

Door County Community Musicals
***Little Shop of Horrors* Audition Packet**

SHOW SYNOPSIS

Told in the musical style of early 1960s rock and roll, doo-wop and early Motown, ***Little Shop of Horrors*** is a comedy rock musical about a down-and out skid row floral assistant who 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! The musical is based on, and parodies, the low-budget 1960 black comedy film *The Little Shop of Horrors*, directed by Roger Corman. ***Little Shop of Horrors*** is one of the longest-running, award winning, Off-Broadway shows of all time. It has also enjoyed acclaimed Broadway, national touring and International runs. This affectionate spoof of 1950s sci-fi movies has become a household name, thanks to a highly successful film version (the musical’s ending is different!). Charming, tuneful and hilarious, with tongue firmly planted in cheek, ***Little Shop of Horrors*** never fails to entertain.

CAST NEEDS: male roles - four; female roles - four; small ensemble. All roles open.

All participation is on a volunteer, non-compensated basis.

AUDITION PROCESS

Initial auditions will consist of singing, relatively brief readings from the play’s dialog and learning and performing a basic dance/movement sequence to the music of Little Shop.

- ☐ **Music Auditions** - Auditioners should bring piano music and be prepared to sing between 16 and 32 bars of an up tempo song, preferably in the style of Little Shop (50s/60s rock, r&b, doo-wop). If you would like, you may sing one of the up tempo songs from Little Shop. We want to hear people sing with piano accompaniment so please, **no a cappella or recorded music**.
- ☐ **Acting Auditions** - will consist of readings composed of selections from the script; no monologue preparation is necessary. At initial auditions, you may be asked to read from more than one selection with various audition partners. Some of the acting segments will be done in monologue format. We may also ask you to read for parts that you may not wish to be considered for. We want to see you up on stage as much as possible and the more interactions we see, the better!
- ☐ **Dancing/Movement** – there will be no dance requirement for initial auditions. Please note, that there may be a dance component for certain role callbacks (if needed). We will let you

Our goal will be to provide you with a comfortable, low-stress, fun atmosphere. We may send you out in the hall to work a brief scene with partners. We will try and use your time as wisely as possible. You may be asked to read for roles that you are not auditioning for as this allows us to see you on stage more.

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OTHER INFORMATION

- **Select a song you will like to sing for auditions**
Bring piano music and be prepared to sing between 16 and 32 bars of an up tempo song, preferably in the style of Little Shop (50s/60s rock, r&b, doo-wop). If you would like, you may sing one of the up tempo songs from Little Shop. We want to hear people sing with piano accompaniment, so no a cappella or recorded music.
- **Print the PDF File of the Audition Announcement, Forms and Audition Sides**
Review the character summaries, play synopsis and other information provided. This will help you decide on the roles you would like to audition for. Do some research on the musical if you would like. Familiarize yourself with the music (readily available online). There are also many YouTube videos of various productions.
- Many/Most of the sides for the audition are included in the Audition Announcement PDF. We will have copies at the initial auditions.
- Resumes and headshots will be accepted and appreciated but are not required.
- **Please complete the information on the audition form.** You do not have to duplicate information that is included on your theater resume if you have one. Also, complete the contact information and Cast Availability Form.
- **Call backs will be held on Thursday, May 23 at 6:00 pm by invitation.** We will email all auditioners if they are being called back. Not being called back does not necessarily mean you will not be cast.

We will be in touch with everyone who auditions by email so there will be no mystery about your status. Expect to hear from us by mid-day Tuesday, May 21, if we need to see you at call backs. You can expect to hear from us by Saturday, May 25, regarding your final casting status. Email littleshop@sdauditorium.org with any questions you may have.

REHEARSAL SCHEDULE

Due to the condensed rehearsal and production schedule, from the end of May through mid-July, we anticipate holding rehearsals with cast members primarily Monday through Thursday evenings. If cast, you can expect to have four rehearsals per week leading up to tech weeks in July. There will be a break during the 4th of July weekend as well. Unless indicated otherwise, all rehearsals will happen at the Southern Door Community Auditorium.

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CHARACTER SUMMARY

SEYMOUR KRELBOURNE

Vocal: Tenor Low Bb to Top A.

Playing Age: mid 20's – mid-30's

Lead Role

East Side Flower Shop clerk in Skid Row. He is a somewhat insecure, a little naïve, somewhat put-upon orphan florist's clerk, plant aficionado – and our hero. He's sweet and well-meaning, somewhat shy, awkward; lacking in social skills. Seymour becomes the owner of the carnivorous plant, Audrey II. He has a whole lot of insecurity going on, but as the show progresses and the plant grows more powerful, so does his confidence. Probable accent – just a tinge of New York. Comic timing a must. Some dance but not a lot.

