MUSIC THEATRE WICHITA

AUDITION SIDES

PROVIDED FOR STUDY ONLY.
MEMORIZATION NOT EXPECTED.

Kinky Boots

Book by
Harvey Fierstein

Music and Lyrics by
Cyndi Lauper

Based on the Miramax motion picture *Kinky Boots*
Written by **Geoff Deane** and **Tim Firth**

KINKY BOOTS

AUGUST 5-9

KINKY BOOTS
Audition Sides

Lola & Charlie – Scenes 1, 2, 3, 4, 5
Charlie's Phone Call
Charlie Music:
- ***Step One***
- ***Step One*** **(lower key option)**
- ***Soul of a Man***
- ***Soul of a Man*** **(lower key option)**

Lola Music:
- ***Land of Lola***
- ***Not My Father's Son***
- ***Not My Father's Son*** **(lower key option)**
- ***Hold Me in Your Heart***
- ***Hold Me in Your Heart*** **(lower key option)**

Lauren & Charlie – Scenes 1, 2
Lauren Music:
- ***The History of Wrong Guys***

Nicola & Charlie – Scene
Nicola Music:
- ***The Most Beautiful Thing***

Harry & Charlie – Scene
Harry Music:
- ***Take What You Got***

Angel – Scene and *In This Corner*

LOLA & CHARLIE. #1

(-1-)

We follow LOLA backstage to...

LOLA'S DRESSING ROOM:

...her tiny cramped overstuffed dressing room.
LOLA enters to find CHARLIE just coming back to life.

START

LOLA
Ah... He lives. Hello. They call me Lola because... it's my name.

LOLA, undisturbed by the company, immediately begins to strip down and redress into a new costume.

LOLA (cont'd)
Very sweet; you riding to my rescue. Very Prince Charming.

CHARLIE
You don't appear to be in much need of rescue.

LOLA
A girl's got to know how to look after herself. There are some very funny people out there. How's your chin?

LOLA reaches to touch CHARLIE but he pushes her hand away.

LOLA (cont'd)
(laughing)
Don't flatter yourself. I will say one thing for you: You're hard headed. Your jaw whacked my heel clean off.

SHE tosses CHARLIE her boot with the snapped off heel.

CHARLIE
Oh, I could fix these for you, but they're just cheap boots.

LOLA
Very expensive boots. But cheaply made. I'd give my left tit for a shoe that could stand up to me.

LOLA starts to pull on another pair of boots. SHE struggles.

LOLA (cont'd)
But it's my curse to love these things...

LOLA & CHARLIE FF .1
(-2-)

CHARLIE reaches in his pocket, extracts a shoe-horn and helps LOLA into her boot.

CHARLIE
Allow me.

LOLA
Thank you again, mister... Not to be presumptive, but you are a mister?

CHARLIE
Charlie. From Northampton.

LOLA
Well, Charlie from Northampton, if you'll excuse me, I need to start the second show. There's a room full of people waiting to feel normal by comparison. But please, feel free to join in the fun.

CHARLIE
Very kind. Thank you. But I'd best be getting back. I've got a factory full of folks need firing tomorrow morning.

LOLA
And they call me kinky? Well, as Oscar Wilde said, "Be yourself. Everyone else is already taken."

STOP

LOLA & CHARLIE #2
(-1-)

KINKY BOOTS

Charlie Sides Side 2 of 6

FACADE OF THE FACTORY:

CHARLIE rushes after LOLA who is on her mobile phone.

START

CHARLIE
Lola! Did you hear me? I said we can do it.

LOLA
All right, but you've got to be quick. We have an eight o'clock show.

CHARLIE
Seriously. We think we have a way to make the boots. And if we can, and if you're right about never being far from a cross...customer, we might just have something.

LOLA
That there's cause for celebration.
(Into the phone)
Yes, I need a van to take seven to the train station.

CHARLIE
You've got to stay.

LOLA
(Into phone)
I'll ring back.
(to Charlie)
Me? Stay? Here? Yes? No. Charlie my boy, I abandoned the provinces years ago and your fellow Don in there was a stellar reminder why.

CHARLIE
Forget about Don. He's just...

LOLA
Just like every other man in Northampton. Charlie, I escaped this life once. I'm not doing it again.

CHARLIE
So you head back to London and I'm here trying to save a factory that four generations of my family poured their life's blood into.

LOLA
Get to the part that applies to me.

LOLA & CHARLIE #2
(-2-)

CHARLIE
I'm willing to gamble the fate of this whole enterprise on you as a designer.

LOLA
(taken by surprise)
Me a designer? Now who's kidding who? Hand me glitter, feathers and a hot glue gun and I can make the world a pretty place. But me a designer?

CHARLIE
I've been force-fed shoes since childhood but I never seen nothin' like what you just drew.

LOLA
They're drawings. The silly scribblings of a bragarty sissy boy who doesn't know when to shut his yap.
(Seriously.)
Have a gander at me, Charlie. I wouldn't trust me to baby-sit a cactus.

CHARLIE
You are passionate about shoes. I haven't heard anyone talk about a heel that way since... Not since my father. Do you know how rare it is to feel that way about something? You know how jealous I am? I never been passionate about nothing. Well, maybe snogging.

LOLA
Ah, but we're forgetting something: I don't know how to make a shoe.

CHARLIE
Just so happens I do. If we're to succeed we'll need to produce a boot unlike anything anyone has ever seen before. That's where you come in. And, if we don't want to be laughed out of Milan, they'll have to be executed so impeccably that no one can deny we're comers to be reckoned with. And that, God help us, is where I come in.
(Stops and regroups his thoughts.)
Three weeks. Three weeks, Lola. That's all I'm asking.

LOLA starts to wave to the unseen TAXI.

LOLA
Is that a taxi or a police car? Guess I'll find out when I offer him money.

CHARLIE
Opportunity has fallen into your lap. The easy thing, maybe even the sensible thing, would be to walk off and have a laugh about the time some nutter

LOLA + CHARLIE #2
(-3-)

offered you a job designing kinky boots. But I promise, if you do, the rest of your life you'll wonder, "What if I had said yes? What if I had stayed?"

CHARLIE turns and walks back into the factory.

STOP

LOLA & CHARLIE #3

CHARLIE hoists his creation proudly in the air for all to see: a large burgundy boot with a block heel.

MUSIC ENDS WITH A STING.

LOLA appears at the top of the stairs. SHE grabs the boot like a dirty diaper...

LOLA
What is this?

CHARLIE
Your boot.

LOLA
Burgundy?

CHARLIE
Something wrong?

CHARLIE notes that all of the WORKERS are staring at LOLA in disbelief.

LOLA
Please, Lord, tell me I've not inspired something burgundy.

CHARLIE
At the club you said...

LOLA
Red.

CHARLIE
You didn't specify...

LOLA
RED.

CHARLIE
Burgundy is a red.

LOLA
(building from a soft growl)
Burgundy is the color of hot water bottles. RRREEEDDDD is the color of sex. Burgundy's for cardigans and golf apparel. RED is passion and danger and signs that say "DO NOT ENTER".

LOLA + CHARLIE #4
(-1-)

KINKY BOOTS

Charlie Sides Side 3 of 6

MEN'S ROOM OF THE FACTORY:

CHARLIE enters the empty bathroom.
LOLA is hiding in a stall.

START

CHARLIE
Lola? It's Charlie. Are you sick?

LOLA
Depends who you ask.

LOLA opens the stall door and CHARLIE gets a look at his clothing.

CHARLIE
No! Did someone nick your frock?

LOLA
I come up with the daft idea that maybe I should try to fit in.

CHARLIE
Probably get a lot more work done this way. Less bits and bobs to catch in the machines.

LOLA
Thanks for your support. Gawd! In a gown I can bellow Brunhilde in front of five hundred drunks and have a laugh. But put me in men's clothes and I can't sodding well say Hello. What am I doing here, Charlie?

CHARLIE
Becoming a designer.

LOLA
Did I ever ask to be one?

CHARLIE
Did you always want to be a performer? I mean, when you were a kid.

LOLA
Whatever it was I wanted as a kid, my father beat out of me.

CHARLIE
Your dad hit you?

LOLA & CHARLIE #4
(-2-)

LOLA
(Amused at the concern)
Not like that. He was a boxer.

CHARLIE reacts again.

LOLA (cont'd)
Yup. A proper prize fighter he was, who never got the title match he wanted. But presented with a baby boy..? Well... If he couldn't raise a champion's belt over his head, his son would.

CHARLIE
He didn't know about...?

LOLA
Of course he knew. But he figured if he pushed me... Trained me himself. You heard right - I am a professionally trained boxer with a dozen amateur bouts to my name, so don't try me. But when I appeared for a fight in a white cocktail dress... He disowned me. Refused to see me. Even when he come down with lung cancer. It's ironic really; fags got him in the end.

THEY share a laugh.

LOLA (cont'd)
And you? You like making shoes?

CHARLIE
The day I was born dad set me down next in the line of Prince and Son. For him a done deal. But for me? First opportunity I grabbed my childhood sweetie and hopped the next train out of town.

MUSIC: I'M NOT MY FATHER'S SON

LOLA
What was it you ran off to do?

CHARLIE
Anything but what he wanted.

LOLA
And yet here you are.

CHARLIE
Here I am.

STOP

LOLA & CHARLIE #5
(-1-)

LOLA comes down from the office, very pleased with herself.

LOLA
If you're done making wedding plans, can we finish discussing the Milan show?

CHARLIE
There's no discussion to be had. We're using professional models. Done.

LOLA
Then you'd better get on the phone because I just called and fired them.

CHARLIE
I never told you that you could...

LOLA
Think, Charlie. My girls don't need to be paid. They'll do it for cocktails and giggles and the chance to walk a professional runway. And my girls do their own hair and make-up so there's the money we need to get us to Milan.

CHARLIE is barely holding back his temper...

CHARLIE
How do I get this into your head? We are marketing to the world's most sophisticated buyers...

LOLA
Half of whom probably watch the evening news wearing their wives' brassieres.

CHARLIE
Newsflash for Lola: There are a whole lot of us who don't watch the evening news in brassieres.

LOLA
Well, you ain't my buyers.

CHARLIE
Then I've got another newsflash for you: I'm not flying all the way 'cross Europe just to sell to your chums.

LOLA
We won't be selling to anyone if we can't get to Milan.

CHARLIE
Well there's no reason to go if all we've got to show is a bunch of Nancy-boys stomping about in skirts. We need to show our boots on women.

LOLA
That was never the deal.

CHARLIE
Then the deal was wrong.

LOLA
These boots were specifically designed for...

CHARLIE
Save your breath. I am not embarrassing the name of Price & Son by parading a planeload of misfits -

LOLA
Misfits?

CHARLIE
- at the most influential footwear show in the world. We're showing them on women.

LOLA
What did that girl say to you?

CHARLIE
These boots can be mainstream!

LOLA
Drag queens are mainstream. Just this morning I was offered a gig singing at a nursing home. A nursing home, Charlie. In Clacton.

CHARLIE
And maybe that's just where you belong. Look at you. You're meant to be a business person. How many successful designers do you think go about camped up like the entertainment at a low-rent tea dance.

LOLA
After all I've shared with you - you still think I'm wearing this for lack of a pair of trousers?

CHARLIE
I get it. I understand. All of this fru-fru protects who you really are. I heard you.

LOLA
You heard nothing.

CHARLIE
I'm telling you - you don't have to hide. Once the industry sees your work you'll be able to stop all this and have a normal life.

LOLA

You're a fool.

CHARLIE

Am I? I'd wager if we stood side by side and asked passersby which one of us is fooling himself most of the votes would swing your way. Why am I the only one here who believes in you?

LOLA

You believe in my shoes. I'm not my shoes.

CHARLIE

No. You're a joke. You think you're being all mystical and deep representin' the best of both sexes but I'm here to tell you all you are is daft. You say you want to be treated like a man; then start acting like one. I'm sorry, but sometimes the truth hurts.

LOLA

The truth? The truth? We're done here.

LOLA turns away from him.

CHARLIE

And Simon... That's right, Simon... When you show up at the airport, try to look something like your passport photo. Yes? For both our sakes.

LOLA stares at him, open mouthed, nonplussed, destroyed... SHE fades back and away...

CHARLIE - Phone Call

KINKY BOOTS

Charlie Sides Side 6 of 6

START

CHARLIE
(Into the phone)
Hello... Lola. Guess who again. We're on our way to the airport but there's a monumental hole where you should be. Which is no surprise.

CHARLIE (cont'd)
Whenever you leave a room, there's always a great big gaping gap. Just how life with you is. Anyway, I want you to know that I don't blame you for being angry. The way I shot off my yap, I'd walk out on myself if I could. Leave it to me to finally find my passion and use it to hurt someone I love.

LOLA is slowly revealed in flowing gown, upstage.

CHARLIE (cont'd)
But forget me. Forget Milan. Forget the boots and business. What I wanted to say was; if anyone ever tries to tell you you're something less than a man, you have them see me. If being a man means being brave enough to take on the entire world then you're the ONLY man I've ever known. Certainly the best. You challenged Don to change his mind, but I'm the one who really needed that lesson.

MUSIC: HOLD ME IN YOUR HEART
(vamp)

CHARLIE (cont'd)
So, this is Charlie from Northampton telling Simon from Clacton he's so terribly sorry. Goodbye, Lola. And thank you.

HE hangs up the phone.

STOP

CHARLIE · STEP ONE
(-1-)

Kinky Boots

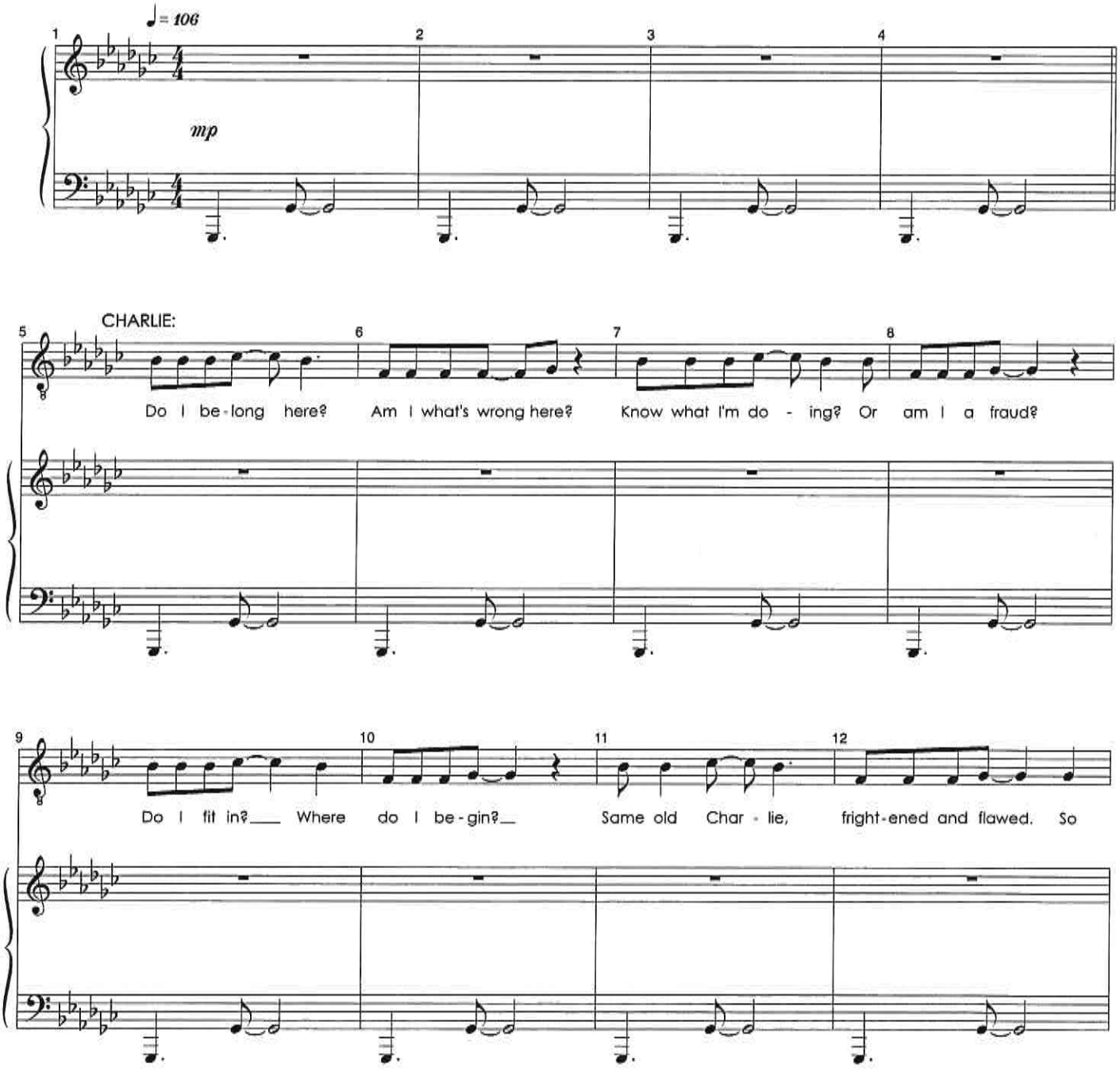
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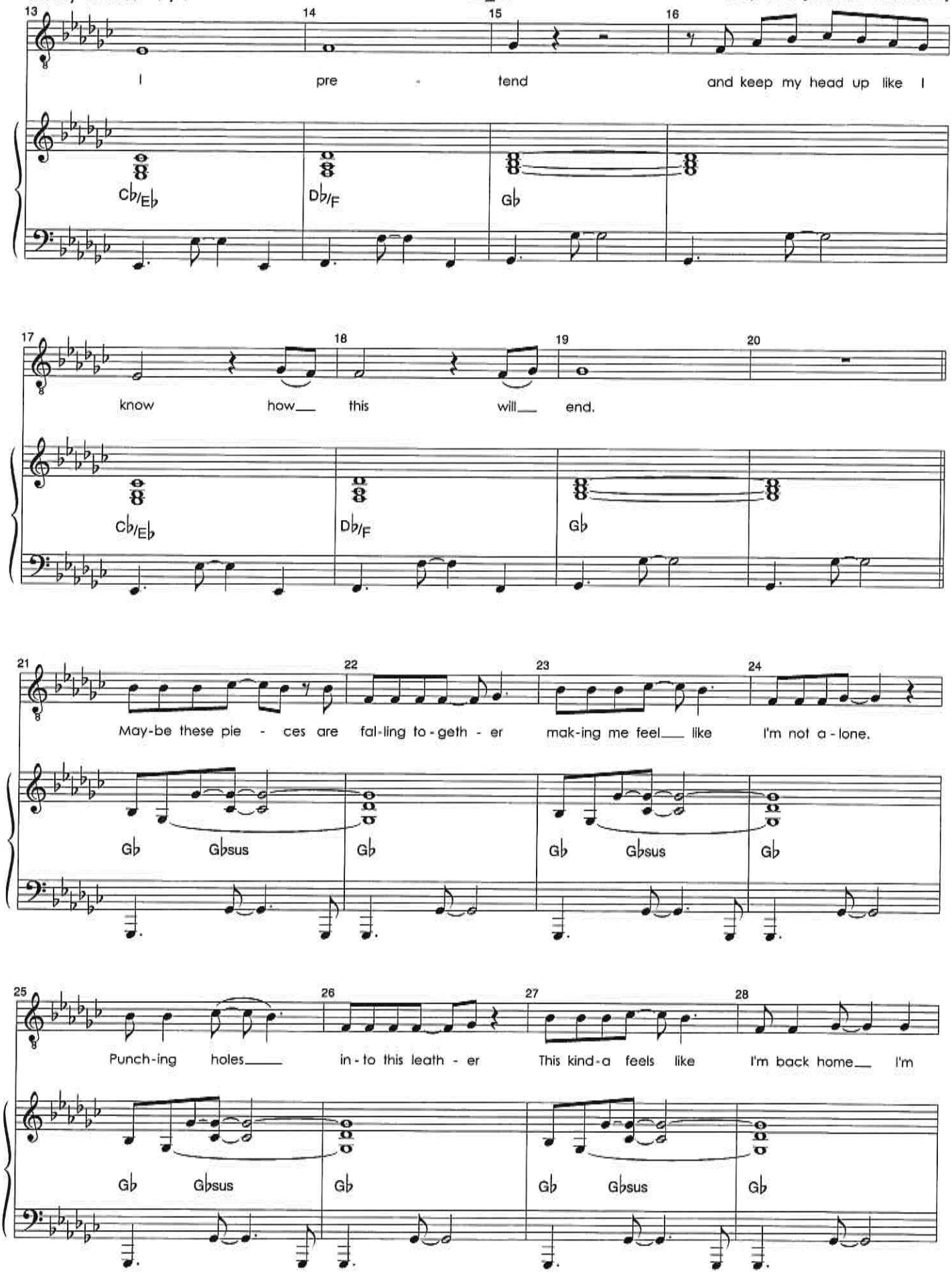
STEP ONE

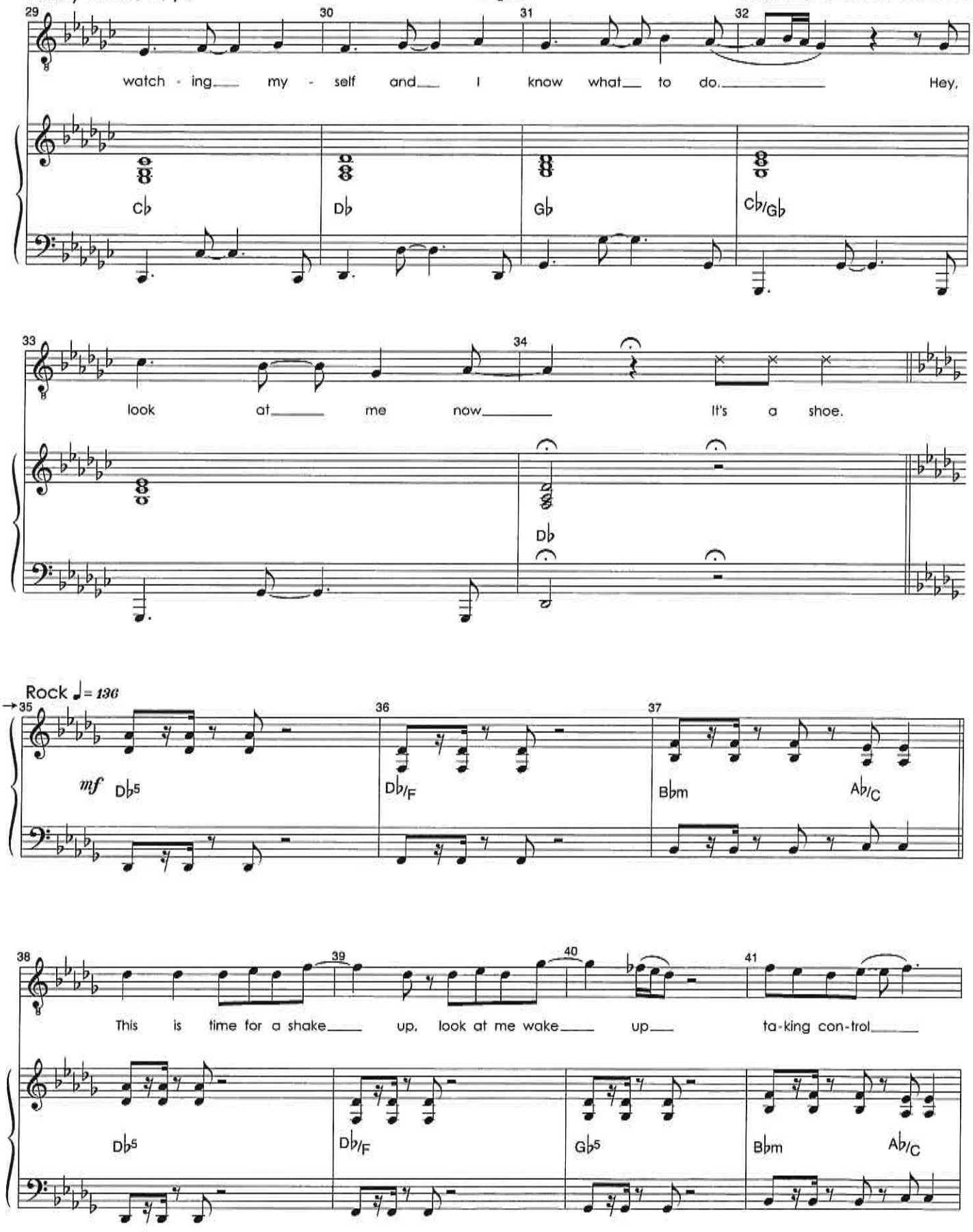
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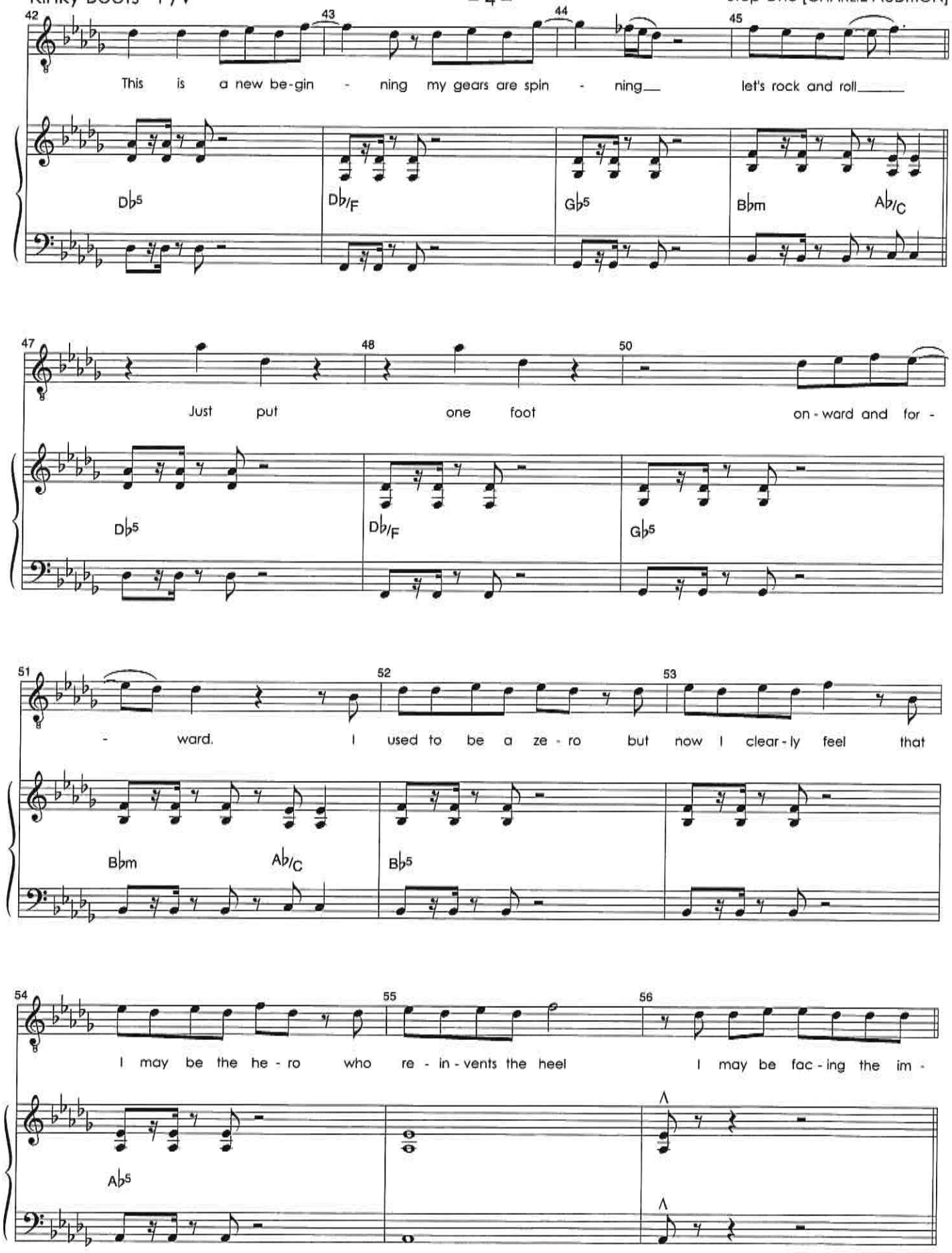
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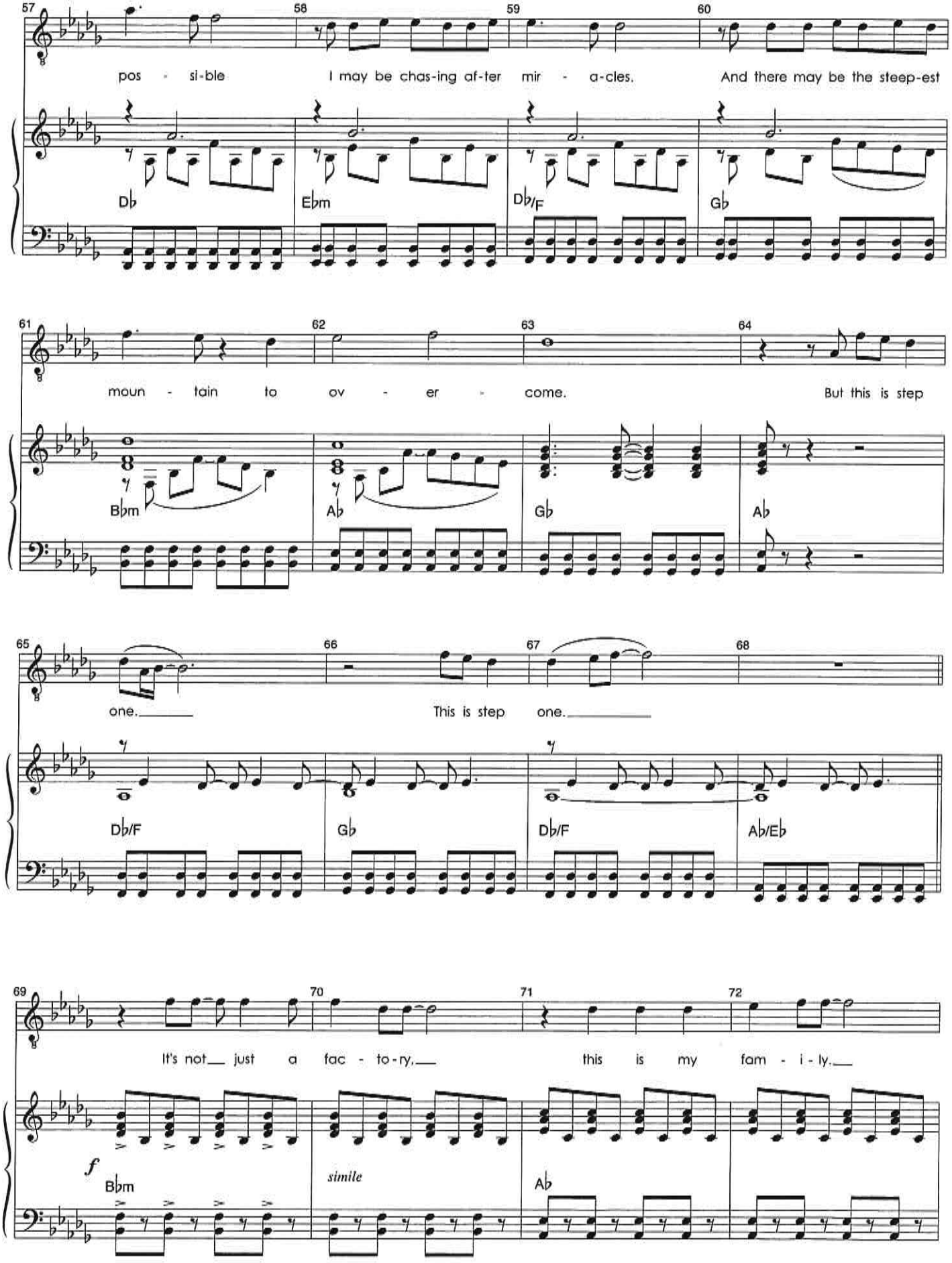
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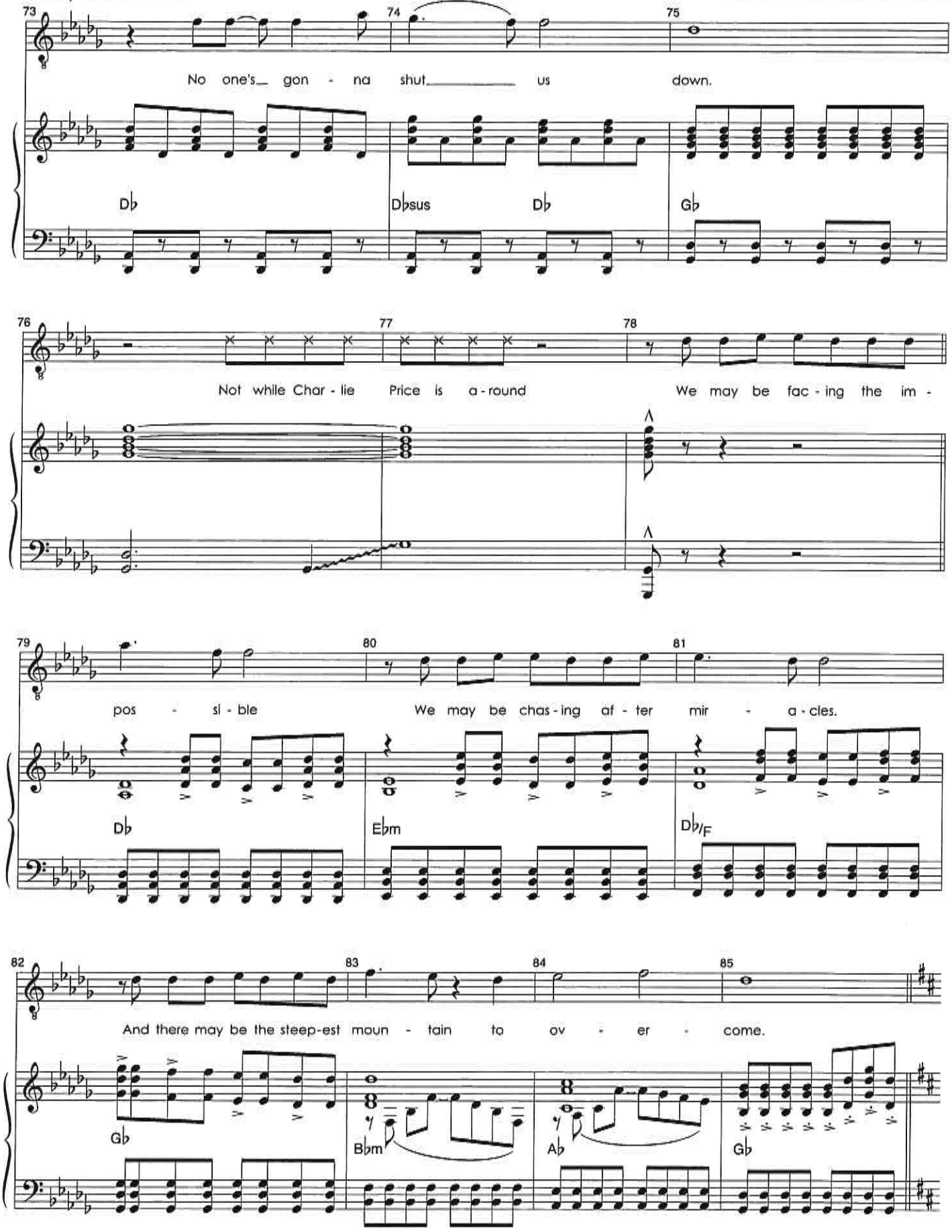


