

Little Shop of Horrors

ACT I

SEYMOUR - suntan pants, blue shirt, baseball cap

MUSHNIK - period suit, shirt, tie, sweater vest, hat

AUDREY - black tight fitting dress, white fur jacket, clutch bag

a) beaded top [worn over dress]

b) leopard skin sling

c) pink ruffled apron

d) cream sweater with trim

ORION - black jeans, dentist tunic with A.D.A. and bleeding tooth on back, black leather jacket, boots

CRYSTAL, RONNETTE, CHIFFON - matching skirt and blouse sets, crinolines

a) jackets

FIRST CUSTOMER - sportcoat, pants, shirt, bowtie, hat

BUMS - plaid shirt, overcoats [can be lined with newspaper], mismatched pants, caps

ACT II

SEYMOUR - add: white shirt, tie, cardigan sweater

a) black leather jacket

AUDREY - black lo cut dress with trim

raincoat, hat

white nightgown, negligee with feathered trim

bloodied, torn overskirt to wear over nightgown

GIRLS - full length sequin sheath style dress with side slit, opera gloves

Tina Turner type wigs [purchase]

feather boas purchase - @ rental @

white smocks with WBE insignia, green skirt, neckscarf @

SECOND CUSTOMER - tux jacket, pants, shirt, bowtie

BERNSTEIN - trenchcoat, muffler, hat

MRS. LUCE - period suit, blouse, hat

SKIP SNIP - pants, blazer, shirt, tie

PATRICK MARTIN - green suit with insignia, shirt, tie

COSTUMES AS DESCRIBED WILL BE USED WHERE SIZE AND AVAILABILITY PERMIT .
PRICES QUOTED ARE FOR COSTUMES IN STOCK AND FOR A ONE WEEK RENTAL .

LITTLE SHOP OF HORRORS

2. 2 receipts pads
 3. Receipt spindle
 4. Stool
 5. Audrey II—Phase #4 and giant leaves
 6. Orin's leather jacket off right with price tag added
 7. Monster magazine on stage right fire escape
 8. Strike stage left monster magazine
- D. End of Act 2 scene 1
1. Strike
 - Stage right work table
 - Stage left stool
 2. Set
 - a. Typing table stage right
 - b. Grabber branches
 - c. Machete hanging on side of typing table
 - d. Vines with 3 cuttings
 - e. Dictionary on top of stage left work table

COSTUME PLOT

101

ACT ONE

Seymour:

Khaki pants
 Shirt
 Baseball cap
 Glasses
 Sneakers

Mushnik:

Suit
 Sleeveless cardigan
 Hat

Audrey:

Low-cut black dress
 White fake fur jacket
 Lamé clutch bag
 Work apron
 Add: Lamé top w/ belt for date w/ Orin
 Add: Leopard sling for "Somewhere that's Green"

Orin:

Black jeans
 Dentist shirt
 Black leather jacket
 Boots

Crystal, Ronnette & Chiffon:

Skirts
 Sneakers and socks
 Blouses/sweaters
 Jackets

1st Customer:

Sportcoat
 Slacks
 Bow tie

2 Bums:

Plaid shirts
 Long overcoats
 Jeans
 Sneakers
 (all distressed)

ACT TWO

Seymour:

Khaki pants
 Cardigan sweater
 White shirt
 Necktie
 Glasses
 Sneakers

Audrey:

Low-cut black dress
 Floral patterned sweater and red belt (Act 2, s. 1.)
 Rainslicker, hat and boots (Act 2, s. 3)
 White nightgown
 Mules trimmed with maribou
 Man's jacket (To match the one Seymour wears in Act One,
 Scene Two)

Urchins:

Sequinned Girl Group gowns c. 1960-63 (Act 2, s. 2)
 Gloves
 Pumps
 White smocks (Act 2, s. 3)
 Green skirts
 Green sneakers and socks

Mushnik:

The same

2nd Customer:

Tux

Bernstein:

Trench coat
 Hat

Mrs. Luce:

Suit
 Hat with veil
 Purse
 Pumps

Skip Snip:

