

**GREAT
LAKES
THEATER**

TEACHER PREPARATION
GUIDE

LITTLE SHOP
of
HORRORS

Book and Lyrics by HOWARD ASHMAN

Music by ALAN MENKEN

Based on a film by ROGER CORMAN

Screenplay by CHARLES FRIFFITH

Directed by VICTORIA BUSSERT



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Fall 2022

Dear Educator,

Thank you for your student matinee ticket order to Great Lakes Theater's production of *Little Shop of Horrors*, by Howard Ashman and Alan Menken which will be performed in the beautiful Hanna Theatre at Playhouse Square from September 16 through October 9, 2022.

Could fame, fortune, and love be on the menu for a hapless flower shop assistant after he crosses paths with a new and unusual plant? Or will this strange, sentient seedling have other things in mind? This campy, cheerful romp has devoured the hearts of audiences throughout the world for over 30 years. The legendary team of Howard Ashman and Alan Menken are behind this delicious sci-fi smash musical that features popular favorites such as "Suddenly, Seymour," "Skid Row," and "Somewhere That's Green."

This guide is designed – through essays, discussion questions and classroom activities – to give students both an introduction to, and a point of entry for, a personal exploration of *Little Shop of Horrors*. We offer special thanks to arts educator Kelly Elliott for her outstanding contributions to this guide.

Great Lakes Theater is proud to provide you with the finest in classic theater and the necessary educational resources to support your work in the classroom. We are thrilled that you will be coming to see us and we welcome your input on how best to support your classroom preparation for our work. Please let us know what you think!

Sincerely,

A handwritten signature in cursive script that reads "Kelly Schaffer Florian".

Kelly Schaffer Florian
Director of Educational Services
Kflorian@greatlakestheater.org

A handwritten signature in cursive script that reads "David Hansen".

David Hansen
Education Outreach Associate
dhansen@greatlakestheater.org



A NOTE TO STUDENTS: WHAT TO EXPECT AT THE THEATER

You may or may not have attended a live theater performance before. To increase your enjoyment, it might be helpful to look at the unique qualities of this art form — because it is so different from movies or video.

The live theatrical performance not only involves the actors on the stage; it is meant to involve you, the audience, in ways that film and television cannot. In truth, although you are sitting in an auditorium and the actors are on stage, there is very little separating the audience from the performers. How you react to the play *deeply affects* the actors. Something as seemingly trivial as *whispering* or *unwrapping a candy bar* can distract them and disrupt the mood and tone of their performance. Due to the important relationship between actors and audience members, there are certain, perhaps obvious, provisions of live theater we wish to call to your attention.

In the Hanna Theatre, it is important to know that the taking of pictures, either with or without a flash, is strictly prohibited. Also, it is essential that all electronic equipment, including cell phones, music players (even with headphones), alarm watches, etc., be completely powered off once you have entered the theatre. Even the glow from a watch or a silent cell phone (used for checking the time, text messaging, or posting social network updates, for example) can be very distracting to fellow audience members, even if you try to mask it under your hand or an article of clothing. Our goal is to provide every person in the audience with the best possible theatrical experience, so we appreciate your respectful cooperation during the performance.

Other differences live theater provides: in film or video, the camera and editing define what we will see. In the theater, however, each of us works as our own camera and editor, choosing our own personal points of focus. And in the Hanna Theatre, you should know that often we do not use microphones. As audience members you'll need to actively listen and "tune in" to the sound of the unamplified human voice.

As for our lighting and scenery, it might surprise you to know that these are not necessarily meant to be realistic. In this production, for example, there may be design elements that are abstract or metaphorical.

The theater's ability to focus on human experience — distilled through the dialogue and behavior of people on stage and enhanced by the scenery, costumes, lighting, music and dance — is a centuries-old tradition. Being part of the communal magic when performer and audience connect — whether at a baseball game, music concert or theater performance — cannot be duplicated.

The performance you will see at Great Lakes Theater will happen only once. It is unique and personal. Though this play will be performed more than a dozen times, the performance you see belongs only to you.

We hope you enjoy it, and we'd like you to share your response with us.



DIRECTOR'S NOTE



There have been many theater musicals that began their lives on the silver screen, including *Thoroughly Modern Millie*, *The Producers* and, more recently, *Legally Blonde*. Composer Alan Menken and writer Howard Ashman found their inspiration in the quirky little black comedy film, *Little Shop of Horrors*.

Although the movie didn't get very much attention when it was originally released in 1960, it has since grown to cult classic status, thanks to its famously low budget and original style of humor. One of its fun surprises is the appearance of a young Jack Nicholson in the small role of Wilbur Force, the dentist's masochistic patient. When Nicholson later became a star, video releases showed him on the cover of the box holding the famous plant, even though he never encounters it in the movie. The character of Wilbur failed to make it into the theatrical adaptation, though you can see Bill Murray reprise the role in the 1986 film based on the stage musical!

Little Shop of Horrors gained notoriety as the fastest feature film ever shot. Director Roger Corman explained that he made the movie because he had temporary access to the used sets left standing from another feature. After three days of rehearsal,

Corman shot the principal photography in two days and one night, with other material shot over two successive weekends. He used three cameras at once and shot every scene with only one take — and, as a result, some of the scenes run continuously for two or three minutes. The total cost, according to Corman, was \$30,000 — what a deal!

It is interesting to note that Corman rushed the film into production prior to the new film industry rule preventing producers from “buying out” an actor's performance in perpetuity. After January 1, 1960, all film actors were to be paid residuals for future releases of their work — a rule that changed the future of the B-movie business.

The tone of the musical remains true to the film, with an especially interesting addition. Ashman and Menken added their own brilliant invention of a “Greek chorus” of female street urchins: Crystal, Chiffon and Ronnette, named after famous 1960 girl groups. This allowed the musical to really rock! The original production holds the prestigious record of third-longest and highest-grossing Off-Broadway production in history.

Sit back and enjoy the fun!
— Victoria Bussert

MUSICAL NUMBERS

“Little Shop of Horrors”	Crystal, Ronnette, Chiffon
“Skid Row (Downtown)”	Company
“Da-Doo”	Seymour, Crystal, Ronnette, Chiffon
“Grow For Me”	Seymour
“Don’t It Go To Show Ya Never Know”	Crystal, Ronnette, Chiffon, Mushnik, Seymour
“Somewhere That’s Green”	Audrey
“Closed For Renovation”	Company
“Dentist!”	Orin, Crystal, Ronnette, Chiffon
“Mushnik & Son”	Mushnik, Seymour
“Feed Me (Git It)”	Audrey II, Seymour
“Now (It’s Just The Gas)”	Orin, Seymour
“Call Back In The Morning”	Company
“Suddenly, Seymour”	Audrey, Seymour
“Supertime”	Audrey II, Audrey
“The Meek Shall Inherit”	Crystal, Ronnette, Chiffon, Company
“Don’t Feed The Plants”	Company

DRAMATIS PERSONAE

Ronnette	Savannah Cooper*
Mr. Mushnik	Aled Davies*
Audrey II	Elijah Dawson*
Seymour	Andrew Faria*
Chiffon	Kris Lyons*
Audrey	Sara Masterson*
Puppeteer	Chad Shohet
Orin Scrivello	Alex Syiek*
Crystal	Sydney Whittenburg*

*Members of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States

ABOUT THE CREATORS



Alan Irwin Menken (born July 22, 1949) is an American composer, best known for his scores and songs for films produced by Walt Disney Animation Studios. His scores and songs for *The Little Mermaid* (1989), *Beauty and the Beast* (1991), *Aladdin* (1992), and *Pocahontas* (1995) have each won him two Academy Awards. He also composed the scores and songs for *Little Shop of Horrors* (1986), *Newsies* (1992), *The Hunchback of Notre Dame* (1996), *Hercules* (1997), *Home on the Range* (2004), *Enchanted* (2007), and *Tangled* (2010), among others. His accolades include eight Academy Awards, becoming the second most prolific Oscar winner in the music categories after Alfred Newman (who has 9 Oscars) a Tony Award, eleven Grammy Awards, seven Golden Globe Awards, and a Daytime Emmy Award. Menken is one of seventeen people to have won an Oscar, an Emmy, a Grammy, and a Tony ("an EGOT"). He is the only person to have won a Razzie, an Emmy, a Grammy, an Oscar, and a Tony ("REGOT").