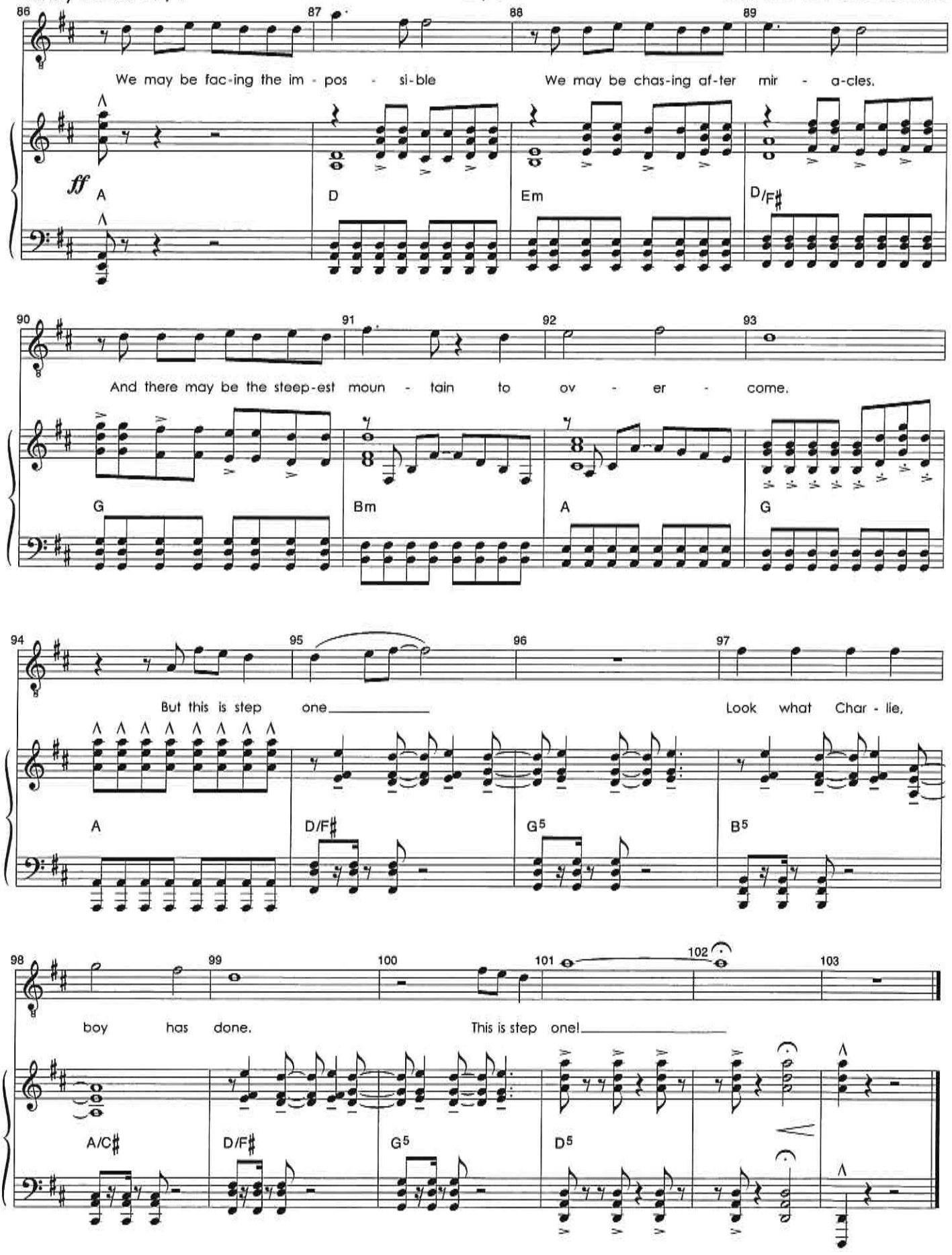

13
14
15
16
I
pre - tend
and keep my head up like I
Cb/Eb
Db/F
Gb
17
18
19
20
know
how
this
will
end.
Cb/Eb
Db/F
Gb
21
22
23
24
May-be these pie - ces are fal-ling to-geth - er
mak-ing me feel like
I'm not a-lone.
Gb
Gbsus
Gb
Gb
Gbsus
Gb
25
26
27
28
Punch-ing
holes
in-to this leath - er
This kind-a feels like
I'm back home
I'm
Gb
Gbsus
Gb
Gb
Gbsus
Gb


29
30
31
32
watch - ing my - self and I know what to do. Hey,
Cb
Db
Gb
Cb/Gb
33
34
look at me now It's a shoe.
Db
Rock ♩= 136
35
36
37
mf
Db5
Db/F
Bbm
Ab/C
38
39
40
41
This is time for a shake up. look at me wake up ta-king con-trol
Db5
Db/F
Gb5
Bbm
Ab/C


42
43
44
45
This is a new be-gin - ning my gears are spin - ning__ let's rock and roll_____
Db5
Db/F
Gb5
Bbm
Ab/C
47
48
50
Just put one foot on - ward and for -
Db5
Db/F
Gb5
51
52
53
- ward. I used to be a ze - ro but now I clear - ly feel that
Bbm
Ab/C
Bb5
54
55
56
I may be the he - ro who re - in - vents the heel I may be fac - ing the im -
Ab5


57
58
59
60
pos - si-ble
I may be chas-ing af-ter mir - a-cles.
And there may be the steep-est
Db
Ebm
Db/F
Gb
61
62
63
64
moun - tain to ov - er - come.
But this is step
Bbm
Ab
Gb
Ab
65
66
67
68
one.
This is step one.
Db/F
Gb
Db/F
Ab/Eb
69
70
71
72
It's not just a fac - to-ry,
this is my fam - i - ly.
f
Bbm
simile
Ab


73
74
75
No one's_ gon - na shut_____ us down.
Db
Dbsus
Db
Gb
76
77
78
Not while Char - lie Price is a - round
We may be fac - ing the im -
79
80
81
pos - si - ble
We may be chas - ing af - ter mir - a - cles.
Db
Ebm
Db/F
82
83
84
85
And there may be the steep-est moun - tain to ov - er - come.
Gb
Bbm
Ab
Gb


86
87
88
89
We may be fac-ing the im - pos - si-ble
We may be chas-ing af-ter mir - a-cles.
ff
A
D
Em
D/F♯
90
91
92
93
And there may be the steep-est moun - tain to ov - er - come.
G
Bm
A
G
94
95
96
97
But this is step one
Look what Char - lie,
A
D/F♯
G5
B5
98
99
100
101
102
103
boy has done.
This is step one!
A/C♯
D/F♯
G5
D5

CHARLIE · STEP ONE (-1-)
(LOWER KEY)

Kinky Boots

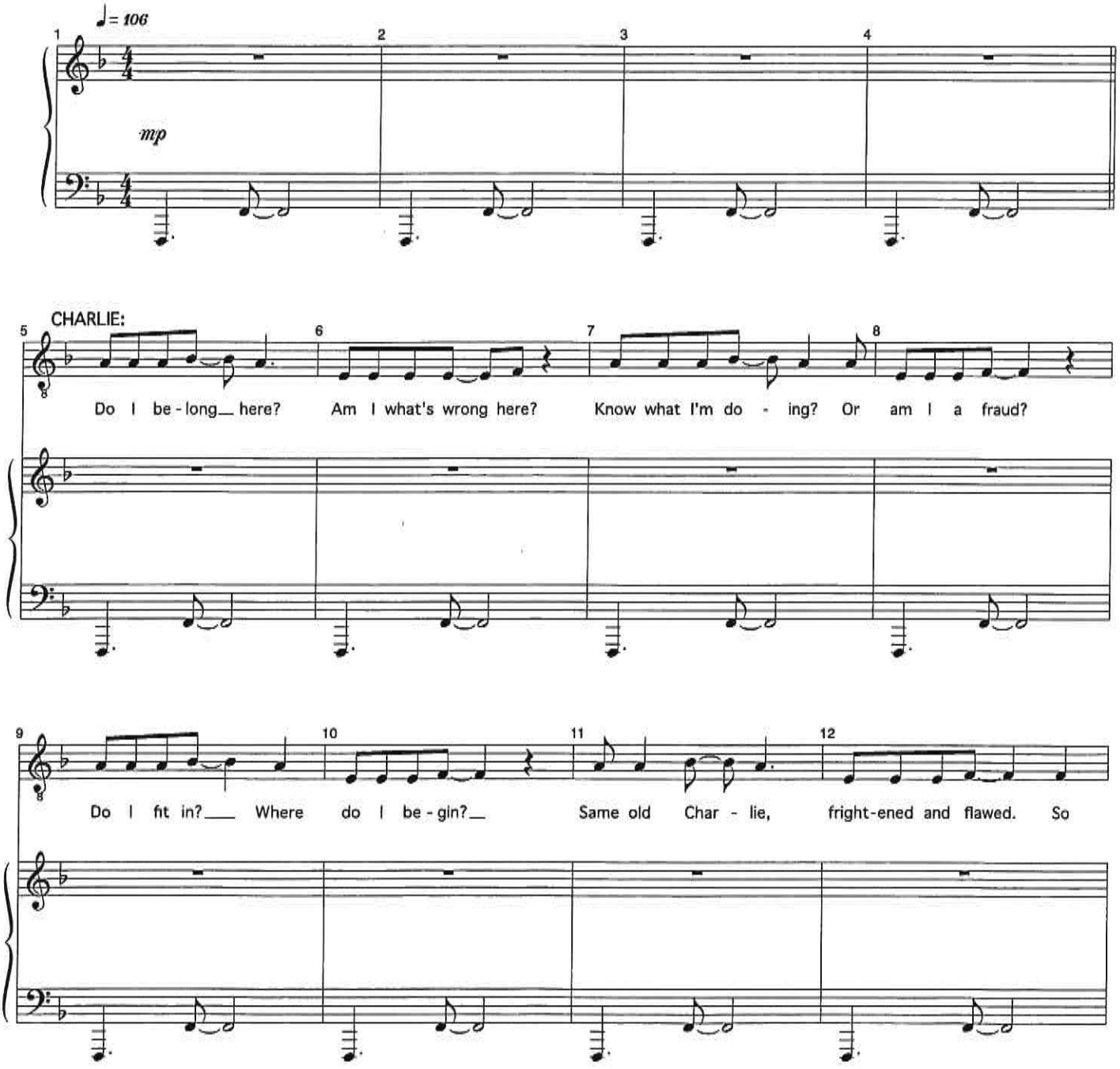
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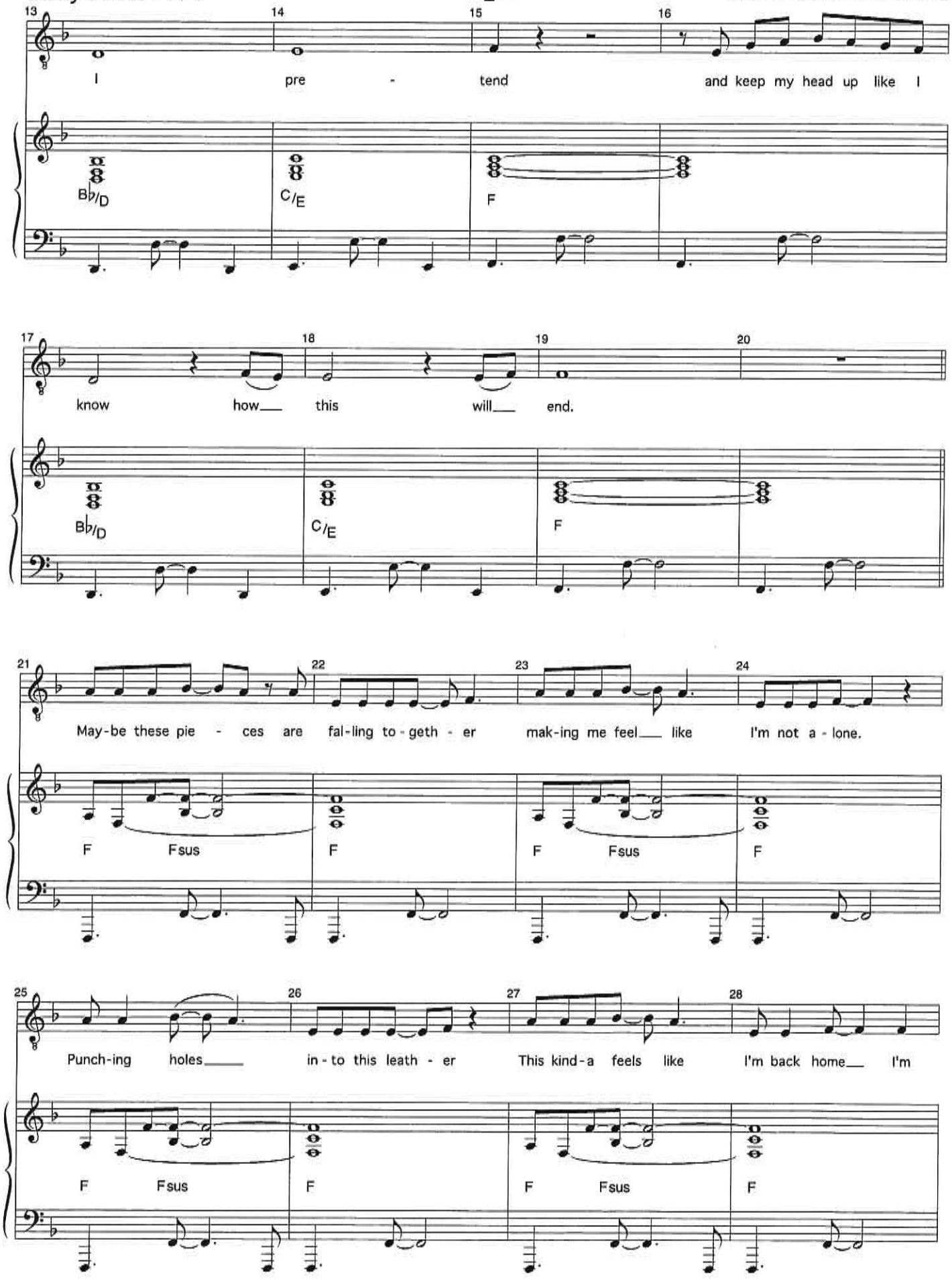
STEP ONE

[CHARLIE AUDITION DOWN]

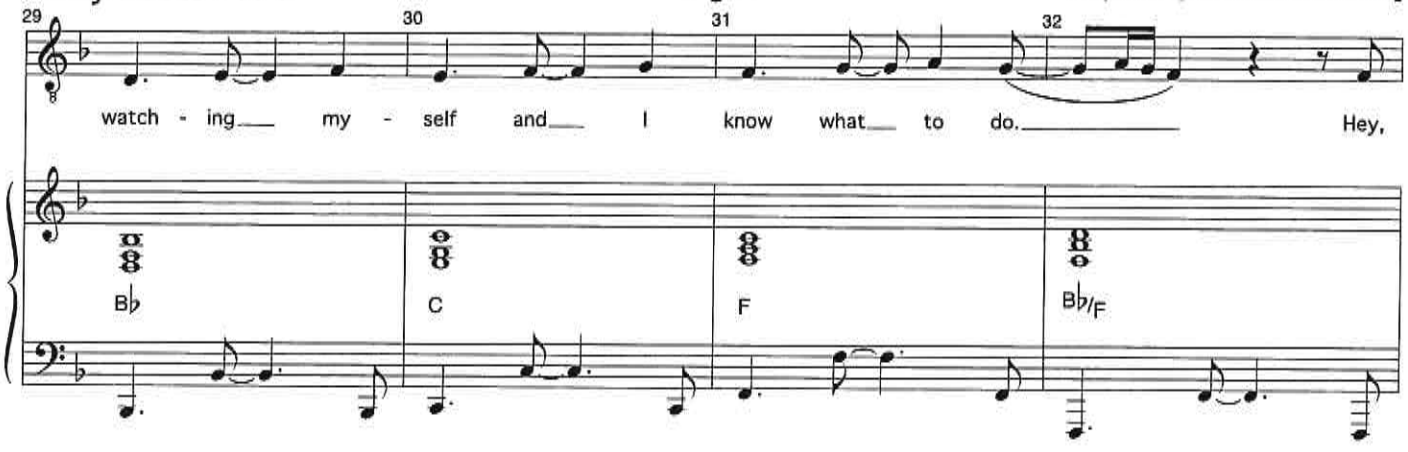
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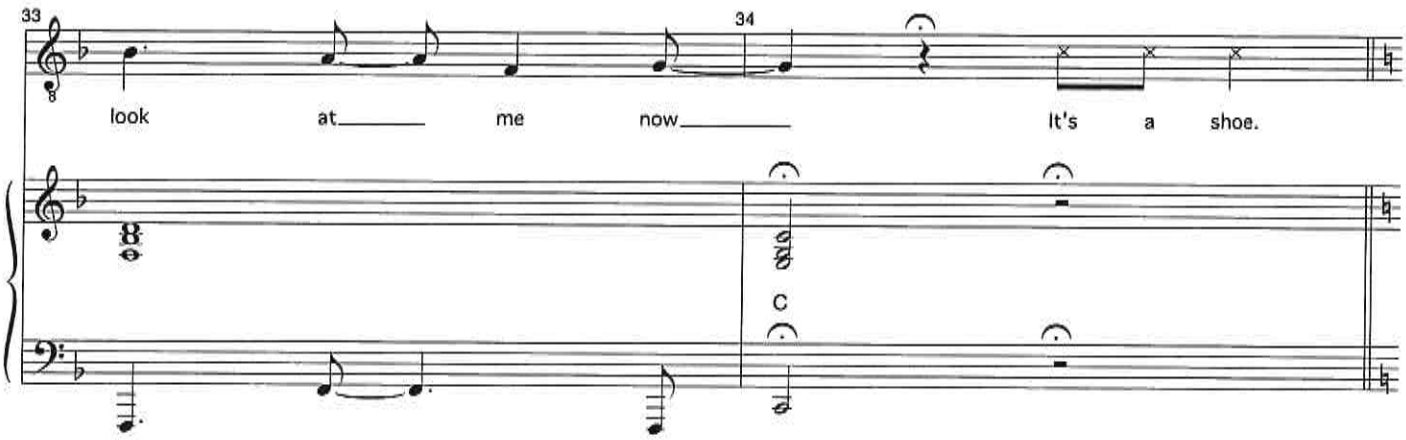
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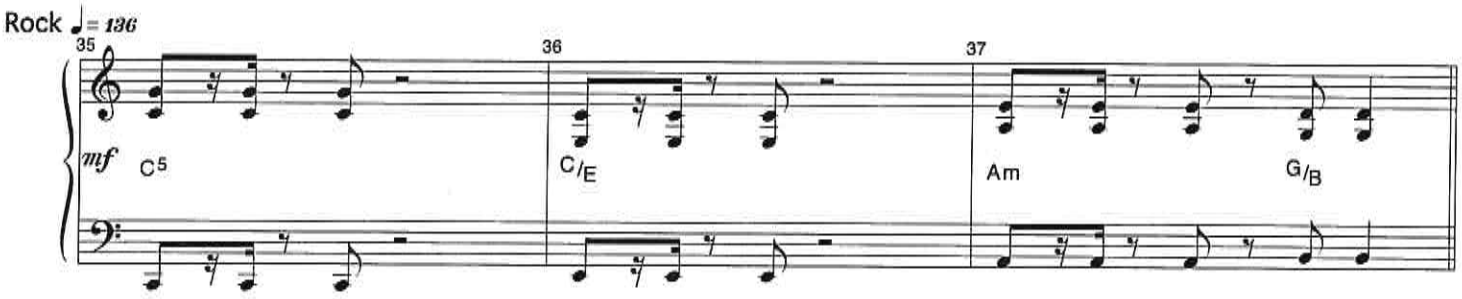


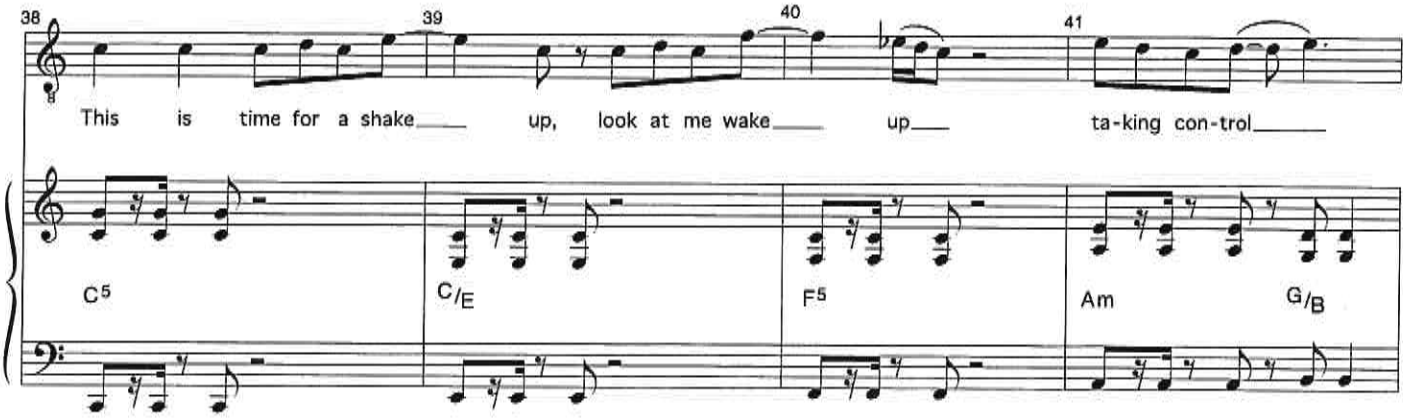

13 14 15 16
I pre - tend and keep my head up like I
B♭/D C/E F
17 18 19 20
know how___ this will___ end.
B♭/D C/E F
21 22 23 24
May-be these pie - ces are fal-ling to-geth - er mak-ing me feel___ like I'm not a - lone.
F Fsus F F Fsus F
25 26 27 28
Punch-ing holes___ in-to this leath - er This kind-a feels like I'm back home___ I'm
F Fsus F F Fsus F

STEP ONE (LOWER) (- 3 -)

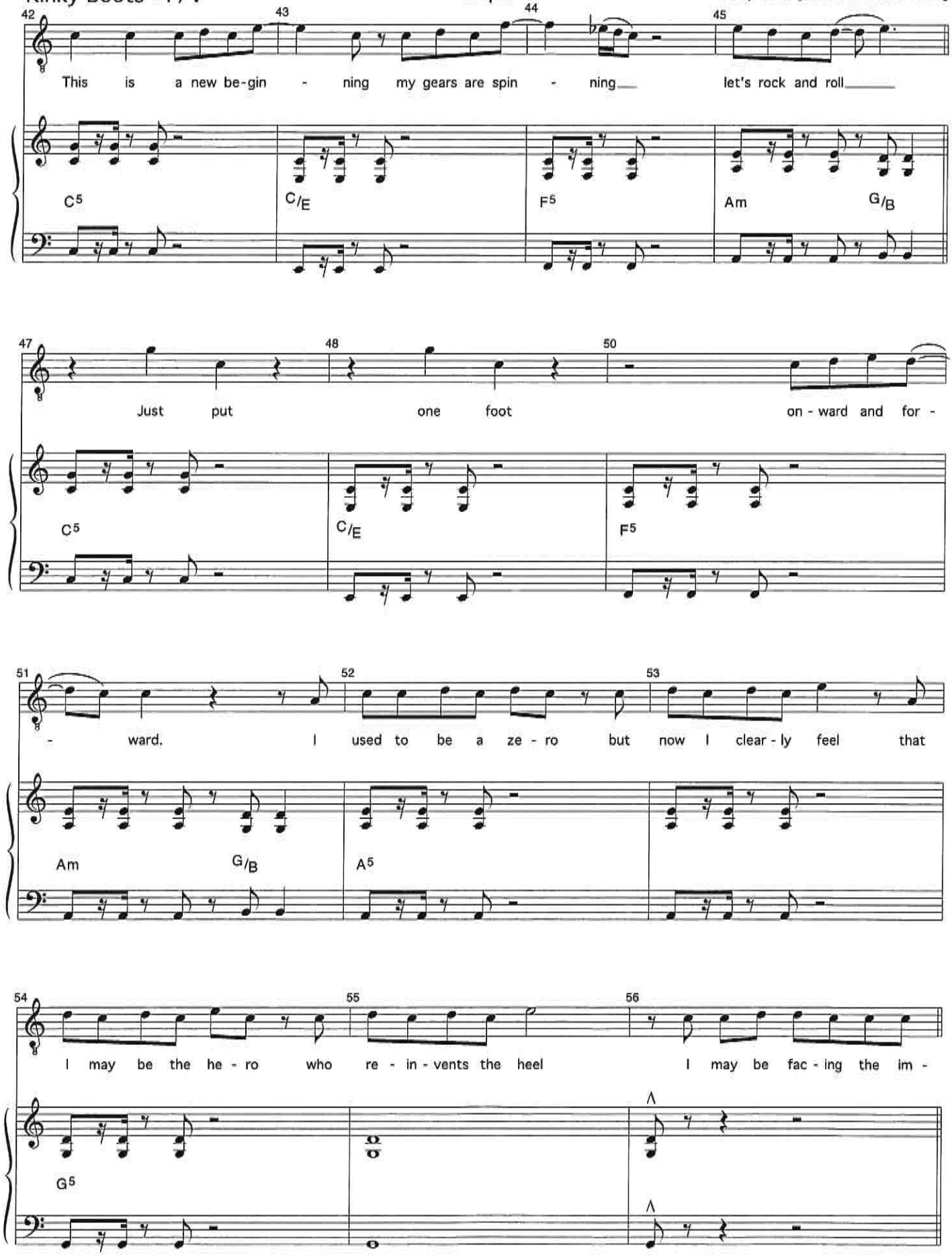




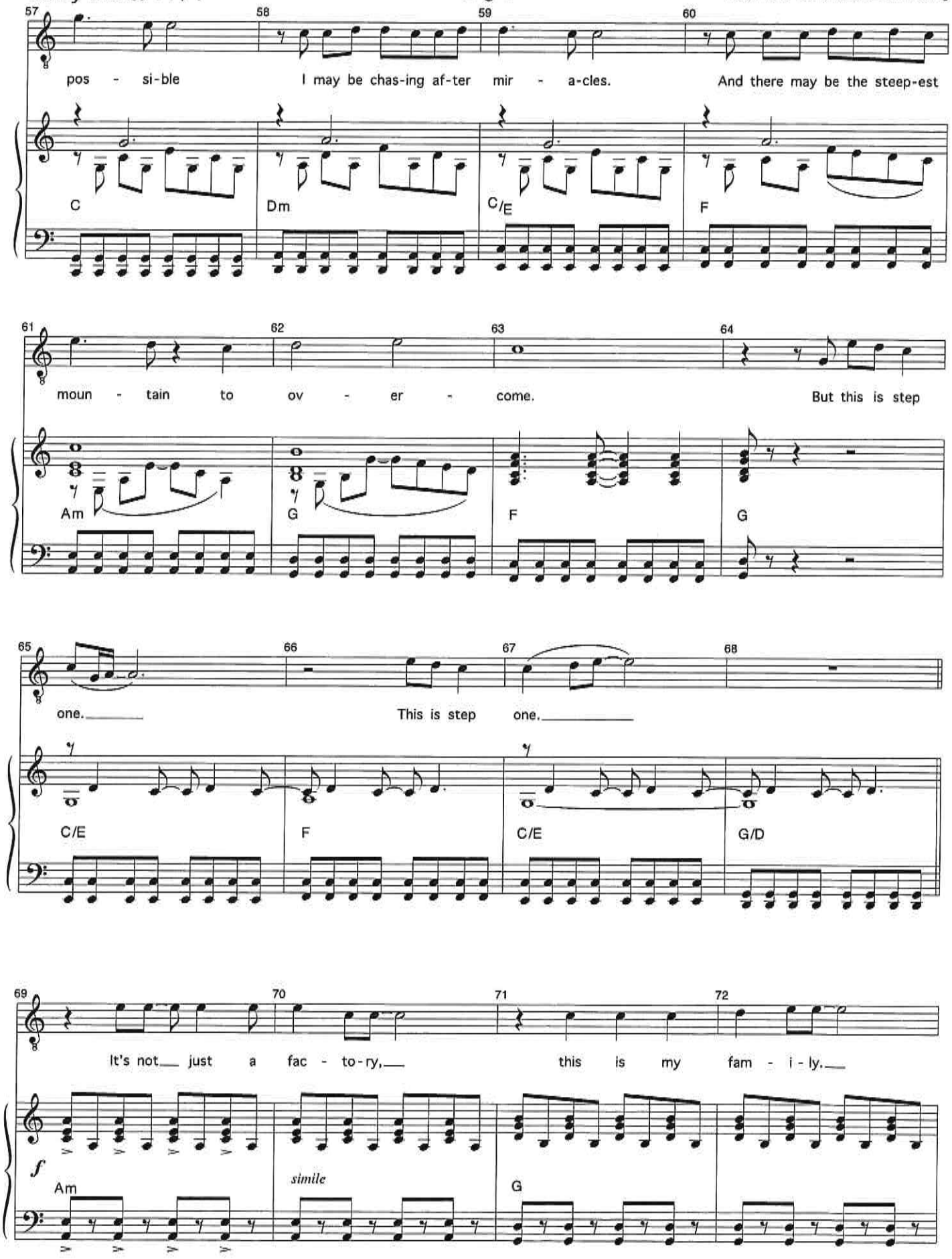




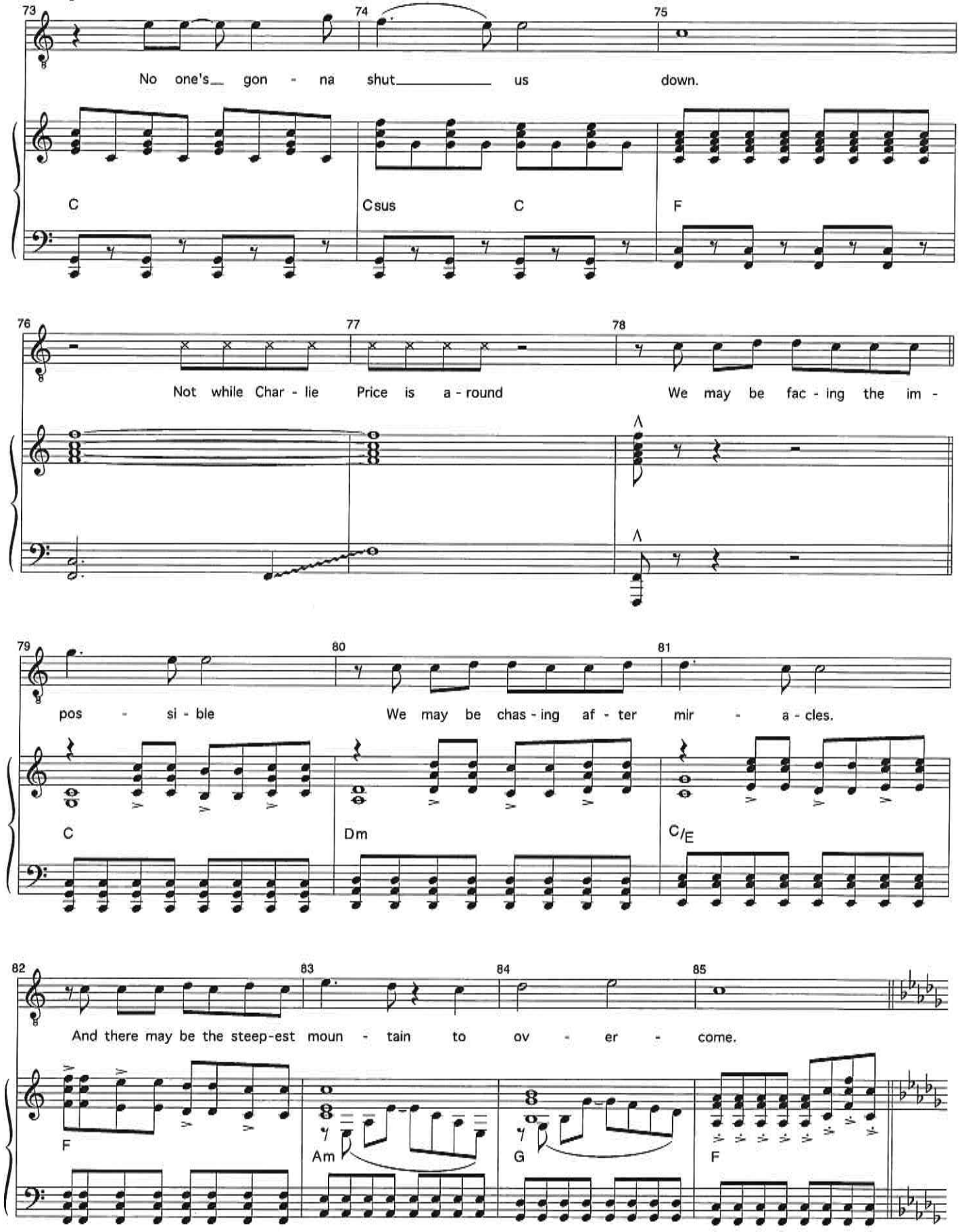
STEP ONE (LOWER) (- 4 -)



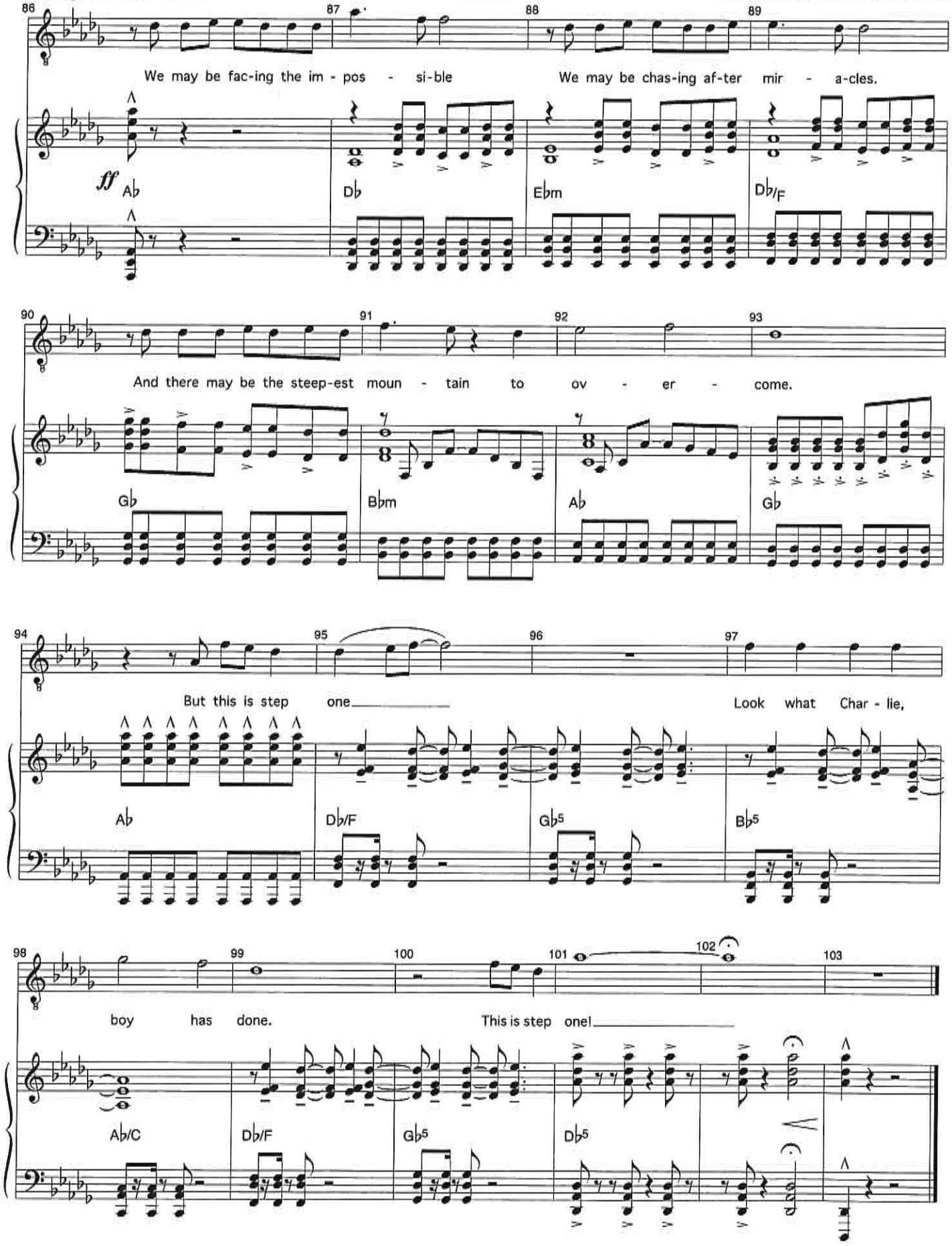
STEP ONE (LOWER) (-5-)



STEP ONE (LOWER) (-6-)



STEP ONE (LOWER) (-7-)



CHARLIE - SOUL OF A MAN (-1-)

