

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 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.

LAUREN

(Signaling 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

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



INITIAL AUDITION CUT

Piano/Vocal

THE HISTORY OF WRONG GUYS

[LAUREN AUDITION]

Music and Lyrics by
CYNDI LAUPER

Vocal Arrangement by
STEPHEN OREMUS

LAUREN: "Oh no. You don't dare. Girl, girl, girl I'm warning you. Huh. I think I have a crush. I cant. I think Im falling for him...."

♩ = 130.5 4 Xs

LAUREN: (2x only)

1 (R.H. 2nd X only) Oh, no. Why not?

2 3 4 5

mp B \flat 5 B \flat 5 F/A A \flat 5 E \flat 5

6 7 8 9 3 3

Wom-en have been mak-ing bad choi - ces since the be - gin - ning of time.

mf B \flat 5 F/A A \flat 5 E \flat 5

10 11 12 13

Are you gon-na be a - no-ther one of mine? Uh - oh

B \flat 5 F/A A \flat 5 E \flat 5

14 15 16 17

Used to think you were from out-er space. Who's this bright eyed guy _____ in your place?

mf B \flat 5 F/A A \flat 5 E \flat 5

18 19 20 21

You're kind of cute when you're not so _____ shy. Uh _____ oh

B \flat 5 F/A A \flat 5 E \flat 5

22 23 24 25

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 \flat F/A A \flat 5 E \flat 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 \flat F/A A \flat E \flat

30 Char - lie, _____ 31 hon - est - ly, _____ 32 33

f B \flat ⁵ F C⁵ F

34 I've been hurt _____ like this _____ be - fore. _____ 35 36 37

B \flat ⁵ F C⁵

38 Is there real-ly more _____ to _____ you _____ than what I al - ways thought? _____ 39 40 41

B \flat F C⁵ F

42 How can you sur - prise _____ me _____ an - y - more. _____ -ore. _____ 43 44

B \flat F C⁵

45 *ore* 46 *oh* 47 *woah*

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

END

48 *sub. mp* B \flat 5 49 F/A 50 A \flat 51 E \flat

52 53 54 55

Don't wan-na be a-no-ther star-crossed lov - er. We all know how that ends.

56 57 58 59

I'm bet-ter off with-out him we're bet-ter off as friends. Uhn ohw.



CALLBACK CUT

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f B \flat ⁵ F C⁵ F

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B \flat F C⁵ F

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B \flat F C⁵

45 46 47

-ore oh woah

Cut to measure 86

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

48 49 50 51

sub. mp B \flat 5 F/A A \flat E \flat

52 53 54 55

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B \flat 5 F/A A \flat E \flat

56 57 58 59

I'm bet-ter off with-out him, we're bet-ter off as friends. Uhn ohw.

B \flat 5 F/A A \flat E \flat

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 \flat F/A A \flat 5 E \flat 5

64 65 66 67

Yes-ter-day no spark, my heart ach-ing al-lure. But to-day I'm feel-ing some-thing I just can't ig-nore

B \flat F/A A \flat E \flat

68 69 71

Char - lie, _____ hon - est - ly, _____

B \flat C5 F

→ 72 73 74 75

I've been hurt _____ like _____ this _____ be - fore. _____ -ore _____ -ore

B \flat F C5

Kinky Boots - P/V

Pick up here to end

76 oh woah

85

86 The his - to - ry of wrong guys. Chap - ter

88 one, he's a bum. 89 Two: he's not in - to you. 90 Three: he's a sleaze.

sub. p C5 cresc. poco a poco D5 E5

91 Four: loves the girl next door. 92 Five: Loves the boy next door. 93 Six: don't love you no more,

F5 G5 A5

94 makes you in - se - cure, 95 makes you so un - sure, is so im - ma -

f

106 107 108 109

I can see there's more _____ to _____ you _____ than what I al-ways thought. _____

110 111 112 113

But I won't be _____ burned an - y - more. _____ -ore. _____ -ore

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

114 115 116

_____ -ore _____