AUDREY

Vocal: Low A to Belted D.

Playing Age: 20's – early 30's

Lead

Most likely, bleached-blond, Billie-Dawn-like, secret love of Seymore's life. she is honest and attractive, has very low self-esteem, dresses a little trashy, attracts the wrong guys, has big dreams, and is self-sacrificing. Another clerk in Mushnik's flower shop. Lacking in education and self-esteem, she suffers from feelings of hopelessness at her situation in life (in a cheery sort of way), including her abusive relationship with her boyfriend, Orin Scrivello. Seymour names the plant after her. Probable accent – more than a tinge of New York. Less dance than Seymour.

CRYSTAL, RONNETTE AND CHIFFON – Skid Row Street Urchins (3)

Vocal: Low Alto to High Belt

Playing Ages: 20s/30s

Supporting Roles

Three female street urchins, probably early 20s to early 30s who function both as participants in the action and as a Greek Chorus outside it. They're young, wise-cracking, street-smart, hip, smart, and soulful and the only characters who know what's going on. Together, they are a top notch 50s/60s girl group (Chiffons, Ronnettes, Dixie Cups, Supremes, Blossoms, Crystals). They are our story tellers and very much drive the action. The most dance and movement in the show.

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CHARACTER SUMMARY

MR. MUSHNIK

Vocal: Baritone Low Ab to Top F
Playing Age: Late 40s to early 60s
Supporting Role

Owner of the flower shop; the boss. A failure of a lower East Side florist. About to throw in the towel. Grouchy. Opportunistic but with some ethics. His accent, if he has one, is middle class New York Jewish. He seldom smiles but often sweats. He is a failure of a florist. Cares about Audrey and Seymour in a cranky, impatient, contemptuous sort of way. Some comic dance. Should be able to give Seymour a brief piggy-back ride.

ORIN SCRIVELLO DDS

Vocal – Baritone Low A to Top F
Playing Age: 30s – to early 40s
Supporting Role

A dark, handsome, sadistic, laughing gas inhaling, dentist with a motorcycle, and black leather jacket. Think of Orin as an egotistical pretty-boy, indulged by his mother and all got up like a greaser but thinking like an insurance salesman and talking like a radio announcer.

(The actor may perform other roles - Wino #2, Customer, Mr Berstein, Mrs Luce, Skip Snip, and Patrick Martin and sing with ensemble).

MALE VOICE OF AUDREY II - THE PLANT

Vocal – Booming Bass/Baritone and Funky
Playing Age: Not important
Supporting Role

The voice of Audrey is performed by an actor on an offstage microphone. Will also appear onstage as a wino in opening scene and sing with ensemble. Audrey II is conniving, manipulative, blood thirsty, funky and has a maniacal laugh. The sound is often described as a cross between Otis Redding, Barry White, and Wolfman Jack. Think of the voice as that of a street-smart, funky, conniving villain — Rhythm and Blues' answer to Richard the Third. The actor cast in this role must be able to communicate complex emotion and personality through voice only with the puppet plant providing visual personality.

ENSEMBLE

We may be looking for a small ensemble of strong singers/actors to appear in 2 (or perhaps) 3 numbers in the show to boost the vocal and visual impact of the production. The minor roles

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CHARACTER SUMMARY

of CUSTOMER, RADIO ANNOUNCER, MR BERNSETIN, MRS LUCE, SKIP SNIP and PATRICK MARTIN are usually all played by the actor playing ORIN but it is possible we may allocate some of these roles to the ensemble. At initial auditions, we may or may not have actors read these various parts.

SYNOPSIS

Music by Allan Menken, Book and Lyrics by Howard Ashman

Told in the musical style of early 1960s rock and roll, doo-wop and early Motown, ***Little Shop of Horrors*** is a comedy rock musical about a down-and out skid row floral assistant who 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! The musical is based on, and parodies, the low-budget 1960 black comedy film *The Little Shop of Horrors*, directed by Roger Corman.

Little Shop of Horrors is one of the longest-running, award winning, Off-Broadway shows of all time. It has also enjoyed acclaimed Broadway, national touring and International runs. This affectionate spoof of 1950s sci-fi movies has become a household name, thanks to a highly successful film version (the musical’s ending is different!).

