The Jefferson Performing Arts Society

Presents

A Study Companion

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JPAS Theatre for Young Audiences! Little Shop of Horrors, By Alan Menken and Howard Ashman. Directed by Phillip A Benson

The Jefferson Performing Arts Society (JPAS) is pleased to present this story about invaders from another planet. A doo-wop spoof of 1950s sci-fi disaster movies, Little Shop of Horrors follows the misadventures of Seymour, a down-and-out floral assistant who longs to get the girl of his dreams and escape life on skid row. He becomes an overnight sensation when he discovers an exotic plant with a mysterious craving for fresh blood. Soon “Audrey II” grows into an ill-tempered, R&B-singing carnivore who offers him fame and fortune in exchange for feeding its growing appetite, finally revealing itself to be an alien creature poised for global domination! Laced with dark humor and irresistible music, Little Shop of Horrors is one of the longest-running off-Broadway shows of all time.

Within this Study Companion, you will find history and background on Little Shop of Horrors as well as information on the science behind meat-eating plants.

Lessons will guide students through an exploration of adaptations and they many ways there can be to tell and re-tell a story with a similar theme. Each lesson includes standards from the newly-adopted Louisiana Common Core.

Enjoy!
The arts facilitate interconnection. They provide tangible, concrete opportunities for students and teachers to explore academic concepts. The arts are even more critical now with the introduction of Louisiana Common Core. Common Core is replacing the system of Grade Level Expectations and Standards and Benchmarks previously used to measure student achievement. Here is some background information on Louisiana Common Core:

**COMMON CORE STATE STANDARDS**
Academic standards define the knowledge and skills that students are expected to learn in a subject in each grade. Louisiana defines academic standards for core subjects, including English language arts (reading and writing), math, science, social studies, foreign languages, physical education and health.
In 2010, Louisiana adopted Common Core State Standards in English language arts and math. The Common Core State Standards define what students need to learn in reading, writing and math in each grade to stay on track for college and careers.
Louisiana is aligning state assessments and end-of-course tests to the new academic standards, phasing in additional common core test items each year until completely measuring students’ achievement of the Common Core State Standards in English language arts and math in 2014-2015. Please visit this site for more information:
http://www.louisianabelieves.com/academics/common-core-state-standards

For more information on the implementation of the Common Core in Louisiana, (the article and the comments that follow it) both positive and negative, please refer to:

All Common Core connections were retrieved from:

http://www.corestandards.org/ELA-Literacy
HISTORY
OPENING NIGHT: OCTOBER 2, 2003

VIRGINIA THEATRE
A JUJAMCYN THEATRE

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Frederic H. Mayerson   Amy Danil/Mark Johannes

present

LITTLE SHOP
OF
HORRORS

Book and Lyrics by
Howard Ashman   Alan Menken

Based on the Film by Roger Corman, Screenplay by Charles Griffith

starring

Hunter Foster   Kerry Butler

with

Rob Bartlett

Michael-Leon Wooley   Carla J. Hargrove   Anthony Asbury   DeQuina Moore
Martin P. Robinson   Bill Remington   Matt Vogel

and

Douglas Sills

Set Design   Costume Design   Lighting Design   Sound Design
Scott Pask   William Ivey Long   Donald Holder   T. Richard Fitzgerald

Puppet Design
The Jim Henson Company
Martin P. Robinson

Wig & Hair Design
Robert-Charles Vaillance

Make-Up Design
Angelina Avallone

Casting
Bernard Telsey Casting

Music Director
Henry Aronson

Original Vocal Arrangements
Robert Billig

Music Coordinator
John Miller

General Management
Richard Frankel Productions
Jo Porter

Production Stage Manager
Karen Armstrong

Production Management
Juniper Street Productions

Press Representative
Barlow•Hartman

Associate Producers
HoriPro/Tokyo Broadcasting System
Zeniro

Clear Channel Entertainment
M. Swinsky/M. Fuchs

Endgame Entertainment
Judy Marinoff Cohn

Rhoda Mayerson

Music Supervision and New Arrangements
Michael Kosarin

Orchestrations
Danny Troob

Choreographer
Kathleen Marshall

Director
Jerry Zaks

Originally Produced by the WPA Theatre (Kyle Reisik, Producing Director)
Originally Produced at the Orpheum Theatre, NYC, by the WPA Theatre, David Selig, Cameron Mackintosh and the Shubert Organization.

Piano courtesy of Yamaha

The producers wish to express their appreciation to Theatre Development Fund for its support of this production.

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MUSICAL NUMBERS

ACT I
“Little Shop of Horrors”  Chiffon, Crystal, Ronnette
“Downtown (Skid Row)”  Company
“Da-Doo”  Seymour, Chiffon, Crystal, Ronnette
“Grow for Me”  Seymour
“Ya Never Know”  Mushnik, Seymour, Chiffon, Crystal, Ronnette
“Somewhere That’s Green”  Audrey
“Closed for Renovation”  Mushnik, Seymour, Audrey
“Dentist!”  Orin, Chiffon, Crystal, Ronnette
“Mushnik and Son”  Mushnik, Seymour
“Git It”  Seymour, Audrey II, Chiffon, Crystal, Ronnette
“Now (It’s Just the Gas)”  Orin, Seymour

ACT II
“Call Back in the Morning”  Audrey, Seymour
“Suddenly Seymour”  Seymour, Audrey, Chiffon, Crystal, Ronnette
“Supertyme”  Audrey II, Chiffon, Crystal, Ronnette
“The Meek Shall Inherit”  Seymour, Chiffon, Crystal, Ronnette, Bernstein, Lucas, Snip
“Sominex”/“Supertyme” (Reprise)  Audrey, Audrey II
“Somewhere That's Green” (Reprise)  Audrey
Finale: “Don’t Feed the Plants”  Company

THERE WILL BE ONE 15-MINUTE INTERMISSION.

Please silence all cellular phones and personal paging devices before the performance begins.

LITTLE SHOP OF HORRORS ORCHESTRA
Conductor – Henry Aronson
Associate Conductor – John Samorian
Keyboards – Henry Aronson, John Samorian; Guitars/Mandolin – John Benthal;
Bass – Steve Gelfand; Drums – Rich Mercurio; Percussion – David Yee;
Trumpets – Tony Kadleck, Dave Spier; Woodwinds – Tom Murray, Matt Hong
Music Coordinator – John Miller

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IMAGES RETRIEVED FROM:
http://www.playbillvault.com/Show/Detail/Whos_who/5228/3534/Little-Shop-of-Horrors
History of the Work- Little Shop of Horrors

*Little Shop of Horrors* is a rock musical that opened off Broadway in the early 1980s. The show was created by Alan Menken and Howard Ashman, and was the first of their many successful endeavors together. *Little Shop of Horrors* utilizes several styles of music including 50s rock and roll, 60s girl groups, and R&B which are used to define the character’s personalities.

The Musical *Little Shop of Horrors* opened in New York on May 6th 1982 at the WPA Theater for a run of 24 performances (Show Tunes). On the 27th of July it transferred to Orpheum Theater and had a 2,209 performance run. In October of 1983, the Comedy Theater in London gave 813 performances of the musical. (Collins Musicals) *Little Shop of Horrors* was the most internationally successful musical since the *Fantasticks* to be completely off Broadway (The Encyclopedia of the Musical Theatre).

*Little Shop of Horrors* was based on Roger Corman’s 1960 low budget horror film titled *The Little Shop of Horrors* (A Cactus Owns Little Shop of Horrors). The script for *The Little Shop of Horrors*, written by Charles Griffith, was the basis of the book and lyrics of the musical written by Howard Ashman. The musical score was created by Alan Menken (Collins Musicals). *Little Shop of Horrors* was directed by Howard Ashman, choreographed by Mary Kyle, and produced by WPA theatre (Kyle Rennick), David Geffen, Cameron Mackintosh, and the Shubert organization (Show tunes). *Little Shop of Horrors* was Alan and Menken’s first successful show (Collins Musicals). After this, Menken’s focus turned mostly to film; Menken and Ashman worked together for several Walt Disney animated features including The Little Mermaid, Beauty and the Beast, and Aladdin (The Encyclopedia of the Musical Theatre).

The original New York and London casts both featured actress, Ellen Greene, as the female lead character, Audrey, whom Greene later played in the film version of the musical as well. Also appearing in the original New York cast were Rick Moranis (who played Seymour for the film version opposite Ellen Greene), Franc Luz, Hy Anzell, and Ron Taylor/Martin P. Robinson. Also appearing in the original London cast was Barry James, Terrence Hillyer, Harry Towb, and Anthony B. Asbury/Michael Leslie (Collins Musicals).

*Little Shop of Horrors* is classified as a rock musical. In his book “From Hair to Rent: Is ‘Rock’ a Four-Letter word on Broadway,” Scott Warfield differentiates between four kinds of rock musical shows. The first kind of rock musical is one that is self identifiably so, either in official subtilte or through campaign ad. The second category is works such as *Jesus Christ Superstar* or *Tommy* that were concept albums before they came to the stage. The third category is made up of works never called rock musicals by their creators but which were influenced by rock enough that they were given the title in the press. The last category is made up of nostalgic musicals that
were influenced by the styles of the earliest rock and roll. *Little Shop of Horrors* falls into the final, fourth category (The Theatre Will Rock).

RETRIEVED FROM: [http://aquariusjen.wordpress.com/history-of-the-work/](http://aquariusjen.wordpress.com/history-of-the-work/)
Little Shop Of Horrors

Book by Howard Ashman
Music by Alan Menken
Lyrics by Howard Ashman
Based on the film by Roger Corman, screenplay by Charles Griffith

Two Acts, Book Musical, Pop / Rock, Rated PG
Original Off-Broadway Version (1982)

A down-and-out skid row floral assistant becomes an overnight sensation when he discovers an exotic plant with a mysterious craving for fresh blood. Soon "Audrey II" grows into an ill-tempered, foul-mouthed, R&B-singing carnivore who offers him fame and fortune in exchange for feeding its growing appetite, finally revealing itself to be an alien creature poised for global domination!

One of the longest-running Off-Broadway shows of all time, this affectionate spoof of 1950s sci-fi movies has become a household name, thanks to a highly successful film version and a score by the songwriting team of Howard Ashman and Alan Menken who redefined the animated musical film with Disney's The Little Mermaid, Beauty and the Beast and Aladdin. Charming, tuneful and hilarious, with tongue firmly planted in cheek, LITTLE SHOP OF HORDORS never fails to entertain. A small cast, band and unit set make the other aspects of production a snap.

Synopsis

PROLOGUE

A voice, not unlike God's, describes a deadly threat to humanity's existence that has surfaced in the most unlikely of places. Crystal, Ronnette, and Chiffon come on and introduce...the Little Shop of Horrors. They warn the audience to beware of the dangers that lie ahead ("Little Shop of Horrors").

ACT ONE

We are in Mushnik's Skid Row Florists shop. Hours slowly tick by on a clock. At 10 a.m. an earsplitting crash echoes from the back room. Seymour assures Mushnik, who is reading the paper, that nothing is broken. At 11:00, Audrey, Mushnik's dizzy blonde employee, comes in with a black eye. Even though he has had no customers all day,
Mushnik scolds her tardiness as another crash erupts from the back room. Noticing Audrey’s black eye, Mushnik suggests that her boyfriend is not a nice boy. Audrey reminds Mushnik that you don’t meet nice boys on skid row. Seymour comes out and proceeds to dump a tray of re-potted plants. Mushnik yells at him, but Audrey intervenes. Fed up with everything, Mushnik chases Ronnette, Crystal and Chiffon off of his stoop. Things are rough for everyone in Skid Row, but Seymour has a dream to get out (“Downtown [Skid Row]”).

At six o’clock, without having had a single customer, Mushnik announces that he is closing the flower shop for good. Seymour suggests that the shop should move in a new direction. He has been working on a strange and interesting plant, which he has named Audrey Two. Seymour says they could display Audrey Two in the window to attract customers. Mushnik scoffs, but a customer shows up and asks about the strange and interesting plant in the window. As the urchins back him up, Seymour describes how he bought the plant from an old Chinese man during a total eclipse of the sun (“Da-Doo”). Fascinated by the story, the Customer decides to buy one hundred dollars worth of roses. After the Customer leaves, Mushnik puts Audrey Two in the window and offers to take Seymour and Audrey out to dinner. Audrey declines because she has a date with her professional rebel boyfriend. Instead of dinner, Mushnik orders Seymour to stay with Audrey Two who looks unhealthy. Left alone with the plant, Seymour does not know what it needs—he’s tried feeding it everything, but it’s still sickly (“Grow For Me”). When Seymour accidentally pricks his finger on a rose, he realizes what Audrey Two is hungry for: blood.

