

Little Shop Of Horrors

Prologue

A large placard bearing the words LITTLE SHOP OF HORRORS hangs suspended in dark fog. (SMOKE MACHINE) WINO #1 sleeps peacefully on the far left edge of the forestage. (MUSIC CUE 1) A VOICE NOT UNLIKE GOD'S thunders in serious, prophetic tones:

VOICE: On the twenty-first day of the month of September, in an early year of a decade not too long before our own, the human race suddenly encountered a deadly threat to it's very existence. And this terrifying enemy surfaced – as such enemies often do – in the seemingly most innocent and unlikely of places.

[The placard flies out to reveal CRYSTAL, RONNETTE, CHIFFON, DIAMOND and LIBERTY. They face us and begin to sing. CHORUS enter dressed as homeless people. The RONNETTE BACKING GROUP also enter]

1 - "LITTLE SHOP OF HORRORS"

ALL: LITTLE SHOP, LITTLE SHOP OF HORRORS
LITTLE SHOP, LITTLE SHOP OF TERROR
CALL A COP, LITTLE SHOP OF HORRORS, NO! OH OH OH NO-OH!

LITTLE SHOP, LITTLE SHOP OF HORRORS
BOP SH'BOP, LITTLE SHOP OF TERROR
WATCH 'EM DROP, LITTLE SHOP OF HORRORS, NO! OH OH OH NO-OH!

CHIFFON: SHING-A-LING, WHAT A CREEPY THING TO BE HAPPENING
GIRLS: Look out! Look out! Look out! Look out!
CHIFFON: SHANG-A-LANG, FEEL THE STURM AND DRANG IN THE AIR
GIRLS: YEAH YEAH YEAH!
CHIFFON: SHA LA LA, STOP RIGHT WHERE YOU ARE
DON'T MOVE A THING

RONNETTE: YOU BETTER
ALL: YOU BETTER, TELLING YOU, YOU BETTER
TELL YOU MAMA SOMETHING'S GONNA GET HER
SHE BETTER, EVERYBODY BETTER BEWARE!

ALL: OH, HERE IT COMES BABY, TELL NO BUMS BABY, OH NO NO
OH, HIT THE DIRT BABY, HIT THE DIRT BABY, OH, OH, OH, OH OH-OH, OH

RONNETTE: ALLEY OOP, HAUL IT OFF THE STOOP, CHILD I'M WARNING YOU
GIRLS: Look out, look out, look out, look out!
RONNETTE: RUN AWAY, CHILD YOU GOTTA PAY IF YOU PLAY
GIRLS: YEAH YEAH YEAH
RONNETTE: LOOK AROUND. SOMETHINGS' COMING DOWN,
DOWN THE STREET FOR YOU

RONNETTE: YOU BETCHA
ALL: YOU BETCHA, BET YOUR BUTT YOU BETCHA
BEST BELIEVE IT, SOMETHING'S GONNA GETCHA
YOU BETTER, YOU BETTER WATCH YOUR BACK AND YOUR TAIL

[INSTRUMENTAL. Behind them, LIGHTS up in the shop. MUSHNIK is leaning, frozen in semi-darkness at the shop counter, his face hidden behind a newspaper.]

RONNETTE: COME-A, COME-A, COME-A
ALL: LITTLE SHOP, LITTLE SHOP OF HORRORS
BOP SH'BOP YOU'LL NEVER STOP THE TERROR
LITTLE SHOP, LITTLE SHOP HORRORS
NO! NO NO N'NO! NO NO N'NO!
NO NO N'NO-OH OH OH!

ACT ONE
SCENE 1

As we move from prologue to scene lighting, CHORUS move downstage; one group sit down R under the lamppost, another group sit on the down C steps. The RONNETTE BACKING GROUP sit down L. CRYSTAL, RONNETTE, CHIFFON, DIAMOND and LIBERTY take places on the down L stoop, near WINO#1. They will remain there for a while, idly reading monster-movie magazines. US in the shop, LIGHTS come up on MR MUSHNIK at the worktable, reading the Skid Row Daily News and waiting for customers who do not arrive. In fact, customers very seldom if ever arrive around here. What few flowers are in evidence are on their last legs – wilted and faded. Suddenly there is an ear splitting crash from the off R workroom. MUSHNIK shouts in the direction of the noise, without getting up.

MUSHNIK: What did you break now, Krelborn?

SEYMOUR: *[offstage]* Nothing, Mr Mushnik.

[AUDREY enters down R, sporting a black eye. She runs across the forestage into the shop. As she enters, the doorbell sounds. The clock strikes two and stops.]

MUSHNIK: So, she finally decides to come to work

AUDREY: Good morning Mr Mushnik.

MUSHNIK: What morning? It's two o'clock in the afternoon. *[He picks up a half eaten sandwich from the worktable and starts to cross out of the shop]* Not that we had a customer. Who has customers when you run a flower shop on Skid Row? *[dumps the sandwich in the down L trash can]*

AUDREY: I'm sorry.

[There is another loud crash from the workroom]

MUSHNIK: Seymour! What is going on back there?

SEYMOUR: *[offstage]* Very little, Mr Mushnik!

MUSHNIK: *[quickly moving back to the shop]* Audrey, you'd better go back there and see what he's... *[He gets a good look at her for the first time]* Audrey. Where'd you get that shiner?

AUDREY: *[taking the roses from the work table and arranging them in a vase]* Shiner?

MUSHNIK: Audrey, that greasy boyfriend of yours – he's been beating up on you again? *[she doesn't answer]* I'm beginning to think he's maybe not such a nice boy.

AUDREY: You don't meet nice boys when you live on Skid Row, Mr Mushnik.

[SEYMOUR enters up R with a tray of plant pots]

SEYMOUR: I got these plants repotted for you, Mr... *[he trips over his feet and falls, sending the pots flying across the room]*

MUSHNIK: Seymour!

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

SEYMOUR: *[looking up from the floor]* Hi Audrey. You look radiant today. Is that new eye-make up?

AUDREY: *[standing up]* I'll clean it up before any of the customers get here. *[SEYMOUR exits up stage R]*

MUSHNIK: Well that ought to give you plenty of time. *[He steps outside the shop]* Misfit employees, bums on the sidewalk, business is lousy. *[A rustle of noise from stage L stoop: CRYSTAL and CHIFFON fighting over a magazine. MUSHNIK moves down L toward them]* You! Urchins! Off the stoop! I don't 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 a split shift

RONNETTE: Right. We went to school 'til the fifth grade, then we split!

MUSHNIK: So how do you intend to better yourselves?

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

[She turns forwards and strikes a pose, which RONNETTE, CHIFFON, DIAMOND and LIBERTY quickly imitate]

2 "DOWNTOWN (SKID ROW)"

CRYSTAL: ALARM GOES OFF AT SEVEN, AND YOU START UPTOWN
YOU PUT IN YOUR EIGHT HOURS, FOR THE POWERS THAT HAVE ALWAYS BEEN

RONNETTE: Sing it child

CRYSTAL: TILL IT'S FIVE P.M

WINO #1: *[sitting up suddenly]* THEN YOU GO *[collapses again]*

[CHORUS and RONNETTE BACKING GROUP dance]

GIRLS: DOWNTOWN, WHERE THE FOLKS ARE BROKE
YOU GO DOWNTOWN, WHERE YOUR LIFE'S A JOKE
YOU GO DOWNTOWN, WHEN YOU BUY YOUR TOKEN YOU GO-
HOME TO SKID ROW!

[Moving C with MUSHNIK, singing and dancing]

GIRLS: HOME TO SKID ROW!

WINO #1: *[sitting up again]* YES YOU GO

ALL: DOWNTOWN

DIAMOND: WHERE THE CABS DON'T STOP

ALL: DOWNTOWN

DIAMOND: WHERE THE FOOD IS SLOP

ALL: DOWNTOWN, WHERE THE HOP-HEADS FLOP IN THE SNOW
DOWN ON SKID ROW!

GIRLS: UPTOWN YOU CATER TO A MILLION JERKS
UPTOWN YOU'RE MESSENGER AND MAILROOM CLERKS
EATIN' ALL YOUR LUNCHES AT THE HOT DOG CARTS
THE BOSSES TAKE YOUR MONEY AND THEY BREAK YOUR HEARTS

[The GIRLS continue singing, down R. Meanwhile AUDREY comes out of the shop to empty a pan-full of SEYMOUR's broken flowerpots in the down L trash can.]

GIRLS: UPTOWN YOU CATER TO A MILLION BORES
YOU DISINFECT TERRAZZO ON THEIR BATHROOM FLOORS
YOUR MORNING'S TRIBULATION, AFTERNOON'S A CURSE
AND FIVE O'CLOCK IS EVEN WORSE

WINO #1: THAT'S WHEN YOU GO

ALL: DOWNTOWN

AUDREY: WHERE THE GUYS ARE DRIPS

ALL: DOWNTOWN

AUDREY: WHERE THEY RIP YOUR SLIPS

ALL: DOWNTOWN,
WHERE RELATIONSHIPS ARE NO GO

[She sits on the stage L trash can]

ALL: DOWN ON SKID ROW!

GIRLS: DOWN ON SKID ROW!

ALL: DOWN ON SKID ROW!

GIRLS: DOWN ON SKID ROW!

ALL: DOWN ON SKID ROW!

GIRLS: DOWN ON SKID ROW!

ALL: DOWN ON SKID ROW!

[LIGHTS crossfade sharply to SEYMOUR in the shop, still on his knees, cleaning up the mess.]

SEYMOUR: POOR! ALL MY LIFE I'VE ALWAYS BEEN POOR
I KEEP ASKING GOD WHAT I'M FOR
AND HE TELLS ME "GEE I'M NOT SURE"
SWEEP THAT FLOOR KID OH! *[He rises]*
I STARTED LIFE AS AN ORPHAN
A CHILD OF THE STREET, HERE ON SKID ROW!
[refers to MUSKNIK outside]
HE TOOK ME IN, GAVE ME SHELTER
A BED, CRUST OF BREAD, AND A JOB-
TREATS ME LIKE DIRT, CALLS ME A SLOB
WHICH I AM!
SO I LIVE...

ALL: DOWNTOWN

SEYMOUR: THAT'S YOUR HOME ADDRESS, YA LIVE

ALL: DOWNTOWN

SEYMOUR: WHERE YOUR LIFE'S A MESS, YA LIVE

ALL: DOWNTOWN

SEYMOUR: WHERE DEPRESSION'S JUST STATUS QUO

ALL: DOWN ON SKID ROW

SEYMOUR: *[moving C and turning forwards, lyrically]*

SOMEONE SHOW ME A WAY TO GET OUTA HERE
CAUSE I CONSTANTLY PRAY I'LL GET OUTA HERE
PLEASE WON'T SOMEBODY SAY I'LL GET OUTA HERE
SOMEONE GIVE ME MY SHOT OR I'LL ROT HERE!

SEYMOUR: SHOW ME HOW AND I WILL
I'LL GET OUT OF HERE
I'LL START CLIMBING UPHILL
AND GET OUTA HERE
SOMEONE TELL ME I STILL
COULD GET OUTA HERE
SOMEONE TELL LADY LUCK
THAT I'M STUCK HERE!

ALL: DOWNTOWN
THERE'S NO RULES FOR US
DOWNTOWN
COS IT'S DANGEROUS
DOWNTOWN
WHERE THE RAINBOW'S JUST
A NO-SHOW!
WHEN YOU LIVE...