Kinky Boots

Piano/Vocal

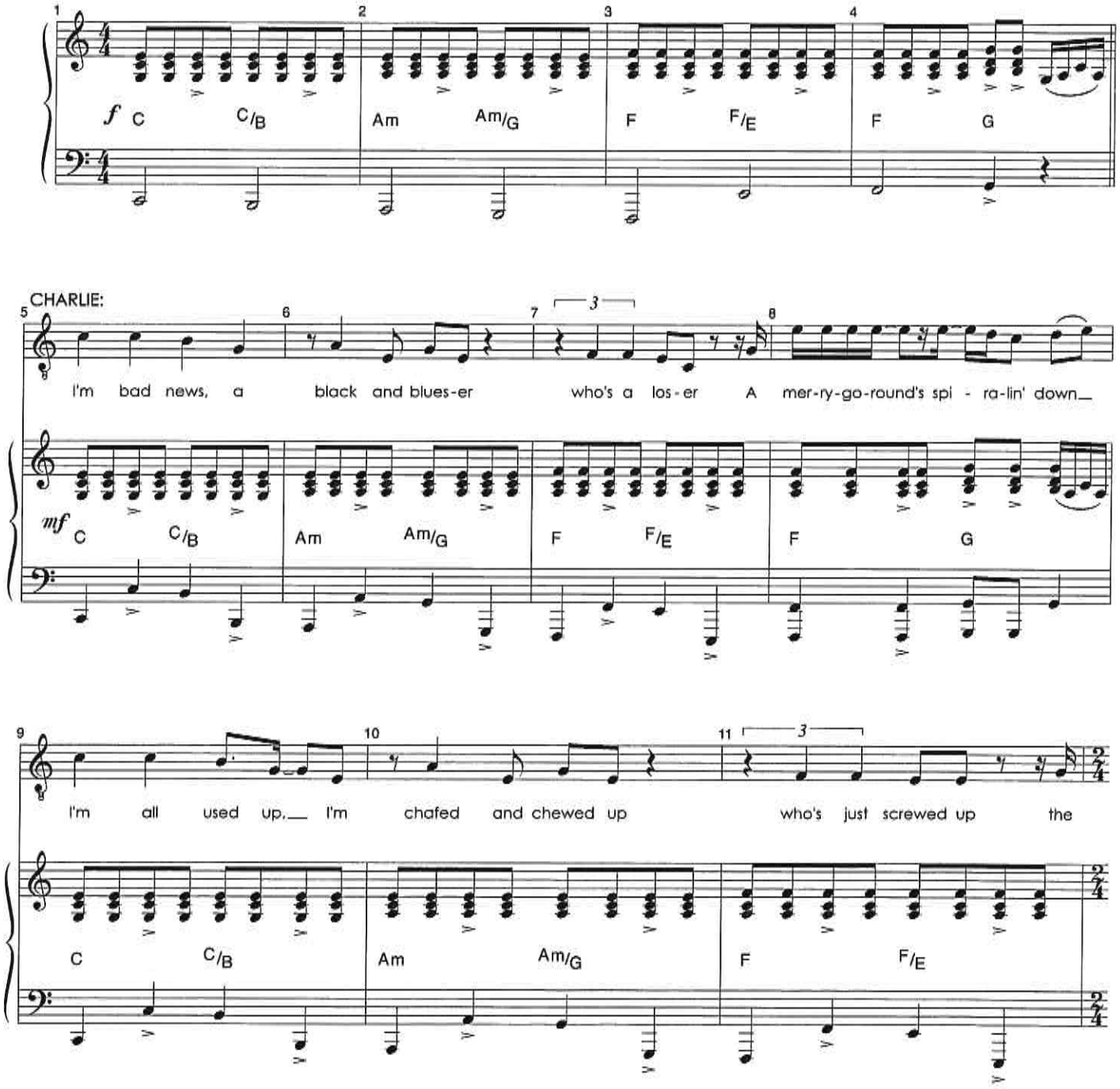
THE SOUL OF A MAN

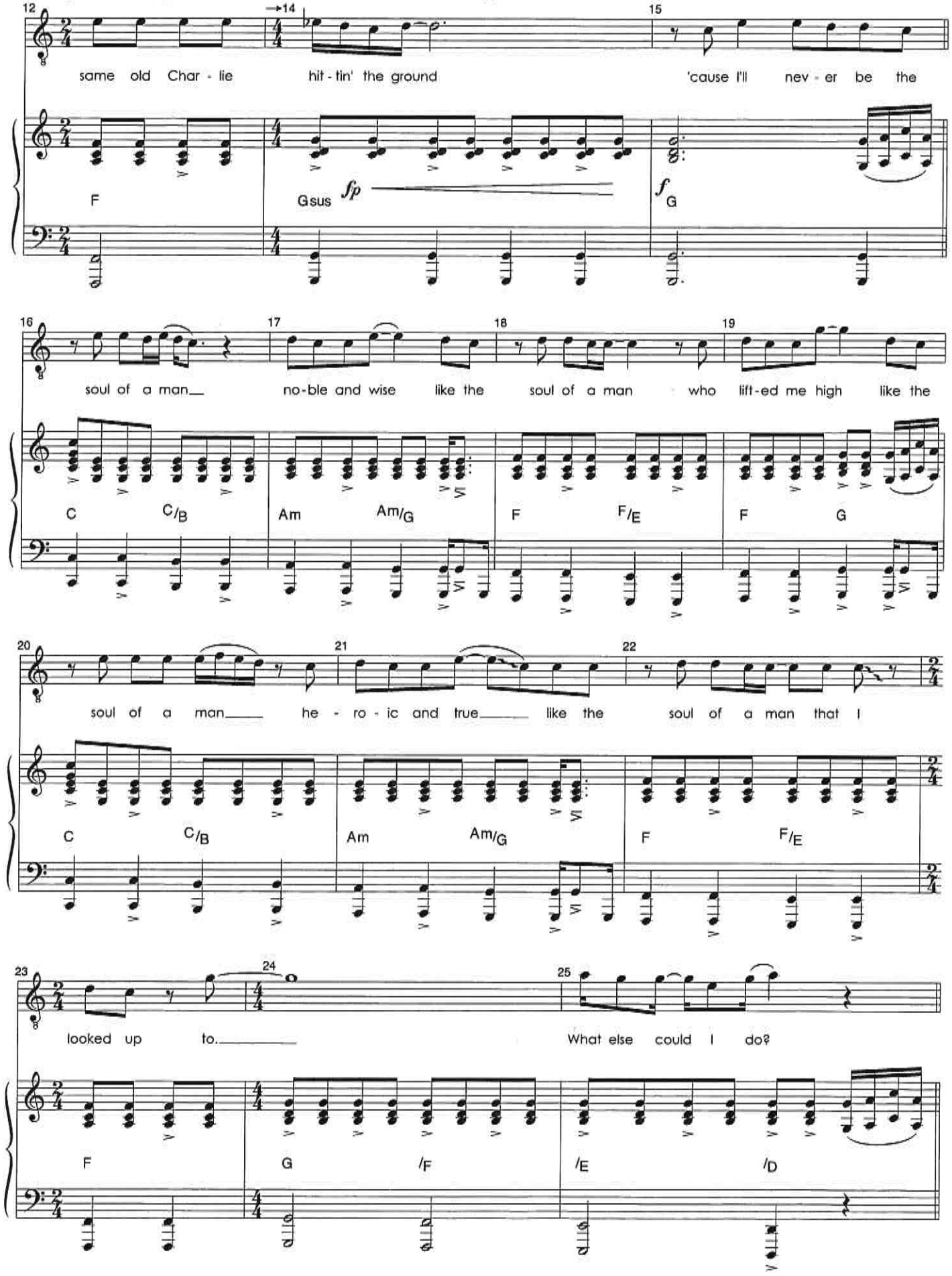
[CHARLIE AUDITION]

Music and Lyrics by
CYNDI LAUPER

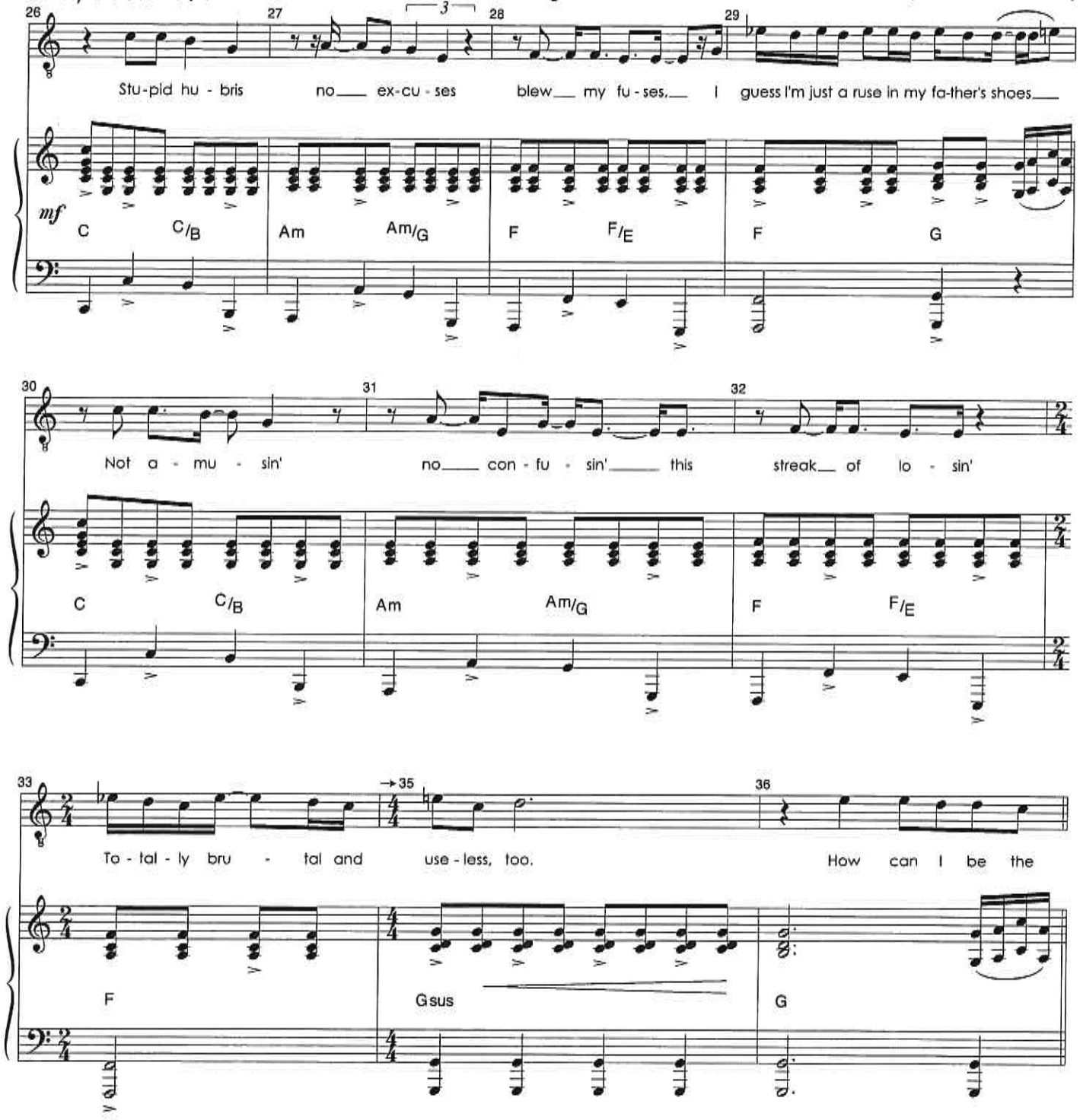
Vocal Arrangement by
STEPHEN OREMUS

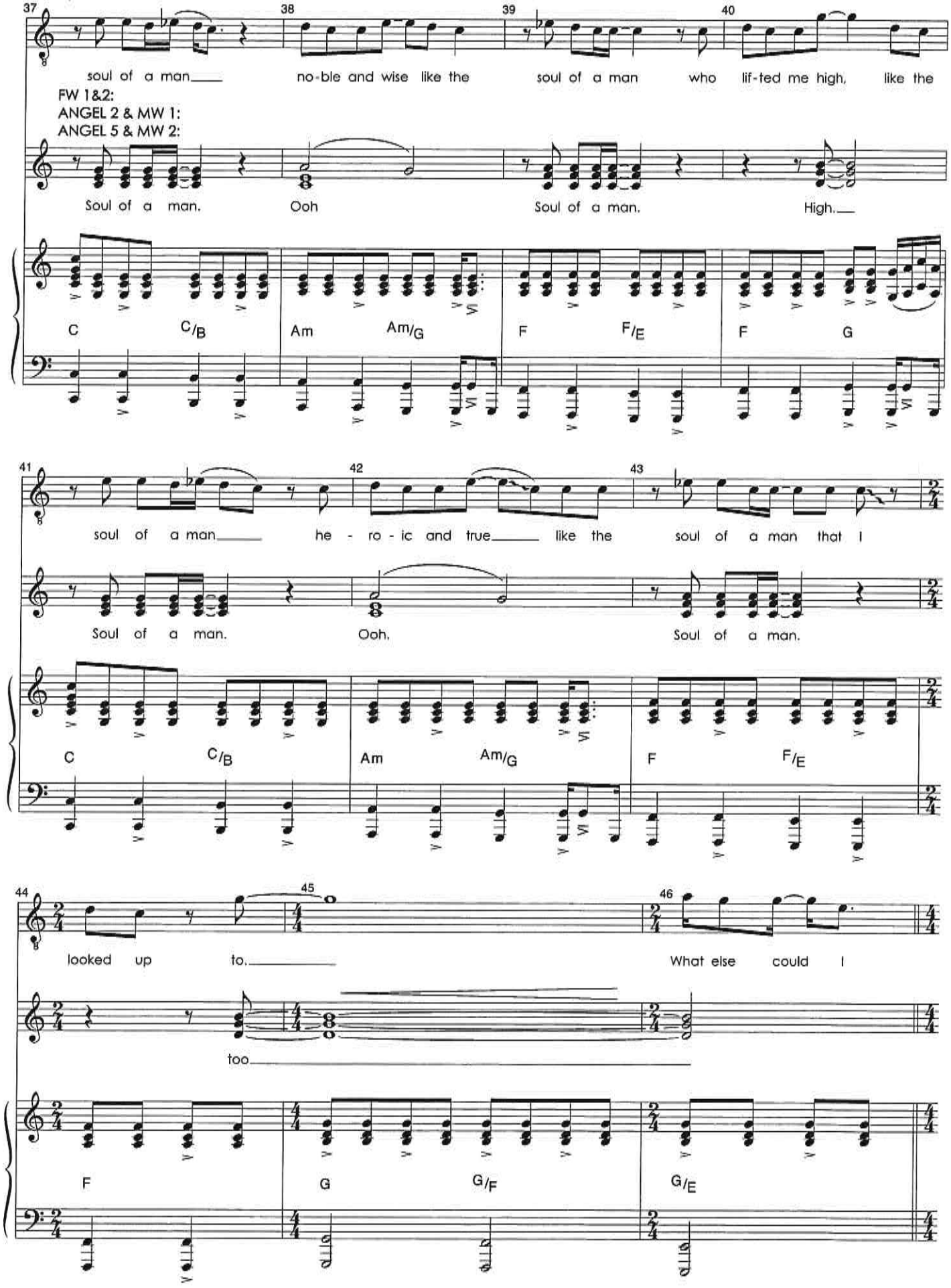
Mott The Hoople Glam ♩= 80

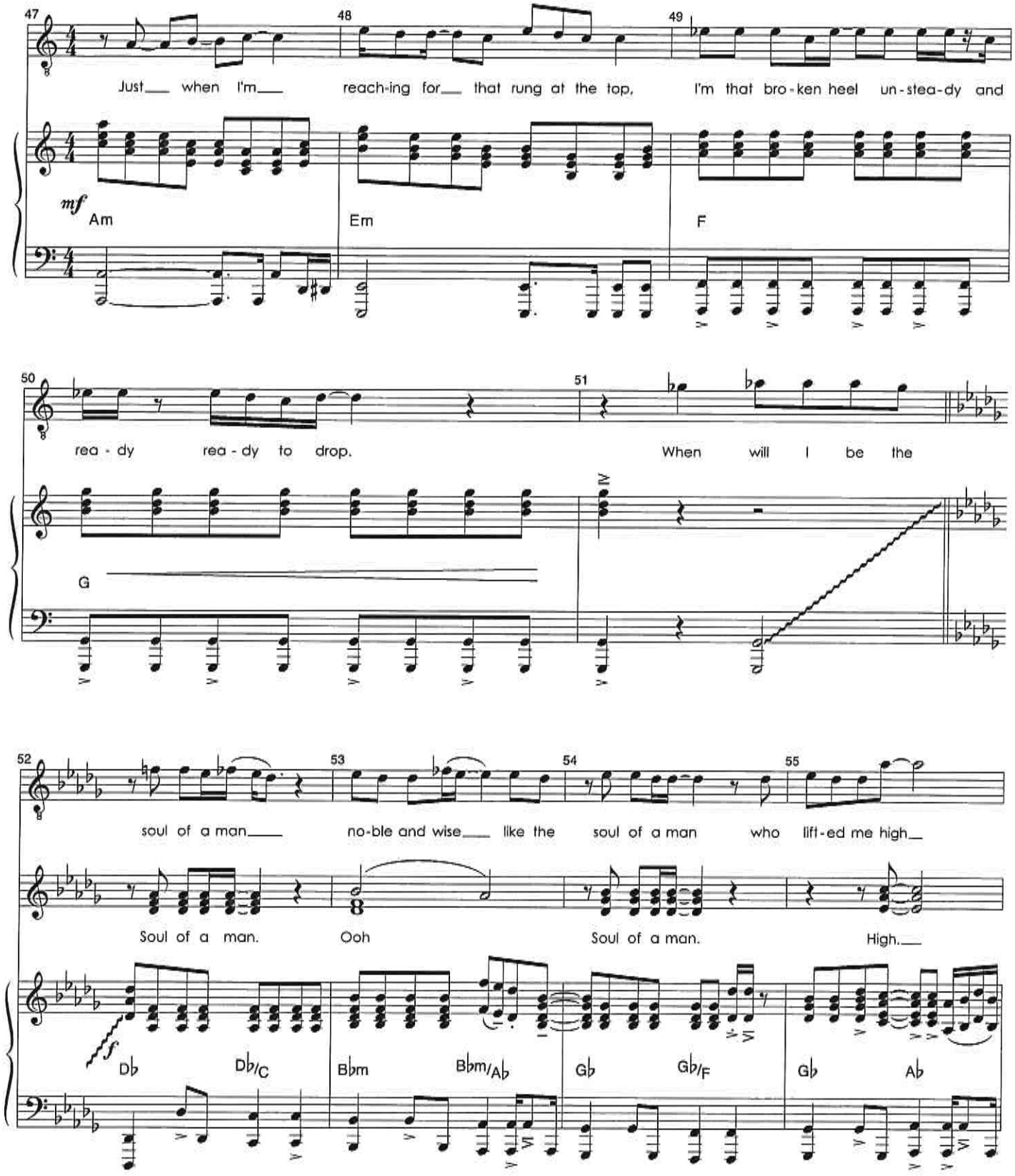


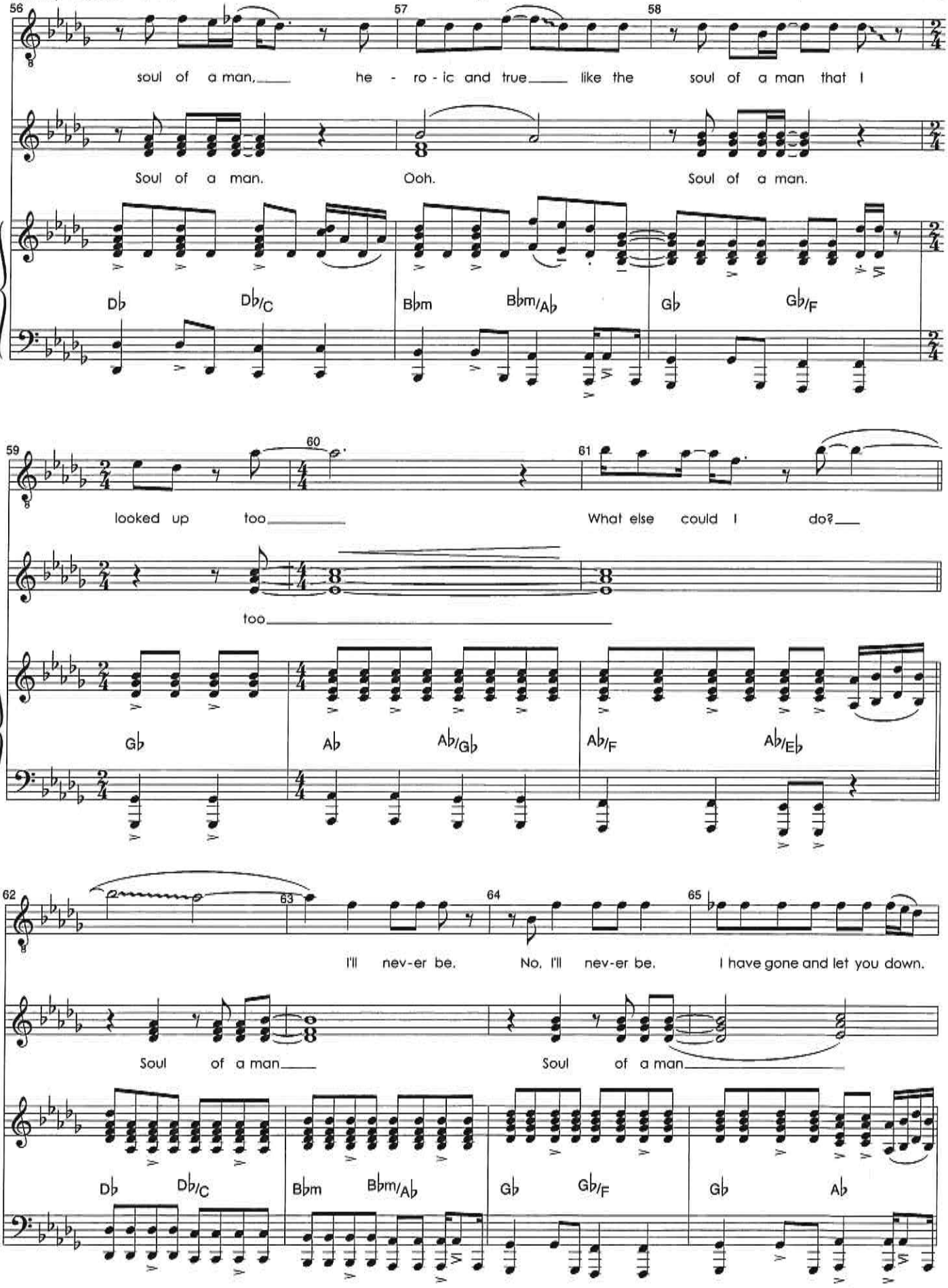

12
same old Char - lie
hit - tin' the ground
15
'cause I'll nev - er be the
F
Gsus
fp
f
G
16
soul of a man
17
no-ble and wise like the
18
soul of a man who
19
lift-ed me high like the
C
C/B
Am
Am/G
F
F/E
F
G
20
soul of a man
21
he - ro - ic and true
22
like the soul of a man that I
C
C/B
Am
Am/G
F
F/E
23
looked up to.
24
25
What else could I do?
F
G
/F
/E
/D

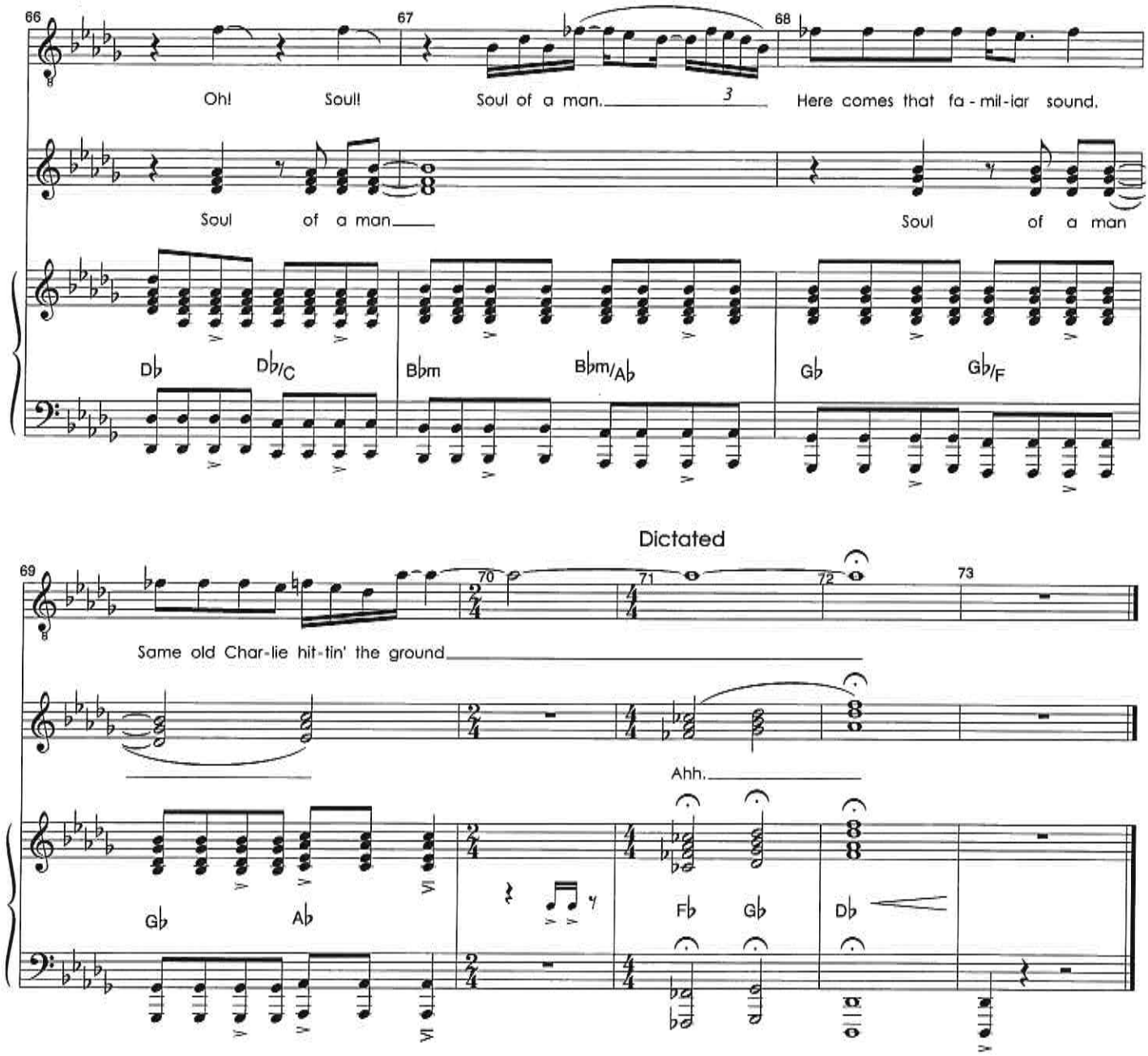
SOUL OF A MAN (-3-)




37
38
39
40
soul of a man
no-ble and wise like the
soul of a man who
lif-ted me high, like the
FW 1&2:
ANGEL 2 & MW 1:
ANGEL 5 & MW 2:
Soul of a man.
Ooh
Soul of a man.
High.
C
C/B
Am
Am/G
F
F/E
F
G
41
42
43
soul of a man
he - ro - ic and true
like the
soul of a man that I
Soul of a man.
Ooh.
Soul of a man.
C
C/B
Am
Am/G
F
F/E
44
45
46
looked up to.
What else could I
too
F
G
G/F
G/E


47
48
49
Just when I'm reach-ing for that rung at the top, I'm that bro-ken heel un-stea-dy and
mf
Am
Em
F
50
51
rea - dy rea - dy to drop. When will I be the
G
52
53
54
55
soul of a man no-ble and wise like the soul of a man who lift-ed me high
Soul of a man. Ooh Soul of a man. High.
f
Db
Db/C
Bbm
Bbm/Ab
Gb
Gb/F
Gb
Ab


56
soul of a man, he - ro - ic and true like the soul of a man that I
Soul of a man. Ooh. Soul of a man.
Db Db/C Bbm Bbm/Ab Gb Gb/F
57
58
59
looked up too
60
What else could I do?
too
Gb Ab Ab/Gb Ab/F Ab/Eb
61
62
I'll nev-er be.
63
No, I'll nev-er be.
64
I have gone and let you down.
65
Soul of a man
Soul of a man
Db Db/C Bbm Bbm/Ab Gb Gb/F Gb Ab


66
67
68
Oh! Soul! Soul of a man. 3 Here comes that fa - mil - iar sound.
Soul of a man
Soul of a man
Db
Db/C
Bbm
Bbm/Ab
Gb
Gb/F

Dictated

69
70
71
72
73
Same old Char - lie hit - tin' the ground
Ahh.
Gb
Ab
Fb
Gb
Db

CHARLIE · SOUL OF A MAN (-1-)
LOWER KEY

Kinky Boots

Piano/Vocal

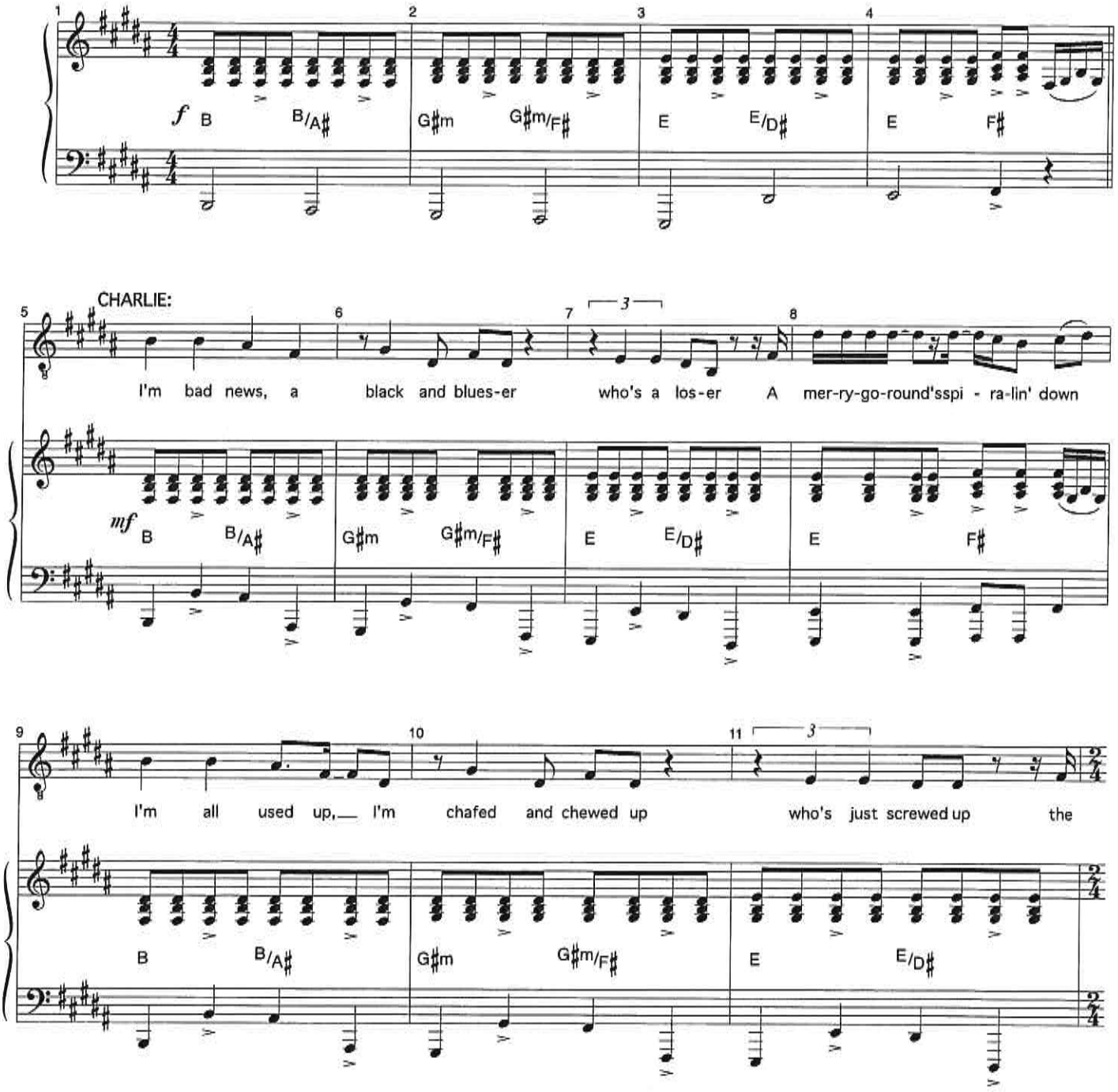
THE SOUL OF A MAN

[CHARLIE AUDITION DOWN]

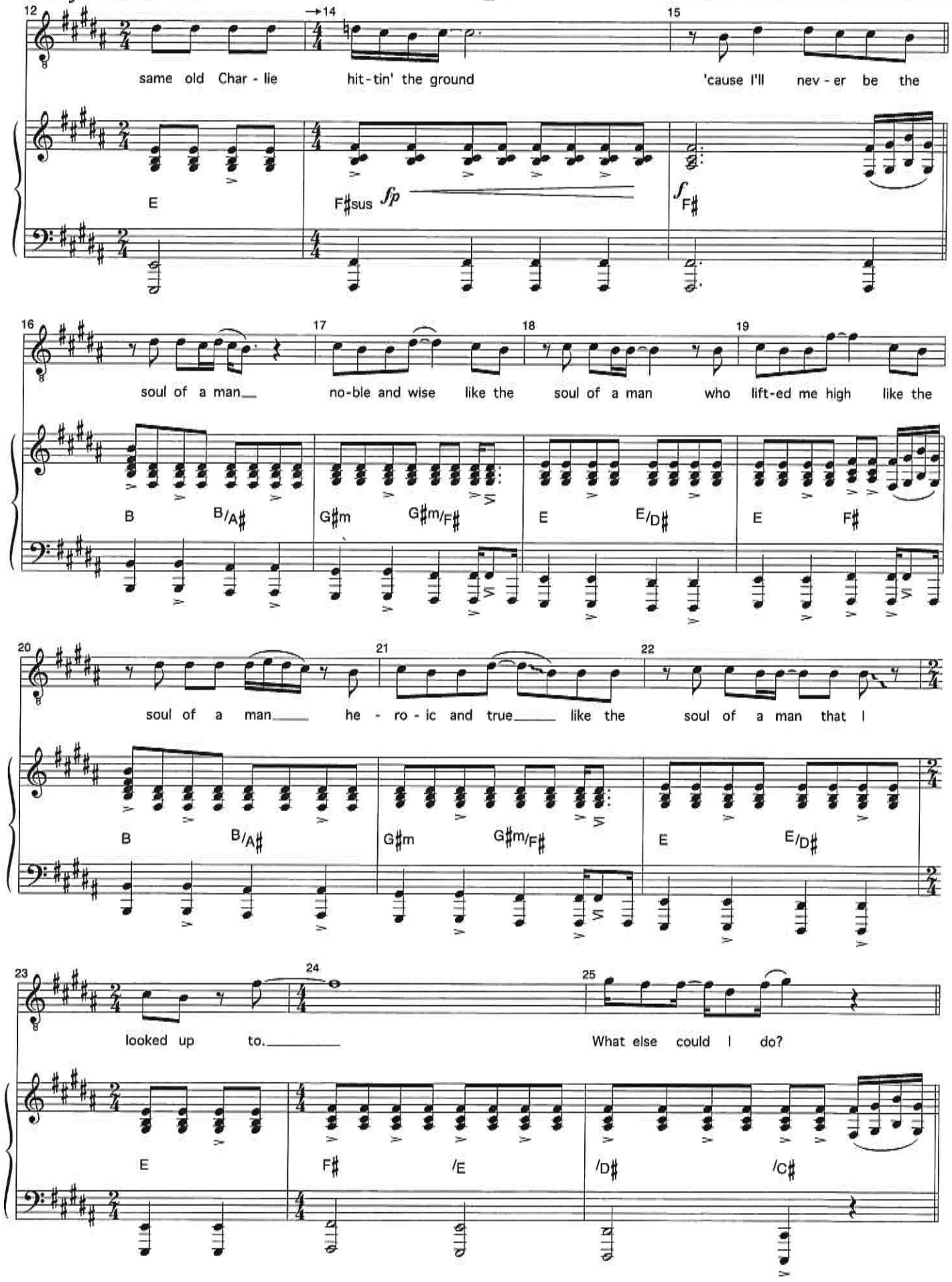
Music and Lyrics by
CYNDI LAUPER

Vocal Arrangement by
STEPHEN OREMUS

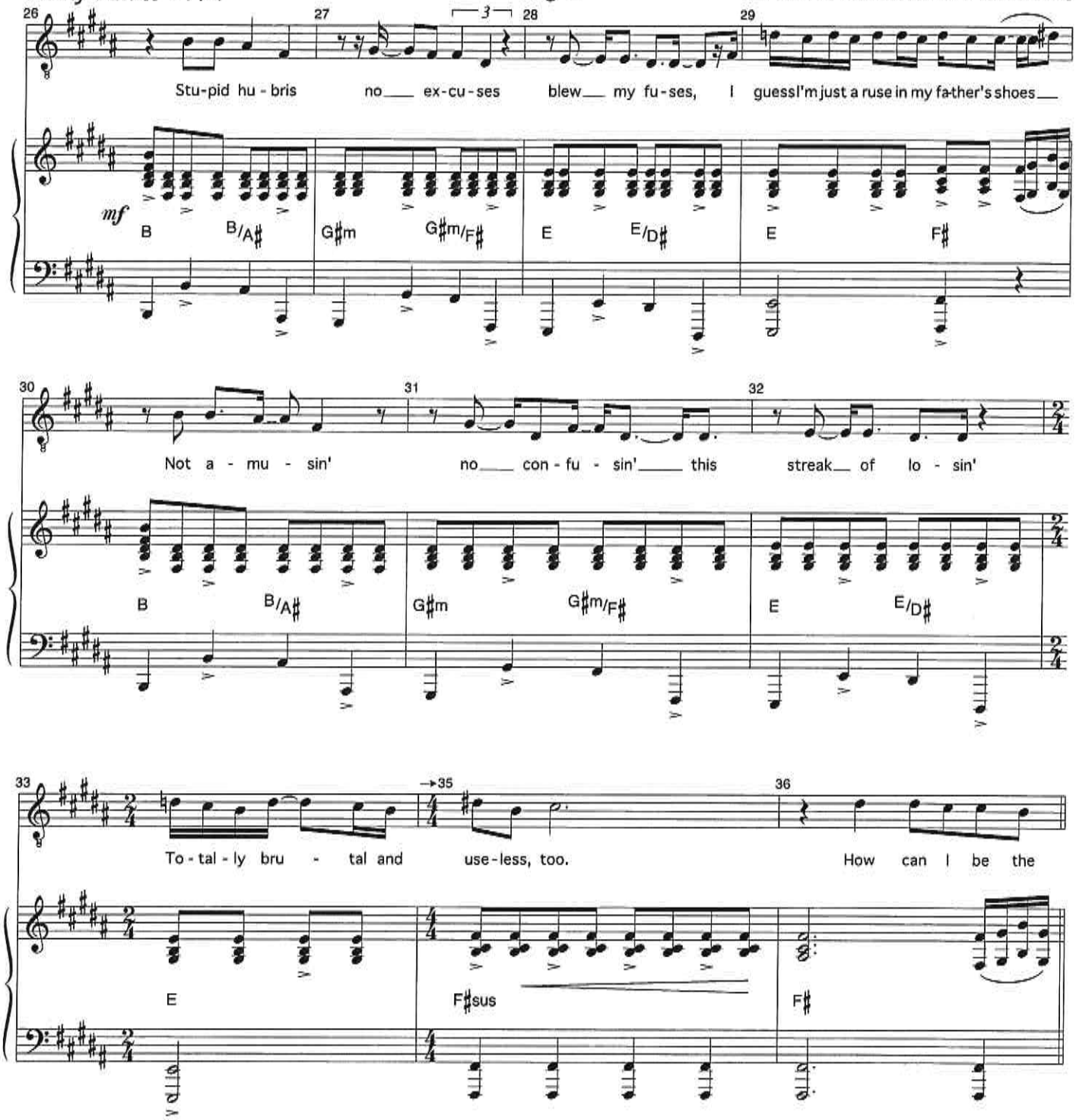
Mott The Hoople Glam ♩= 80



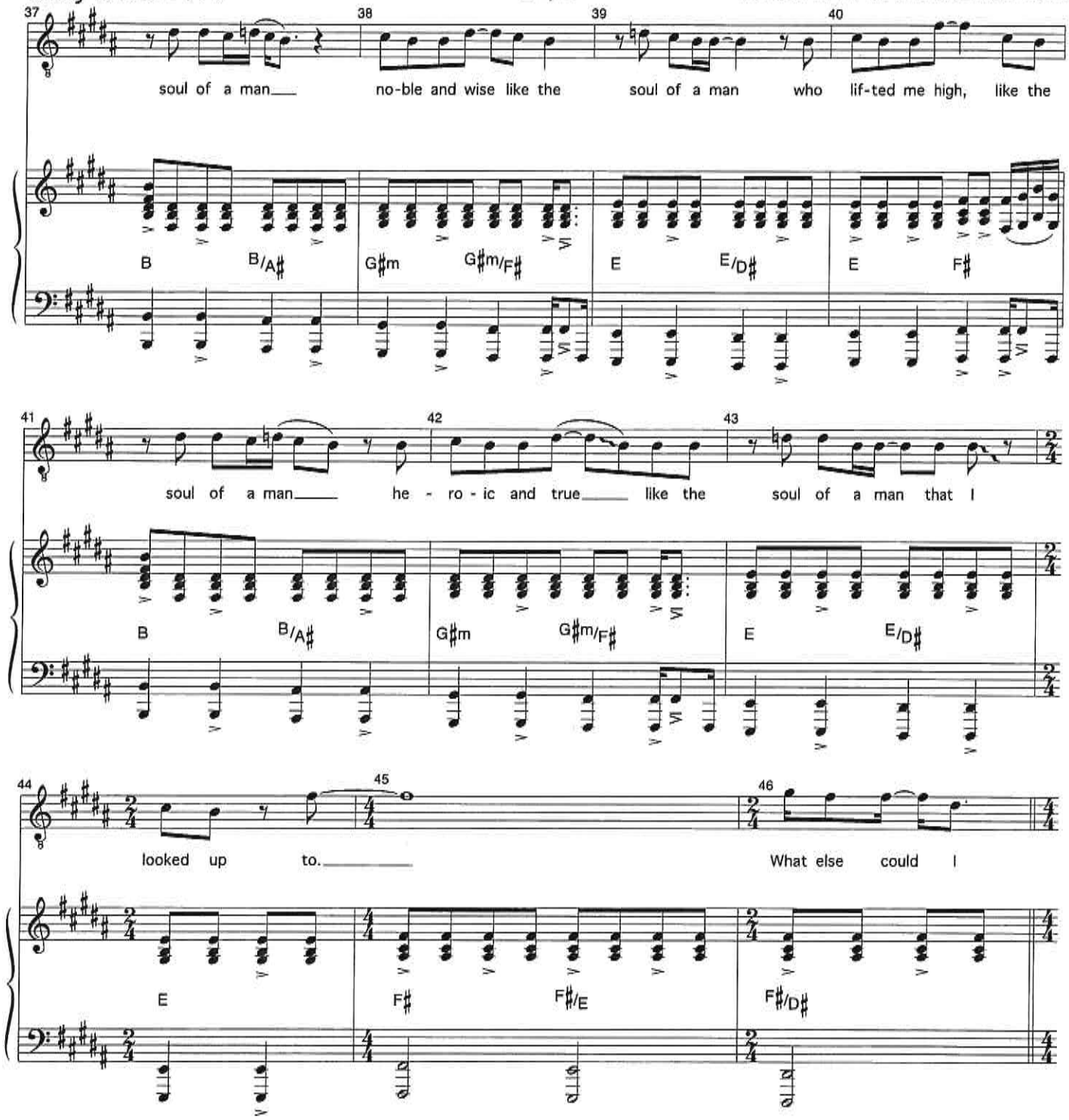
SOUL OF A MAN (LOWER) (-2-)

