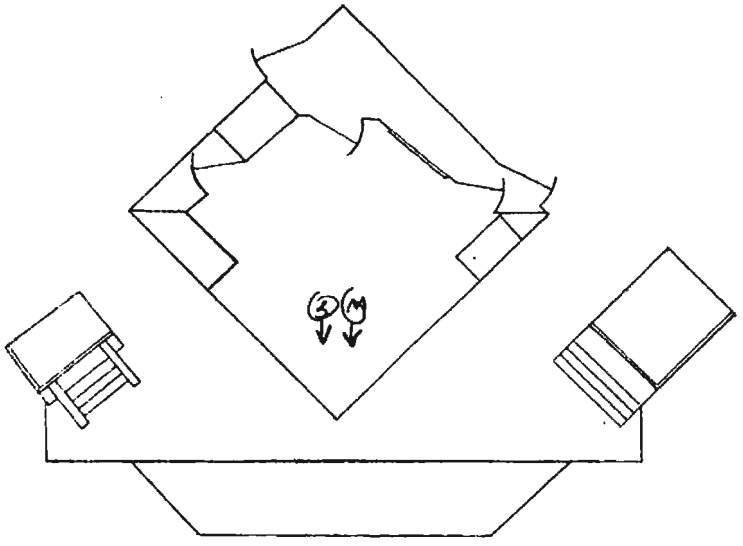
Seymour, one more step R., consider.

Turn back, on "Okay…"

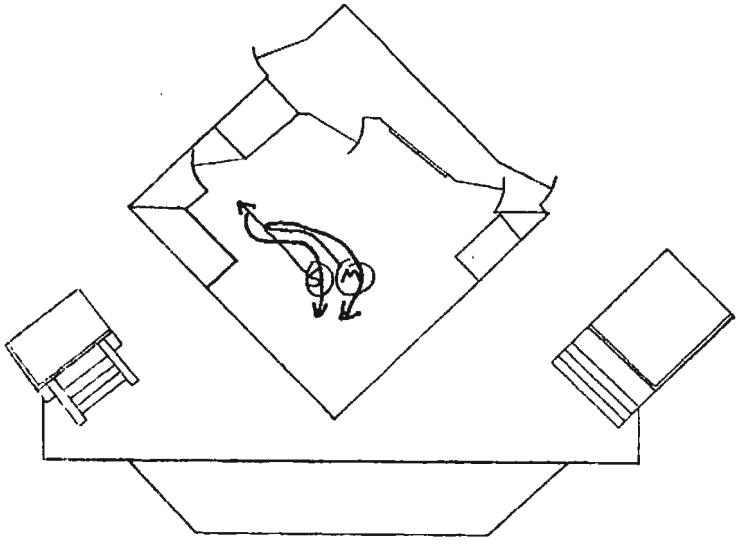


Mushnik arm around Seymour's shoulder,
Lead DS one step.

Step L on aside and then back on "Say yes!"

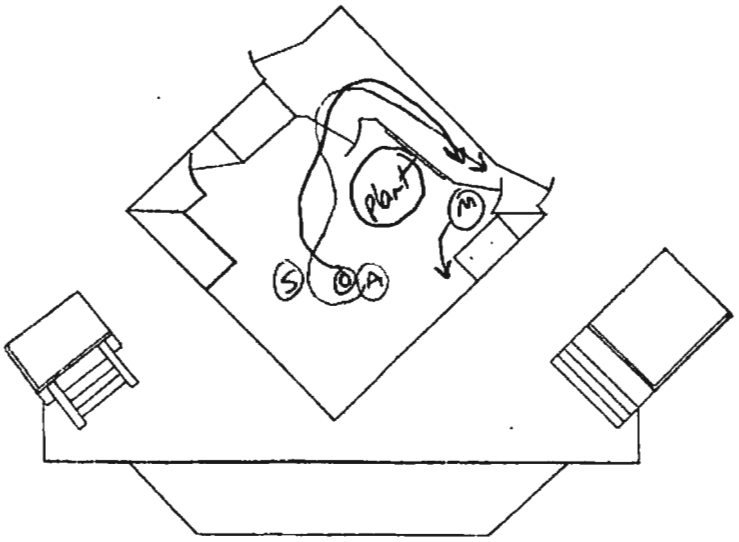


Mushnik arm around Seymour's shoulder,
Lead DS one step.



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.

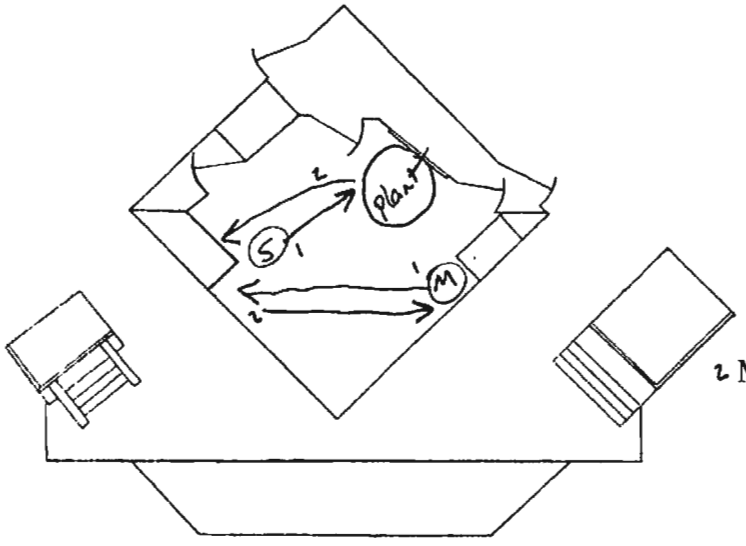


On Orin's "Let's go!"
Pull Audrey in front and on L, Orin exit,
Pushing Audrey ahead and out U main door.

Mushnik enter and stand DL of wagon.

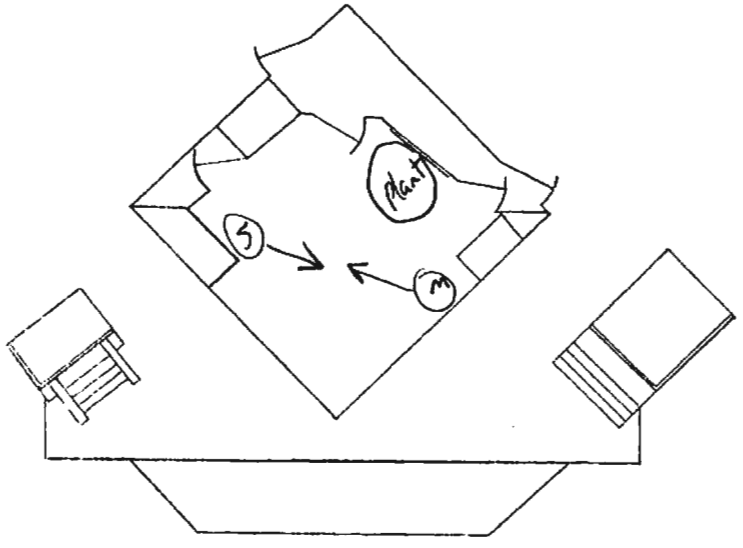
1 Seymour X to plant.

1 Mushnik XR on "Gott in Himmel."

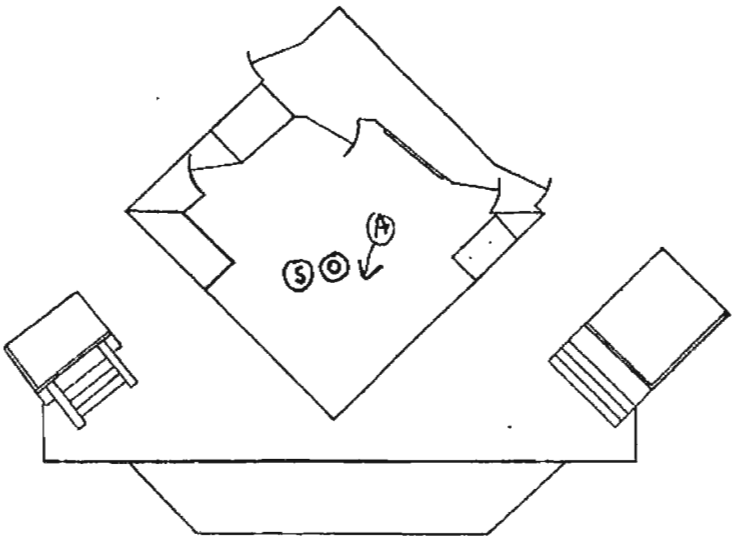


2 Mushnik XL on ""Right back where I started."

Seymour counter on line
2 "Sweet and good and beautiful…"



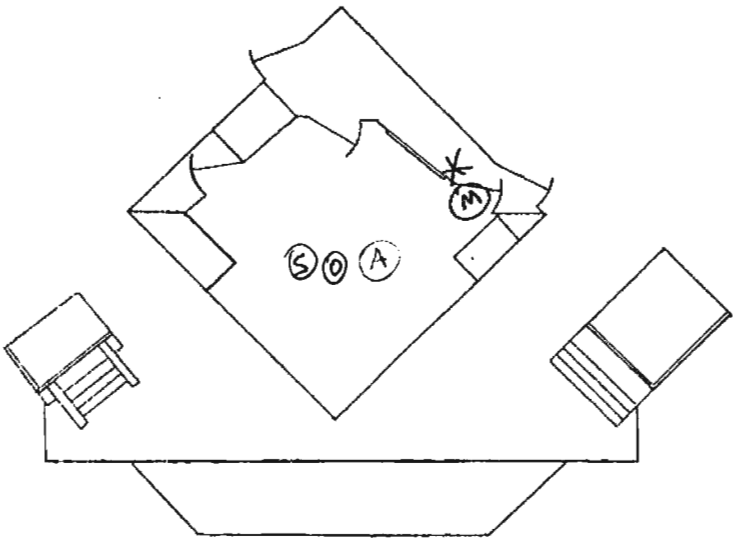
Mushnik XC on "Seymour!"
Seymour to C, Mushnik's R on "Sir?"



Same positions as previous page.

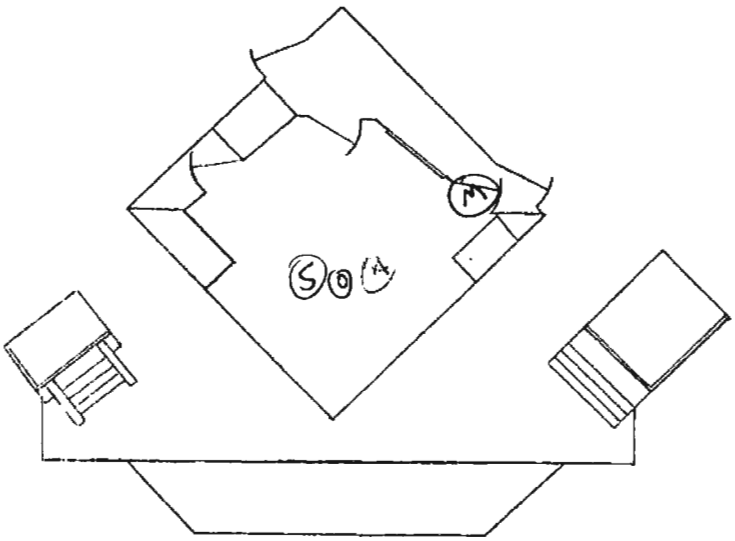
Audrey step D to their level on "Seymour's very loyal."

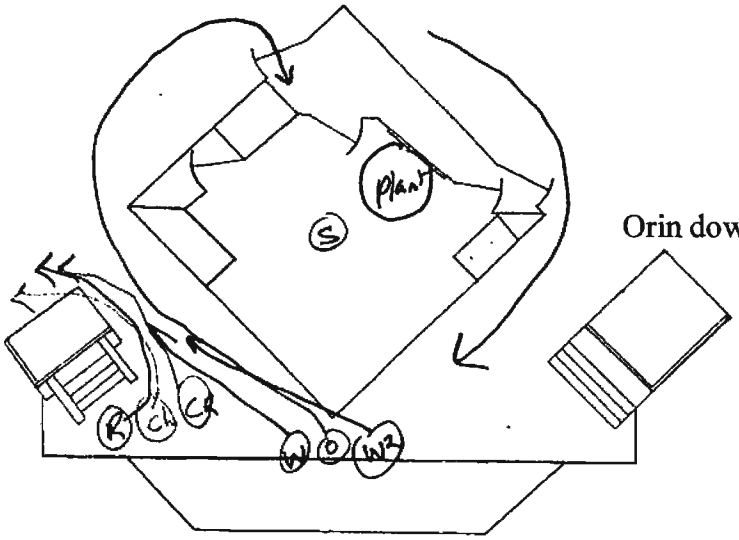
Orin raise hand to intimidate Audrey.



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?"





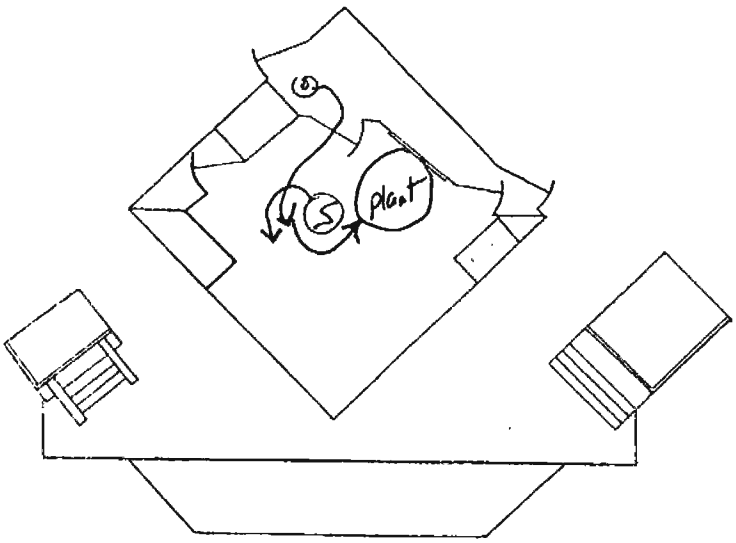
Orin down on knees, pull Wino #1 on first "Say 'Ah!'"

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.

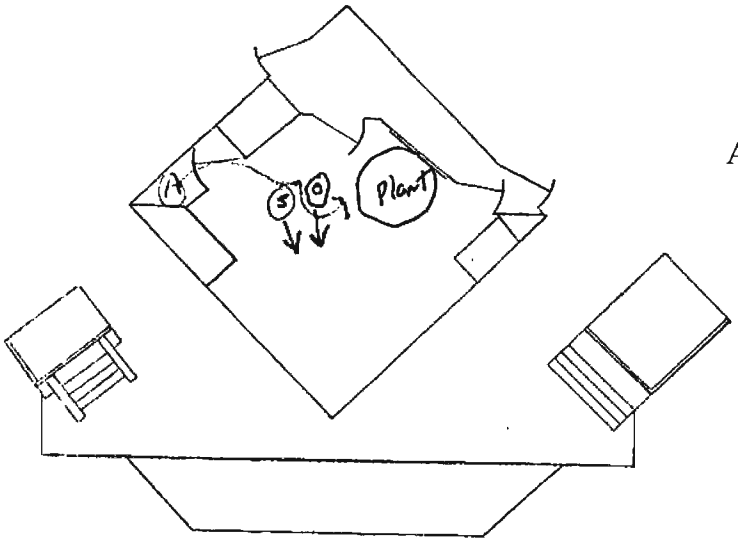
Semour center with clipboard, frozen.



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

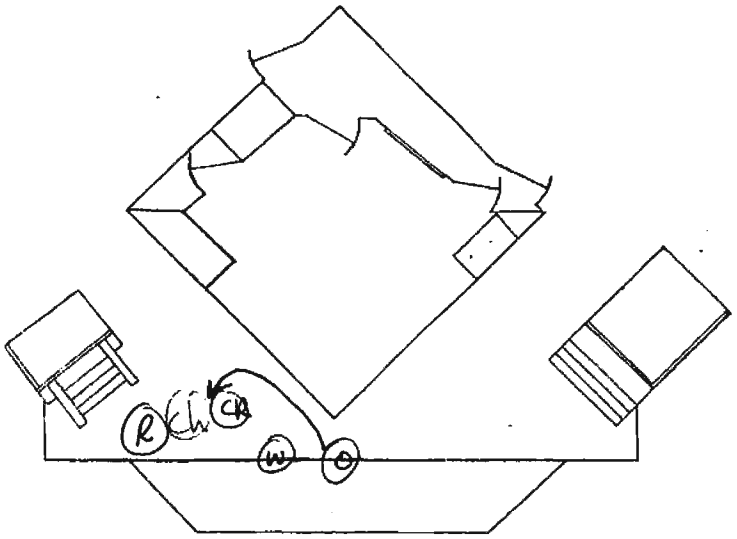
Orin enter Main door U, in to Seymour's R.

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



Audrey enter X between Seymour and Orin.

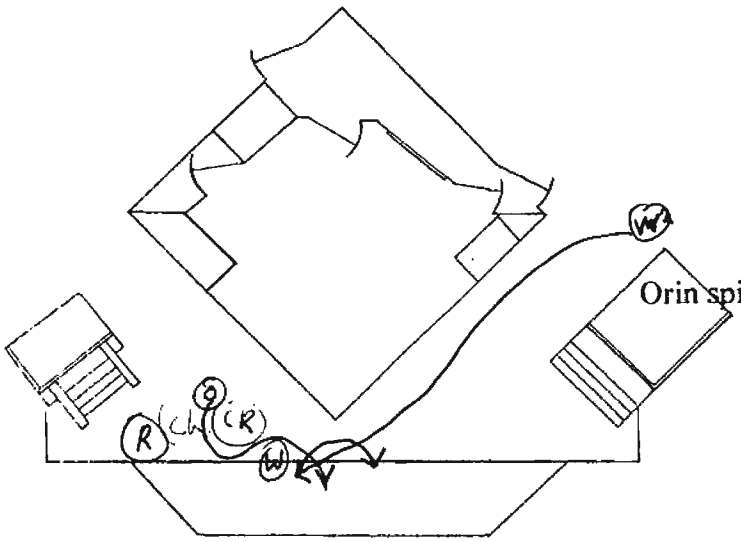
After finger snap, Orin grab Audrey, pull her L,
Step R, put arm around Seymour and lead D.



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…"



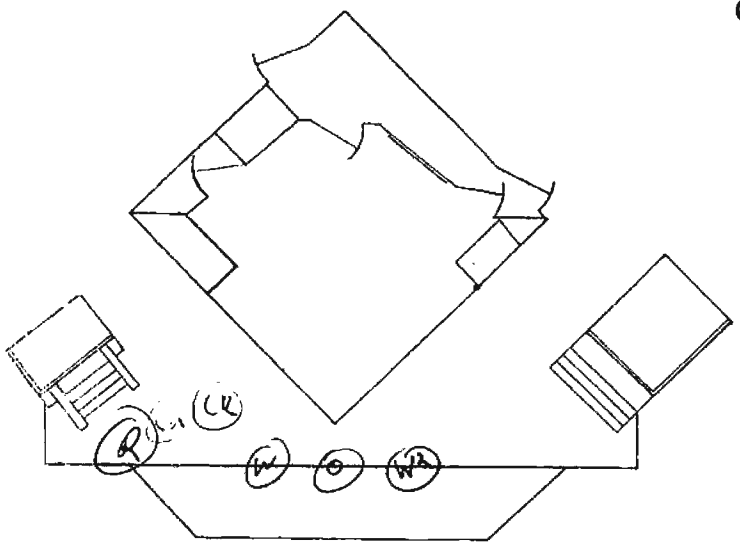
Orin XC on "I am your Dentist."