He is also known for his work in musical theater for Broadway and elsewhere. Some of these are based on his Disney films, but other stage hits include *Little Shop of Horrors* (1982), *A Christmas Carol* (1994), and *Sister Act* (2009). Menken has collaborated with such lyricists as Lynn Ahrens, Howard Ashman, Jack Feldman, Tim Rice, Glenn Slater, Stephen Schwartz, and David Zippel.

Howard Elliott Ashman (May 17, 1950 – March 14, 1991) was an American playwright, lyricist and stage director. He first worked with Alan Menken on the 1979 musical *Kurt Vonnegut's God Bless You, Mr. Rosewater*. They also collaborated on *Little Shop of Horrors* with Ashman as director, lyricist, and librettist, winning the Drama Desk Award for Outstanding Lyrics and receiving a Grammy Award nomination. He also directed the workshop of *Nine* by Yeston at the Eugene O'Neill Theater Center.

In 1986, Ashman was brought in to work on *The Little Mermaid*, Disney's first fairy tale in 30 years. Ashman, along with Menken, wrote all of the songs for the film. Ashman became a driving force during the early years of the "Disney Renaissance." *The Little Mermaid* was released in November 1989 and it was an enormous success. Ashman and Menken received two Golden Globe nominations and three Academy Award nominations, including two Best Original Song nominations for "Kiss the Girl" and "Under the Sea" with Ashman and Menken winning for the latter.

In 1988, while working on *The Little Mermaid*, Ashman pitched the idea of an animated musical adaptation of *Aladdin* to Disney. Out of the 16 songs written for *Aladdin*, three of Ashman's songs ended up in the finished film, which was released after his death.

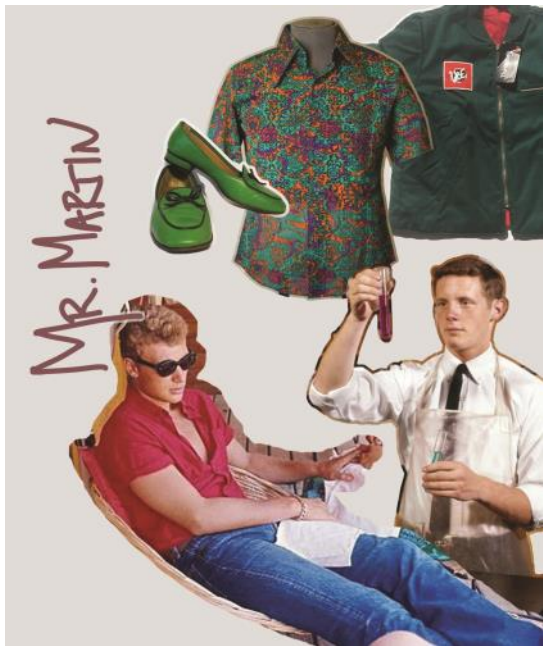
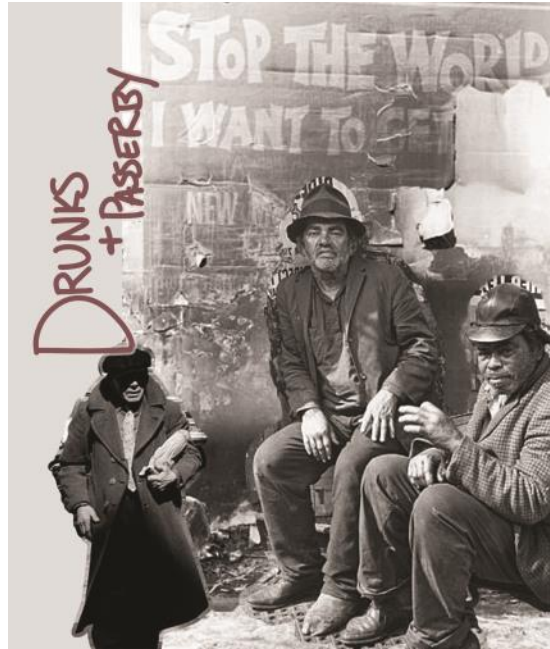
During early production of *Aladdin*, Ashman and Menken were approached to help reinvigorate and save the production of *Beauty and the Beast*. It was at this time that his health began to decline due to his illness. Regardless, he completed lyrical work on *Beauty and the Beast* before succumbing to AIDS. The film was released mere months after his death and is dedicated to him. In May 2020, *Beauty and the Beast* co-director Kirk Wise said, "If you had to point to one person responsible for the 'Disney Renaissance', I would say it was Howard."



COSTUME DESIGN

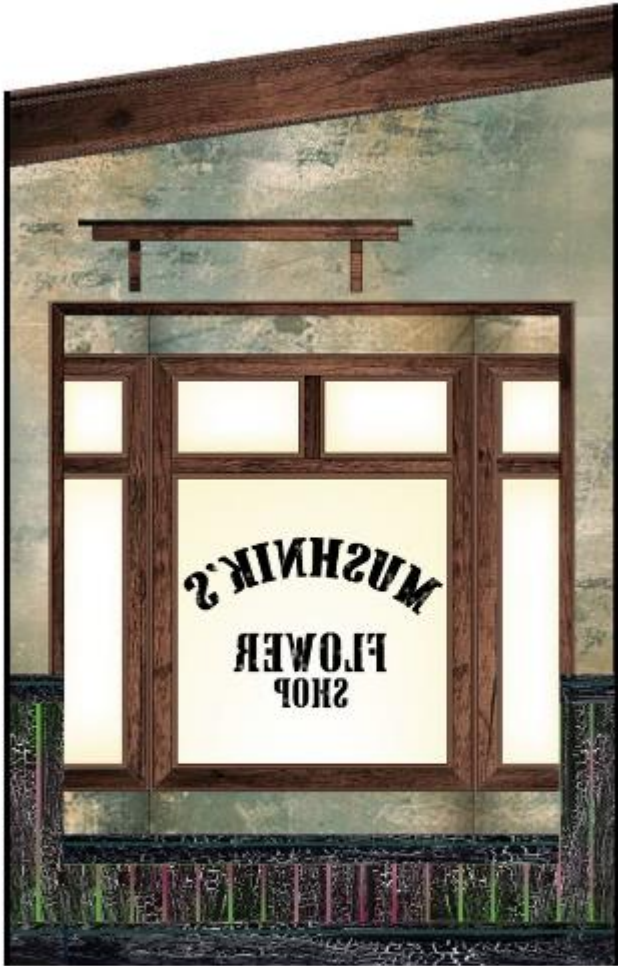
by Danae Iris McQueen





SCENIC DESIGN

by Jeff Herrmann



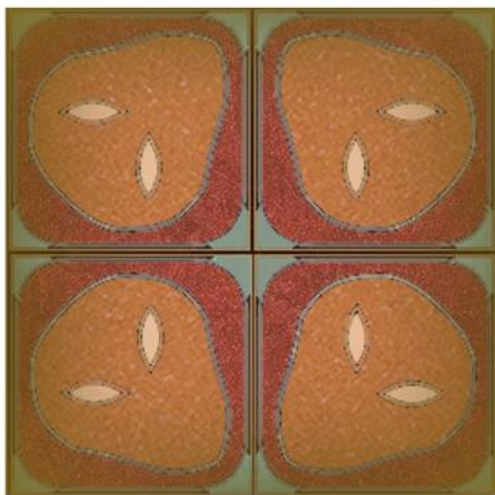
Idaho Shakespeare Festival
 Directed by Victoria Bussert
 Scenic Design by Jeff Herrmann