[ALL expect SEYMOUR and AUDREY, are now moving in a very dramatic dreamlike way. SEYMOUR still in the shop, simply stands and sings, looking off into the distance. AUDREY seated on the Forstage does the same.]

SEYMOUR

& AUDREY: GEE IT SURE WOULD BE SWELL
TO GET OUTA HERE
BID THE GUTTER FAREWELL
AND GET OUTA HERE
I'D MOVE HEAVEN AND HELL
TO GET OUTA SKID
I'D DO I DUNO-WHAT
TO GET OUTA SKID
BUT A HELL OF A LOT
TO GET OUTA SKID
PEOPLE TELL THERE'S NOT
A WAY OUT OF SKID
BUT BELIEVE ME
I GOTTA GET OUTA

ALL: DOWNTOWN
WHERE THE SUN DON'T SHINE
DOWNTOWN
PAST THE BOTTOM LINE
DOWNTOWN
GO ASK ANY WINO, HE'LL KNOW

DOWNTOWN

DOWNTOWN

DOWNTOWN

ALL: SKID ROW!

[At the end of the number, life returns to normal. [MUSIC CUE 2A] CHORUS, CRYSTAL, RONNETTE, CHIFFON, DIAMOND, LIBERTY, RONNETTE BACKING GROUP and CHORUS exit; WINO#1 picks the sandwich out of the SL trashcan; SEYMOUR starts tending to the flowers in the window. AUDREY goes back into the shop, where she continues to arrange the roses. MUSHNIK dejectedly returns to the counter and his newspaper. Meanwhile, WINO#1 has moved up L, outside the shop window. On a MUSIC CUE, SEYMOUR, MUSHNIK and AUDREY think they hear something outside. Could it be a customer? They look. It's just the WINO. He coughs disgustingly. On a MUSIC CUE, AUDREY, SEYMOUR and MUSHNIK sigh and turn back to what they were doing. The clock chimes six. AUDREY crosses up to C to deposit her lifeless roses in the window.]

MUSHNIK: Six o'clock and we didn't sell so much as a fern. I guess this is it. 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!
AUDREY: You can't!
MUSHNIK: Kaput! Extinct! I'm closing this place!

[AUDREY nudges SEYMOUR forward]

SEYMOUR: Mr Mushnik. Has it ever occurred to you that maybe the firm needs to move in a new direction?
AUDREY: What Seymour's trying to say, Mr Mushnik is... *[to SEYMOUR]* Seymour, why don't you run out back and bring out that strange and interesting new plant? *[SEYMOUR exits up R]* You see, Mr Mushnik, some of those exotic plants Seymour has been working with, are really unusual, and we were both thinking that maybe some of his strange and interesting plants 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: There. Now isn't that bizarre?
MUSHNIK: *[joining her]* What kind of weirdo plant is that Seymour?
SEYMOUR: I don't know. I haven't been able to identify it. So I gave it my own name. I call it an Audrey Two.
AUDREY: *[deeply moved]* After me?
SEYMOUR: *[shyly]* I hope you don't mind. *[to MUSHNIK, then crossing over to window]* You see sir, if you put a strange and interesting plant like this, here in the window, maybe –
MUSHNIK: Maybe what? Just because you put a strange and interesting plant in a window, people don't suddenly...

[MUSIC CUE 3A. Door chimes and opens. All three heads turn. 3 CUSTOMERS enter the shop]

CUSTOMER 1: Excuse me. I couldn't help noticing that strange and interesting plant. What is it?
AUDREY: It's an Audrey Two
CUSTOMER 2: I've never seen anything like it before
SEYMOUR: Noone has
CUSTOMER 3: Where did you get it?
SEYMOUR: Well...

[MUSIC 03 cue]

SEYMOUR: You remember that total eclipse of the sun a couple of weeks ago?

03 - "DA DOO"

[CRYSTAL, RONNETTE, CHIFFON, DIAMOND, LIBERTY and BACKING GROUP enter down L. As SEYMOUR tells his tale, they sing back-up with appropriate Girl Group hand gestures. No one on stage seems to notice them. SEYMOUR walks out onto the street through the "shop wall" and CHINESE MAN enters down R carrying a tray with plants on it. Hidden within the plants is AUDREY TWO as pod #1]

GIRLS: DA-DOO
SEYMOUR: I was walking in the wholesale flower district that day
GIRLS: SHOOP-DA-DOO
SEYMOUR: And I passed 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, strange plants are my hobby!
GIRLS: 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 just about to – you know – walk on by
GIRLS: GOOD FOR YOU
SEYMOUR: When suddenly and without warning, there was this...
SEYMOUR & GIRLS: TOTAL ECLIPSE OF THE SUN

[LIGHTS dim, then a flash of green.]

SEYMOUR: It got very dark. And then I heard a strange humming sound, like something from another world.
GIRLS: DA-DOO

[LIGHTS back up]

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: AUDREY TWO
SEYMOUR: I coulda sworn it hadn't been there before. But the old Chinese man sold it to me anyway.

GIRLS: SHA-LA-LA-LA-LA-LA-LA
DOO-DOO-DOO-DOO!

SEYMOUR:
For a dollar ninety-five!

[As MUSIC ends, CHINESE MAN exits R. The GIRLS and BACKING GROUP exit L]

CUSTOMER 1: Well, that's an unusual story.
CUSTOMER 3: Sure is!
CUSTOMER 2: 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 CUSTOMERS at work table]* Yes of course! Right away!
CUSTOMER 2: Can you break a hundred?
MUSHNIK: A hundred? Er... no...
CUSTOMER 2: 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 work table]

MUSHNIK: One hundred dollars worth? Yes sir! Right away sir! Audrey, fetch one hundred dollars worth of our very finest red roses.

[AUDREY presents the pathetic looking bundle to CUSTOMER 2]

CUSTOMER 2: Thankyou very much.
CUSTOMER 3: Yes sir. That is one strange and interesting plant.

[CUSTOMERS exit]

MUSHNIK: I'd never have believed it. My friends, I'm taking us to dinner!
AUDREY: Oh, I'd love to, Mr Mushnik, but I have a date.
MUSHNIK: With the same nogoodnik? I'm telling you Audrey, you don't need a date with him, you need a major medical.
AUDREY: He's a professional
MUSHNIK: What kind of a 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 L]

MUSHNIK: Poor girl

SEYMOUR: Are we still going to dinner?

[MUSIC 3D] [THE PLANT wilts – See appendix Note 1]

MUSHNIK: 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.

[He exits. MUSIC CUE 4. SEYMOUR crosses to the window and moves the PLANT to the worktable]

SEYMOUR: Are you sick 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]

4 – “GROW FOR ME”

SEYMOUR: I'VE GIVEN YOU SUNSHINE, I'VE GIVEN YOU DIRT
YOU'VE GIVEN ME NOTHING BUT HEARTACHE AND HURT
I'M BEGGING 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, OH POD HOW YOU TEASE
SO PLEASE – GROW FOR ME

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

[Tidying the worktable around the plant. See appendix Note 2]

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: *[spoken]* Ouch! *[The PLANT opens it's flytrap-like “mouth”. But SEYMOUR doesn't catch it]* Damned roses! Damned thorns! Clumsy me. Look what I did Twoey! *[He shows the finger to THE PLANT and notices that it is open]* Hey! You're opening up! What made you do that?

[SEYMOUR unconsciously drops his finger to his side as he does. As the finger disappears from it's “view”, THE PLANT closes. SEYMOUR looks at the 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. Now SEYMOUR decides 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]

SEYMOUR: I think I know what made you do that. Well, I guess a few drops couldn't hurt. Long as you don't make a habit out of it or anything.

SEYMOUR: *[sings]* I'VE GIVEN YOU SUNLIGHT, I'VE GIVEN YOU RAIN
LOOKS LIKE YOU'RE NOT HAPPY 'LESS I OPEN A VEIN!
I'LL GIVE YOU A FEW DROPS IF THAT'LL APPEASE
NOW PLEASE –

[SEYMOUR extends his bleeding finger toward THE PLANT. THE PLANT vibrates in anticipation]

OH, OH OH PLEASE –

[SEYMOUR squeezes his finger over THE PLANT, extracting a drop or two of blood. The pod opens, snapping at the drops like a puppy, begging for more.]

SEYMOUR: *[spoken]* Grow for me?

[SEYMOUR exits into the back room. As MUSIC builds, we see THE PLANT begin to grow... and grow... and grow... until, on the last chord of the music, it gives a little circular flourish – almost seeming to bow]

BLACKOUT [See appendix Note 3]

SCENE 2

[MUSIC CUE 5] Forestage, MUSHNIK, CRYSTAL, CHIFFON, RONNETTE, DIAMOND and LIBERTY sit on stage L stoop, gathered around a little transistor radio. We overhear the program they are listening to: the end of an interview with SEYMOUR. SOUND: interview tape.]

INTERVIEWER: [tape] And thus we conclude our interview with Seymour Krelborn, the young botanical ... Do you mind if I call you a genius?
SEYMOUR: [tape] Gosh. No.
INTERVIEWER: The genius who has developed a new breed of plantlife, hitherto unknown on this planet. The Audrey Two. Oh, just one last question, Mr Krelborn. Do you feed it anything special?
SEYMOUR: Special? Er... no... it's a secret formula, but it's ... uh... not hard to come by.
INTERVIEWER: I see. Well thanks for dropping by and-
SEYMOUR: I'd like to remind our listeners that the Audrey Two is on display exclusively at Mushnik's Skid Row florists.
SEYMOUR: [shouting to be heard] INTERVIEWER: Well thank you.
Open six days a week! This is radio station
Ten to six! WSKID
MUSHNIK: The address, the address! Mention the ... oh well. It's still great advertising.

[SEYMOUR runs in from R wearing a jacket and carrying AUDREY TWO. THE PLANT – Pod #2 – is now almost two feet tall. It is actually a hand puppet, manipulated by SEYMOUR, who right arm is concealed in the pot, while a stuffed right jacket-arm and rubber hand disguise this fact to the audience. [See appendix Note 4] THE PLANT does not move throughout the following:]

SEYMOUR: Well, how'd I do?
LIBERTY: [running to him] You was great Seymour!
MUSHNIK: But you didn't mention the address of the shop...
SEYMOUR: I'm sorry. I was nervous. Where's Audrey? She said she'd be here.
MUSHNIK: Forget about Audrey. I've got three more radio interviews lined up for tomorrow, and the Skid Row Examiner wants a picture!

[With a flourish MUSHNIK produces a small camera. The GIRLS ad lib excitedly: "A picture. Oh Seymour. How exciting."]

SEYMOUR: If I had a mother, she'd be so proud
RONNETTE: [still perched on the stage L stoop] You're an overnight sensation, Seymour.
[MUSIC CUE. Beat. She crosses her legs and turns to the audience.] Who'd a believed it?

[BACKING GROUP enter on intro. As RONNETTE sings, MUSHNIK snaps several photos of SEYMOUR, posing with PLANT, CRYSTAL, CHIFFON, DIAMOND, LIBERTY, BACKING GROUP and CHORUS]

5 – "SOME FUN NOW"

ALL: YAH YAH YAH YAH, YAH YAH YAH
YAH YAH YAH YAH, YAH YAH YAH
RONNETTE: POOR SEYMOUR PUSHED A BROOM
NOTHING IN HIS NEWS BUT GLOOM AND DOOM
THEN HE LIT A FUSE AND GIVE HIM ROOM –
HE STARTED AN EXPLOSION, HOLY COW
THAT THING WENT BANG! KERBOOM!
AND HE'S HAVING SOME FUN NOW!