SCENE SYNOPSIS WITH SONG NOTES

PROLOGUE

A VOICE, “not unlike God’s”, is heard describing a deadly threat to humanity’s existence. This deadly threat surfaced (as most deadly threats do) in the seemingly most innocent and unlikely of places. CRYSTAL, RONNETTE, and CHIFFON are discovered and introduce the musical with the title song (“***Little Shop of Horrors***”). Singing in the style of girl groups from the sixties, they warn the audience to beware of the dangers that will happen in the course of the story.

ACT ONE

Scene 1: [The Shop, Skid Row and Discovering Audrey II]

The clock slowly moves from nine to ten a.m. in Mushnik's Skid Row Florists as an ear splitting crash echoes from the back room. SEYMOUR, in the back room, assures MUSHNIK that nothing is broken. As the clock hits two o'clock, 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 on with trays of re-potted plants and promptly sends them flying when he trips on his own feet in a dorky manner. Mushnik starts to yell at Seymour, but Audrey stops him. Seymour admires Audrey’s “eye makeup”.

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SCENE SYNOPSIS WITH SONG NOTES

Fed up with his existence, his lousy business, and his misfit employees, Mushnik clears Ronnette, Crystal, and Chiffon off his stoop and tells them to go to school. Crystal says there's no such thing as "bettering yourself" on skid row and she, Ronnette, and Chiffon describe their lives downtown ("**Skid Row**"). They can work uptown as clerks for jerks, but they always have to come downtown. Audrey joins in the song and complains that all the downtown guys are jerks and longs for something better. Seymour joins in the song as he wonders why he was set on the earth. He remembers that as an orphan, Mushnik took him in and forced him to work in the shop. Seymour constantly prays to get out of skid row. That sentiment is shared by Audrey and everyone who lives on skid row.

At six o'clock, without having even one 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 that they could display in the window to attract customers. Because Seymour could not identify the plant in any book, he decided to name it **Audrey II (#1)**. Mushnik thinks displaying the plant is a ridiculous idea. At the same time, a CUSTOMER shows up asking 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 before leaving.

After the Customer leaves, Mushnik puts Audrey II in the window and offers to take Seymour and Audrey out to dinner. Audrey declines because she has a date with her professional rebel. Seymour is still able to go to dinner, but Mushnik orders Seymour to stay with Audrey II who is wilting and looks unhealthy. Left alone with the plant, Seymour does not know what the plant needs. He sings about how he's given it everything a plant could need. What more could this plant want—blood? On the word, "blood", Audrey II (worked as a small potted puppet) perks up, and Seymour realizes that a few drops of human blood will make Audrey II grow ("**Grow For Me**").

Scene 2: [Success and Dreams]

Seymour is interviewed on a radio show as a botanical genius because he has seemingly invented a new breed of plant life. Seymour reminds the listeners that Audrey II is on display at Mushnik's Skid Row Florists. Although he is unhappy that Seymour did not give the shop's address, Mushnik sings about his new-found success.

When Seymour **returns to Skid Row with Audrey II (#2)** (a second, larger puppet operated by Seymour...which snaps at people.), he is greeted by Chiffon, Ronnette, and Crystal who celebrate Seymour's success ("**Ya Never Know**").

Audrey rushes on and apologizes to Seymour for missing the broadcast. She was handcuffed by her boyfriend. Ronnette, Chiffon, and Crystal suggest Audrey get a new man—preferably a little botanical genius. In the song, "**Somewhere That's Green**", Audrey dreams of the life that she and Seymour could have in the suburbs.

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SCENE SYNOPSIS WITH SONG NOTES

Scene 3: [Renovation, The Dentist, Seymour's Adoption and The Plant Talks]

A week later, the flower shop is undergoing a major renovation ("***Closed for Renovation***"). Because Audrey II has been attracting a lot of customers, Mushnik, Seymour and Audrey are making much needed improvements to the store. **Audrey II is now is now much larger (#3).**

After the song, 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. 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.

On the street, ORIN SCRIVELLO, 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. Actually, 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!***").

Orin pops his head in Mushnik's Skid Row Florists Shop. Amazed by Audrey II, Orin 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 stifles her conversation and tells Seymour he should think about quitting Mushnik's. Orin and Audrey leave quickly with handcuffs. Mushnik, having eavesdropped on what Orin said, returns to the shop. While Seymour worries about Audrey, Mushnik worries about losing Audrey II if Seymour leaves. Mushnik offers to adopt Seymour as his son ("***Mushnik and Son***").

