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Photo of Jake Loewenthal by Carolina Dulcey.

Going To See *Little Shop of Horrors* Ford's Theatre: Sensory-Friendly Performance Pre-Visit Story

Ford's Theatre



Photo of Ford's Theatre © Maxwell MacKenzie.

I am going to Ford's Theatre in Washington, D.C., to see a musical called *Little Shop of Horrors*.

Little Shop of Horrors



Photo of Jake Loewenthal by Carolina Dulcey.

Little Shop of Horrors follows the story of a florist shop worker, Seymour, who raises a carnivorous plant he names Audrey II. Audrey II must feed on human blood to grow.

In the play, we see Seymour's fame and fortune increase as Audrey II grows larger. Seymour also tries to show his co-worker Audrey that she is the girl of his dreams.

Unfortunately for Seymour, Audrey II grows out of his control.

Horror Comedy



Photo of Kaiyla Gross, Nia Savoy-Dock and Kanysha Williams by Scott Suchman.

Horror plays are plays with scary or frightening parts. Comedy plays are plays with funny parts. In a horror comedy, there are some scenes that are frightening and some that are funny.

If something frightens me during the show, I can close or cover my eyes, or I can choose to take a break and come back into the theatre when I am ready.

Stage



Photo by Sarah R. Hewitt.

The structures onstage (called the set) for *Little Shop of Horrors* will change many times during the show.

Walls will open and close by moving side to side. The flower shop will move forward and back onstage. And some pieces of the set will lower from above.

Music



Photo by Gary Erskine.

There is a band sitting just below the stage who play music throughout the performance. They sit in what is called an orchestra pit. The music can be both loud and soft at times. The actors onstage will sing along with the music.

Greek Chorus



Photo of Kaiyla Gross, Nia Savoy-Dock and Kanysha Williams by Scott Suchman.

Crystal, Ronnette and Chiffon are this musical's Greek chorus, and sing directly to the audience. A Greek chorus is a group of performers, who act as narrators guiding me through the play and providing background information and commentary about the story. The Greek chorus knows things other characters do not.

“Be Careful What You Wish For”



Photo of Jake Loewenthal by Carolina Dulcey.

Seymour makes a “Faustian bargain” with Audrey II. When Audrey II stops growing, Seymour gives it blood from his own fingers. Audrey II grows larger from the human blood. Seymour becomes famous because Audrey II is a large and unusual plant; but Audrey II is not satisfied and keeps wanting to be fed more. We see Seymour harm himself and others.

The show teaches us to be careful what we wish for, and the dangers of making a deal that seems great at first, but turns out to have a big downside.

Skid Row



Photo of the company by Scott Suchman.

Skid Row is a place where many people are poor. They do not have enough money to meet their day-to-day needs. We will see the characters sing a song called "Skid Row (Downtown)," where they describe how hard life is. Poverty can make people feel trapped and desperate. This can help us better understand the actions of certain characters.

Death and Violence



Photo of Kaiyla Gross, Chani Wereley, Kanysha Williams and Nia Savoy-Dock by Scott Suchman.

Many characters are involved in violent situations in this story. The actors onstage tell the story of these characters. They are pretending and have practiced these moments many times to make sure no one actually gets hurt. Some moments I will see include:

- Seymour harms himself so he bleeds, in order to feed Audrey II.
- Orin abuses Audrey. He says mean things to her. Audrey has a bruised eye and a broken arm. It is implied the injuries are from Orin hitting her. We see Orin slap Audrey once onstage.
- Seymour points a gun at Orin to try and stop Orin from harming Audrey. The gun is not real.
- Three characters are eaten by Audrey II in Act 2.

GOING TO SEE *LITTLE SHOP OF HORRORS* – CREDITS

All stage photos are from the 2024 Ford's Theatre production of *Little Shop of Horrors*.

The pre-visit materials were developed by:

Ford's Theatre Access Committee

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