



Little Shop of Horrors: Script and Lyrics

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The meek floral assistant Seymour Krelborn stumbles across a new breed of plant he names "Audrey II" - after his coworker crush. This foul-mouthed, R&B-singing carnivore promises unending fame and fortune to the down and out Krelborn as long as he keeps feeding it, BLOOD. Over time, though, Seymour discovers Audrey II's out of this world origins and intent towards global domination!

Little Shop of Horrors: Script and Lyrics Details

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From Reader Review Little Shop of Horrors: Script and Lyrics for online ebook

Harry Boyd says

I love this musical. It's your bog standard cheesy love story but with a huge man eating plant thrown in! This makes it so much more different than other musicals particularly in the Faustian ending but I won't spoil it. There's this underlying sinister nature to the musical that keeps the audience on their toes and even rather Brechtian as you find yourself laughing at the most horrendous events. Musically it is not terribly outlandish but it's still very nice and the last song is really epic which is always great to watch. You can tell Ashman wasn't afraid to go against the norm in this, the typical soppy cheesy nature of most musicals is parodied nicely in this without being malicious. Overall it's a fun musical with a wonderful darkness to it.

Britta says

This sucker gets stuck in your head! (If it doesn't eat you!)

Killian says

I loved this story as a child. Really prayed on some fears of mine involving dentists and created some new ones involving plants. But the older I've gotten, the more I don't care for this play. It doesn't get better with repetition.

Henry Zhu says

Inappropriately funny. Vulgar. Dark. Twisted. Scary-ish. A rather highly-stylized and simple plot at the same time. The characters, especially Audrey, had special traits and personalities that made me feel empathetic. A heartwarming story that suggests themes of self-acceptance, morality, the dark side of fame, love, and evil. This book has enthralled me and has got my interest in musicals.

James says

extremely difficult to stage and direct well (but easy to do badly); however, it's worth the effort. Terrifically funny.

Greg Kerestan says

July 2006 review: One of my favorite movies, favorite stage shows and favorite performing experiences,

Alan Menken and Howard Ashman (the writing team who would later single-handedly launch the Disney Renaissance) hit gold here with their good-hearted sci-fi spoof. Riffing on Roger Corman's z-list film so effectively that it has entirely replaced it in popular culture, the story of Seymour, Audrey, Dr. Scrivello and the foul-mouthed talking plant is one of the masterpieces of sci-fi comedy, as well as a stage and screen legend.

February 2018 review: Twelve years later, my opinion has not changed. Whether you're doing the large or small version of this show, it just "works." The seemingly broad humor has so many moments of incisive nuance, and even as it never takes itself too seriously, the show is full of so much heart that you can't help but feel for these tragic, absurd characters even as you laugh at them.

Caleb Jenkins says

How can you not love Little Shop? It incorporates love, corruption, greed, fame, comedy, and inhumanity. I played the crazy sadistic biker dentist-Orin Scrivello, in this show! One of my favorites! Look out for Audrey II! Also, a fabulous collaboration between Menken and Ashman.

Angela says

December 5 -I had never seen the movie, but was adopted into the Little Shop of Horrors Tech crew for the Batesville Community Theater's show and read through it and I think it's a great story. It's not only funny and fun to watch, but I think it has a good message. As weird as this sounds, I think it alludes to the Bible a little bit because the plant represents evil and corruption and sin and as he fed it, it grew bigger and much more out of control to the point where it ate Seymour, Audrey, Mushnik, and Orin, not to mention had little tiny plants sent all across the world. The finale's chorus is "DON'T FEED THE PLANTS" and talks about even if it offers fame and success, "DON'T FEED THE PLANTS". Biblically, we are told to not live in a lifestyle of sin and to not keep adding to our temptations because if we do we get a calloused heart and end up with this huge mess. To me, the plant and sin were too similar to express.

G. Salter says

Darkly funny, a well-written play for those who like a little taste of scary with their theatre.

Kirthi Dronamraju says

Delightfully campy.

April Helms says

This will complete my challenge for reading a play script. Since I'm handling props for an upcoming show, I figured I'd kill two birds with one stone. I've seen this play before a couple of times, so this was a fairly quick read. I still prefer the movie ending, but it's a weird, wacky play with a lot of fun songs and memorable characters. The most known character, of course, is Audrey II, a carnivorous plant not just content with Miracle-Gro. No, Audrey II's tastes are more sanguinary. At any rate, I was reading it from a props perspective, and it makes me appreciate how much is needed for a musical such as this.

Jaider Manzanares. says

Poop

Shannon says

The evil in this play is absolutely amazing. Great play, well written, cool interjections of song to help advance the plot.

Marc says

Worked on this show, my first professional gig in the theatre, at the Arts Club in Vancouver.

Austin Gullett says

This is one of my all-time favorite musicals. I just happened upon a copy of the complete script at my local library's second-hand store and jumped on it. I saw a community theatre performance of it two weeks ago, and so my experience of it was fresh in my mind. This changed my understanding of the show--the amount of detail in this is astounding. Stage directions, set design, characterization is all scripted to a T. There are even detailed diagrams on puppet and stage design. Also, just something I thought was great: the stage instruction is really funny. The play is great on walking the line between hilarious and horrific, and the language through which the show is created does it too--for example, Mushnik's dancing is described as being "like a demented refugee of Fiddler On the Roof," and during "Closed for Renovation," the cast is instructed to dance like "fugitives from Snow White and the Seven Dwarves." Basically what I'm trying to get at is that a tremendous amount of thought went into this play, and reading it made me realize that (1) plays are totally viable reading material and (2) when you see a live show, you are seeing actors' interpret physically interpret a script. In other words, actors are demonstrating how they "read" their character; and to have the opportunity to consider the ways in which I constructed this play while reading it against the ways others have was something I did not expect. OH, I won't take the time to go in depth with it, but I also thought the idea of capitalist success being linked to violence--Orin the Sadistic Dentist and, of course, Seymour and the Plant--was a very subtle critique and one that was humorously executed, but executed subtly enough that it often goes unnoticed. TL;DR: good play, please listen to the soundtrack, watch the movie.