C Wall with Bay Window and Seat



Idaho Shakespeare Festival
 Directed by Victoria Bussert
 Scenic Design by Jeff Herrmann

DSL Wall with Door and Stoop



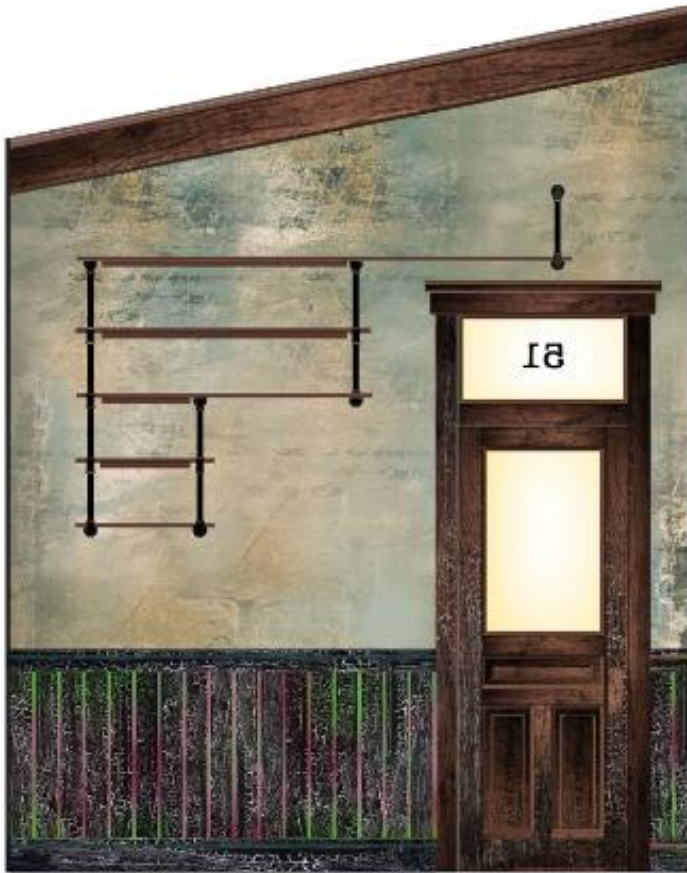
Idaho Shakespeare Festival
 Directed by Victoria Bussert
 Scenic Design by Jeff Herrmann

Counter Unit

Idaho Shakespeare Festival
 Directed by Victoria Bussert
 Scenic Design by Jeff Herrmann

FLOOR TILE DETAIL





Idaho Shakespeare Festival
 Directed by Victoria Bussert
 Scenic Design by Jeff Herrmann

SL Wall With Door Entrance



Idaho Shakespeare Festival
 Directed by Victoria Bussert
 Scenic Design by Jeff Herrmann