[MUSHNIK exits, gesturing for SEYMOUR to follow him, but the GIRLS intercept him and pull him into a little Conga-line dance]

RONNETTE: SOME FUN NOW
ALL: WITH WHAT?
RONNETTE: WHAT'S HE HAVING SOME FUN NOW
ALL: SURE IS!
RONNETTE: HE'S A HAVIN' SOME FUN NOW
ALL: OH BOY!
AIN'T HE HAVING SOME FUN NOW, NOW!

LIBERTY: SOME FUN NOW
ALL: HOT DAMN!
LIBERTY: AIN'T HE HAVING SOME FUN NOW?
ALL: YES MA'AM
LIBERTY: HE'S A HAVIN' SOME FUN NOW
ALL: OH BOY!
AIN'T HE HAVING SOME FUN NOW!

[INSTRUMENTAL: THE GIRLS get SEYMOUR to sit on stage L stoop. During the following, as RONNETTE sings in celebration of SEYMOUR's success and THE GIRLS sing back-up, THE PLANT gets bored. SEYMOUR tried to get it to watch the GIRL's number, but it's no use. THE PLANT gets frisky and bites SEYMOUR's left hand.]

ALL: NOW!

CRYSTAL: SOME FUN NOW
ALL: HOT DAMN!
CRYSTAL: AIN'T HE HAVING SOME FUN NOW?
ALL: YES MA'AM
CRYSTAL: HE'S A HAVING SOME FUN NOW
ALL: OH BOY!
AIN'T HE HAVING SOME FUN NOW, NOW!

DIAMOND: SOME FUN NOW
ALL: WITH WHAT?
DIAMOND: AIN'T HE HAVING SOME FUN NOW?
ALL: SURE IS!
DIAMOND: REALLY HAVING SOME FUN NOW
ALL: OH BOY!
AIN'T HE HAVING SOME FUN NOW
NOW!

[As the number progresses towards it's conclusion, SEYMOUR is hard-put to hide from THE GIRLS the fact that his PLANT has a mind of it's own. It snaps at anything that's handy and - towards the finish – it even starts to bounce and jive in time to the music!]

CHIFFON: SOME FUN NOW
ALL: GOOD GOD, THE BOY
CHIFFON: HE'S HAVING SOME FUN NOW
ALL: OH BOY, OH BOY
CHIFFON: YES HE'S HAVING SOME FUN NOW
ALL: OH BOY
AIN'T HE HAVING SOME FUN NOW?
SOME FUN NOW
SOME FUN NOW
SOME FUN NOW

MUSHNIK: *[offstage R]* Krelborn!!

[SEYMOUR obediently exits R. GIRLS ad lib laughter and BACKING GROUP and CHORUS exit L. AUDREY rushes in, stage L. She is out of breath and her arm is in a chic leopard print sling.]

CRYSTAL: *[Sees AUDREY]* Well look who's here.
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...
LIBERTY: Don't tell me.
FIVE GIRLS: You got tied up?
AUDREY: Umm....

[CRYSTAL and CHIFFON cross and position themselves on the L stoop]

DIAMOND: Girl, I don't know who this mess is you hangin' out with, but he is hazardous to your health.
[joins the other GIRLS on the stoop]
AUDREY: That's for sure. But I can't leave him.
LIBERTY: Why not?
AUDREY: He'd get angry. And if he does this to me when he likes me, imagine what he'd do if he ever 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
AUDREY: Seymour?
ALL FIVE: Bingo
AUDREY: Oh we're just friends. I could never be Seymour's girl. I don't deserve a sweet, considerate, suddenly successful guy like Seymour.
RONNETTE: Mm mm mm. This child suffers from low self-esteem.
DIAMOND: You got a point
LIBERTY: She got a problem

06 - "SOMEWHERE THAT'S GREEN"

AUDREY: I KNOW SEYMOUR'S THE GREATEST, BUT I'M DATING A SEMI-SADIST
SO I'VE GOT A BLACK EYE, AND MY ARMS IN A CAST
STILL THAT SEYMOUR'S A CUTIE, WELL IF NOT HE'S GOT INNER BEAUTY
AND I DREAM OF A PLACE WHERE WE COULD BE TOGETHER, AT LAST –

[AUDREY remains SL with girls. LIGHTS grow soft and lyrical, narrowing on the GIRLS and AUDREY, stage L]

AUDREY: A MATCH BOX OF OUR OWN, A FENCE OF REAL CHAIN LINK
A GRILL OUT ON THE PATIO, DISPOSAL IN THE SINK
A WASHER, AND A DRYER, AND AN IRONING MACHINE
IN A TRACT HOUSE THAT WE SHARE, SOMEWHERE THAT'S GREEN

HE RAKES AND TRIMS THE GRASS, HE LOVES TO MOW AND WEED
I COOK LIKE BETTY CROCKER, AND I LOOK LIKE DONNA REED
THERE'S PLASTIC ON THE FURNITURE TO KEEP IT NEAT AND CLEAN
IN THE PINE-SOL-SCENTED AIR, SOMEWHERE THAT'S GREEN

BETWEEN OUR FROZEN DINNER, AND OUR BEDTIME NINE-FIFTEEN
WE SNUGGLE WATCHING LUCY, ON OUR BIG ENORMOUS TWELVE INCH SCREEN
I'M HIS DECEMBER BRIDE, HE'S FATHER, HE KNOWS BEST
OUR KIDS WATCH HOWDY-DOODY, AS THE SUN SETS IN THE WEST
A PICTURE OUT OF BETTER HOMES AND GARDENS MAGAZINE
FAR FROM SKID ROW, I DREAM WE'LL GO
SOMEWHERE THAT'S... GREEN

[On the last word of the song she reaches out as if toward the place she's been singing about. LIGHTS narrow down to this image, then fade to:]

BLACKOUT

SCENE 3

[MUSIC CUE 7] LIGHTS come up to reveal SEYMOUR, emptying garbage in the stage R trash can. The shop is only lit in silhouette. MUSHNIK holds a frozen attitude on the telephone at the worktable. Several DECORATORS and CLEANERS are also frozen in the shop, mid-action]

07 - "CLOSED FOR RENOVATION"

SEYMOUR: *[at trash can]* WE'RE CLOSED FOR RENOVATION, FOR SPIFFING UP AND GROOMING
'CAUSE CUSTOMERS ARE FLOCKING
AND BUSINESS HAS BEEN BOOMING
WE NEED REFRIGERATION IN OUR NEW IMPROVED DISPLAY
SO WE'RE CLOSED FOR RENOVATION TODAY

[LIGHTS come up in the shop as SEYMOUR enters it, and MUSHNIK and the DECORATORS and CLEANERS come to life. We see now that the place is in the midst of a transformation. There are lots of new, living flowers in the window. The worktable is gone. In it's place is a large object covered by a white drop-cloth. SEYMOUR is cleaning]

MUSHNIK: *[on phone]* Yes indeed. This is the shop you heard about on Channel Five News. Yes, the Audrey Two is on display exclusively here!

[AUDREY enters from the workroom, wearing a frilly pink apron. She sings with SEYMOUR and gracefully begins to mop the floor, as MUSHNIK continues his phone conversation in silence.]

SEYMOUR & AUDREY: WE'RE CLOSED FOR DECORATION
CAUSE FORTUNE HAS BEEN SMILING
SO NOW WE'RE DUE FOR PAINTING
NEW PLUMBING, AND RE-TILING
WE'LL MAKE A SHIP SHAPE SHOWPLACE OF OUR LITTLE SHOP AND THEN
TOMORROW WE'LL BE OPEN AGAIN

MUSHNIK: *[hanging up the phone and addressing SEYMOUR who still is cleaning]* Aren't you finished yet?

SEYMOUR: *[Holds up his hands. We see that he has band-aids on each o his ten fingers]* I'm doing my best, but all these band-aids make it kinda hard.

AUDREY: You've been getting hurt so much lately

SEYMOUR: Er... I know... seems like every time I pick up a pruning shears, I slip.

[During the rest of the number, SEYMOUR, AUDREY, MUSHNIK and the DECORATORS and CLEANERS complete the transformation of the shop: removing dust sheets to reveal; a brand new window display bordered with twinkling lights, a new work table with a shiny new façade also bordered with lights; and a shiny new cash register on the counter. And all the while, they are all singing and dancing very merrily.]

ALL: WE'RE CLOSED FOR RENOVATION
FOR SWABBING-DOWN AND BROOMING
'CAUSE BUSINESS HAS BEEN THRIVING
SINCE AUDREY TWO'S BEEN BLOOMING
THE PHONES HAVE NOT STOPPED RINGING
WITH THE CUSTOMERS WHO SAY:

SEYMOUR: ANOTHER BUNCH OF PEONIES

AUDREY: ANOTHER BUNCH OF DAISIES, PLEASE

SEYMOUR: GERANIUMS, ANEMONES

AUDREY: FORGET-ME-NOTS AND FLEUR-DE-LIS

MUSHNIK: WITH GRATIS HOME DELIVERIES

ALL: ON PAID-IN-FULLS AND C.O.D'S

WE'RE CLOSED FOR RENOVATION –

[They whisk the drop cloth off the mysterious object stage R, revealing it to be AUDREY TWO – now over two feet tall and sporting huge, dangerously spiked leaves]

ALL: TODAY!

[THE DECORATORS and CLEANERS exit L. The PLANT is pod #3. The puppeteer inside keeps it absolutely motionless until the script indicates otherwise. On applause after the number, MUSHNIK takes a clipboard from the worktable. Out on the Forestage, CRYSTAL, CHIFFON and DIAMOND enter L and take positions on the L stoop. CHIFFON silently starts doing CRYSTAL and DIAMOND's nails. At the same time RONNETTE and LIBERTY enter R and sit on the edge of the stage also doing their nails.]

MUSHNIK: *[finding a notation on his clipboard]* Seymour, did you send out that order for Mrs Shiva?
SEYMOUR: Mrs Shiva... er, I forgot.
MUSHNIK: *[exploding]* You forgot? How could you forget an order like that? *[crosses to Seymour]* The Shiva's are our most important funeral account! A big, enormous family and they're dropping off like flies!

[MUSHNIK exits R. SEYMOUR just stands there. After a moment of embarrassed silence, AUDREY takes a bunch of flowers from the window and crosses to the work table. She will continue to work on the arrangement intermittently throughout the following scene.]

AUDREY: You know, sometimes I think Mr Mushnik's too hard on you.
SEYMOUR: Oh, I don't mind. After all, I owe him everything. He gave me a warm place to sleep, under the counter. Floors to sweep and toilets to clean and every other Sunday off...
AUDREY: You know, I think you oughta raise your expectations Seymour. Why don't you start with some new clothes?
[SEYMOUR, self conscious, gets a plant-mister from the window]
No offence, but a big, important botanist has to look the part.
SEYMOUR: *[crosses to 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.
SEYMOUR: *[He takes a step towards her]* You'd go shopping with me?
AUDREY: Sure
SEYMOUR: *[and another]* You'd be seen with me in a public place?
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 to put his plant-mister away]

AUDREY: *[beat]* Gee, I'd better fix my face. My date'll be here any minute.