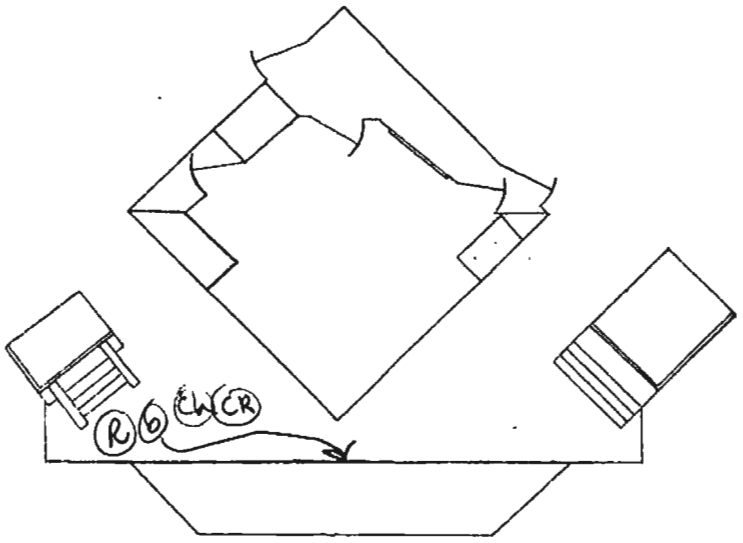
Wino #2 enter from L and X to Wino #1.

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

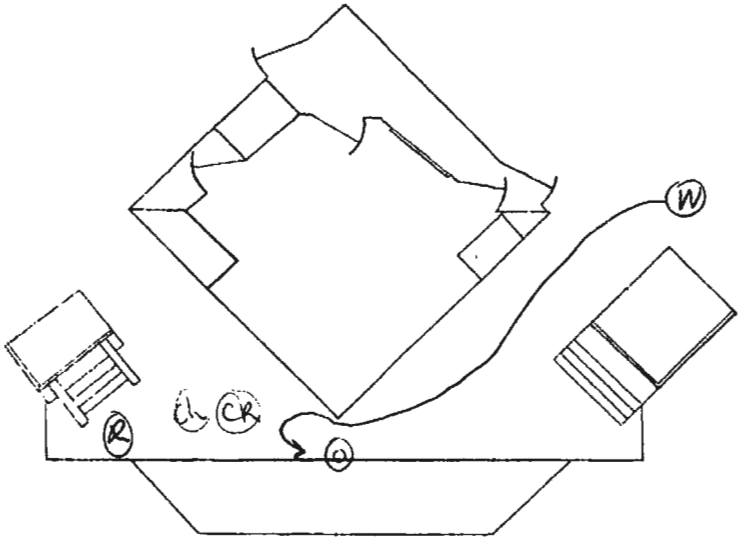
Orin step up on both winos on
"When I start extracting…"

Orin step off Winos and spin down to knees on
* "And though it may cause…"



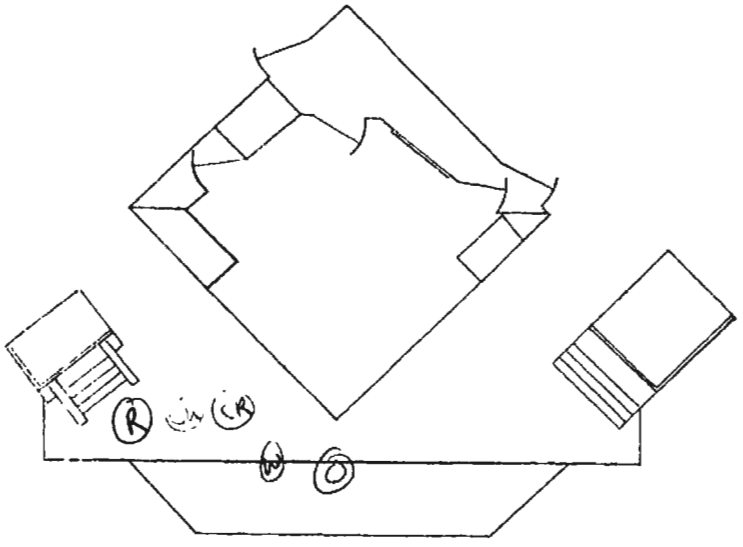


Orin XC on "You see, girls…"



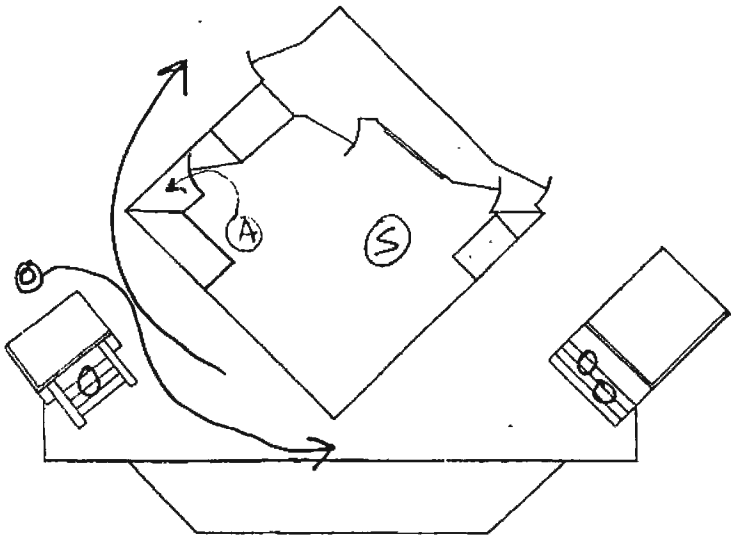
Start song center stage,
Spot Orin at C,
Dim Skid Row lights.

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.

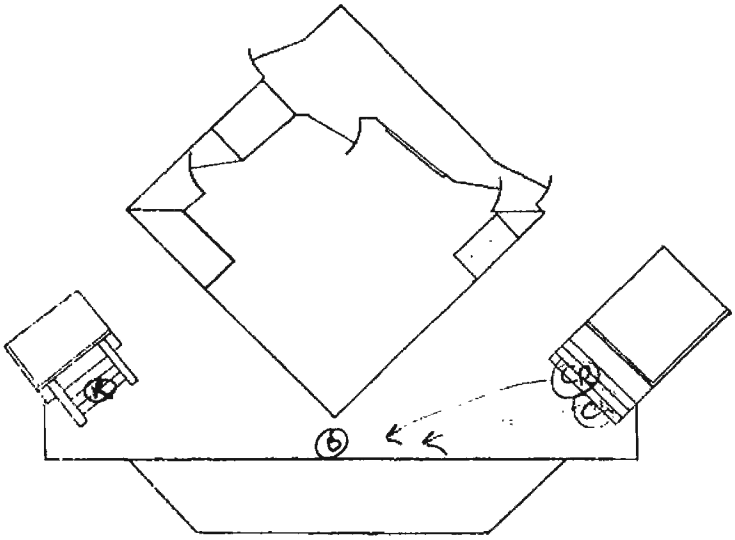


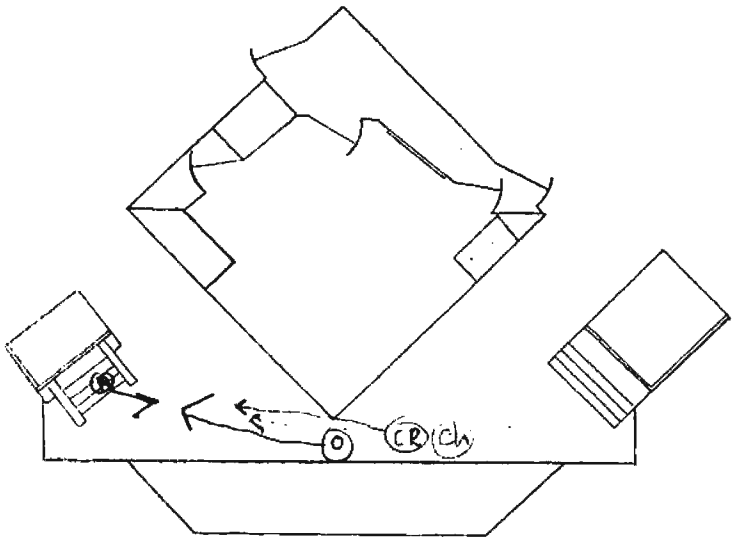
Both split and go back to positions by:
Seymour – register,
Audrey – worktable.
Audrey exit R door to work room.

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

Orin enters R X to C.

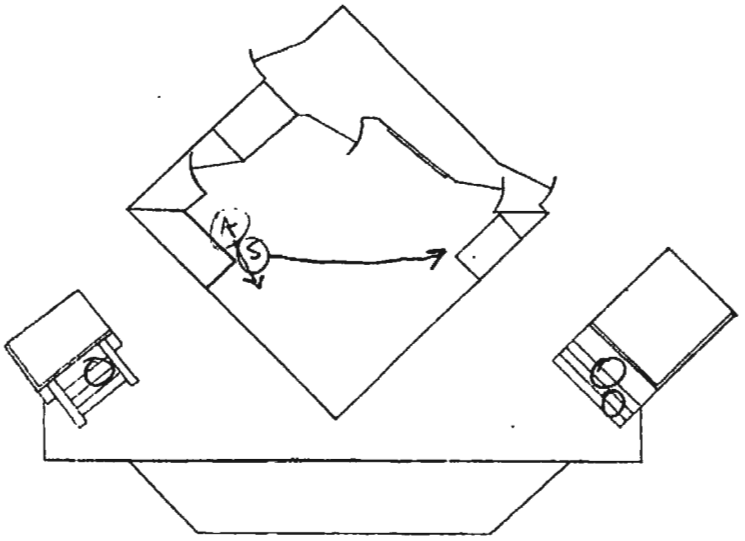
Chiffon and Crystal meet at C from L step.





Chiffon and Crystal 'point' Orin R.

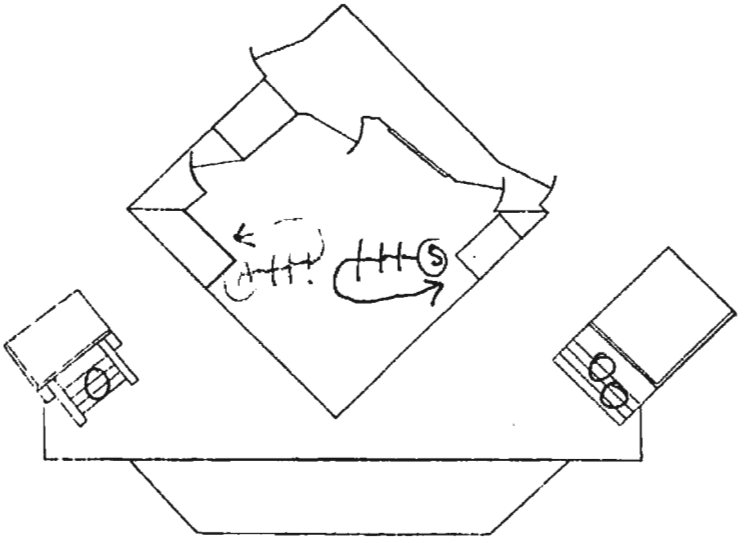
Ronnette spin Orin on "Yo!"



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."

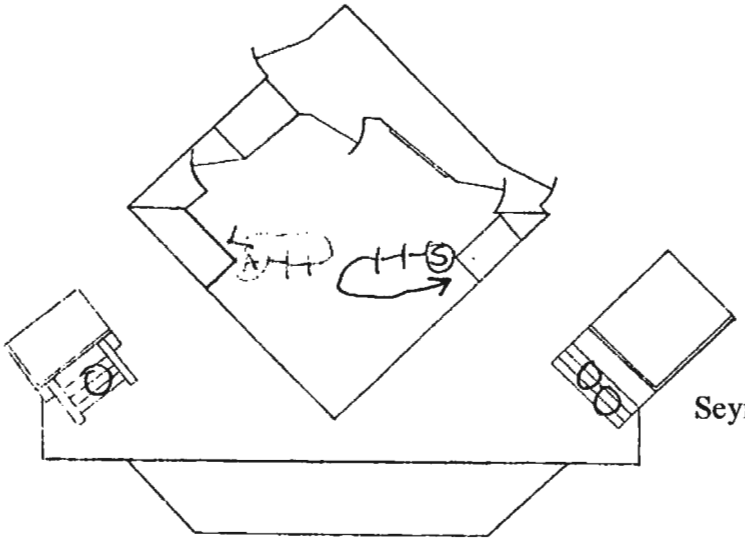
Seymour one step R on
"You'd go shopping with me?"

Audrey one step L on second
"Sure."

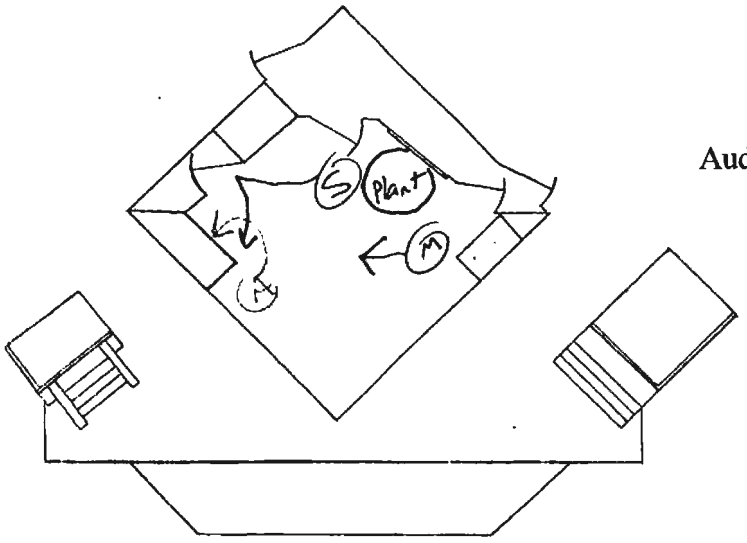
Seymour one step L on
"Tonight?"

Audrey back to R on
"I can't…"

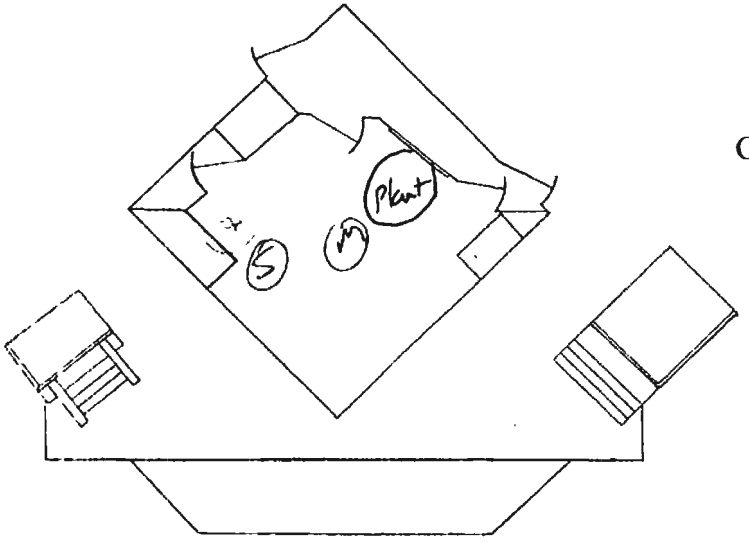
Seymour L on
"Sure I'll pencil you in."



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."



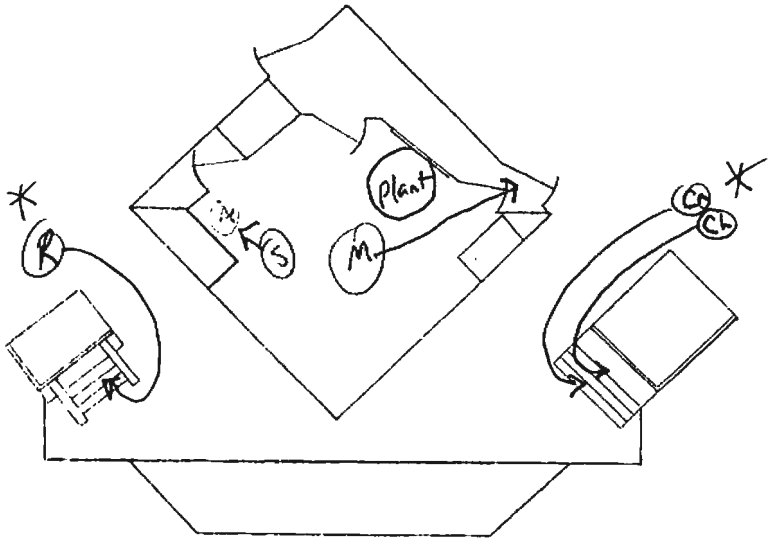
On "Today!!!" Seymour take drape off Plant.
Audrey and Mushnik use 'Ta-Da' hands to plant.



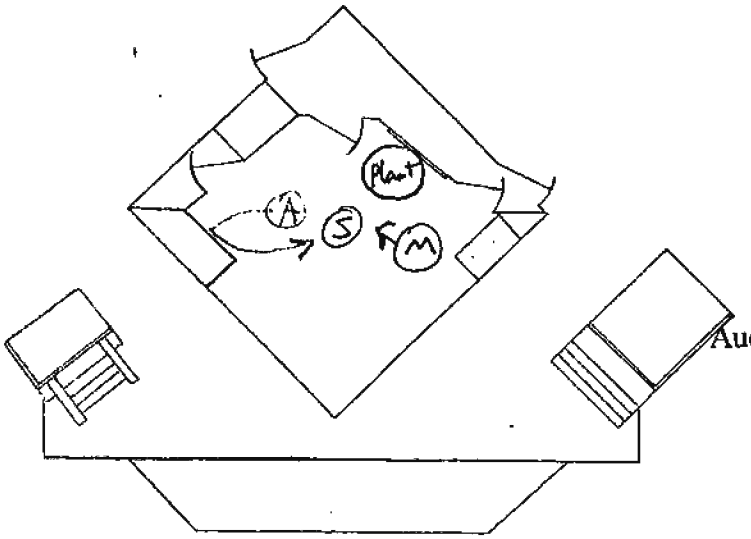
Audrey R to back of worktable.
Seymour gather drape and toss out R door
then XD to worktable L.
Mushnik get clipboard, step C to Seymour.

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.

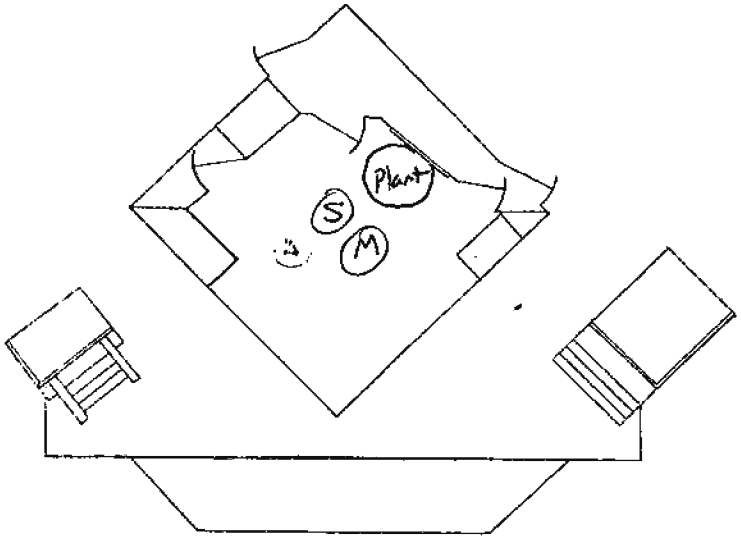


Seymour X to Audrey's L.



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.