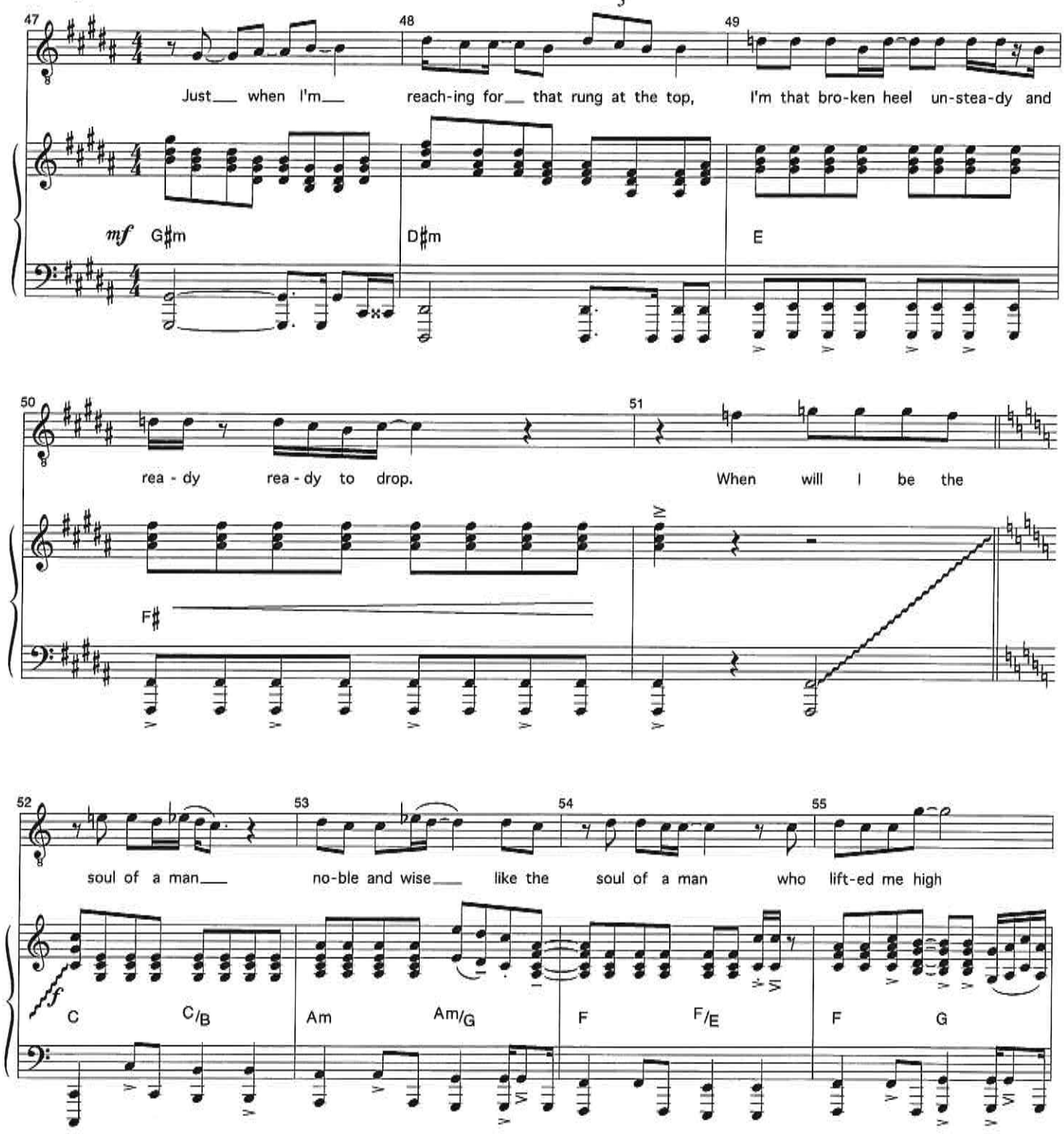


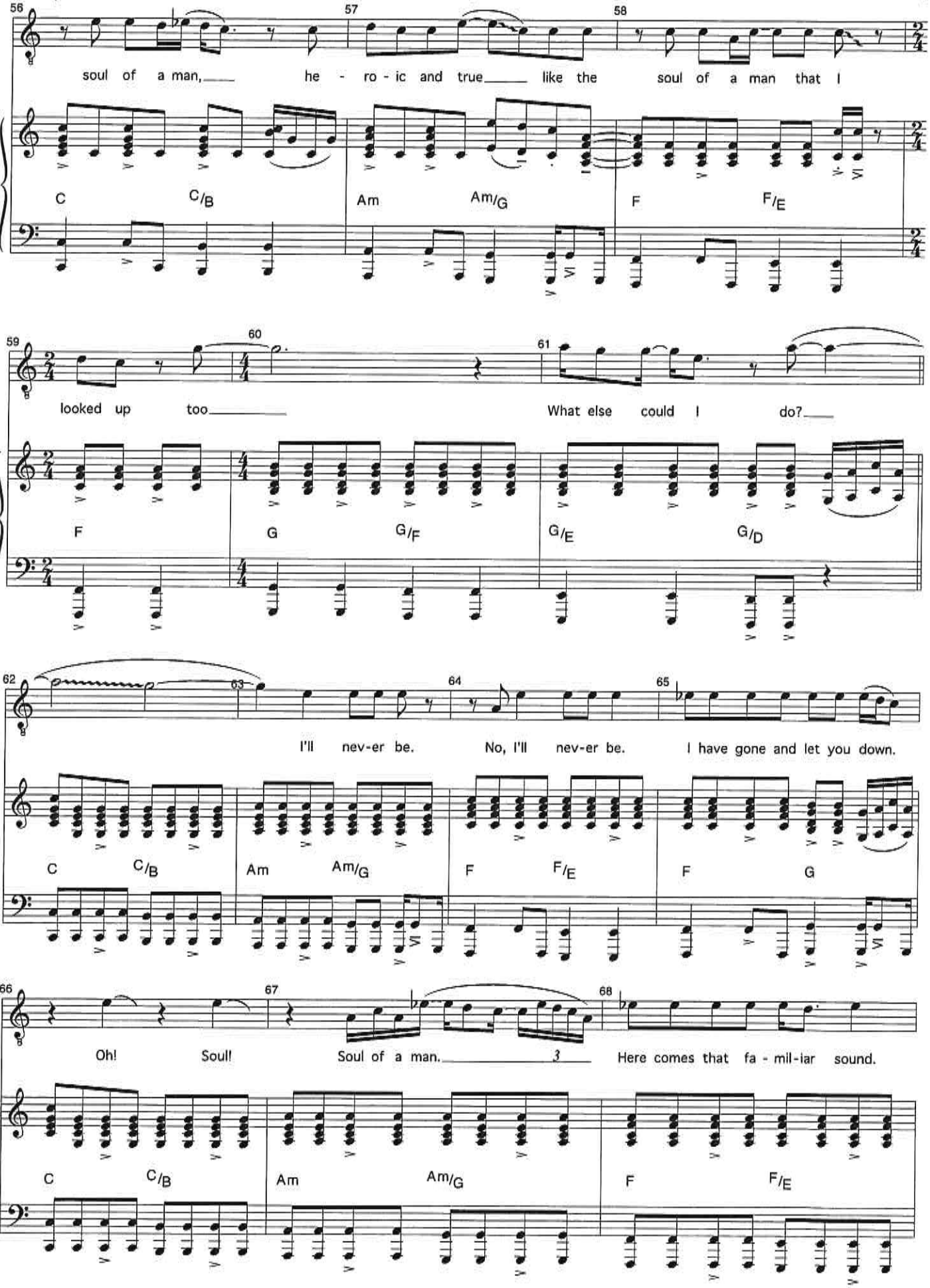
SOUL OF A MAN (LOWER) (-3-)



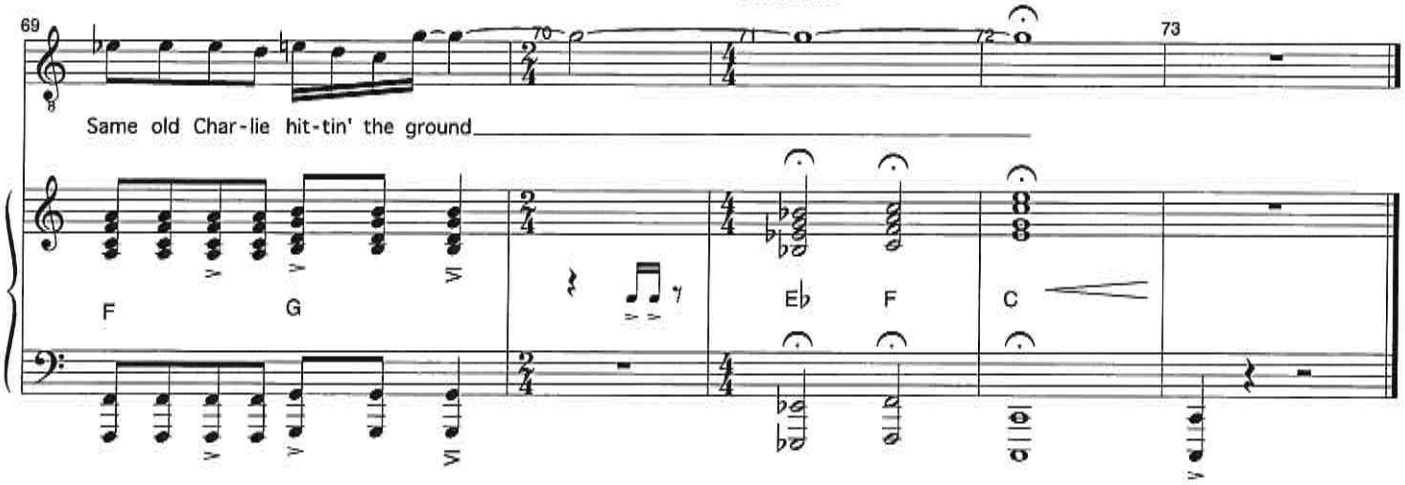
SOUL OF A MAN (LOWER) (-4.)




47
48
49
Just when I'm reach-ing for that rung at the top, I'm that bro-ken heel un-stea-dy and
mf
G♯m
D♯m
E
50
51
rea - dy rea - dy to drop. When will I be the
F♯
52
53
54
55
soul of a man no-ble and wise like the soul of a man who lift-ed me high
ff
C
C/B
Am
Am/G
F
F/E
F
G


56
soul of a man, he - ro - ic and true like the soul of a man that I
C C/B Am Am/G F F/E
57
58
59
looked up too
60
61
What else could I do?
F G G/F G/E G/D
62
I'll nev-er be.
63
64
No, I'll nev-er be.
65
I have gone and let you down.
C C/B Am Am/G F F/E F G
66
Oh! Soul!
67
Soul of a man.
3
68
Here comes that fa - mil-iar sound.
C C/B Am Am/G F F/E

Dictated



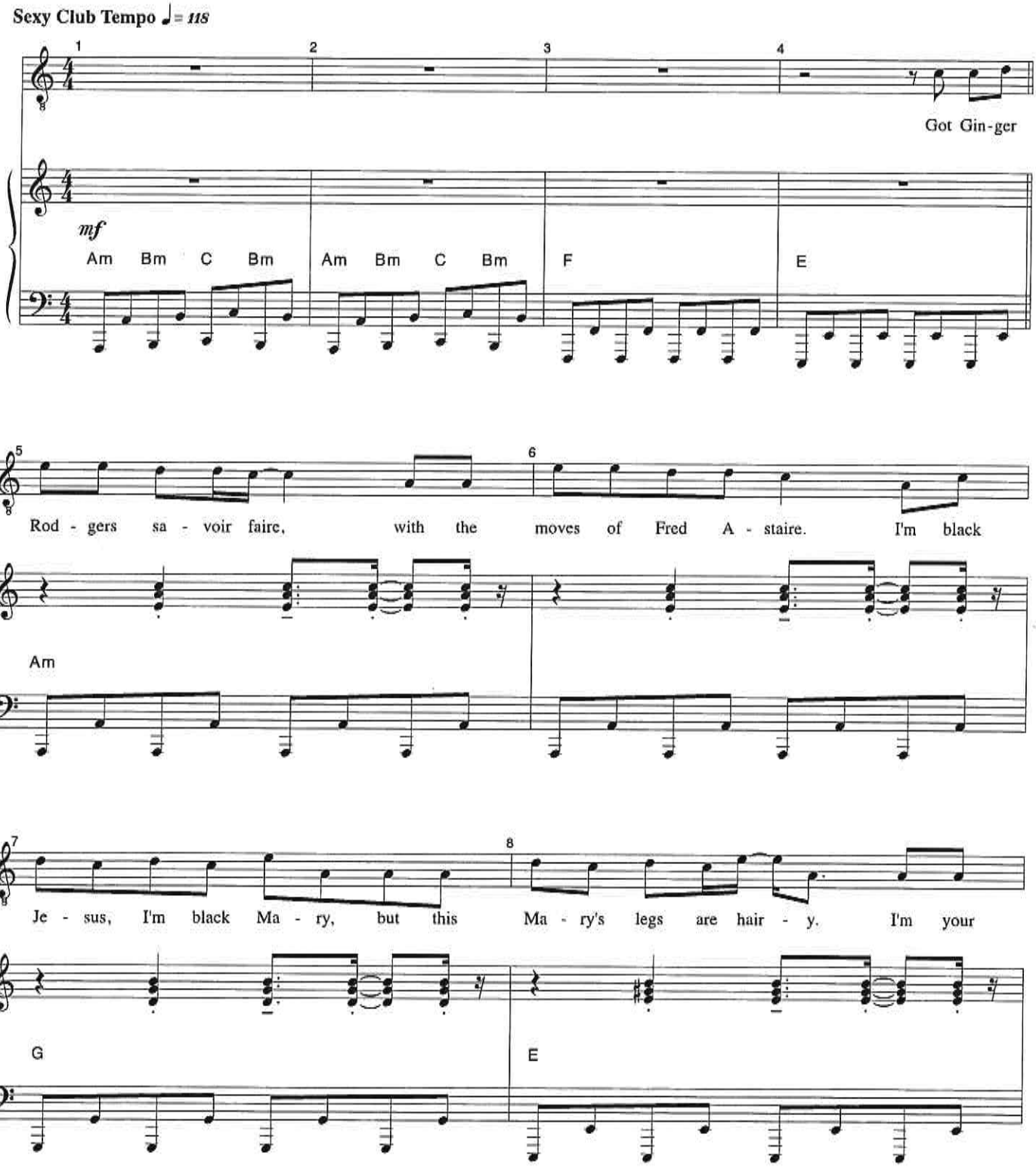
Kinky Boots
Piano/Vocal

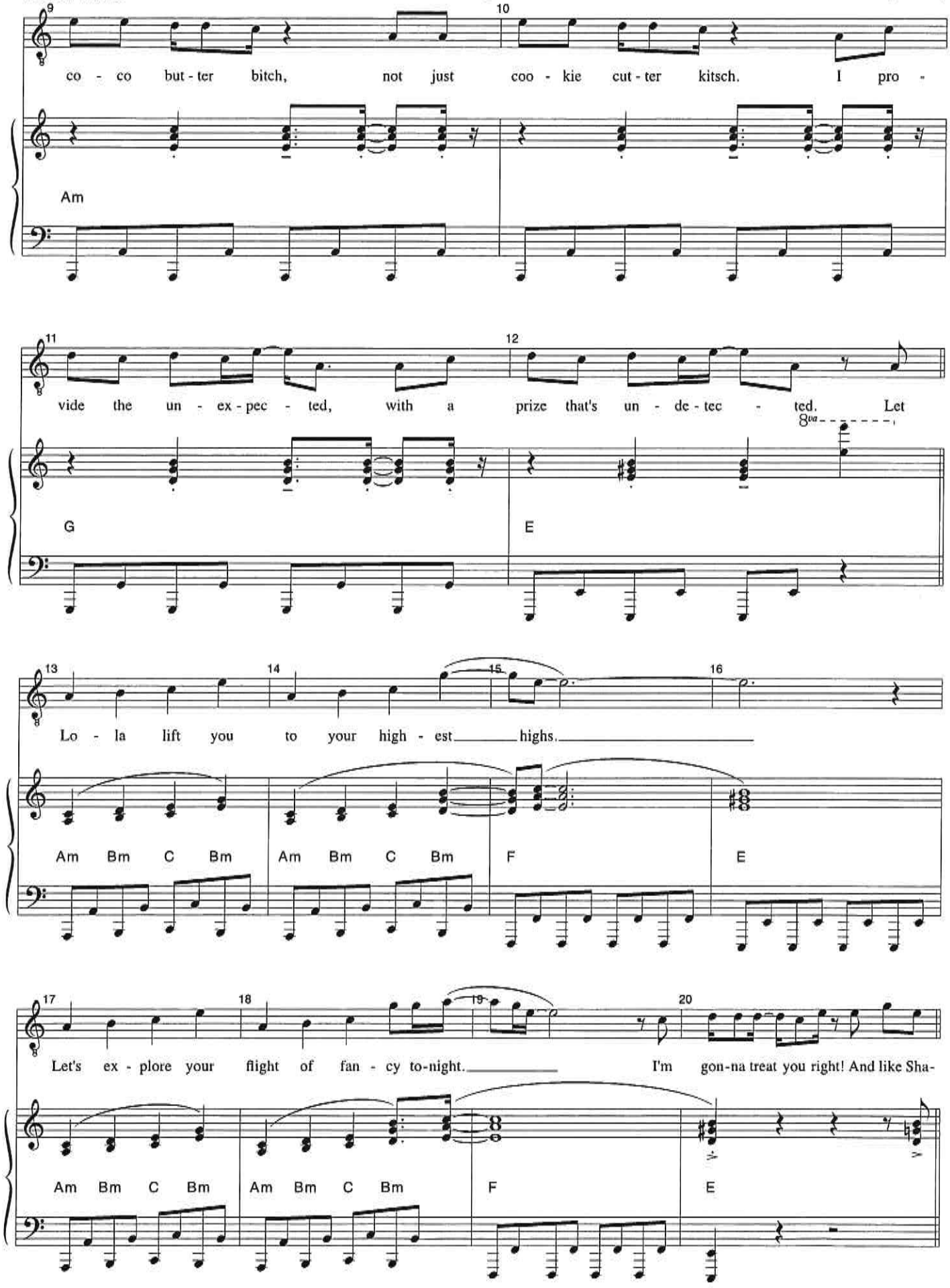
THE LAND OF LOLA

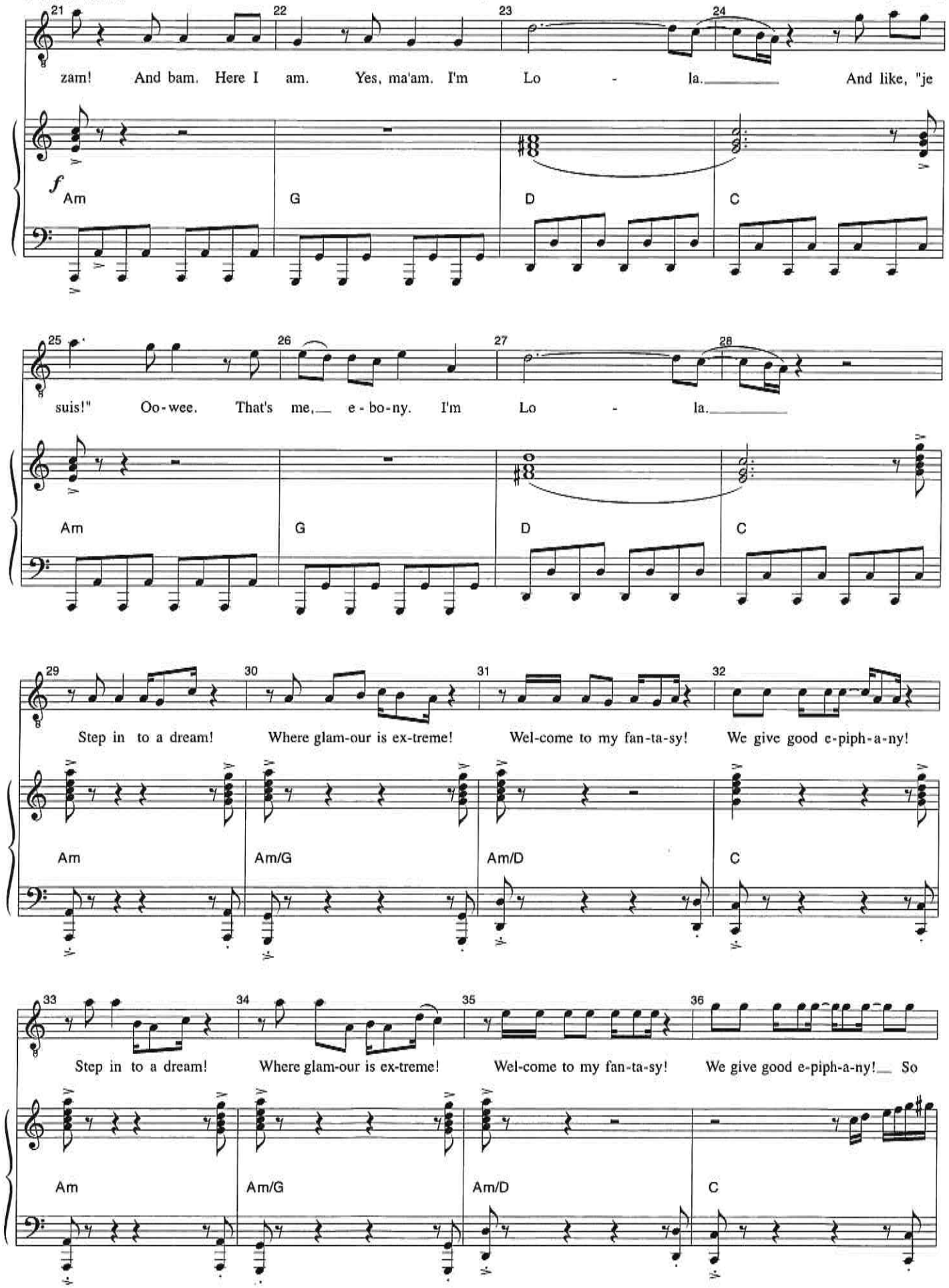
[LOLA AUDITION CUT]
[Rev. 12/1/12]

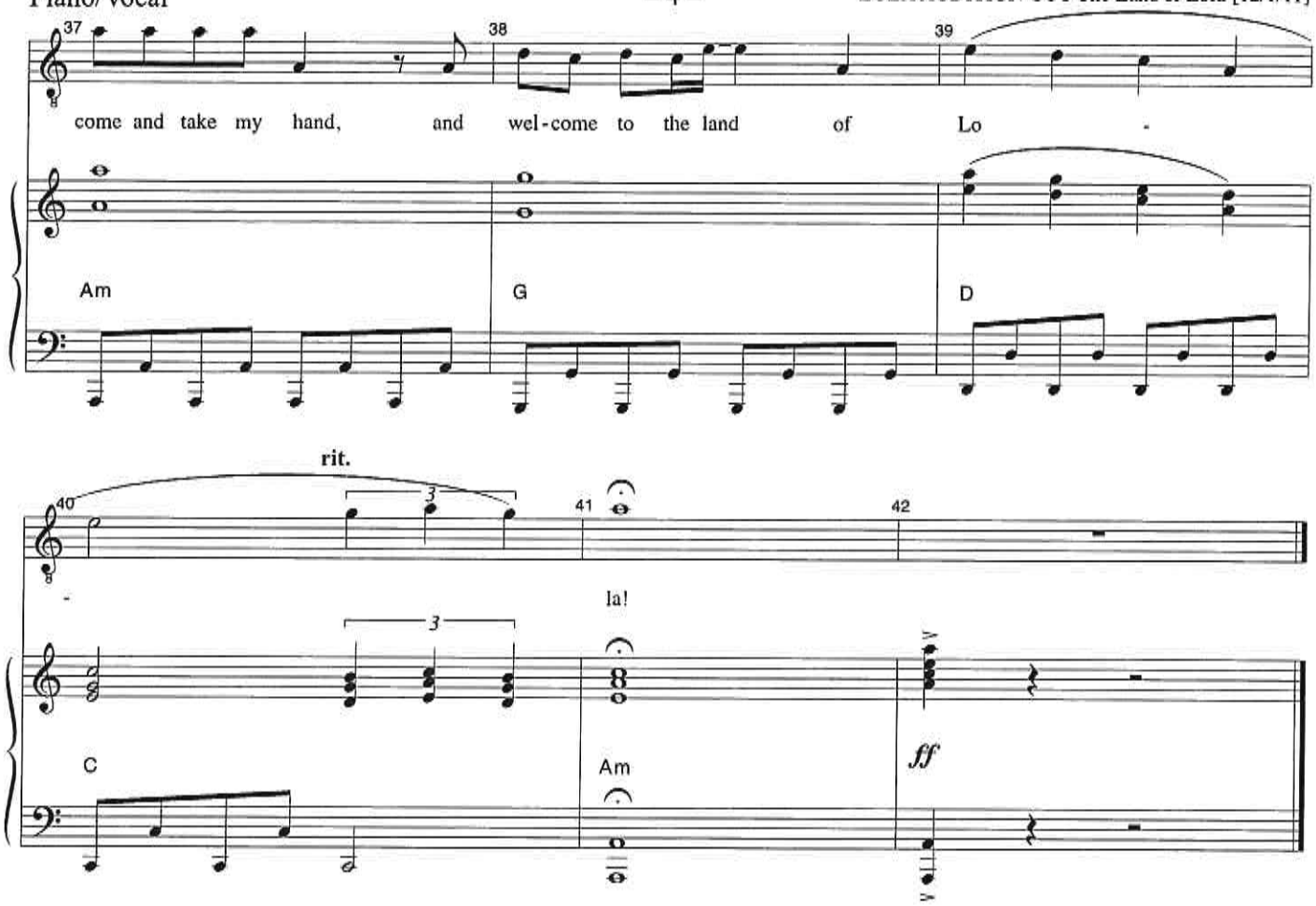
Music and Lyrics by
SAMMY JAMES, JR.
CYNDI LAUPER

Vocal Arrangement by
STEPHEN OREMUS




9
co - co but - ter bitch, not just coo - kie cut - ter kitsch. I pro -
Am
11
vide the un - ex - pec - ted, with a prize that's un - de - tec - ted. Let
8va
G
E
13
Lo - la lift you to your high - est highs.
Am Bm C Bm Am Bm C Bm F E
17
Let's ex - plore your flight of fan - cy to-night. I'm gon-na treat you right! And like Sha-
Am Bm C Bm Am Bm C Bm F E


21 22 23 24
zam! And bam. Here I am. Yes, ma'am. I'm Lo - la. And like, "je
f
Am G D C
25 26 27 28
suis!" Oo-wee. That's me, e-bo-ny. I'm Lo - la.
Am G D C
29 30 31 32
Step in to a dream! Where glam-our is ex-treme! Wel-come to my fan-ta-sy! We give good e-piph-a-ny!
Am Am/G Am/D C
33 34 35 36
Step in to a dream! Where glam-our is ex-treme! Wel-come to my fan-ta-sy! We give good e-piph-a-ny! So
Am Am/G Am/D C


37
38
39
come and take my hand, and wel-come to the land of Lo -
Am
G
D
rit.
40
41
42
3
la!
3
C
Am
ff