[She exits up R. [MUSIC CUE 8A] SEYMOUR sits at the worktable, as LIGHTS fade in the shop and come up on the Forestage. ORIN enters down L, wearing a black leather jacket, and a smug, self-satisfied expression. He positions himself stiffly, just C of the L stoop and speaks to CRYSTAL, CHIFFON and DIAMOND]

ORIN: Excuse me ladies. Which way to thirteen Skid Row?
CHIFFON: It's right over there. But if you're going to see the Audrey Two, you better come back tomorrow, man. This shop is closed today.
ORIN: I'm not here to buy posies, girls. I'm here to pick up my date.
DIAMOND: *[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, CRYSTAL and CHIFFON backing him to C and RONNETTE, who has been watching, approaching him from behind]

DIAMOND: That's him! That's the one!
CHIFFON: Who do you think you are treating her that way? Get outa here and don't come back!
RONNETTE: *[spinning him round to face her]* Beat it! Get lost!
ORIN: Ladies! Ladies! Please! I'm friendly! *[He removes an inhaler from his pocket and offers it]* You want some nitrous oxide?

LIBERTY: Why don't you get lost, scumbag? The last thing Audrey needs is more of your kind.
ORIN: My kind is very nice ladies. I'm not a monster.
RONNETTE: What else would you call it?
ORIN: I would call it... *[quickly inhaling some nitrous oxide]* I would call it an occupational hazard.
CRYSTAL: Say what?
ORIN: You see girls, my line of work requires a certain fascination with human pain and suffering. *[He inhales again and gives a little whoop]* This stuff is great. Allow me to explain.

[MUSIC CUE 8B] GIRLS clap out a rhythm and move into a back-up group formation. BACKING GROUP enter and join the formation.]

08 - "DENTIST"

ORIN: WHEN I WAS YOUNGER, JUST A BAD LITTLE KID
MY MAMA NOTICED FUNNY THINGS I DID –
LIKE SHOOTIN' PUPPIES WITH A B.B GUN
I'D POISON GUPPIES, AND WHEN I WAS DONE
I'D FIND A PUSSYCAT AND BASH IN IT'S HEAD
THAT'S WHEN MY MAMA SAID –
GIRLS: What did she say?
ORIN: SHE SAID MY BOY I THINK SOME DAY
YOU'LL FIND A WAY, TO MAKE YOUR NATURAL TENDENCIES PAY
[He unzips his leather jacket, And removes it, revealing a white Dentist's uniform]
YOU'LL BE A DENTIST!
GIRLS: YOU'LL BE A DENTIST!
ORIN: YOU HAVE A TALENT FOR CAUSING THINGS PAIN
GIRLS: Pain!
ORIN: SON, BE A DENTIST!
GIRLS: SON, BE A DENTIST!
ORIN: PEOPLE WILL PAY YOU TO BE INHUMANE
GIRLS: Inhumane!
ORIN: YOUR TEMPERAMENT'S WRONG FOR THE PREST-HOOD
AND TEACHING WOULD SUIT YOU STILL LESS!
ORIN & GIRLS: SON, BE A DENTIST!
YOU'LL BE A SUCCESS!

RONNETTE: Here he is girls the leader of the plaque!
CHIFFON: Watch him suck up that gas! Oh my God!
CRYSTAL: He's a dentist and he'll never-ever be any good!
DIAMOND: Who wants their teeth done by the Marquis de Sade?
LIBERTY: Oh that hurts! I'm not numb!
ORIN: Aw shut up! Open wide! Here I come!
[sings] I AM YOUR DENTIST
GIRLS: GOODNESS GRACIOUS!
ORIN: AND I ENJOY THE CAREER THAT I PICKED!
I AM YOUR DENTIST!
GIRLS: FITTING BRACES!
ORIN: AND I GET OFF ON THE PAIN I INFLICT!
GIRLS: You really love it!
ORIN: WHEN I START EXTRACTING YOUR MOLARS –
GIRLS: DON'T TRY IT!
ORIN: YOU GIRLS WILL BE SCREAMING LIKE HOLY ROLLERS!
GIRLS: DENTIST!
ORIN: AND THOUGH IT MAY CAUSE MY PATIENTS DISTRESS
GIRLS: DISTRESS!
ORIN: SOMEWHERE, SOMEWHERE IN HEAVEN ABOVE ME,
I KNOW THAT MY MAMA'S REALLY PROUD OF ME!
COS I'M A DENTIST, AND A SUCCESS!

[The GIRLS clap out the rhythm as ORIN moves DS toward the audience. He addresses the house directly]

ORIN: Say "Ah!"
GIRLS: Ah
ORIN: *[gesturing to another part of the audience]* Say "Ah!"
GIRLS: Ah
ORIN: Say "Ah!"
GIRLS: Ah
ORIN: Now, spit.

[On the last beat of the number, he strikes a "Leader of the Pack" pose with his back to the audience. We see for the first time that the back of his dentist's uniform is appliquéd with a peculiar "bike club" insignia: a bleeding tooth and the letters "A.D.A". THE GIRLS and BACKING GROUP exit R. ORIN puts on his leather jacket and crosses the Forestage, toward the shop. Shop LIGHTS re-store, SEYMOUR is still sat at worktable.]

ORIN: *[MUSIC OUT sharply as door opens and he pokes his head in]* Hey, how ya doin'?
SEYMOUR: Fine thankyou... 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 the plant they're talkin' about on the news. Whatdya call it?
SEYMOUR: An Audrey Two. I raised it myself. Now, if you don't mind I'm not really supposed to let anyone... You'll have to leave now...
AUDREY: *[enters from the backroom]* It's okay Seymour. This is my boyfriend. Seymour, Orin Scrivello. *[ORIN snaps his fingers at her]* D.D.S. Shouldn't we be leaving now?... *[ORIN turns quickly toward her with a threatening attitude]*
I'm sorry.
ORIN: Sorry, what?
AUDREY: *[desperate to calm him down]* 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 holds his arm in pain]* Well, my bike's outside and double-parked. Okay, Audrey! Let's go! *[she obediently joins him at the door]*

[They exit]

SEYMOUR: Well, Twoey. I'm a little hungry. I'm gonna run down to the shop and get a bite to eat. I'll see you in the...

[MUSIC CUE: WILT.] [THE PLANT wilts suddenly, tilting sharply to one side and remaining there, very still. See appendix note 5]

SEYMOUR: Oh boy. Here we go again. Look, I haven't got much left. Just give me a few days to heal okay? Then we'll start again on the left hand and...
[Suddenly THE PLANT opens it's snout and speak. SEYMOUR is stunned. See appendix note 6]

PLANT: Feed me!
SEYMOUR: I beg your pardon
PLANT: Feed me!
SEYMOUR: Twoey, you talked.
PLANT: Feed me, Krelborn! Feed me now!
SEYMOUR: *[looking at his hand]* I can't!
PLANT: I'm starving!
SEYMOUR: I know! I know! But you can't get blood from a...
PLANT: More! More!
SEYMOUR: I haven't got any more! What do you want me to do? *[THE PLANT turns toward SEYMOUR and does a big, expectant, open-mouthed take. SEYMOUR pauses a moment to take this in, then backs up a bit toward the door, trying a new tack:]* Look... how 'bout I run down the corner and pick you up some nice chopped sirloin?
PLANT: Must be blood!
SEYMOUR: Twoey! That's disgusting!
PLANT: Must be fresh!
SEYMOUR: I don't want to hear this!

PLANT: *[sings, still upright]* FEED ME!
SEYMOUR: Does it have to be human?
PLANT: FEED ME!
SEYMOUR: Does it have to be mine?
PLANT: FEED ME!
SEYMOUR: Where am I supposed to get it?
PLANT: *[as it's trunk extends and it's pod rotates to a forward talking position]*
FEED ME, SEYMOUR
FEED ME ALL NIGHT LONG
That's right boy, you can do it!
FEED ME, SEYMOUR
FEED ME ALL NIGHT LONG
Hehn, hehn, hehn
'CAUSE IF YOU FEED ME SEYMOUR
I CAN GROW UP BIG AND STRONG

[PLANT returns to upright neutral position. RONNETTE, CHIFFON, CRYSTAL, DIAMOND and LIBERTY quickly slip onstage and pose at the L stoop. They will remain there through the rest of the scene singing back-up.]

SEYMOUR: You eat blood, Audrey Two. Let's face it. How'm I supposed to keep feeding you? Kill people?
PLANT: I'll make it worth your while.
SEYMOUR: What?
PLANT: You think this is all coincidence? The sudden success around here?
SEYMOUR: Look, you're a plant. An inanimate object.
PLANT: *[shaking itself so vigorously, it's pot rocks]* Does this look inanimate to you punk? If I can talk and I can move, who's to say I can't do anything I want?
SEYMOUR: Like what?
PLANT: Like deliver pal. Like see you get everything your secret greasy heart desires.
[As it starts to sing, THE PLANT focuses strongly on SEYMOUR]
WOULD YOU LIKE A CADILLAC CAR? OR A GUEST SHOT ON JACK PAAR?
HOW ABOUT A DATE WITH HEDY LAMARR? YOU GONNA GIT IT!
GIRLS: WELL, WELL, WELL, WELL!
PLANT: HOW'D YOU LIKE TO BE A BIG WHEEL, DININ' OUT FOR EVERY MEAL
I'M THE PLANT WHO CAN MAKE IT REAL, YOU GONNA GIT IT!
GIRLS: YOU'RE GONNA GET IT!
PLANT: I'M YOUR GENIE, I'M YOUR FRIEND, I'M YOUR WILLING SLAVE
TAKE A CHANCE, JUST FEED ME AND
Y'KNOW THE KINDA EATS, THE KINDA RED HOT TREATS
THE KINDA STICKY, LICKY SWEETS I CRAAAAAAAVE!

[With the word "Crave", THE PLANT opens wide]

COME ON SEYMOUR, DON'T BE A PUTZ
TRUST ME AND YOUR LIFE'LL SHORTLY RIVAL KING TUT'S
SHOW A LITTLE 'NITIATIVE, WORK UP THE GUTS, AND YOU'LL GIT IT!

[LIGHTS focus on SEYMOUR, framed against a fiery red sunset, musically pondering THE PLANT's suggestions:]

SEYMOUR: I DON'T KNOW, I DON'T KNOW, I HAVE SO, SO MANY STRONG RESERVATIONS
SHOULD I GO AND PERFORM MUTILATIONS?

[LIGHTS restore. SEYMOUR moves to L corner of shop, thinking.]

PLANT: *[panning to maintain focus on SEYMOUR]* You didn't have nothing til you met me. C'mon kid, what'll it be? Money? Girls? One particular girl? How 'bout that Audrey? Think it over! There must be someone you could eighty-six real quiet-like and git me some lunch!

[THE PLANT begins to tap one of its roots in time to the music as it prepares to sing the next verse]

HOW'S ABOUT A ROOM AT THE RITZ,
WRAPPED IN VELVET, COVERED IN GLITZ
A LITTLE LOVE'S GONNA CLEAN UP YO ZITS, AND YOU'LL GIT IT!
GIRLS: GET IT! GET IT!
GET IT, GET IT!

SEYMOUR: *[to himself, turning away from THE PLANT. See appendix Note 8]*
GEE I'D LIKE A HARLEY MACHINE, TOOLIN' AROUND LIKE I WAS JAMES DEAN
MAKIN' ALL THE GUYS ON THE CORNER TURN GREEN
PLANT: SO GO GIT IT!

[Getting into the spirit of the music and thinking about that Harley, SEYMOUR does The Twist with himself, THE PLANT rocks out, kicking both of it's root-legs high and singing:]

PLANT: IF YOU WANNA BE PROFOUND, YOU REALLY GOTTA JUSTIFY
TAKE A BREATH AND LOOK AROUND
ALOTTA FOLKS DESERVE TO DIE!
GIRLS: ALOTTA FOLKS DESERVE TO DIE!
SEYMOUR: *[abruptly stops dancing]* Wait a minute. Wait a minute. That's not a very nice thing to say.
PLANT: *[smacking SEYMOUR with a root, for emphasis]* But it's true, isn't it?
SEYMOUR: No. I don't know anybody who deserves to get fed to a hungry plant.
PLANT: *[slowly panning toward the shop door]* Mmmm.... Sure you do.