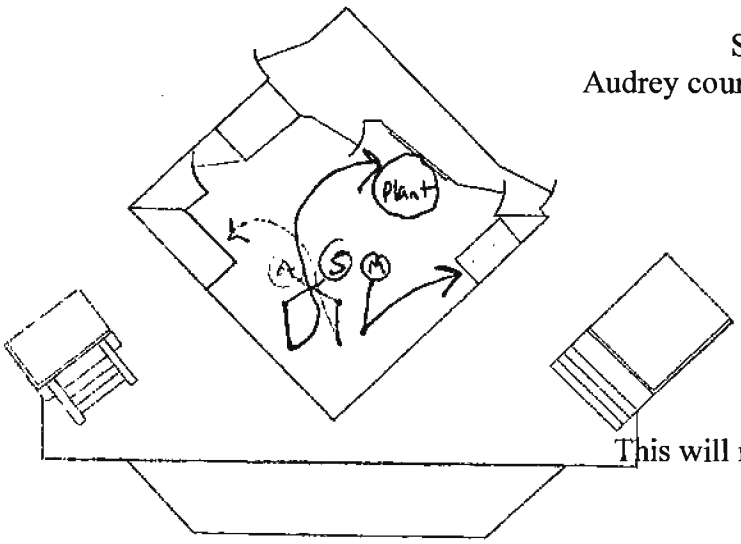
Audrey on knees with dustpan -

Mushnik kneel and sweep -

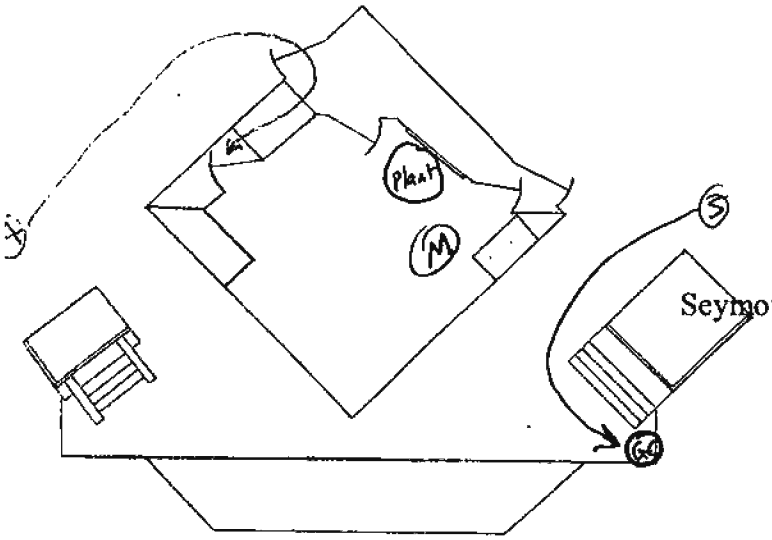
Seymour sweep –

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.

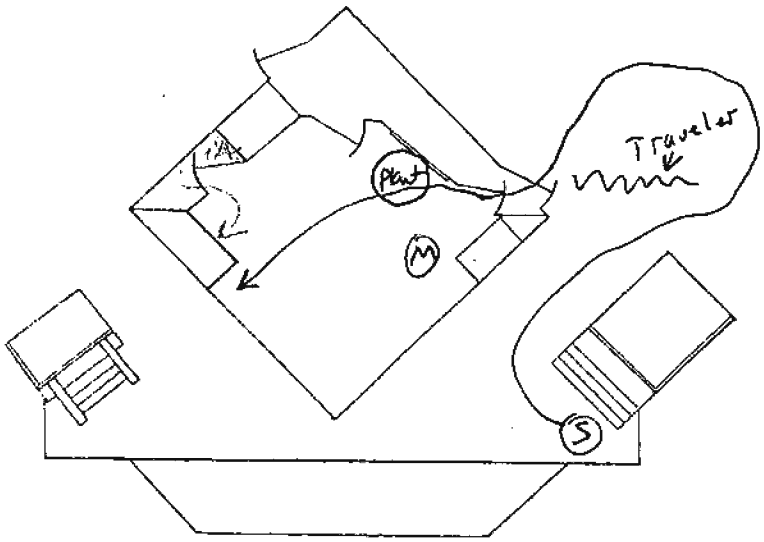


Seymour U to plant's R.
Audrey to worktable L.
Mushnik L to register.
This will make nice triangle picture with plant the focus.



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.

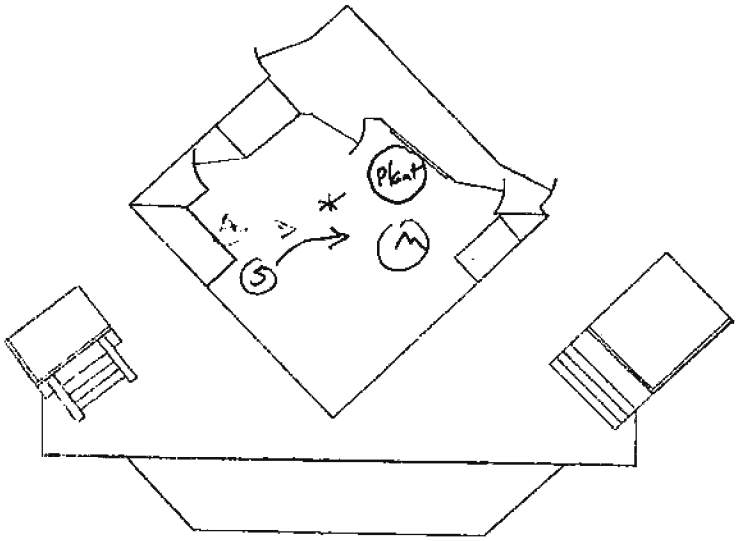


At end of verse, go off L.
Lights come up on flower shop.
Mushnik on phone.

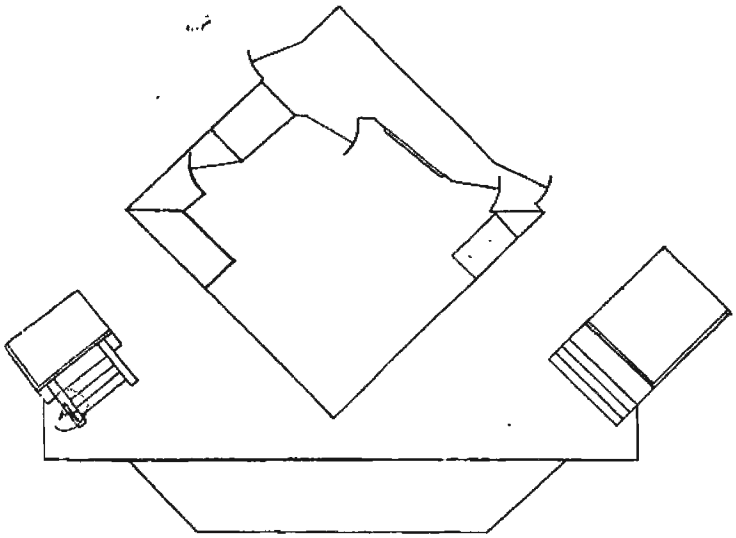
Seymour enter L from Mushnik's office.
Audrey enter R from workroom.

Audrey put on apron.

Seymour put small garbage can DR of shop.

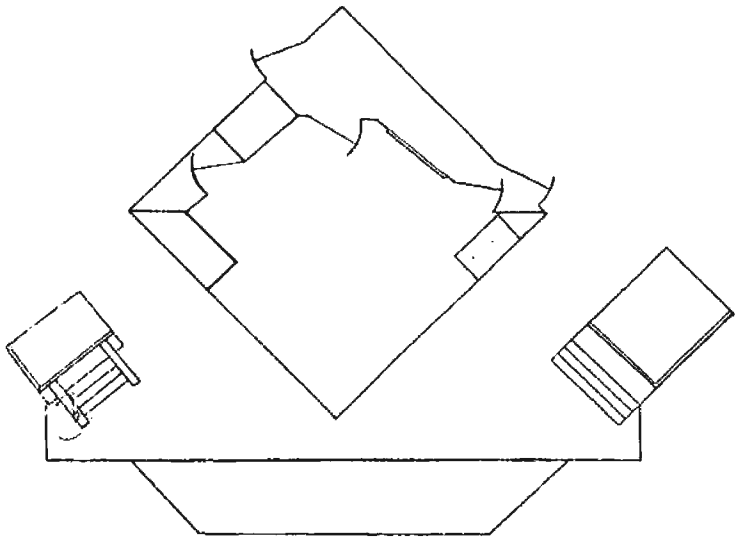


Seymour to C.
Audrey to Seymour's R.
Both salute on "Ship-shape."

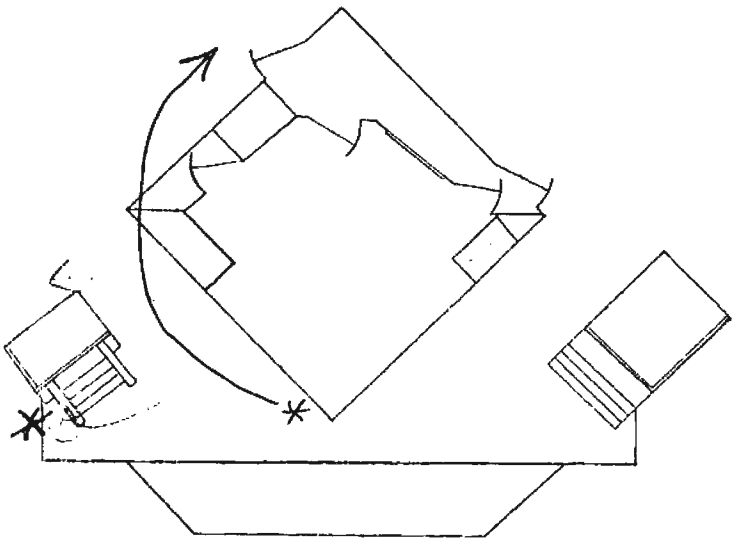


Still at previous positions.

No change in lighting or movement throughout song.



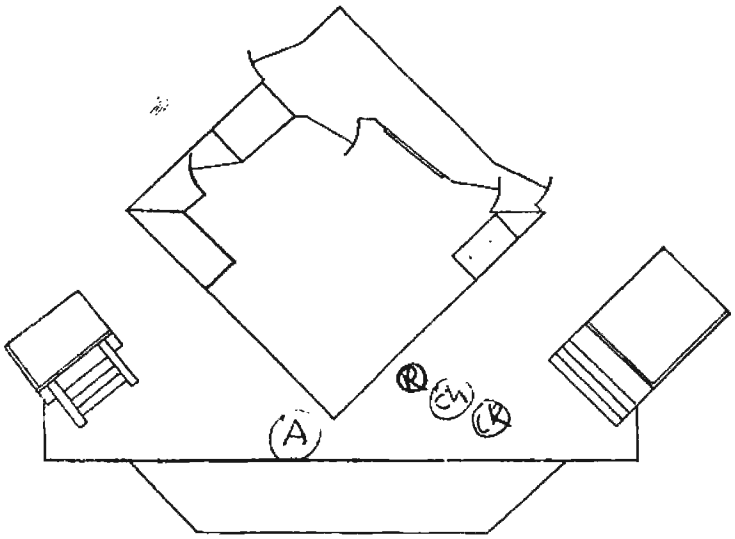
Reach out hand to dream,*
Hold spot until end of note –
Blackout.



Audrey exit in darkness.

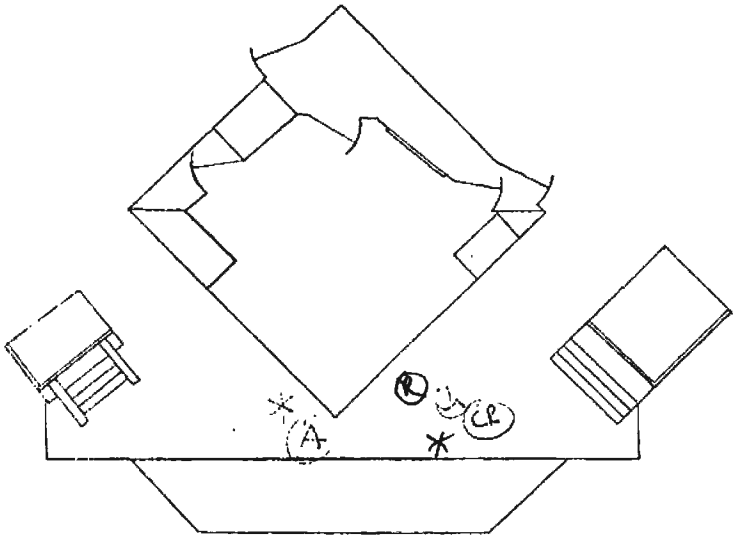
*

Rotate stage 180 degrees.

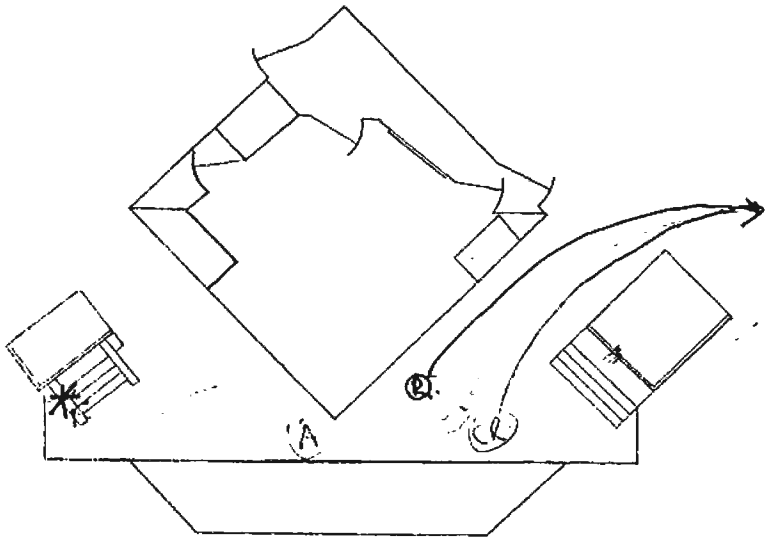


Still at previous positions.

* Spotlight on Audrey.

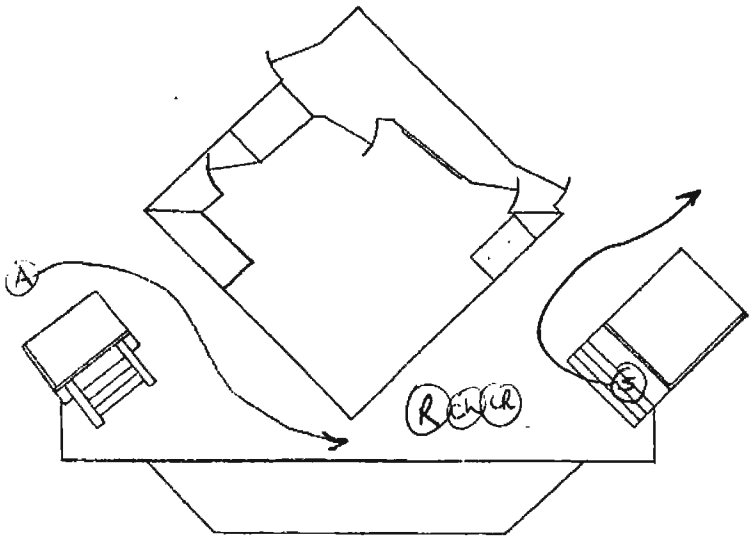


After Crystal's line, slow fade to black *
The only light is the spot – follow Audrey.



Ladies exit.

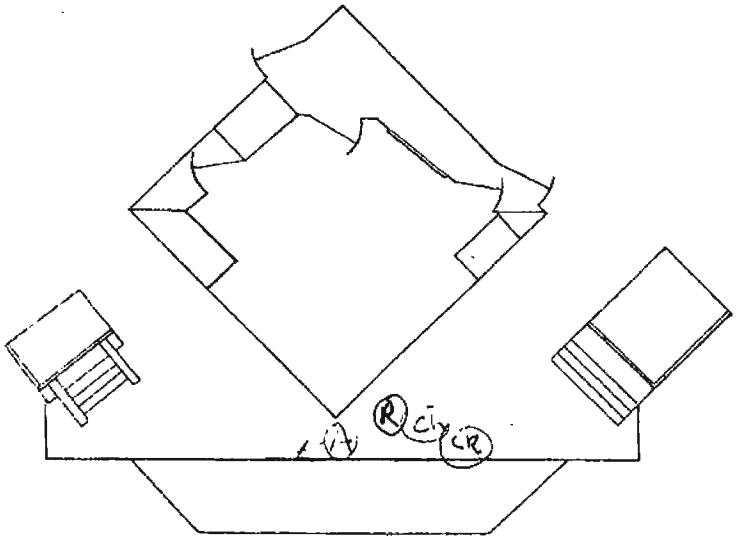
Audrey slow XR to step, sit* on DS rail.



Still in previous positions.

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

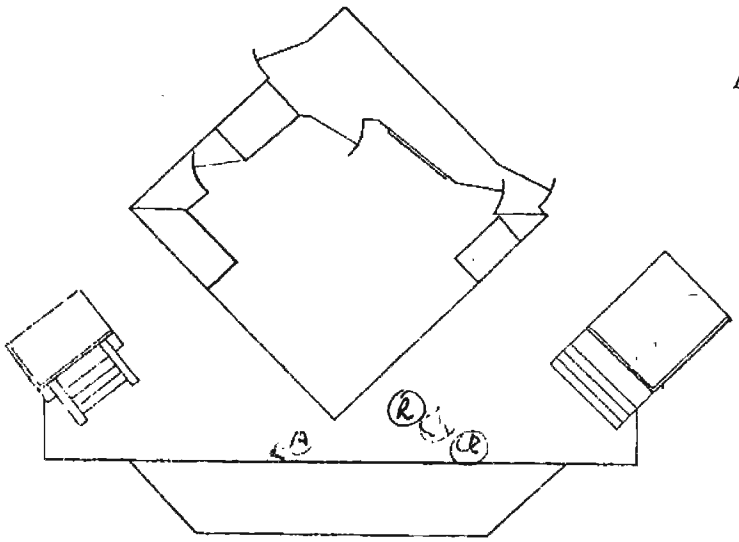
Audrey enters R, arm in sling, XC.
Ladies diagonal – Ronnette U,
Chiffon Middle,
Crystal D.



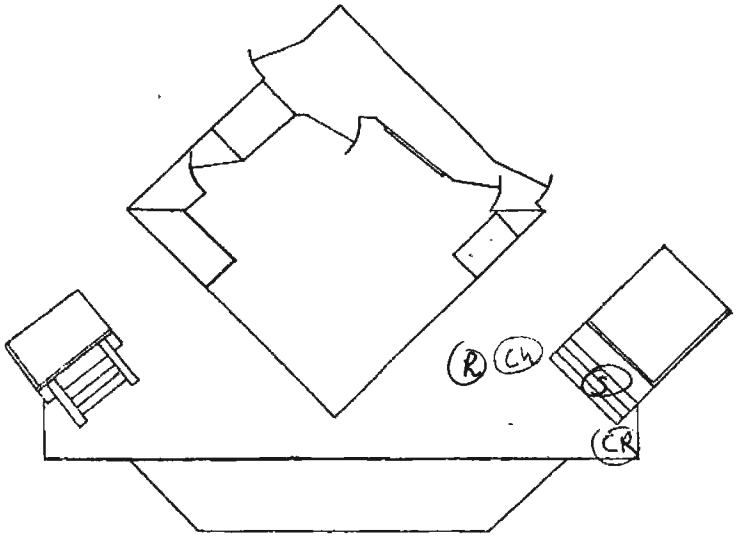
Audrey step R, embarrassed
On line "handcuffed a little."