Some time later, a radio show interviews Seymour proclaiming him a botanical genius for inventing a new kind of plant. Seymour reminds the listeners that Audrey Two is on display at Mushnik’s Skid Row Florists. Although he is unhappy that Seymour did not give the shop’s address, Mushnik is thrilled by his newfound success. Chiffon, Ronnette, and Crystal great Seymour upon his return and celebrate his success; meanwhile, Audrey Two is snapping at the humans (“Ya Never Know”). Audrey rushes on and apologizes to Seymour for missing the broadcast; she was handcuffed to her boyfriend. Ronnette, Chiffon, and Crystal suggest Audrey get a new man - Audrey doesn’t think Seymour would want her. Still, she dreams of the life that she and Seymour could have in the suburbs (“Somewhere That’s Green”).

A week later, the flower shop is undergoing a major renovation. Because Audrey Two has been attracting a lot of customers, Mushnik, Seymour and Audrey are making much needed improvements to the store (“Closed for Renovation”). Audrey Two is now five feet tall with spiked leaves. Mushnik asks Seymour about a very important funeral account. When Seymour admits that he’s forgotten about it, Mushnik yells at him and...
storms off. Audrey tells Seymour that she thinks Mushnik’s too hard on him. Seymour feels he owes Mushnik for getting him out of the Skid Row Home for Boys when he was a child. Audrey thinks Seymour should raise his expectations and offers to take him shopping for new clothes. Surprised that Audrey wants to be seen in public with him, Seymour asks if she’s free that night. Unfortunately, Audrey has a date.

Meanwhile, on the street, Orin Scivello, in a black leather jacket, asks Crystal, Ronnette, and Chiffon where the flower shop is so he can pick up his date. Realizing that Orin gave Audrey her black eye, the girls descend on Orin and beat him up. Orin offers a truce and explains that he is not a monster. He explains his work requires a fascination with pain and suffering; he is a dentist and describes his life’s calling to cause pain and misery (“Dentist!”).

In the Florists, Orin is amazed by Audrey Two. He tells Seymour that he shouldn’t stay on skid row because the plant is a ticket to something better. Audrey tries to explain that Seymour is loyal, but Orin ignores her. Seymour says he’ll think about leaving like Orin said. Orin and Audrey leave. Mushnik has overheard this and he worries that Seymour will leave, and take Audrey Two. To get him to stay, Mushnik offers to adopt Seymour as his son (“Mushnik and Son”). Mushnik rushes off. Now happy that his luck has changed, but feeling dizzy from feeding Audrey Two so much of his own blood, Seymour starts to go to get some dinner. The plant wilts, but Seymour assures it that he will feed it in a few days. Suddenly the plant speaks. It demands to be fed. Seymour says he has no more blood left. The plant promises Seymour fame and success in exchange for more blood. Seymour has strong reservations about killing people, but the plant reminds Seymour that a lot of people deserve to die. At that very moment, Orin and Audrey return. Audrey has forgotten her sweater, and Orin slaps her around for it. Seymour and the plant reach the same conclusion about the plant food (“Git It”).

Later, Seymour finds Orin at his office and points a gun at him. Orin easily takes the gun from Seymour, wrestles him into the dentist’s chair, and threatens him with the drill. Orin then pulls out a container of laughing gas, complete with a gas mask and puts it on himself to get high. In a gassed-out blissful moment, Orin disappears behind the chair. Seymour realizes that he should kill Orin now while he has the opportunity, but he cannot bring himself to pull the trigger. Meanwhile, Orin cannot get his gas mask off and realizes that he could asphyxiate to death. After much internal ethical debate, Seymour decides not to remove Orin’s gas mask. Consequently, Orin laughs himself to death (“Now [It’s Just The Gas!”).

As Seymour feeds Orin’s body parts to the plant, Crystal, Ronnette, and Chiffon remark about the creepy things happening in the flower shop. Lighting strikes and all goes dark.
ACT TWO

The sign in the flower shop window now reads 'Mushnik and Son.' The store is bustling with phone calls and customers. Late for a meeting with his lawyer, Mushnik runs out as Seymour runs in after making another delivery. Audrey and Seymour handle a deluge of phone calls from customers (“Call Back In The Morning”). When the clock hits six, Audrey and Seymour are exhausted. Seymour tells Audrey that he’s been shopping for a new wardrobe and shows off his new black leather jacket to her. Audrey is overcome with emotion. Seymour, taking off the jacket, tells her that he just wanted to impress her. Audrey admits that she feels guilty for being glad that Orin is missing, and she secretly hopes he had a terrible accident. Seymour tells her that she deserves a nice guy, but Audrey disagrees: she dances at a tasteless nightclub for extra money. Seymour sees the girl underneath the makeup and he vows to be her friend (“Suddenly Seymour”). Seymour and Audrey embrace passionately. Mushnik walks in on them. Staring at Seymour, Mushnik ominously asks Audrey if she’d like to visit her dentist friend. Seymour reminds Mushnik that Orin disappeared and sends Audrey home. When Audrey is gone, Mushnik notices little red dots on the floor. Seymour insists he spilled punch. Mushnik then informs Seymour that he was called to the police station because a Mushnik shopping bag was found in Orin’s office. Mushnik charges over to the trash and pulls out a dentist’s outfit; he accuses Seymour of killing the dentist in order to get his girl. Seymour maintains his innocence until Mushnik shows him a picture of his baseball cap that was found in Orin’s office. Twoey starts to subconsciously urge Seymour to feed him, contending that Seymour will lose everything if Mushnik takes him to the police (“Suppertime”). Seymour tricks Mushnik into going inside the plant, which immediately eats him.

Distraught and disturbed, Seymour leaves the flower shop. Ronnette, Chiffon, and Crystal accost him like squealing teenage fans. They tell Seymour that another Uptown big shot is looking for him. Offers are coming in fast and furious from news programs, agents, and speaking tours. Realizing that his success will come with more killing, Seymour has secretly decided to kill the plant. However, he realizes Audrey might not like him without the success the plant has helped him win. Determined to keep Audrey, Seymour reneges on his decision and takes the offers as the girls remind him that the meek get what’s coming to them (“The Meek Shall Inherit”).

The plant, now taking up most of the stage, demands to be fed. Busy writing his lecture tour speech, Seymour promises that after they are photographed for Life Magazine, it will never be hungry again. The plant continues to demand food, and Seymour becomes hysterical. Audrey worries that the stress of running the shop is getting to Seymour. She
asks when Mr. Mushnik will return. Seymour reminds her that he is visiting his sister in Czechoslovakia and will be gone a long time. Seymour asks Audrey if she would still like him without Audrey Two. Audrey admits that she’d still love him. Hearing this, Seymour decides to kill the plant after Life Magazine takes their picture; then Seymour and Audrey can have the suburban life together they always dreamed of. Audrey doesn’t understand what Seymour is talking about. Assuring her that he will explain everything, he sends her home.

The clock strikes midnight and the plant continues to demand food. Seymour offers to get a pound of rare roast beef. The plant, seeing Audrey return, agrees. Seymour leaves. Unable to sleep, Audrey needs to talk to Seymour. The plant reveals it can talk, and then tricks her into getting close (“Sominex/Suppertime – Reprise”). It begins to eat her. Seymour charges in and pulls Audrey out of the plant. Weak and dying, Audrey asks Seymour about Mushnik and Orin. Seymour admits that he had fed them to the plant. Audrey tells Seymour to feed her dead body to the plant, so that the plant will bring him all the wonderful things he deserves. Seymour refuses, but Audrey convinces him that if she’s inside the plant, they will always be together and she will finally be some place green like she always wanted (“Somewhere That’s Green – Reprise”). He feeds her body to the plant.

Patrick Martin from World Botanical Enterprises enters, finding Seymour shattered by Audrey’s demise. Martin wants to take leaf cutting from Audrey Two and sell them to every florist in America. Pretty soon, every household in America will have its own Audrey II. Martin goes back to his truck to get some flowerpots. Seymour realizes that the plant has been planning world conquest all along. The plant tells Seymour that it is too late to stop it. Seymour pulls out a gun and shoots the plant. The plant laughs. Seymour forces the plant to eat rat poison. The plant just spits it out. Seymour grabs a machete and climbs into the plant, intending to hack it up from the inside. The plant closes in on him and spits out the machete.

Martin returns with pruning shears and flowerpots. Ronnette, Chiffon, and Crystal describe how the plants ate Cleveland, Des Moines, Peoria, New York, and the theater. Audrey Two grows larger as the faces of Seymour, Mushnik, Audrey, and Orin appear in the plant’s flowers. The faces warn the audience to avoid this fate (“Don’t Feed The Plants”). As the company continues to warn to the audience not to feed the plants, vines come down over the audience’s head, and the plant engulfs the theatre. Lights go to black as the audience is eaten.
Little Shop of Horrors Character Descriptions

Seymour: Employed in the run-down East Side Flower Shop in skid row. Seymour is the insecure, naïve, put-upon florist’s clerk – our hero. He’s sweet and well-meaning, somewhat shy, awkward; lacking in social skills. He should not be played as a silly pratfalling nerd.

Audrey: The other employee of the East Side Flower Shop, she is honest and attractive, but has very low self-esteem and therefore dresses like trash, attracting all the wrong guys. Not well-educated, and a bit air-headed.

Mr. Mushnik: Owner of the flower shop; the boss. He is a failure of a florist. Jewish middle class New York. Sweats a lot. Jackie Mason type.

Orin: Egotistical, rough and insensitive; Audrey’s abusive boyfriend. He’s a sadistic dentist, all got up like a greaser, but thinks like an insurance salesman and is in love with the sound of his own voice.

Audrey II (The Plant): The voice of the plant, provided by an actor on an offstage microphone: A street-smart, funky, conniving villain. The vocal quality is a cross between Otis Redding, Barry White, and Wolfman Jack. Rhythm and Blues’ answer to Richard the Third.

Crystal, Ronnette and Chiffon: Female street urchins who function as both participants within the action of the play, and also as our primary story-tellers who help move the story along and provide some narrative. They’re hip, smart, and the only characters who really know what’s going on. They occasionally sing to the audience directly, with a secret smile that says, we know something you don’t know…. They are do-wop girls; think “Supremes,” “Dream Girls”… their three strong voices blend well together.

Mr. Bernstein: a fast-talking media hotshot

Mrs. Luce: a wealthy representative from Life Magazine; a schmoozing business type; puts on airs
Skip Snip: a smooth, trench-coated East Coast talent agent

Patrick Martin: a sleazy opportunist

Customer: An overly enthusiastic passer-by; male or female.

Radio Announcer
Science
Carnivorous Plants / Insectivorous Plants

The Botanical Society of America is pleased to provide the "Carnivorous Plant" pages. We are in the early stages of developing this section of our site; check back regularly. In the meantime, enjoy the images (mainly donated by members) and the stories they tell. We hope these strange and interesting plants open up your possibilities for asking new questions about the fascinating lives of plants!

Carnivorous plants have the most bizarre adaptations to low-nutrient environments. These plants obtain some nutrients by trapping and digesting various invertebrates, and occasionally even small frogs and mammals. Because insects are one of the most common prey items for most carnivorous plants, they are sometimes called insectivorous plants. It is not surprising that the most common habitat for these plants is in bogs and fens, where nutrient concentrations are low but water and sunshine seasonally abundant. As many as thirteen species of carnivorous plants have been found in a single bog (Folkerts, 1982). Most plants absorb nitrogen from the soil through their roots. But carnivorous plants absorb nitrogen from their animal prey through their leaves specially modified as traps.

**Traps work in a variety of ways.**
- **Pitfall traps** of pitcher plants are leaves folded into deep, slippery pools filled with digestive enzymes.
- **Flypaper** (or sticky or adhesive traps) of sundews and butterworts are leaves covered in stalked glands that exude sticky mucilage.
- **Snap traps** (or steel traps) of the Venus flytrap and waterwheel plant are hinged leaves that snap shut when trigger hairs are touched.
- **Suction traps**, unique to bladderworts, are highly modified leaves in the shape of a bladder with a hinged door lined with trigger hairs.
- **Lobster-pot traps** of corkscrew plants are twisted tubular channels lined with hairs and glands.