[ORIN and AUDREY enter R. THE PLANT returns to it's innocent "upright neutral" position and remains motionless.]

ORIN: Stupid woman! What a scatter brain!
AUDREY: I'm sorry doctor! I'm sorry doctor!
ORIN: Get in there and pick up the sweater. Now!
AUDREY: *[enters shop. ORIN stays in street]* Yes doctor! Right away doctor! *[to SEYMOUR, who remains motionless in the shop, watching]* Hi, Seymour. I left my sweater here before. *[exits R into workroom]*
ORIN: C'mon, move it. *[as AUDREY re-enters with sweater, leaves shop and goes to him]* If your stupid head weren't screwed on! *[He slaps her]*
AUDREY: Orin! That hurt!
ORIN: Move it!

[ORIN and AUDREY exit. SEYMOUR runs to the door as if to follow her, then stops cold. As MUSIC builds, he and THE PLANT slowly turn toward each other to exchange a dark look of mutual understanding]

ALL: *[see appendix note 9]*

IF YOU WANT A RATIONALE, IT ISN'T VERY HARD TO SEE
STOP AND THINK IT OVER PAL
THE GUY SURE LOOKS LIKE PLANT FOOD TO ME!
THE GUY SURE LOOKS LIKE PLANT FOOD TO ME!
THE GUY SURE LOOKS LIKE PLANT FOOD TO ME!

SEYMOUR: HE'S SO NASTY, TREATIN' HER ROUGH
PLANT: SMACKIN' HER AROUND AND ALWAYS TALKIN' SO TOUGH
SEYMOUR: YOU NEED BLOOD AND HE'S GOT MORE THAN ENOUGH
PLANT: I NEED BLOOD AND HE'S GOT MORE THAN ENOUGH
ALL: (I) (YOU) NEED BLOOD AND HE'S GOT MORE THAN ENOUGH!
PLANT: SO GO GIT IT!

BLACKOUT [See appendix note 10]

SCENE 4

LIGHTS: Remain in blackout while an antique dentist's chair is brought on to be positioned USR. [MUSIC CUE 12] Forestage. Eerie organ MUSIC plays. Attached to the stage L side of the chair is a small tray. We are now in the office of ORIN SCRIVELLO, D.D.S. LIGHTS up. SEYMOUR nervously enters stage L, holding a paper bag, which reads "Mushnik's Skid Row Florists". ORIN enters R.

ORIN: Next!
SEYMOUR: I guess that's me
ORIN: Do you have an appointment?
SEYMOUR: We met yesterday. Seymour Krelborn.
ORIN: Oh of course. The guy with the plant.
SEYMOUR: Right.
ORIN: And the band aids.
SEYMOUR: Right.

[SEYMOUR timidly pulls a gun from the paper bag and points it at him]

ORIN: And the gun
SEYMOUR: R...right
ORIN: So why are you pointing a gun at me, Seymour?
SEYMOUR: I... I...
ORIN: *[crossing toward SEYMOUR, taking charge]* Are you nervous?
SEYMOUR: No... no, I'm not nervous I...
ORIN: *[easily taking the gun away from SEYMOUR, putting it on the tray, and grabbing him around the shoulder at the same time]* It's only gonna hurt a little.
SEYMOUR: No, you don't understand. I don't want my teeth examined, I –
ORIN: Of course you want your teeth examined. *[twisting SEYMOUR's arm behind his back]* Sah "Ah!"
SEYMOUR: No!
ORIN: *[twisting harder]* Say Ah!
SEYMOUR: *[in pain]* Aaah!
ORIN: Ooh your mouth is a mess, kid. You've got cavities. You've got plaque. You need a complete examination. We'll start with that wisdom tooth!
SEYMOUR: No!
ORIN: *[Spins SEYMOUR into the chair, where he will remain for the rest of the scene]* We'll just rip it outa there. Whatdya say?
SEYMOUR: Wait! Aren't you gonna give me Novocain?
ORIN: What for? Dulls the senses!
SEYMOUR: But it'll hurt!
ORIN: Only till you pass out! I'm gonna want some gas for this. *[start up C]*
SEYMOUR: Gas?
ORIN: Nitrous oxide
SEYMOUR: Thank God. I thought you weren't going to use any.
ORIN: Oh the gas isn't for you Seymour. It's for me. *[getting excited again]* Just relax Seymour! I'll be with you in a moment!

[ORIN exits R. SEYMOUR is alone. He takes the gun from the tray]

ORIN: *[laughing off stage]* Hahahahaha hehehehehe! *[pause]* Hahahahaha hehehehehe! *[pause]* Hahahahaha hehehehehe!

[SEYMOUR deposits the gun back on the tray. ORIN re-enters R, wearing a huge clear plastic bubble over his head. A long tube trails from the back of the "gas mask". He stands R of SEYMOUR, who remains seated but turns to look at him]

ORIN: Oohhboy! Seymour, I am flyin' now! Oh the things we're gonna do to your mouth!
Hahahahahaha! Well, I guess I've had about enough of this stuff! I'll just take the mask off now and... *[on a MUSICAL CHORD, he tries to pull it off, It won't come. MUSICAL CHORD. He tries again.]* Hey... Seymour.... Guess what?
SEYMOUR: What?
ORIN: It's stuck!

SEYMOUR: What?
ORIN: The mask! It's stuck! I can't get it off! Hey Seymour – gimme a hand will ya?
SEYMOUR: Well –
ORIN: *[taken aback]* Well? *[beat]* He says well? *[another beat]* Uh, Seymour... I don't think you understand...

[ORIN sinks to the ground and silently struggles to get the mask off. He then begins rolling about, trying to get the mask off.]

ORIN: Hahahahahahahahehehehehe!

[Emitting a long, agonized gasp, ORIN pulls himself partway up, landing with his arms limply draped over SEYMOUR's knees. Then on the last breath he freezes and suddenly drops to the floor]

BLACKOUT

CODA

10 – “ACT ONE FINALE”

[MUSIC CUE 13A] Darkness Forstage. SPOTLIGHT on CRYSTAL, RONNETTE & CHIFFON down L]

CRYSTAL & LIBERTY: SHING-A-LING, WHAT A CREEPY THING TO BE HAPPENIN'
PLANT: *[off stage]* Feed me!
CHIFFON & DIAMOND: SHANG-A-LANG, FEEL THE STURM AND DRANG IN THE AIR
RONNETTE: FEEL IT IN THE AIR!
PLANT: *[offstage]* More, more! Mmm this dentist's tasty! More More!

[SEYMOUR enters R carrying a white bundle; ORIN's uniform. MUSIC builds. SEYMOUR runs to the stage R trash can and stuffs the blood-stained uniform in there. THE PLANT is heard laughing hysterically offstage, and a terrified SEYMOUR runs off stage R. The MELODRAMATIC MUSIC gives way to a brief honkeytonk piano riff as the placard reading “Little Shop of Horrors” flies in, and the GIRLS exit.]

BLACKOUT

END ACT ONE

ACT TWO
SCENE 1

In black, MUSIC CUE 11 [Act 2 Entr'acte] begins, and the placard flies out. LIGHTS up simultaneously on shop and Forestage. AUDREY TWO (Pod #4) is now absolutely enormous. [See appendix note 11] The old telephone remains on the shop counter [Phone A] and a new telephone has appeared on the worktable [Phone B].

MUSHNIK is on Phone A and AUDREY is on Phone B. RONNETTE, LIBERTY and CUSTOMERS are down R on the street. CRYSTAL, DIAMOND and CHIFFON are strolling across Forestage from stage R to stage L chatting ad lib. When MUSIC finishes, everyone talks at once. The effect of this is orchestrated chaos.

MUSHNIK: *[on phone A]*
Skid Row Florists. Please hold.
Audrey will be right with you.
[hangs up, crosses to CRYSTAL, DIAMOND & CHIFFON on forestage]
Urchins! Look here's ten each.
Go and deliver these
[GIRLS exit, two right and one left] Audrey I'm going to the bank.
[He goes though the shop door and crosses Forestage to exit R SEYMOUR enters Forestage R]

[SEYMOUR heads L toward the shop. As they pass each other, SEYMOUR calls to MUSHNIK:]

SEYMOUR:
I got those bridal wreaths to Elizabeth Taylor's suite. She's real pretty. *[MUSHNIK exits, stage R. SEYMOUR enters the shop and takes over from RONNETTE and LIBERTY who have been hustling the CUSTOMERS. They exit]*
To CUSTOMER:
Here you go. Goodbye now.
Come again!

RONNETTE:
Step right up and see the amazing Audrey Two. The strangest, the most interesting
CUSTOMER 1:
I've seen it.
LIBERTY:
Not unless you've seen it recently
She's got amazing, multi-coloured warts!

CUSTOMER 2: Warts?

LIBERTY:
And she's over six feet tall!

CUSTOMER 3:

Let's go

RONNETTE:

[leading him to the shop] You won't believe it. Simply won't believe it.

There it is!

CUSTOMER 1:

Remarkable!

LIBERTY:

You said it! You want some flowers?

CUSTOMER 2:

You bet. I'll take three of those

CUSTOMER 3:

and six of those and ten of those...

[CUSTOMERS exit]

AUDREY: *[on phone B]*
Five thousand dollars worth of violets, two thousand dollars worth of baby-blue eyes.
The pink,
The green
The yellow
The purple

Yes ma'am. Nice delphiniums geraniums, wisteria,
You name it, we sell it!

[Hangs up phone B]

[Phone A rings. She picks it up]

Skid Row's Favourite Florists.

Oh yes sir!

Funeral's are our speciality!

Daisys, poppies, sunflowers and gorgeous lillys!

Yes of course sir. Right away!

[Hangs up Phone A]

[Phone B rings. She picks it up]

Skid Row's Favourite Florists

[Phone A rings]

Can you hold please?

[rushes to phone A]

Skid Row's favourite florists.

Can you hold?

[SEYMOUR and AUDREY are now alone in the shop, coping with the ringing telephones:]

AUDREY: *[back to phone B]* Seymour, can you help me with these phones?

[She speaks into Phone B] Can I help you madam?

SEYMOUR: *[picks up Phone A]* Skid Row's Favourite Florists, can I help you?

AUDREY: Flowers for a prom corsage?

SEYMOUR: Flowers to the funeral home?

AUDREY: Forty dollars.

SEYMOUR: First thing in the morning. Fine.

AUDREY: *[The clock strikes six. AUDREY holds the receiver to her chest and speaks to SEYMOUR:]*
Seymour, it's six o'clock!

SEYMOUR: *[into Phone A]* Call back in the morning can you? *[hangs phone up]*

AUDREY: *[into phone B]* Call back in the morning, thank you! *[hangs phone up]*

[Both phones rings at once. They answer their phones.]

BOTH: Call back in the morning! *[Both slam down their phones]*

[AUDREY sinks into her stool and SEYMOUR leans on the counter – exhausted]

AUDREY: What a day! Seymour, do you mind locking up for me?
SEYMOUR: *[Exits R, into back room]* Uh, one minute Audrey. I want to show you something.
AUDREY: Can't it wait till tomorrow?
SEYMOUR: *[offstage]* It won't take long. I've been shopping like you told me to and... *[he reappears wearing a black leather jacket]* Ta da... *[beat]* What do you think?
AUDREY: *[in shock]* Seymour.
SEYMOUR: You don't like it?
AUDREY: *[she is overcome with emotion. She can barely speak]* I... I... I don't know, I...

