



Study Guide 2020-2021



Little Shop of Horrors

Book & Lyrics by Howard Ashman | Music by Alan Menken

Based on the film by Roger Corman

Florida Standards

TH.912.O.1.4
TH.912.S.2.8
TH.912.C.1.6
TH.912.H.2.8
TH.912.S.1.1
TH.912.S.2.3

LA.1112.1.7.2
LA.91112.1.7.3
LA.1112.2.1.2
LA.1112.2.1.5
LA.1112.2.1.7

DA.912.C.2.1
DA.912.C.2.4
MU.912.C.1.1
MU.912.C.2.2
MU.912.C.3.1
MU.912.H.2.3

Content Advisory: *Little Shop of Horrors* contains violence, blood and gore, crude humor, suggestive themes and abusive relationships. If it were a movie, it would be rated PG-13

Little Shop of Horrors

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Little Shop of Horrors

An Introduction

Educators:

First, let us say that we hope you all are holding up during these unprecedented times. The past several months have been difficult for all who love arts education, and we are working hard to meet your needs for the 2020-2021 school year in whatever format works best for you and your students.

We are aware that some of you may be meeting in person with your students, some virtually, and many in a combination of the two. To that end, we are redesigning all of our educational offerings to be deliverable in a variety of ways.

We understand that Field Trips may not be possible this school year, due to social distancing and bus scheduling, however, for those of you able to come see a show, we intend to continue live Children's Series and Signature Series performances. We are also looking into streaming or recording opinions, for those of you unable to leave the school.

We also have created Virtual versions of our popular workshops, Shakespeare Alive and Books Alive, so that we can continue visiting your classrooms safely. Also, we have redesigned our Study Guides to be interactive. This will allow you to explore them with your students as a group, but also assign activities from them to your students to complete individually online. Our hope is that Orlando Shakes will continue to meet your needs and become an essential partner in bringing theatre arts to your students for years to come.

Most importantly, if you have an idea for a program or delivery system that would make our partnership easier, please let us know. We now know that anything is possible, and that we as arts educators inherently bring our talent and creativity to every challenge we face.

We look forward to working with you this year and learning how we can serve you and your students. Thank you for your tremendous work in nurturing our audiences of tomorrow.

Anne Hering
Director of Education

Brandon Yagel
Education Coordinator



Little Shop of Horrors

Enjoying Live Theater

Theatre is a Team Sport

The **Playwright** writes the script. Sometimes it is from an original idea and sometimes it is adapted from a book or story. The Playwright decides what the characters say, and gives the Designers guidelines on how the play should look.

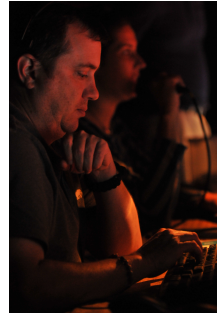


Costume Designer-
Denise Warner
Photo: Rob Jones

The **Director** creates the vision for the production and works closely with the actors, costume, set and lighting designers to make sure everyone tells the same story.

The **Actors** use their bodies and voices to bring the author's words and the director's ideas to life on the stage.

The **Designers** imagine and create the lights, scenery, props, costumes and sound that will compliment and complete the director's vision.



Sound Designer -
Britt Sanducky
Photo: Rob Jones



Stage Manager-Stacey
Renee Norwood
Photo: Rob Jones

The **Stage Manager** assists the director during rehearsals by recording their instructions and making sure the actors and designers understand these ideas. The Stage Manager then runs the show during each performance by calling cues for lights and sound, as well as entrances and exits.

The **Shop and Stage Crew** builds the set, props and costumes according to the designer's plans. The Stage Crew sets the stage with props and furniture, assists the actors with costume changes and operates sound, lighting and stage machinery during each performance.

The **Front of House Staff** welcomes you to the theater, takes your tickets, helps you find your seat and answers any question you may have on the day of performance.

The Theater is where it all takes place. Orlando Shakespeare Theater In Partnership with UCF is the only professional, classical theater company in Central Florida, reaching students and audiences in the surrounding eight counties.