SL Proscenium

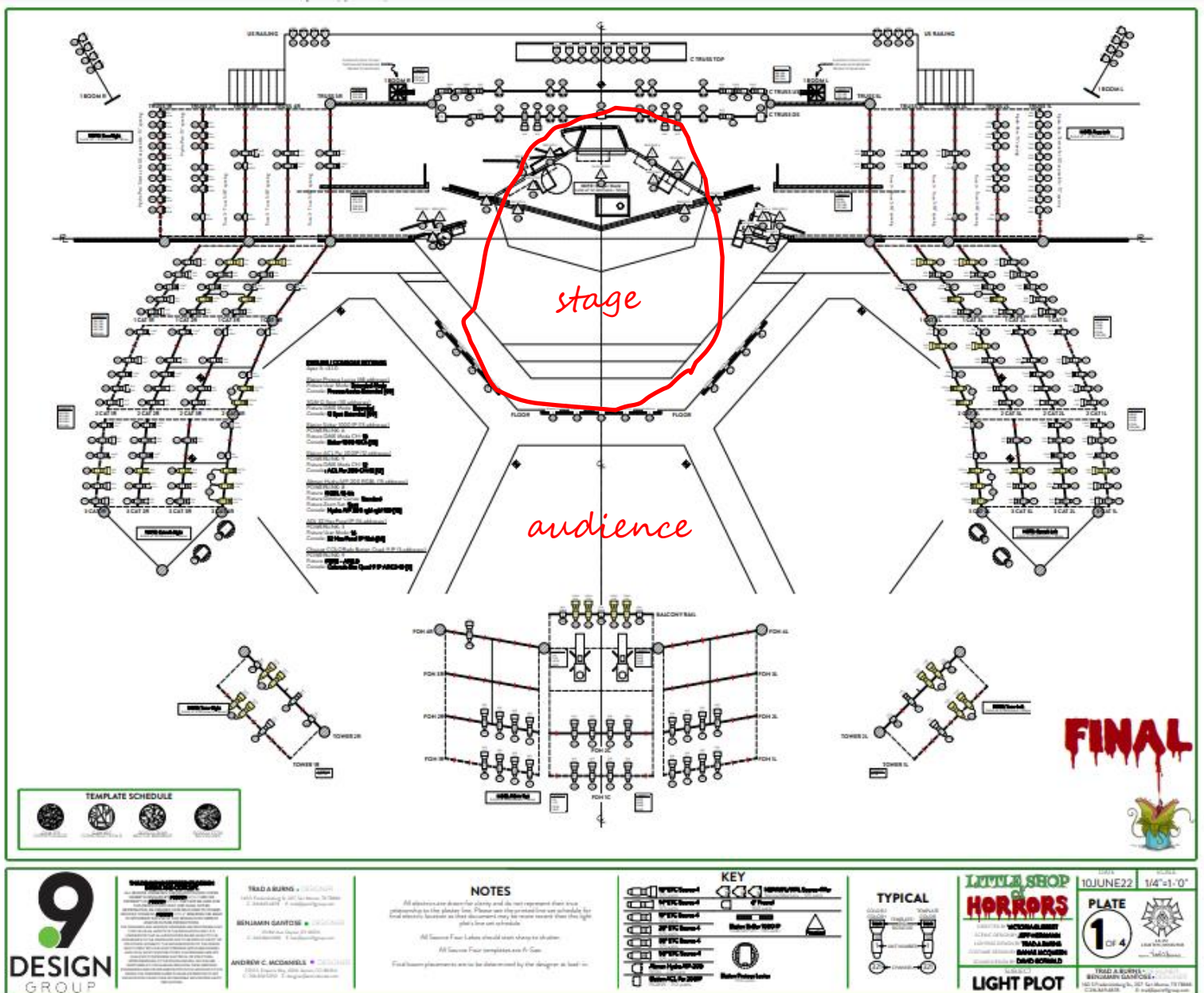


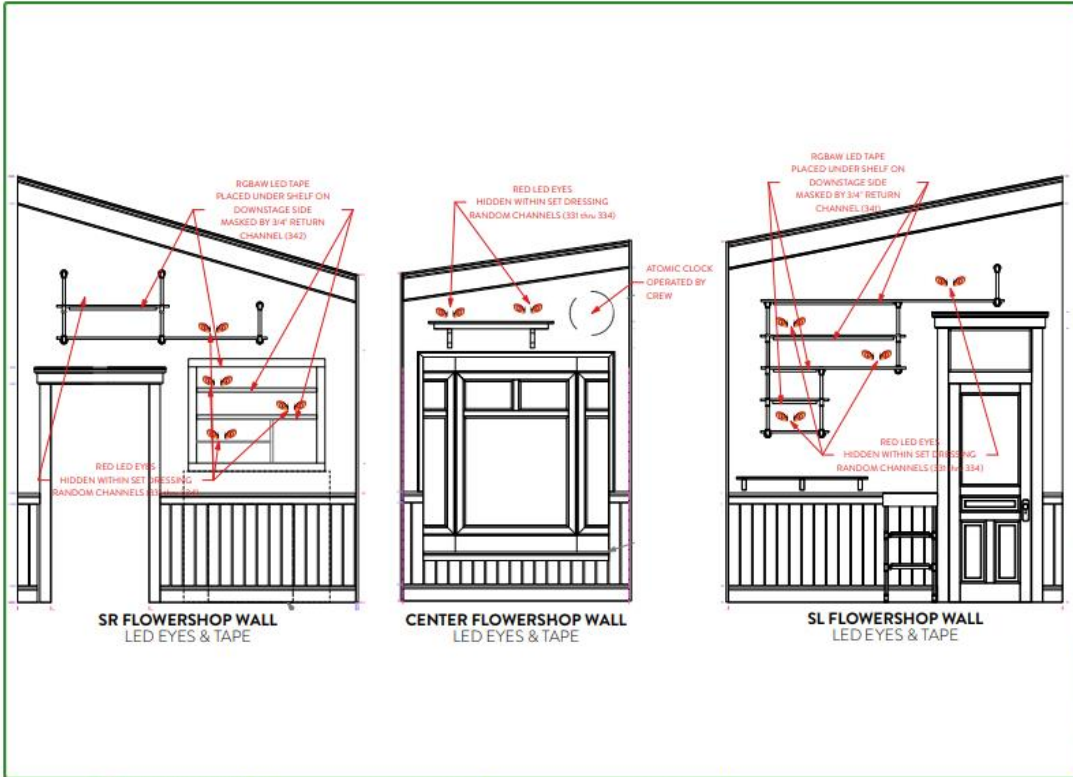
Pictured is Derrick Cobey, voice of Audrey II (at Idaho Shakespeare Festival only), on the left and Chad Shohet, plant puppeteer on the right. Photo by Michael Burns

LIGHTING DESIGN

by Trad A. Burns

A light plot is a document like an architectural blueprint used specifically by theatrical lighting designers to illustrate and communicate the lighting design to the director, other designers and finally the Master Electrician and electricians crew. The following page is a light plot detailing lighting "practicals." A practical is any on-stage light source that acts as a practical part of the physical environment of the play (hence the name). This includes table and floor lamps, wall sconces, chandeliers, streetlights and other 'furniture/architectural' style lighting fixtures. The category also includes handheld props such as lanterns or flashlights. The term can also apply to set-mounted lights such as marquee lights, neon signs, Christmas twinkle lights and the like.





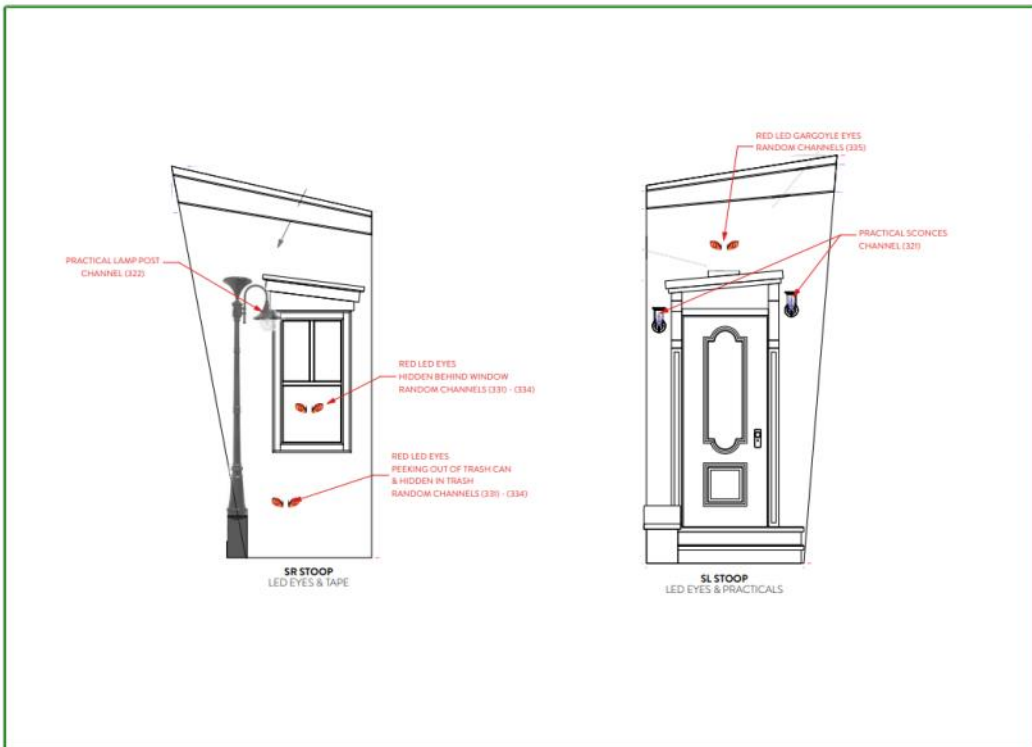
KEY

--- Generic LED Tape
 Red Bulb LEDs

SHOOP PRACTICALS

DATE: 19 JUNE 22 SCALE: 1/4" = 1'-0"

PLATE **2** 4



KEY

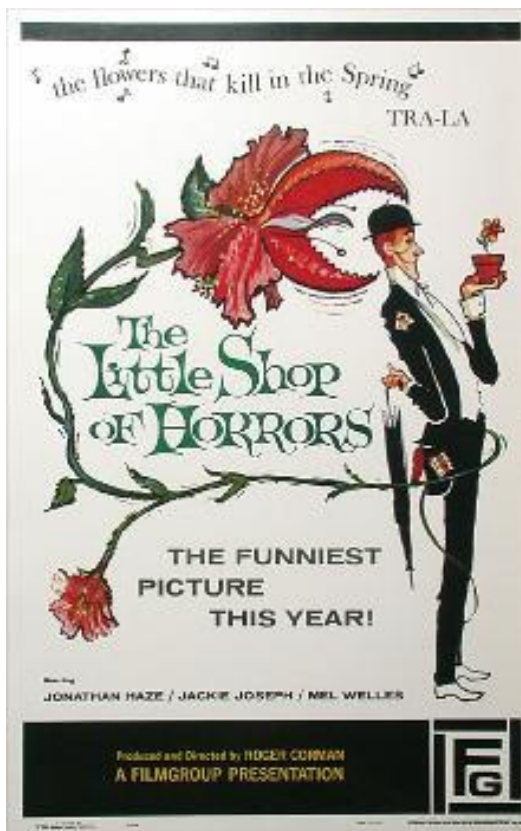
--- Generic LED Tape
 Red Bulb LEDs

PRACTICALS

DATE: 19 JUNE 22 SCALE: 1/4" = 1'-0"

PLATE **3** 4

LITTLE SHOP OF HORRORS ON STAGE & SCREEN

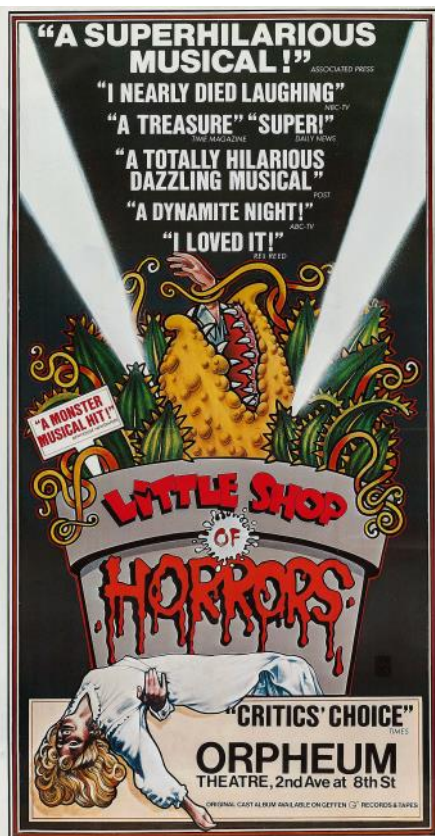


Jonathan Haze as Seymour, Mel Welles as Mushnick, and Jackie Joseph as Audrey in the 1960 film