[She runs out of the shop onto stage L Forestage, stopping at the stoop and wilting gracefully]

SEYMOUR: *[removing the jacket and dropping it to the floor]* I'll take it off. I'll take it back. I'll burn it.
[crosses out of shop to AUDREY] Just don't cry. Please. I only bought it to impress you.
AUDREY: I don't know what's come over me. I guess I've been a little under the weather lately.
SEYMOUR: You miss Orin, don't you?
AUDREY: Miss him? I've never been so relieved
SEYMOUR: *[sits beside her]* Then what's the matter?
AUDREY: I feel guilty. I mean, if he had a terrible accident of some kind... then it's partly my fault, because secretly... I wished it.
SEYMOUR: Audrey, you shouldn't waste one more minute worrying about that creep. There's a lotta guys that would give anything to go out with you. Nice guys.
AUDREY: I don't deserve a nice guy, Seymour.
SEYMOUR: That's not true.
AUDREY: I've led a terrible life.

[She turns away from him, starting to cry softly. MUSIC CUE 12]

SEYMOUR: *[kneeling beside her]* You're a very nice person and I always knew you were. Underneath all the bruises, you know what I saw? A girl I respected. I still do.

12 "SUDDENLY SEYMOUR"

SEYMOUR: *[sings]* LIFT UP YOUR HEAD, WASH OFF YOUR MASCARA
HERE, TAKE MY KLEENEX, WIPE THAT LIPSTICK AWAY
SHOW ME YOUR FACE, CLEAN AS THE MORNING
I KNOW THINGS WERE BAD, BUT NOW THEY'RE OKAY

[he rises] SUDDENLY SEYMOUR, IS STANDING BESIDE YOU
YA DON'T NEED NO MAKEUP, DON'T HAVE TO PRETEND
SUDDENLY SEYMOUR
IS HERE TO PROVIDE YOU
SWEET UNDERSTANDING
SEYMOUR'S YOUR FRIEND

AUDREY: *[aside]* NOBODY EVER TREATED ME KINDLY
[rises] DADDY LEFT EARLY, MAMA WAS POOR
I'D MEET A MAN AND I'D FOLLOW HIM BLINDLY
HE'D SNAP HIS FINGERS
ME, I'D SAY "SURE"

SUDDENLY SEYMOUR IS STANDING BESIDE ME
HE DON'T GIVE ME ORDERS, HE DON'T CONDESCEND!
SUDDENLY SEYMOUR, IS HERE TO PROVIDE ME
SWEET UNDERSTANDING
SEYMOUR'S MY FRIEND

SEYMOUR: *[holds a hand out]* TELL ME THIS FEELING LASTS TIL FOREVER
TELL ME THE BAD TIMES *[she turns and moves towards him, arm extended]*
ARE CLEAN, WASHED AWAY

AUDREY: *[Just as she gets to SEYMOUR, she loses her nerve and turns back to face front]*
PLEASE UNDERSTAND THAT IT'S STILL STRANGE AND FRIGHTENIN'
FOR LOSERS LIKE I'VE BEEN, IT'S SO HARD TO SAY...

[CRYSTAL, RONNETTE, CHIFFON, DIAMOND and LIBERTY enter stage R Forestage and take positions just outside the shop, watching and smiling.]

AUDREY: SUDDENLY SEYMOUR!
SEYMOUR & GIRLS: SUDDENLY SEYMOUR!
AUDREY: HE PURIFIED ME!
SEYMOUR & GIRLS: HE PURIFIED YOU!
AUDREY: SUDDENLY SEYMOUR!
SEYMOUR & GIRLS: SUDDENLY SEYMOUR!
AUDREY: SHOWED ME I CAN
SEYMOUR & GIRLS: YES YOU CAN!
ALL: LEARN HOW TO BE MORE
AUDREY: THE GIRL THAT'S INSIDE ME
SEYMOUR & GIRLS: OOH, OOH, OOH
SEYMOUR: *[turns to face her]*
WITH SWEET UNDERSTANDING...
AUDREY: *[moves away a little, afraid to give in to her feelings completely]*
WITH SWEET UNDERSTANDING...
SEYMOUR: *[more forcefully, moving closer to her]*
WITH SWEET UNDERSTANDING...
AUDREY: WITH SWEET UNDERSTANDING
ALL: *[They hold hands]*
WITH SWEET UNDERSTANDING!
[They finally turn and face each other]
SEYMOUR'S MY (YOUR)
[Still holding hands, they turn their heads forward, looking off into a Glorious future]
MAN!

[When MUSIC ends, SEYMOUR and AUDREY hug. THE GIRLS exit R. As soon as they clear, MUSHNIK enters R. He stands looking at AUDREY and SEYMOUR, still hugging. He stares at them ominously for a moment, then speaks:]

MUSHNIK: So! *[AUDREY and SEYMOUR pull apart quickly. It seems the plot thickens! Audrey, I wonder if you'd excuse Seymour and me for a little while. [Staring straight at SEYMOUR] Perhaps you'd like to go visit your dentist friend. [He crosses into the shop]*
SEYMOUR: *[following him into the shop]* That's not funny. You know he disappeared.

[AUDREY enters the shop]

MUSHNIK: *[kneels on the floor stage C, and begins to examine something down there. Sarcastically:]*
Oh, that's right. He did, didn't he?
AUDREY: Seymour, what's he talking about? What's he doing?
SEYMOUR: *[guiding her to the doorway]* Why don't you run along like he asked Audrey?
AUDREY: Okay. Goodnight Seymour. Goodnight Mr Mushnik. *[She exits]*

MUSHNIK: *[still on the floor, examining]* Little red dots. All over the floor.
SEYMOUR: You're acting pretty strange
MUSHNIK: I had a pretty strange afternoon. I was called to the police station.
SEYMOUR: The police?
MUSHNIK: Yes. It seems they found a Mushnik's Skid Row Florists bag ... in the dentist's office!
[MUSIC CUE 15A resumes with two more MELODRAMATIC CHORDS]
Little red dots all over the lino!
SEYMOUR: *[stepping toward him]* I... I spilled a drink and it stained.
MUSHNIK: Hard to keep things clean around here isn't it? Especially when they only remove our garbage once a month!

[MUSIC CUE 12] MUSHNIK leaves the shop, and begins to move slowly and deliberately across the Forestage, toward the down R trash can. THE PLANT slowly moves from upright neutral to lips forward position, then pans it's focus as if able to see MUSHNIK through the shop wall]

SEYMOUR: *[follows MUSHNIK]* What are you talking about?

[They are both at the R trash can. THE PLANT is focused on them. MUSHNIK reaches into the trash can and pull's out ORIN's dentist uniform.]

MUSHNIK: This! A dentist's uniform!
[On a MUSICAL CHORD, MUSHNIK tosses the uniform at SEYMOUR, who catches it and holds it in horror]

12 "SUPPERTIME"

PLANT: *[starts to sing. Although MUSHNIK and SEYMOUR don't hear them, the words are the thoughts in SEYMOUR's head:]*

HE'S GOT YOUR NUMBER NOW

MUSHNIK: I saw it last week and didn't think twice

PLANT: HE KNOWS JUST WHAT YOU DONE

MUSHNIK: And the little red dots seemed innocent enough

PLANT: YOU GOT NO PLACE TO HIDE

MUSHNIK: But now I catch you kissing the dentist's girlfriend...

PLANT: YOU GOT NO WHERE TO RUN!

MUSHNIK: And it begins to look like a motive!

PLANT: HE KNOWS YOUR LIFE OF CRIME!

MUSHNIK: Once he's out of the way, you move in, right?

PLANT: *[with a big, circular lip synch down C]*

I THINK IT'S SUPPERTIME!

SEYMOUR: *[throwing dentist's uniform US of trash can]* I'm innocent! I'm innocent!

MUSHNIK: Then come with me to the police and tell them that!

[THE PLANT focuses on them strongly and sings:]

PLANT: HE'S GOT HIS FACTS ALL STRAIGHT

MUSHNIK: Just so my conscience will rest easy

PLANT: YOU KNOW HE'S ON YOUR TRAIL

MUSHNIK: If you don't, I'll have to go tell them myself.

PLANT: HE'S GONNA TURN YOU IN

MUSHNIK: Now, will you come?

PLANT: THEY'RE GONNA PUT YOU IN JAIL!

SEYMOUR: O... Okay

PLANT: HE'S U.S.D.A P-RIME

FOR MY SUPPERTIME!

MUSHNIK: *[turns US and starts toward the shop]* I'll go lock up; we'll head over.

[MUSHNIK enters the shop and moves quickly stage R into the workroom. THE PLANT returns to upright neutral position, just long enough to seem immobile while MUSHNIK passes through. As soon as MUSHNIK has disappeared into the work room, THE PLANT's focus returns to SEYMOUR. The sunset casts long, foreboding shadows.]

PLANT: COME ON, COME ON, THINK ABOUT ALL THOSE OFFERS!

[As THE PLANT sings the following, SEYMOUR, shaken and terrified, slowly crosses to the shop, enters it, moves to the DS right corner, and stands there]

COME ON, COME ON, YOUR FUTURE WITH AUDREY!
COME ON, COME ON, AIN'T NO TIME TO TURN SQUEAMISH!
COME ON, COME ON, I SWEAR ON ALL MY SPORES –
WHEN HE'S GONE, THE WORLD WILL BE YOURS.

[PLANT returns to upright neutral]

MUSHNIK: *[enters from back room]* Okay, Seymour. Let's go.

SEYMOUR: *[stands frozen. He will not move or look at MUSHNIK from now through the end of scene.]* Err... don't you want the receipts so you deposit them in the morning?

[CRYSTAL, RONETTE, CHIFFON, DIAMOND and LIBERTY appear stage L and LIGHTS pick them up. THE PLANT begins to slowly drop into "feeding position"]

MUSHNIK:	You put them in the safe, didn't you?		
SEYMOUR:	Err... no	GIRLS:	COME ON, COME ON
MUSHNIK:	Why not?		
SEYMOUR:	I... forgot		
MUSHNIK:	It's thousands of dollars. Where is it?	GIRLS:	COME ON, COME ON
SEYMOUR:	In the plant		
MUSHNIK:	In the plant?	GIRLS:	COME ON, COME ON
SEYMOUR:	I... thought that'd be the safest place.		
MUSHNIK:	The money's inside the plant?	GIRLS:	IT'S SUPPERTIME

[SEYMOUR nods]

MUSHNIK:	How am I supposed to get it?	GIRLS:	AW, SUPPERTIME...
SEYMOUR:	Just ... Knock		
MUSHNIK:	<i>[beat]</i> Knock?		
GIRLS:	SUP-PER-TI-HI-I-IME...		

[MUSHNIK nods again, then crosses to L of PLANT. He knocks on THE PLANT three times. Very slowly now THE PLANT begins to open. MUSHNIK just stands there, amazed and shocked. When THE PLANT is fully open, MUSHNIK hesitates for a moment, then shrugs and looks inside it's mouth. As he's looking, THE PLANT very slowly begins to close. MUSIC gets louder and stranger. It takes MUSHNIK a moment to realise what's happening, and when he does it's too late. THE PLANT then chomps down mightily. Simultaneously with the chomp, there's a MUSICAL CHORD. MUSHNIK screams "Seymour!". A second MUSICAL CHORD as THE PLANT chomps again. Another scream. A third, more sustained MUSICAL CHORD as THE PLANT executes one last chomp and some chewing. See appendix note 12. LIGHTS fade quickly to...]