Creative Team of The Merry Wives of Windsor
Photo: Rob Jones

Mission/Vision:

With Shakespeare as our standard and inspiration, the Orlando Shakespeare Theater In Partnership with UCF produces bold professional theater, develops new plays, and provides innovative educational experiences that enrich our community. Our vision is to create theater of extraordinary quality that encourages the actor/audience relationship, embraces the passionate use of language, and ignites the imagination.

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Enjoying Live Theater

The Actor/Audience Relationship

The Audience is the reason Live Theater exists. At Orlando Shakes, we cherish the Actor/Audience relationship, the unique give and take that exists during a performance which makes the audience an **ACTIVE** participant in the event. The actors see the audience just as the audience sees the actors, and every, laugh, snuffle, chuckle and gasp the audience makes effects the way the actor plays his next moment. We want you to be engaged, and to live the story with us!



There are certain Conventions of the Theatrical Event, like, when the lights go down you know that the show is about to start, and that the audience isn't encouraged to come and go during a performance. Here are some other tips to help you and your classmates be top notch audience members:

- Please make sure to turn off your cell phones. And **NO TEXTING!**
- Please stay in your seat. Try to use the restroom before you take your seat and stay in your seat unless there is an emergency.
- Please do not eat or drink in the theater.

Talkback

After the performance, the actors will stay on stage for about 10 minutes to hear your comments and answer any questions you have about the play, the production and what it means to be a professional actor. We'd love to hear what you felt about the play, what things were clear or unclear to you, and hear your opinions about what the play means. This last portion of the Actor/ Audience Relationship is so important to help us better serve you!

Here are some things to think about while watching the show. You might be asked these questions in the talkback!

1. What is the effect of actors playing multiple characters in the play? Is it confusing? Why or why not? How does it change the impact of the scenes?
2. How did the director and designers let you know the location had changed on stage?
3. How did you know time had passed?
4. Note when the actors directly address the audience. Why do you think they do this at some times and not others? How does it make you feel?

Little Shop of Horrors

About the Play Summary



The action opens on Mushnik's Flower Shop, a failing store on Skid Row. The few plants in stock are, like their surroundings, run down and fading. There we meet Mr. Mushnik and his two employees, Audrey and the nerdish Seymour Krelborn who secretly has a crush on his beautiful but much-abused co-worker.

Audrey, attempting to help Mushnik bring more customers into his failing business, persuades him to look at one of the "exotic plants Seymour has been tinkering around with." Mushnik is intrigued and allows Seymour to display his flytrap-looking plant, which he has named, in honor of his secret love, Audrey II.

Seymour and Crystal, Ronnette, and Chiffon (who provide musical accompaniment and commentary throughout the show) perform an upbeat number explaining that the strange flower was purchased from Chang's Flower Shop. The plant appeared, "mysteriously," after a total eclipse of the sun.

Of course the strange plant draws customers and business is soon booming. In celebration Mushnik invites Seymour and Audrey out on the town, but Audrey has a date with her boyfriend, the sadistic dentist, Orin Scrivello. Seymour

II. That night, alone in the shop, he discovers the shocking secret to the plant's health and phenomenal growth: human blood.

Seymour encourages the plant's growth by pricking his fingertips and feeding Audrey II his own blood. This only lasts for a few days, however, and the meager drops of blood aren't enough for the quickly growing plant. Finally, late one night the plant grows bold and speaks: "feed me." Audrey II has now become a singing, dancing, jive talking, vampire vegetable!

Eventually, the plant demands more and more, and Orin becomes more and more abusive to Audrey; thus Seymour comes up with the natural solution. Murder Orin and feed him to Audrey II! He is spared the ghastly deed, however, when the nitrous-addicted dentist laughs himself to death on his own anesthetic gas. Seymour is left only with the task of dismembering the dentist and feeding him to Audrey II.