Slacks
 Blazer
 Shirt
 Loafers

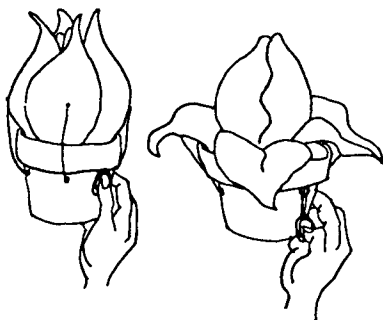
Patrick Martin:

Green 3-piece suit

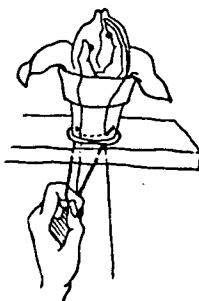
APPENDIX
ADDITIONAL NOTES ON PLANT MANIPULATION

ACT ONE, Scene One

NOTE 1—The leaves of Pod #1 are rigged so that Seymour can inconspicuously cause them to “wilt” with the thumb of his up-stage hand:



NOTE 2—Puppeteer, concealed in window-seat, slips arm through trap door in bottom of Pod #1:

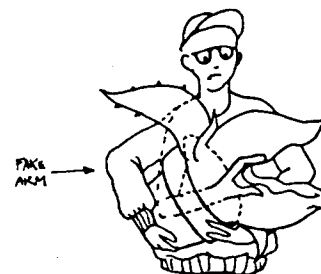


NOTE 3—When screens close after Scene One, stage crew brings Pod #3 onto the hidden shop set. Meanwhile, Puppeteer disengages from Pod #1 and begins to prepare for his appearance as Pod #3. If using the original New York puppet designs, this procedure is as follows:

- a) Put on Root leggings.
- b) Put on Root shoes.
- c) Enter pot of Pod #3, which has been pre-set on shop set, behind closed screens.
- d) Buckle safety belt.
- e) Stage Crew lowers pod and trunk onto puppeteer
- f) Settle in; engage locking system to keep pod closed—this saves puppeteer from having to manually hold the pod closed during the ensuing twenty-minute wait
- g) Find comfortable position with good back support, lip undulations to audience.

ACT ONE, Scene Two

NOTE 4—Pod #2:



ACT ONE, Scene Three

NOTE 5—“Wilt” position:

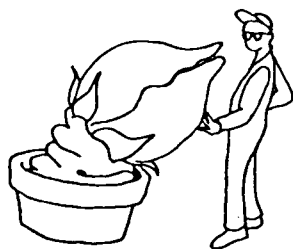


NOTE 6—Throughout the dialogue (pp 49–50) before GIT IT, the PLANT remains in upright neutral position:



. . . except where stage directions indicate otherwise. On lines other than those with stage directions, the puppeteer should move only to provide lip synch. Keeping the Plant's movement restrained at this point will help the number to build later on.

NOTE 7—NOTES ON GIT IT. Each time the Plant gets to the end of a verse and the words "GIT IT," it "nails" Seymour with strong focus:



On the verse beginning "HOW'D YOU LIKE TO BE A BIG WHEEL," the plant undulates sensuously from side to side in time to the music.

On the "I'M YOUR GENIE" verse, it rubs up and down Seymour's leg, then does a big circle around the rim of the pot on the lines beginning "YOU KNOW THE KINDA EATS."

At the end of this verse, on the word "CRAVE", it opens its mouth wide at Seymour, as if to emit a gust of strong wind:



In the fourth verse, the first root-leg flops rhythmically out of the pot on the word "PUTZ" and the second root-leg comes out on "KING TUT's":



Nail Seymour on the following "GIT IT" and remain immobile during Seymour's "I DON'T KNOW" verse.

NOTE 8—On the music between the line ". . . Get me some lunch" and the lyric "HOW'D YOU LIKE A ROOM AT THE RITZ" the Plant begins tapping its Stage Left root-foot in time to the beat. During Seymour's "HARLEY" verse, the Plant, us., uses a root leg to scoot itself a little closer to him.

NOTE 9—At the end of GIT IT—on the first "THE GUY SURE LOOKS LIKE PLANTFOOD TO ME!"—the PLANT points to the door with its stage left root-foot, then to itself.

On the second, the Plant does the same.

On the end of the third, "THE GUY SURE LOOKS LIKE PLANTFOOD TO ME," both root-feet go to the mouth. From this point on, as the number builds to a climax, the PLANT goes

crazier and crazier, flailing its roots wildly, rocking-and-rolling its pod to the music.