BLACKOUT

SCENE 2

[MUSIC is continuous from the previous scene. When LIGHTS restore SEYMOUR is stood C on Forestage. RONNETTE, CRYSTAL, CHIFFON, DIAMOND and LIBERTY are sat on L stoop]

DIAMOND: *[With a squeal]* There he is girls! I found him! There's Seymour!

[THE GIRLS run from L stoop to C screaming like teenaged fans. Their manner is exaggerated. In reality, they are simple interested in keeping SEYMOUR onstage for a purpose which will become obvious. BACKING GROUP also enter L and sit on L stoop.]

CHIFFON, CRYSTAL,
DIAMOND & LIBERTY: *[ad lib]* Seymour! Seymour! Ooooh! Seeeymour!
CRYSTAL: *[taking his SL side]* Can we have your autograph?
CHIFFON: *[taking his SR side]* We saw you on Channel Five news!
DIAMOND: You looked so handsome!
LIBERTY: And you gonna be so rich!
SEYMOUR: Please girls, not now.

[He tries to move away. They hold him C. RONNETTE looks on coolly SR of them]

CRYSTAL: Is it true you're going to be on TV again?
CHIFFON: Is it true the shop is decorating the Senior Prom?
SEYMOUR: *[moving SR trying to escape them]* Yes it's all true. Now please.
RONNETTE: *[She trips him as he tries to pass. He goes sprawling, face down, to the ground. She looks down coolly and speaks:]* There's a big shot looking for you, Seymour. He's been asking all over. You're famous.

[BERNSTEIN enter stage R]

BERNSTEIN: Is that him?
RONNETTE: That's him Mr Bernstein.
BERNSTEIN: *[gives RONNETTE several dollars]* Thankyou girls. *[RONNETTE distributes the money to the other girls and all five go to L stoop]* Seymour Krelborn! Sweetie, honey, baby!

[MUSIC CUE 13]

SEYMOUR: *[pulling himself off the ground]* Er... do I know you?
BERNSTEIN: Of course not, but are you gonna be happy when you do? Seymour...My name is Bernstein. I'm with NBC. I came down here to convince you to do a weekly TV show for me. 'Seymour Krelborn's Gardening Tips'. TV's first home gardening program, You'll make a mint!

[He hands SEYMOUR a contract and swiftly exits R. THE GIRLS and BACKING GROUP position themselves C and sing as SEYMOUR examines the contract in amazement. CHORUS enter]

14 "THE MEEK SHALL INHERIT"

GIRLS: THEY SAY MEEK SHALL INHERIT
YOU KNOW THE BOOK DOESN'T LIE
IT'S NOT A QUESTION OF MERIT
IT'S NOT DEMAND AND SUPPLY
THEY SAY THE MEET GONNA GET IT
AND YOU'RE A MEEK LITTLE GUY
YOU KNOW THE MEEK ARE GONNA GET WHAT'S COMING TO THEM
BY AND BY

[SEYMOUR crosses as if to exit L. When he reaches C, CRYSTAL, CHIFFON, DIAMOND and LIBERTY block his way, resuming their exaggerated teenaged fan attitude. Meanwhile, RONNETTE coolly stands stage L, peering offstage, waiting for someone.]

CHIFFON: Your own TV show Seymour!

CRYSTAL: Coast to coast!
DIAMOND: Your name in lights!
LIBERTY: Your face on screens!
CHIFFON: Sign it!
DIAMOND: Sign it!
ALL: Sign that contract!
RONNETTE: *[calling offstage]* Here he is Mrs Luce! We found him! He's right here!

[MRS LUCE enters L, blocking SEYMOUR's exit. She backs SEYMOUR back to C as the GIRLS freeze in a pose. MRS LUCE wears a business suit, with a little fox fur at the collar, a hat with a veil, and high heels. She speaks with an English accent.]

MRS LUCE: My darling, my precious, my sweet. So delighted to make your acquaintance. *[extending her hand and speaking rhythmically:]* I'd like a word with you. We want your face on the cover on the next issue of Life Magazine. We'll send someone down Thursday for shots of you and your beautiful plant.

[On the word "plant", MRS LUCE tosses the wad of money into the air over the GIRLS, laughs, then swiftly exits R. The GIRLS snap out of their freeze, squeal delightedly as the money floats down around them, then drop to crawl around the floor, gathering up the loot and singing. Meanwhile, a dazed SEYMOUR stands C and stares at the second contract]

GIRLS: *[gathering money from the floor]*
THEY SAY THE MEEK SHALL INHERIT
YOU KNOW THE BOOK DOESN'T LIE
IT'S NOT A QUESTION OF MERIT
IT'S NOT DEMAND AND SUPPLY
YOU SAY THE MEEK GONNA GET IT
AND YOU'RE A MEEK LITTLE GUY
YOU KNOW THE MEEK ARE GONNA GET WHAT'S COMIN' TO THEM,
BY AND BY!

CRYSTAL: *[rises with handfuls of money]* Life magazine! Oh my goodness, Seymour!
DIAMOND: You're gonna make it straight to the top!
LIBERTY: How did you do it?

[RONNETTE turns to SEYMOUR, calling ominously to someone as she does:]

RONNETTE: Here he is sir! The incredible Seymour Krelborn!
[RONNETTE takes SEYMOUR by the shoulders and spins him around to face SKIP SNIP, who has simultaneously entered R. He is a smooth, trench-coated East Coast agent]

SNIP: So this is the famous botanist. *[RONNETTE turns and exits L]* We've been trying to reach you. Your phones have been busy! Did you get our telegram?
SEYMOUR: *[confused]* I don't think so.
SNIP: Well it's a good thing I came down in person then. Pleased to meet you, kid. Skip Snip. William Morris Agency. Let my firm represent you. We want to book you on lecturing tours. Show the plant, then talk, answer questions. Big bucks Seymour!

[SNIP extends a contract to SEYMOUR and freezes. LIGHTS turn strange and dream-like. SEYMOUR does not take the contract. Instead, he turns forward and sings his inner thoughts, clutching the other two contracts in his hands:]

SEYMOUR: MY FUTURE'S STARTING, I'VE GOT TO LET IT
STICK WITH THE PLANT AND GEE MY BANK ACCOUNT WILL THRIVE
WHAT AM I SAYING? NO WAY, FORGET IT!
IT'S MUCH TOO DANGEROUS TO KEEP THAT PLANT ALIVE!
I TAKE THESE OFFERS, THAT MEANS MORE KILLING
WHO KNEW SUCCESS WOULD COME WITH MESSY NASTY STRINGS?
I SIGN THESE CONTRACTS, THAT MEANS I'M WILLING
TO KEEP ON DOING BLOODY, AWFUL, EVIL THINGS!

NO! NO! THERE'S ONLY SO FAR YOU CAN BEND!
NO! NO! THIS NIGHTMARE MUST COME TO AN END!
NO! NO! YOU'VE GOT NO ALTERNATIVE,
SEYMOUR OLD BOY,
THOUGH IT MEANS YOU'LL BE BROKE AGAIN AND UNEMPLOYED,
IT'S THE ONLY SOLUTION, IT CAN'T BE AVOIDED
THE VEGETABLE MUST BE DESTROYED!

BUT THEN.... THERE'S AUDREY, LOVELY AUDREY
IF LIFE WERE TAWDRY AND IMPOVERISHED AS BEFORE
SHE MIGHT NOT LIKE ME, SHE MIGHT NOT WANT ME
WITHOUT MY PLANT, SHE MIGHT NOT LOVE ME ANYMORE

[SNIP comes out of his freeze and hands SEYMOUR the contract. BERNSTEIN and MRS LUCE enter go to C]

GIRLS: THEY SAY THE MEEK SHALL INHERIT
SEYMOUR: WHERE DO I SIGN?
GIRLS: YOU KNOW THE BOOK DOESN'T LIE
SNIP, B'STEIN & LUCE: *[as SEYMOUR signs]* RIGHT ON THE LINE
GIRLS: IT'S NOT A QUESTION OF MERIT
SNIP, B'STEIN & LUCE: *[taking contract from SEYMOUR]* THAT'LL DO FINE
GIRLS: IT'S NOT DEMAND AND SUPPLY
SNIP, B'STEIN & LUCE: THIS COPY'S MINE
GIRLS: YOU'LL MAKE A FORTUNE WE SWEAR IT
SNIP, B'STEIN & LUCE: COULDN'T GO WRONG
GIRLS: IF ON THIS FACT YOU RELY –
SNIP, B'STEIN & LUCE: BYE-BYE, SO LONG...

ALL: YOU KNOW THE MEEK ARE GONNA GET WHAT'S COMIN' TO 'EM!
 YOU KNOW THE MEEK ARE GONNA GET WHAT'S COMIN' TO 'EM!
 YOU KNOW THE MEEK ARE GONNA GET WHAT'S COMIN' TO 'EM!
 BY... AND.... BY!

[As MUSIC plays out, we see on SEYMOUR's face that he's trapped, guilt-ridden, and miserable. SNIP, BERNSTEIN and MRS LUCE exit R and GIRLS, BACKING GROUP and CHORUS exit L. LIGHTS narrow on SEYMOUR, on Forestage.]

BLACKOUT

SCENE 3

SOUND: Thunder. LIGHTS: Lightning. SOUND: More thunder. LIGHTS: Another lightning flash. LIGHTS up on shop. THE PLANT [see appendix note 13] now occupies most of the shop area in one way or another: vines, leaves, tendrils, and of course it's enormous trap [still Pod#4]. SEYMOUR, exhausted, is hunched over the worktable. SOUND: Thunder. LIGHTS: Lightning]

PLANT: *[dropping into a lips forward position as thunder fades]*
FEED ME! FOOD! FOOOOD!
SEYMOUR: Lay off Twoey. Can't you see I'm busy?
PLANT: Tough! Bring on the meat!
SEYMOUR: If only you'd eat meat. But no... you're so particular.
PLANT: C'mon Krelborn. I ain't et since Mushnik and that was a week ago!
SEYMOUR: Look, just hold out one more night, can you? Life magazine will be here in the morning to take our pictures...
PLANT: And then you'll find me somebody?
SEYMOUR: Then you'll never be hungry again. I promise.

[A beat of silence and then an earthshaking bellow:]

PLANT: Chowtime Krelborn! Food! Food! Food! Feed me food!

[SOUND: Thunder. THE PLANT continues to chant "Food! Food! Food! Feed me food!" as SEYMOUR loses control and starts shouting:]

SEYMOUR: I can't take it! Just shut up, will ya? Shut up! Shut up! Shut up!

[As Thunder fades, SEYMOUR keeps shouting "Shut up!" PLANT resumes neutral upright position. AUDREY enters L, wearing a yellow rain coat. Thunder fades.]