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

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

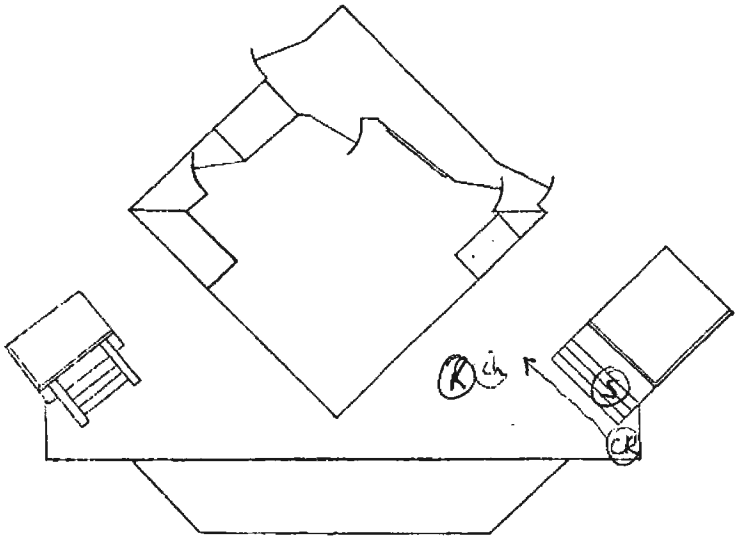


Audrey turn back on "Seymour?"

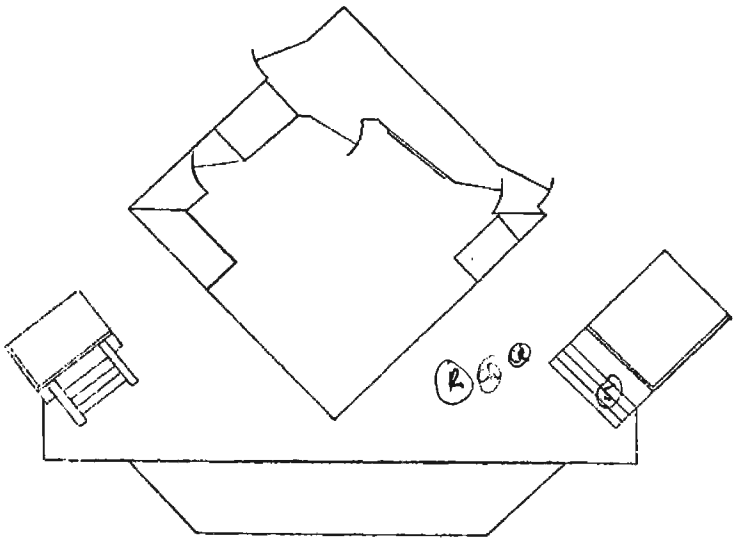


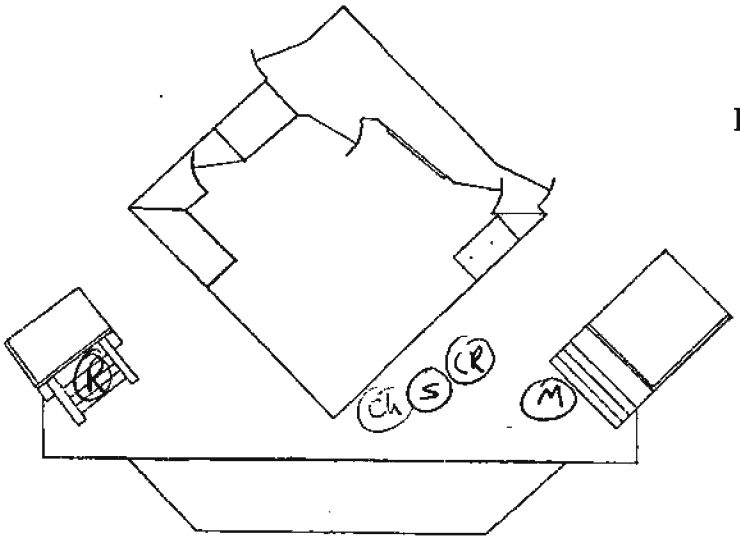
Still in previous positions.

Business with plant biting at girls.



On "Zam Kazap,"
Crystal move U to Chiffon's L.
Dance ala 'Supremes.'

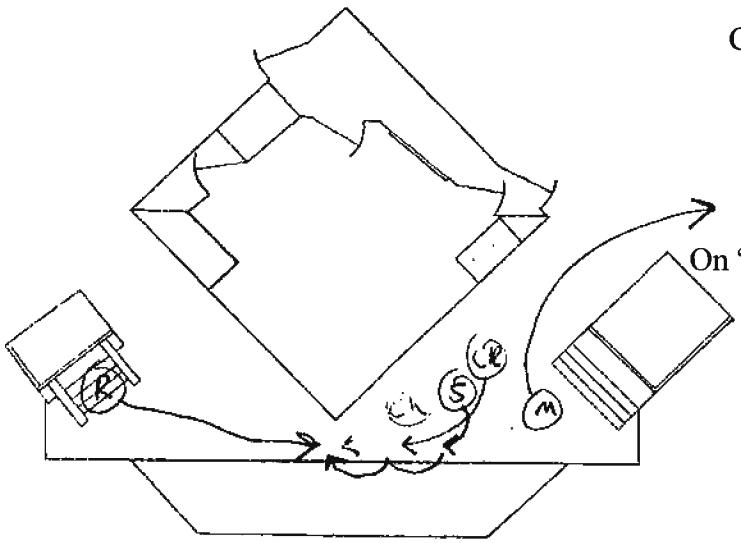




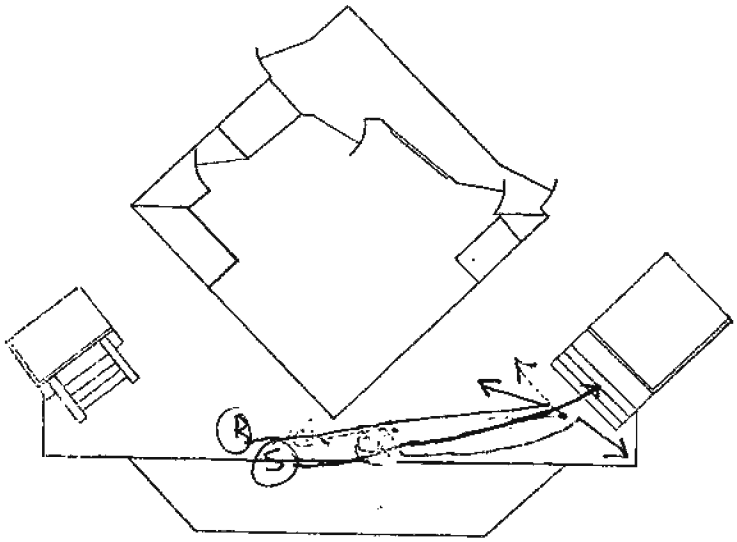
Ronnette stay R while Mushnik takes pictures.

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

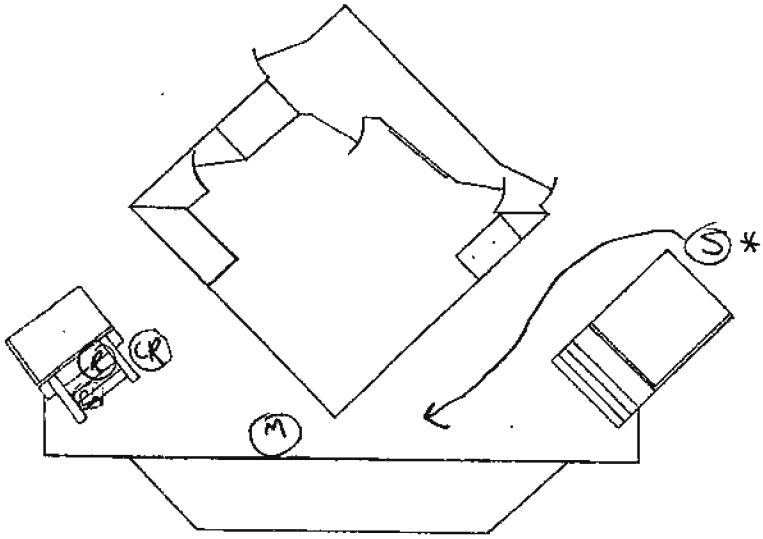
All four dance R.



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.

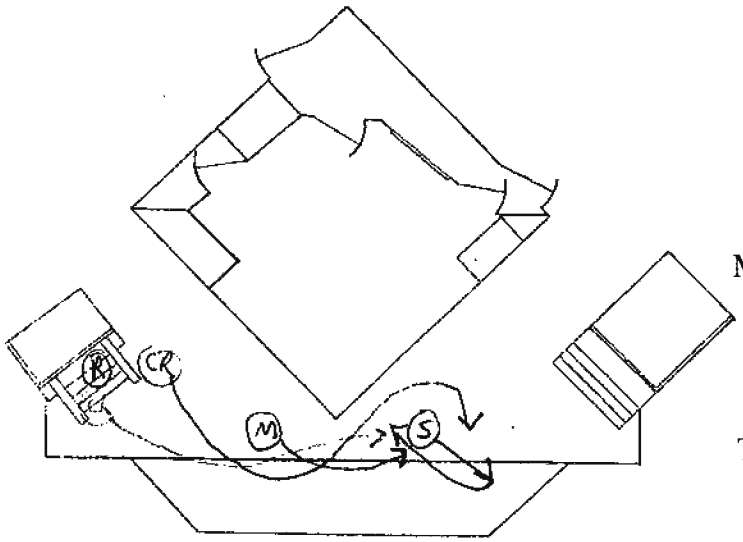


Still at previous positions.

* Seymour comes in from L, X to C.

Chiffon to him first, past Mushnik.

Crystal follow Chiffon past Mushnik.



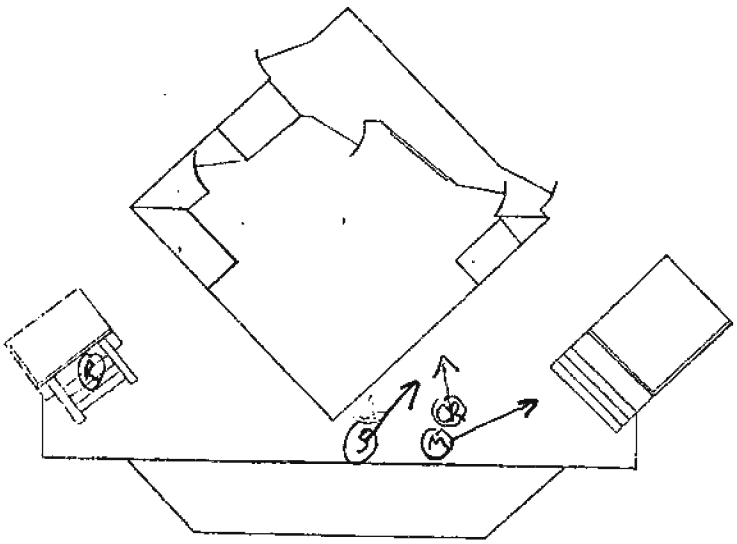
Mushnik past Chiffon and Crystal to Seymour.

Seymour retreat L.

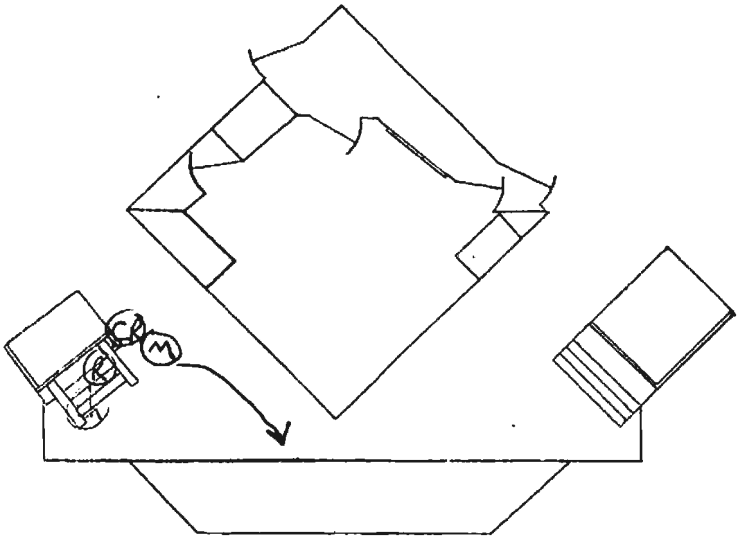
Turn back on "Where's Audrey" and XR to C.
Mushnik counter.

Mushnik position to take picture.

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



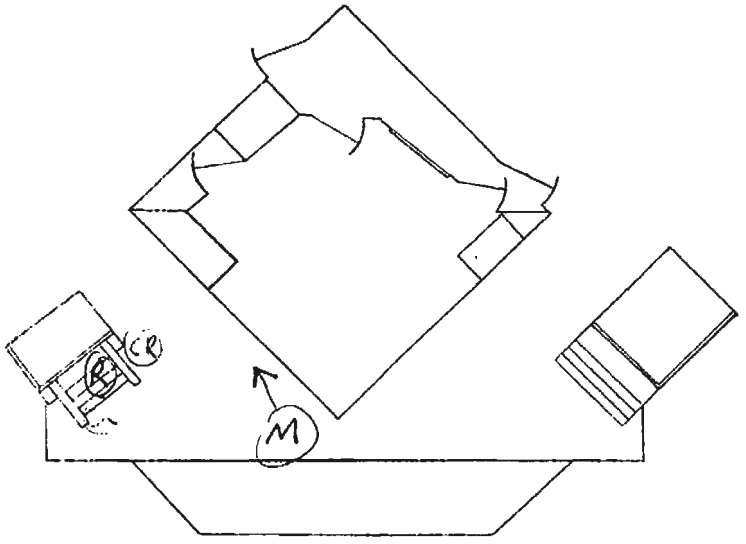
Ronnette is still on R step unit.



Radio is on porch railing.
Actors should look at radio, listening.

Mushnik turn off radio.

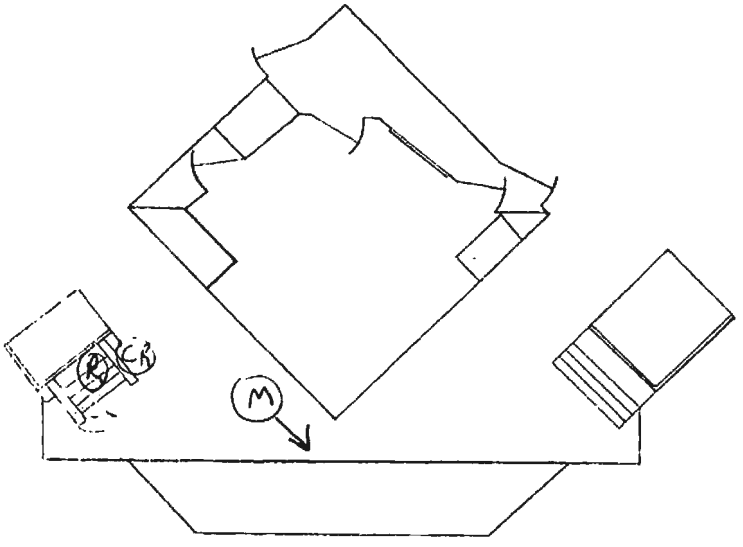
Mushnik X to just R of C as song start.

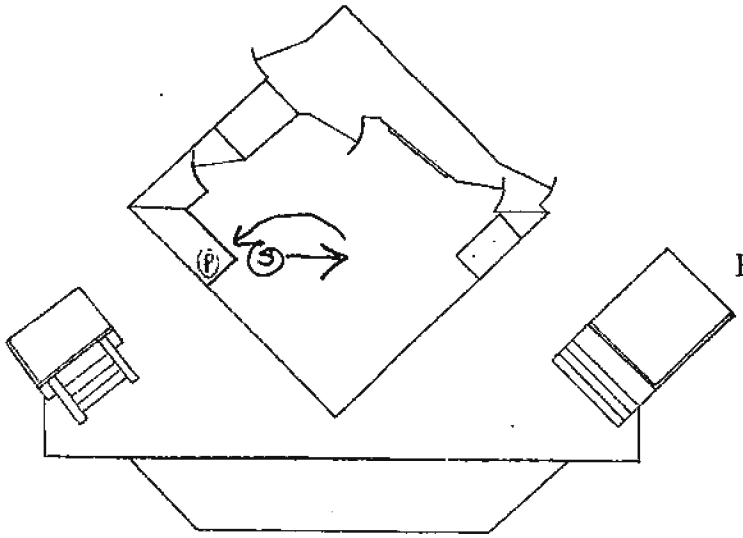


Point to flower shop window.

Step U toward shop.

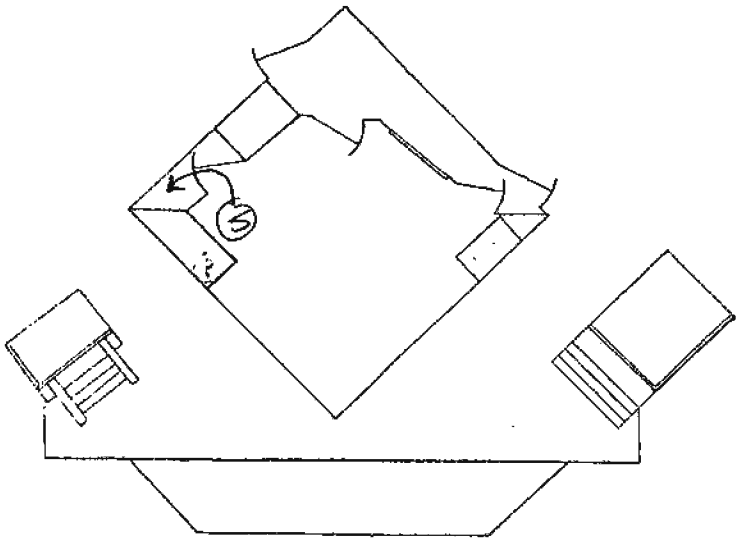
Back to first position.





Seymour XC.

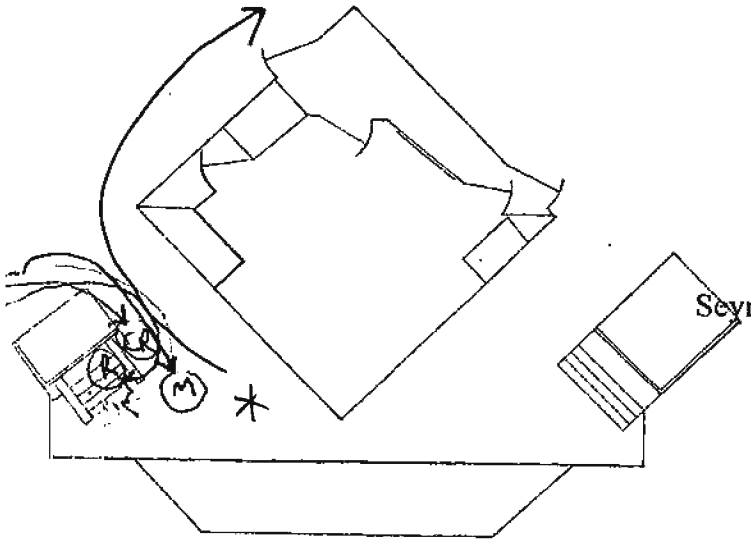
Back to plant, mime dropping blood into maw.
(Pinch finger and look away)



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

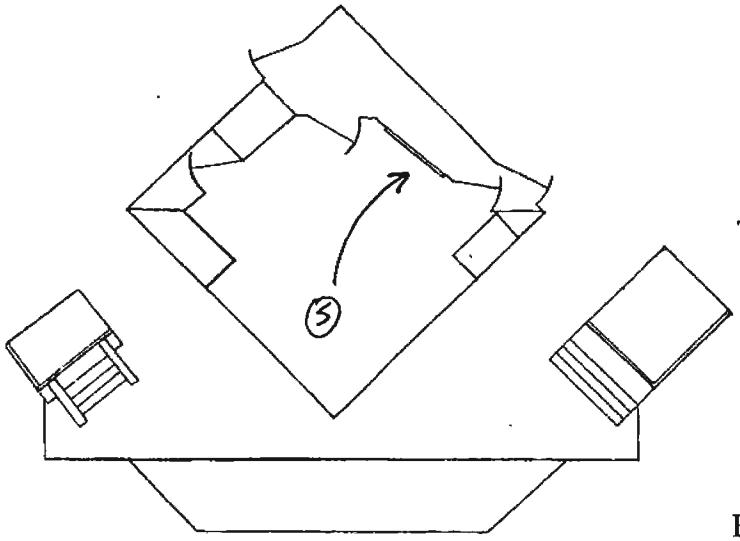
Plant grows, faces audience,
and soundless "Ah!"
Blackout.