On the final "GO GIT IT," however, the Plant turns very simply to Seymour, then returns to a neutral position in its pot on the last two orchestral beats before blackout.

NOTE 10—After ACT ONE, Scene Three, puppeteer should hold with zero movement until full blackout, resisting the temptation to collapse from over-exertion while the audience can still see him. After screens close, puppeteer opens the pod, gets some fresh air, and breathes deeply during Act One, Scene Four.

ACT TWO, Scene One

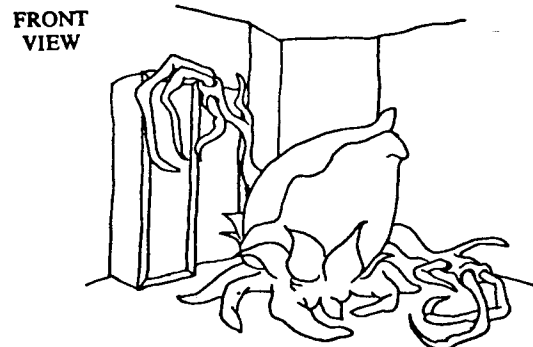
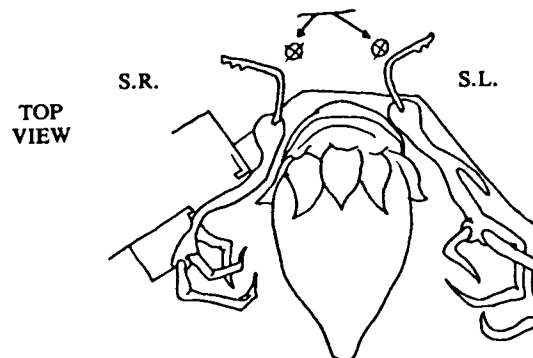
NOTE 11—At the top of Act Two, Pod #4 is in upright neutral position and should remain so, with zero movement, until musical intro to "SUPPERTIME" (page 72).

NOTE 12—PLANT drops into "Feeding position" (see pp 75-76) by lowering the bottom of The Pod to rest on the stage floor. When Mushnik climbs in, he does so by making sure that his feet step *through* a slit in the pod lining, onto the inner surface of the Pod's lower jaw. He then drops to a kneeling position to "look for money." SAFETY NOTE: As the Pod slowly closes on Mushnik, the actor should be careful to crouch low enough that his head will be clear of the Pod when it "chomps" down. While "eating Mushnik," after the three musically underscored "chomps," the Plant shakes its Pod violently from side to side through blackout.

ACT TWO, Scene Three

NOTE 13—During ACT TWO, Scene Two, while screens are closed, Pod #4 has been augmented by two large "Grabbing Branches" which extend into the shop from offstage pivot points, converging behind the Pod:

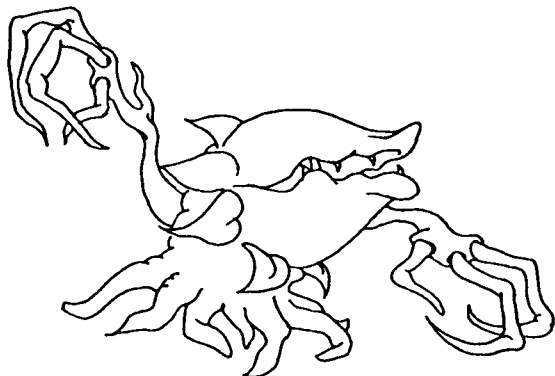
BRANCH OPERATOR POSITIONS



The stage L. branch sits flat on the floor. The stage R. branch is upright, resting on the refrigerator. Stage Crew will manipulate these branches from offstage.

As lights come up on ACT II, Scene Three, Pod #4 is in upright neutral position. On its first line of dialogue, it begins to drop into a "Lips Forward" position, facing Seymour.

NOTE 14—On three counts, the entire Plant rises. Puppeteer stands, supporting the weight of the Pod, just above the knees:



Stage Crew manipulates Stage Left Grabbing Branch to rise simultaneously.

NOTE 15—On lyric “COME ON AND GIMME A DRINK,” the Pod starts to grind from side to side on the beat while the Stage Crew manipulates the Grabbing Branches to make them rustle ominously. This movement continues until Audrey says “HERE YOU GO.”

