

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.

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.

REMEMBER THE PUB WHERE OUR FATHERS WENT
TO SPEND THE END OF THEIR DAY?

REMEMEBR THE YARD BEHIND THE PUB
WHERE WE'D RUN AND PLAY?

WELL, NOW THE PUB IS A LAUNDROMAT
NOW THE YARD IS A HIGH RISE FLAT.
YOU CAN'T GO BACK,
YOU CAN'T MAKE IT LAST.

YOU'VE GOT TO TAKE WHAT YOU'VE GOT
EVEN WHEN YOUR LIFE IS IN KNOTS.
YOU TAKE AIM, TAKE YOUR SHOT
SOMETIMES YOU GOT TO REWRITE THE PLOT
YOU GOT TO TAKE WHAT YOU GOT.

STOP

START

NICOLA

Charlie, you remember my boss Richard Bailey.

RICHARD

I was almost your boss, too. Eh, mate? Sorry about your dad. But I hope, once the dust settles, maybe you'll come back and work with us.

CHARIE answers with a blank stare.

RICHARD (cont'd)

In any event, I have to say that I am cranked on this project. Not all buildings deserve a second life, but yours is special.

CHARLIE

Second life?

NICOLA

Let the man talk, darling.

RICHARD proudly unveils the drawing on the easel.

RICHARD

Price and Son Condominiums! One, two and three bedroom loft style homes with all the amenities...

NICOLA

How exciting is that?

RICHARD

Look at the detail. It's not what you change about a building, it's what you preserve that marks a great conversion.

STOP

START

GEORGE

Your father would be proud to see you standing here, Mr. Price.

CHARLIE

Cripes, George. You've known me all my life. Call me Charlie.

GEORGE

Price & Son must have a Mr. Price, Mr. Price.

GEORGE starts to place Mr. Price's work-coat on Charlie.

CHARLIE

I'm glad you brought that up. You see... My father always assumed that one day I'd take over the factory, but I never said I would...

GEORGE

(Interrupting)

Excuse me, sir. If you can just... they're all waiting below.

And then GEORGE indicates the WORKERS who are all looking up at the office.

GEORGE (Cont'd)

A word or two, sir? They'd appreciate hearing from the new head of Price & Son.

CHARLIE

Oh, that's not really necessary is it?

GEORGE

Just a word, sir.

GEORGE nudges CHARLIE forward. HE stands facing the WORKERS not sure what to say.

CHARLIE

Right...

CHARLIE

Hello. Hi. Cheers. Thanks for the flowers... and the notes... and whatnot.
(HE's run out of words.)

KINKY BOOTS

George Sides

Side 1 of 2

GEORGE

(nudging him along.)

Perhaps a word of encouragement about the future.

CHARLIE

(finally gets a bright idea)

Ah. Yes. Let's keep making shoes. Great shoes.

No one moves.

CHARLIE (cont'd)

And...good luck with that.

STOP

START

GEORGE

I didn't hear the tea cart. Don't you boys have work needs doing?

WORKER

(aping a gay effect)

What's the matter? Fretting that the Mistress will slap you down for not doing her bidding?

GEORGE

You're as clever as you are rich.

DON

C'mon George. He's gone and made Price & Son the town joke and you know it.

GEORGE

Happens I know no such thing.

DON

At FIST'A CUFFS PUB last night, the fellas from Delaney Shoes was callin' us "Slaves of the pouf".

GEORGE

With Delaneys' about to shutter one would think those boys would do better than drink their money away. Meanwhile, last time I looked, you lot were still drawing a paycheck here. So why don't you stifle your yaps and earn your keep.

STOP

KINKY BOOTS

Simon Sr. Side

Side 1 of 1

1 - SIMON SR. SIDE

SIMON SR appears and hollers angrily at his son...

START

SIMON SR

Take those things off your feet and get inside here! Stupid boy!

STOP

1 – DELIVERY MAN SIDE

START

DELIVERY MAN

Can someone sign so's I can get the rest of these shoes off my truck?

CHARLIE

Is there something wrong with them?

DELIVERY MAN

Ask someone who cares. Sign all three copies.

STOP

KINKY BOOTS

Mr. Price Side

Side 2 of 2

CHARLIE rejoins MR PRICE. They are in mid argument...

START

MR PRICE

Your life, your future is right here in this factory. You belong here.

CHARLIE

No, I belong with Nicola in London.

MR PRICE

No, you belong here.

CHARLIE hands his father a glass of champagne.

CHARLIE

Will you toast my journey?

MR PRICE

But, to leave your family and home for a job shopping in London...

CHARLIE

(Amused)

Marketing. Richard Bailey has offered Nicola and me positions marketing real estate.

MR PRICE

You're breaking my heart, Charlie.

CHARLIE

To you, Dad.

MR PRICE lifts a glass and turns out to address the WORKERS assembled below for a farewell toast...

MR PRICE

Shoes can protect a man's journey, but only his heart can choose the path. And so a toast to our own Charlie. May you never fail to point your shoes back home.

STOP



Piano/Vocal

TAKE WHAT YOU GOT

[HARRY AUDITION]

Music and Lyrics by
CYNDI LAUPER

Vocal Arrangement by
STEPHEN OREMUS

Mumford-esque ♩ = 122

The musical score is arranged in three systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is B major (two sharps) and the time signature is 4/4. The tempo is marked as 'Mumford-esque ♩ = 122'. The piano part features a consistent bass line of quarter notes (B2, G2, F#2, E2) and a right hand of chords. The vocal line is performed by Harry.