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



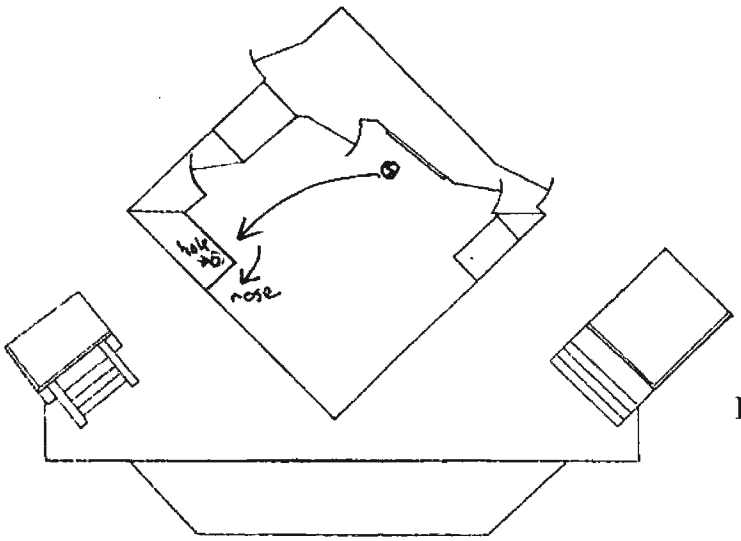
During blackout, Mushnik and Ladies in place
at step R unit with radio.

Seymour costume change L into plant #2 w/jacket.



Take plant to window on "southern exposure."

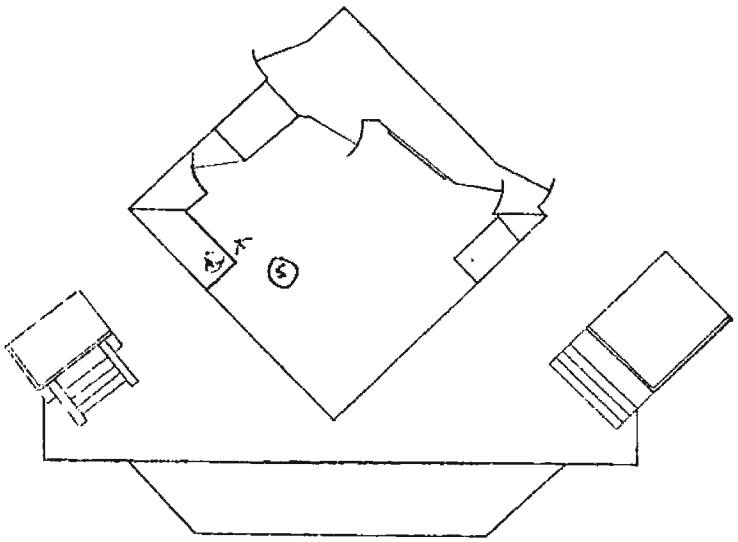
Back to worktable on "I've tried you at levels."
Put plant on table over hole.

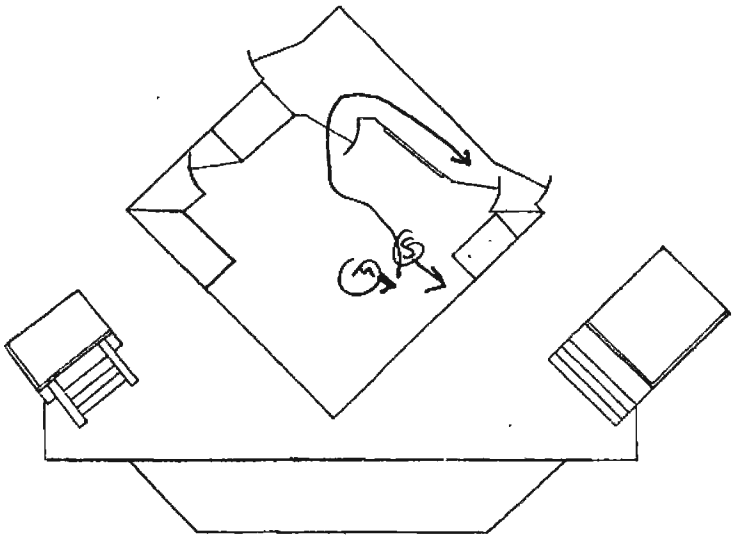


Reach down for rose on floor.

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.

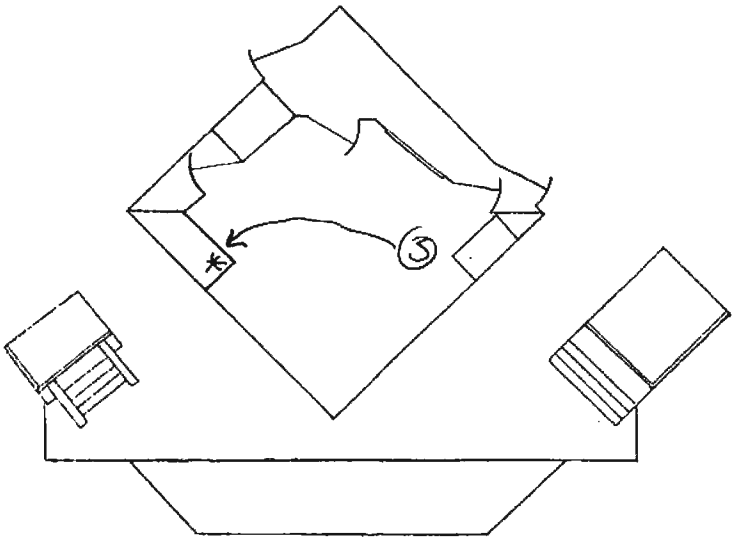




Seymour step DL.

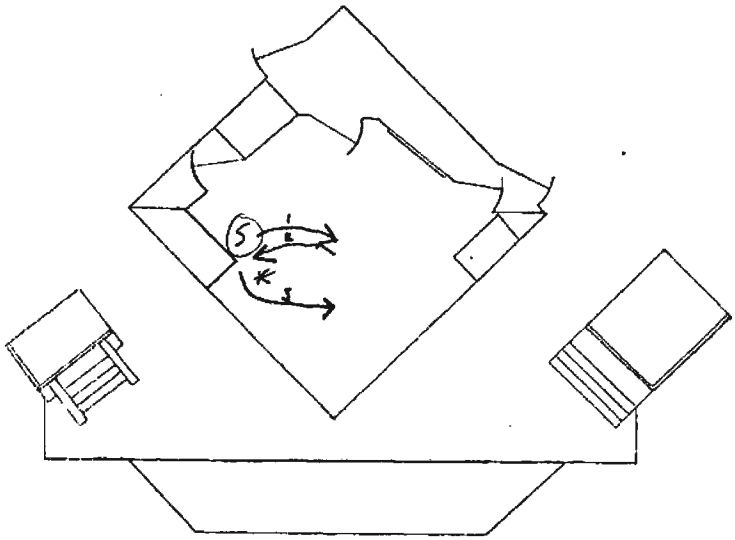
Mushnik follow.

Mushnik smack Seymour's back, exit UC.



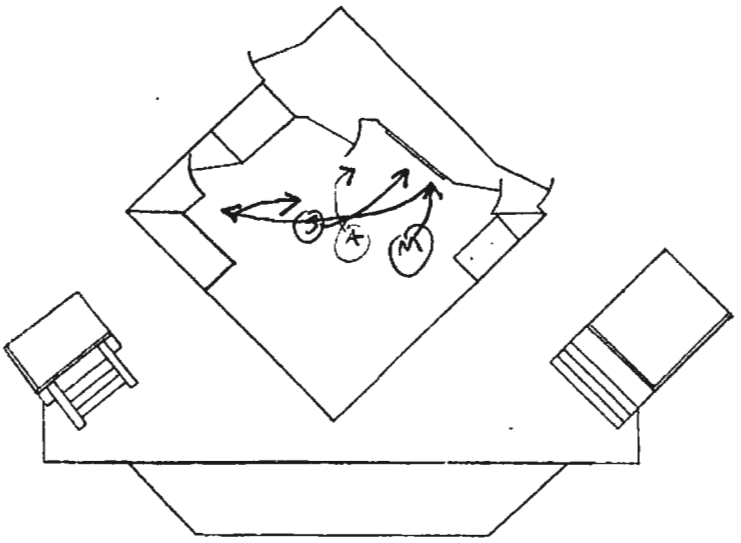
Seymour to worktable, place plant. *

1 At start of song, Seymour XC.



2 Back to plant, worktable.
Down on knees. *

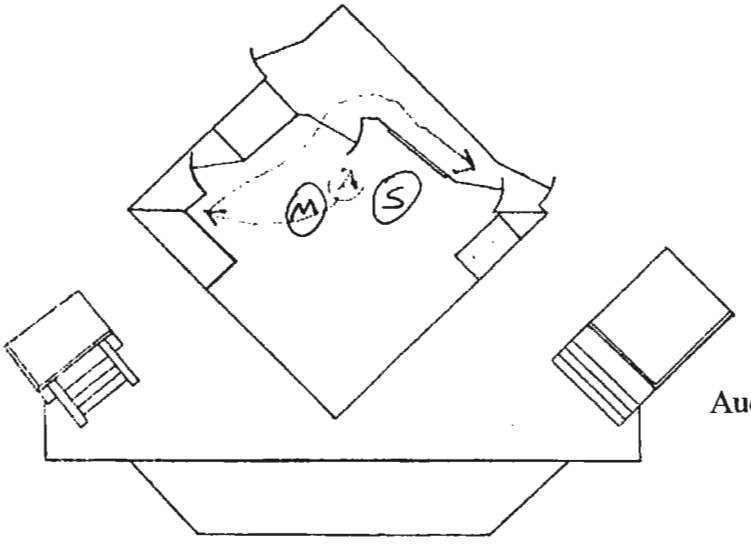
3 Pick up plant, take to C.



All up to see Seymour place plant at window.

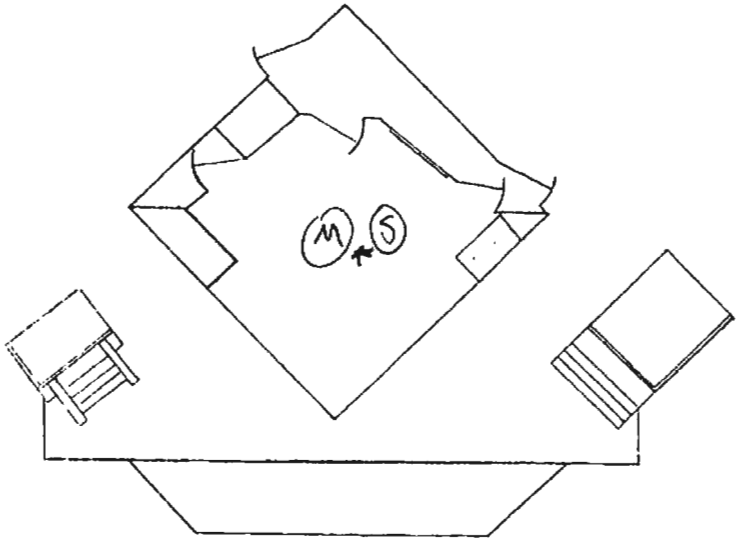
Mushnik XR to coat rack.
Mushnik take coat and hat, X back to C.

Seymour pick up plant to pet, cuddle.

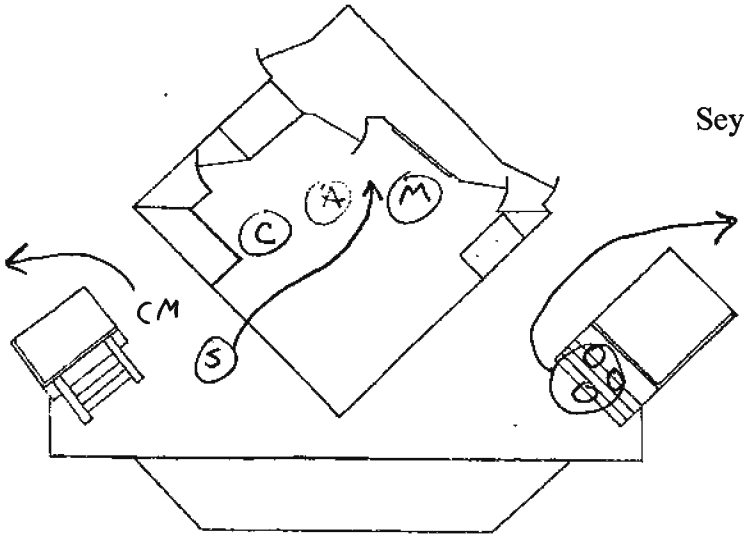


Audrey past Mushnik to get coat.

Audrey exit UC, through main door, by window.



* Plant wilts with sound effect.



Seymour U to spot between Audrey and Mushnik.

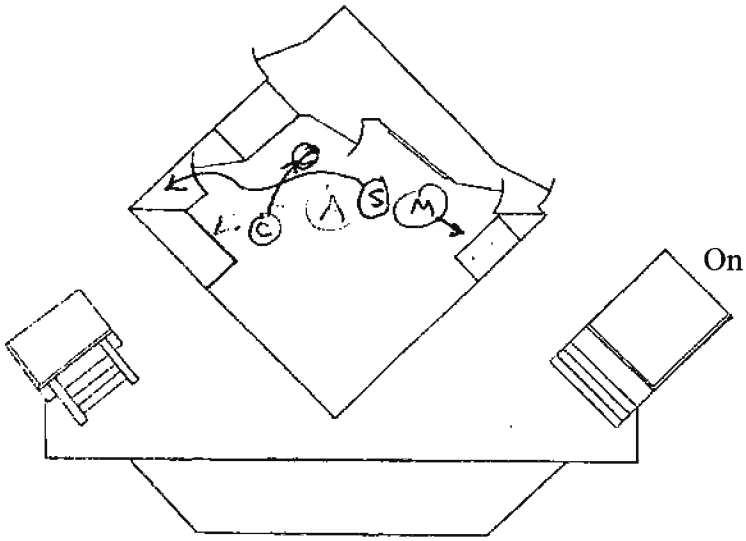
At end of song, Ladies leave L.
Chinese Man off R.

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.

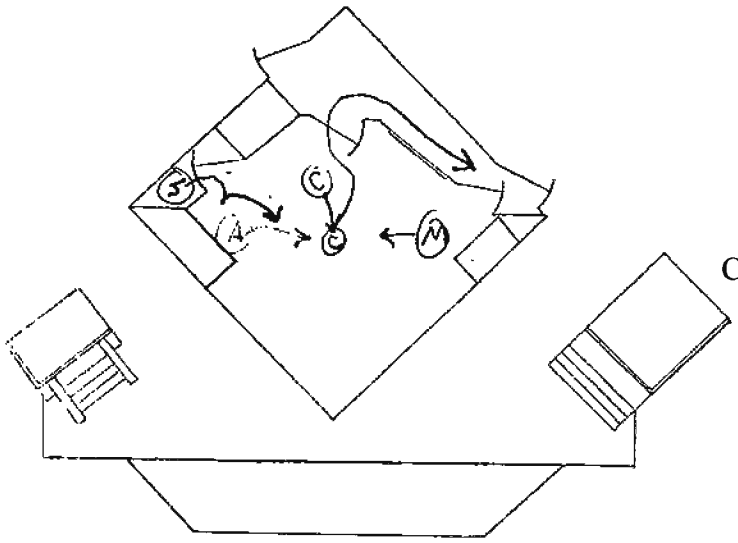


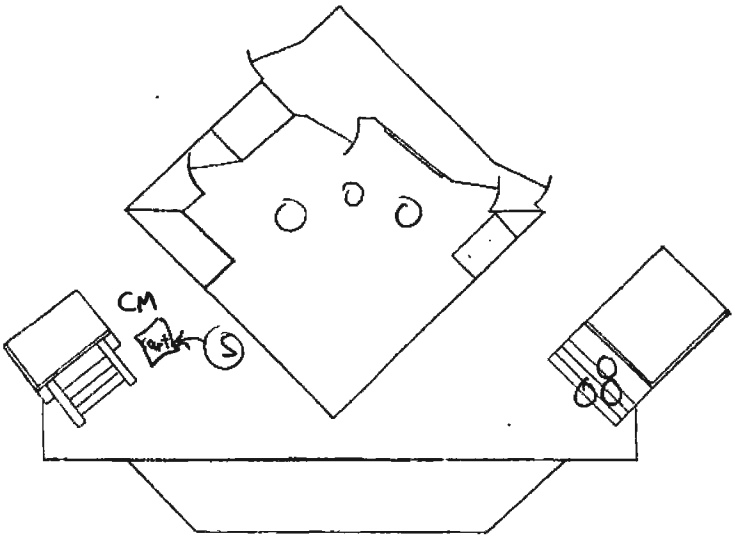
On "Twice as many," Seymour hand out flowers,
Audrey wrap together with other roses.

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

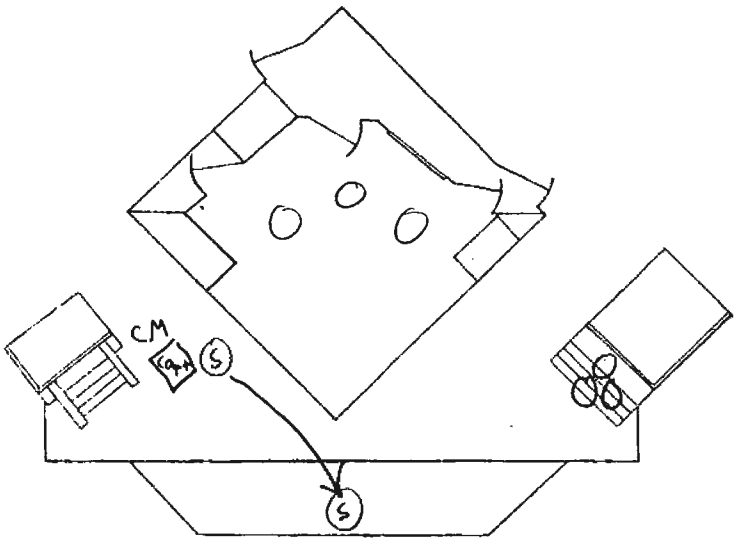
Mushnik take money and inspect.

Customer take flowers and exit Main Door, UC.