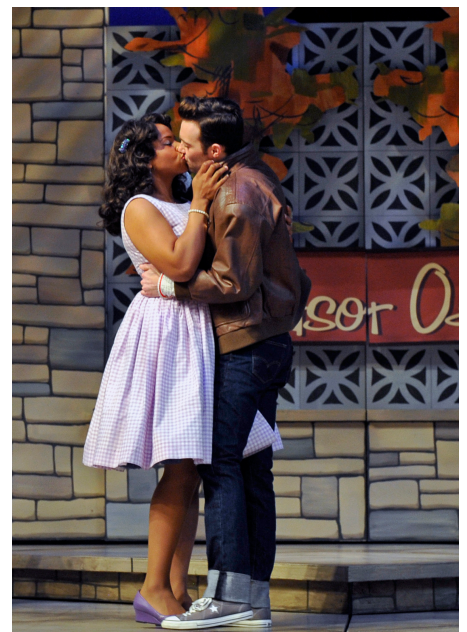
This, of course, also opens up interesting possibilities in Seymour's love life. Following the disappearance of Orin, Seymour builds up the courage to tell Audrey of his true feelings for her. Audrey responds with the touching song, "Suddenly Seymour," and the two are united.

Unfortunately, Mushnik witnessed Seymour's crime and threatens to turn him into the police if he does not leave the country. The plant, however, must stay. Of course the solution for Seymour is once again right in front of him, and he tricks Mushnik into the jaws of the ever-hungry Audrey II. As the plant and

Seymour's fame and fortune.

Ultimately, however, Seymour's natural goodness begins to make him think about his lifestyle and what he must do to maintain it. At last, he decides to flee with Audrey to be married and plots to destroy Audrey II. Before Seymour can complete his plan, however, the plant mortally wounds Audrey. Dying, she requests that she be fed to the plant, so she can become a part of it and always be near Seymour. As the music swells, Seymour feeds her to Audrey II, which at last reveals its ultimate plans--nothing less than world domination. Seymour makes one last attempt to kill the plant but fails. In the end, he too is devoured. The singers, joined now by the faces of the dead characters, warn that Audrey II and other alien plants have begun to devour the world one city at a time--and we are left to scream with laughter!

<https://www.bard.org/study-guides/synopsis-little-shop-of-horrors>



Little Shop of Horrors

About the Play

Meet the Characters

Seymour Krelborn - An insecure, put-upon florist's clerk and eventual hero.

Audrey - The secret love of Seymour's life.

Mr. Mushnik - The seasoned owner of the failing East Side flower shop and Seymour's nosy boss.

Orin Scrivello - An egotistical dentist with a passion for leather and sadistic tendencies. Audrey's abusive boyfriend, who is targeted by Seymour.

The Plant (Audrey II) - An anthropomorphic cross between a Venus flytrap and an avocado, the plant has an appetite for human flesh that is appeased by Seymour.

Crystal, Ronnette and Chiffon - Neighborhood girls

Musical Numbers

Act One

1. Prologue ("Little Shop of Horrors") – Chiffon, Crystal, and Ronette
2. "Skid Row (Downtown)" – Company
3. "Da-Doo" – Chiffon, Crystal, and Ronette (with Seymour speaking)
4. "Grow for Me" – Seymour
5. "Ya Never Know" – Mushnik, Chiffon, Crystal, Ronette, and Seymour
6. "Somewhere That's Green" – Audrey
7. "Closed for Renovation" – Seymour, Audrey, and Mushnik
8. "Dentist!" – Orin, Chiffon, Crystal, and Ronette
9. "Mushnik and Son" – Mushnik and Seymour
10. "Sudden Changes" – Seymour
11. "Feed Me (Git It)" – Audrey II and Seymour
12. "Now (It's Just the Gas)" – Orin and Seymour
13. Coda – Chiffon, Crystal, Ronette, and Audrey

Act Two

14. "Call Back in the Morning" – Seymour and Audrey
15. "Suddenly, Seymour" – Seymour, Audrey, Chiffon, Crystal, and Ronette
16. "Suppertime" – Audrey II (with Seymour and Mushnik speaking)
17. "The Meek Shall Inherit" – Company
18. "Sominex/Suppertime" (reprise) – Audrey and Audrey II
19. "Somewhere That's Green" (reprise) – Audrey (with Seymour speaking)
20. "Finale Ultimo ("Don't Feed the Plants") – Company