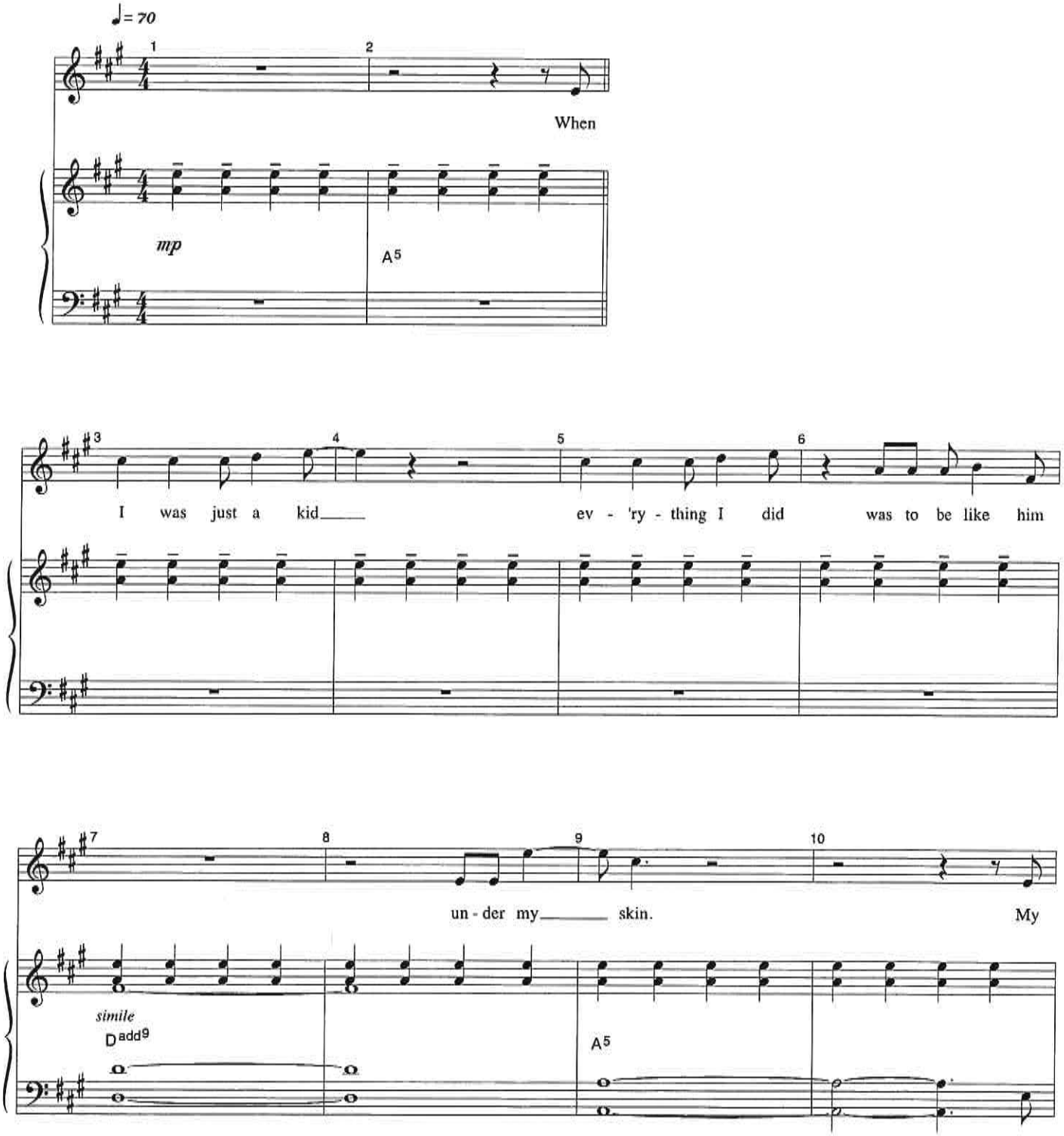
Kinky Boots
Piano/Vocal

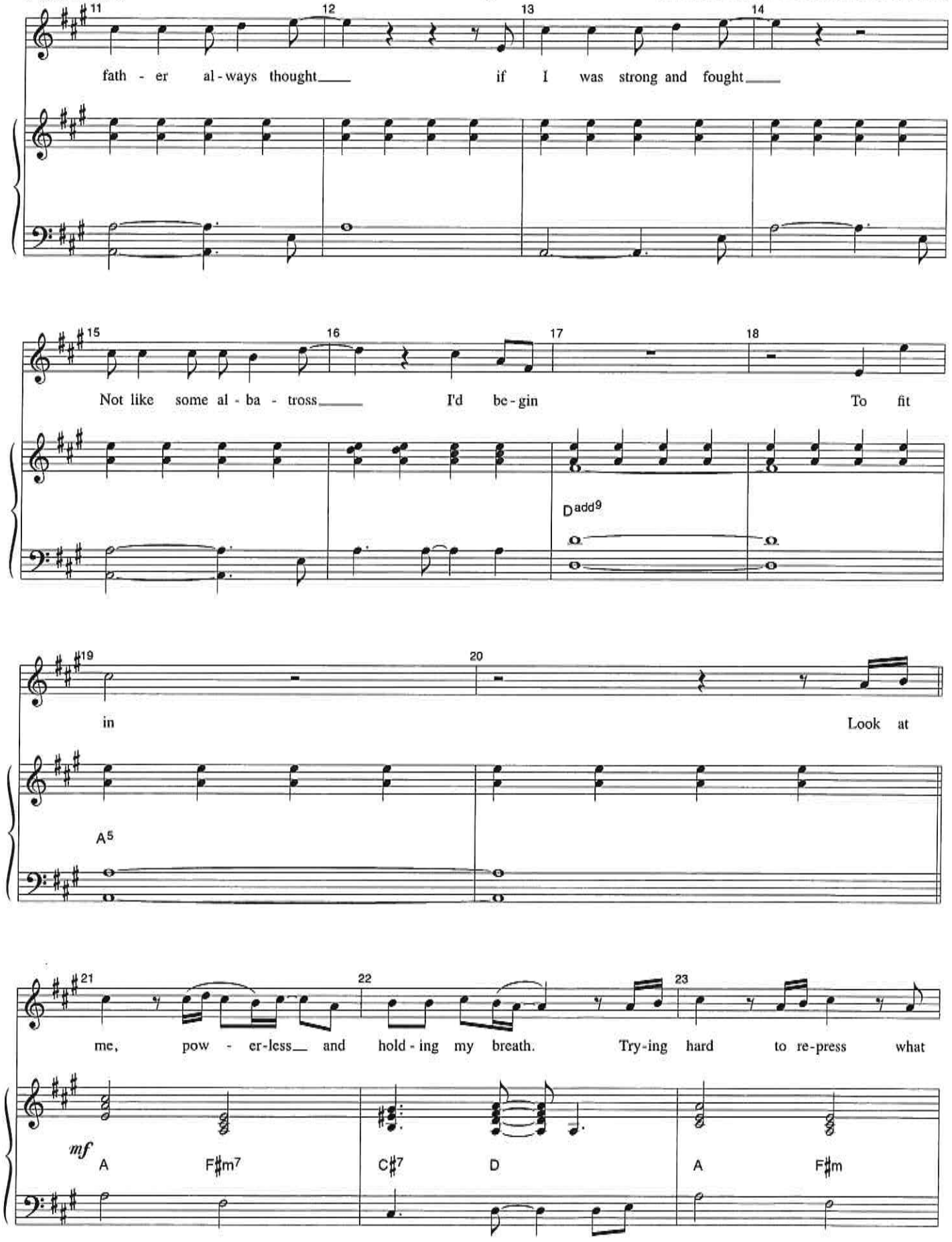
I'M NOT MY FATHER'S SON

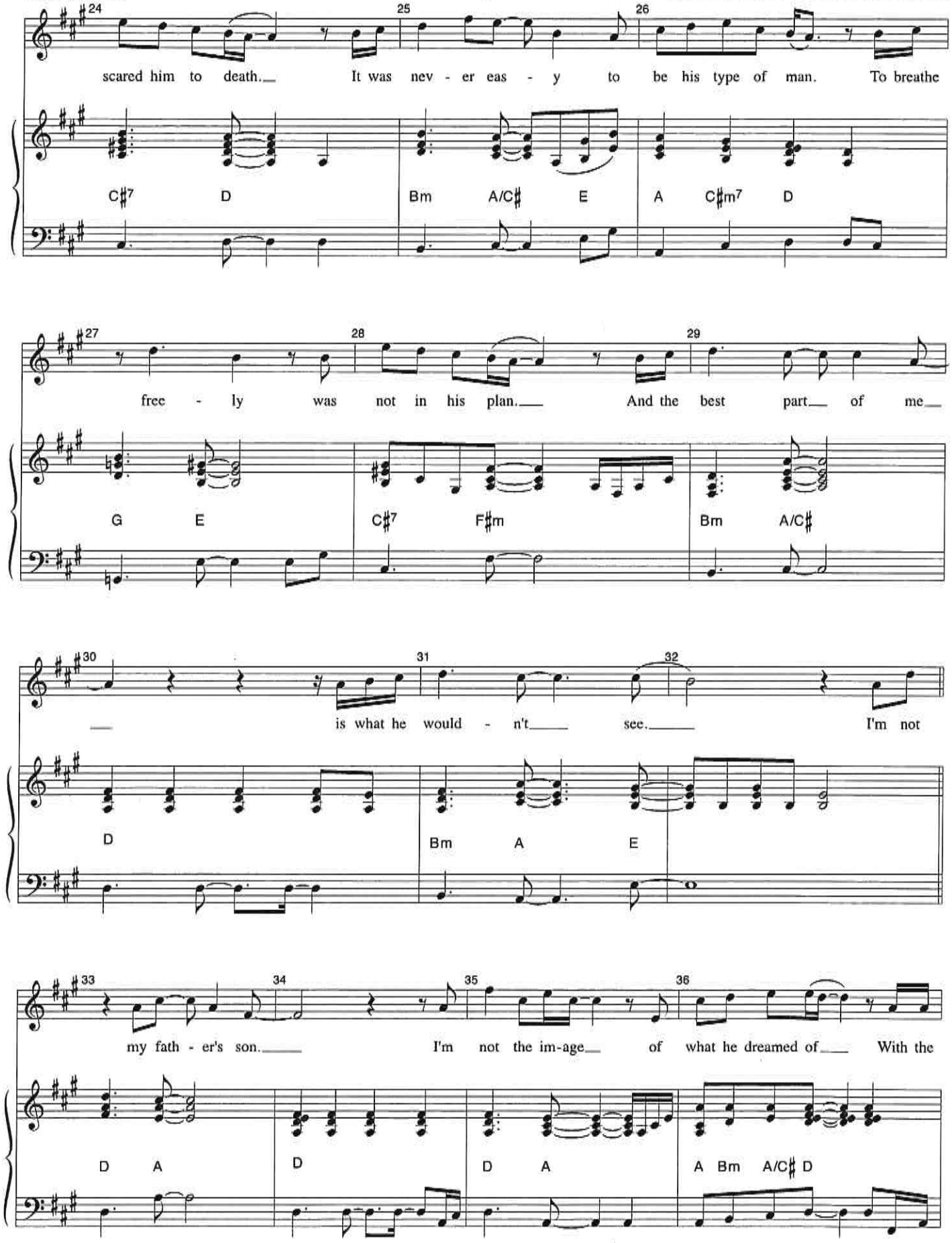
[LOLA AUDITION CUT]
[Rev. 12/1/12]

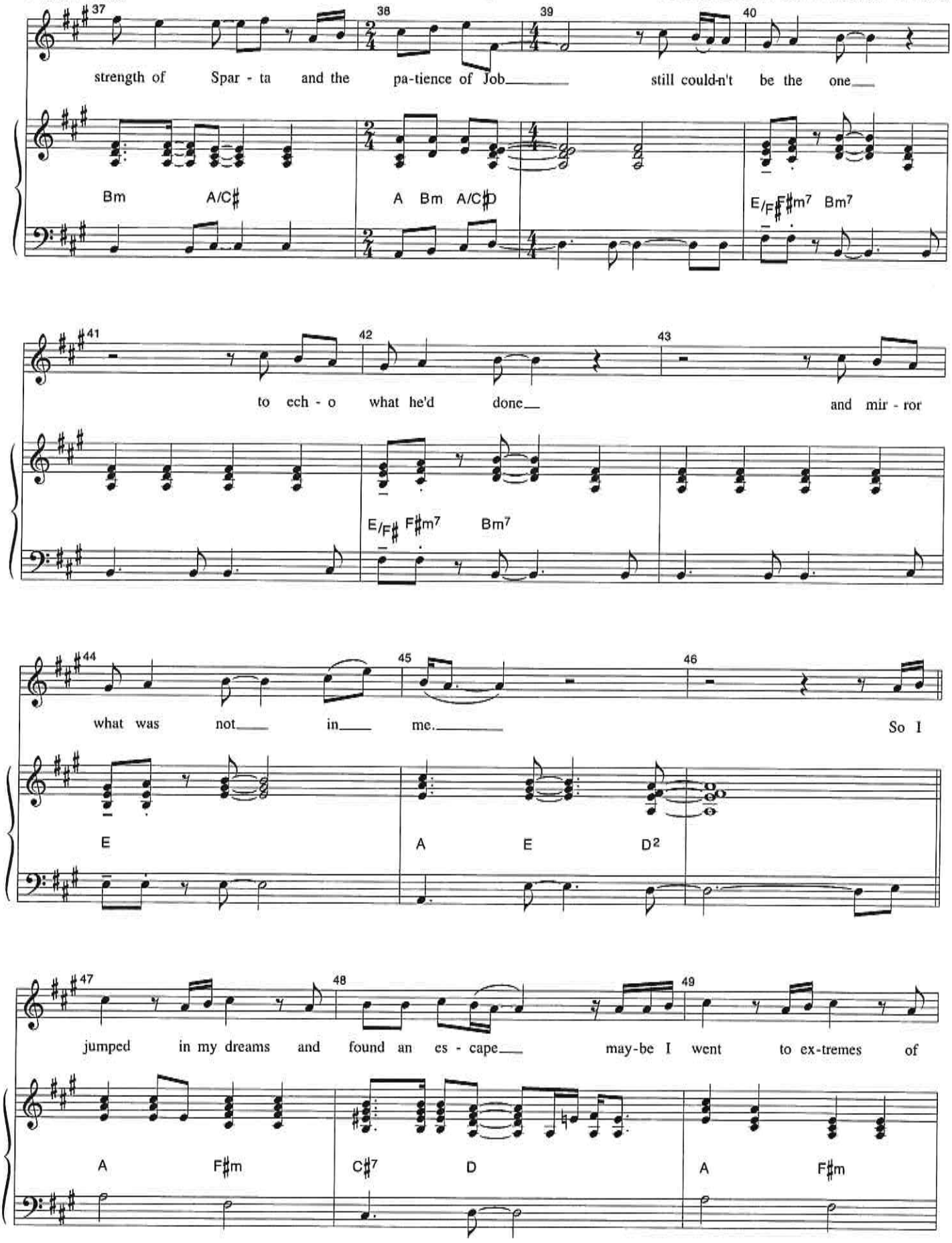
Music and Lyrics by
SAMMY JAMES, JR.
CYNDI LAUPER

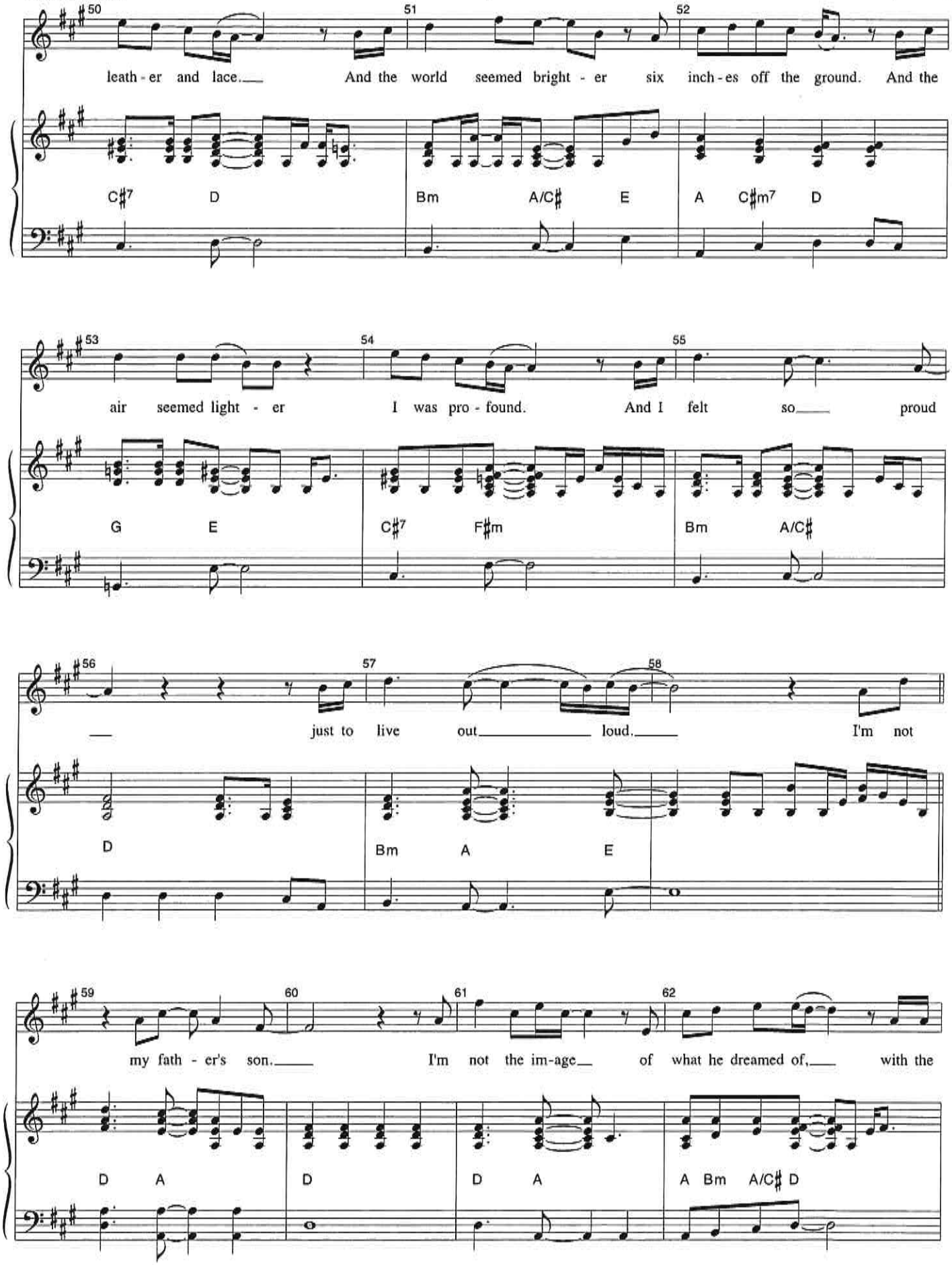
Vocal Arrangement by
STEPHEN OREMUS

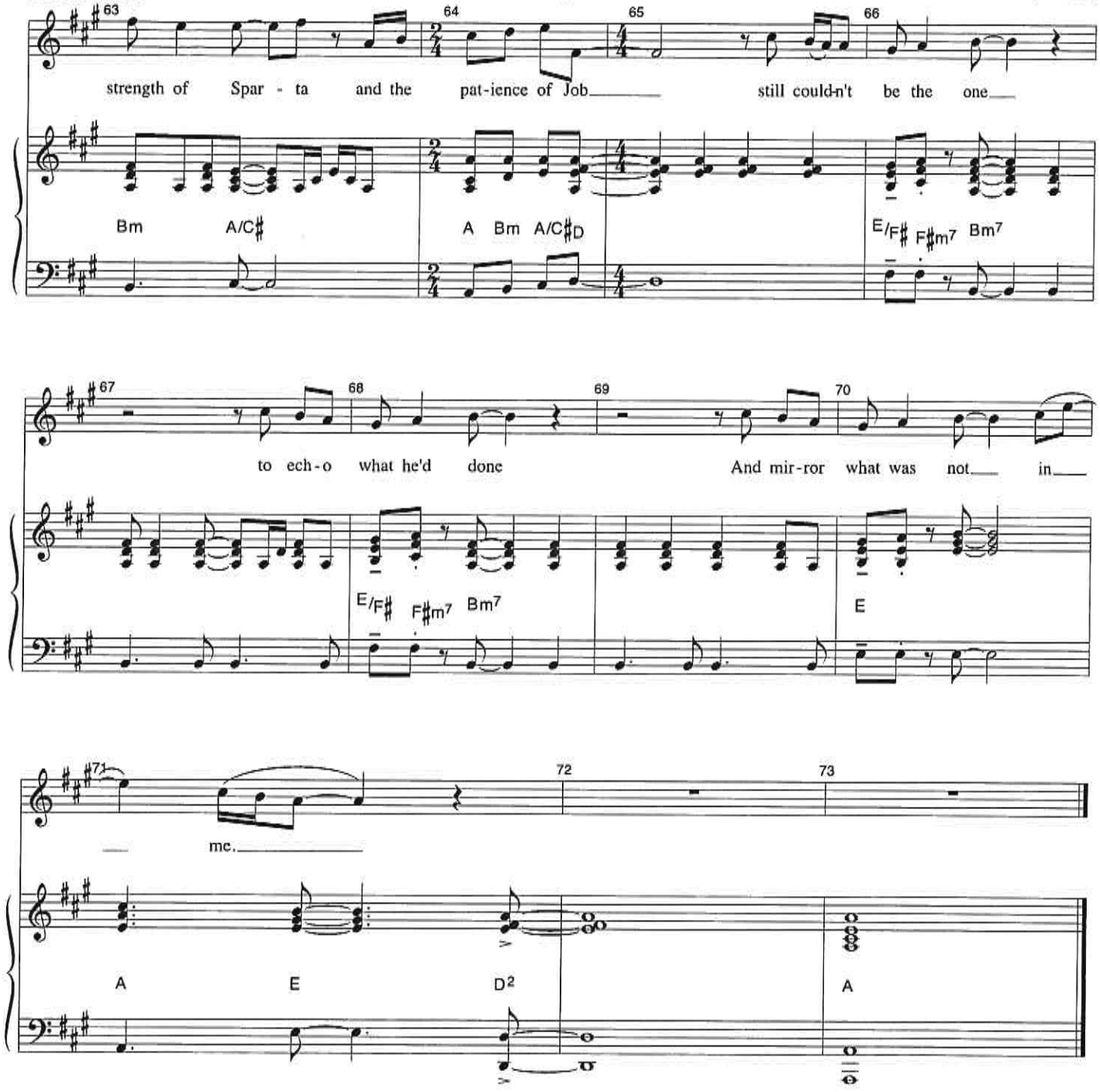



11
12
13
14
fath - er al - ways thought if I was strong and fought
15
16
17
18
Not like some al - ba - tross I'd be - gin To fit
Dadd9
19
20
in Look at
A5
21
22
23
me, pow - er-less and hold - ing my breath. Try-ing hard to re-press what
mf
A
F♯m7
C♯7
D
A
F♯m


24
scared him to death.
25
It was nev - er eas - y to
26
be his type of man. To breathe
C♯7 D Bm A/C♯ E A C♯m7 D
27
free - ly was not in his plan.
28
And the best part of me
29
G E C♯7 F♯m Bm A/C♯
30
is what he would - n't see.
31
32
I'm not
D Bm A E
33
my fath - er's son.
34
I'm not the im-age of what he dreamed of
35
36
With the
D A D D A A Bm A/C♯ D


37
38
39
40
strength of Spar - ta and the pa-tience of Job still could-n't be the one
Bm A/C♯ A Bm A/C♯D E/F♯ F♯m7 Bm7
41
42
43
to ech - o what he'd done and mir - ror
E/F♯ F♯m7 Bm7
44
45
46
what was not in me. So I
E A E D2
47
48
49
jumped in my dreams and found an es - cape may-be I went to ex-tremes of
A F♯m C♯7 D A F♯m


50
leath - er and lace.
51
And the world seemed bright - er
52
six inch - es off the ground. And the
C♯7 D Bm A/C♯ E A C♯m7 D
53
air seemed light - er
54
I was pro - found.
55
And I felt so proud
G E C♯7 F♯m Bm A/C♯
56
just to live out loud.
57
58
I'm not
D Bm A E
59
my fath - er's son.
60
61
I'm not the im-age of what he dreamed of,
62
with the
D A D D A A Bm A/C♯ D


63
64
65
66
strength of Spar - ta and the pat-ience of Job still could-n't be the one
Bm A/C♯ A Bm A/C♯D E/F♯ F♯m7 Bm7
67
68
69
70
to ech-o what he'd done And mir-ror what was not in
E/F♯ F♯m7 Bm7 E
71
72
73
me.
A E D2 A

LOLA. FATHER'S SON -1-
(LOWER KEY)

Kinky Boots

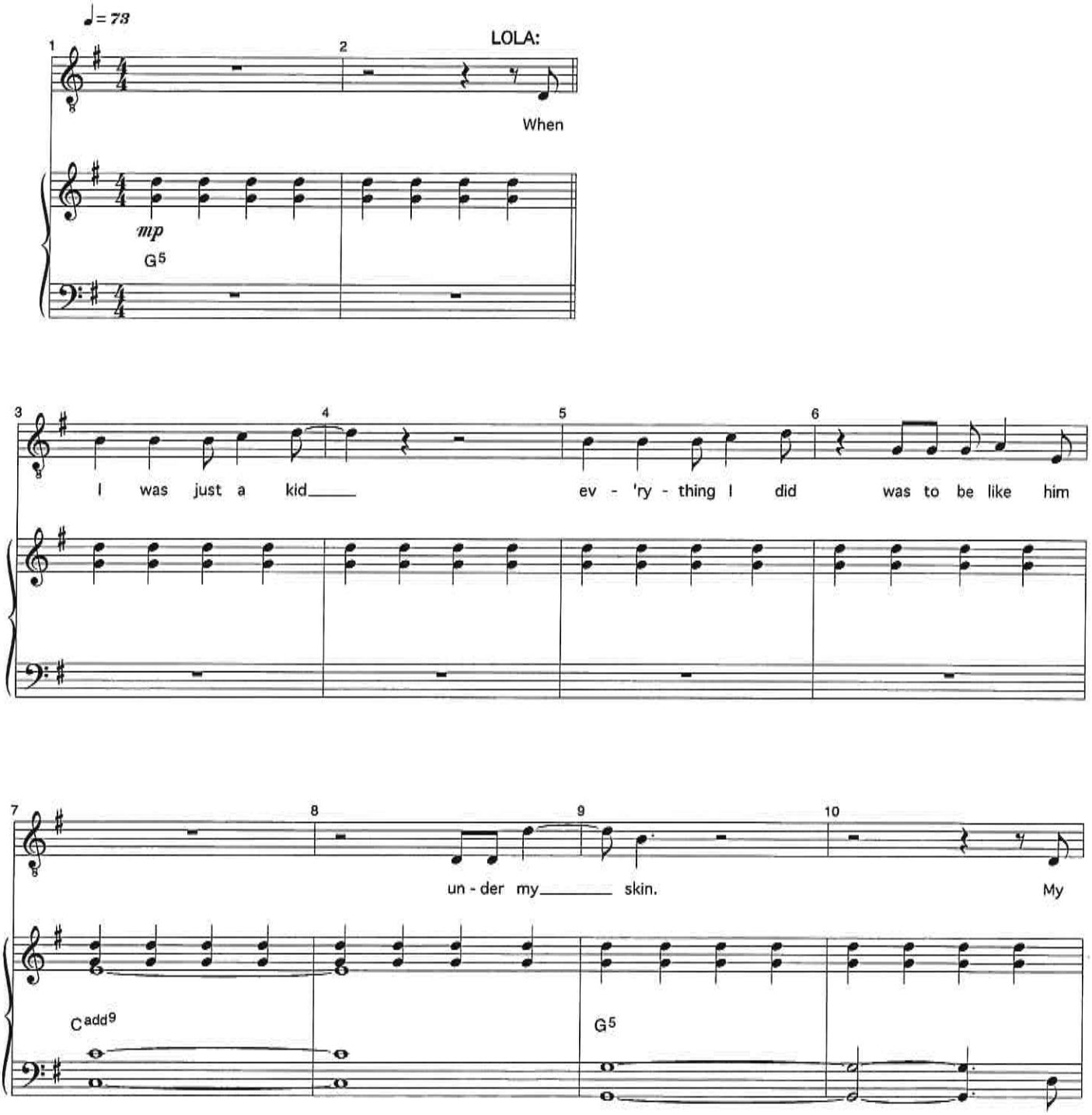
Piano/Vocal

I'M NOT MY FATHER'S SON

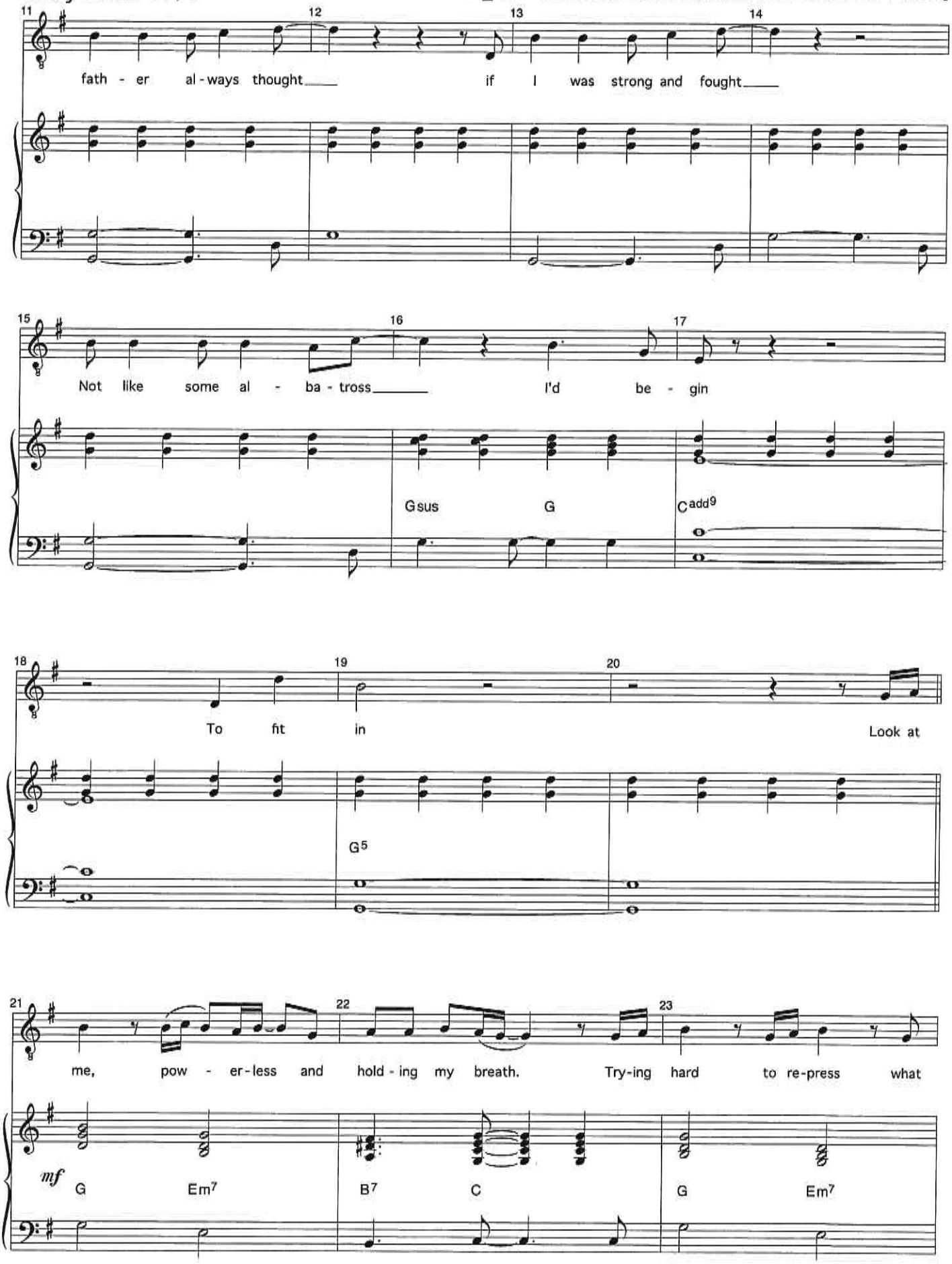
[LOLA AUDITION CUT LOWER]

Music and Lyrics by
CYNDI LAUPER
STEPHEN OREMUS

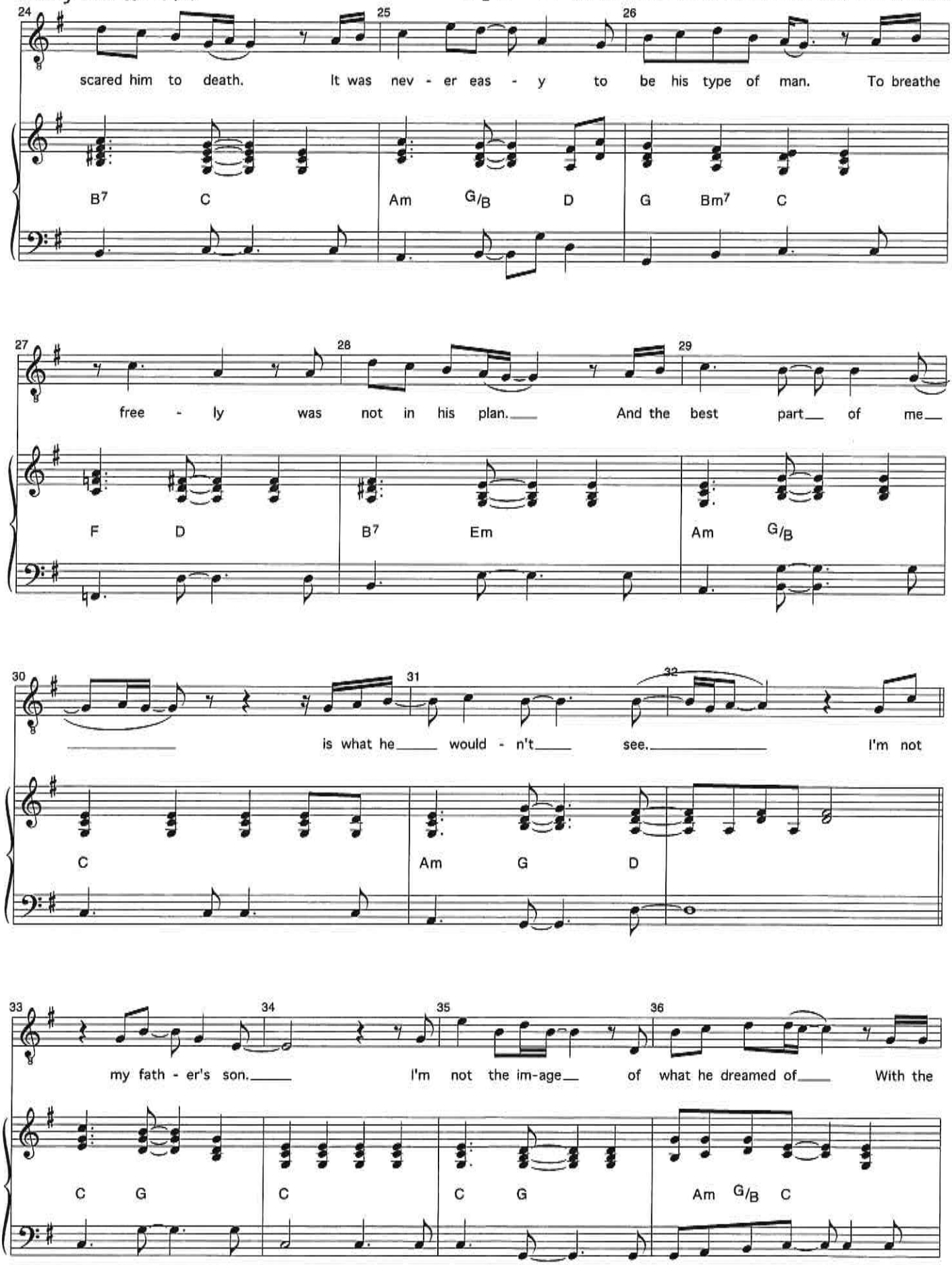
Vocal Arrangement by
STEPHEN OREMUS

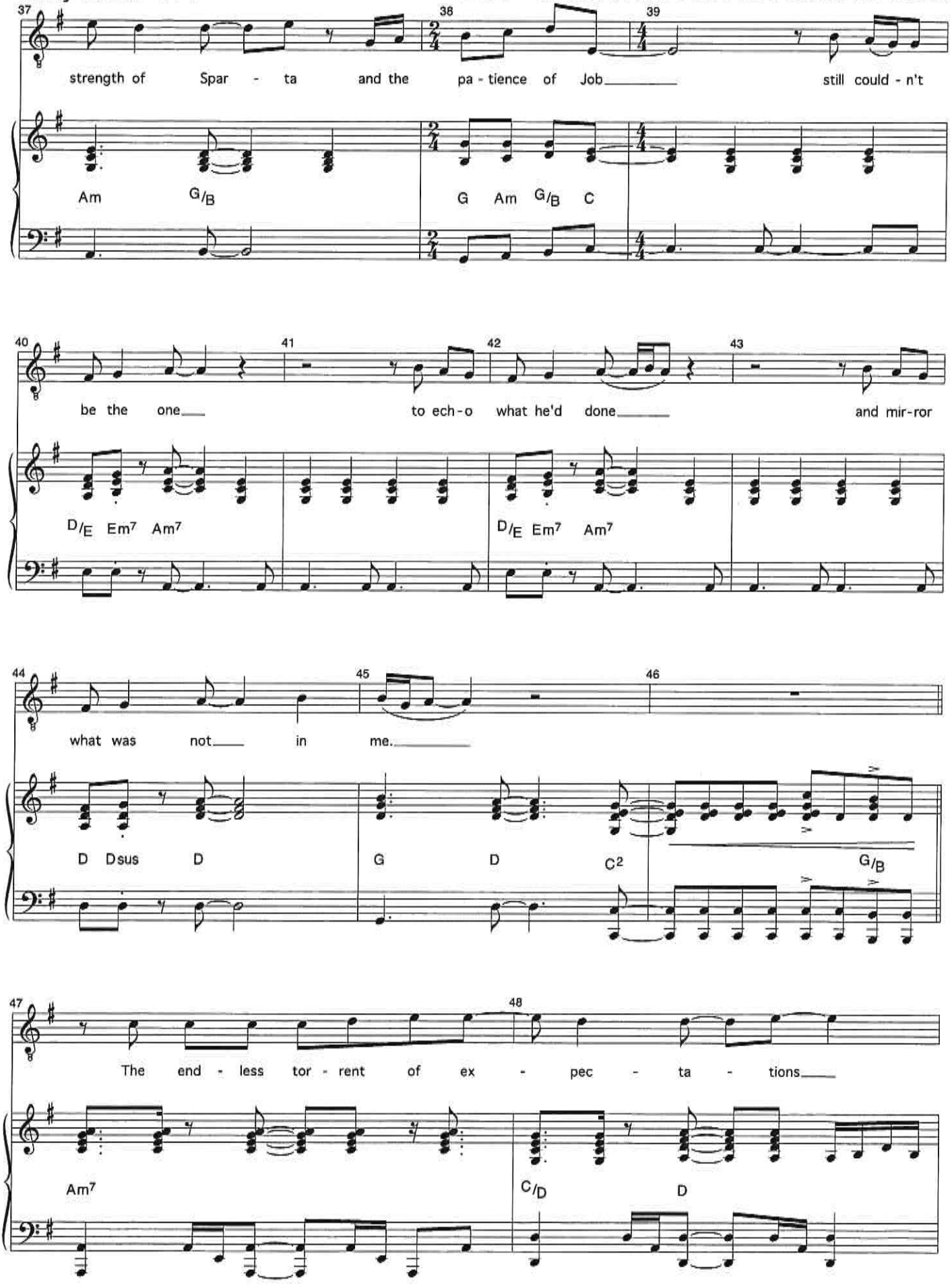


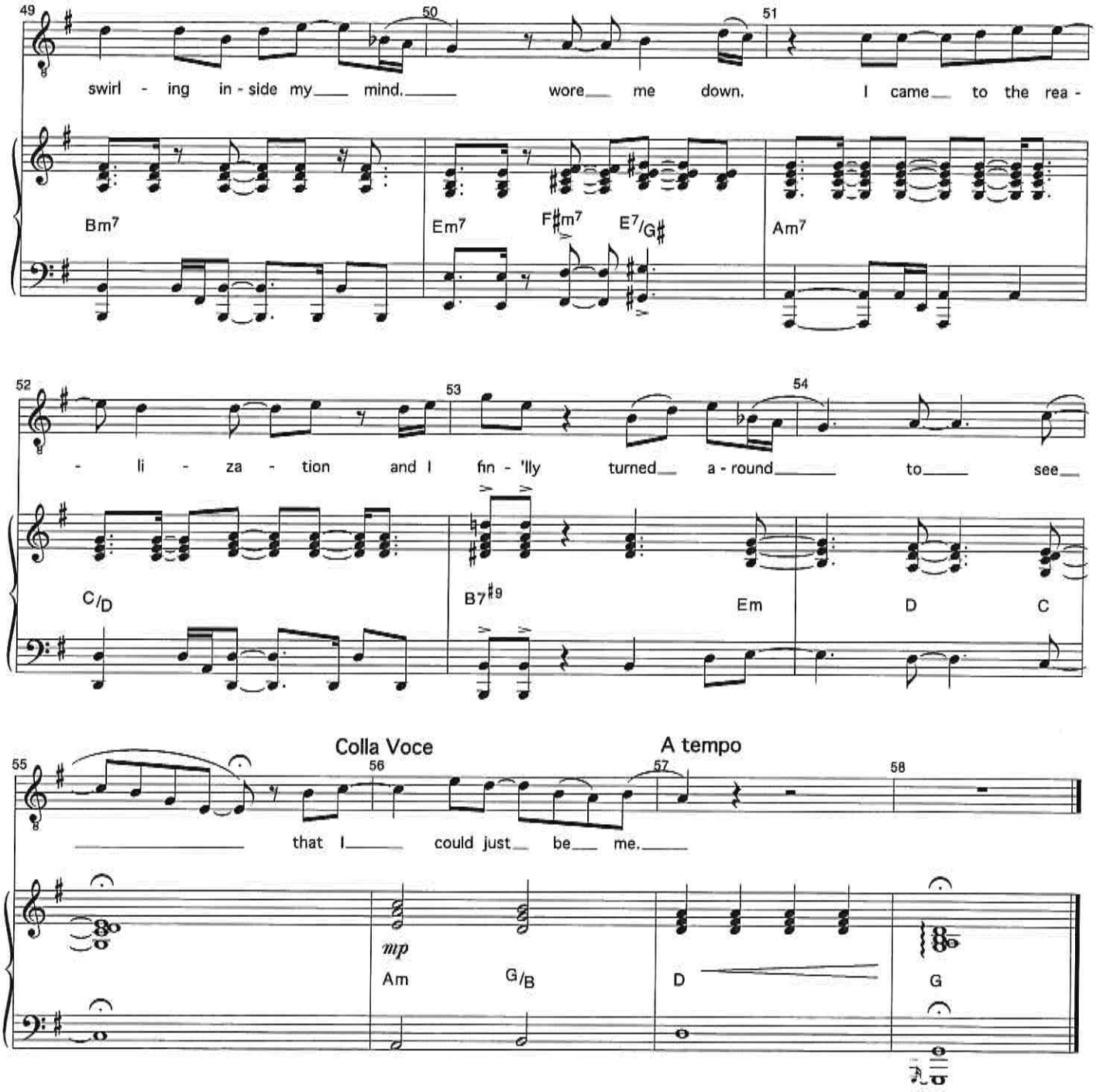
LOLA - FATHER'S SON (LOWER) -2-



LOLA. FATHER'S SON (LOWER) - 3 -




37
strength of Spar - ta and the pa - tience of Job still could - n't
Am G/B
38
39
G Am G/B C
40
be the one to ech - o what he'd done and mir - ror
D/E Em7 Am7
41
42
D/E Em7 Am7
43
44
what was not in me.
D Dsus D
45
G D C2 G/B
46
47
The end - less tor - rent of ex - pec - ta - tions
Am7
48
C/D D