AUDREY: *[closing the door behind her]* Seymour! What's the matter with you?
SEYMOUR: It's the matter with me! I'm trying to think of someday... something... someone...
AUDREY: *[crosses quickly to him]* Seymour – *[She slaps him daintily]* You're hysterical. *[beat]* When did Mr Mushnik say he'd be back in that note he left you?
SEYMOUR: Err... Oh... He could be gone a very long time. Audrey... could I ask you something?
AUDREY: Anything
SEYMOUR: Well, just suppose that I was a nobody again. Would you still like me?
AUDREY: I'd still love you, Seymour
SEYMOUR: Then it's settled.
AUDREY: What's settled? *[He pulls out a gun. MUSIC CUE 18]* A gun!
SEYMOUR: And bullets... right after Life Magazine takes our picture – you know who bites the dust! We'll be famous, I'll take that TV job, and we'll live a nice, quiet, normal life together. No more night feedings. No more squalling for blood!
AUDREY: What feedings? What blood? I don't get it Seymour. You're scaring me.
SEYMOUR: *[returning gun to his pocket and turning to her gently]* There's nothing to be scared of. *[Beat. MUSIC becomes lyrical: Somewhere that's green theme]* We'll go away from here and live happily ever after, I promise. I'll explain everything to you tomorrow. Just go home now, Audrey. Please.
AUDREY: I can't leave you in this condition
SEYMOUR: Don't worry about me. Don't worry about anything.

[AUDREY exits. SEYMOUR closes the door to the shop behind her. MUSIC: Tic toc theme. As the clock chimes twelve, THE PLANT speaks threateningly:]

PLANT: Feed me!
SEYMOUR: Under no circumstances.
PLANT: Feed me!
SEYMOUR: I will not!
PLANT: Feed me!

SEYMOUR: I'll run down to the corner and get you some meat. Maybe that'll hold you till Life Magazine gets here.

PLANT: *[shaking it's pod in a sullen 'no' and lowering it's chin]* Uh uh. No way.

SEYMOUR: Look, it's my last offer. Yes or no?

[MUSIC CUE 14. AUDREY enters stage R forestage, wearing a white nightgown and clutching SEYMOUR's jacket around her shoulders. As AUDREY enters, THE PLANT slowly pans stage R. It magically seems to be aware of her presence. It turns back to SEYMOUR and says in a conciliatory tone:]

PLANT: It's better than nothing.

SEYMOUR: Done. And don't think you're getting desert.

[SEYMOUR exits. The PLANT opens it's mouth and pans R toward AUDREY, holding strong focus on her.]

15 "SUPPERTIME (REPRISE)"

PLANT: *[sings from inside the shop, straight in AUDREY's direction. MUSIC CUE 19A.]*

HEY, LITTLE LADY, HELLO

AUDREY: Who... Who said that?

PLANT: YOU'RE LOOKING CUTE AS CAN BE

AUDREY: *[moving toward the shop]* Is somebody in there?

PLANT: YOU'RE LOOKING MIGHTY SWEET!

AUDREY: *[opening the door slowly]* Seymour? Seymour?

PLANT: NO IT AIN'T SEYMOUR –

[The PLANT rises to it's full height. See appendix note 14] AUDREY, just inside stage L doorway, sees it and freezes in shock]

PLANT: IT'S ME!

AUDREY: Oh my God!

PLANT: YOUR FRIENDLY AUDREY TWO!

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 a MUSICAL CHORD]* Something's very wrong here.

PLANT: Relax and go with it doll. Do me a favour will ya sweetheart?

AUDREY: A favour?

PLANT: I need some water in the worst way. *[looking down toward stage L branch]* Look at my branches. I'm a goner, honey. *[sings]*

COME ON AND GIMME A DRINK *[See appendix note 15]*

AUDREY: I don't know if I should.

PLANT: HEY LITTLE LADY BE NICE

AUDREY: You just want water right?

PLANT: SURE DO, I'LL DRINK IT STRAIGHT

AUDREY: *[her protective instinct gets the better of her]* Your branches are dry, poor thing.

PLANT: DON'T NEED NO GLASS AND NO ICE

AUDREY: *[she relents and crosses to get watering can]* I'll get the can.

PLANT: DON'T NEED NO TWIST OF LIME!

AUDREY: *[with the watering can, she moves closer to THE PLANT, poised to pour water in it's mouth.]* Here you go.

PLANT: *[as it's stage R branch descends upon AUDREY, entangling her in it's 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: 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.]

AUDREY: Help!

SEYMOUR: *[charging in from stage L]* Audrey! No! Get off her! Get off her!

[SEYMOUR prises open THE PLANT's mouth and drags AUDREY out. They collapse on the floor]

Audrey! Are you alright?

[AUDREY faints]

BLACKOUT

SCENE 4

[LIGHTS up. A night has passed. THE BUDS are positioned around the base of THE PLANT. SEYMOUR is sat at the worktable. THE GIRLS, BACKING GROUP and PATRICK MARTIN enter L.]

CHIFFON: That's him, Mr Martin. He's right in there.
MARTIN: *[slipping her a five]* Thanks. *[enters the shop]* Krelborn? Seymour Krelborn?

[THE GIRLS move to L stoop]

SEYMOUR: Leave me alone.
MARTIN: Patrick Martin, Licensing and Marketing Division, World Botanical Enterprises. I've got a proposition for you boy.
SEYMOUR: I'm not interested
MARTIN: Let me explain. *[He pulls a contract out of his jacket]* 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]* If you don't mind, we'll start taking cuttings right now. Imagine, Audrey Twos everywhere. *[He exits L]*
Why, with the right advertising, this could be bigger than Hula Hoops.
SEYMOUR: *[to himself as the whole thing comes together]* Bigger than hula hoops
PLANT: *[the pod rising to a full standing position]* MUCH BIGGER!
SEYMOUR: Every household in America... thousands of you... That's what you've had in mind all along, isn't it? You're a monster and so am I! *[MUSIC CUE #15, in under]*
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. *[drums 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!

15 "MEAN GREEN MOTHER FROM OUTER SPACE"

[sings] BETTER WAIT A MINUTE
YOU BETTER HOLD THE PHONE
BETTER MIND YOUR MANNERS
BETTER CHANGE YOUR TONE
[One of THE PLANT's branches knocks SEYMOUR to the floor]

DON'T YOU THREATEN ME SON
YOU GOTTA LOTTA GAUL
WE'RE GONNA DO THINGS MY WAY
OR WE WON'T DO THINGS AT ALL

[THE PLANT starts to grow for the final time. SEYMOUR looks on in amazement and shock]

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
PLANT & GIRLS: NO, NO WAY, NO HOW
PLANT: YOU DON'T KNOW WHAT YOU'RE MESSING WITH
BUT I'M GONNA TELL YOU NOW

[On the next musical build up, THE PLANT's BUDS open]

Get this straight!
I'M JUST A MEAN GREEN MOTHER FROM OUTER SPACE AND I'M BAD
BUDS & GIRLS: MEAN GREEN BAD!

PLANT: I'M JUST A MEAN GREEN MOTHER FROM OUTER SPACE
AND IT LOOKS LIKE YOU BEEN HAD
I'M JUST A MEAN GREEN MOTHER FROM OUTER SPACE
SO GET OFF MY BACK, GET OUT MY FACE
COS I'M

ALL: MEAN AND GREEN

PLANT: AND I AM... BAD!

WANNA SAVE YOUR SKIN BOY?
YOU WANNA SAVE YOUR HIDE?
YOU WANNA SEE TOMORROW?
YOU BETTER STEP ASIDE
BETTER TAKE A TIP BOY
WANT SOME GOOD ADVICE?
YOU BETTER TAKE IT EASY COS YOU'RE WALKING ON THIN ICE

[SEYMOUR hides under the worktable]

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 JUST 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 I SAY? WHO CARES?!

Watch me now!

BUDS & GIRLS: I'M JUST A MEAN GREEN MOTHER FROM OUTER SPACE AND I'M BAD
MEAN GREEN BAD!

PLANT: 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
GONNA TRASH THIS SHOP, GONNA ROCK THIS PLACE COS I'M

ALL: MEAN AND GREEN

PLANT: AND I AM BAD!

[THE PLANT starts to dance and laughs uncontrollably during the rest of the song. SEYMOUR is still hiding under the worktable as the plants branches wave uncontrollably]

PLANT: Here it comes!

BUDS & GIRLS: I'M JUST A MEAN GREEN MOTHER FROM OUTER SPACE AND I'M BAD
MEAN GREEN BAD!

PLANT: 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
SO JUST GIVE IT UP, IT'S ALL OVER ACE!
I'M MEAN AND GREEN

ALL: MEAN GREEN MOTHER FROM OUTER SPACE

PLANT: I'M MEAN AND GREEN

ALL: MEAN GREEN MOTHER FROM OUTER SPACE

PLANT: I'M MEAN AND GREEN

ALL: MEAN GREEN MOTHER FROM OUTER SPACE

PLANT: MEAN GREEN MOTHER FROM OUTER SPACE

PLANT: AND I AM... BAD!

[The shop starts to fall down, and bricks and rubble begin to fall from the ceiling THE PLANT continues to laugh as do the BUDS. A large electrical cable falls down and dangles just in front of the worktable. SEYMOUR sees the cable and grabs it. He gets out from under the table and jabs the wire in the large branch of the plant. As THE PLANT shakes as it's being electrocuted, LIGHTS flash, the SOUND of electrical buzzing is heard and a PYRO goes off as the plant finally collapses. BUDS exit during...]

BLACKOUT

CODA

LIGHTS up in shop and forestage. THE GIRLS are sat on L stoop. BACKING GROUP are behind them, SEYMOUR moves to DC.

16 “DON’T FEED THE PLANTS”

GIRLS: THEY MAY OFFER YOU FORTUNE AND FAME
LOVE AND MONEY AND INSTANT ACCLAIM
BUT WHATEVER THEY OFFER YOU
DON’T FEED THE PLANTS!

SEYMOUR: THEY MAY OFFER YOU LOTS OF CHEAP THRILLS
FANCY CONDOS IN BEVERLY HILLS
BUT WHATEVER THEY OFFER YOU
DON’T FEED THE PLANTS!

ALL: DON’T FEED THE PLANTS!

GIRLS & SEYMOUR: LOOKOUT! HERE COMES AUDREY TWO!
SEYMOUR: LOOKOUT! HERE HE COMES FOR YOU!
CRYSTAL & DIAMOND: HERE HE COMES FOR YOU
LIBERTY & CHIFFON: HERE HE COMES FOR YOU
RONNETTE: HERE HE COMES FOR YOU!

ALL: HOLD YOUR HAT AND HANG ONTO YOUR SOUL!
SOMETHING’S COMING TO EAT THE WHOLE WORLD
IF WE FIGHT IT, WE’VE STILL GOT A CHANCE.
BUT WHATEVER THEY OFFER YOU –
THOUGH THEY’RE SLOPIN’ THE TROUGH FOR YOU –
PLEASE WHATEVER THEY OFFER YOU,
DON’T FEED THE PLANTS!
DON’T FEED THE PLA-A-ANTS!

BLACKOUT

17 “LITTLE SHOP OF HORRORS”

[An instrumental version of this song is then played as the cast take their bows in the following order:

CHORUS

BERNSTEIN, MRS LUCE, SKIP SNIP & PATRICK MARTIN

RONNETTE BACKING GROUP

RONNETTE, CHIFFON, CRYSTAL, DIAMOND & LIBERTY

ORIN, AUDREY TWO & MUSHNIK

AUDREY and SEYMOUR are the last to bow, then whole cast sing:]

ALL: LITTLE SHOP, LITTLE SHOP OF HORRORS
LITTLE SHOP, LITTLE SHOP OF TERROR
CALL A COP, LITTLE SHOP OF HORROR
NO, OH OH OH NO-O!

LITTLE SHOP, LITTLE SHOP OF HORRORS
BOP SH’BOP, LITTLE SHOP OF TERROR
WATCH ‘EM DROP LITTLE SHOP OF HORROR
NO, OH OH OH
NO, OH OH OH
NO, OH OH OH, NO-O!

[Whole cast bow]

*BLACK OUT
THE END*