Carnivorous plants are fascinating because, even when they are not trapping insects, their unusual forms are intriguing. However, you should not collect plants in the wild because most of them are relatively rare. Habitat destruction and over collection are two of the greatest conservation threats to carnivorous plants. If you are interested in growing carnivorous plants in your home or classroom, purchase the plants from a reputable grower who uses tissue culture or vegetative means to grow the plant, or starts them from seeds.

Unraveling the story of carnivorous plant evolution and ecology has occupied biologists for centuries. Charles Darwin's extensive experiments confirmed the carnivorous habit for several genera. Carnivory has been documented in at least 9 plant families and 600 species.

We now know that the carnivorous habit evolved independently in many plant lineages (Albert et al., 1992; Ellison and Gotelli, 2001; Cameron et al., 2002; Muller et al., 2004). Pitfall traps evolved independently in four plant groups (the eudicot orders Caryophyllales, Oxalidales, Ericales, and the monocot family Bromeliaceae), and sticky traps, in at least three (the Caryophyllales, Ericales, and Lamiales). These are examples of **convergent evolution**. In contrast, the snap trap and lobster-pot traps evolved only once among carnivorous plants. In the descriptions below, the plant groups and names follow the Angiosperm Phylogeny Group II (1993) and Peter Stevens' Angiosperm Phylogeny Website, which do not use formal classification ranks above the level of the order.

### Kingdom: Plantae — Eudicots, Basal Eudicots

#### Order: Caryophyllales
Family: Nepenthaceae  
**Genus: Nepenthes**  
*Tropical Pitcher Plant or Monkey Cup*  
Currently 90 listed species occupying tropical habitats in Australia, Madagascar, Papua New Guinea, the Seychelles, Southeast Asia and Sri Lanka.  
For more *Nepenthes* information and images - [CLICK HERE](#)

Family: Drosophyllaceae  
**Genus: Drosophyllum**  
*Dewy Pine or Portuguese Sundew*  
One species occupying coastal habitats in northern Morocco, Portugal, and southwest Spain.  
For more *Drosophyllum* information - [CLICK HERE](#)

Family: Dioncophyllaceae  
**Genus: Triphyophyllum**  
One species occupying rainforest habitats in West Africa (Liberia, Sierra Leone, and Ivory Coast).

Family: Droseraceae  
**Genus: Drosera**  
*Sundew*  
Currently 152 listed species occupying temperate
More Triphyophyllum peltatum information COMING SOON! and tropical habitats throughout the world. For more Drosera information and images - CLICK HERE

Family: Droseraceae
Genus: Dionaea
Venus Flytrap
One species occupying habitats in the southeastern United States of America (North Carolina, South Carolina). For more Dionea muscipula information and images - CLICK HERE

Family: Droseraceae
Genus: Aldrovanda
Waterwheel Plant
One species occupying aquatic habitats in Europe, Asia, and Australia. Once widely distributed in Africa, India, and Japan. More Aldrovanda vesiculosa information COMING SOON!

Kingdom: Plantae — Eudicots, Rosids, Eurosids I
Order: Oxalidales
Family: Cephalotaceae
Genus: *Cephalotus*
*Albany or Western Australian Pitcher Plant*
One species occupying peaty swamps in southwestern Australia.
For more *Cephalotus follicularis* information - [CLICK HERE](#)

**Kingdom: Plantae — Eudicots, Asterids, Basal Asterids**
**Order: Ericales**
Family: Sarraceniaceae
Genus: *Darlingtonia*
Cobra Lily
One species occupying boggy habitats in the northwest United States of America (southern Oregon, northern California).
For more *Darlingtonia californica* information [CLICK HERE](#)

Family: Sarraceniaceae
Genus: *Sarracenia*
Pitcher Plant
Currently 10 listed species occupying habitats in eastern North America (central Canada to southeastern United States of America).
For more *Sarracenia* information - [CLICK HERE](#)

Family: Sarraceniaceae
Genus: *Heliamphora*
Marsh or Sun Pitcher
Currently 7 listed species occupying mountain plateaus of the Guiana Shield in north-central South America (Venezuela and bordering Brazil and Guyana).
More *Heliamphora* [CLICK HERE](#)

Family: Roridulaceae
Genus: *Roridula*
Bug Plant or South African Fly Bush
Two species occurring in fynbos of Southern Africa. *Roridula* has sticky leaves to trap insects but lacks enzymes to digest them. It has sometimes been considered as carnivorous, sometimes not.
Evaluate the evidence and decide for yourself.
More *Roridula* information and images COMING SOON!

Kingdom: Plantae — Eudicots, Asterids, Euasterids I
Order: Lamiales
Family: Lentibulariaceae
Genus: *Utricularia*
Bladderwort
Currently 220 listed species occupying temperate and tropical habitats throughout the world--the most diverse and widespread genus of carnivorous plants.
For more *Utricularia* information and images - [CLICK HERE](#)

Family: Lentibulariaceae
Genus: *Genlisea*
Corkscrew Plant
Currently 20 listed species occupying habitats in Africa, Madagascar, and South America.
More *Genlisea* information and images [CLICK HERE](#)

Family: Lentibulariaceae
Genus: *Pinguicula*
Butterwort
Currently 79 listed species occupying habitats in Europe, Asia, North America, and South America.
For more *Pinguicula* information and images - [CLICK HERE](#)

Family: Byblidaceae
Genus: *Byblis*
Rainbow Plant
Currently 5 listed species occupying habitats in northern and western Australia and New Guinea.
For more *Byblis* information and images - [CLICK HERE](#)
Kingdom: Plantae — Monocotyledons, Commelinids  
Order: Poales, Family: Bromeliaceae

Subfamily Pitcairnioideae
Genus: Brocchinia

Of the 5 species in the genus occupying lowland savanna and mountain habitats in South America, at least 2 species are carnivorous. 
More Brocchinia reducta and B. hectioides information COMING SOON!

Subfamily Tillandsioideae
Genus: Catopsis

Of the 21 species in the genus, 1 species is carnivorous. It occupies humid habitats in South America, Central America, Mexico, the West Indies, and Florida, U.S.A. 
More Catopsis berteroniana information COMING SOON!

Protocarnivorous Plants and Predatory Fungi
Carnivorous plants have features to attract, trap, kill, and digest prey, and absorb nutrients. A number of plants have only some of these characteristics. Glands that secrete sticky substances are found in many plants. Pitcher-like tanks are common in bromeliads and in few other plants. While perhaps not fully fledged sticky traps or pitfall traps, these features hint of the potential for carnivory. The list of plants described as near carnivorous, protocarnivorous, or borderline carnivorous is quite diverse, including Ibicella lutea (Mameli, 1916), Dipsacus (Christy, 1923), Passiflora foetida (Radhamani et al., 1995), Paepalanthus bromeloides (Jolivet, 1998), and Geranium viscissimum and Potentilla arguta (Spomer, 1999). No single definitive list exists. Ibicella lutea, which has not been studied since 1916 (Juniper et al., 1989), is sometimes listed as carnivorous, and Catopsis berteroniana is sometimes described as borderline. The ability to digest prey and absorb the amino acids is considered the real clincher.

Carnivory is more widespread than just the plant and animal kingdoms. The fungi kingdom has flesh eaters also (Pramer, 1964). Living in the soil are over 200 species of fungi (identified as zygomycetes, basidiomycetes, and hyphomycetes) that use special structures to trap nematodes. Like carnivorous plants, these fungi have the ability to trap prey and to absorb nutrients from the body of their prey. The traps of fungi come in two general types: constricting rings (active traps) and adhesive structures (passive traps). These trap types occur in separate fungi lineages (Ahren et al., 1998).
Special thanks to Dr. Sherwin Carlquist, Dr. Janice Glime, Dr. David Webb, Dr. Barry Rice (www.sarracenia.com), Dr. J. Howard Frank and the International Carnivorous Plant Society for their contributions to these pages!

References


Stevens, P. (2001 onwards) Angiosperm Phylogeny Website. Version 6, May 2005 [and more or less continuously updated since].

 RETRIEVED FROM: http://www.botany.org/carnivorous_plants/
Lessons
YOUR LITTLE HORROR WORKSHOP

Darkness of the impending night has begun to creep into your basement laboratory. You can't remember how many nights have come and gone since you began your experiments. But you can recall how they laughed when you described your plans of combining human DNA with that of inanimate objects to bring them to life. With a mixture of excitement and apprehension you open the container which holds your new lifeform...

This lesson, based on the play of the same name, will let you combine everyday objects with human facial features to create your own new "lifeforms". Using various Select Tools found in Microsoft Paint, you will be able to copy pieces of one image and paste them into another picture.

Our Library has a nice selection of everyday objects and human facial features to get you started. We encourage you to try a few different combinations of objects and features,
while experimenting with each of the Select Tools of Paint Shop Pro. Go ahead with your experiments but beware - you may be shocked by what you see.
Go to GraphicsDEN's library and located the images for this lesson:
http://www.actden.com/grap_den/clipart/lesson2.htm

GraphicsDEN Library

Images are filed by GraphicsDEN lessons.

**To enlarge a thumb-nail image:**
Hold the cursor over the image and click your left mouse button.

**To save an image:**
Hold the cursor over the image and click your right mouse button. Select *Save Picture As* from the pop-up menu. Then choose a directory where you would like to keep the file.

*Save the images* that you want to use to a directory on your hard drive. Make sure that you are saving the images in JPEG format.

Use PSP to *Open* the image you wish to use for your creation's "face".
You can open an image file located on your hard drive, a floppy disk or CD-ROM by selecting **File** from the menu bar and choosing **Open**.

Wait for the **Open Image** window to appear. Then locate the drive and directory of the image you want. Once you have located the image, click on its name until it appears in the **File Name** window. Finally, select the **OK** button.

Use the **back** button on your browser to return to the lesson.

**tip** Be sure to save your work often. Most graphics programs can crash without giving you much warning.
page three

Open the eyes.jpg. Choose the eye that you want to use. Zoom into the eye until it fills the screen.

Zooming in and out

To get a closer look at your image, select the Magnifier Tool. Increase the Zoom Level in the control panel using the up arrow. The magnification level increases by factors of one. To zoom out of your image, decrease the zoom level using the down arrow.

You can also zoom in and out of your image using your right and left mouse buttons. Simply place the magnifier cursor on any part of your image and click your left mouse button to zoom in. Or, click your right mouse button to zoom out.

Tip A quick way to return your image to 1:1 magnification (real size) is to select the View Normal Button located at the top of PSP’s window.
Click the **oval select tool** button. Position the cross-hairs of the cursor on one corner of the eye. Hold the left mouse button and drag the cross-hairs to the opposite corner. Release the mouse button.

If the selected area does not fit exactly, position the cursor on the border of the selection. Hold the left mouse button down to stretch or shrink the selection border.

**Copy** the selection. Return to the face image and **paste** the eye onto it.

### Copying an Object

Select the area or object to be copied using the lasso, the magic wand, or the oval or rectangle select tools.

Select **Edit--Copy** from the menu bar. Or, press **CTRL + C** on your keyboard.

The object is then copied onto the program's clipboard and held there until it is replaced by another copied object.
An object on the program's clipboard can be pasted into your current image by selecting: **Edit--Paste** -- **As a New Selection.**

The object will appear in the active window with the mover tool attached. Use your mouse to position the object. Then, click the right mouse button to drop your object into place.

Use the **back** button on your browser to return to the lesson.

### Paste as a New Selection

To paste an object that you have cut or copied onto your current image, go to the **Edit** menu and select: **Paste -- As a New Selection.**

The object will appear in the active window with the mover tool attached. Use your mouse to position the object. Then, click the left mouse button to drop your object into place.

See also: **Paste as a New Image**
Paste as a New Image

To paste an object that you have cut or copied as a separate or new image, go to the Edit menu and select: Paste -- As a New Image.

Or, use the keyboard short-cut CTRL + V.

Paint Shop Pro creates a new window the exact size of your object and pastes the object onto your current background colour.

See also: Paste as a New Selection

Paste as a New Selection

To paste an object that you have cut or copied onto your current image, go to the Edit menu and select: Paste -- As a New Selection.
The object will appear in the active window with the mover tool attached. Use your mouse to position the object. Then, click the left mouse button to drop your object into place.

Move the eye to the best location on the face and click the left mouse button to drop it into place.
The next step is to produce an eye for the opposite side of the face. Open the eye.jpg and select Image -- Mirror from the menubar.

Notice how the entire eye.jpg has flipped horizontally.

As before, select an eye using the oval select tool. Copy the eye and paste it onto the face image.