Jack Nicholson as dental patient Wilbur Force and Jonathan Haze as Seymour in the 1960 film



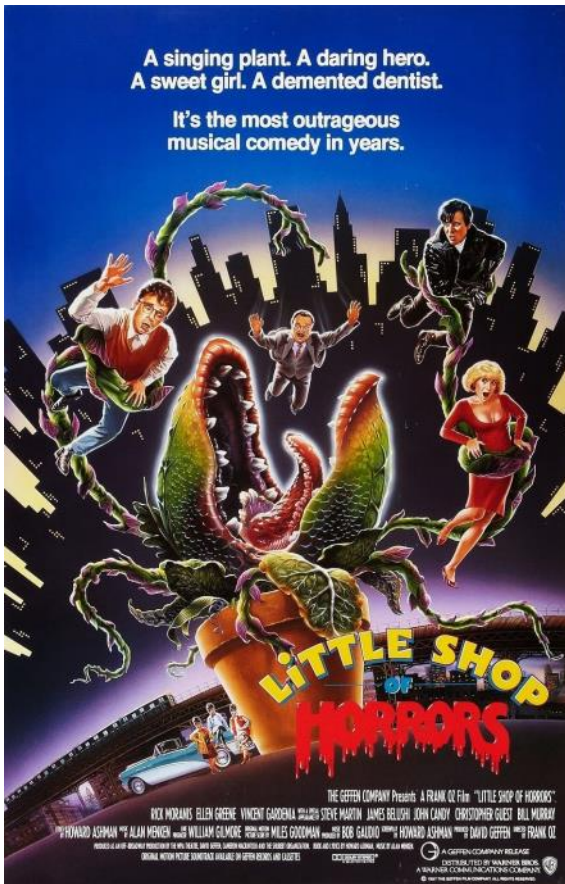
Poster for the original 1960 film



Poster for the 1982 Off-Broadway musical



The original Off-Broadway Little Shop of Horrors company



Images from the 1986 film (clockwise, from top): poster for the 1986 film; Rick Moranis as Seymour & Ellen Greene as Audrey; Audrey II; Michelle Weeks as Ronette, Tichina Arnold as Crystal, and Tisha Campbell as Chiffon; Steve Martin as Orin Scrivello D.D.S



QUESTIONS FOR DISCUSSION: BEFORE ATTENDING THE PERFORMANCE

1. What do you imagine it takes to produce a Broadway musical the scope of *Little Shop of Horrors*? In what ways do you think seeing a musical is different from seeing a play? What does it take for you to lose yourself in the story and journey of the characters? Is this type of transcendence more difficult at a live performance? Why? How does the experience of witnessing live performance differ from going to the movies, or streaming on a screen or phone?
2. What is your favorite musical? What makes it so great? Musical theater performers are said to be “Triple Threats” because they need to be able to sing, dance and act. Which skill do you believe is most important? Why?
3. This play takes place on “Skid Row,” an area in cities (perhaps most famously in Los Angeles) with a reputation for poverty and crime. How does your environment and/or opportunity affect who you are? In what ways does the core nature of who we are stay the same regardless of where we are or who we are with? How does pushing yourself — or being pushed — out of your comfort zone lead to personal transformation?
4. In what ways are you defined by the way you dress or speak. Do you feel that opportunities are closed off to people who dress, speak or “look” a certain way? Share some examples. What assumptions do you make about people who dress, speak and/or look differently? Can you tell where someone is from, what school they go to, what neighborhood they live in, their economic and/or social background simply by the way they speak, how they dress and what they look like? What are some classic tells?
5. Chiffon, Crystal, and Ronnette work as a Greek chorus in the musical. What is the role of a Greek chorus and how do you think it works in a modern story? Why do you think Chiffon, Crystal, and Ronnette are referred to as urchins in the script? What is an urchin and why might that type of character be used as a Greek chorus?
6. This musical centers around a Faustian bargain; what does that refer to? Is fame, wealth, and prestige always attached to a personal sacrifice? Why? Is it possible to achieve success without giving up something in return? What would you be willing to give up to achieve everything you desire?
7. How does your environment and/or opportunity change who you are? In what ways does the core nature of who we are stay the same regardless of where we are or who are with?
8. Does love serve to empower or weaken our sense of self? In what way does love make us susceptible to rash emotion and/or overall recklessness? Can the same be said of “hate”? What would you be willing to change about yourself for the person you love? Does true love require compromise and self sacrifice? How do you know when you have gone too far?
9. What circumstances force us to pause and re-examine who we are, who we are with, and what we should be doing? Describe a moment of clarity when you knew you had to move forward and make a change. How did that realization make you feel? What, if any, choices from the past haunt you? Is regret a worthy feeling or emotion? Can you rewrite the past through present actions? How?
10. What is genre? How would you define the genre of horror and comedy? Why are these two genres sometimes mixed together? What qualities make them compatible?

WRITING PROMPTS & ACTIVITIES

1. Skid Row is mentioned so much that it is almost a character; write a short story where the location of the story is so important that it becomes integral.
2. Compare and contrast the performance of the stage musical with the 1960's inspiration *The Little Shop of Horrors* or the 1982 musical movie *Little Shop of Horrors*. Which do you prefer and why?
3. The original film *Little Shop of Horrors* (1960) is not a musical. Think of a recent horror/comedy film. How would you make it into a musical? What type of songs would you include and where would you add them? Who would sing them?
4. The stage musical is an adaptation of the 1960 movie *The Little Shop of Horrors* and the 1982 movie *Little Shop of Horrors* is an adaptation of the stage musical. After watching the stage version and one of the movies, which moments would you keep? Which moments didn't work so well for you? What would you change to make it a better story? Using a section of the story, create your own adaptation of the plot.
5. This libretto uses a lot of allusion to popular TV shows, places, and celebrities. What is an allusion and why is it used to tell stories? How would you use it? Write a short story about a using allusion to popular culture using one of the following prompts:
 - An alien makes first contact with the planet earth
 - Making a morally difficult decision
 - Finding your family
 - Saving a person in distress
 - Tricking someone into getting what you want
 - Create a dating site profile for Seymour and Audrey.
6. Working with a puppet can be challenging, both as a puppeteer and as a human interacting with the puppet. Explore different ways to create a puppet. Work together to create your own Audrey II puppets and act out a scene from the script.
7. "Hidden Agenda" An exercise to examine subtext: Have everyone in the class pair up. Ask each partner to create a list of simple actions for their partner to do (e.g., they must get the other student to take off their shoes, sing a song, etc.). They must keep their list hidden from their partner. An improvisation is then set up in which the tasks must be completed without ever directly communicating the specific goals. As an added challenge, ask the class for an idea of where in the universe their scene will take place. They must act the environment as they try to get their partner to do their hidden agenda.
8. The puppet for Audrey II has morphed since it was first designed for the original 1982 production of *Little Shop of Horrors*. Research the different designs of Audrey II over the years. What real life plants were used as an inspiration? Design a brand new Audrey II - one no one has seen before. What plants would you use? How would you incorporate the idea of Audrey II being an extraterrestrial? How would color, size, and shape communicate the character's character?

HOW TO WRITE A REVIEW

MORE HOW AND LESS WHAT

A theater review is not a book review, you do not need to summarize what happens. Provide the necessary background so the reader knows the name of the play and the basics of what kind of play it is, and then move into your commentary. You do not need to explain WHAT the play is, instead write about HOW successfully it was presented.