Happy that his luck has changed but feeling dizzy from feeding Audrey II, 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. "Feed me!" it says. Seymour says he has no more blood left, but the plant demands more. The plant tells Seymour that he will have fortune and success if he just feeds it. Seymour has strong reservations about killing people, but the plant reminds Seymour that a lot of people deserve to die. At this very opportune 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—"the guy sure looks like plant food" ("***Git It***").

Scene 4: [Laughing to Death/Plant Food]

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 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.

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SCENE SYNOPSIS WITH SONG NOTES

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)**"). **Coda:** As Seymour feeds Orin's body parts to the plant, Crystal, Ronnette, and Chiffon sing about the creepy things happening in the flower shop.

ACT TWO

Scene 1: [Love and Death]

Audrey II has grown even more (#4)! Audrey and Mushnik busily take flower orders over the phone while Ronnette leads another customer into the store. Late for a meeting with his lawyer, Mushnik runs out as Seymour runs in after making another delivery. Audrey asks him to help her with the phone orders. Audrey and Seymour handle a deluge of phone calls from customers ("**Call Back in the Morning**"). When the clock hits six, Audrey and Seymour tell the callers to call back in the morning and they sit down exhausted.

Seymour tells Audrey that he's been shopping for a new wardrobe and shows off his new black leather jacket to her. Speechless and overcome with emotion, Audrey runs out. Seymour, taking off the jacket, follows her outside and tells her that he just wanted to impress her. Audrey admits that she is relieved that Orin is missing, however, she feels guilty because she secretly wishes that he has met with a foul and terrible accident. Seymour tells her that she deserves a nice guy, but Audrey says she only meets creeps in the Gutter....a nightclub where she works.

Seymour sees the girl underneath the makeup and he vows to be her friend ("**Suddenly Seymour**"). Joining in the song, Audrey hopes Seymour will help her find the girl inside her. After their duet, Seymour and Audrey embrace passionately, but 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 says he spilled punch. Mushnik says he was called to the police station because a Mushnik's shopping bag was found in Orin's office. Then, going through the trash (which is only collected once a month), Mushnik finds a dentist's uniform. As the plant begins to sing, Mushnik 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. Seymour agrees to go to the police station with Mushnik, but tells Mushnik that he forgot the combination to the safe and left the day's receipts in the plant. As Ronnette, Chiffon, and Crystal sing, Mushnik knocks on the plant. The plant opens wide, lets Mushnik in, traps him inside, and starts to chew ("**Supertime**").

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SCENE SYNOPSIS WITH SONG NOTES

Scene 2: [The Devil's Deal]

On the street, 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 as BERNSTEIN from NBC offers Seymour his own show, MRS. LUCE offers Seymour a magazine cover and an AGENT offers him a lecturing tour. Realizing that his success will come only with more killing, Seymour decides to destroy the plant. However, he thinks of lovely Audrey who might not like him without his plant. Determined to keep Audrey, Seymour takes the offers as the girls remind us that the meek always get what's coming to them ("***The Meek Shall Inherit***").

Scene 3: [Don't Feed The Plants]

Busy writing his lecture tour speech, the plant demands to be fed. 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 comes in and 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 away visiting his sister and will be gone a long time. Seymour then asks Audrey if she would still like him without Audrey II. 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 would have the suburban life together they always dreamed of. Audrey cannot understand what Seymour is talking about. Assuring her that he will explain everything, he sends her home.

Audrey II plant continues to demand food. Seymour offers to get it a pound of rare roast beef. The plant want nothing to do with anything that is not human but seeing Audrey return (unable to sleep, she needs to talk to Seymour), agrees and Seymour leaves. In a **reprise** of "***Supertime***", the plant calls to Audrey who is surprised that it can talk. The plant tells her that it needs to be watered. When Audrey comes close to it with the watering can, the plant grabs her. The plant tells her to relax because she'll soon be with Mushnik and Orin.

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. She sings a **reprise** of "***Somewhere That's Green***" and dies in Seymour's arms. As the music swells, Seymour feeds Audrey's body to Audrey II.

PATRICK MARTIN from World Botanical Enterprises finds Seymour shattered by Audrey's demise. Martin wants to take leaf cutting from Audrey II 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. The plant closes in on him and spits out the machete.

When Martin returns with Ronnette, Chiffon, and Crystal, to take clippings of the plant Seymour is gone. The girls take the clippings and describe, in song, how the plants ate Cleveland, Des Moines, Peoria, New York, and this theatre. The faces of Seymour, Mushnik, Audrey, and Orin appear in the plant's flowers. The faces warn the audience not to feed the plants ("***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 begins to move forward toward engulf the audience.