Our pear has really come alive!
To add a nose to the image, open the nose.jpg. Then, click on the rectangle select tool and position the cursor near one corner of the nose. Click and hold the left mouse button and drag the cursor to the opposite corner. Release the left mouse button. Copy the selection and paste it as a new image.

To make the nose the same angle as the face, rotate the nose image by selecting Image - Rotate from the menu bar. In the Rotate Control Panel select Rotate Right and Free Rotation. Enter the degrees of the rotation. In this case, it was 10.
Zoom in on the rotated nose until it fills the screen. Activate the Lasso Select Tool button. Click and hold the left mouse button and trace the area just inside the edge of the nose and the background with the lasso tool.

This tool can be tricky to use. You may need to try tracing the nose several times until it is just right.

Copy the selected area. Return to the window with the face and paste the nose into position.
Open the mouth.jpg. Click on the Rectangle Select Tool and select the mouth for your creation.

Tip The Rectangle and Oval Select Tools can be used to select perfect squares and circles. Simply hold down the CTRL key while dragging the cursor from one corner to the other.

Copy the selection and paste the mouth as a new image.

Use the Magic Wand Tool to select the mouth. It is wise to change the green background colour or else it will be included in the selection.

Select the Eyedropper tool. Position the eyedropper near where you would like to place the mouth. Click the left mouse button to change the foreground colour.
Select the **Fill Tool** button and set its tolerance to 100. Position the Fill Tool on the green background and click the left mouse button. This replaces all of the green colour with brown.
Select the Magic Wand Tool and set its tolerance to 55. Move the Magic Wand to somewhere on the mouth and click the left mouse button. If the entire mouth is not selected, move the mouse to another area and select again.

Once the entire mouth area is selected, copy the selection and paste it onto the face image.
It's ALIVE!

Experiment with selecting, copying and pasting some other facial features such as eyebrows and ears. Play around with all the Select Tools and you'll soon learn which will work best in certain situations.

RETRIEVED FROM:

http://www.actden.com/grap_den/lesson2/page1.htm
Little Shop of Horrors: Create Your Own Ending

By Karel Sloane-Boekbinder

The script for stage plays can come from many different sources, including the adaptation of a film script. The musical *Little Shop of Horrors* debuted Off-Broadway in 1982 and was adapted from Roger Corman’s 1960 low budget horror film titled *The Little Shop of Horrors* (A Cactus Owns Little Shop of Horrors). In 1986, Muppet creator Frank Oz (famous for Grover, Elmo and Cookie Monster, among others) adapted the *Little Shop of Horrors* stage musical again for film. Twice.

In the first adapted version, Frank Oz remained true to the 1982 stage play: the plant from outer space, Audrey II, eats the two lead characters, Seymour and Audrey, then Ronnette, Chiffon and Crystal warn everyone “Don’t Feed the Plants.” At the end of the song, Audrey II takes over the theatre. In the second version Oz adapted, there is a happy ending. The two lead characters, Seymour and Audrey, defeat Audrey II, get married and move into a nice house.

Frank Oz adapted the film script twice because of how test audiences reacted to the deaths of Seymour and Audrey—they were not happy. Films have a preview screening, or “test screen,” before they are released in theatres as a way to judge how well they will do at the box office. The audience watches the film and then provides feedback and rates the film for the film makers. A film needs at least 55 percent of its test audience to rate it as “recommend” before it can be released to theatres. When the first version of Frank Oz’s *Little Shop* was screened for test audiences, only 13 percent of the audience rated it as “recommend.” The results of the test screenings forced Frank Oz to adapt his script and create a new ending.
This lesson provides students with insights into how and why Frank Oz adapted his film version of *Little Shop*. Students have an opportunity to compare the stage script JPAS will be using (from the 1982 stage play) with the script from the alternate ending Frank Oz created for his film. They will then have the chance to create their own ending for *Little Shop*.

Begin by having students read the article: ‘Little Shop Of Horrors’ Ending Was Originally More Disastrous, Less Happy (VIDEO.) This article is an interview with film maker Frank Oz and provides background information on the two versions he created for his film. It gives students into the creative process of film making.

Next, have students read the script excerpt for the second version with the “happy ending.” Then ask students to read the script excerpt from the JPAS production. Using the “Compare/Contrast” handout, ask students to fill out the first two columns, comparing and contrasting the endings from both scripts.

With the inspiration from both sources, ask the students to write their own ending for *Little Shop*. Ask them to create a version that is different from the two they have read. Have students begin by completing the third column of the “Compare/Contrast” handout, “My Version.” Once they have completed this hand out, ask them to complete the “Essay Organizer.” Using their “Essay Organizer,” ask students to create an essay with their new, original endings. Share what they create with the class.
Compare and Contrast

Name____________________

<table>
<thead>
<tr>
<th>CHARACTER</th>
<th>JPAS STAGE PLAY</th>
<th>FRANK OZ: FILM VERSION TWO</th>
<th>MY VERSION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Seymour</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Audrey</td>
<td></td>
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<tr>
<td>Audrey II</td>
<td></td>
<td></td>
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<tr>
<td>Ronnette</td>
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<tr>
<td>Chiffon</td>
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</tr>
<tr>
<td>Crystal</td>
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<td></td>
</tr>
</tbody>
</table>
Paragraph 1: Seymour
1.
2.
3.

Paragraph 2: Audrey
1.
2.
3.

Paragraph 3: Audrey II
1.
2.
3.

Paragraph 4: Ronnette, Chiffon and Crystal
1.
2.
3.

Paragraph 5: Conclusion
1.
2.
3.
"Little Shop of Horrors" has an alternate ending

Suddenly, Seymour is dead -- along with everyone else on Earth. That's how things originally wrapped up in "Little Shop of Horrors," the 1986 cult classic based on the Off-Broadway musical of the same name (which itself was based on the 1960 cult film from Roger Corman).

The 1986 film changed the downbeat ending of the "Little Shop" story after test-screening audiences universally panned the denouement, but now -- thanks to the recent Blu-ray release of the horror-comedy -- you can watch Audrey II have his revenge. In color. (The previously released alternate ending was only available in black and white.)

"It was a complete disaster," director Frank Oz said to EW.com last year about test screenings of the infamous first cut of "Little Shop of Horrors." "Howard [Ashman] and I knew what we had to do: We had to cut that ending and make it a happy ending, or a satisfying ending. We didn't want to, but we understood they couldn't release it with that kind of a reaction. [Audiences] loved the two leads so much that when we killed them, they felt bereft."

RETRIEVED FROM: http://www.huffingtonpost.com/2012/10/10/little-shop-of-horrors-ending-video_n_1955039.html
To the generation that grew up watching *The Muppet Show*, Frank Oz is the man behind Miss Piggy and Fozzie Bear. To the *Star Wars* fanboys, he’s Yoda. To the under-10 set, he’s Bert and Cookie Monster. For lovers of musical theater, though, he’s the director who brought a nerdy florist and his bloodthirsty plant to toe-tapping life on the big screen. *Little Shop of Horrors* — a 1986 adaptation of the Off-Broadway show based on a Roger Corman film of the same name — holds a special place in our hearts for the music of Alan Menken and Howard Ashman (of *Beauty and the Beast* fame) and that Mean Green Mother From Outer Space himself, Audrey II.

With news breaking of a potential remake and rumors suggesting his movie will finally be re-released with its original ending intact, EW reached out to the filmmaker to learn what is in store for his cult classic, which screens tomorrow night as part of the Brooklyn Academy of Music’s “A Night of Oz.”

**ENTERTAINMENT WEEKLY:** *Little Shop* seems to have grown in popularity over the years. Are you at all surprised by that, given the film’s initial release?

**FRANK OZ:** Yes. It did only okay when it came out and it’s been nice [to see it become] a cult film. I was surprised, yeah. Although with me, I do my films, I work the very best I can, and I go on, so I don’t think about it too much. I haven’t seen it hardly at all since it opened up. I’ll be curious about the audience’s reaction, because this was made 25 years ago.

**What drew you to the project as a potential film?**

Initially, I was asked by [producer] David Geffen to do it and I read the script, and I went to the Off-Broadway theater. I said no, I couldn’t do it, because I didn’t really have a way in — a cinematic way in. And then a few weeks later, when I was working in Toronto on something, I had an idea that got me kind of into the cinematic aspect of it. So when I saw that, I said yes. The script was there already but was rather stage-bound, so I took about a month, a month and a half and rewrote it — not rewriting any main dialogue, just restructuring it. Taking some songs out...
and putting some in. Then David and Howard [Ashman] liked it and wanted to go with what I did, and that’s when I started studying the Off-Broadway show. I did a lot of research on how Howard’s show was constructed, and then I had to reconstruct it for film.

One of the things that I love about this movie is the fact that it has Ellen Greene in it, who starred as Audrey in the original production. It seems like so few movie musicals bring those actors onto the big screen. Was it a fight to get Greene for the film, because it’s been said the role was also offered to Barbra Streisand and Cyndi Lauper. Is that true? Yeah, it’s true. I’m not sure about Barbra Streisand. I’m not sure if it was offered to her, but I know David wanted a star. I have a lot of respect for the people who started the project and [Ellen Greene] was the one member of the cast who I felt was so good that [she’d be] fantastic on film. So David allowed me to have a screen test with her and Rick Moranis in Los Angeles. Rick was “in” already…so we tested her and I showed it to David and hoped to sell him on her, and I was very happy we got her. She’s amazing. I couldn’t imagine any other Audrey, really. She nailed that part for four years Off Broadway.

Your film has also become legendary for its elaborate “lost” 23-minute ending. That finale preserved the story line from the show where both of the leads die and Audrey IIs take over the world, and it featured amazing sequences of cities being trashed by giant plant monsters. But all of it was ultimately cut from the theatrical release because audiences at the preview screenings didn’t react positively to it. That’s putting it mildly! Going back to the beginning, Howard and I were in David Geffen’s office and we both wanted to retain the original ending, with the plant winning and the key people dying, and David was against that. He said you can’t do that, but again he knew Howard and I wanted to, so David supported us. The film was completed two years later and we went to San Jose for the first preview and everyone was very excited about it. This was, I think, the most expensive film Warner Bros. had done at that time. For every musical number there was applause, they loved it, it was just fantastic…until we killed our two leads. And then the theater became a refrigerator, an ice box. It was awful and the cards were just awful. They were saying that they hated us killing them. You have to have a 55 percent “recommend” to really be released and we got a 13.

Wow!
It was a complete disaster. After that San Jose screening, I said, “Can we just try one more time in L.A. to see if the reaction is different?” David supported me and we did it, and we got exactly the same reaction, like 16 percent or something. Howard and I knew what we had to do: We had to cut that ending and make it a happy ending, or a satisfying ending. We didn’t want to, but we understood they couldn’t release it with that kind of a reaction. [Audiences] loved the two leads so much that when we killed them, they felt bereft. So, Howard rewrote it and I shot it with a satisfying ending. The original one was in color, but when we ripped apart the ending, we had to take out the tape and then we had to reshoot the new ending and then retape that for another preview. So therefore, after the Los Angeles preview, there was no color ending. It didn’t exist because we had to take it apart. So the black-and-white [version] was a dupe, a copy of the original color ending that was made. I’m not sure why we made it, but we made it and that’s the only thing that was left, because there’s actually no color ending left.
Were you pleased with what you and Howard came up with in terms of this new happier ending? I noticed you left the plant alive as a little hint there at the end that he could still cause trouble. Did it satisfy you?

We had to do it, and do it in such a manner that the audience would enjoy the movie. It was very dissatisfying for both of us that we couldn’t do what we wanted. So creatively, no, it didn’t satisfy us and [in terms of] being true to the story, it didn’t satisfy us. But we also understood the realities that they couldn’t release the movie if we had that ending.

Did Ellen Greene take any pride in the fact that the audience was rooting for her so completely?

I never talked to Ellen about that! I never did. But you know, it’s a lesson learned because when the plant kills Seymour and Audrey on stage, the actors afterwards take a bow. The difference is in movies they don’t take a bow. They’re gone and so the audience lost the people they loved, as opposed to the theater audience where they knew the two people who played Audrey and Seymour were still alive.

In 1998, a special edition DVD of Little Shop was released and immediately recalled because it contained this black-and-white work print with your commentary track. It remains a highly sought-after DVD, though there’s been a lot of discussion over the years about why that ending was released in the first place...