<https://stageagent.com/writers/324/alan-menken>

Little Shop of Horrors

About the Play Meet the Creators



Alan Menken (Composer)

Alan Menken was born in New York City in 1949. He attended New York University's College of Arts and Sciences, where he graduated with a degree in musicology. After graduating, Menken tested out his composition skills with a rock-ballet, *Children of the World*, for The Downtown Ballet Company. Although not a success, Menken's breakthrough came with the huge hit, *Little Shop of Horrors* (1982). It set the record for the highest grossing Off-Broadway show of all time and opened in Los Angeles and London, as well as embarking on several national tours. *Little Shop* was turned into a film musical in 1986.

Menken first worked with Disney on the 1989 film, *The Little Mermaid*. He then went on to *Beauty and the Beast* (1991), *Aladdin* (1992), and *Pocahontas* (1995), with Menken walking away with two academy awards for each of the four films. He has continued to work with Disney on works such as *The Hunchback of Notre Dame* (1996), *Enchanted* (2007), and *Tangled* (2010) among others, as well as composing for Broadway shows.

In 1994 Menken made his Broadway debut with a musical version of *Beauty and the Beast*. This was a huge success and ran for 13 years, before closing in 2007. As well as a stage adaptation of *The Little Mermaid* (which ran on Broadway from 2008-2009), Menken's production of *Sister Act* first opened in London in 2009 before moving to Broadway in 2011. His new musical adaptation, *Newsies* (2012), earned Menken the Tony Award for Best Score. In 2012 he earned the achievement of having three Broadway musicals playing in the same season with *Sister Act*, *Newsies*, and *Leap of Faith* (2012), an adaptation of the Steve Martin film of the same name all running simultaneously in the early months of the year.

His Broadway adaptation of *Aladdin* (2014) was nominated for Best Original Score and just celebrated 4 years on Broadway in March of 2018, while an adaptation of *A Bronx Tale* (2016) also continues to run on Broadway as of this writing. In 2017, Menken wrote four new songs for the film adaptation of his own Broadway version of *Beauty and the Beast* starring Emma Watson, Dan Stevens, and Emma Thompson.

In 2010, Menken received a star on the Hollywood Walk of Fame. Throughout his career so far, he has won eight Academy Awards, seven Golden Globes, eleven Grammy Awards, and one Tony Award and countless nominations.



Howard Ashman (Playwright and Lyricist)

Howard Ashman is best remembered for his collaboration with the composer and lyricist, Alan Menken. Together, they are most widely known for producing the scores of several hugely successful Disney films, for which Ashman wrote the lyrics and Menken composed the music. The duo first began to work together on the musical *God Bless You, Mr. Rosewater* (1979), before hitting the big time with their next musical, *Little Shop of Horrors* (1982). *Little Shop* became a huge success and the musical was adapted into the 1986 feature film of the same name. Ashman and Menken's first Disney film was *The Little Mermaid* (1989), followed by *Beauty and the Beast* (1991). Ashman died from complications from AIDS while writing the songs for *Aladdin* but his work was included in the 1992 film.

Together with Alan Menken, Howard Ashman won the Academy Award for Best Original Song twice--firstly for "Under the Sea" from *The Little Mermaid* (1989) and posthumously for the title song, "Beauty and the Beast" (1991). The stage show, *Beauty and the Beast*, also won the 1998 Olivier Award for Best New Musical.

<https://stageagent.com/writers>

Little Shop of Horrors

About the Play Film Versions

About the Original 1960 Non-Musical Film:

Roger Corman Productions (as Santa Clara Productions)

Directed by Roger Corman

Writing Credits

Charles B. Griffith (screenplay)

Roger Corman (co-writer) (uncredited)



The film stars Jonathan Haze, Jackie Joseph, Mel Welles, and Dick Miller, all of whom had worked for Corman on previous films. Screenwriter Griffith's grandmother, Myrtle Vail (who was also a writer and a radio star) portrays Seymour's mother, and Jack Nicholson has a small-but-memorable role as masochistic dental patient Wilbur Force. Many home video releases misleadingly make it appear that Nicholson is the star, and it's been frequently erroneously reported that this film was his screen debut.