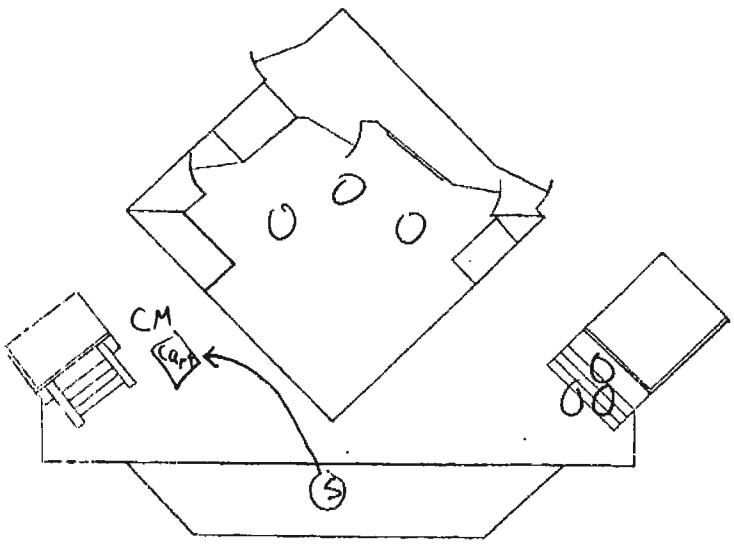




Seymour to flower cart and place plant.

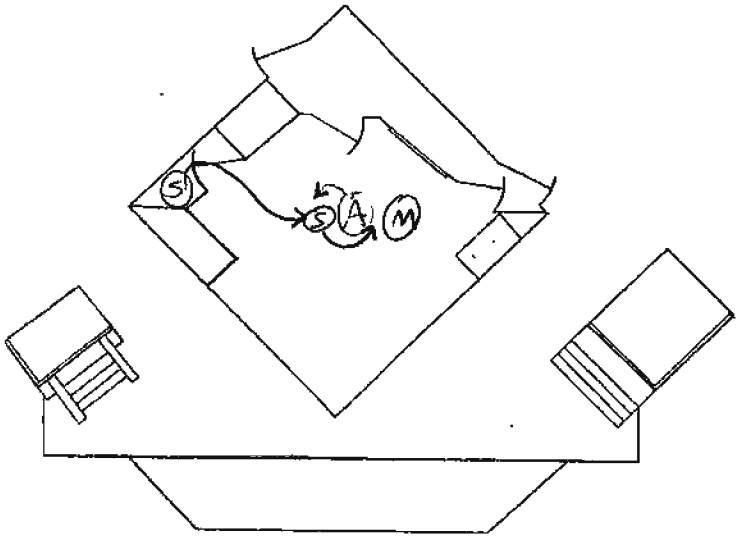


Seymour XDC.



Back to cart, pick up plant.

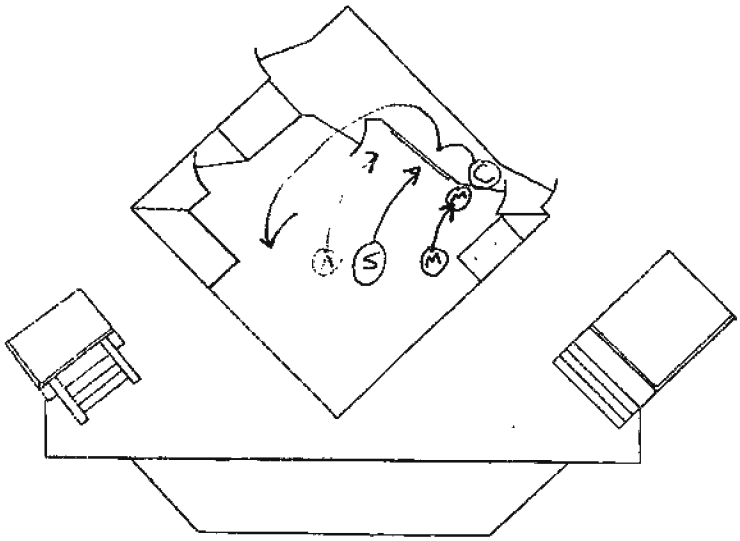
Mime paying for plant.



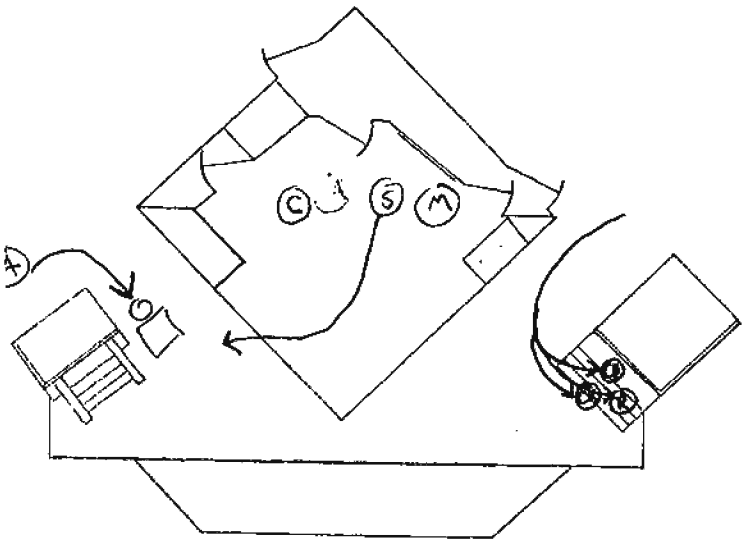
Seymour in to C, Audrey's R.

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

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

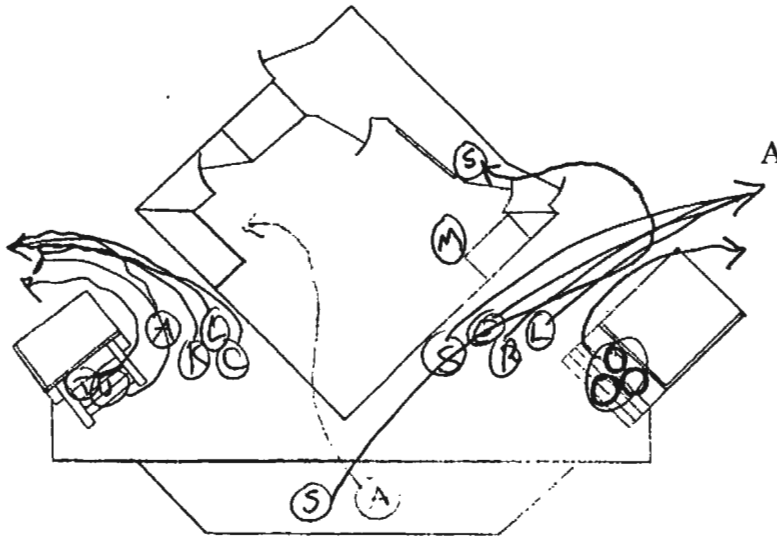


Customer seen through window.
Customer enter main door, R of Audrey.



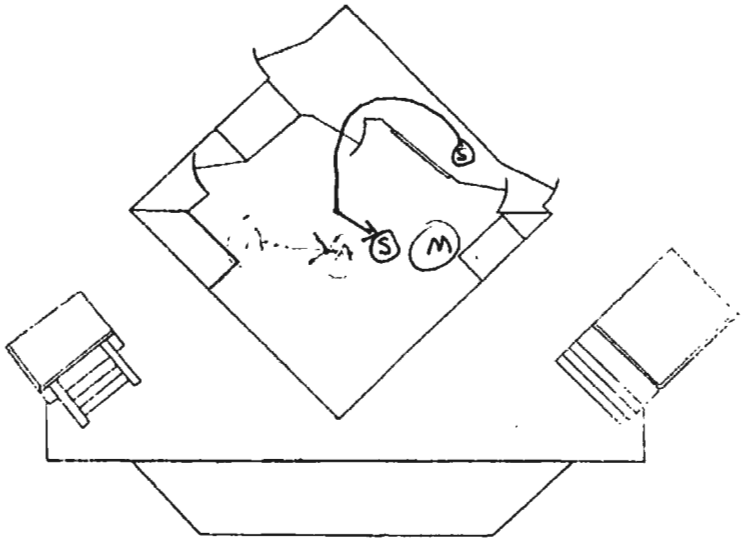
Lights – fade to black.

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."



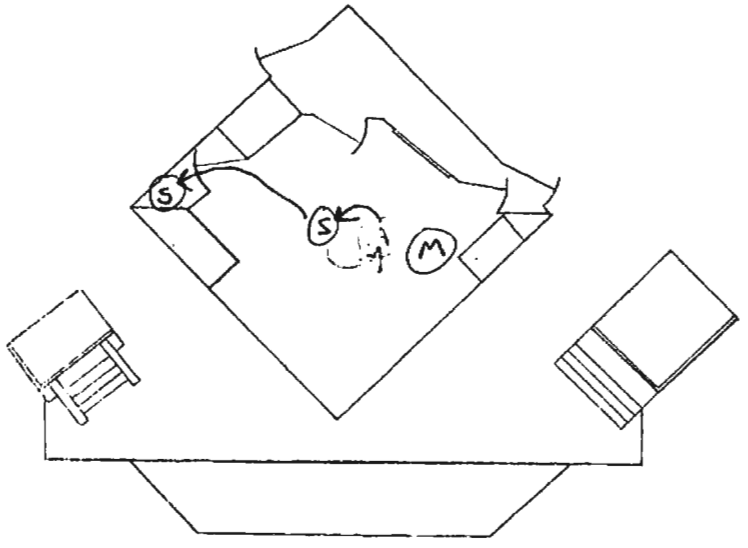
Rotate Stage 180 degrees.
Audrey step up on wagon as it comes around.
Mushnik in place at register.

Seymour enters main door US.



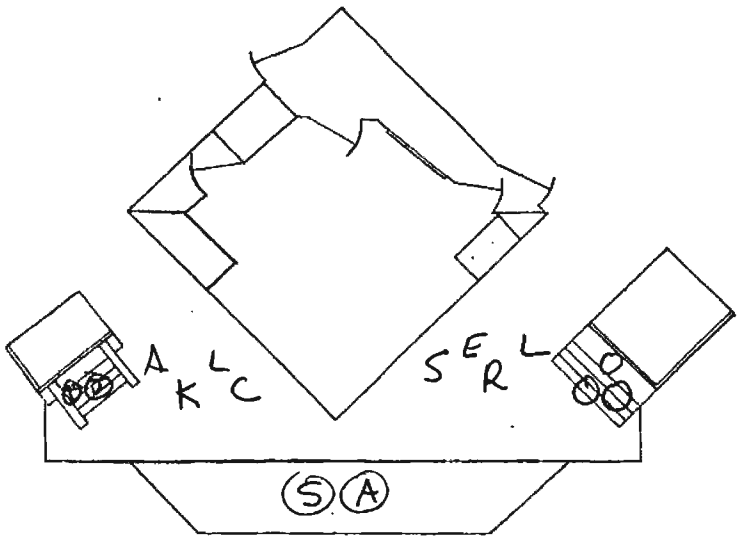
Audrey step to C.
Seymour step to L of C.

Both step toward Mushnik.



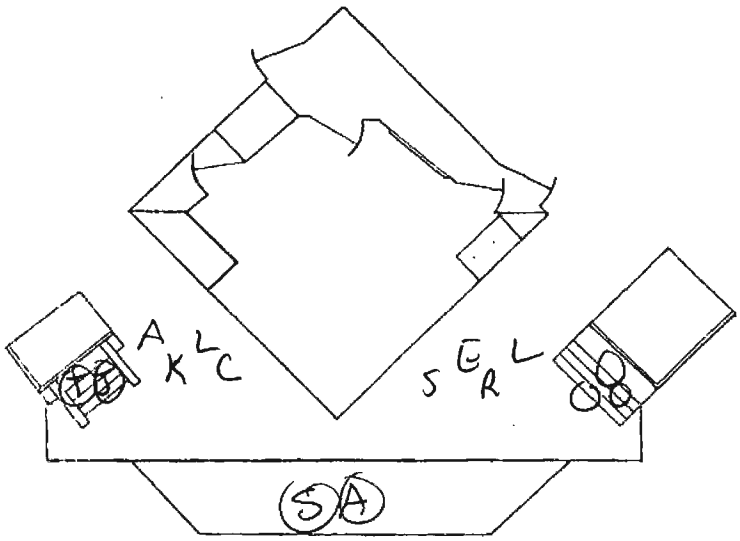
Audrey step L past Seymour.
Seymour counter R.

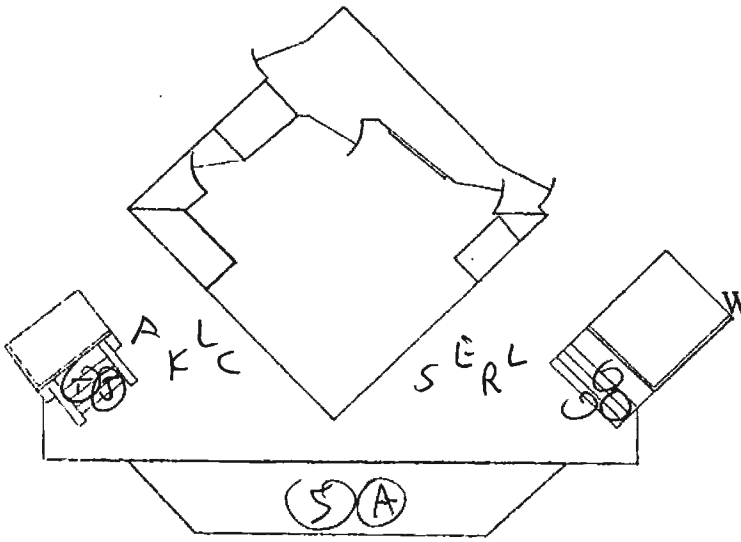
Seymour exit workroom door R.



Chorus should be in place on
"I'll start climbin' uphill."

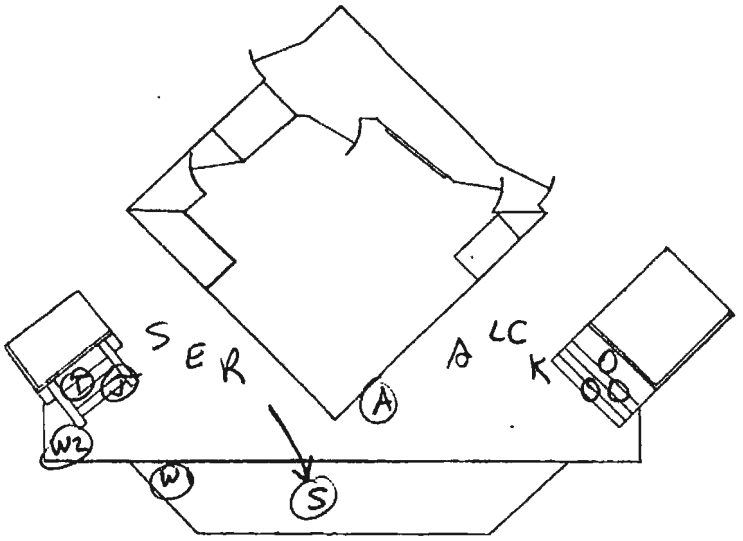
Audrey - get into place on
"Gee, it sure would be swell…"



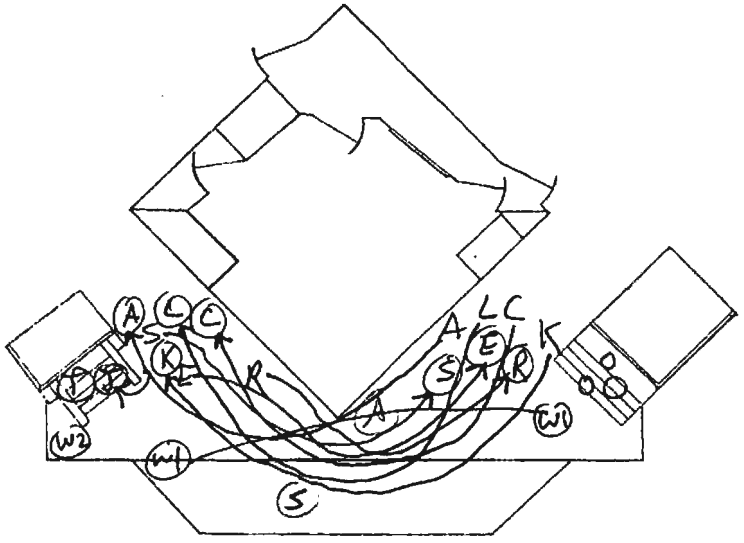


Chorus - hands out front then drop
While Audrey and Seymour hands out and up on
"Skid Row."

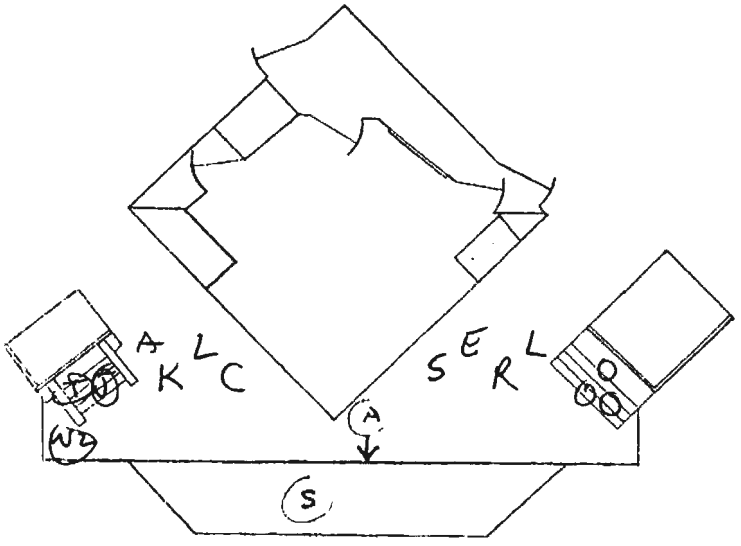
Blackout



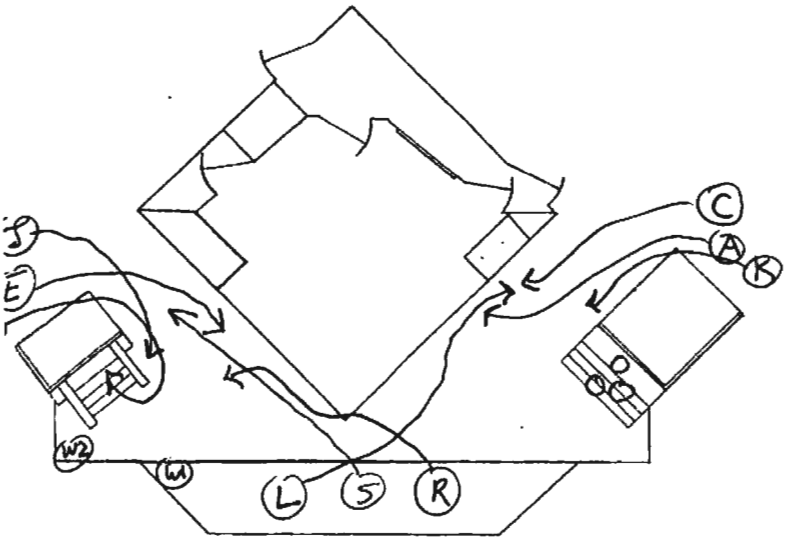
Seymour just R of DC of thrust.



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."