THE ACTOR NOT THE CHARACTER

You can disapprove of the decisions a character makes, but how well did the ACTOR perform the role? Was their behavior appropriate to the part as written? Feel free to share your opinions, comparing or contrasting their work with other actors with whom you are familiar.

WHAT IS DIRECTION?

Maybe you have heard of a “director” in theater or film, but do you know what they do? It is not a director’s job to tell the actors how to say every line, but they are the person responsible for creating the general mood and concept for the production. What was your impression of the production as a whole? Was it too funny for a serious play? Or not amusing enough for a comic play? Use words to reflect back to the director how successful the production is as a whole.

DON’T FORGET THE DESIGN

The set you see and the sounds you hear are also unique to this one production of this play. Describe what you see and hear, but also be sure to make clear how successful these designs are in telling the story of the play.

IN CONCLUSION ...

While it is not necessary to give a “thumbs up” or “thumbs down” your concluding sentence should summarize your impression of the production as a whole.

THEATER REVIEWS IN THE NEW MEDIA

Reviews in news websites may be 1000 words, they may be as brief as 300 words. Can you write a one-page review? Can you write a 100 word review, to post on Facebook? Do you think you could create a 140-character review that sums up the production for posting on Twitter?

A sample review written by a student follows this page.

A SAMPLE REVIEW WRITTEN BY A STUDENT

"Gambit": More Poetry Than History — Mark Wood

If Aristotle was correct when he said that poetry “is a higher thing than history,” then “Royal Gambit,” which opened Friday night at Pentacle Theater, is, I suppose, on the right track.

For those who were expecting a representational treatment of the life of England’s Henry VIII, “Royal Gambit” was a shock, if not a disappointment. Those who sought poetry got it, although of a very dogmatic and simplistic sort.

This unusual, highly presentational play by Hermann Gressieker, directed by Ed Classen, is an indictment of modern man as a ruthless opportunist. The Tudor king is a representative of a rationalizing, shifty society which has become “superior to the highest” while “wallowing in the depths.”

As Henry uses the banners of “reason” and “humanism” to obtain then dispose of his six wives, so modern man uses them for his own pleasure and glorification, uses them to wage war in the name of peace, to hate in the name of love.

Such is the grim theme pleasingly presented by a company of seven actors, who performed their roles energetically, if unevenly. The presentational acting style employed here is difficult to perfect. It should be theatrical, yet believable; aimed at the head, yet acceptable to the heart.

Louise Larsen was a standout as Catherine of Aragon, Largely because she utilized this presentational approach and was not afraid of open theatricality. Her flamboyant stage presence, which needed to be toned down in her recent role in “Last of the Red Hot Lovers,” found full vent here.

Henry's fourth wife, Anne of Cleves, was portrayed by Gale Rieder, who quickly became an audience favorite. Her thick accent was letter-perfect and her direct humor was a welcome contrast to the bitter satire of the rest of the play.

The other four actresses—Kathy Stratton, Marcia Engblom, Polly Bond and Patricia Sloan—each had their exceptional moments. However, they generally seemed tied to more conventional, representational acting styles.

Ron Fox was superb in the role of Henry. Tuxedoed, leering with the look of a demonic marionette, the vacant stare of a deranged orator, Fox dominated the stage fully, commanding both in voice and stage presence.

The technical elements of the play were more than adequate. Musical accompaniment was appropriately sparse and simple.

At one point the play, King Henry roared, “In my realm I decide what constitutes tragedy!” Ironically, Gressieker strips modern man not only of his possibilities as a tragic figure worthy of any sympathies at all. In the final moments of the play, Catherine of Aragon announces the death of modern man and the birth of a new era. It is a scene of great hope, but it is not as profound as her earlier pronouncement to her husband that “the ways of the world are not so cut and dried!”

For my own part, I wish that “Royal Gambit’s” statement were not so cut and dried. By making man out to be such a simple monster the play defeats its own purposes and turns poetry into scathing dogma, which is probably even less interesting than, say, history.

<http://faculty.chemeketa.edu/jrupert3/eng105/Annrev.html>

VOCABULARY

1. Skid Row - a dilapidated, impoverished section of a city usually associated with homeless populations, crime, and substance abuse.
2. Yiddish - a language used by Jewish people in central and eastern Europe before the Holocaust. It was originally a German dialect with words from Hebrew and several modern languages and is today spoken mainly in the US, Israel, and Russia.
3. "Aron g'vorn g'voxen, akebebble, mit tzibeleh" - gibberish Yiddish; "mit tzibeleh" means with onions.
4. Terrazzo - a mosaic flooring or paving composed of chips of broken stone, usually marble, and cement, polished when in place.
5. Drip - an older slang term for a boring, unintelligent man
6. Donna Reed - (1921-1986) an American actress known for her starring role in *The Donna Reed Show*; *became an association of the ideal 1950s housewife*.
7. Lucy (Ball) - (1911-1989) an American actress known her comedic skill and business acumen; starred in the TV show *I Love Lucy*.
8. *Father Knows Best* - first a radio program, then TV show, that ran from 1949 - 1960
9. December Bride - refers both to the radio show (1952-1953) and TV sitcom (1954-1959) *December Bride* as well as the slang term for a woman who gets married later in life.
10. *Howdy Doody* - A classic TV program for children that ran from 1947 to 1960.
11. Howard Johnson - A popular brand of restaurants from 1929 until the last one closed in 2022.
12. Pacem - Latin; peace
13. Vitalis-brain - vitalis is a brand of hair care tonic; implies that the person being addressed cares more about their looks than how they act.
14. Marquis de Sade - (1740-1814) a French nobleman, revolutionary politician, philosopher and writer; his works are derogatively used to refer to socially deviant sexual acts.
15. "Gott in Himmel" - Yiddish; God in Heaven
16. "Mishegoss" - Yiddish; craziness, foolish behavior
17. Jack Parr - (1936-2015) American basketball player who played for only one season with the Cincinnati Royals
18. "Mensch" - Yiddish; literally "man" but is used to mean a person of high integrity and honor.
19. Hedy Lamarr - (1914-2000) Austrian-born American film actress and inventor; her work on a radio guided torpedo system during WWII directly lead to the invention of Bluetooth, GPS, and WI-FI.
20. "Putz" - Yiddish; used to refer to a person who is foolish or is worthless.

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21. King Tut - Common nickname for Tutankhamen (c. 1341-c. 1323 BCE), an Egyptian pharaoh.
 22. Eighty-six - a restaurant/bar term used when an item has run out or to eject a customer; starting in the 1970s it referred to killing someone.
 23. The Ritz - The Ritz Hotel in London, England is synonymous with luxury and wealth.
 24. Harley machine - referring to a Harley-Davidson Motorcycle
 25. James Dean - (1931-1955) an American actor whose work made him synonymous with the idea of a disaffected cool .
 26. Impacted - a dentistry term for when a tooth is stuck in gum tissue or bone for various reasons.
 27. Abscessed - refers to when a tooth develops a pocket of pus caused by a bacterial infection
 28. Laissez faire - French; a policy or attitude of letting things take their own course without interfering
 29. Life Magazine - a magazine published from 1883 to today traditionally known for its quality of photography.
 30. William Morris Agency - A talent agency that represented some of the most famous people in Hollywood and entertainment between 1898 to 2009 when it merged with another agency.
 31. Cable - short for cablegram: a message sent by underwater cable.
 32. Sominex - a brand of medicine known as an antihistamine used mostly to relieve allergy symptoms but also used as a sleep aid
 33. "You ain't in Kansas" - a reference to a line in the 1939 film *The Wizard of Oz* meant to suggest that a person is no longer in a position or place that is known to them.