The film's concept is thought to be based on a 1932 story called "Green Thoughts" by John Collier, which is about a man-eating plant. However, Griffith may have been influenced by Arthur C. Clarke's then more-recent sci-fi short story "The Reluctant Orchid", which has an uncannily similar plot.

Produced under the title *The Passionate People Eater*, the film employs an original style of humor, combining black comedy with farce and incorporating Jewish humor and elements of spoof. *The Little Shop of Horrors* was shot on a budget of \$28,000 in two days utilizing sets that had been left standing from *A Bucket of Blood*.

The film slowly gained a cult following through word of mouth when it was distributed as the B-movie in a double feature with Mario Bava's *Black Sunday* and eventually with *The Last Woman on Earth*. The film's popularity increased with local television broadcasts, in addition to the presence of a young Jack Nicholson, whose small role in the film has been prominently promoted on home video releases of the film.[16] The film was the basis for an Off Broadway musical, *Little Shop of Horrors*, which was notably made into a 1986 feature film and enjoyed a 2003 Broadway revival, all of which have attracted attention to the 1960 film. [https://littleshop.fandom.com/wiki/The_Little_Shop_of Horrors \(1960 film\)](https://littleshop.fandom.com/wiki/The_Little_Shop_of_Horrors_(1960_film))

About the 1986 Movie Musical Adaptation of the Broadway Musical

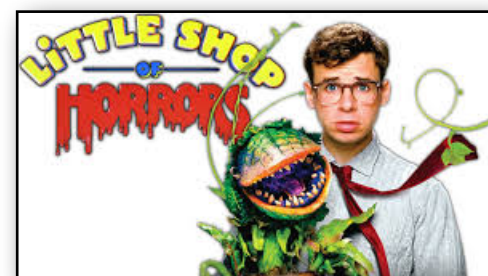
A Frank Oz Production

Directed by Frank Oz

Book & Lyrics by Howard Ashman | Music by Alan Menken

Based on the film by Roger Corman

Starring Rick Moranis, Ellen Greene, Vincent Gardenia and Steve Martin



Little Shop of Horrors

Activities

Spectrum of Difference

Answer each question by making a mark on the line between disagree and agree. The closer you are to either side, the more certain you are. Have friends and family also make marks.

People are inherently good or evil.

Disagree _____ Unsure _____ Agree

Where you come from is more important than where you're going.

Disagree _____ Unsure _____ Agree

A positive outlook will often change your life.

Disagree _____ Unsure _____ Agree

Higher social class = greater worth.

Disagree _____ Unsure _____ Agree

Add your own: _____

Disagree _____ Unsure _____ Agree

Add your own: _____

Disagree _____ Unsure _____ Agree

Analyze your results. Did your family and friends feel the same way as you or did they feel differently. What does that say about the statement being investigated?

Little Shop of Horrors

Activities

Write a Review

Explain to students that the director's job is to take the words on the script from the printed page to the stage and bring them to life. Explain that theater critics review shows and publish their opinions. For AmericanTheatreCritics.org, critic Sherry Eaker wrote, "My point of view was that it wasn't the theatre critic's place to tell the playwright what he or she should be doing; instead, the critic should focus on what is already there and explain either why it works or why it doesn't work."

After seeing the production, have each student write a review of Orlando Shakes' production of *Little Shop of Horrors*. The review should include one paragraph each for:

Introduction – What did you watch, where and when, and maybe, why?

The script – Did you like the writing, the story, the characters? Why or why not?

The score – Did you like the music? Why or why not?

The acting – Did you believe and care about the characters as portrayed? Why or why not?

The design – Did you like the set, costume and light designs? Why or why not?

The staging – How did the director stage the violence? Was it effective?