When Warner put the first DVD out, they called me and said, “Do I have the original ending?” And I said, yeah, I had it in black and white. It didn’t exist in color. So I gave it to them to use, and then the DVD came out for a short time with that black-and-white ending as a bonus feature. And then I got a call from David Geffen, and David said, “What are you doing?” I said, “What do you mean?” “Why did you give them the black-and-white version?” I said, “That’s all I had, I thought you were fine with that. I figured you and Warner were working together.” He said, “No, no, no — I have a color version.” “You have a color version?!” He said, “I have a color version. I don’t want the black-and-white version out, I want the color version out.” And so, you know, he’s the producer, so “Okay fine, it’s okay by me if you have the color.”

Did he end up having the original ending in color?

He did not. I think he thought he had the color [version], but he probably didn’t understand the
work print aspect of it. He probably assumed that there was a color ending somewhere. I was surprised. I thought maybe he duped it in color. David halted all the DVD sales because he wanted the better version of the ending, but that never came out. I’m assuming it’s because, David, in all sincerity, wanted to do a great job and thought he had the color and then probably someone told him, “We don’t have color,” and I think it kind of went away then.

There have been rumors that the film will be re-released this coming Halloween with the original ending. Is it going to be re-released, and if so, will it contain the black-and-white work print or something more?

I don’t know actually, it’s interesting. They mentioned the idea of doing a DVD release and I thought, “That’s fantastic,” but I never knew about it. They just called me and told me. I was never part of it. I’m just thrilled they’re doing it.

And to be clear, the color version of the original ending doesn’t exist anymore?
The color ending doesn’t exist. No, it’s still the black-and-white ending. It’s their film, so they’ll do what they want with it and I’m just glad that the audience has another way of seeing it.

Me too. Even though the work print is in rough shape, the huge rampage with the Audrey IIs looks so impressive visually, especially considering the work that must have gone into it. It was all model stuff, that was the brilliant thing. I had to call Richard Conway who made all the models and spent so much time on it. He created the bridge and created the buildings and several Audrey IIs and created all of it, all on tabletop. It’s all old-fashioned, tabletop animation. Now that’s the sad part in all of this — not seeing his extraordinary work. It took about a year, and he built everything and shot everything. It’s just extraordinary. I suppose if the film were made today, it would be all digital.

Watching Audrey and Seymour’s deleted death scenes, I was struck by how difficult it must have been as a director to balance the humor and the emotional drama of the piece. Would you say that was a challenge or something you just took to naturally, given everything you’d done at that point in your career?

No, it was a challenge, I mean that’s why I said no immediately, because I couldn’t get it. It was a legitimate, really hardcore musical of 14 songs. It was a huge massive production with many different huge special effects and big ol’ plants and then there was comedy and guest stars. I couldn’t get my head around it, and that’s why I said no originally because I didn’t have a way into the film. The door opened for me when I realized that the girls — the three singers who were on stage and come in and out at the dentist’s office and at the plant shop — I realized I could just put them around cinematically. I can put them on fire escapes, I can put them in the rain without getting wet, I can make them more magical. That’s what opened doors for me. Once that started, then I could put all those disparate elements together and felt comfortable about it.

There are photos floating around of a dream sequence that also didn’t make it into the theatrical cut. In it, Seymour seems to be running around some columns, surrounded by mist. Was it shot and does it still exist?

That’s so interesting. You’re the first person who’s asked that! That was cut early on. I don’t even know how you know about that, my God! I’ve forgotten about that! I don’t know where that is. I cut that because I felt it just didn’t work and that was before the first preview in San
Jose. It was the right choice, so I don’t even know what happened to that. It didn’t really add value to the entire cut.

Image Credit: Everett Collection

What are your thoughts on remakes in general? Is it something that’s bound to happen? Is it something that fans and people such as yourself, who worked on previous versions, should embrace?

The only reason for me to make a remake is if you have another take on it. I mean, I did Dirty Rotten Scoundrels as a [version of] Bedtime Story because I felt that what was there, we could make a little bit better. And I guess when they did the stage play of Dirty Rotten Scoundrels, they felt they could do a different take on that. And when I did Death at a Funeral, I know Chris [Rock] wanted to have it in such a way that the black community could see it, because it was [previously] all whites. Nobody from the black community saw [my version]. So if there’s a legitimate reason, yeah. And if it’s much better than the original or equally good, like the incredible Godfather Part II, that’s stunning, then there’s a reason to make it. But just because you own the property and “Hey, it’s 20 years later, what the hell, let’s just make it,” no, that doesn’t make any sense to me.

Little Shop of Horrors was re-released by Warner Home Video in the fourth quarter of 2012.

RETRIEVED FROM: http://insidemovies.ew.com/2012/05/15/frank-oz-little-shop-of-horrors/3/
(Seymour leaves. Audrey II pulls itself towards the telephone and phones Audrey.)

Audrey: Hello.

Audrey II: (Sings) Hey, little lady, hello

Audrey: Who is this?

Audrey II: (Sings) You're looking cute as can be

Audrey: Is this someone I know?

Audrey II: (Sings) You're looking mighty sweet

Audrey: Seymour!

Audrey II: (Sings) No, it ain't Seymour. It's me!

Audrey: Oh, my God! I don't believe it.

Audrey II: Believe it, baby. It talks.

Audrey: Am I dreaming this?

Audrey II: No, and you ain't in Kansas, neither.

Audrey: Something is very wrong here.

Audrey II: I need me some water in the worst way. Look at my branches.

I'm drying up. I'm a goner, honey!

(Sings) Come on and give me a drink

Audrey: I don't know if I should.

Audrey II: (Sings) Hey, little lady, be nice

Audrey: Do you talk to Seymour like this?

Audrey II: (Sings) Sure do. I'll drink it straight
Audrey: Your leaves are dry.

Audrey II: (Sings) Don't need no glass or no ice

Audrey: I'll get the can.

Audrey II: (Sings) Don't need no twist of lime

Audrey: Here we go.

Audrey II: (Sings) And now it's suppertime!

Oh, relax, doll. It'll be easy.

Seymour: Get off of her! Get off!

Are you okay?

Audrey: Yes. Yes. I'm okay.

Seymour: I'm sorry. I never meant to hurt you. I never meant to hurt anybody. It's just that somehow it makes things happen. Terrible things. I should've stopped when I found out what it lived on.

Audrey: But it was so cute and harmless...

Seymour: ...and we started doing business and making money and you liked me...

Audrey: Do you really think I liked you because of that? I liked you from the day I came to work here.

Seymour: You mean, you'd still like me even if I wasn't famous?

Audrey: I'd still love you, Seymour.

Seymour: Really?

All I ever wanted was you...

...and a sweet little house.

You're the most wonderful person that ever lived.
Seymour: We're gonna get that little house and everything will be okay.

Suddenly Seymour
Is standing beside you
Suddenly Seymour
Showed me I can
Yes, you can...

Patrick: Excuse me, pardon me, beg your pardon. If you two kids would stop singing for a moment... I've got something I want to discuss with you. Which one of you is Seymour Krelborn?

Seymour: I am.

Patrick: It's a pleasure. Has your phone been busy! I've been trying to reach you for weeks. Patrick Martin, Licensing and Marketing, World Botanical Enterprises. Son, kid, boy, are we gonna make a fortune together!

Audrey: He's not interested.

Patrick: He will be. Me and the guys at the home office have been following this plant of yours. We've come up with one incredible idea. We're very proud of it. Picture this. We take leaf cuttings, develop little Audrey IIs... and sell them to florist shops across the nation. Pretty soon every household in America could have one. Every household in America! For starters, kid. Why this thing could go... worldwide!

Seymour: Worldwide?

Patrick: Think of it, boy. Audrey IIs everywhere! With the right advertising, this thing could be bigger than Hula-Hoops.

Seymour: Bigger than Hula-Hoops?

Patrick: What do you say, Seymour? Do we have a deal?

Seymour: No! Keep your contract. Nobody's touching that plant.

Patrick: We're offering a lot of money.

Seymour: Forget the money! Keep it and get out of here!

Patrick: Are you nuts?
Seymour: Yeah, I'm nuts. Get out of here! Go on! Get out of here!

Patrick: I'll come back when you're in a better mood.

Seymour: Are you thinking what I'm thinking?

Audrey: I think so.

Seymour: He'll keep eating until there's nothing left.

Audrey: We've got to stop it, Seymour! We've got to.

Seymour: I've got to. I have to end this once and for all. I'll bust that pod wide open.

Audrey: Wait! I'm coming with you.

Seymour: No, it's me that got us into this. I'm the one to get us out. Wait for me, Audrey. This is between me and the vegetable.

Seymour: "Every household in America!" Thousands of you, eating! That's what you had in mind all along, isn't it?

Audrey II: No, Sherlock!

Seymour: We're not talking about one hungry plant. We're talking about world conquest!

Audrey II: And I want to thank you!

Seymour: You're not going to get away with this! Your kind never does! I don't care what it takes. Only one of us gets out of here alive!

    MEAN GREEN MOTHER

Audrey II: (Sings)
Better wait a minute
You better hold the phone
Better mind your manners
Better change your tone

Don't you threaten me, son
You got a lot of gall
We're gonna do things my way
Or we won't do things at all

You're in trouble now
You don't know what
You're messing with
You got no idea

You don't know what you're looking at
When you're looking here
You don't know what you're up against
No, no way, no how

You don't know what you're messing with
But I'm gonna tell you now
I'm just a mean, green mother from outer space
And I'm bad

Seymour:  (Talks) Outer space?

Audrey II:  And it looks like you've been had

I'm a just mean, green mother from outer space
So get off my back, get out of my face
'Cause I'm mean and green
And I am bad

Want to save your skin, boy?
You want to save your hide?
You want to see tomorrow?
You better step aside

Better take a tip, boy
Want some good advice?
Better take it easy
'Cause you're walking on thin ice

You don't know what you're dealing with
No, you never did
You don't know what you're looking at
But that's tough, kid

The lion don't sleep tonight
And if you pull his tail he roars
You say that ain't fair
You say that ain't nice
You know what l say,
Watch me now!

I'm just a mean, green mother from outer space
And I'm bad

I'm just a mean, green mother
A real disgrace

And you got me fighting mad

I'm just a mean, green mother
From outer space

I'm gonna trash your face
Gonna rock this place

I'm mean and green
And I am bad!

I don't come from no black lagoon
I'm from past the stars, beyond the moon

You can keep the 'Thing'
Keep the 'It'

Keep the creature
They don't mean spit

Seymour: All right, that does it!
Audrey II: I got killer buds
A power stem

Nasty thorns and I'm using them
Better move it out

Nature calls, you got the point
I'll bust your walls

I'm mean and green''

Bye-bye, Seymour!

Audrey II reaches out a root tendril, grabs a post and breaks it, pulling down the ceiling. The ceiling collapses on Seymour and Audrey. A Television falls onto the pile of rubble where
Seymour is; its electrical cord is frayed and sprays sparks. From under the rubble Seymour’s hand reaches out and grabs the frayed cord. He jams the frayed cord, which is still full of electricity, onto one of Audrey II’s “roots.” Electricity travels up the root and until it covers the whole plant. Audrey II and all the smaller pods groan and buzz as they are electrocuted.

Audrey II: Oh, Zip!

Audrey II and all the smaller pods explode. After the explosion, Audrey emerges to look at the rubble and smoke that was the flower shop. She walks toward the rubble as smoke rises from the explosion. Walking through the smoke, she searches for Seymour. Through a cloud of smoke, Seymour emerges. Audrey sees him and he sees Audrey. They come together and embrace. Holding hands they walk into the camera. Shot changes to them in wedding attire in front of a gate (a house can be seen in the distance.) Seymour opens the gate for Audrey. They run across the lawn to the house. Seymour and Audrey hug; Seymour opens the door of the house for her. Carrying bouquets of flowers and wearing brides maids dresses, Ronnette, Chiffon and Crystal walk across the lawn in front of the house. The camera pulls back so that we can see a flower bed growing near the gate in front of the lawn. Growing in the flower bed is a small Audrey II, its face up toward the sun. The Audrey II pod slowly looks down and smiles.

BLACKOUT

THE END
STAGE SCRIPT: ENDING

(19) “SOMINEX/SUPPertime” (REPRISE)

Audrey.
I COULDN’T SLEEP
I TOOK A SOMINEX
BUT VOICES IN MY HEAD KEPT SAYING:
(She moves to down L. Forestage. In the shop, THE PLANT
pans to follow her.)
GO TO SEYMOUR
TALK TO SEYMOUR
(THE PLANT subtly nods “yes.”)
I DRANK SOME TEA
BUT GEE, THE FEELING WASN’T GONE
SEYMOUR, SWEETHEART
TELL ME DARLING
WHAT’S BEEN GOING ON?