QUESTIONS FOR DISCUSSION: AFTER ATTENDING THE PERFORMANCE

1. *Little Shop of Horrors* relies heavily on stereotypes of certain jobs or people to tell the story. What is a stereotype? A trope? A cliché? Why do you think storytellers use these things to tell their stories? What might be the benefits to using these conventions? What might be the harms? What is a story trope you identify with and why? After watching the production, how did the stereotypes help or hinder your ability to connect to the characters or story?
2. The opening stage directions of the libretto states, “On the twenty-first day of September, in the an early year of a decade not too long before our own...” This suggests that this musical is timeless. After watching the play, would you agree with this? How is this play timeless? If you could change the decade this musical takes place in, when would you change it to? How would modern technology change the way the story is told?
3. How does poverty change you? How important is the excess and/or absence of money in shaping our essential selves? Explain. In what ways do you think Seymour’s economic status might make him more susceptible to Audrey II?
4. This musical is an adaptation of the 1960 movie *The Little Shop of Horrors* and many of our plays, musicals, and movies are adapted from other works created by someone else. Why do you think storytellers feel the need to adapt other writers’ stories for their own telling? Why do you think the creators of the musical have adapted their own version so many times from stage to film and back to stage? Should playwrights and composers be allowed to change their work after it has been seen/heard by the public? After seeing this musical on the stage, do you think it would be better told through a different medium? Which one and why?
5. Did Orin deserve his fate? Do you think Seymour should have made the decision he did? In the 1960 movie of the story, Seymour stabs the doctor in self-defense - how might that change how you perceive the character of Seymour?
6. Audrey feels like she deserves her situation in life and the bad things that come her way. Pretend you are Audrey’s best friend, what would you tell her? What advice might you give to her?
7. You might recognize the writers of *Little Shop of Horrors* Howard Ashman and Alan Menken. They have an award-winning career including creating the music for Disney movies such as *The Little Mermaid*, *Beauty and The Beast*, and *Aladdin*, among others. Compare the music from this musical to other soundtracks they have created. How are they similar? How are they different? Group like songs together by theme or by music. What patterns do you see? Viewing these artists’ over time, how have they changed? How have they stayed the same?

LEARNING STANDARDS

CCSS.ELA-LITERACY.SL.11-12.1.A

Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

CCSS.ELA-LITERACY.SL.11-12.4

Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

CCSS.ELA-LITERACY.RL.11-12.7

Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)

CCSS.ELA-LITERACY.SL.11-12.1.D

Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

CCSS.ELA-LITERACY.SL.11-12.1.D

Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

CCSS.ELA-LITERACY.L.11-12.5

Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

CCSS.ELA-LITERACY.L.11-12.5.A

Analyze nuances in the meaning of words with similar denotations.

CCSS.ELA-LITERACY.SL.11-12.1.D

Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

CCSS.ELA-LITERACY.RL.11-12.4

Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)

CCSS.ELA-LITERACY.L.11-12.1.A

Apply the understanding that usage is a matter of convention, can change over time, and is sometimes contested.

CCSS.ELA-LITERACY.L.11-12.5

Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

CCSS.ELA-LITERACY.L.11-12.5.A

Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.

CCSS.ELA-LITERACY.L.11-12.5.B

Analyze nuances in the meaning of words

CCSS.ELA-LITERACY.SL.11-12.1.D

Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

CCSS.ELA-LITERACY.SL.11-12.2

Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

CCSS.ELA-LITERACY.RL.11-12.5

Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

CCSS.ELA-LITERACY.RL.11-12.6

Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

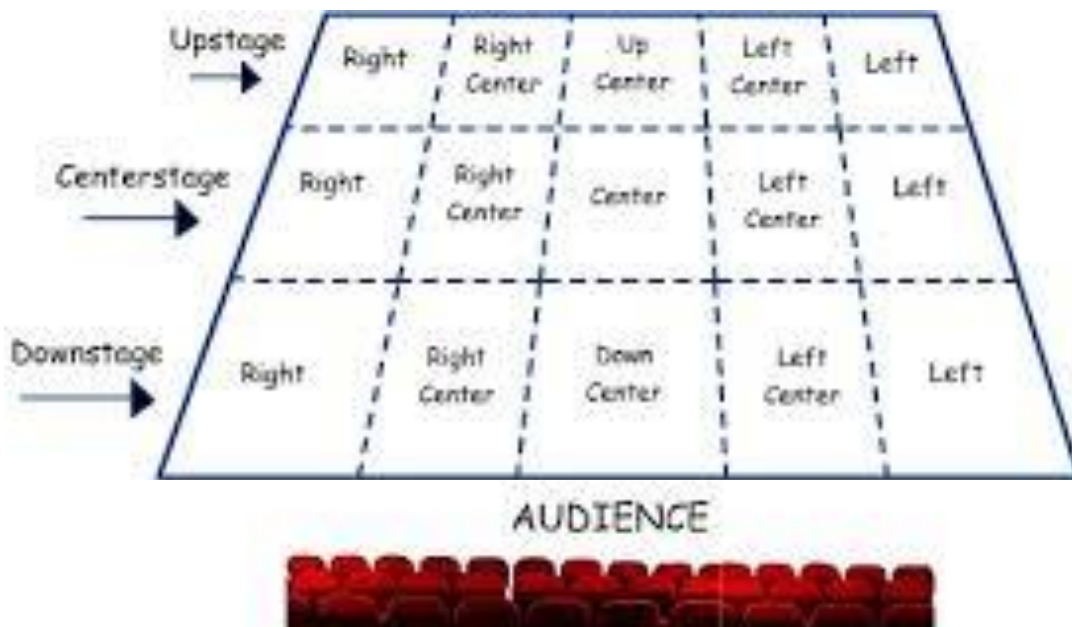
A BRIEF GLOSSARY OF THEATER TERMS

Apron	The part of the stage in front of the curtain
Auditorium or House	Where the audience sits
Beam Spread	The area a single light covers
Blackout	Turning off all the lights in the theatre at once
Board	The control center for lights, sound, or both
Book (The)	A copy of the script containing all notes and blocking
Box Office	Where the audience buys tickets
Box Set	A set in a proscenium with three walls
Call	The time certain members of the production need to be at the theatre
Cheat	When an actor takes a realistic action and modifies it for the audience to see
Cloth	Scenery painted on fabric
Cue	A line or action that immediately leads to another action by the actor (for them to speak) designer or stage manager (to change the lights or sound)
Curtain Call	The bows at the end of the show
Dimmer	Equipment that controls the brightness of a light
Director	The creative head of a production. They create a vision for the show and work with actors, designers, and crew to bring that vision to life
Flat	A frame covered with canvas, cardboard, or some other light material which is then painted as part of the set
Floodlight	A light that has a wide unfocused beam covering most of the stage
Fly	A system used to raise set backgrounds, set pieces, or potentially actors
Follow-spot	A spotlight that can follow an actor as they move across around the stage
Footlights	Floodlights on the floor at the front of the stage.
Gel	A piece of plastic placed over the light to change its color
Greenroom	A room where the company can relax, eat, or potentially watch the show if a TV and a camera has been rigged
Notes	The director's notes on the performance or rehearsal
Pit	An area between the stage and the audience where an orchestra can sit (typically below audience level)
Producer	The person responsible for all logistical and financial aspects of a production (as opposed to the creative head, the director).
Properties or Props	Items used by actors in a show (such as swords, plates, watches, etc.)
Proscenium	A type of stage defined by a proscenium arch. Proscenium theatres typically distinctly separate the audience and stage by a window (defined by the

proscenium arch). The stage typically will not go far past the proscenium arch (the Ohio Theatre, for example).