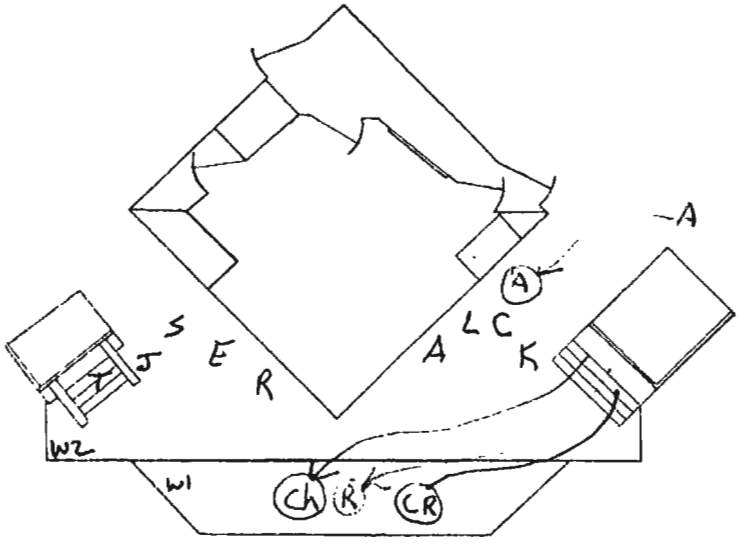


Joe enters, dumps slop into waste can.
Cody enter L.
Alvin, Kat enter L.
Errin, Taniea enter R.

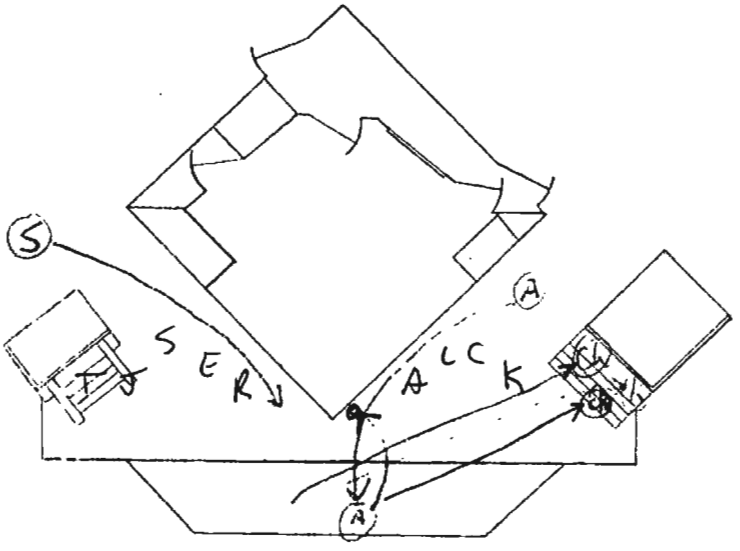
Lana XU and L.
Rosa and Sarah XU and R.

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

Audrey enter from L behind chorus.

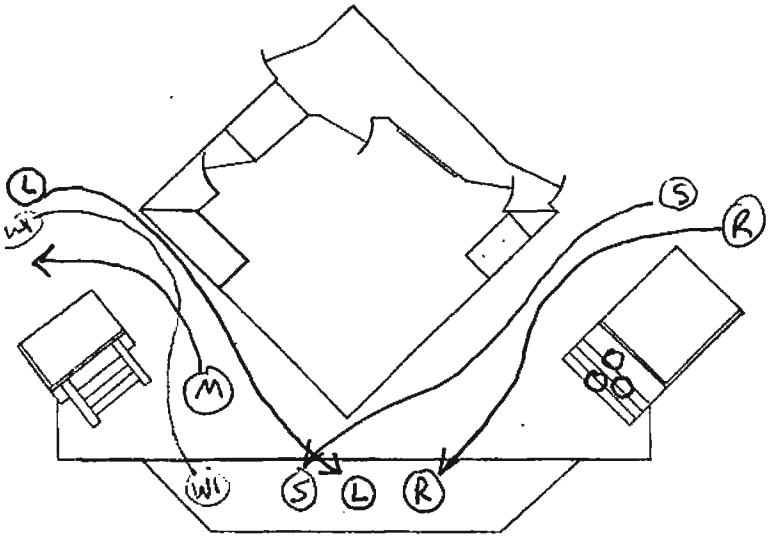


Ladies X back to steps L
On "And five o-clock is even worse."



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

Audrey UP to sit on step on wagon.



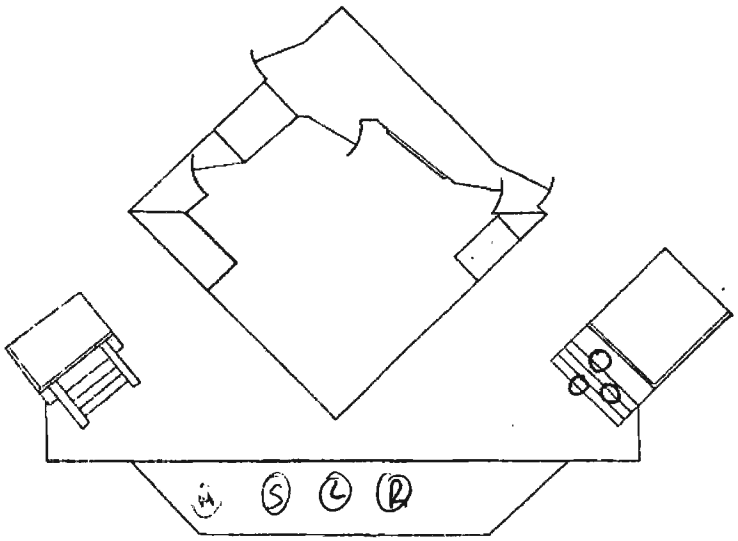
Skid Row lights.

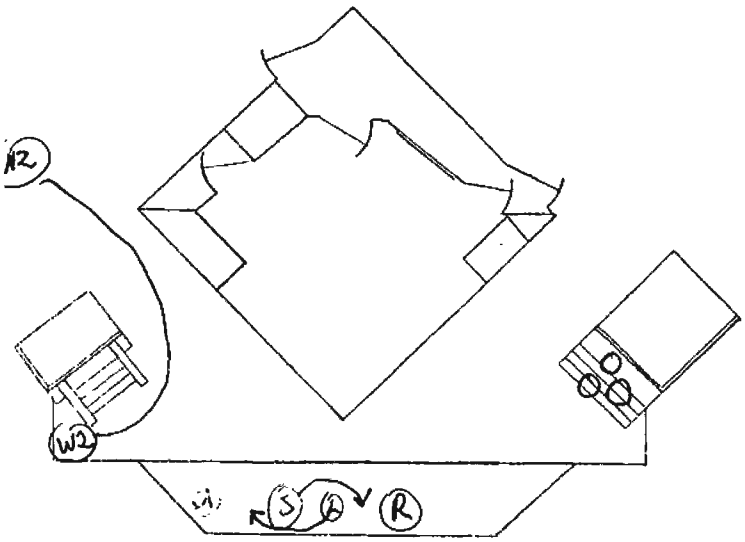
Chorus on deck.

Wino #1 enters from R,
Collapses, sings.

* Mushnik exit R.

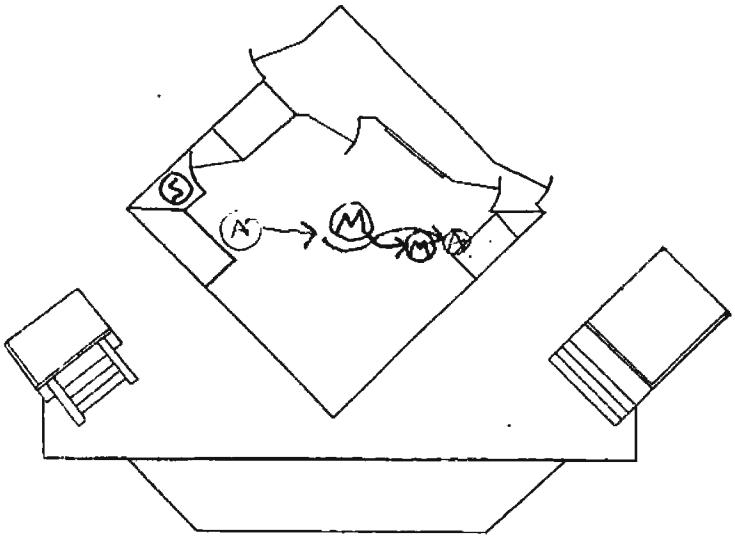
Lana, Rosa, Sarah enter slow,
go to thrust, sing.





Wino #2 enters, sings, sits DR.

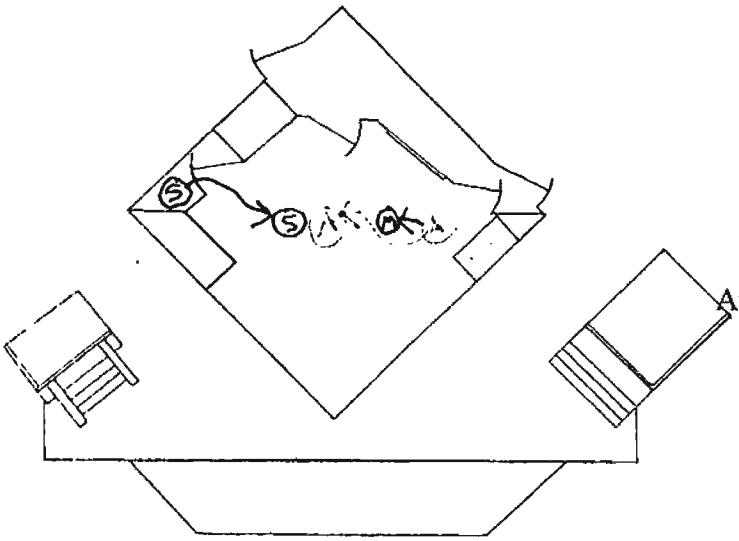
Lana sing, XR in front of Sarah,
Sarah counter L.



Mushnik turn ear to R door.

Audrey XC.

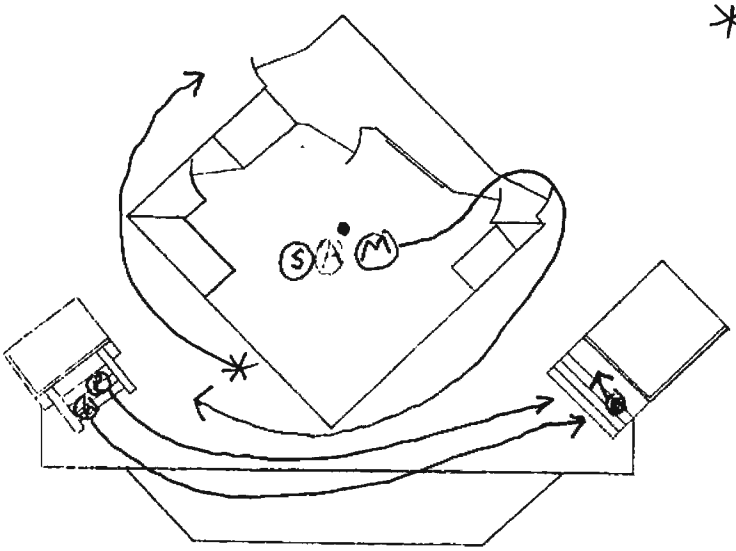
Audrey XL in front of Mushnik.
Mushnik follow Audrey L.
Audrey turn back.



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

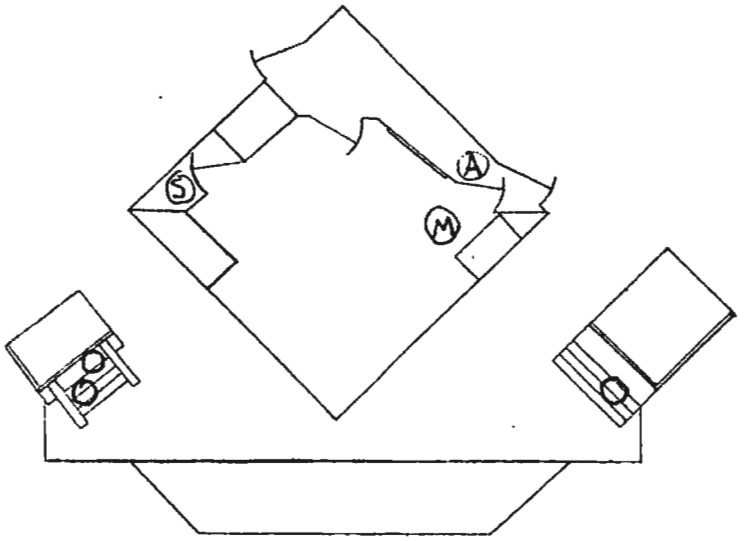
Seymour & Audrey clean.

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



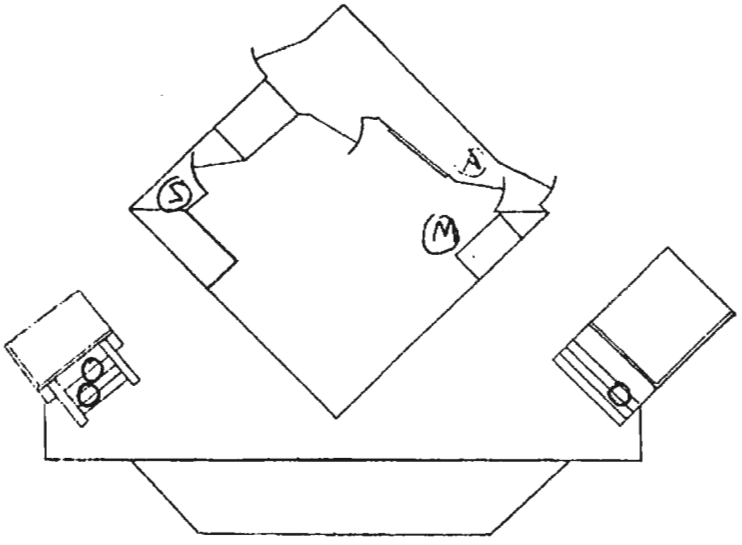
Mushnik continue R until DS by steps unit.

Chiffon and Ronnette up and
XL to opposite step unit.

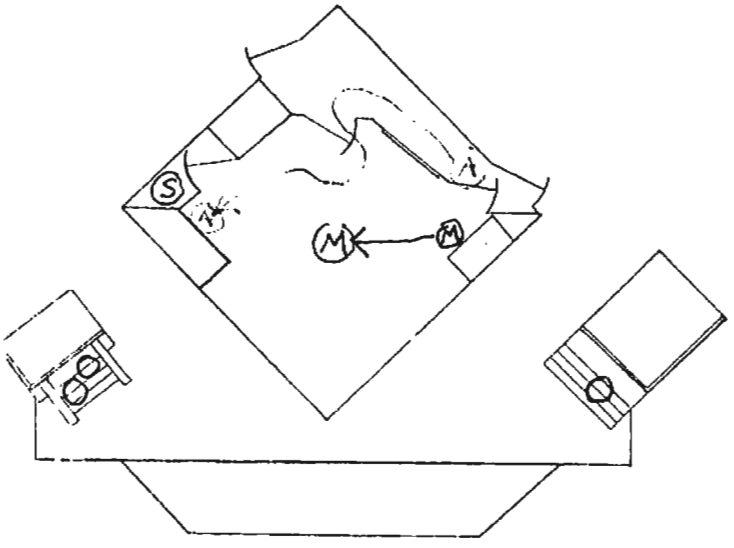


Rotate center wagon 180 degrees.
Shop is facing DS now.

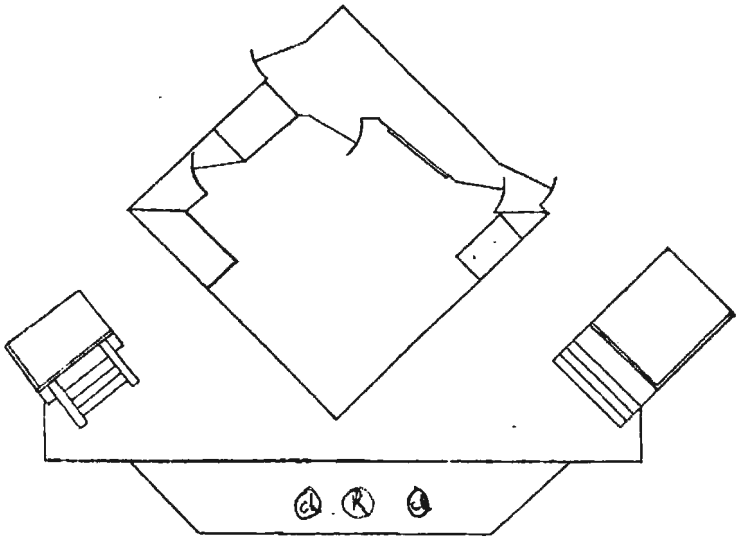
Shop Interior lights up when wagon stops.



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



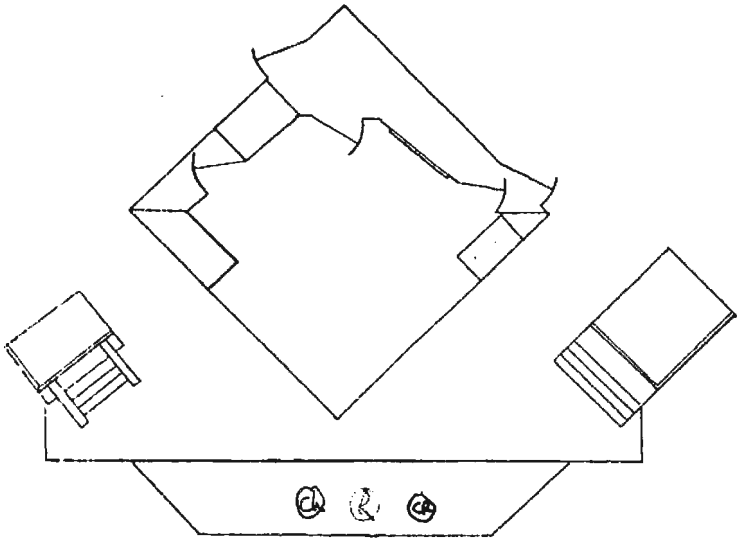
Audrey enter, XR, hang up coat.
Mushnik step to C.



Gesture Choreography

Snap fingers, pendulum right arm. *

* Fear poses, hands to side of mouth.