PLANT. (sings from inside shop, straight in AUDREY’s
direction. [MUSIC CUE 19-A.])
HEY, LITTLE LADY, HELLO.

AUDREY. (turns with a start) Who... Who said that?

PLANT.

YOU LOOKIN’ CUTE AS CAN BE.

AUDREY. (moving toward shop) Is somebody in there?

PLANT.

YOU LOOKIN’ MIGHTY SWEET!

AUDREY. (opening the door slowly) Seymour? Seymour?

PLANT.

NO IT AIN’T SEYMOUR—
(The PLANT rises to its full height. [SEE APPENDIX—NOTE 14]
AUDREY, just inside stage L. doorway, sees it and freezes
in shock.)

IT’S ME!

AUDREY. Oh my God!
PLANT.

YOUR FRIENDLY AUDREY TWO!

(Beat. Spoken strongly and in rhythm:)

THIS PLANT IS TALKING . . .

(sweetly) To you.

AUDREY. I don’t believe it.
PLANT. Believe it, baby. It talks.
AUDREY. Am I dreaming this?
PLANT. No. And you ain’t in Kansas, neither.
AUDREY. (turns forward on MUSICAL CHORD) Something’s very wrong here.
PLANT. (smooth) Relax and go with it, doll. Do me a favor, will ya sweetheart?
AUDREY. (innocently) A favor?
PLANT. I need me some water in the worst way. (“looking” down toward stage l. branch) Look at my branch. I’m a goner, honey. (sings)
COME ON AND GIMME A DRINK. [SEE APPENDIX—NOTE 15]

(As THE PLANT resumes singing and grows more forceful, AUDREY’s physical attitude become more Fay Wray than ever. She leans against the doorframe, clutching it in grace-ful terror.)

AUDREY. I don’t know if I should.
PLANT.

HEY LITTLE LADY, BE NICE.

AUDREY. (moves to just in front of stage l. work table, clutching it behind her, with honest but attractively-posed fear) You just want water, right?
PLANT.

SURE DO, I’LL DRINK IT STRAIGHT.

AUDREY. (her protective instincts getting the better of her) Your branches are dry, poor thing.
PLANT.

DON’T NEED NO GLASS AND NO ICE.

AUDREY. (She relents and helpfully crosses to stage r. re- frigerator.) I’ll get the can.
PLANT.

DON’T NEED NO TWIST OF LIME!

AUDREY. (Pulling a watering can from atop the refrigerator, she moves closer to THE PLANT, poised to pour water into ITS open “mouth.”) Here you go.
LITTLE SHOP OF HORRORS

PLANT. (as its stage r. Branch descends upon AUDREY, entangling her in its tendrils)
AND NOW IT'S SUPPERTIME!

(AUDREY screams and begins to fight with the Branch, desperately trying to escape. [SEE APPENDIX—NOTE 16] It pulls her to and fro during the following:)

PLANT. Relax, sweetheart, and it'll be easier. Come on, join your dentist friend and Mushnik. They're right inside.

(The Branch shovels AUDREY toward the Pod, which opens wide and chomps down on her. She is now inside the Pod from the waist up, bouncing up and down with it as it "chews".)

AUDREY. Help!
SEYMOUR. (charging in from l. with the roast beef, which he drops) Audrey! No! Get offa her! Get offa her!

(He pries THE PLANT open and pulls AUDREY out. She has clearly been badly wounded and has to lean heavily against him for support. The Pod and branches lower to the floor, as if in disappointment, and lie perfectly still.)

SEYMOUR. (continued) Audrey... are you alright?
AUDREY. (wilted, exhausted, and clinging to him) Yes. (She collapses to the floor.) No.
SEYMOUR. (MUSIC [CUE 19-B] begins as he sinks to his knees to cradle her in a "Pieta" pose.) Don't die, Audrey. I need you. Please, please don't die.

AUDREY. (fading gracefully, softly, with total sweetness and calm) You know, the plant just said the strangest thing just now. It said that Orin and Mr. Mushnik were already inside.
SEYMOUR. (quietly tortured) It's true. I did it. I fed them to it.
AUDREY. (looking into his eyes) And that's what made it so big and strong and you so famous?
SEYMOUR. I've done terrible things. But not to you. Never to you.
AUDREY. But. (Pause. Then, with great resolve:) I want you to, Seymour.
SEYMOUR. What?
AUDREY. When I die—which should be very shortly—(lyrically) Give me to the plant, so it can live to bring you all the wonderful things you deserve.

SEYMOUR. You don't know what you're saying.
AUDREY. But I do. (pulling herself prettily but with some difficulty to her knees, like a wounded Saint Joan having a vision) It's the one gift I can give you. (beat; beaming now in saintly self-sacrifice) And if I'm in the plant, then I'm part of the plant. (beat) So in a way... We'll always be... Together. (They are now both on their knees, facing each other.)

(19-C) "SOMEBEHERE THAT'S GREEN" (REPRISE)

YOU'LL WASH MY TENDER LEAVES
YOU'LL SMELL MY SWEET PERFUME
YOU'LL WATER ME AND CARE FOR ME
YOU'LL SEE ME BUD AND BLOOM.
(She starts to try to rise, leaning on SEYMOUR for support. He rises to help her.)
I'M FEELING STRANGELY HAPPY NOW,
CONTENTED AND SERENE.
(She collapses against him a little.)
OH, DON'T YOU SEE?
FINALLY I'LL BE
(She kisses him gently on the nose.)
SOMEBEHERE...
(She turns forward.)
THAT'S...
(And reaches out toward the place she's always dreamed of)
GREEN!

(She reaches further, takes her last breath, and dies as SEYMOUR scoops her up into his arms. MUSIC swells romantically (19-D). LIGHTS mirror the mood. The sunset goes nuts. The image is one of Wagnerian splendor as SEYMOUR stands for a moment, holding the dead AUDREY in his arms, and vs., THE PLANT's mammoth trap opens very slowly. SEYMOUR turns vs. and carries AUDREY slowly, ceremoniously, toward it. A choir of unseen voices
provides an M.G.M. touch, as SEYMOUR gently lays his love inside THE PLANT. He then kneels and miserably watches AUDREY disappear, as if being sucked down into the monster's insides. Finally, when she is gone, The Pod slowly closes. [SEE APPENDIX—NOTE17] As the music turns from majestic to poignant, SEYMOUR silently rises, crosses down c. and sits on the edge of the shop platform. He is stunned, lost, numb. On the last strains of MUSIC, the clock on the wall has moved to nine o'clock. A night has passed. As LIGHTS change to morning, CRYSTAL appears outside the shop, stage l.)

CRYSTAL. That's him, Mr. Martin. He's right in there.

(PATRICK MARTIN, yet another sleazy opportunist, played by the same actor who played ORIN, enters stage l.)

MARTIN. (slipping her a five) Thanks, sweetheart. Wait for me. (enters the shop) Krelborn? Seymour Krelborn?

SEYMOUR. (Still shattered, he does not move or look at him.) Leave me alone.

MARTIN. Patrick Martin, Licensing and Marketing Division, World Botanical Enterprises. I've got a gilt-edged proposition for you, boy.

SEYMOUR. (almost inaudible) I'm not interested.

MARTIN. Let me explain in more detail. (He pulls a contract out of his jacket, moves down c. to SEYMOUR, and crouches just up l. of him.) It's a very simple licensing deal. We take leaf cuttings, develop little Audrey Twos, and sell them to florists across the nation. Pretty soon, every household in America will have one. (Beat. SEYMOUR starts to get it. MARTIN crosses up l., toward door.) I've got a truck waiting outside and some pots. If you don't mind, we'll start taking cuttings right now. Imagine boy, Audrey Twos everywhere. (He steps out of the shop and speaks to CRYSTAL.) Why, with the right advertising, this could be bigger than hula hoops. (MARTIN and CRYSTAL exit, l.)

SEYMOUR. (to himself as the whole thing comes together) Bigger than hula hoops.

PLANT. (its voice deep and majestic now, the Pod rising to a full standing position) MUCH BIGGER!

SEYMOUR. (MUSIC CUE #20, in under) Every household in
LITTLE SHOP OF HORRORS

America . . . Thousands of you . . . Eating. That’s what you’ve had in mind all along, isn’t it?

PLANT.

NO SHERLOCK!

SEYMOUR. We’re not talking about one hungry plant here. We’re talking about . . . World Conquest!

PLANT.

AND I WANT TO THANK YOU!

SEYMOUR. You’re a monster and so am I!

PLANT.

FEED ME!

SEYMOUR. You ate the only thing I ever loved!

PLANT. Too bad!

SEYMOUR. (rises, pulls out gun, turns, and fires) Take that. (Drum plays two rim-shots to indicate the sound of the gun firing. THE PLANT laughs.) And that. (two more rim-shots) And that. And that. And that. And that and—

PLANT.

GIVE UP, KRELBORN!

SEYMOUR. (crossing to stage l. work table) Never! (producing a container from a shelf under the table and flourishing it) Here! Rat poison! (crosses to plant and forces a handful of poison into the Pod [see appendix—note 18]) Eat that! EAT IT! EAT IT! EAT IT!

PLANT. (It spits the poison out.) Feh! Give up, small fry.

SEYMOUR. (crossing to stage r. work table and pulling a machete out from under it) Maybe you’re tough on the outside. But in there! In that pod . . . I’ll hack you to bits! I’ll get you from the inside! Open up! (He moves to just r. of the Pod and tries to pry it open with the machete. THE PLANT resists.) OPEN UP! OPEN UP! OPEN UP!

(At last, the pod opens. SEYMOUR braces himself, takes a few steps down c., and brandishes the machete in the air.)

NOW!

(Sustaining the cry “Now!” like Custer crying “Charge”, SEYMOUR turns, runs to the PLANT and dives inside. The Pod slams shut on him, chews, and freezes. MUSIC ends. A long beat of silence. Then THE PLANT opens a little, and neatly spits the machete out onto the floor. [see appendix—note 19] After another moment’s silence, CRYSTAL, RONNETTE, CHIFFON, and PATRICK MARTIN appear
LITTLE SHOP OF HORRORS

stage 1. The GIRLS wear white lab coats decorated with green World Botanical Enterprises insignias. MARTIN carries a carton of empty flower pots.

MARTIN. Mr. Krelborn? Mr. Krelborn? (All four enter the shop, the GIRLS crossing to c. and MARTIN holding at the stage l. work table, where he deposits his carton.) Okay girls. (He distributes a pot to each of them.) All you have to do is snip some of the smaller leaves and replant them in these pots. The truck’s waiting outside. (MUSIC [CUE #21] in. He steps out of shop and calls out toward the audience with great importance:)
Open the van, boys! We’re ready to start loading!

(THE GIRLS look at each other ominously. Musical chords. They begin to move, CHIFFON crossing up r., CRYSTAL up l., and RONNETTE crossing down l., by the work table. Each finds a leaf hanging on a vine, removes it, and places it in her pot. Once RONNETTE has taken her cutting—while the other GIRLS are getting theirs—she moves ceremoniously to d.sc. edge of the shop. She holds her leaf-pot in both hands, like a religious icon, faces the audience, and sings with serious Gospel fervor:)

RONNETTE.

SUBSEQUENT TO THE EVENTS YOU HAVE JUST WITNESSED

SIMILAR EVENTS IN CITIES ACROSS AMERICA,
(She steps off of the shop platform onto the Forestage. Right through the “wall.” vs. of her, CRYSTAL and CHIFFON start moving d.c. with a similar attitude.)
EVENTS WHICH BORE A STRIKING RESEMBLANCE TO THE ONES YOU HAVE JUST SEEN—
BEGAN OCCURRING . . .

(On the vamp between verses, CRYSTAL and CHIFFON fall into step and move in a stately manner to positions on the Forestage, flanking RONNETTE. Screens close behind them.)

GIRLS.

SUBSEQUENT TO THE EVENTS YOU HAVE JUST WITNESSED,
CRYSTAL.
HAVE JUST WITNESSED!

Girls.
UNSUSPECTING JERKS FROM MAINE TO CALIFORNIA

CRYSTAL.
CALIFORNIA!

Girls.
MADE THE ACQUAINTANCE OF A NEW BREED OF
FLYTRAP

CRYSTAL.
YES THEY DID!

Girls.
AND GOT SWEET-TALKED INTO FEEDING IT

BLOOD . . .

(As they continue to sing, they move with slow, synchronized
processional steps to the edge of the Forestage.)