System 1 (Measures 1-4):

- Measure 1: *mf* B⁵ BMaj⁷
- Measure 2: B⁵ BMaj⁷
- Measure 3: E² F[#]/E
- Measure 4: E² F[#]/E

System 2 (Measures 5-8):

HARRY:

Re - mem - ber the pub where our fa - ther's went to spend the end of their days?

- Measure 5: B⁵ BMaj⁷
- Measure 6: B⁵ BMaj⁷
- Measure 7: E² F[#]/E
- Measure 8: E² F[#]/E

System 3 (Measures 9-12):

Re - mem - ber the yard be - hind the pub where we'd run and play? Yeah well,

- Measure 9: B⁵ BMaj⁷
- Measure 10: B⁵ BMaj⁷
- Measure 11: E² F[#]/E
- Measure 12: E² F[#]/E

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 - ta

B5 *BMaj7* *B5* *BMaj7* *E2* *F#/E* *E2*

21 22 23

take what you got. Ev - en when your life is in

f *G#m7* *E2* *B5*

24 25 26

knots. You take aim, take your shot. Some -

F#sus *G#m7* *E2*

27 28 29 30

times you've got - ta re - write the plot. You've got - ta take what you got.

B⁵ F[#]sus G[#]m⁷ A⁹



Piano/Vocal

SEX IS IN THE HEEL

[GEORGE AUDITION]

Music and Lyrics by
CYNDI LAUPER

Vocal Arrangement by
STEPHEN OREMUS

Slow Russian Boom-Chick

GEORGE:

1 2

If we could mold the steel one piece from ball to heel, we'd un - der -

F#m C#m

CHARLIE: "Excuse me?"

GEORGE: "I said..." [GO ON]

rit.

3 4 5

pin it, and re-make it so not e - ven Don could break it. We'd un - der -

G#7

Faster

6 7

pin it, and re - make it so not e - ven Don could break it.

F#m C#m

Kinky Boots
Piano/Vocal

RAISE YOU UP

SIMON AUDITION

Music and Lyrics by
CYNDI LAUPER

Vocal Arrangement by
STEPHEN OREMUS

Sing Don Line

Rock & Roll ♩ = 122

1 **DON:** 2 3 4

Look out Mi-lan._____ Here comes Don And Don has brought some friends a-long.

f Dsus D Dsus D Csus C Csus C

5 6 7 8

When you're stuck in-side un - cer-tain - ty,_____ then the ones you love are gon-na set you

Dsus D Dsus D Csus C Csus C

Go to measure 85 on the next page

9 10 11 12

Free._____ Yeah._____ Whoo!

Dm F/C C F G

77 78 79 80

When you're stuck in-side un - cer-tain-ty, then the ones you love are gon-na set you

Dsus D Dsus D Csus C Csus C

81 82 83 84

Free. Yeah. Who!

w/G1 CLAV-SYNTH

Dm Am C F Gadd2 G

Drs: Groove

From measure 12 - sing the melody or pick a part below

85 86 87 88

Feed your fi - re to take— you high - er. We'll light— you up like a live— wi - re.

TENORS:

Feed your fi - re to take— you high - er. We'll light— you up like a live— wi - re.

Drs.

89 90 91 92

Cel - e-brate you. To el - e-vate you. When you strug-gle to standwell take a help - ing hand. If you

Cel - e brate you. To el - e-vate you. When you strug-gle to standwell take a help - ing hand. If you

Stgs, K2

f

+Gtrs, Bs.

f

93 94 95 96

ALL WOMEN:
hit the dust let me raise you up.— When your bub-ble busts let me raise you up.— If your

ANGELS 1&2:
ANGELS 3,4,5&6:

hit the dust let me raise you up.— When your bub-ble busts let me raise you up.— If your

TENOR 2:
BARITONES:

hit the dust let me raise you up.— When your bub-ble busts let me raise you up.— If your

Stgs, K2

Hns.
w/G1

f

w/G2

E♭ F Dm7 Gm E♭ F Dm7 Gm

FAST SAW SYNTH + BELL LAYER

Bs, K2

97 98 99 100

glit-ter rusts let me raise you up— and up. If you **END**

glit-ter rusts let me raise you up— Raise ya up! Raise ya up!

glit-ter rusts let me raise you up— and up. If you

G1 sim.
w/G2

E \flat F Dm7 Gm A \flat

V.S.

THE MOST BEAUTIFUL THING IN THE WORLD

[MR. PRICE AUDITION]

Music and Lyrics by
CYNDI LAUPER

Vocal Arrangement by
STEPHEN OREMUS

$\text{♩} = 87$

MR. PRICE:

1 You might think beau - ty comes in spring and spar - row, or when the

4 sun - rise hits the morn - ing dew. But if you walk the straight and

5

6

MR. PRICE: "Do you know what the most beautiful thing in the world is, Charlie?"

YOUNG CHARLIE: "A shoe."

MR. PRICE: "A shoe." [GO ON]

7 na - row you'll find the el - e - gance and com - fort is a...

8

9 The most

10

beau - ti - ful thing in the world _____ The most beau - ti - ful thing in the world _____ Char - lie that

G C G C

Musical notation for measures 10-11, including vocal line and piano accompaniment with chords G and C.

12

I know _____ the most beau - ti - ful thing in the world _____ The most

Em F G C

Musical notation for measures 12-13, including vocal line and piano accompaniment with chords Em, F, G, and C.

YOUNG CHARLIE: But what if I don't want to make shoes?

MR PRICE: You're a right funny kid, you are.

14

beau - ti - ful thing in the world _____ Char - lie it's beau - ti - ful. _____

G C Eb F

Musical notation for measures 14-16, including vocal line and piano accompaniment with chords G, C, Eb, and F.