49
swirl - ing in - side my mind.
50
wore me down.
51
I came to the rea -
Bm7
Em7
F♯m7
E7/G♯
Am7
52
- li - za - tion and I fin - 'lly
53
turned a - round
54
to see
C/D
B7♯9
Em
D
C
Colla Voce
A tempo
55
that I could just be me.
56
57
58
mp
Am
G/B
D
G

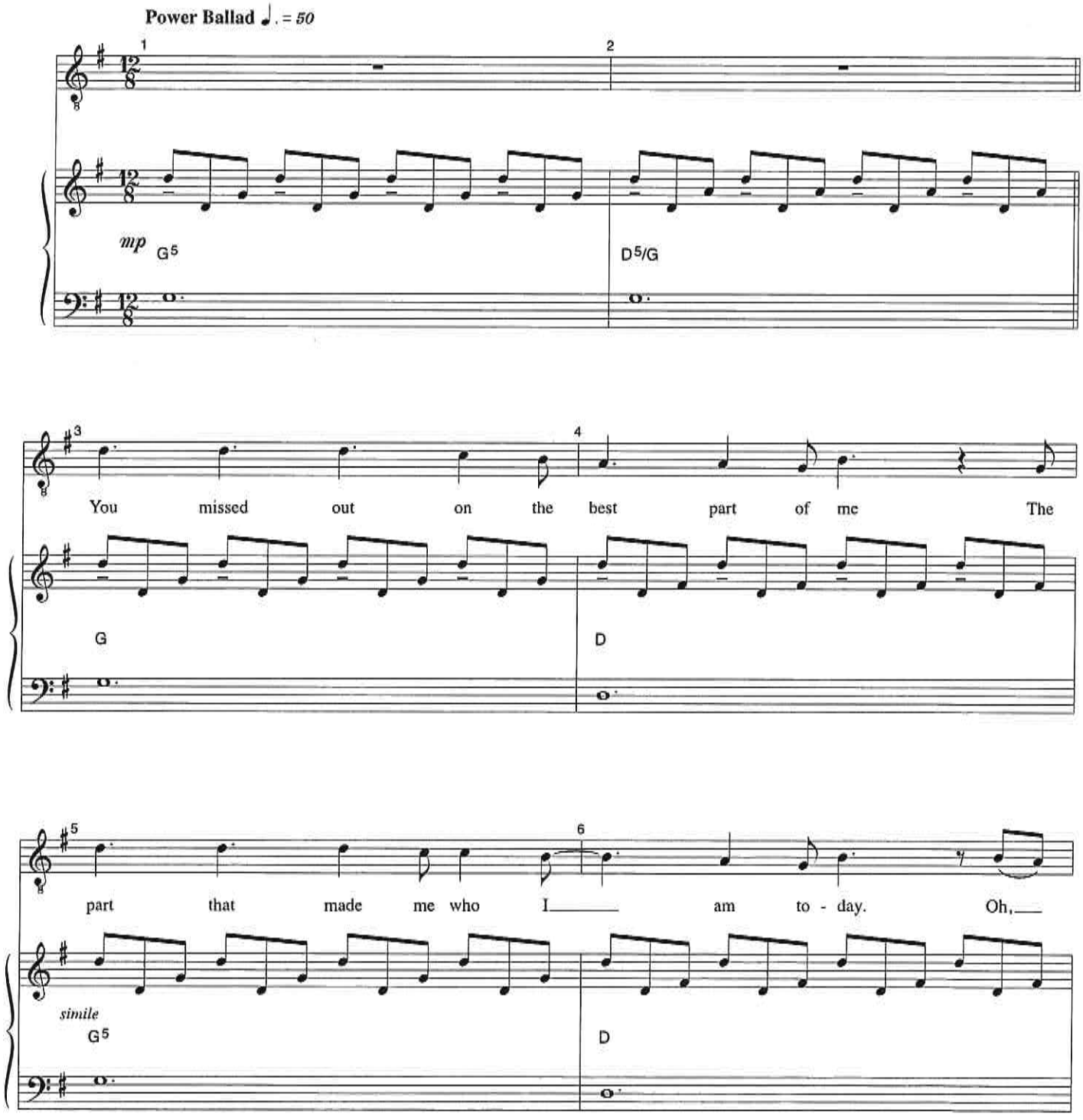
Kinky Boots
Piano/Vocal

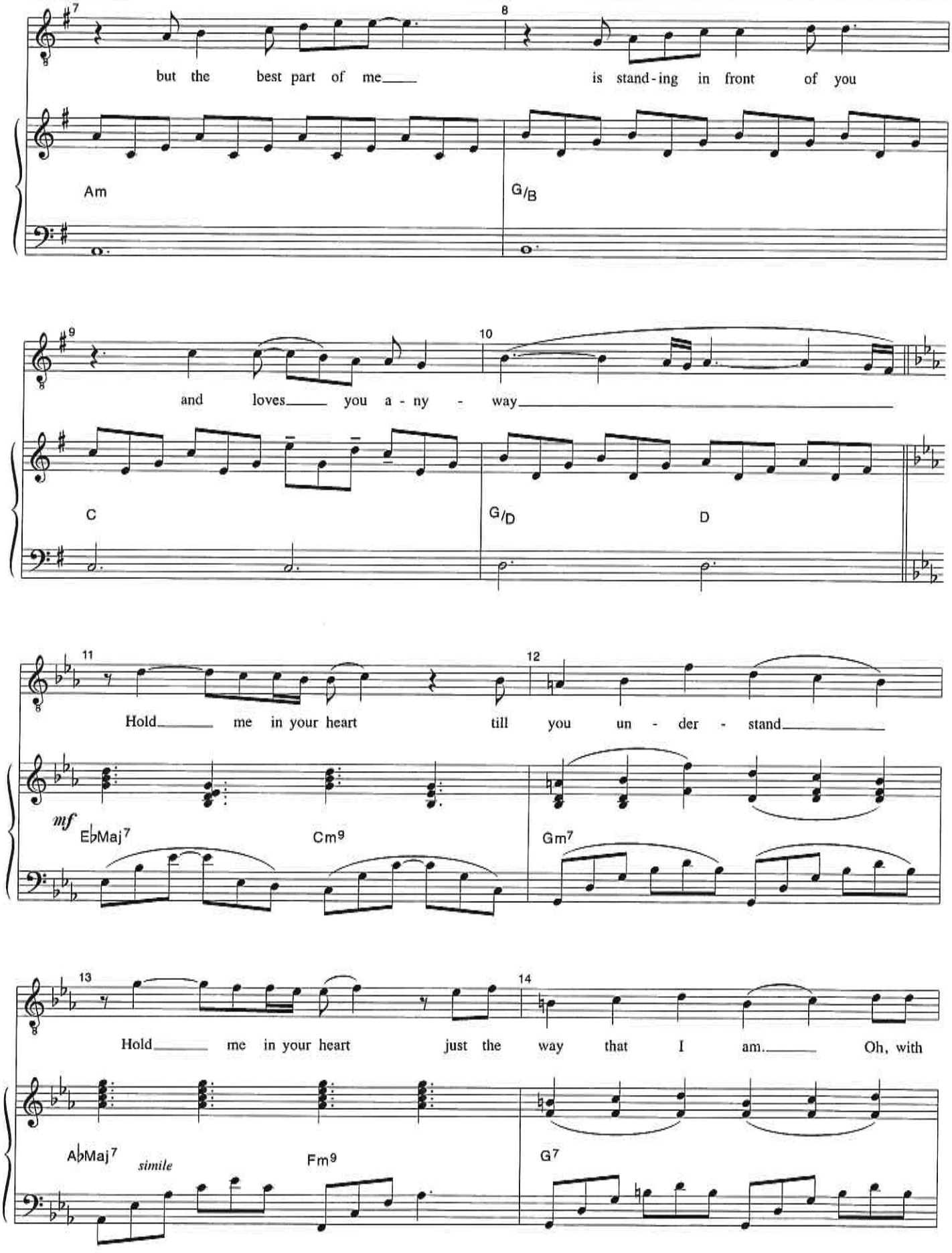
HOLD ME IN YOUR HEART

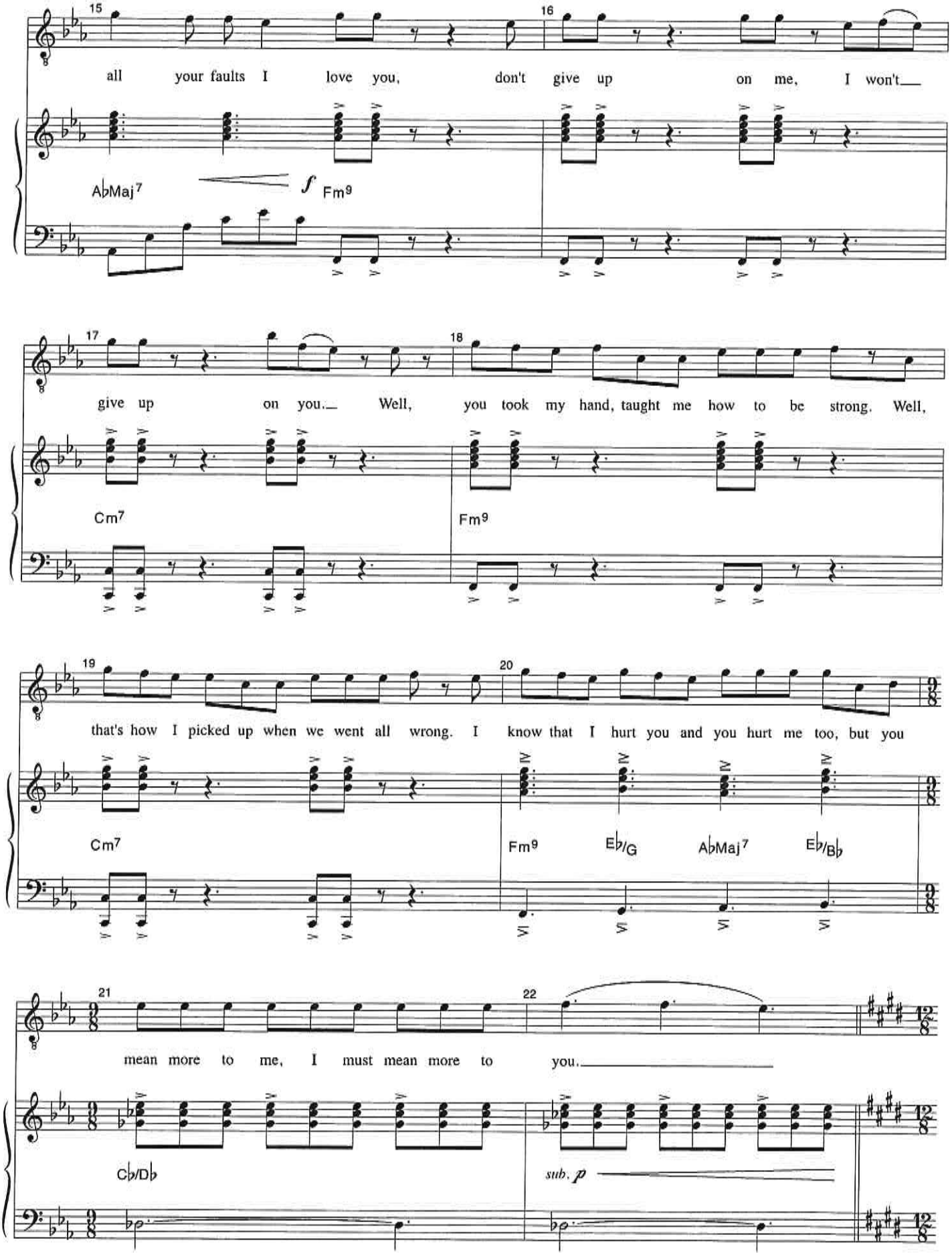
[LOLA AUDITION CUT]
[Rev. 12/1/12]

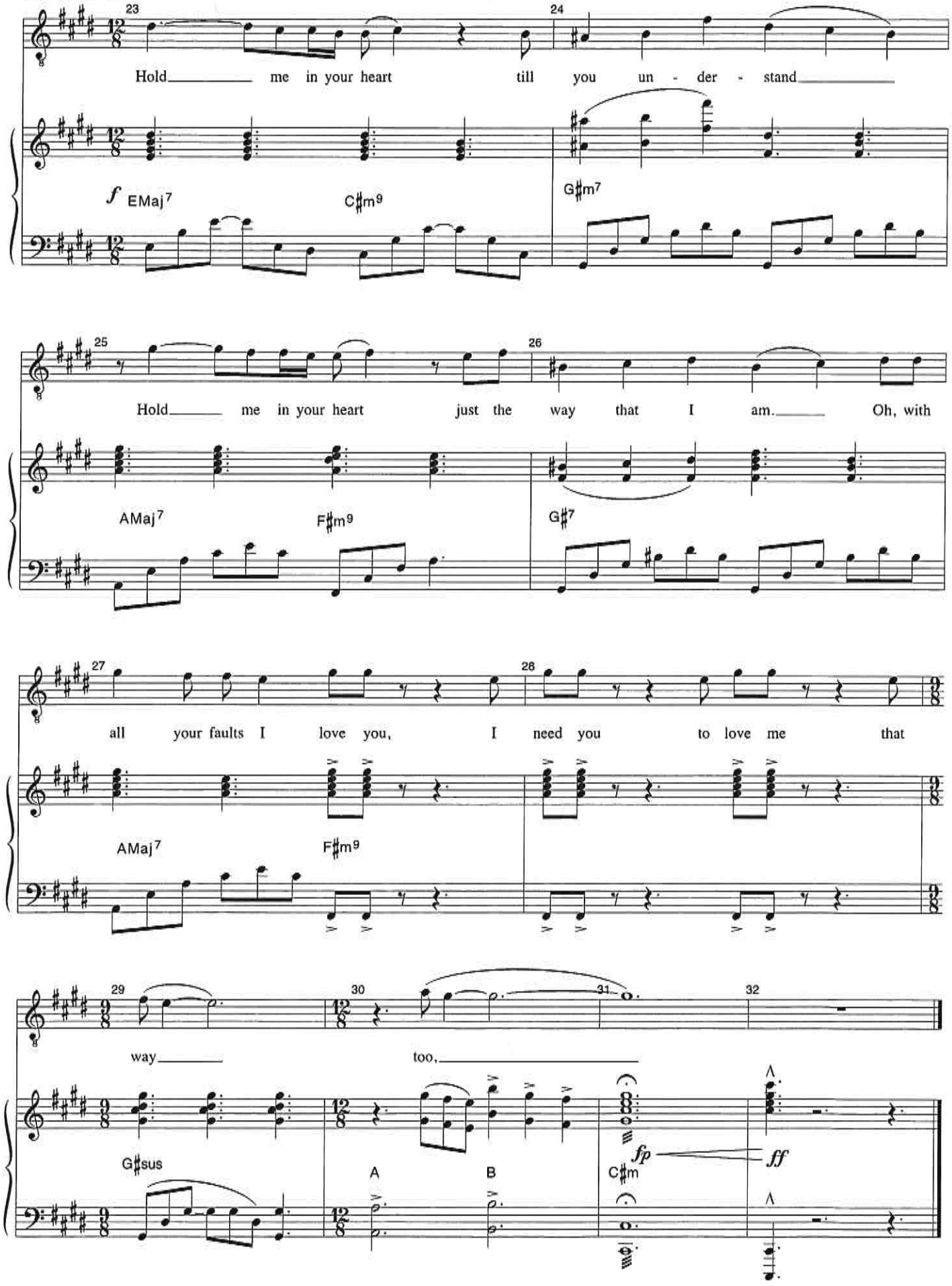
Music and Lyrics by
SAMMY JAMES, JR.
CYNDI LAUPER

Vocal Arrangement by
STEPHEN OREMUS




but the best part of me is stand-ing in front of you
Am
G/B
and loves you a - ny - way
C
G/D
D
Hold me in your heart till you un - der - stand
mf
EbMaj7
Cm9
Gm7
Hold me in your heart just the way that I am. Oh, with
AbMaj7
simile
Fm9
G7


15
all your faults I love you, don't give up on me, I won't
AbMaj7
f
Fm9
16
17
give up on you. Well, you took my hand, taught me how to be strong. Well,
Cm7
Fm9
18
19
that's how I picked up when we went all wrong. I know that I hurt you and you hurt me too, but you
Cm7
Fm9
Eb/G
AbMaj7
Eb/Bb
20
21
mean more to me, I must mean more to you.
Cb/Db
sub. p
22


23
24
Hold me in your heart till you un - der - stand
f EMaj7
C♯m9
G♯m7
25
26
Hold me in your heart just the way that I am. Oh, with
AMaj7
F♯m9
G♯7
27
26
all your faults I love you, I need you to love me that
AMaj7
F♯m9
29
30
31
32
way too,
G♯sus
A
B
C♯m
fp
ff

LOLA. HOLD ME IN YOUR HEART -1-
(LOWER KEY)

Kinky Boots

Piano/Vocal

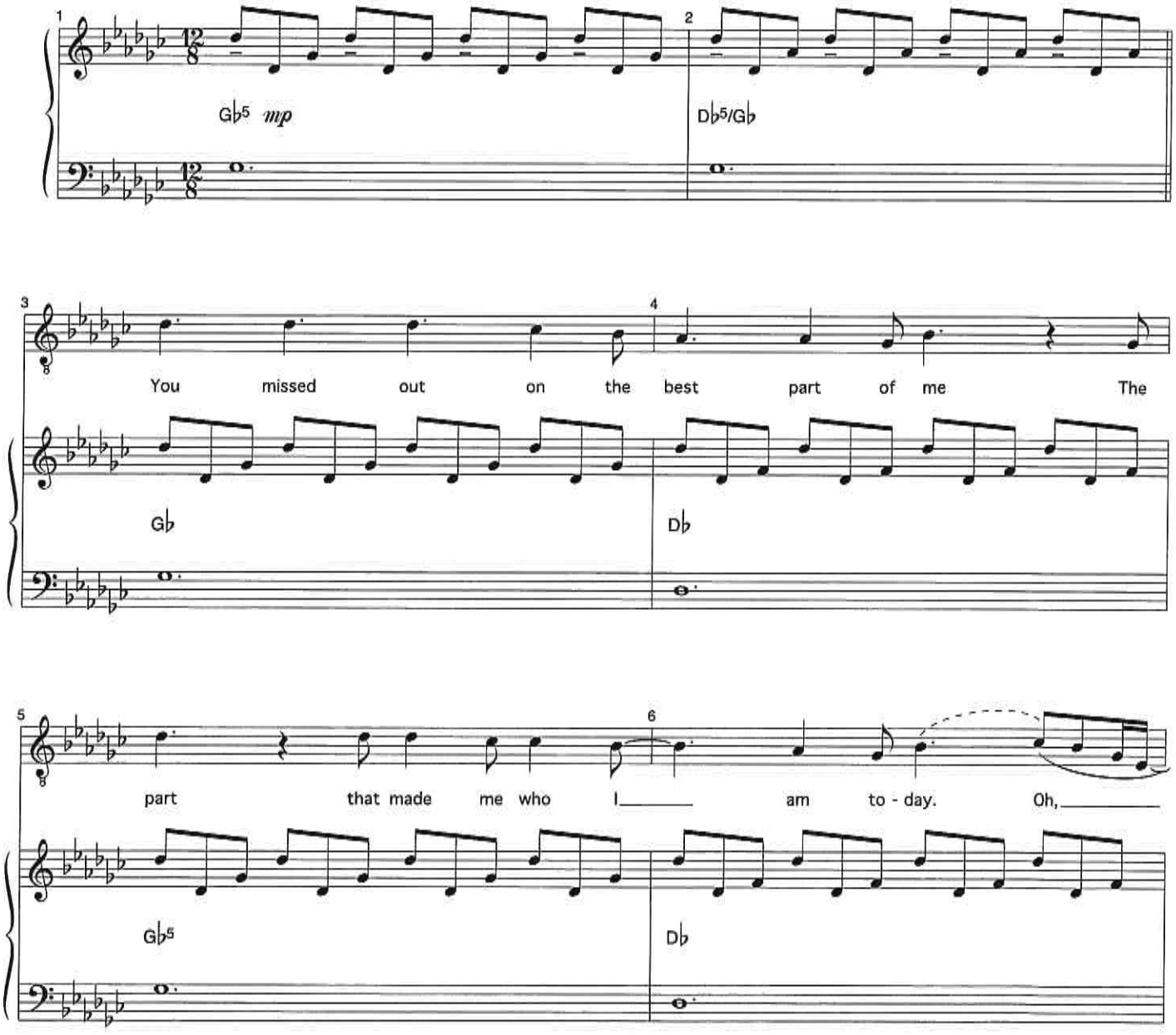
HOLD ME IN YOUR HEART

[LOLA AUDITION CUT DOWN]

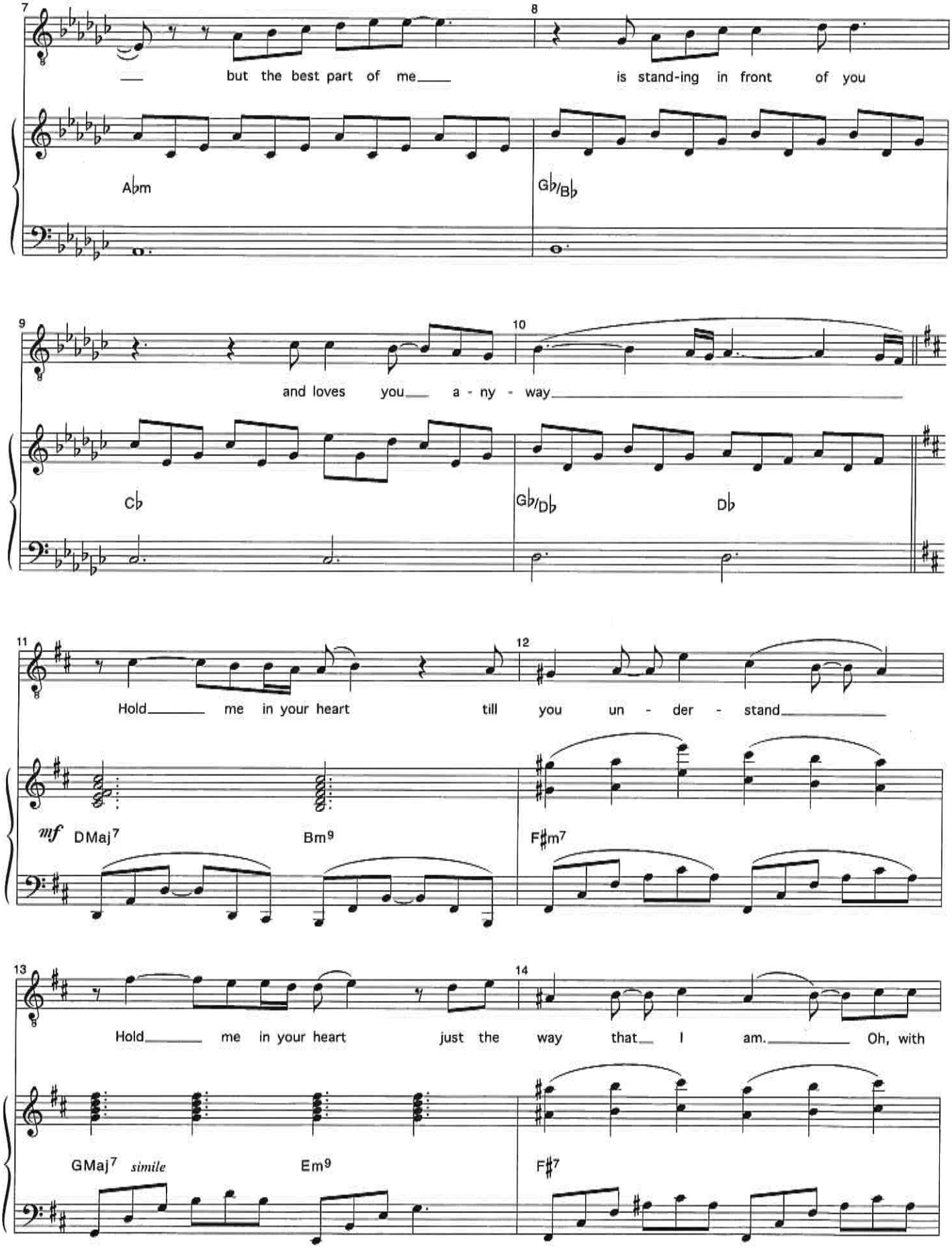
Music and Lyrics by
CYNDI LAUPER
SAMMY JAMES, JR.

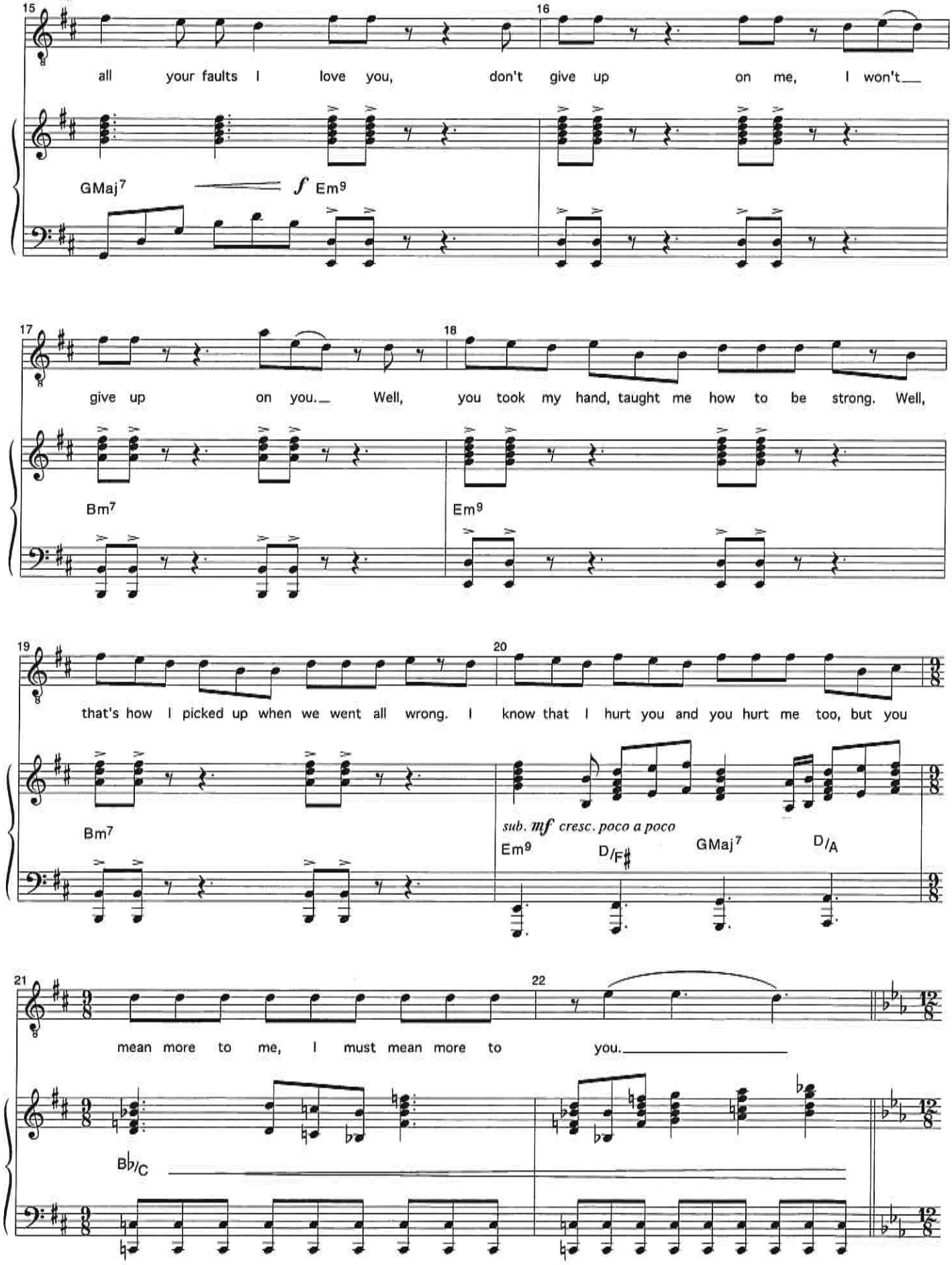
Arrangement by
STEPHEN OREMUS

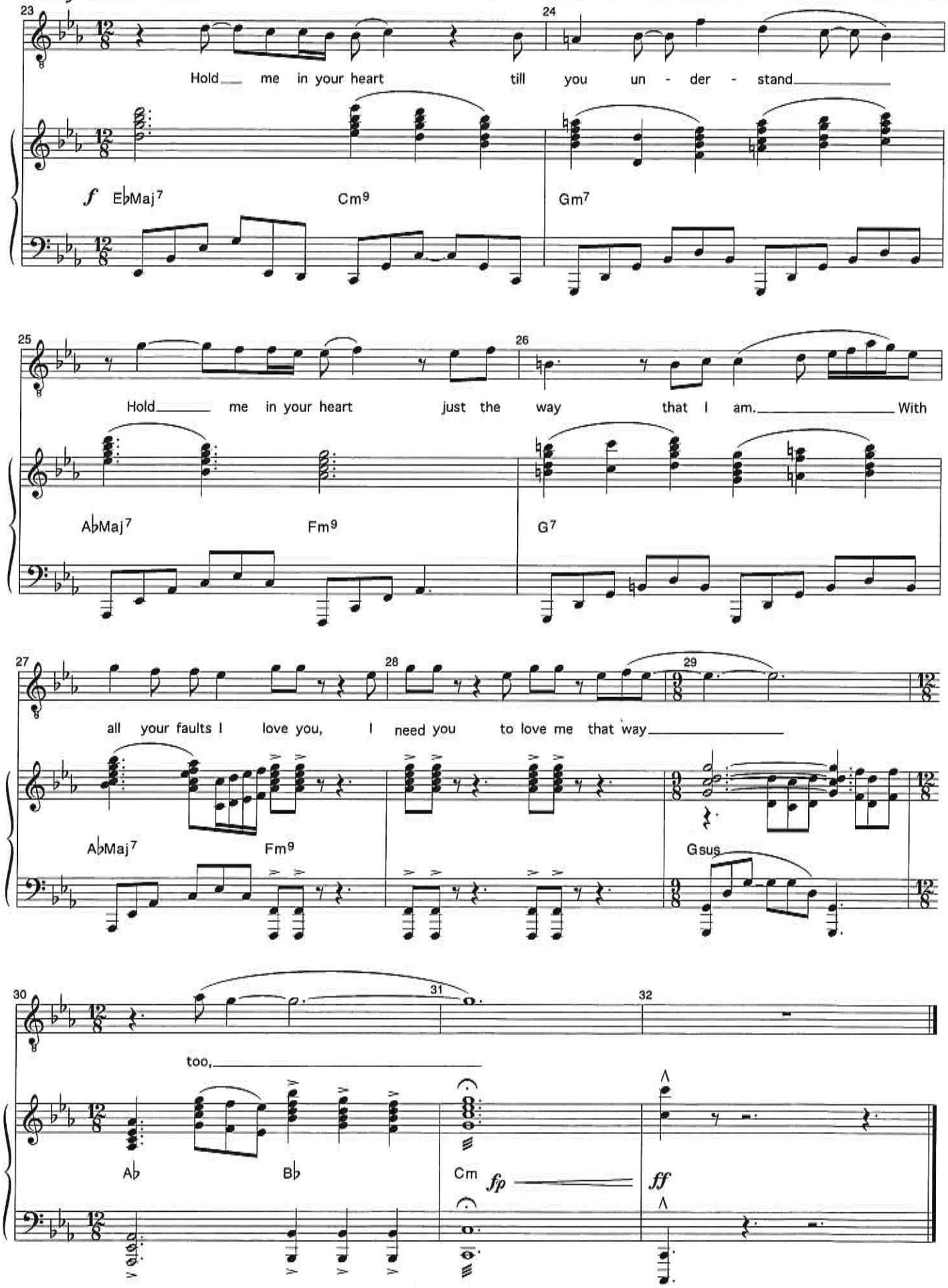
Whitney Power Ballad ♩. = 50



LOLA. HOLD ME (LOWER) -2-




15
all your faults I love you, don't give up on me, I won't
GMaj7
f Em9
16
17
give up on you. Well, you took my hand, taught me how to be strong. Well,
Bm7
Em9
18
19
that's how I picked up when we went all wrong. I know that I hurt you and you hurt me too, but you
Bm7
sub. mf cresc. poco a poco
Em9
D/F♯
GMaj7
D/A
20
21
mean more to me, I must mean more to you.
B♭/C
22


23
24
Hold me in your heart till you un - der - stand
f
E♭Maj7
Cm9
Gm7
25
26
Hold me in your heart just the way that I am. With
A♭Maj7
Fm9
G7
27
28
29
all your faults I love you, I need you to love me that way
A♭Maj7
Fm9
Gsus
30
31
32
too,
A♭
B♭
Cm
fp
ff

LAUREN + CHARLIE #1

KINKY BOOTS

Lauren Sides

CHARLIE is faced with LAUREN.

START

CHARLIE
But what else can I do? We can't keep making things that no one wants...

LAUREN
Then make something they do.

CHARLIE
"Make something they do" what?

LAUREN
Make something they do want. Change the product.

CHARLIE
This is a shoe factory. We make shoes.

LAUREN
Not ones anyone wants. Over at the Whitcomb factory: They noted a lack of all-weather hiking shoes. So they started making all- weather hiking shoes and saved the factory. Toby's has started making sandals. All the sods who survived went out looking for an under- served niche market and aimed to fill the void. They didn't sit up in their offices whining, "What else can I do?"

STOP

LAUREN + CHARLIE #2
(-1-)

KINKY BOOTS

Charlie Sides Side 5 of 6

LAUREN approaches CHARLIE who is sitting on a crate.

START

CHARLIE
Just keep walking. You want no part of this.

LAUREN
Down, doggie. Like every mutt I've ever met, you only growl because you're scared.

CHARLIE
Dogs growl to protect something. I got nothing left to growl over.

LAUREN
You're a funny one, Charlie Price. I always took you for a spoiled twit waiting to have the world handed to him.

CHARLIE
Don't hand me nothin' unless you want it destroyed. Budge up.

LAUREN
(Signallying Charlie to make room)
Budge up.

LAUREN sits beside CHARLIE.

LAUREN (cont'd)
Feelin' sorry for ourselves? I felt the same way when my dad died.

CHARLIE
Yeah?

LAUREN
I was so lost. After the funeral, the undertaker handed me a shoe box of his stuff and said "That's what he left." And I looked at him and said "No."
(Pointing to herself)
"This is what he left." What a body leaves behind ain't in his pocket. Sometimes it's what he inspired in others. Turn around, Charlie.

CHARLIE turns and realizes that all of the windows of the factory are now lit.

CHARLIE
What's going on? Why's the factory all lit up?

LAUREN & CHARLIE #2.
(-2-)

LAUREN
Go see for yourself.

INT. FACTORY:

Puzzled, HE approaches the factory door and opens it. ...inside the WORKERS are back at their machines, busily finishing the boots.

CHARLIE faces LAUREN...

CHARLIE
You did this?

LAUREN
Me? No. Don. Don done it.

LAUREN points to DON who salutes CHARLIE with a smile and gets back to work.

LAUREN (cont'd)
Lola challenged him to accept someone for who they are. I'd say he rather rose to the occasion.

CHARLIE
So, Don got everyone back to work just by accepting Lola?

LAUREN
No, Charlie. You. Don accepted you.