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AUDITIONER INFORMATION

Complete legibly in print.

Name (First/last)		
Mailing Address		
	Home	Work
Phone		
Email		
Cell Phone		

ROLE QUESTIONNAIRE:

Check the roles you wish to be considered for and will accept if cast. Please review the Character Summary in the Audition Announcement.

MALE ROLES

Seymour Mushnik Orin Voice of Audrey II Ensemble

FEMALE ROLES

Audrey Crystal/Ronnette/Chiffon (*3 roles available*) Ensemble

IF NOT CAST, ARE YOU WILLING TO BE INVOLVED IN THE PRODUCTION?

Yes No

NOTES FROM YOU (FOR US) REGARDING ROLE PREFERENCE(S):

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THEATER BACKGROUND

If you have a theater resume, please attach and skip this section.

STAGE ACTING EXPERIENCE:

High School ___Y ___N Approx. Number of Productions _____

College ___Y ___N Approx. Number of Productions _____

Community ___Y ___N Approx. Number of Productions _____

Professional (pd) ___Y ___N Approx. Number of Productions _____

OTHER THEATER EXPERIENCE:

Experience	Approx # Shows	Experience	Approx # Shows	Experience	Approx # Shows
Directed		Set Decoration		Choreography	
Stage Managed		Props		Musician	
Stage Crew		Lighting		Box Office/House	
Set Design		Sound		Publicity	
Set Construction		Costumes		Photography	
Set Painting		Makeup/Hair		Musician	

PROVIDE A BRIEF SUMMARY OF YOUR THEATER WORK:

Skip if providing resume.

Little Shop of Horrors Initial Audition Sides

Side 1 - Seymour Monologue

(Seymour has just been made partner to Mushnik, and what's more, he was also adopted by Mushnik himself. He is in high spirits and, looking back on his hardship with raising the Audrey II, decides it has all been worthwhile. Then the unexpected happens)

Seymour: Who cares if I've been a little on the anemic side these past few weeks? So what if I've had a few dizzy spells, a little lightheadedness. It's been worth it, old pal. Well, Twoey. I'm a little hungry. I'm gonna run down to Shmendrik's and get a bite to eat. I'll see you in the... *(The plant wilts suddenly)* Oh, boy, here we go again. Look, I haven't got much left. Just give me a few more days to heal, okay? Then we'll start on the left hand again and...

Audrey II: Feed me!

Seymour: I beg your pardon?

Side 2

"I know you think Mr. Mushnik's too hard on me. But, I don't mind. After all, I owe him everything. He took me out of the Skid Row Home for Boys when I was just a little tyke. Gave me a warm place to sleep, under the counter. Nice things to eat like meatloaf and water. Floors to sweep and toilets to clean and every other Sunday off. A lotta garden clubs have been calling – asking me to give lectures – imagine me, giving lectures. I never even finished grade school. And, I know I need new clothes, Audrey, but I'm a very bad shopper. I don't have good taste like you."

Side 3 Audrey Monologue

(Crystal, Ronnette, and Chiffon are teasing Audrey about her poor taste in men but Audrey goes on to tell them about a little place she always dreams about in her perfect life where she could escape from Skid Row)

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

Little Shop of Horrors Initial Audition Sides

Side 4 Mr. Mushnik Monologue

(Arriving back at the shop after some interviews and an appointment with his lawyer, he is strongly under the suspicion that Seymour is behind Orin's mysterious disappearance and is almost interrogating Seymour)

Mushnik: I had a pretty strange afternoon, **son**. After my lawyer's appointment, I was called to the police station. Yes. It seems they made routine investigation into the disappearance of this motorcycle dentist. And when they did- It seems they found a Mushnik's Skid Row Florists bag... In... His... OFFICE! Seymour: What's that supposed to mean?

Mushnik: Exactly what I asked myself, Seymour. And then I began to think about certain things I've noticed around here. Little red dots all over the linoleum!

Side 5

(Mushnik runs a flower shop in the city – where no one ever seems to buy flowers anymore. Today, one of his employees, Audrey, comes into work late, with a black eye that he doesn't notice until mid-lecture.)

“So, she finally comes to work. Don't tell me good morning, what morning? It's two o'clock in the afternoon. Not that we had a customer. Who has customers when you run a flower shop on Skid Row? Audrey, you better go back there and see what Seymour's... Audrey, where did you get that shiner? Audrey, that greasy boyfriend of yours – he's been beating on you again? Look, I know it's none of my business, but I'm beginning to think he's maybe not such a nice boy...