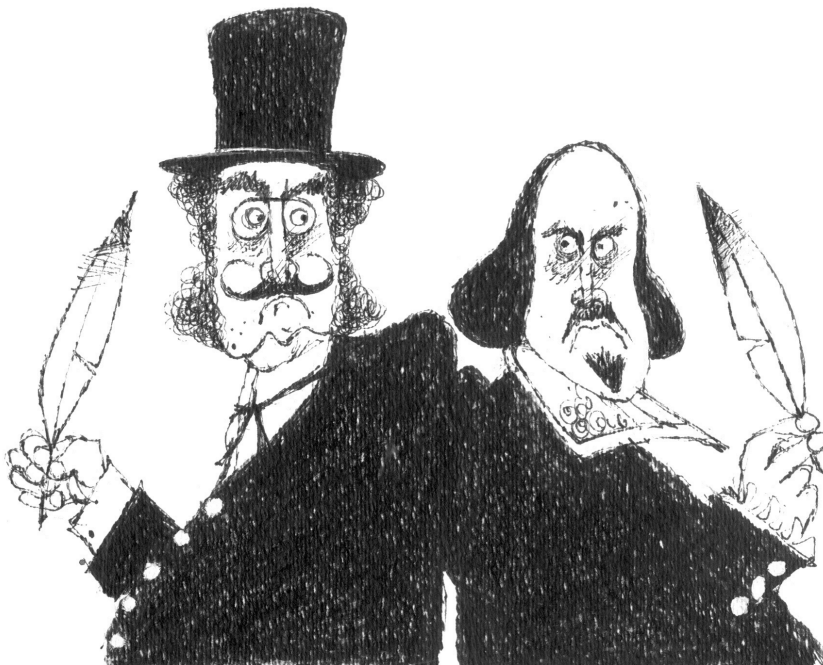
The audience – What ways did the audience respond to particular moments?

Conclusion – What will you remember about this performance?

If you wish, send your reviews to us at: anneh@orlandoshakes.org

We'd love to hear your opinions of our show!

Read more: How to Become a Theater Critic | eHow.com http://www.ehow.com/how_2079002_become-theater-critic.html#ixzz1v9tEyMnc



Little Shop of Horrors

Discussion & Themes

DISCUSSION

1. Little Shop of Horrors was originally a comedy horror film from 1960. What is a recent comedy horror films? How would you go about making it a musical? Think about where in the story you could imagine a song. Would it be a solo, duet or ensemble number?
2. "Skid Row" is defined by Mirriam Webster as, "a district of cheap saloons and flophouses frequented by vagrants and alcoholics." Phrase Finder tells us that, "This American expression came into being in the Great Depression. Residence on Skid Row evokes imagery of someone who was slipping down in society - 'on the skids'.taken from a logging term referring to marks left on roads leading to town sawmills or railways that were built 'on the wrong side of the tracks.' <https://www.phrases.org.uk/meanings/skid-row.html> Does "Skid Row" still exist in your community?
3. Little Shop of Horrors is a dark comedy, satirizing the social values, virtues, and vices of its time. How do you think social values have changed since the 1960s? https://research.steinhardt.nyu.edu/scmsAdmin/media/users/ec109/Little_Shop_of_Horrors_Resource_Guide.pdf
4. What do you think Little Shop of Horrors says about gender roles? Why? https://research.steinhardt.nyu.edu/scmsAdmin/media/users/ec109/Little_Shop_of_Horrors_Resource_Guide.pdf

The Meek Shall Inherit

*They say the meek shall inherit
You know the book doesn't lie
It's not a question of merit
It's not demand and supply
They say the meek gonna get it
And you a meek little guy
You know the meek are gonna get
What's comin' to 'em by and by*

Somewhere That's Green

*A matchbox of our own
A fence of real chain link,
A grill out on the patio
Disposal in the sink
A washer and a dryer and an ironing machine
In a tract house that we share
Somewhere that's green.*

So Go Git It

*So go git it
If you wanna be profound
And you really gotta justify
Take a breath and look around
A lot of folks deserve to die*

Terror

*Shing-a-ling, what a creepy thing
to be happening!
Shang-a-lang, feel the sturm
and drang in the air.*

Skid Row

*Downtown
Where the folks are broke.
Downtown
Where your life's a joke.
Downtown
When you buy your token,
you go
Home to skid row.*