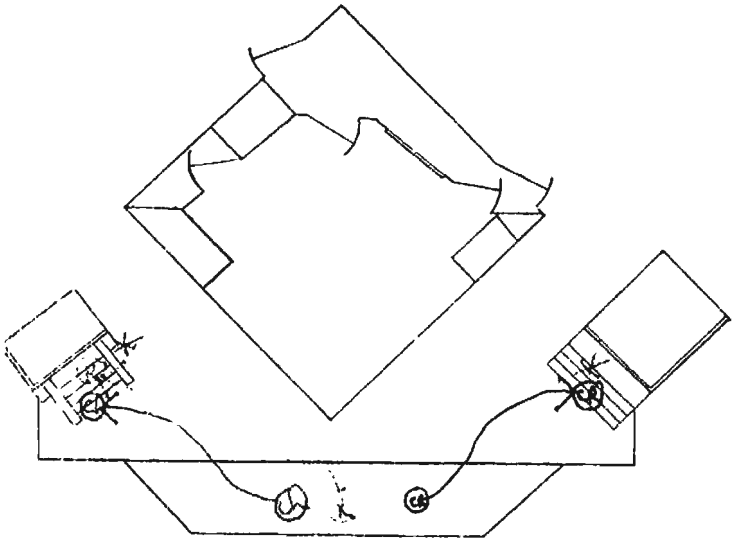


Finger point, shake "No." *

Heads down at end of "Beware." *

Ronnette – head up on "Come-a, come-a, come-a." *

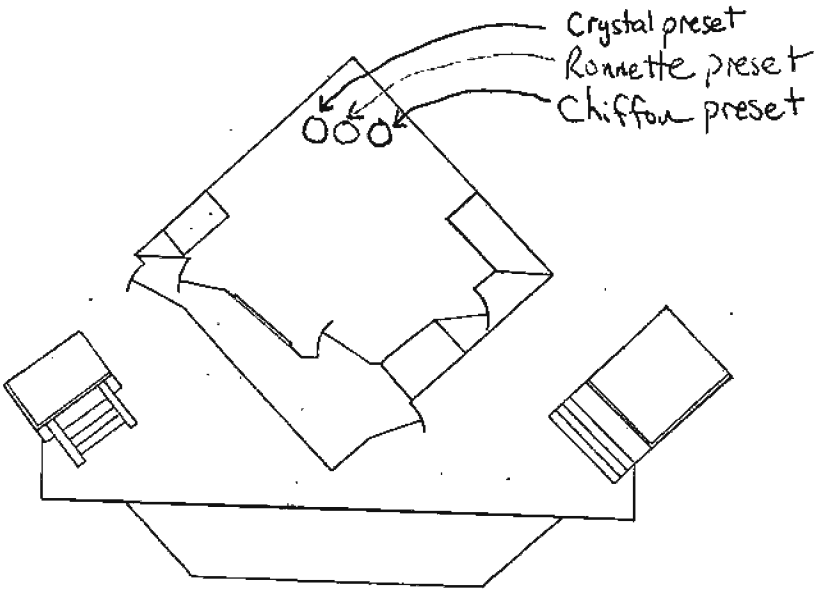
Chiffon, Crystal – heads up on "Little Shop." *



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

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

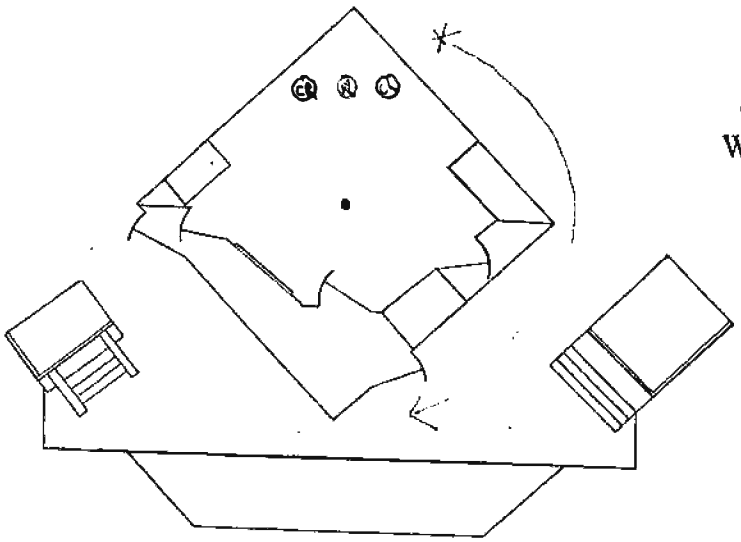
Sit on steps. *



At Blackout, voice is heard.

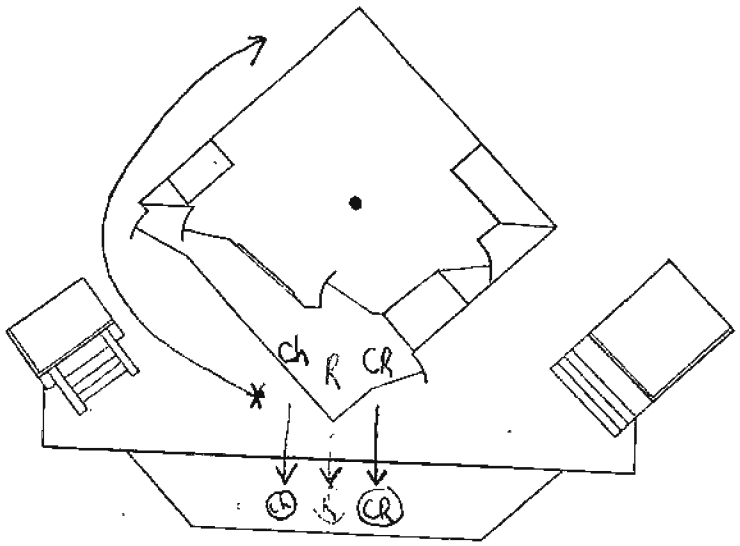
Set is Skid Row Street (Shop is upstage)

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 Scrivello, 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.

The Musical Theatre Guild, Kresge Little Theatre, Director – Michael Friedhoff, September, 1989.

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."

Lehi Horseshoe Theatre, The (Provo, Utah) Daily Herald, August, 1997

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+.'

Provo Theatre Company, The (Provo, Utah) Daily Herald, February, 2000.

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-.'

Off Broadway Theatre, The (Provo, Utah) Daily Herald, September, 2000.

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 Ronnette) 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 it 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

Customer #2 (non-singing) – Toniea Moyer

Skid Row Chorus (bums, streetwalkers, etc.) –

Errin Patton, Rosa Mendez, Taniea Moyer, Cody LaRue, Eben Allen, Leion Thompson, Joe Garcia, Katherina Blackmar, Lana Mitina, Sarah Long, and Melissa Johns.

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, muffing 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

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CENTRAL WASHINGTON UNIVERSITY
THEATRE ARTS GRADUATE PROGRAM

THESIS PROJECT/PRODUCTION PERFORMANCE EVALUATION

STUDENT: William A. Lytle **STUDENT # :**

THESIS PROJECT TITLE: "LITTLE SHOP OF HORRORS"

EVALUATOR: Mark C. Zetterberg **TITLE:** CWU Professor of Theatre Arts

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- **Excellent** / Very Good / Good / Fair / Poor / NA

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.)

(2) Clearly delineated units of action - Excellent / Very Good / **Good** / Fair / Poor / NA

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.)

(3) Use of motivated blocking- Excellent / Very Good / Good / **Fair** / Poor / NA

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.)

(4) Visually interesting composition- Excellent / Very Good / **Good** / Fair / Poor / NA

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.

(5) Use of picturization in storytelling- Excellent / Very Good / **Good** / Fair / Poor / NA

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.

(6) Clear/believable characterization- Excellent / Very Good / **Good** / Fair / Poor / NA

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."

(7) Adequate use of body and voice- Excellent / Very Good / **Good** / Fair / Poor / NA

Generally, the vocal work and diction was very good! Mounchnik'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.

(8) Miscellaneous comments-

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 & Elevations need to be in Thesis, Part II & III. Without them, we don't get a sense that you actually planned and designed how things would happen.

PRODUCTION CRITIQUE:

TECHNICAL PRODUCTION & FRONT-OF-HOUSE ELEMENTS

(1) Scenery/Scenic Units- Excellent / Very Good / Good / Fair / Poor / NA

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- Excellent / Very Good / Good / Fair / Poor / NA

As the best technical element of the show, the costumes were researched well, selected carefully and very appropriate for the show.

(3) Lighting- Excellent / Very Good / Good / Fair / Poor / NA

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 "Mouchhnik & 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- Excellent / Very Good / Good / Fair / Poor / NA

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- Excellent / Very Good / Good / Fair / Poor / NA

On the whole, the production unity was handled nicely.

(6) Visual expression of metaphors- Excellent / Very Good / Good / Fair / Poor / NA

Not particularly well-evidenced.

(7) Creative problem solving- Excellent / Very Good / Good / Fair / Poor / NA

A good deal of creative problem solving was evident in the staging of the play.

(8) Publicity, Box Office & F.O.H. - Excellent / Very Good / Good / Fair / Poor / NA

Unable to assess.

WITHIN THE CONFINES OF THIS PARTICULAR PERFORMANCE VENUE AND PRODUCTION RESOURCES, WAS THIS PRODUCTION SATISFACTORY?

YES - [X] NO - [ ]

EVALUATOR : Mark C. Zetterberg DATE: 6-21-02

Please note:

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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.

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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.

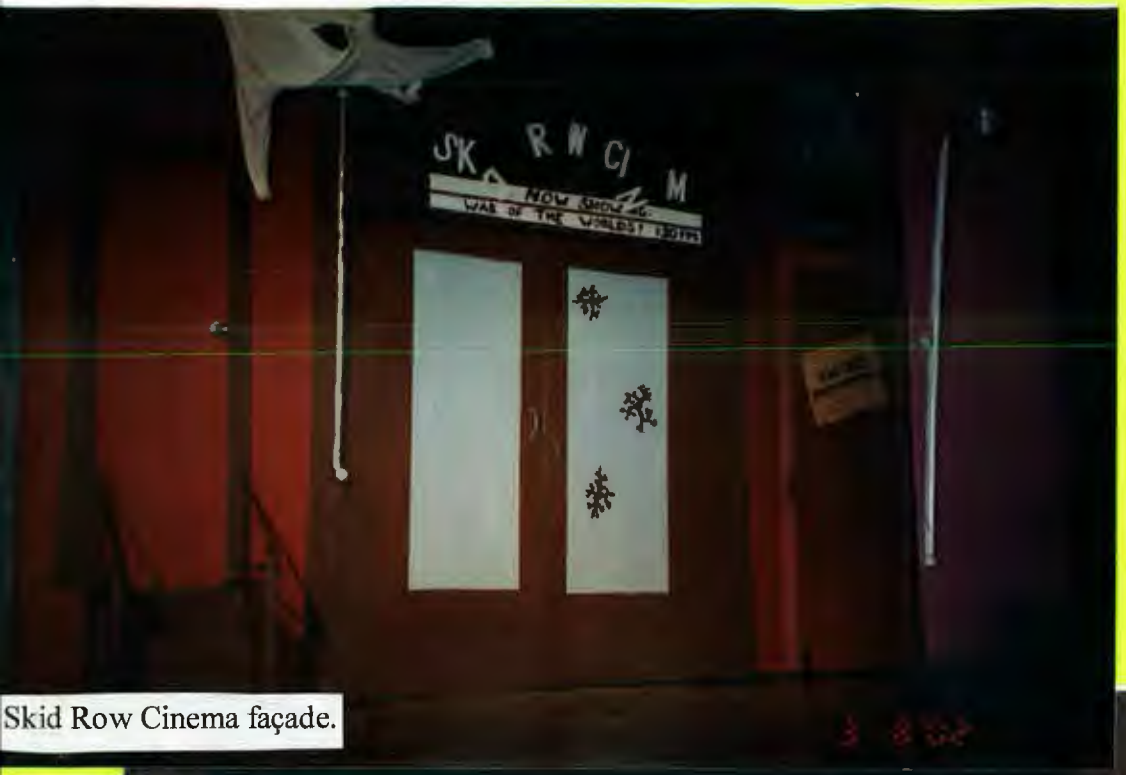
Skeleton on Center Wagon with doors.

Skeleton on Center Wagon.

nterior and Plant #4 construction.

ant #3 and interior construction.

erior walls of center unit
d wing pieces.



Skid Row Cinema façade.

Interior of Flower Shop.

nterior of Flower Shop with
Ving units and concrete façade.

"Skid Row."

Set with concrete façade (in front of orchestra pit).

Audrey II, plant #1.

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

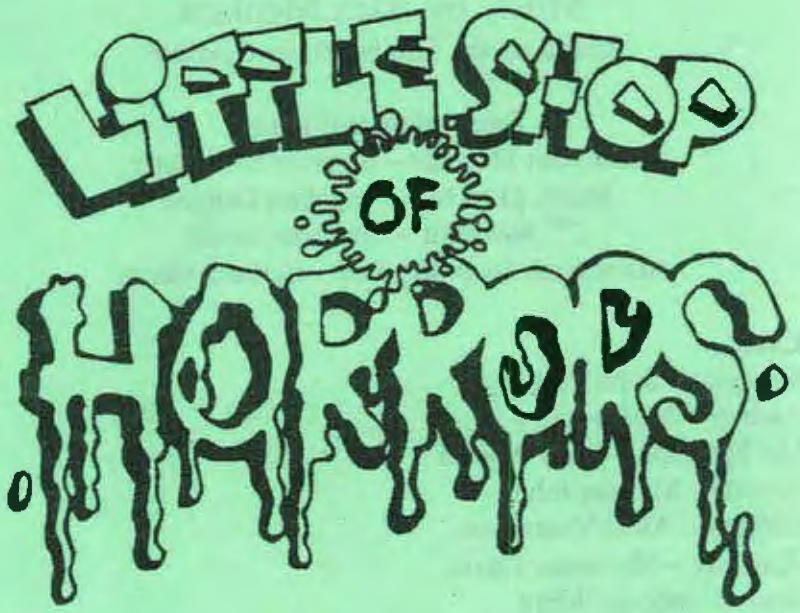
Act II:

"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:



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

Please note: Content on this page was redacted due to copyright concerns.

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February

Sun	Mon	Tue	Wed	Thu	Fri	Sat
					1 6:30 Work beats, trouble spots, and choreography.	**2** Crew – 9:00 a.m. to 12:00 and 1:30 to 4:00 p.m.
3	**4** Act I and II off book – dialogue and music.	**5** Music Rehearsal. (See schedule) Bob Ford gone.	**6** No Rehearsal.	**7** Run Show – off book with prompt.	**8** Conflict – all music students gone so ***no rehearsal.***	**9** Crew – 9:00 a.m. to 12:00 and 1:30 to 4:00 p.m.
10	**11** Run Show – off book with no prompt from this point on.	**12** Community Concert in auditorium. Parent/Teacher Conferences – ***no rehearsal.***	**13** No Rehearsal.	**14** Run Show.	**15** Run Show.	**16** Crew – 9:00 a.m. to 12:00 and 1:30 to 4:00 p.m.
17	**18** Run show.	**19** Run show.	**20** No Rehearsal.	**21** Run show.	**22** Run show.	**23** Last crew – finish set and finalize all costumes and props.
24	**25** Tech. rehearsal.	**26** Tech/Dress Rehearsal.	**27** Dress Rehearsal.	**28** Opening Night. Call: Actors – 6:00, Crew – 6:30 Break a leg!!!		

2002

ANGELINA 9..-2434

January Little Shop Music Rehearsal

Sun	Mon	Tue	Wed	Thu	Fri	Sat
		1	2	3	4	5
6	7	8 **6:30-7:30p** Girls~ #1,2,3B,5 **7:30-8p** Mushnik~ #5,9 **8-8:30p** Sey,Aud,Mus~#7	9	10 **6:30-7:30p** Girls~#8,13A,15,16	11	12
13	14	15 **6:30-7:30p** Cast~#2,17 **7:30p-8p** Sey~#2,4,10,11 **8-8:30p** Sey,Aud~#14,15	16	17 **6:30-7:30p** Girls~#1,2,3B,5	18	19
20	21	22 **6:30-7:30p** Cast~#17,19B,21 **7:30-8:00p** Sey,Aud,Mus~#7 **8-8:30p** Orin~#8,13	23	24 **6:30-7:30p** Girls~#8,11,15,16, 17	25	26
27	28	29 **6:30-7:30p** Cast~#2,17,21 **7:30-8p** Mushnik~#5,9 **8-8:30p** Sey~#11,13,9(w/ Musnik)	30	31 **6:30-7:30p** Girls~#1,2,3B,5,21		

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Little Shop of Horrors

Act I	Prologue	Scene 1	2	3	4 & Coda
Seymour		X	X	X	X
Audrey		X	X	X	
Mushnik		X	X	X	
Crystal	X	X	X	X	X
Chiffon	X	X	X	X	X
Ronnette	X	X	X	X	X
Orin				X	X
Plant				X	X
Customer 1		X			
Everyone		X			

May 2, 2002

Jane K. Ford
[redacted]

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…

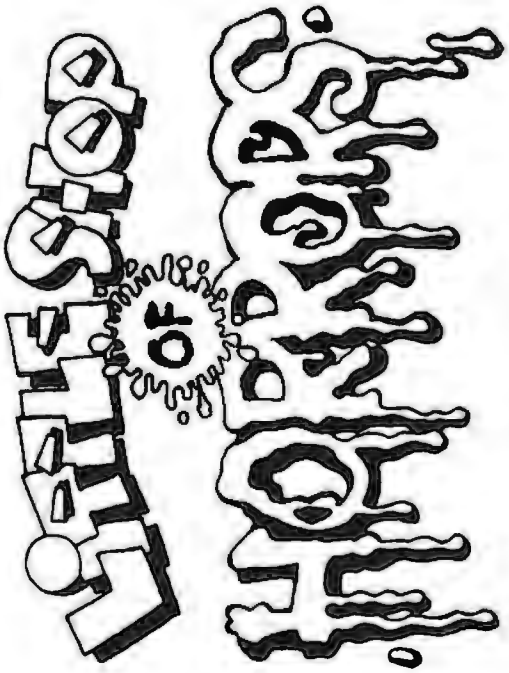
Sincerely,

Jane K. Ford

Please note:

This signature has been redacted due to security reasons.

Act II	**Scene 1**	**2**	**3**
Seymour	X	X	X
Audrey	X		X
Mushnik	X		
Crystal	X	X	X
Chiffon	X	X	X
Ronnette	X	X	X
Plant	X		X
Customer 2	X		
Bernstein		X	
Snip		X	
Luce		X	
Martin			X
All (Finale)			X



2002

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March

Sun	Mon	Tue	Wed	Thu	Fri	Sat
					1 Show. Call 6:00 Actors, 6:30 crew.	**2** Show. Call 6:00 Actors, 6:30 crew.
3	**4**	**5** Pick-up rehearsal for music and choreography.	**6**	**7** Show. Call 6:00 Actors, 6:30 crew.	**8** Show. Call 6:00 Actors, 6:30 crew.	**9** Show. Call 6:00 Actors, 6:30 crew. **Strike** immediately following.
10	**11**	**12**	**13**	**14**	**15**	**16**
17	**18**	**19**	**20**	**21**	**22**	**23**
24	**25**	**26**	**27**	**28**	**29**	**30**
31						

2002

January

Little Shop of Horrors

Sun	Mon	Tue	Wed	Thu	Fri	Sat
		1	**2**	**3**	**4**	**5**
6	**7** 6:30 read through	**8** See music schedule	**9** No Rehearsal	**10** See music schedule 6:30 Block Act I scene 1, choreograph Skid Row - chorus	**11** 6:30 Block Act I, scene 2	**12** Crew – 9:00-12:00 and 1:30-4:00
13	**14** 6:30 – Block Act I, Scenes 1, 3, 4, & Coda	**15** See music schedule	**16** No Rehearsal	**17** See music schedule 7:30 – Block Act II, scene 1&2	**18** 6:30 – Block Act II, Scenes 3 and Choreography - chorus numbers	**19** Crew – 9:00-12:00 and 1:30-4:00
20	**21** 6:30 Run Act I	**22** See music schedule	**23** No Rehearsal	**24** 6:30 Run Act II and Choreography - principles	**25** All-State chorus - principles gone so work on lines and music on your own.	**26** Crew – 9:00-12:00 and 1:30-4:00
27	**28** 6:30 Run Act I and II	**29** See music schedule	**30** No Rehearsal	**31** See music schedule 7:30 Run Act I		

2002

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 Accompaninst – 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 – Leion 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 Gibso

'Little Shop' stays true to origina

Local drama class launches comedy this Thursday

By NANCY LEMONS
of The Chronicle

Interior of Flower Shop.

Dentist's office.

Dentist office unit.

Set and Plant in construction.

Act II costumes and Plant #4.

Street Urchins and Mushnik
During Dress Rehearsal.

Skeleton of center wagon.

Interior and Plant #4 construction.

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.

Mushnik's 2nd costume.

Ladies in "Da-Doo" outfits
On wing Left unit.

The ladies in Costumes #3.

CENTRAL WASHINGTON UNIVERSITY
GRADUATE STUDIES & RESEARCH

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:

__X__ 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

COURSE	CREDITS	QUARTER
TH 700.03	3 IP	021
TH 700.03	3	023

and has earned a grade of A.

Brenda Hubbard
Committee Chair

June 21, 2002
Date

- -

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.