Side 6 Orin Scrivello

(Orin has arrived at the shop to pick up Audrey for their date when he gets his first glance at the newly famous Audrey II. He sees the potential and takes it upon himself to persuade Seymour to take the plant to bigger and better places than Mushnik's Skid Row Florist)

Orin: Well, if I were you I sure as hell wouldn't keep it under a barrel down in a Skid Row dump like this. This avocado here could be you ticket to the stars. You could take it to any florist shop in town and name your price. Hell, Somebody'd make you a goddam partner to get their hands on this.

Audrey: Seymour's very loyal.

Orin: *(Suddenly very hostile)* Somebody talking to you?

Audrey: Oh... no... Excuse me.

Orin: Excuse me what?

Audrey: Excuse me, doctor.

Orin: *(pleased)* That's better. I'm telling you, kid, this thing's a big green goldmine. Get your ass outta this dump and take the plant with you.

Little Shop of Horrors Initial Audition Sides

Side 7 Orin Scrivello Monologue

“The gas isn’t for you, Seymour. It’s for me. You see, I want to really enjoy this. In fact, I’m going to use my special gas mask! I find a little giggle gas before I begin increases my pleasure enormously. Here we go! Oh, Seymour, I’m flying! The things I’m going to do with that mouth! (Sees the gun) What the hell is that? A gun? The kid’s got a damn revolver! I’m in trouble now, huh? Wait till I turn this gas off. Give me a hand, would you? No, I guess you wouldn’t, would you? I could asphyx What’d I ever do to you?”

Side 8 Plant Discovery – Seymour, Customer, Mushnik, Audrey

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

AUDREY. You don't mean.

SEYMOUR. You can't mean.

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

AUDREY. You can't.

MUSHNIK *Kaput!* Extinct! I'm closing this God and customer forsaken place.

(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?

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

MUSHNIK *(returning to R. work table and sitting)* Maybe what? Do you have any idea how ridiculous you sound? *[Customer passes by window, notices plant and moves to enter shop]* Just because you put a strange and interesting plant in a window, people don't suddenly . . . *[Customer Enters... chimes on door ring]*

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?

[SONG – Da Doo – But for Auditions, we will have Seymour simply tell the story]

SEYMOUR. Well, I was walking in the wholesale flower district one day. And I passed by this place where this old Chinese man sometimes sells me weird and exotic cuttings- 'Cause he knows, you see, strange plants are my hobby! Well, He didn't have anything unusual there that day. And I was about to, you know, walk on by when suddenly and without warning, there was this ...total eclipse of the sun!....It got very dark....And then I heard a strange humming sound, like something from another world. And when the light came back, this weird plant was just sitting there, just stuck in, you know, among the zinnias? I coulda sworn it hadn't been there before. But the old Chinese man sold it to me anyway....for a dollar ninety five.

CUSTOMER. Well, that's an unusual story and a fascinating plant. *(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)* Yes sir, 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- comes up with excuse for no cash for change)*....we 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!

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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 newspaper at the . work table...hands back to Audrey.)

MUSHNIK A hundred dollars-worth? Yes sir! 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.. [Briefly considers pathetic roses] Thank you very much. *(He moves to the door, then turns.)* Yes sir. That is one strange and interesting plant.

Side 9 “No Customers – Life on Skid Row - Mushnik, Audrey, Seymour, Ronnette, Crystal, Chiffon

MUSHNIK in Shop. Seymour in back of shop – off stage – Urchins on stoop outside shop. Audrey off stage. We hear a crash offstage, caused by SEYMOUR, then

MUSHNIK. *(to SEYMOUR)* What did you break now, Krelborn?

SEYMOUR. *(offstage)* Nothing, Mr. Mushnik.

AUDREY enters; she is late for work – she has a black eye.

MUSHNIK. *(to AUDREY)* So, she finally decides to come to work.

AUDREY. Good morning, Mr. Musknik.

MUSHNIK. What morning? It's two o'clock in the afternoon. Not that we had a customer. Who has customers when you run a flower shop in Skid Row?

AUDREY. I'm sorry.
(We hear another crash from SEYMOUR.)

MUSHNIK. *Seymour, what is going on back there?*

SEYMOUR. *(offstage)* Very little, Mr. Mushnik.

MUSHNIK. Audrey, you'd better go back there and see what he's ... Audrey. Where'd you get that shiner?

AUDREY. Shiner?

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

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AUDREY. You don't meet nice boys when you live on Skid Row, Mr. Mushnik. (*SEYMOUR enters.*)

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

MUSHNIK. Seymour! Look what you done to the inventory!