Girls. (continued)
THUS THE PLANTS WORKED THEIR TERRIBLE WILL,
FINDING JERKS WHO WOULD FEED THEM THEIR
FILL
AND THE PLANTS PROCEEDED TO GROW . . .
AND GROW . . .
(They reach the edge and stop.)
AND BEGIN WHAT THEY CAME HERE TO DO,
WHICH WAS ESSENTIALLY TO
EAT CLEVELAND!
AND DES MOINES!
AND PEORIA!
AND NEW YORK!
AND THIS THEATRE . . .

(CRYSTAL and RONNETTE run to the stage l. stoop and
take positions there. CHIFFON runs to the stage r. stoop.
Meanwhile, us. of them, the Screens open to reveal clouds
of smoke that swirl around the AUDREY TWO, now with
huge and powerful new branches, which make it wide as the
shop itself. And something else has appeared on this crea-
ture. Flowers. Four of them. And in the center of each
blood-red bloom is the face of a dead character: MUSH-
NIK, SEYMOUR, ORIN, and AUDREY. [See appendix—
Note 20]
LITTLE SHOP OF HORRORS

DEAD FACES.
THEY MAY OFFER YOU FORTUNE AND FAME
LOVE AND MONEY AND INSTANT ACCLAIM
BUT WHATEVER THEY OFFER YOU,
DON'T FEED THE PLANTS!
DEAD MUSHNIK.
THEY MAY OFFER YOU LOTS OF CHEAP THRILLS
DEAD SEYMOUR.
FANCY CONDOS IN BEVERLY HILLS
DEAD ORIN.
BUT WHATEVER THEY OFFER YOU,
DEAD AUDREY.
DON'T FEED THE PLANTS!
DEAD FACES and GIRLS.
LOOKOUT! HERE COMES AUDREY TWO!
PLANT.
LOOKOUT! HERE I COME FOR YOU!

(Now this massive thing—this PLANT—starts moving down
  toward the audience, using its Branches like a monstrous
  botanical crab, to pull itself along. As the DEAD FACES
  and GIRLS continue to sing, THE PLANT keeps coming
  toward us . . . toward us . . .)

DEAD FACES and GIRLS.
HOLD YOUR HAT AND HANG ONTO YOUR SOUL!
SOMETHIN'S COMIN' TO EAT THE WORLD WHOLE!
IF WE FIGHT IT, WE STILL GOT A CHANCE.
(THE PLANT stops. If it went any further, it would be in the
  first row. The Branches fan out, menacing the audience. The
  Pod pans the house, snapping at it, showing its teeth to one side
  and then to the other.)
BUT WHATEVER THEY OFFER YOU—
THO' THEY'RE SLOPPIN' THE TROUGHS FOR YOU—
PLEASE WHATEVER THEY OFFER YOU,
DON'T FEED THE PLANTS . . .
DEAD AUDREY and DEAD SEYMOUR.
WE'LL HAVE TOMORROW
DEAD FACES and GIRLS.
DON'T FEED THE PLANT--A--ANTS!

(On the last word, THE PLANT opens wider than we have
  ever seen it. And as it does, vines suddenly come cascading
LITTLE SHOP OF HORRORS

down at the audience from the ceiling over their heads. The entire theatre, then—stage and audience—has been taken over by the AUDREY TWO. THE PLANT's "jaws" come snapping forcefully closed on the last beat of MUSIC. And LIGHTS go to—)

BLACKOUT

THE END
Craft and Structure

- **CCSS.ELA-Literacy.RI.4.4** Determine the meaning of general academic and domain-specific words or phrases in a text relevant to a grade 4 topic or subject area.
- **CCSS.ELA-Literacy.RI.4.5** Describe the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in a text or part of a text.

Key Ideas and Details

- **CCSS.ELA-Literacy.RI.4.1** Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

Integration of Knowledge and Ideas

- **CCSS.ELA-Literacy.RI.4.8** Explain how an author uses reasons and evidence to support particular points in a text.
English Language Arts Standards » Writing » Grade 4

Standards in this strand:

- CCSS.ELA-Literacy.W.4.1
- CCSS.ELA-Literacy.W.4.2
- CCSS.ELA-Literacy.W.4.3
- CCSS.ELA-Literacy.W.4.4
- CCSS.ELA-Literacy.W.4.5
- CCSS.ELA-Literacy.W.4.6
- CCSS.ELA-Literacy.W.4.7
- CCSS.ELA-Literacy.W.4.8
- CCSS.ELA-Literacy.W.4.9
- CCSS.ELA-Literacy.W.4.10

Text Types and Purposes

CCSS.ELA-Literacy.W.4.1 Write opinion pieces on topics or texts, supporting a point of view with reasons and information.

- CCSS.ELA-Literacy.W.4.1a Introduce a topic or text clearly, state an opinion, and create an organizational structure in which related ideas are grouped to support the writer’s purpose.

- CCSS.ELA-Literacy.W.4.2 Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

- CCSS.ELA-Literacy.W.4.2a Introduce a topic clearly and group related information in paragraphs and sections; include formatting (e.g., headings), illustrations, and multimedia when useful to aiding comprehension.

- CCSS.ELA-Literacy.W.4.2b Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic.

- CCSS.ELA-Literacy.W.4.2d Use precise language and domain-specific vocabulary to inform about or explain the topic.

- CCSS.ELA-Literacy.W.4.2e Provide a concluding statement or section related to the information or explanation presented.

- CCSS.ELA-Literacy.W.4.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

- CCSS.ELA-Literacy.W.4.3a Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.

- CCSS.ELA-Literacy.W.4.3e Provide a conclusion that follows from the narrated experiences or events.
Little Shop of Horrors: COMPARING LITTLE SHOP WITH THE INVASION OF THE BODY SNATCHERS

By Karel Sloane-Boekbinder

The musical Little Shop of Horrors was not the first film to tell the story of invading plants from outer space. Four years earlier, in 1956, Invasion of the Body Snatchers told the story of pods that landed on a farm, took root and then took over. Like Little Shop of Horrors, Invasion of the Body Snatchers relied on the perception that most people have of plants, that they are harmless, in order to create a menace that then threatens to take over the world.

This lesson provides students with opportunities to compare excerpts from the Little Shop of Horrors stage script JPAS will be using (from the 1982 stage play) with excerpts from scripts from two versions of Invasion of the Body Snatchers (1956 and 1978.) It gives students into the creative process of storytelling and how once central idea, i.e. invading plants from outer space, can be transformed into very different stories.

Begin by having students read the script from the 1956 version of Invasion of the Body Snatchers. Next, ask students to read the excerpt from the 1978 version of Invasion of the Body Snatchers. Once students have read both versions, ask them to read the excerpt from Little Shop of Horrors. Using the “Compare/Contrast” handout, ask students to fill out the first two columns, comparing and contrasting the plants from both stories.
With the inspiration from both *Invasion of the Body Snatchers* and *Little Shop of Horrors*, ask the students to write their own plant story. Ask them to create a version that is different from the two they have read. This can include that the invading plant does not come from outer space; instead it is created in a lab. It can also include that instead of being destructive, the plant has healing powers or some other way it is beneficial to society. Have students begin by completing the third column of the “Compare/Contrast” handout, “My Version.” Once they have completed this hand out, ask them to complete the “Essay Organizer.” Using their “Essay Organizer,” ask students to create their new, original plant story. Share what they create with the class.
## Compare and Contrast

Name____________________

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<th>Body Snatchers: FILM VERSIONS</th>
<th>MY VERSION</th>
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<td>Audrey II</td>
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<tr>
<td>Invasion Pod</td>
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<tr>
<td>Plants</td>
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**Notes:**

- **Audrey II:**
  - Comparison points:
    - Appearance
    - Behavioral traits
    - Effects on the world

- **Invasion Pod Plants**:
  - Comparison points:
    - Appearance
    - Behavioral traits
    - Effects on the world

**Questions for Discussion:**

1. How do the two portrayals differ in terms of their visual appearance?
2. What are the behavioral differences between Audrey II and Invasion Pod Plants?
3. How do the effects of each on their surroundings compare?
Paragraph 1: Plant Origins
1.
2.
3.

Paragraph 2: What My Plant Needs to Grow
1.
2.
3.

Paragraph 3: When My Plant is Fully Grown, This is What Happens
1.
2.
3.

Paragraph 5: Conclusion
1.
2.
3.
Screenplay: Invasion of the Body Snatchers (1956)

Jack Belicec: Don't fight it, Miles. It's no use. Sooner or later, you'll have to go to sleep.

Dr. Dan 'Danny' Kauffman: Miles, you and I are scientific men. You can understand the wonder of what's happened. Just think. Less than a month ago...Santa Mira was like any other town--people with nothing but problems. Then out of the sky came a solution. Seeds drifting through space for years...took root in a farmer's field. From the seeds came pods...which had the power to reproduce themselves...in the exact likeness of any form of life.

Dr. Miles J. Bennell: So that's how it began...out of the sky.

Dr. Dan 'Danny' Kauffman: Your new bodies are growing in there. They're taking you over cell for cell...atom for atom. There's no pain. Suddenly, while you're asleep...they'll absorb your minds, your memories...and you're reborn into an untroubled world.

Dr. Miles J. Bennell: Where everyone's the same?

Dr. Dan 'Danny' Kauffman: Exactly.

Dr. Miles J. Bennell: What a world. We're not the last humans left. They'll destroy you!

Dr. Dan 'Danny' Kauffman: Tomorrow, you won't want them to. Tomorrow, you'll be one of us.

Dr. Miles J. Bennell: I love Becky. Tomorrow, will I feel the same?

Dr. Dan 'Danny' Kauffman: There's no need for love.

Dr. Miles J. Bennell: No emotion? Then you have no feelings, only the instinct to survive.

http://www.youtube.com/watch?v=pvbOycaHiBY
http://www.youtube.com/watch?v=Q4DczfLhTM8
There's some more flowers, kids. Go pick 'em.
Yeah!
That's a pretty one!
I don't have one.
Well, go look for one, over there.
Oh, that's beautiful. Let me look at that.
Let me look at that!
Now you can take them home to your parents. Don't they smell nice!
Hi.
Elizabeth Too much trouble to pick the mail up off the floor, Geoffrey?
Hello?
Elizabeth Look at this flower.
Geoffrey All right! Attaway!
Elizabeth You know, I think I actually found something rare.
Geoffrey What?
Elizabeth This plant. I think it's a grex.
Geoffrey A what?
Elizabeth G-R-E-X. That's when two species cross pollinate and produce a third completely unique one. And listen to this:
Epilobic, from the Greek epi: upon, and lobos: a pod.
Many of the species are dangerous weeds and should be avoided.
Geoffrey Dangerous?
Elizabeth In the garden.
See? Look how quickly it roots.
Their rapid and widespread growth was even observed in many of the war-torn cities of Europe. Indeed, some of these plants may thrive on devastated ground.
Geoffrey Why don't we go up to Vail for the weekend? Fly up Friday, hmm?
Elizabeth OK, maybe. Sure.
Geoffrey! I'm trying to read!
Jack This smells lovely.
Nancy I want you to listen to me.
Jack I am listening to you, Nancy.
Nancy I am not seeing things. I know I saw what I saw and I know it was turning into you, Jack. Now, that body we found...
Jack In the vase with the others.
Elizabeth Just stuck in there?
Jack Yeah. Why?
Elizabeth Geoffrey gave me one last night.
Jack So what?
Nancy A customer, Mr. Gianni, brought one of those to the baths.
Jack So what?
Nancy Put it down, Jack.
Jack It's a pod with a flower on it.
Elizabeth I could not find that flower in any book.
Nancy Jack, put it down.
Jack It's a pink flower, honey.
Nancy It could be toxic.
Elizabeth I have seen these flowers all over. They grow like parasites on other plants.
Nancy Where are they coming from?
Elizabeth Outer space.
Jack They're not from outer space.
Elizabeth Why not?
Jack They're not.
Elizabeth Why?
Jack What are you talking about? A space flower?
Elizabeth Why not a space flower? Why do we always expect metal ships?
Jack I've never expected metal ships. There must be other ways they get in our systems. Right. They could be getting into us through touch or fragrance. We would never even notice it, not from the impurities we have. I mean, we eat junk and we breathe junk.
Jack I don't know where they're coming from, but I feel as though I've been poisoned.
Matthew We've gotta take those flowers in and have them analyzed. There's something here. They could get into us and screw up our genes like DNA, recombine us, change us.