STOP

LAUREN - 1 -

Kinky Boots

Piano/Vocal

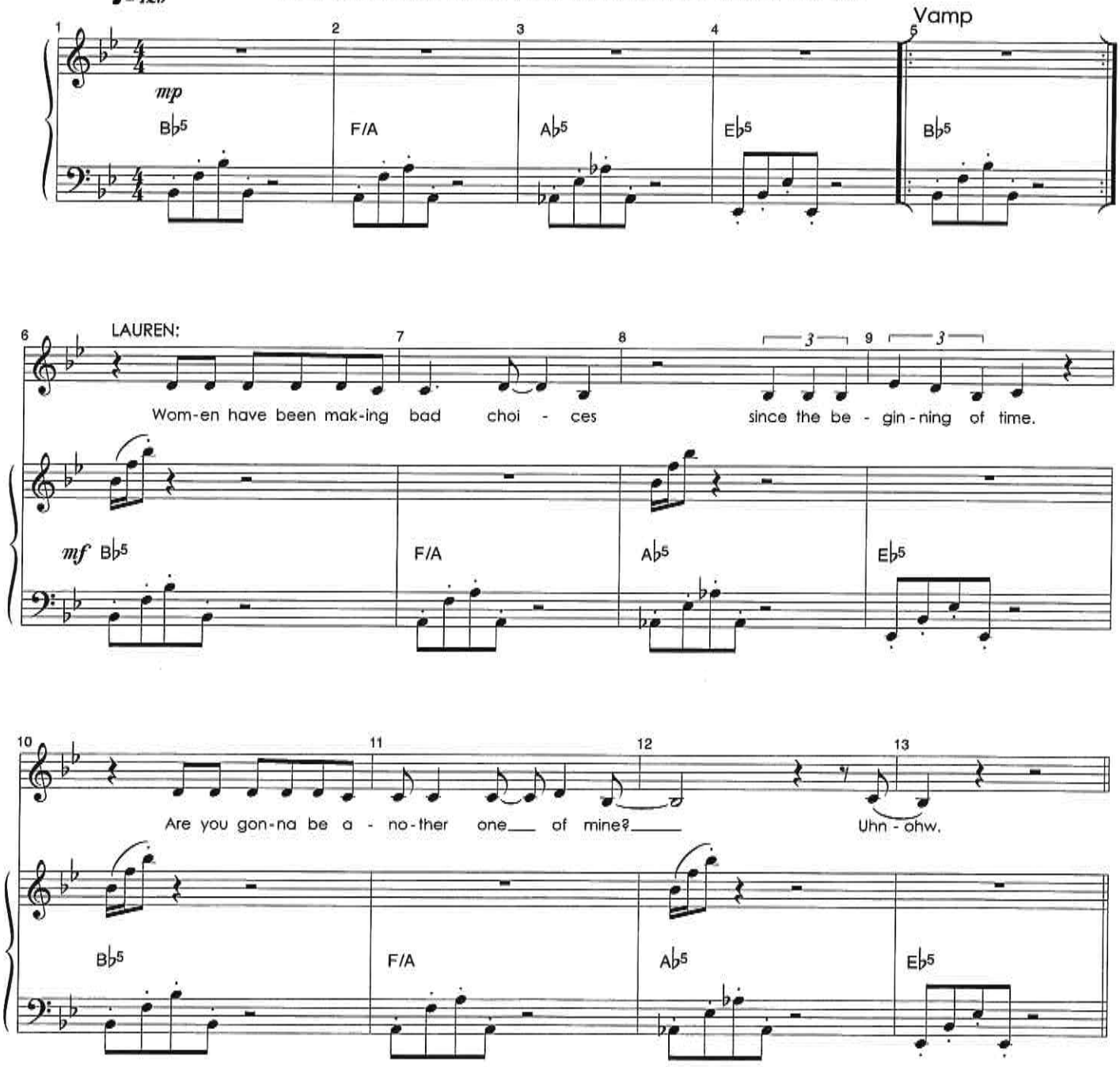
THE HISTORY OF WRONG GUYS

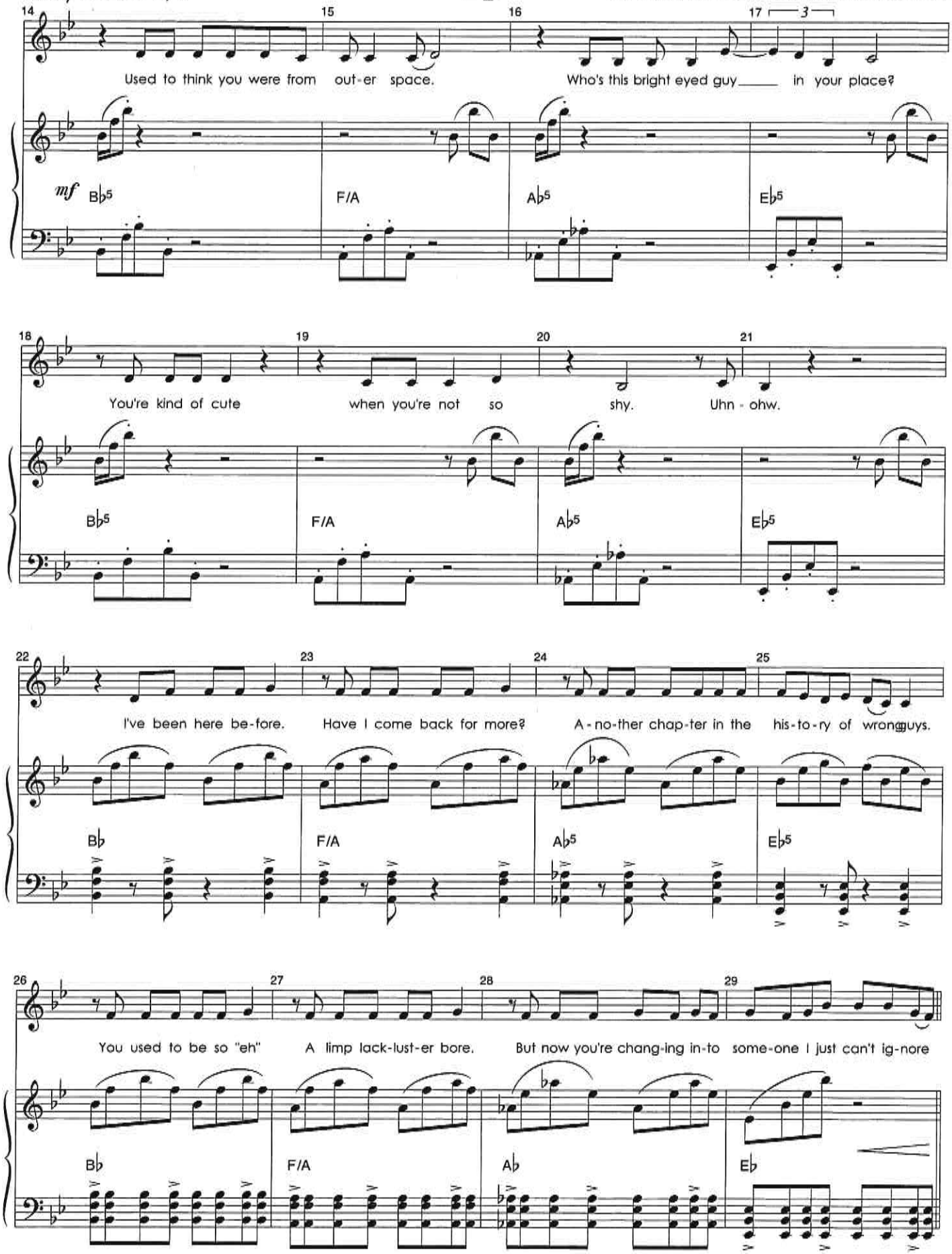
[LAUREN AUDITION]

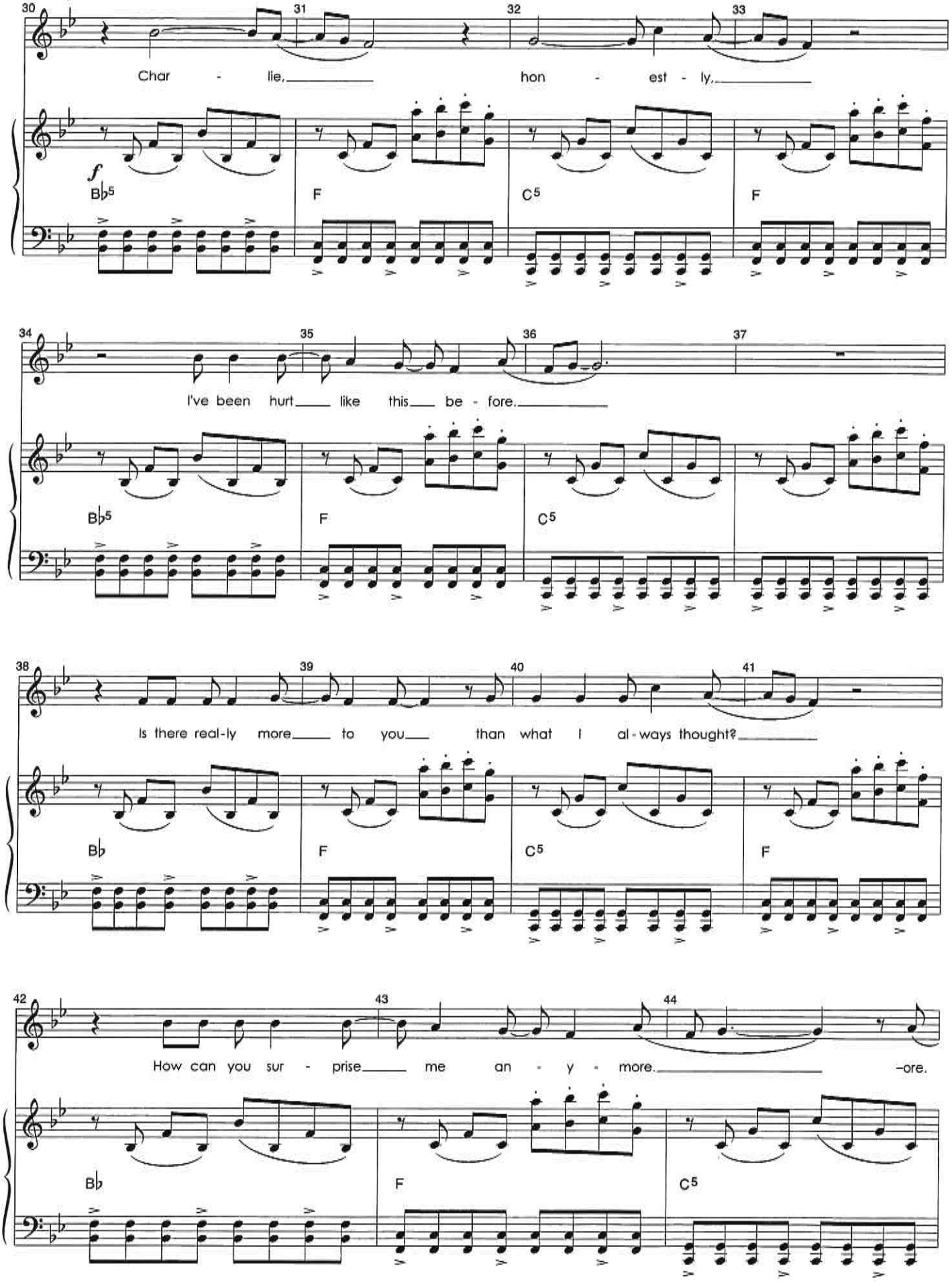
Music and Lyrics by
CYNDI LAUPER

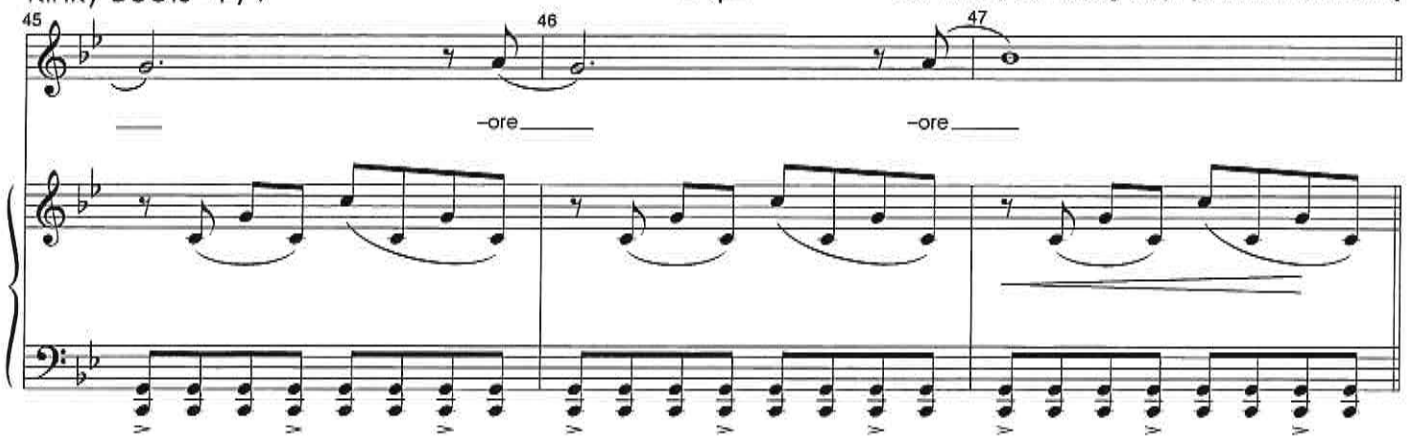
Vocal Arrangement by
STEPHEN OREMUS

LAUREN: "Oh, no. Don't you dare. Girl, girl, girl, I'm warning you! No! Think I have a crush. I can't. I think I'm falling for him. Oh, no. Why not?"

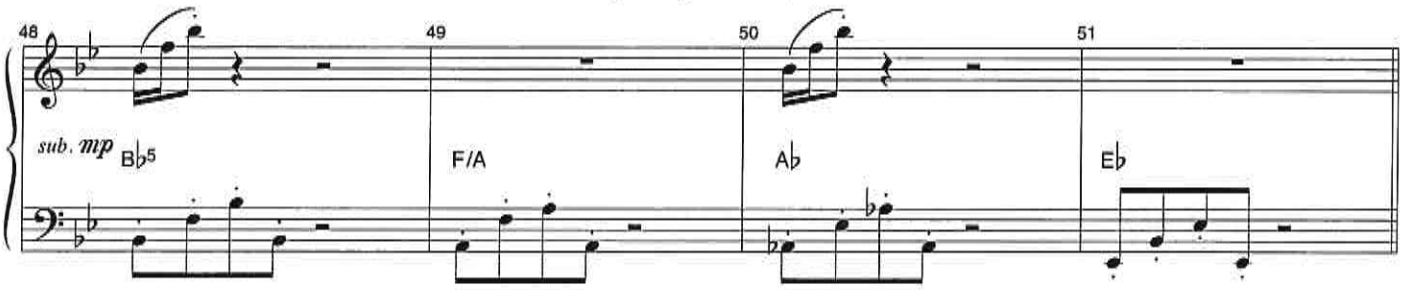


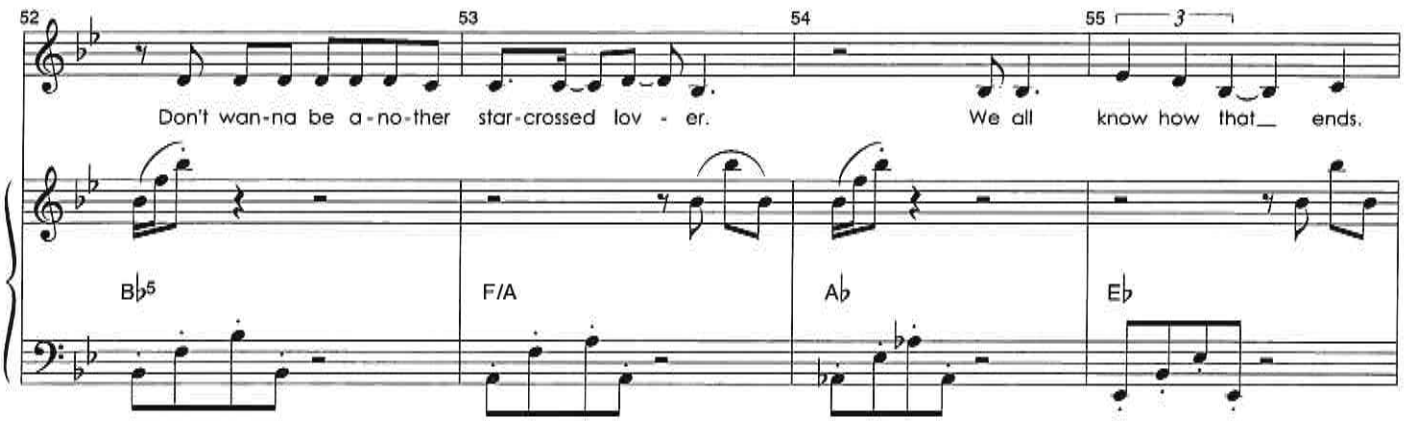

14 15 16 17 3
Used to think you were from out-er space. Who's this bright eyed guy in your place?
mf B♭5 F/A A♭5 E♭5
18 19 20 21
You're kind of cute when you're not so shy. Uhn - ohw.
B♭5 F/A A♭5 E♭5
22 23 24 25
I've been here be-fore. Have I come back for more? A-no-ther chap-ter in the his-to-ry of wrongguys.
B♭ F/A A♭5 E♭5
26 27 28 29
You used to be so "eh" A limp lack-lust-er bore. But now you're chang-ing in-to some-one I just can't ig-nore
B♭ F/A A♭ E♭

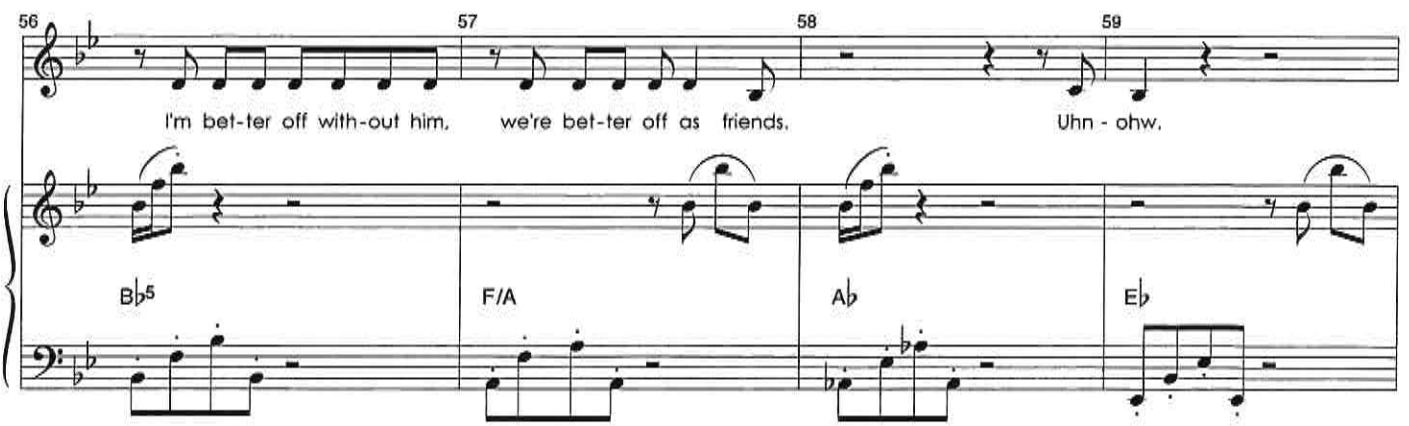

30 31 32 33
Char - lie, hon - est - ly,
f
B♭5 F C5 F
34 35 36 37
I've been hurt like this be - fore.
B♭5 F C5
38 39 40 41
Is there real-ly more to you than what I al-ways thought?
B♭ F C5 F
42 43 44
How can you sur - prise me an - y - more. -ore.
B♭ F C5

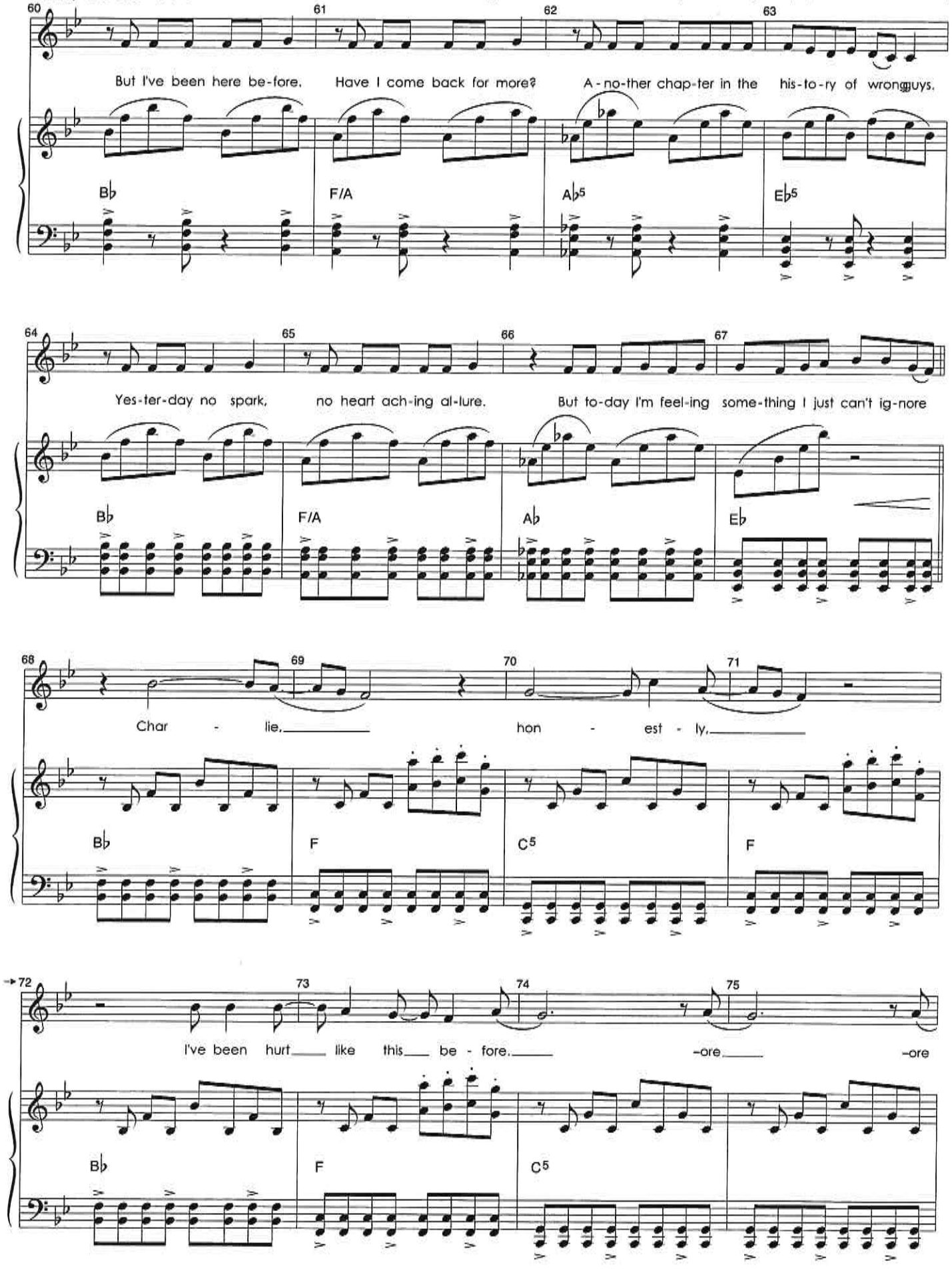


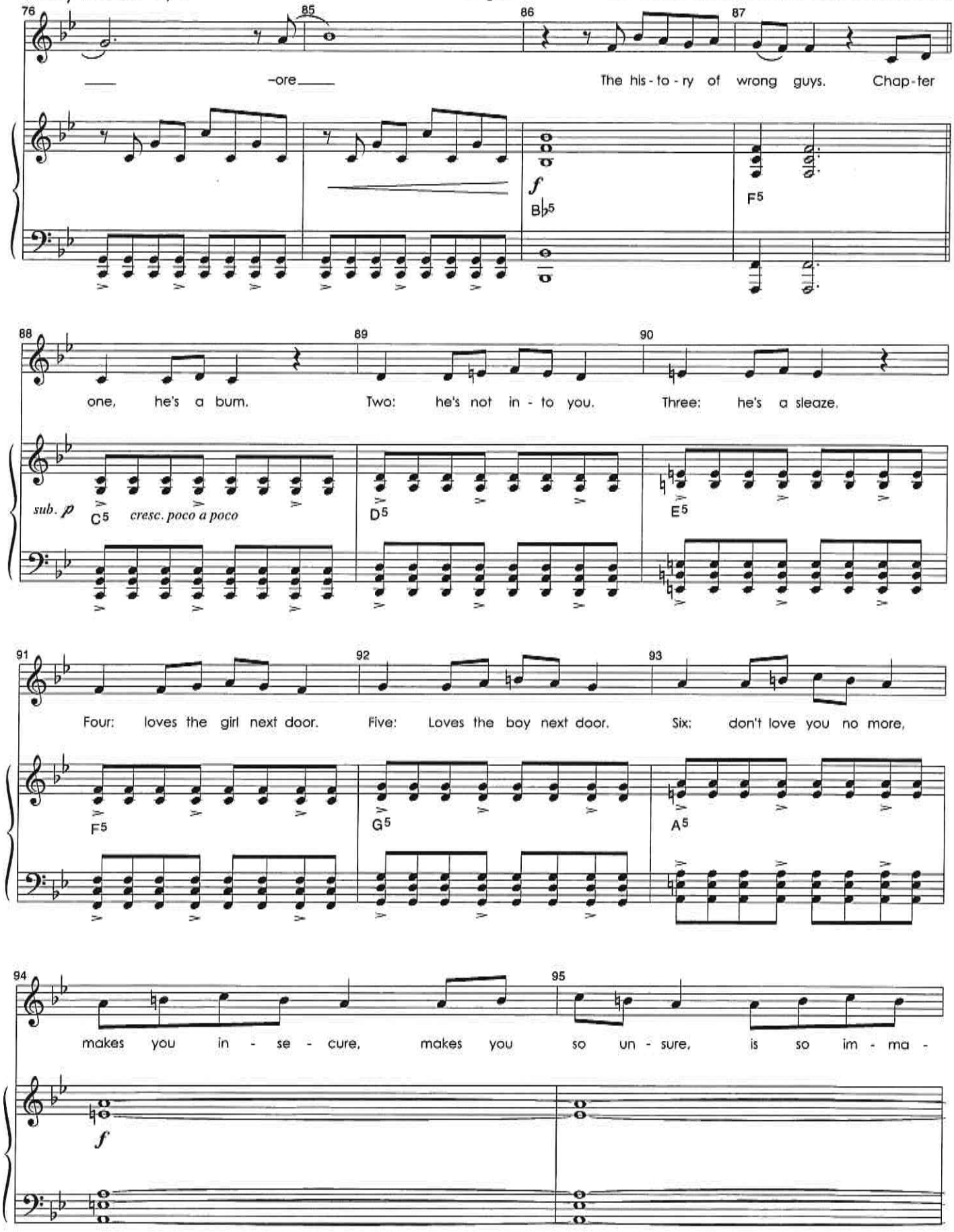
LAUREN: "He's got a girlfriend, you flake."



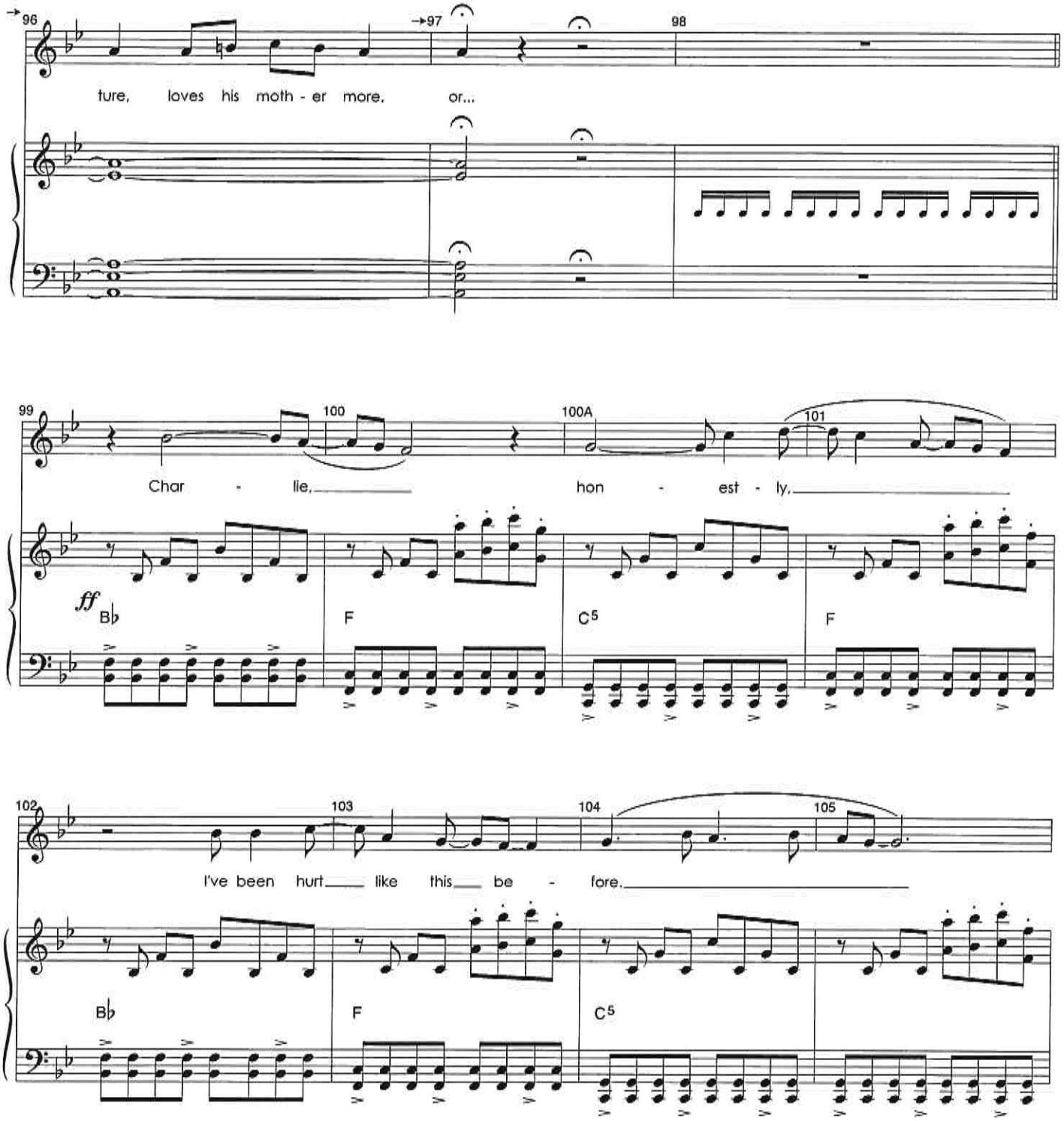


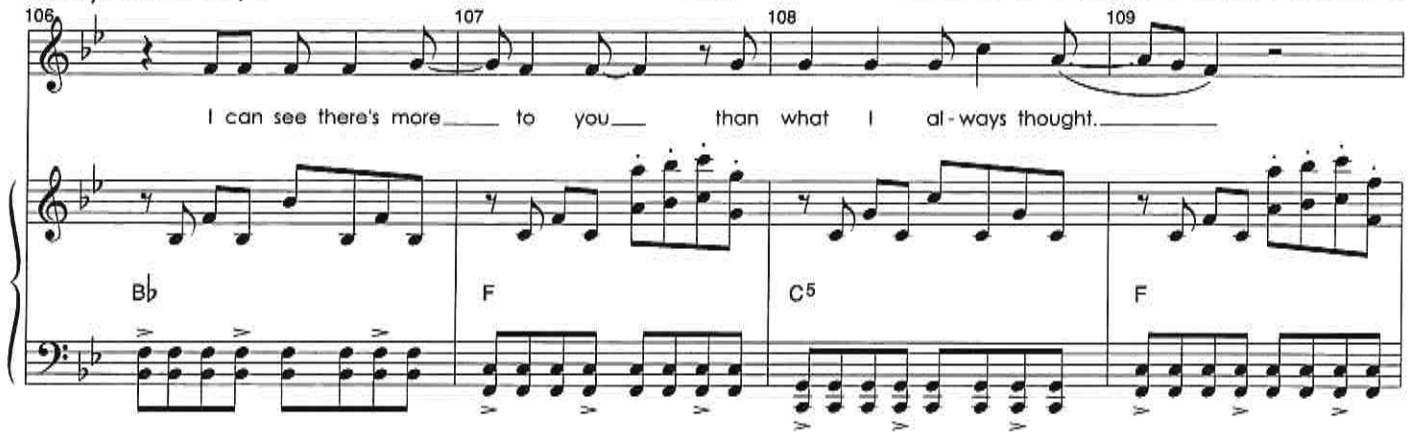


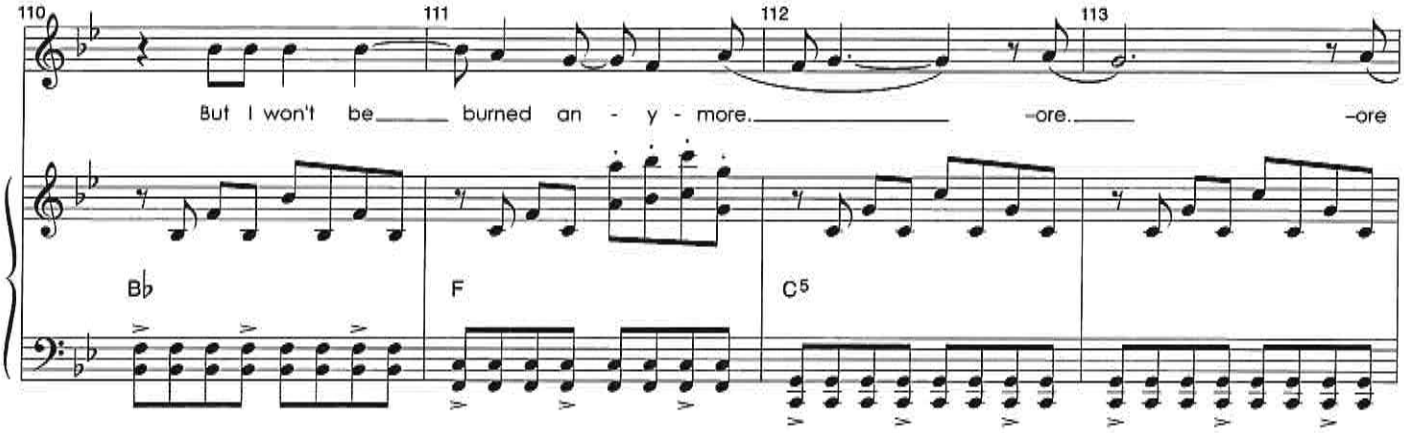

60
61
62
63
But I've been here be-fore. Have I come back for more? A-no-ther chap-ter in the his-to-ry of wrong guys.
B♭
F/A
A♭5
E♭5
64
65
66
67
Yes-ter-day no spark, no heart ach-ing al-lure. But to-day I'm feel-ing some-thing I just can't ig-nore
B♭
F/A
A♭
E♭
68
69
70
71
Char - lie, hon - est - ly,
B♭
F
C5
F
72
73
74
75
I've been hurt like this be - fore. -ore -ore
B♭
F
C5


76
85
86
87
–ore
The his - to - ry of wrong guys. Chap - ter
f
B♭5
F5
88
89
90
one, he's a bum.
Two: he's not in - to you.
Three: he's a sleaze.
sub. p
C5
cresc. poco a poco
D5
E5
91
92
93
Four: loves the girl next door.
Five: Loves the boy next door.
Six: don't love you no more,
F5
G5
A5
94
95
makes you in - se - cure, makes you so un - sure, is so im - ma -
f

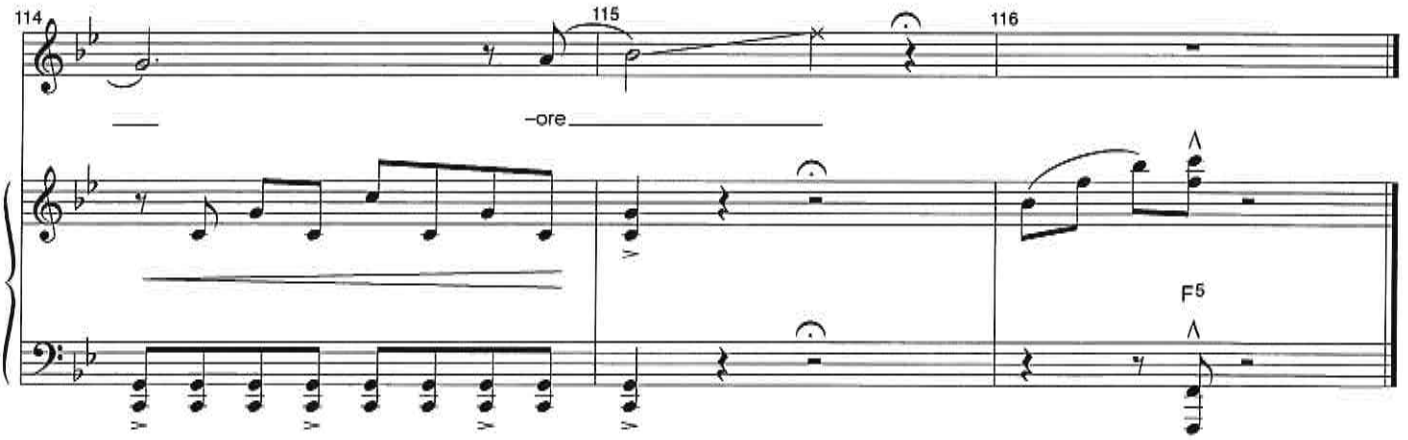
LAUREN: "...has a girlfriend named Nicola...er..." *[GO ON]*







TRISCH: "Where are you off to?"
LAUREN: "I've been exec-utized." *[GO ON]*



NICOLA & CHARLIE -1-

KINKY BOOTS

Nicola Sides Side 2 of 2

START

CHARLIE
(Trying to fend her off)
Not now, Nic...