AUDREY. Don't yell at Seymour, Mr. Mushnik.

SEYMOUR. (*Looking up from the floor*) Hi, Audrey – you look radiant today. Is that new eye makeup?

AUDREY. (*Picks up some pots; taking them into the workroom*) I'll clean it up before any of the customers get here. (*AUDREY and SEYMOUR exit.*)

MUSHNIK. Well that ought to give you plenty of time. (*strolls outside*) Look, God, what an existence I got! Misfit employees, bums on the sidewalk, business is lousy. My life is a living hell. (*Crosses toward the girls.*) You! Urchins! Off the stoop! It ain't bad enough I got the winos permanently decorating the storefront? I need three worthless ragamuffins to complete the picture?

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

CRYSTAL. No we're not, Ronnette.

MUSHNIK. You ought to be in school.

CHIFFON. We're on the split shift.

RONNETTE. Right. We went to school 'til the fifth grade, then we split. (*High fives all around*)

MUSHNIK. So how do you intend to better yourselves?

CRYSTAL. Better ourselves? Mister, when you from Skid Row, ain't no such thing.

Side 10 Chiffon, Crystal, Ronnette and Seymour & Audrey

A Street meeting after Seymour's radio Broadcast

Seymour (Enters) – Well, how'd I do?

Chiffon – (Running to him) – You was great, Seymour!

Crystal – (joining her) – You sounded sexier than the Wolf-man! Ronnette – You're an overnight sensation Seymour.....Who'da believed it? Seymour Exits

Audrey Enters

Crystal – Well look who's here.

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Audrey – Hi Crystal, Hi Ronnette, Hi Chiffon. Am I late? Did I miss it?

Ronnette – Sure Are.

Chiffon – And sure did.

Audrey – Seymour’s first radio broadcast, I wanted to cheer him on. I tried to be on time but.....

Crystal- Don’t Tell Me

Three Girls – You got tied up.

Audrey – No. Just...handcuffed.....a little.

Ronnette – Girl, I don’t know who this mess is you hangin out with, but he is sure hazardous to your health.

Audrey – That’s for sure, but I can’t leave him.

Chiffon – Why not?

Audrey – He’d be angry. And if he does this to me when he likes me, imagine what he’d do if he every got mad.

Crystal – So dump the chump, get another guy, and let him protect you.

Chiffon – And we got one all picked out

Ronnette – A little botanical genius.

Crystal – And she ain’t talking about George Washington Carver.

Audrey – Seymour?

All Three – Bingo

Audrey – Oh, we’re just friends. I could never be Seymour’s girl....I’ve got a past.

Chiffon – And who amongst us has not?

Audrey – I don’t deserve a Sweet, considerate, suddenly successful guy like Seymour.

Ronnette – mm. mmm. Mmm. This child suffers from low self-image.

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Chiffon – You have a point.

Crystal – She have a problem.

Side 11 Orin and the Urchins

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

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

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

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

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

CRYSTAL. *(eyeing him)* Your date?

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

CRYSTAL. And several other medical problems?

ORIN. As a matter of fact ...
(Suddenly, the GIRLS descend upon him full-force)

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

RONNETTE. *(spinning him around to face her)* Yo!

ORIN. Ladies! Ladies! Please! I'm friendly! Truce! Peace!

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Side 12 (Orin, Seymour, Audrey)

SEYMOUR is in the shop, putting things in order. ORIN enters

ORIN. Hey, how ya doin'?

SEYMOUR. Fine, thank you. But the shop's closed.

ORIN. (*enters shop*) I'm not here to shop, I'm here to... (*sees THE PLANT and crosses to it*) Hey. This must be that plant they're talkin' about on the news. Whatdya call it?

SEYMOUR. An Audrey Two.

ORIN. Cute name. Catchy. Nice plant. Big.

SEYMOUR. Thank you, I raised it myself. Now, if you don't mind I'm not really supposed to let anyone...

ORIN. I hear it's some kind of new species or something.

SEYMOUR. That's what they tell me. But you'll have to leave now, we...

AUDREY. (*enters from back room*) It's okay, Seymour. This is my boyfriend. Seymour, Orin Scrivello. (*ORIN snaps a finger at her*) D.D.S.

ORIN. (*putting an arm around SEYMOUR*) I'll tell you something, guy. You say you raised this thing, right?

SEYMOUR. Right.

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

AUDREY. Seymour's very loyal.

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

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

ORIN. Excuse me what?