Matthew on the phone
Receptionist Who do you wish to speak to?
Matthew David Kibner.
Receptionist He's not in right now. He'll be back this afternoon.
Matthew Could you leave a message for him?
Matthew Bennell. B-E-N-N-E-L-L.
Receptionist And your number, please?
Matthew No, he's got my number. Thank you.
James Graia James Graia, Deputy City Attorney. Can I help you?
Matthew My name is Matthew Bennell. B-E-N-N-E-L-L. I'm a deputy public health inspector.
James Graia Is this another call about impostors?
Matthew Yes.
James Graia We're the first agency you called?
Matthew Yes.
James Graia Good. Listen, Mr. Bennell, we don't wanna create a panic.
Matthew No-one here knows.
James Graia I'd like you to stay by your phone for a while. I'll have somebody call you back and take down all you know.
Matthew All right, thank you.

At the lab at the Dept. of Health

Allen This is a busy lab, Elizabeth. We don't test flowers. They go to the Depart of Agriculture.
Elizabeth I know where they go! I think this is our problem. I think it is affecting people.
Allen How?
Elizabeth Look, Allen, I have already said that I'll do all the testing. You don't have to lift a finger. Can I?
Allen You've been consistently late, Elizabeth, and you're behind in your work, so I'll do the tests for you.
Elizabeth Thank you.
Allen It'll take XX hours.
Elizabeth Allen,...
Allen I can't understand why you've become so emotional about a little flower.
(AUDREY nudges SEYMOUR forward.)

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

AUDREY. What Seymour’s trying to say, Mr. Mushnik, is... Well, we’ve talked about it and we both agree... (confidentially, to SEYMOUR) Seymour, why don’t you run in back and bring out that strange and interesting new plant you’ve been working on? (SEYMOUR exits up r.) You see, Mr. Mushnik, some of those exotic plants Seymour has been tinkering around with are really unusual and we were both thinking that maybe some of his strange and interesting plants—prominently displayed and advertised—would attract business.
SEYMOUR. (Re-enters r., carrying Pod #1—a large but sickly looking plant—unlike any you have ever seen.) I’m afraid it isn’t feeling very well today.

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

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

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

AUDREY. (deeply moved) After me?

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

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

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

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

AUDREY. It’s an Audrey Two.

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

SEYMOUR. No one has.

CUSTOMER. Where did you get it?

SEYMOUR. Well...

([MUSIC 3-B in])

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

"DA DOO"

(CRYSTAL, RONNETTE, and CHIFFON pop into view up t., outside the shop window. As SEYMOUR, stage c., tells his tale, they sing back-up with appropriate Girl Group hand gestures. No one onstage seems to notice them.)
GIRLS.
DA-DOO
SEYMOUR. I was walking in the wholesale flower district that day.
GIRLS.
SHOOP-DA-DOO
SEYMOUR. And I passed by this place where this old Chinese man—
GIRLS.
CHANG-DA-DOO
SEYMOUR.—He sometimes sells me weird and exotic cuttings—
GIRLS.
SNIP-DA-DOO
SEYMOUR.—’Cause he knows, you see—strange plants are my hobby!
GIRLS.
DA-DA-DA-DA-DA-DA
DA-DOO
SEYMOUR. He didn’t have anything unusual there that day.
GIRLS.
NOPE DA-DOO
SEYMOUR. And I was about to—you know—walk on by.
GIRLS.
GOOD FOR YOU
SEYMOUR. When suddenly and without warning, there was this. . .
SEYMOUR and GIRLS.
TOTAL ECLIPSE OF THE SUN!
SEYMOUR. It got very dark. And then I heard a strange humming sound, like something from another world.
GIRLS.
DA-DOO
SEYMOUR. And when the light came back, this weird plant was just sitting there.
GIRLS.
OOPS-EE-DOO
SEYMOUR. Just stuck in, you know, among the zinnias?
GIRLS.
AUD-REE-TWO
SEYMOUR. I coulda sworn it hadn’t been there before. But the old Chinese man sold it to me anyway.
LITTLE SHOP OF HORRORS

GIRLS.
SHA-LA-LA-LA-LA-LA
DOO-DOO-DOO-DOO!

SEYMOUR.
For a dollar ninety-five.

(As MUSIC ends, The GIRLS sink down behind the window and disappear from view.)

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

MUSHNIK. Fifty dollars!
AUDREY. Fifty dollars!
SEYMOUR. Fifty dollars!

MUSHNIK. (crossing toward CUSTOMER at L. work table) Yessir, right away, sir!
CUSTOMER. Can you break a hundred?
MUSHNIK. A hundred. Er... no... I’m afraid we... er... (fingering a huge cobweb on the register)... Closed the register for the day.
CUSTOMER. Well then, I’ll just have to take twice as many, won’t I?
MUSHNIK. Twice as many!
AUDREY. Twice as many!
SEYMOUR. Twice as many!

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

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

(AUDREY presents the pathetic bundle to the CUSTOMER.)

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

(CUSTOMER exits. [MUSIC CUE 3-C.] CRYSTAL silently enters on street, stage L., and takes a position on D.S.L. stoop, reading an oversized monster movie magazine. Simultaneously, a quick beat of Ad. Lib. exuberance and
MUSHNIK. Well, don't just stand there! Quick! Quick! Quick! Put that plant—what do you call it?
SEYMOUR. An Audrey Two.
MUSHNIK. Put that Audrey Two in the window where the passes-by can see. My God, I'd never have believed it. (crossing stage r. to prepare to leave; taking off sweater, putting on coat, hat, and scarf) Children, I'm taking us all to dinner!

(MUSIC out)

AUDREY. Oh, I'd love to, Mr. Mushnik, but I have a date.

(She crosses to coat rack up c.)

MUSHNIK. With the same nogoodnik? I'm telling you, Audrey, you don't need a date with him, you need major medical. He ain't a good clean kinda boy.

AUDREY. (putting on her jacket) He's a professional.
MUSHNIK. What kind of professional drives a motorcycle and wears a black leather jacket?

AUDREY. He's a rebel, Mr. Mushnik. But he makes good money. And besides... he's the only fella I've got. Enjoy dinner. Goodnight, Seymour.

SEYMOUR. Goodnight.

(AUDREY exits.)

MUSHNIK. (collecting his newspaper from r. work table) Poor girl.

SEYMOUR. Are we still going to dinner?

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

MUSHNIK. (crossing c. to SEYMOUR) You're not going anywhere, Krelborn. You're staying right here and taking care of this sick plant. How come it's fainting all the time?

SEYMOUR. I told you, it's been giving me trouble. It just wilts like this. The Audrey Two is not a healthy girl.

MUSHNIK. Strictly between us, neither is the Audrey One.
LITTLE SHOP OF HORRORS

SEYMOUR. If only I knew what breed it is, what genus. But it's nowhere in the books.
MUSHNIK. Well, Krelborn, my advice to you is you better figure it out and fast. Look what this exotic little beauty did for business!
SEYMOUR. I know.
MUSHNIK. (crossing to door) So work, Seymour! Nurse that plant back to health. I'm counting on you.
SEYMOUR. I know.
MUSHNIK. (turns) You do?
SEYMOUR. I do.
MUSHNIK. So fix! Goodnight.

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

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

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

(4) "GROW FOR ME"

SEYMOUR.
I'VE GIVEN YOU SUNSHINE
I'VE GIVEN YOU DIRT
YOU'VE GIVEN ME NOTHIN'
BUT HEARTACHE AND HURT!
I'M BEGGIN' YOU SWEETLY
I'M DOWN ON MY KNEES.
OH PLEASE—
GROW FOR ME.

I'VE GIVEN YOU PLANTFOOD
AND WATER TO SIP
I'VE GIVEN YOU POTASH.
YOU'VE GIVEN ME—ZIP.
OH GOD HOW I MIST YOU
LITTLE SHOP OF HORRORS

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

(He crosses to the windowseat and deposits the PLANT there.
[SEE APPENDIX—NOTE 2])

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

(returning to the work table to tidy-up)

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

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

SEYMOUR. (speaking) Ouch! (THE PLANT opens its flytrap-like “mouth”. But SEYMOUR doesn’t catch it.) roses!

thorns! Clumsy me. Hey, Twoey, look what I did! (He shows the finger to THE PLANT and notices that it is open.)

Hey, you opened up! I wonder what made you do that?

(SEYMOUR moves toward THE PLANT, unconsciously dropping his finger to his side as he does. As the finger disappears from its “view”, THE PLANT closes. SEYMOUR looks at THE PLANT again, sees that it is closed, and shrugs. He lifts his finger to look at the wound. THE PLANT opens. SEYMOUR notices this. He begins to catch on. He slowly hides his finger behind his back and as he does, THE PLANT slowly closes. SEYMOUR raises his finger slowly. THE PLANT slowly opens. Now SEYMOUR decides to try to trick it. He very quickly hides his finger, then quickly lifts it again. As he does this, THE PLANT closes and opens, mirroring his timing exactly. SEYMOUR turns away with an “uh oh” expression.)
English Language Arts Standards » Reading: Informational Text » Grade 4

Craft and Structure

- **CCSS.ELA-Literacy.RI.4.4** Determine the meaning of general academic and domain-specific words or phrases in a text relevant to a grade 4 topic or subject area.
- **CCSS.ELA-Literacy.RI.4.5** Describe the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in a text or part of a text.

Key Ideas and Details

- **CCSS.ELA-Literacy.RI.4.1** Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

Integration of Knowledge and Ideas

- **CCSS.ELA-Literacy.RI.4.8** Explain how an author uses reasons and evidence to support particular points in a text.

English Language Arts Standards » Reading: Informational Text » Grade 4

Craft and Structure

- **CCSS.ELA-Literacy.RI.4.4** Determine the meaning of general academic and domain-specific words or phrases in a text relevant to a grade 4 topic or subject area.
- **CCSS.ELA-Literacy.RI.4.5** Describe the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in a text or part of a text.
English Language Arts Standards » Writing » Grade 4

Standards in this strand:

- CCSS.ELA-Literacy.W.4.1
- CCSS.ELA-Literacy.W.4.2
- CCSS.ELA-Literacy.W.4.3
- CCSS.ELA-Literacy.W.4.4
- CCSS.ELA-Literacy.W.4.5
- CCSS.ELA-Literacy.W.4.6
- CCSS.ELA-Literacy.W.4.7
- CCSS.ELA-Literacy.W.4.8
- CCSS.ELA-Literacy.W.4.9
- CCSS.ELA-Literacy.W.4.10

Text Types and Purposes

CCSS.ELA-Literacy.W.4.1 Write opinion pieces on topics or texts, supporting a point of view with reasons and information.

- CCSS.ELA-Literacy.W.4.1a Introduce a topic or text clearly, state an opinion, and create an organizational structure in which related ideas are grouped to support the writer's purpose.
- CCSS.ELA-Literacy.W.4.2 Write informative/explanatory texts to examine a topic and convey ideas and information clearly.
  - CCSS.ELA-Literacy.W.4.2a Introduce a topic clearly and group related information in paragraphs and sections; include formatting (e.g., headings), illustrations, and multimedia when useful to aiding comprehension.
  - CCSS.ELA-Literacy.W.4.2b Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic.
  - CCSS.ELA-Literacy.W.4.2d Use precise language and domain-specific vocabulary to inform about or explain the topic.
  - CCSS.ELA-Literacy.W.4.2e Provide a concluding statement or section related to the information or explanation presented.
- CCSS.ELA-Literacy.W.4.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.
  - CCSS.ELA-Literacy.W.4.3a Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.
  - CCSS.ELA-Literacy.W.4.3e Provide a conclusion that follows from the narrated experiences or events.
Additional Resources


http://www.lessonplanet.com/search?keywords=little+shop+of+horrors

http://www.theatreteachers.com/lesson-plans/326/little-shop-of-horrors/3

http://www.tes.co.uk/teaching-resource/Musical-Theatre-Little-Shop-of-Horrors-6130633/

http://www.beaconlearningcenter.com/Lessons/554.htm

http://tedb.byu.edu/lesson/show?id=438


http://blog.mysanantonio.com/dvd/2012/10/little-shop-of-horrors-director%E2%80%99s-cut-the-theatrical-cut-ending-was-better/


http://books.google.com/books?id=KFYehxymCI8C&pg=PA139&lpg=PA139&dq=little+shop+of+horrors+lesson+plan&source=bl&ots=IIyc4m7bUq&sig=ln7AKB-gcXj9x-SuhUGvZThCy18&hl=en&sa=X&ei=ZoRpUv_yCylvhlhGcigLtpIHgCw&ved=0CFMQ6AEwBzgK#v=onepage&q=little%20shop%20of%20horrors%20lesson%20plan&f=false