NICOLA
Don't even think about putting me off, Charlie.

CHARLIE
Sorry, Nic, but I'm up against a bit of a crisis here.

NICOLA
You mortgaged our flat without even discussing it with me? There I am, having me supper - alone as usual - and along comes a man to measure up the garden for the bank note.

CHARLIE
I can explain...

NICOLA
No one can ever say I didn't stand by my man. And I'll stand by you still if you give me but one reason.

DON, on his way to his machine, overhears all of this.

CHARLIE
The reason is right in front of you. Isn't saving Price and Son worth everything?

NICOLA
Where was all this passion when I was trying to make us a new life in London?

CHARLIE
London was for you.

NICOLA
For us.

CHARLIE
For you. You wanted London and I...went along.

NICOLA
Really? Well, you could have fooled me. And what about us? Was getting engaged just for me too?

CHARLIE has no answer.

NICOLA (Cont'd)
And this...Who's this rubbish for? Don't tell me it's for your father. He's probably spinning in his grave over what you've turned his factory into. So who's it for, Charlie? That fancy friend of yours? Doin' special favors for him? Something going on there I should know about?

CHARLIE
Don't be ridiculous.

NICOLA
Well how should I know who you're bunking in with? Certainly hasn't been with me.

CHARLIE
(Indicating the WORKERS)
I'm doing it for them.

NICOLA
Who?

CHARLIE
Them. Our friends. No? We grew up with these people. We've known them all our lives. And now their whole livelihood is riding on what I do.

NICOLA
So you're hankering to be a hero? Charlie to the rescue, is it? Well, how do I get Charlie to rescue me?

Silence between them.

CHARLIE
(Studying her)
You look nice; all done up.

NICOLA
Richard's put me on a new project. Big time stuff. I'm headed back to the city for good. Are you coming?

CHARLIE looks down and sees her shoes for the first time.

CHARLIE
Aren't those the shoes we saw...?

KINKY BOOTS

NICOLA
How long was I supposed to wait?

NICOLA gives CHARLIE a kiss on the check and leaves.

NICOLA (Cont'd)
So long, Charlie.

STOP

NICOLA - 1 -

Kinky Boots

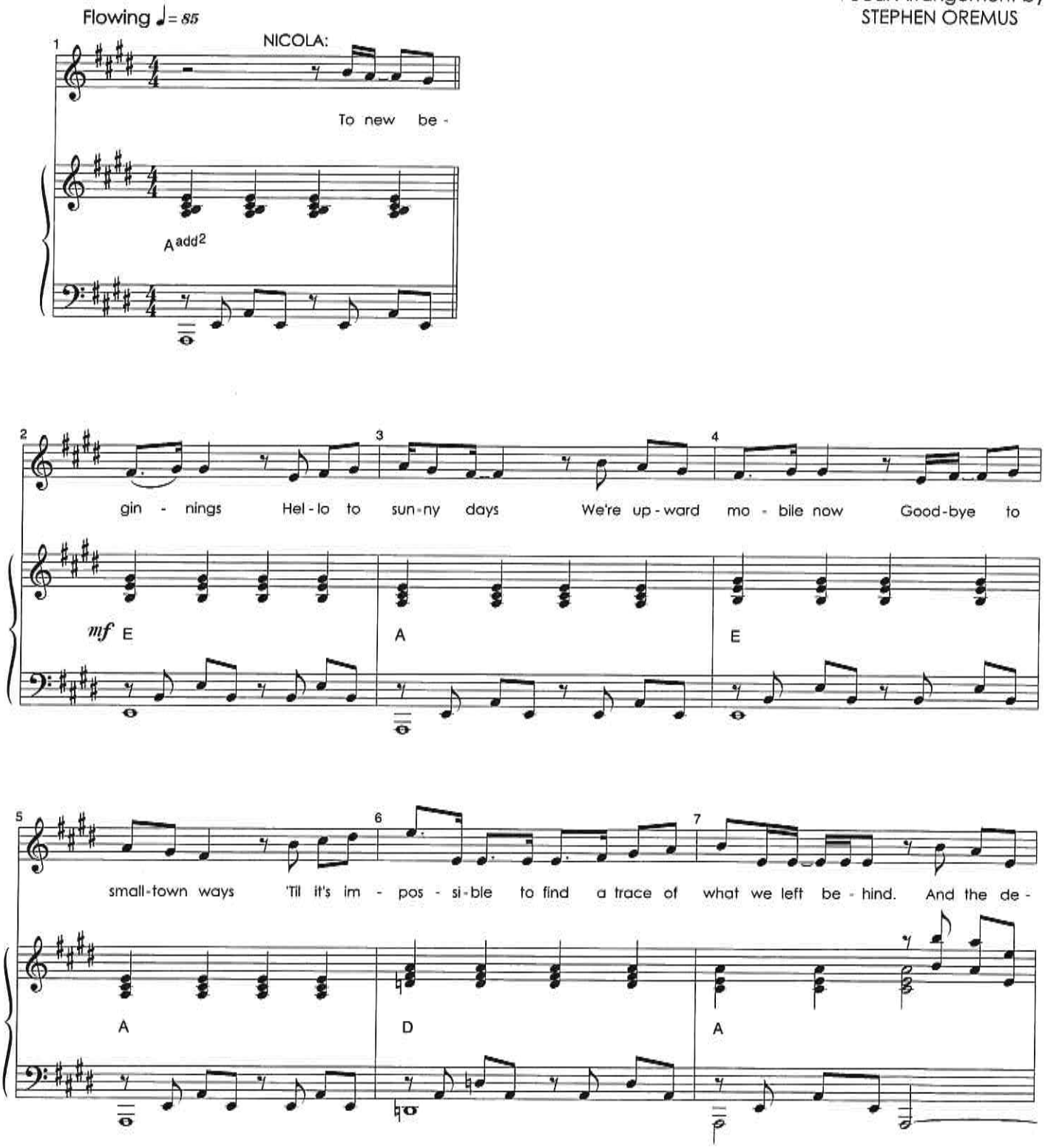
Piano/Vocal

THE MOST BEAUTIFUL THING

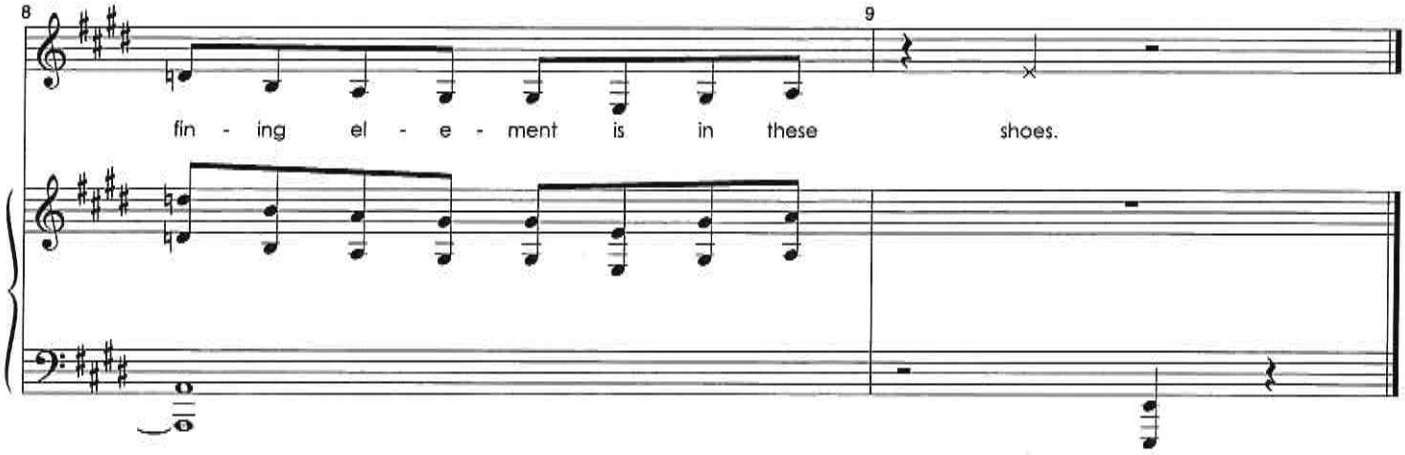
[NICOLA COVER AUDITION]

Music and Lyrics by
CYNDI LAUPER
RICH MOREL

Vocal Arrangement by
STEPHEN OREMUS



NICOLA. 2-



KINKY BOOTS

Harry Side

Side 1 of 1

START

HARRY
Ladies and gents, the band's on a break. Back in five.

HARRY, the lead singer, joins CHARLIE.

HARRY (cont'd)
Not bad for a discount shoe salesman. Eh?

CHARLIE
Really terrific, Harry. To you.

CHARLIE hands HARRY a drink.

HARRY
To your father. Aye? He was a gent.

CHARLIE (toasts)
And to yours.

HARRY
Well mate, I assume you didn't come all the way to London just to buy me a drink.

CHARLIE (drinks)
Seems we find ourselves with six hundred pairs of brogues and no buyer.

HARRY
Chambers finally cancelled your orders completely. I heard.

CHARLIE (Powering through)
But then I remembered the time your father found his stock short and my dad, at no small expense, took on the task of filling the shortfall.

HARRY
No fair conjuring ancient history.

CHARLIE
I'll give them to you at cost. Cost, Harry. For old time's sake.

HARRY slips off his shoe and hands it to CHARLIE.

HARRY
See these, Charlie? I import them from Slovakia and sell them for a fraction of your cost.

KINKY BOOTS

Harry Side Side 1 of 1

CHARLIE
But they're shite. A Price shoe will last a man a lifetime. The poor sod who buys these will need new ones in a season.

HARRY
And I'll be right there to sell him a pair at a very affordable price.

CHARLIE
(Tossing the shoe back pointedly.)
Ever hear the saying; poor people stay poor because they buy cheap shoes?

HARRY
You ever hear the saying; No matter how far down the wrong road you've gone turn back? Selling off inventory is only going to prolong the inevitable. But tell me, Charlie, is manufacturing shoes really what you had your cap set on?

CHARLIE
Is selling cheap imports your aspiration?

HARRY
If my life was nothing more than shoes, you'd find me swinging by my tie from a steam pipe.
(Indicating his guitar.)
My guitar, my mates, and music are my escape. It ain't perfect, but it's what I got.

STOP

HARRY- MUSIC - 1-

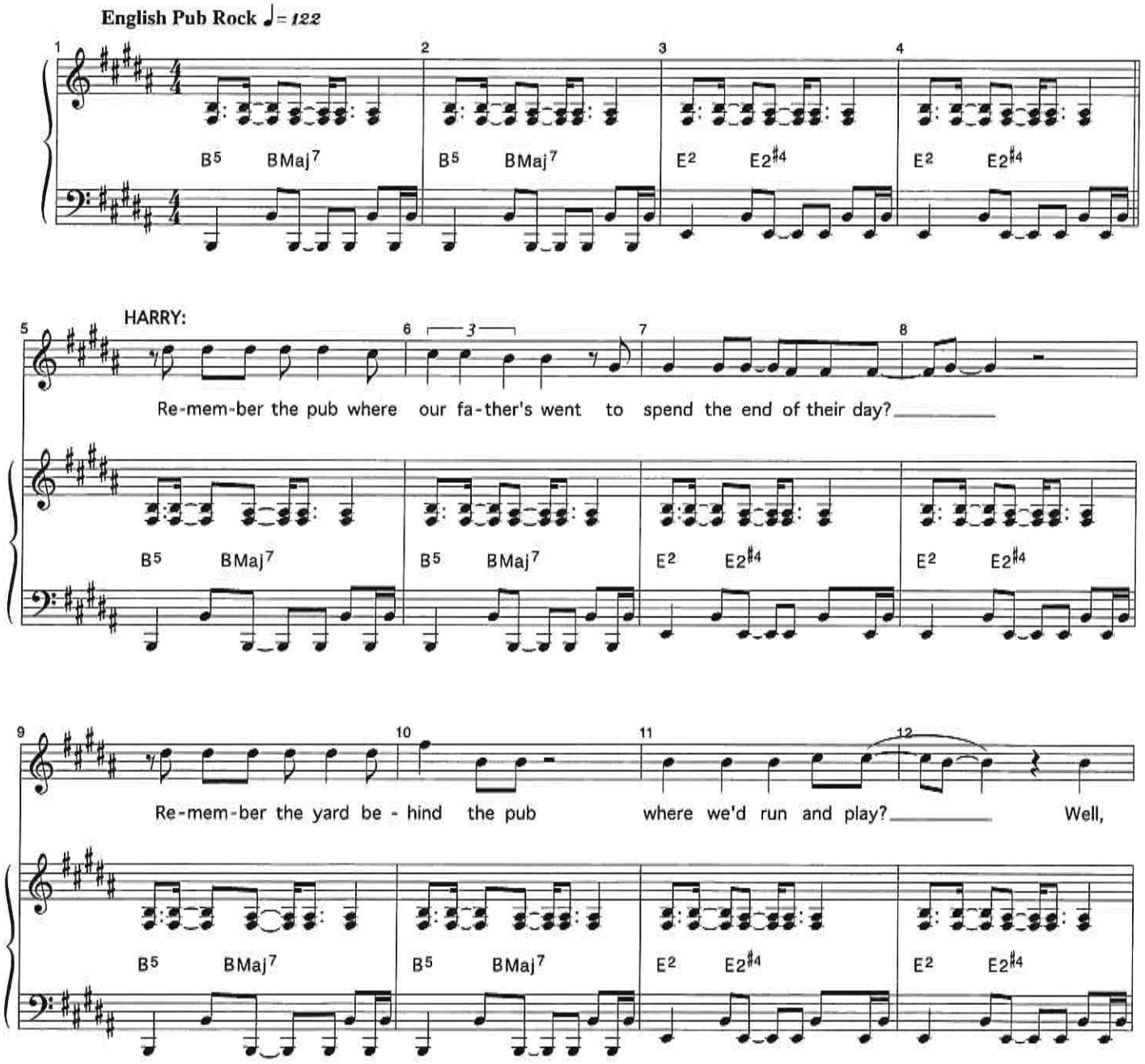
Kinky Boots
Piano/Vocal

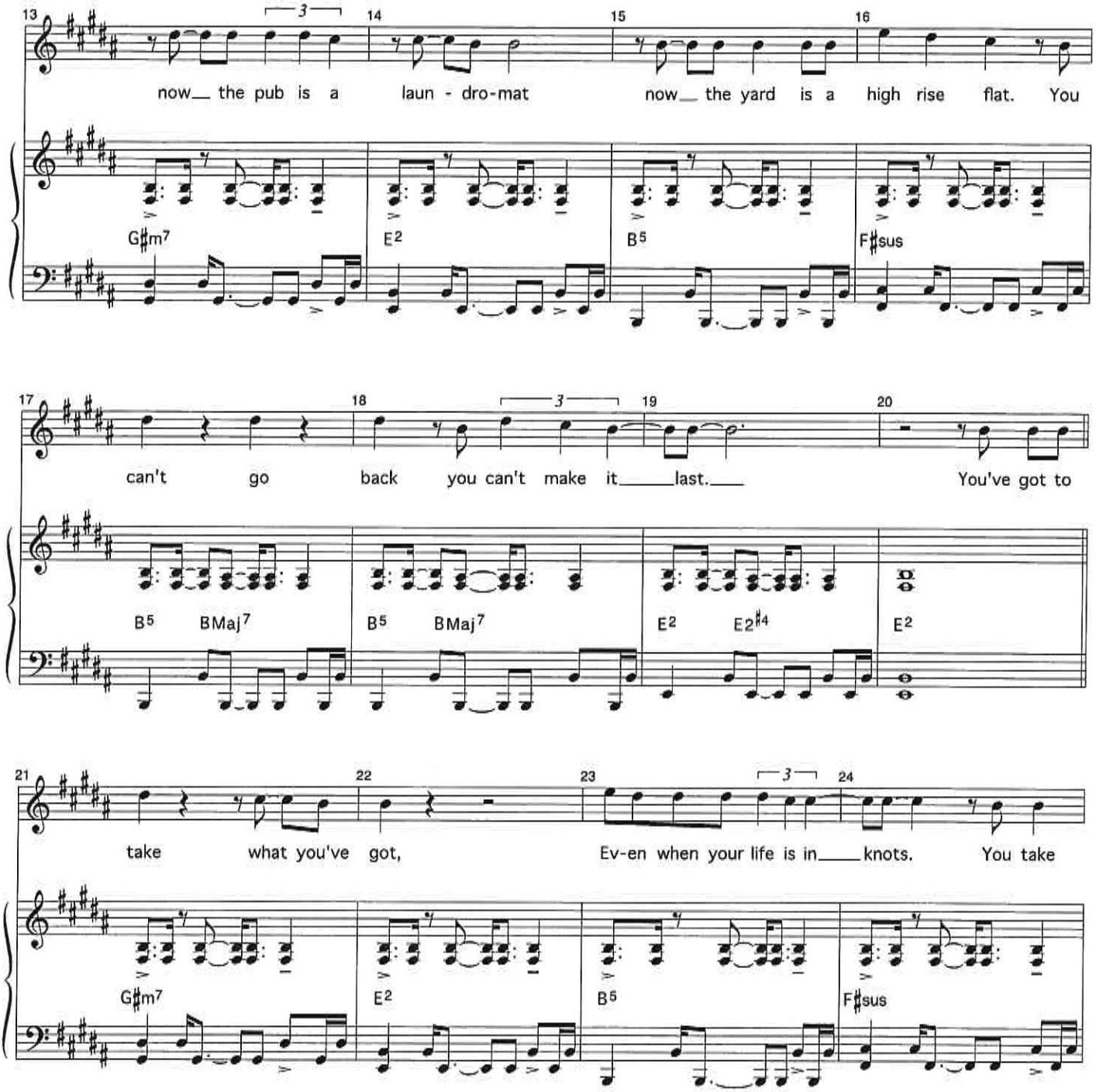
TAKE WHAT YOU GOT

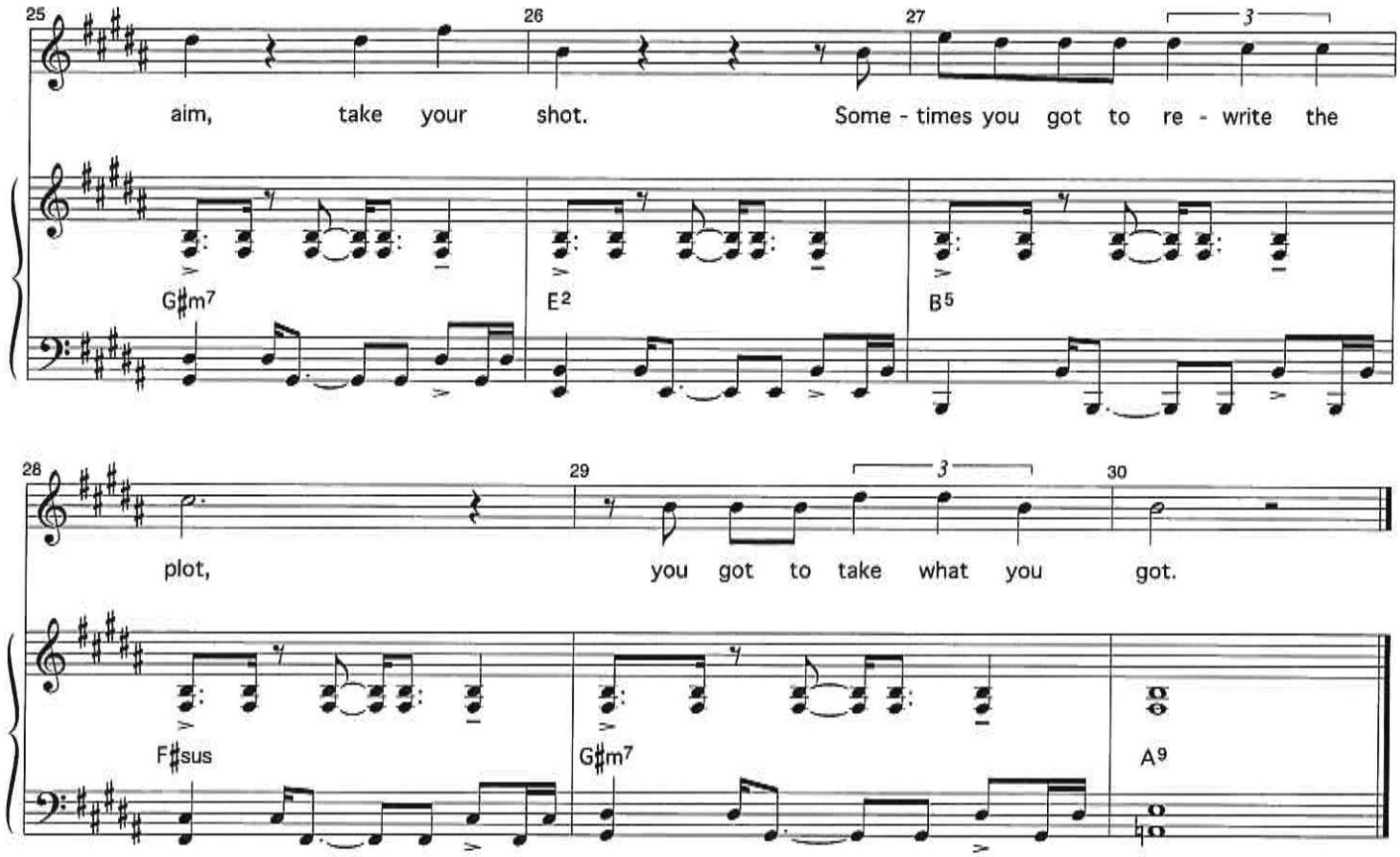
[HARRY AUDITION]

Music and Lyrics by
CYNDI LAUPER
SAMMY JAMES, JR.
STEPHEN OREMUS

Vocal Arrangement by
STEPHEN OREMUS




13
14
15
16
now_ the pub is a laun - dro-mat now_ the yard is a high rise flat. You
G♯m7
E2
B5
F♯sus
17
18
19
20
can't go back you can't make it_____last.___ You've got to
B5 BMaj7
B5 BMaj7
E2 E2♯4
E2
21
22
23
24
take what you've got, Ev-en when your life is in____knots. You take
G♯m7
E2
B5
F♯sus


25
26
27
3
aim, take your shot. Some - times you got to re - write the
G♯m7
E2
B5
28
29
3
30
plot, you got to take what you got.
F♯sus
G♯m7
A9

ANGEL SIDE

KINKY BOOTS

Angel Side

THE ANGELS, enter. One is dressed as a ROUND GIRL who holds up the cards announcing where we are in the fight.

Another is dressed as the REFEREE. A third is THE ANNOUNCER.

The ANNOUNCER climbs into the ring.

LOLA enters in a gold lame robe. PAT is dressed as his "corner-man".

START

ANGEL REFEREE
Ladies and Gentlemen and those who have yet to make up your minds...

IN THIS CORNER
LEAN AND BROWN
WEIGHING IN, IN A GOLD LAME GOWN

IN THIS CORNER
HERE TONIGHT
IN THE CRADLE OF THE BRIGHT WHITE LIGHT

HIT HIM IN HIS BIG MOUTH
HIT HIM IN HIS INSECURITY.
YEAH

HIT HIM OFF HIS HIGH HORSE
HIT HIM SO EVERYONE CAN SEE
YEAH

Listen up you two. I want a clean, fair, but artfully preformed fight. I don't want to see any blows below the belt or hairs out of place.
(to LOLA)
Hang on, darling, you've got a tick of lipstick on your teeth.
(She fixes it)
All right then. Get to your corners and come out fighting!

STOP

ANGEL · MUSIC
- 1 -

Kinky Boots

Piano/Vocal

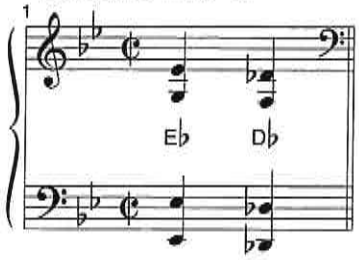
IN THIS CORNER

[ANGELS AUDITION]

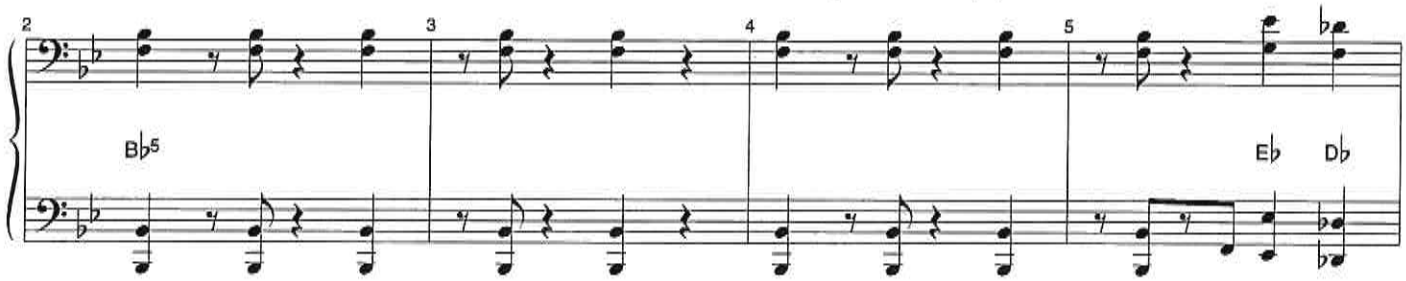
Music and Lyrics by
CYNDI LAUPER
SAMMY JAMES, JR.

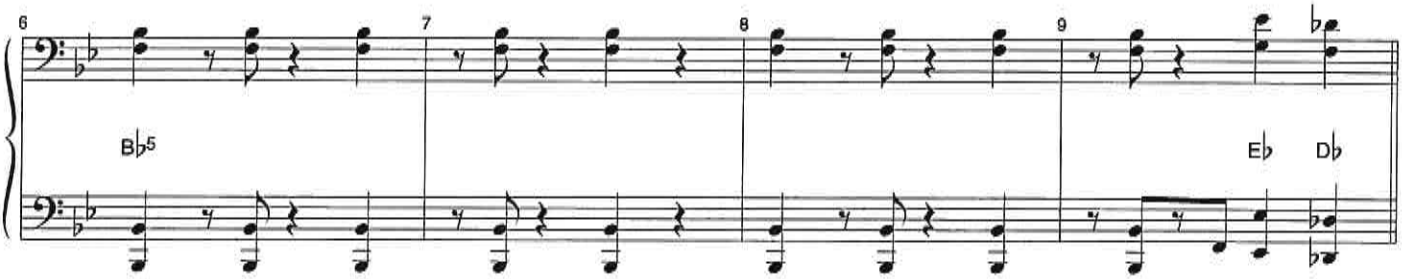
Vocal Arrangement by
STEPHEN OREMUS

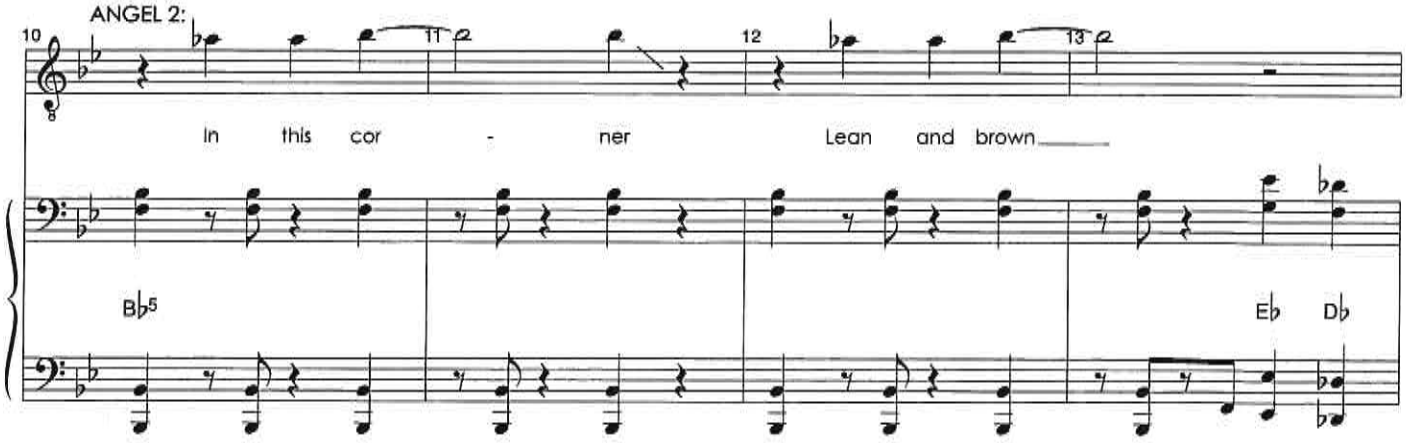
Driving Rock ♩= 97

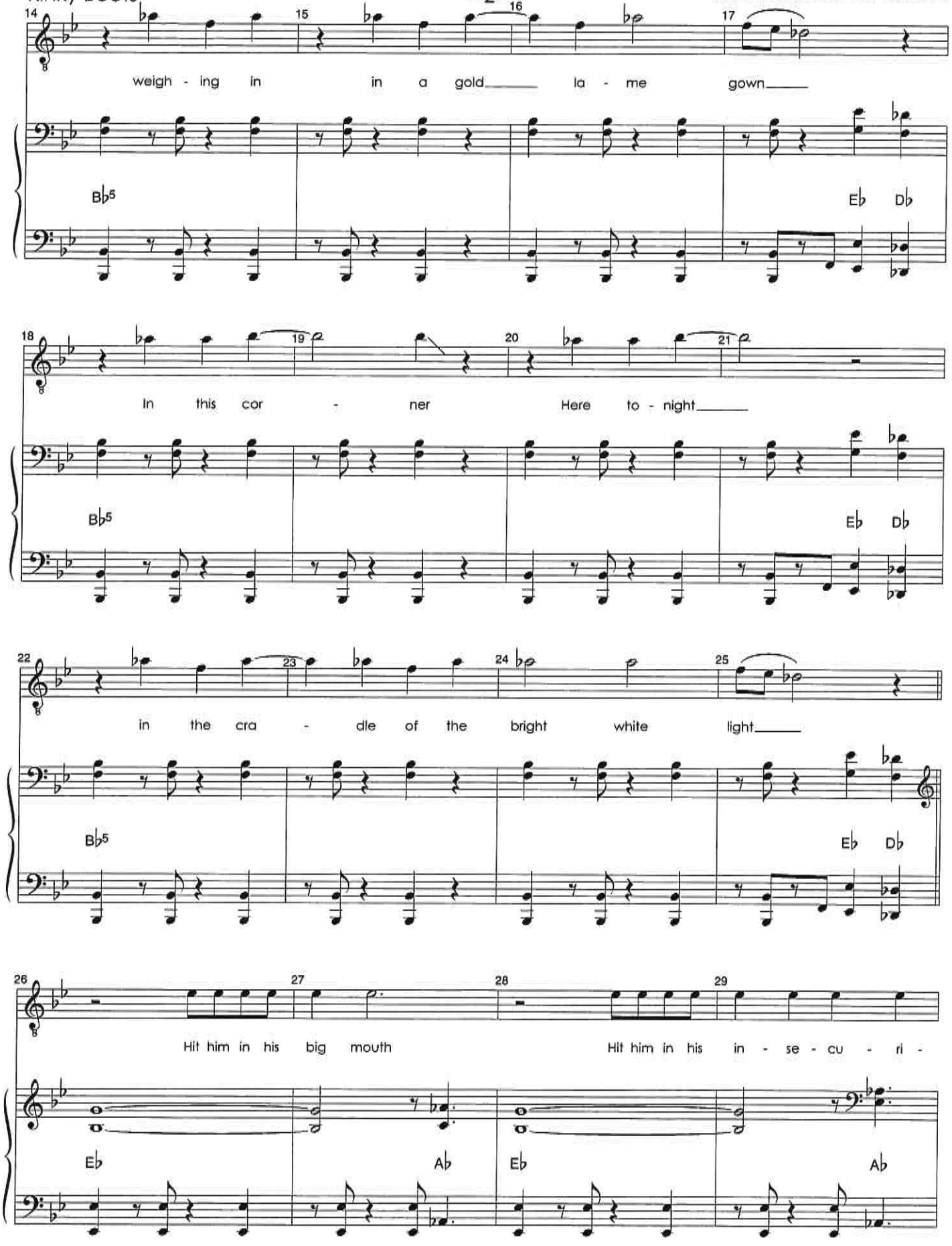


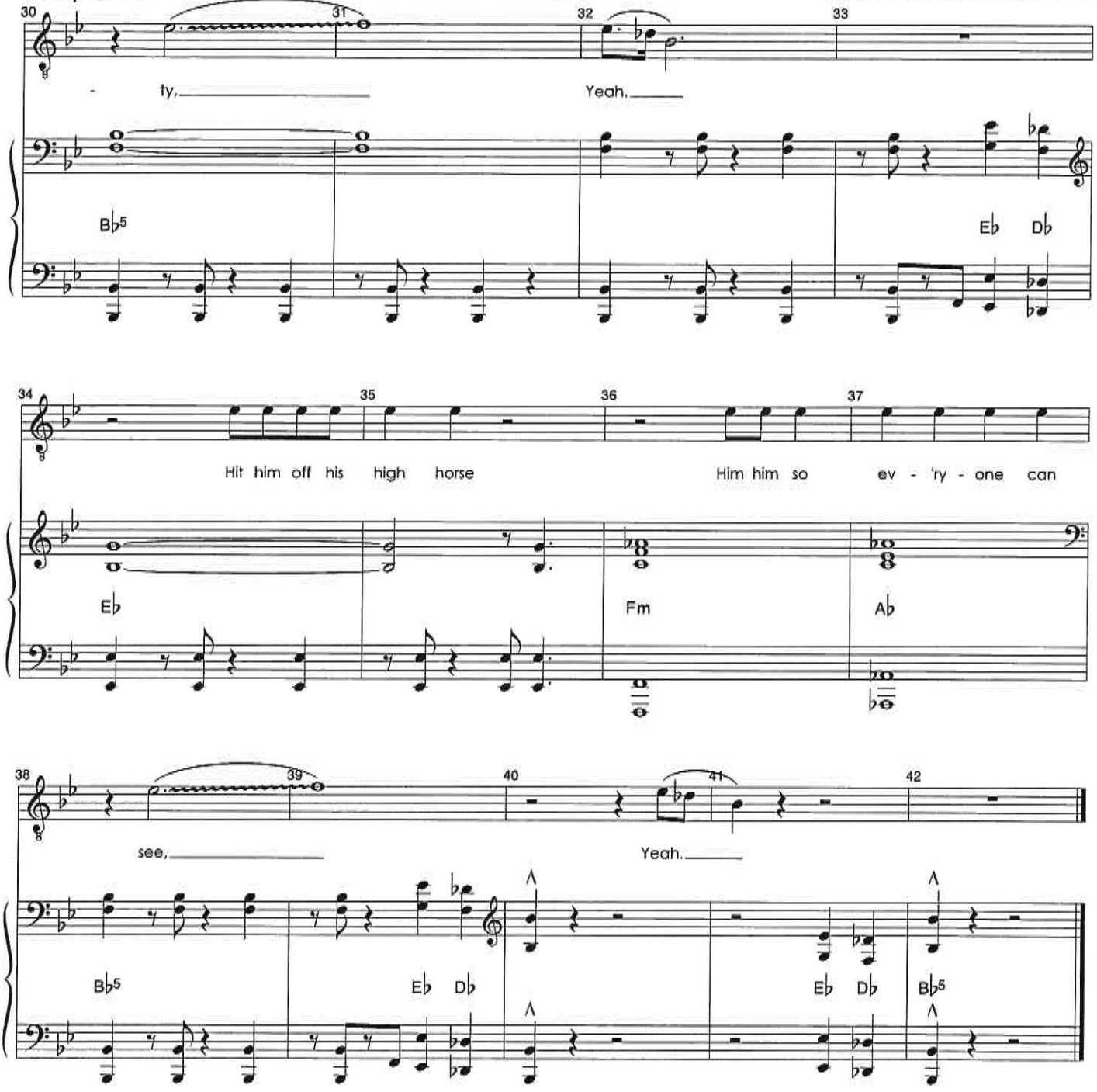
ANGEL 2: "Ladies, Gentlemen, and those who have yet to make up your minds..."








14
15
16
17
weigh - ing in in a gold la - me gown
B♭5
E♭ D♭
18
19
20
21
In this cor - ner Here to - night
B♭5
E♭ D♭
22
23
24
25
in the cra - dle of the bright white light
B♭5
E♭ D♭
26
27
28
29
Hit him in his big mouth Hit him in his in - se - cu - ri -
E♭ A♭ E♭ A♭


30
31
32
33
ty,
Yeah,
B♭5
E♭
D♭
34
35
36
37
Hit him off his high horse
Him him so ev - 'ry - one can
E♭
Fm
A♭
38
39
40
41
42
see,
Yeah,
B♭5
E♭
D♭
E♭
D♭
B♭5