AUDREY. Excuse me, *doctor*.

ORIN. (*pleased*) That's better. (*to SEYMOUR, aggressively friendly once again*) I'm telling you, kid, this thing's a big green goldmine. Get your ass outta this dump and take the plant with you. Mushnik's Skid

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Row Florists? Feh, it's like a joke. You hear me talkin'?

SEYMOUR. I hear you.

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

ORIN. Sorry, *what*?

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

ORIN. (*satisfied, he turns to SEYMOUR*) You gotta train 'em, eh stud? (*He gives SEYMOUR a macho punch on the arm. SEYMOUR timidly tries to return it in kind. A dismal failure.*) Well, my bike's outside and double-parked. But you think about what I said, scout...I mean it. You think about it. (*Crosses away toward door*) Okay, Aud-rey! (*She obediently joins him*) You got the handcuffs?

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

ORIN. Let's go then.

Side 13 (Audrey and Seymour Connect)

AUDREY. You know, sometimes I think Mr. Mushnik's too hard on you.

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

AUDREY. You know, I think you oughta raise your expectations, Seymour. Now that we're getting successful, I mean. Why don't you start with some new clothes? (*SEYMOUR, selfconscious, crosses up L. to get a plant-mister from the windowseat.*)

No offense, but what with all the interviews and photo sessions, a big, important experimental botanist has to look the part.

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

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

SEYMOUR. YOU could?

AUDREY. Sure.

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

AUDREY. Sure.

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

AUDREY. Sure.

SEYMOUR. *(and another)* Tonight?

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

SEYMOUR. Sure, I'll pencil you in.

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

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

SEYMOUR. Not dates exactly. But alotta garden clubs have been calling- asking me to give lectures.

AUDREY. Gee.

SEYMOUR. Imagine me, giving lectures. I never even finished grade school.

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

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

AUDREY. Me neither.

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

AUDREY. Me neither.

SEYMOUR. Or ride a motorcycle.

AUDREY. Oh, it's no big deal. And besides, it's dangerous.

SEYMOUR. It is?

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

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Side 14 Ensemble Characters - Customer, Bernstein, Mrs. Luce, Skip Snip, Patrick Martin

These are separate audition pieces – not a single scene. GO FOR IT! Have fun.

CUSTOMER: Why, what an amazing plant! I've never seen anything like it! Where on earth did you get it? I'll take four dozen long-stemmed roses, please!

BERNSTEIN (From NBC TV): (*in awe of SEYMOUR*) Is it really you, Seymour Krelborn? Seymour Krelborn! Sweetie, honey, baby, pussycat! You don't know me, but boy, will you be happy when you do! My name is Berstein and I'm with NBC. I came down here to convince you to do a weekly TV show for me...."Seymour Krelborn's Gardening Tips". We'll put it for half an hour on Sundays at four. It'll be TV's first home gardening program. **You'll** make a mint and **our** ratings will soar!

MRS. LUCE (Clare Booth Luce) : (*to SEYMOUR*) My darling, my precious, my sweet, sweet thing. So delighted to make your acquaintance. Cutie...sweetness...Seymour...babydoll... I'm sure you know me – the editor's wife. We want your face on the December third issue cover of *Life Magazine*! Its an honor we so seldom grant. We will send someone down, let's say Thursday for shots of you and your beautiful plant!

SKIP SNIP (Fast Talking William Morris Ad Man): So *this* is Seymour Krelborn. We've been trying to reach you, baby. Have ***your*** phones been ***busy!*** Did you get our telegram?... No?... Well, it's a good thing I came down here in person. Pleased to meet you, kid. Skip Snip. William Morris Agency...I am sure the pleasure will be all yours! We want our firm to represent you. We want to book you on lecture tours, college campuses, Rotary Clubs....the kinda bookings my office can do....show the plant...talk...answer questions...it's educational...lucrative too.

PATRICK MARTIN (Another fast talking sleazy opportunist from World Botanical Enterprises):

Crystal – That's him Mr. Martin. He's right in there.

Martin – Thanks sweetheart. (slips her \$5) Wait for Me....Krelborn? Seymore Krelborn? Patrick Martin, Licensing and Marking Division, World Botanical Enterprises. I have got a gilt edge proposition for you....Let me explain in more detail (pulls out contract)...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. Now 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!* Why, with the right advertising, this could be bigger than hula hoops..... Okay, girls... All you have to do is snip some of the smaller leaves and replant them in these pots. The truck's waiting outside. (*calling outside, with great importance*) Open the van, boys! We're ***ready*** to start loading!