NOTE 16—By the PLANT’s line, “AND NOW IT’S SUPPER-TIME,” Audrey has positioned herself directly under the stage R. Grabbing Branch. Its Stage Crew manipulator now lowers the Grabbing Branch down onto her. Audrey entangles herself in the flopping tendrils and moves to make it seem as if she’s actually fighting with them. (The actress and the ambient movement of the Branch itself will accomplish this. The Stage Crew manipulator merely supports the Branch in an upright position and hangs on.)

On the Plant’s line “They’re right inside,” the Puppeteer opens the pod wide and Audrey simulates being “thrown” into the Plant’s jaws by disengaging herself from the Grabbing Branch and hurling herself toward the open Pod. Stage Crew manipulator follows through with the Grabbing Branch, as if it had tossed her in and now can retract.

Once she has been “thrown,” Audrey stands bent forward with her torso between the jaws. She and the Pod bounce up and down together as it “chews” and shakes her vigorously:



After Seymour pulls Audrey out, the Puppeteer lowers the Plant into “Feeding position.”

NOTE 17—When Seymour deposits Audrey into the Pod, he does so by lowering her in, feet first. He must be sure to allow her feet to pass through the slit in the Pod’s lining. Once her feet are in position, SEYMOUR lowers her torso to rest on the Pod’s lower “lip.” From this position, the actress accomplishes the “disappearing” effect by pulling herself down with her legs, toward the back of the Pod, through the slit in the lining. The Puppeteer tilts the lower “lip” up to help her. Simultaneously, the Puppeteer slowly closes the upper “lip.” Once the Pod is closed, the actress crawls through the Puppeteer’s legs, and exits, unseen by the audience, through the opening at the back of the pod and under a camouflaged cloth panel in the us. set wall. The Puppeteer should be careful to move as little as possible while the actress exits and to maintain zero movement during the following scene.

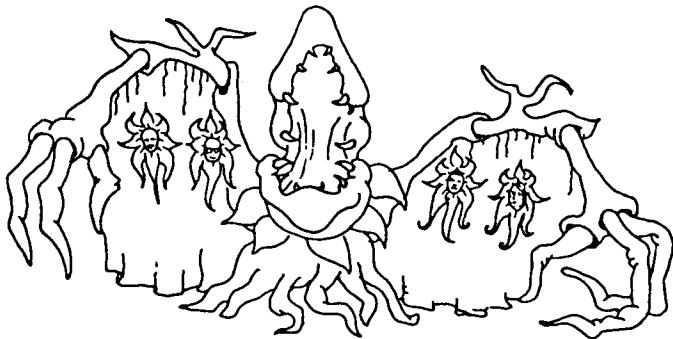
NOTE 18—A pouch of prop “rat poison” is mounted inside the Pod, near the lifting bar. During the Patrick Martin scene, the Puppeteer has put on a black glove and taken a handful of this “poison” from the pouch. Seymour mimes the forcing of rat poison *into* the Pod and the Puppeteer flings a handful of the prop poison *out* of the Pod with his gloved hand, thus giving the effect of having spit the poison out.

NOTE 19—The machete may be thrown by either the Puppeteer or Seymour. After the machete is thrown, the Pod is completely still until the screens close.

NOTE 20—As soon as screens are fully closed, the Puppeteer in Pod #4 stands quickly and moves to a position just behind the screens. Simultaneously, the stage R. and L. work tables are pushed us. and Grabbing Branches are cleared, so there will be room for the assembled Finale Plant, just behind the closed screens. Stage Crew enters with the Finale Branches, equipped with foam rubber life-cast "Dead Faces," and clips the Finale Branches to the Pod. These large pieces are held up and supported from behind by Stage Crew who also operate the hand-puppet-like moving mouths of the life-casts.

When the screens open, the complete Finale Plant should be in place and ready to move ds. On solo lines in the song **DON'T FEED THE PLANTS**, the mouths of the rubber life-casts lip-synch the words. The actual singing may be on tape, or sung on offstage microphones by the cast.

On the words, "**LOOKOUT, HERE COMES AUDREY TWO,**" the entire Plant begins to move as far ds. as is safe and practical:



At the very end of the show (see pages 95-96) vines which have been rigged in drop-boxes suspended over the auditorium are sprung. During the ensuing blackout, the entire Plant backs us. into curtain call position.

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