Raked Stage	A stage that is angled (upstage is the top of the hill and downstage the bottom) so that the audience can see the action more clearly
Set	The scenery used in a scene or throughout the play
Set Dressing	Parts of the set that don't serve a practical function but make the set look realistic.
Spotlight	A type of light that is focused so that it can light a very specific area
Strike	Taking apart and removing a set from the theatre
Thrust	A stage that goes beyond the proscenium arch so that the audience is sitting on three sides of the set - in front, and on either side (the Hanna Theatre, for example).
Tracks	The rails on which curtains (tabs) run.
Trap	A hole in the stage covered by a door where actors or set pieces can exit or enter
Understudy	An actor who learns all of the lines and blocking of another actor (typically one of the actors in a lead role) who can perform in case the main actor cannot go on
Upstage	The rear of the stage
Wings	The sides of the stage typically blocked off by curtains where actors and crew can stand and wait for their cues

STAGE DIRECTIONS





**GREAT
LAKES
THEATER**

Student Matinee Series
2022-2023 Season

Little Shop of Horrors by Howard Ashman & Alan Menken

Romeo and Juliet by William Shakespeare

A Christmas Carol by Charles Dickens

Jane Austen's **Sense and Sensibility** by Kate Hamill

As You Like It by William Shakespeare

Ain't Misbehavin' - a jazzy musical celebration of Fats Waller

Make Classic Theater Come Alive for Your Students!

Since 1962, students have enjoyed the thrill of experiencing classic plays, professionally produced by Great Lakes Theater. Our student audiences experience the same top-quality productions offered in our public performances, but at a fraction of the cost. The state-of-the-art classical thrust stage configuration in the gorgeously renovated Hanna Theater affords students a dynamic audience experience unequaled in our region.

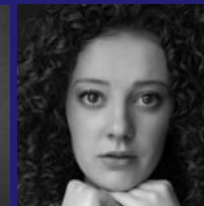
[Greatlakestheater.org/education](https://greatlakestheater.org/education)



School Residency Program

Bring the Classics to Your Classroom!

Launched in 1981, Great Lakes Theater's in-school residency program is now one of the most successful artist-in-residence programs in the country. Each year over 16,000 students in over 100 schools experience the pleasure, power and relevance of classic literature brought to life in their own classrooms.



From *The Sneetches* to *Romeo and Juliet* (and so many more in between!) each week-long residency uses an interactive, hands-on

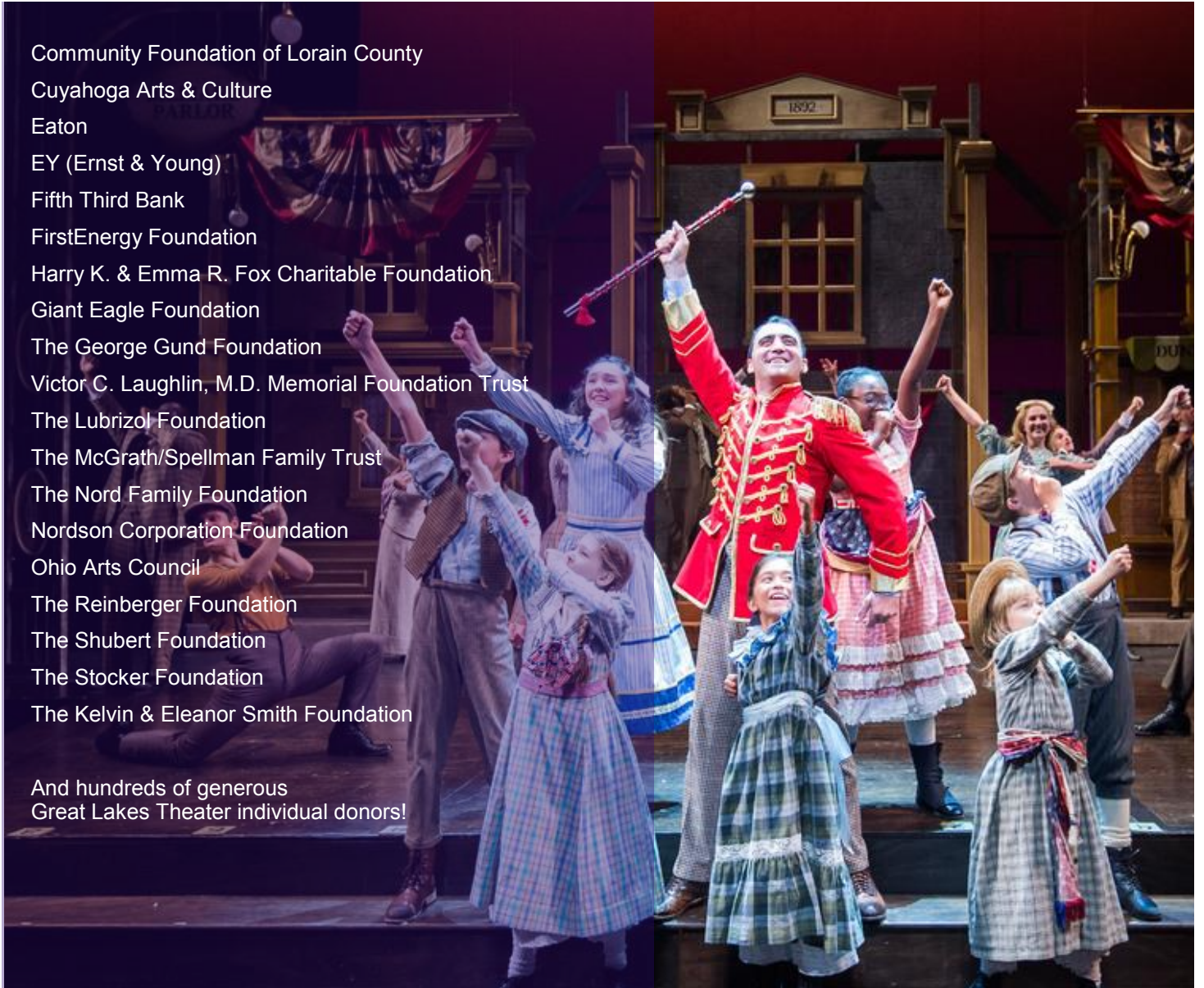
approach, and is designed to meet the common core education standards. We visit your school with scripts, props, costumes—and for high schools, swords, daggers and stage blood—to explore classic literature in an unforgettable way!

For more information contact Lisa Ortenzi at 216.453.4446
Greatlakes theater.org/education

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ABOUT GREAT LAKES THEATER



Charles Fee, Producing Artistic Director

The mission of Great Lakes Theater, through its main stage productions and its education programs, is to bring the pleasure, power and relevance of classic theater to the widest possible audience.

Since the company's inception in 1962, programming has been rooted in Shakespeare, but the company's commitment to great plays spans the breadth of all cultures, forms of theater and time periods including the 20th century, and provides for the occasional mounting of new works that complement the classical repertoire.

Classic theater holds the capacity to illuminate truth and enduring values, celebrate and challenge human nature and actions, revel in eloquent language, preserve the traditions of diverse cultures and generate communal spirit. On its mainstage and through its education program, the company seeks to create visceral, immediate experiences for participants, asserting theater's historic role as a vehicle for advancing the common good, and helping people make the most joyful and meaningful connections between classic plays and their own lives. This Cleveland theater company wishes to share such vibrant experiences with people across all age groups, creeds, racial and ethnic groups and socio-economic backgrounds.

The company's commitment to classic theater is magnified in the educational programs (for both adults and students) that surround its productions. Great Lakes Theater has a strong presence in area schools, bringing students to the theater for matinee performances and sending specially trained actor-teachers to the schools for weeklong residencies developed to explore classic drama from a theatrical point of view. GLT is equally dedicated to enhancing the theater experience for adult audiences. To this end, GLT regularly serves as the catalyst for community events and programs in the arts and humanities that illuminate the plays on its stage.

Great Lakes Theater is one of only a handful of American theaters that have stayed the course as a classic theater. As GLT celebrates over a decade in its permanent home at the Hanna Theatre, the company reaffirms its belief in the power of partnership, its determination to make this community a better place in which to live, and its commitment to ensure the legacy of classic theater in Cleveland.

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greatlakes theater.org