

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.

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

IN THIS CORNER

[MALE WORKER 3 AUDITION]

Music and Lyrics by
CYNDI LAUPER

Vocal Arrangement by
STEPHEN OREMUS

Driving Rock $\text{♩} = 97$

1

E \flat D \flat

Two staves of piano music in B-flat major, 4/4 time. The right hand plays chords and the left hand plays a simple bass line.

2 3 4 5

Ooh,

B \flat 5 E \flat D \flat

Measures 2-5. The vocal line has rests for measures 2-4 and a note for measure 5. The piano accompaniment features a steady bass line and chords in the right hand.

6 7 8 9

hit him in the lip - stick Hit him in his fe - mi - nine mys -

E \flat A \flat E \flat A \flat

Measures 6-9. The vocal line continues with lyrics. The piano accompaniment features a steady bass line and chords in the right hand.

Kinky Boots - P/V

- 2 -

MALE WORKER 3 AUDITION In This Corner

10 tique _____ 11 Yeah. _____ 12 13

B \flat 5 Eb Db

14 Hit him off his high heels 15 Hit him in the cheek 16 and 17

E \flat A \flat E \flat A \flat

18 send him back _____ 19 to Lon - don town _____ 20

Fm A \flat E \flat

21 Se - quined freak. 22 23

Se - quined freak.



SOUL OF A MAN

Piano/Vocal

[REV. 6/21/15]
[C MAJOR]

Music and Lyrics by
CYNDI LAUPER

Vocal Arrangement by
STEPHEN OREMUS

Cut m. 16 - 36
No BGV's at m. 37
BGV's in at m. 52

Mott The Hoople Glam ♩ = 81

Musical notation for the instrumental introduction. It consists of four measures of piano accompaniment in 4/4 time. The melody is in the right hand, and the bass line is in the left hand. Chords are indicated below the piano part: C, C/B, Am, Am/G, F, F/E, F, G. The dynamics are marked *f*.

CHARLIE:

Vocal line for Charlie, measures 5-8. The lyrics are: "I'm bad news, a black and blues-er who's a los-er A mer-ry-go-round spi-ra lin' down_____". The piano accompaniment continues with the same chord progression as the introduction, marked *mf*.

Vocal line for Charlie, measures 9-11. The lyrics are: "I'm all used up, I'm chafed and chewed up who's just screwed up the". The piano accompaniment continues with the same chord progression, marked *mf*.

same old Char - lie hit - tin' the ground 'cause I'll nev - er be the

F

Gsus *fp*

f G

The image shows a musical score for a song. It consists of three staves. The top staff is a vocal line in treble clef, 2/4 time, with lyrics: "same old Char - lie hit - tin' the ground 'cause I'll nev - er be the". The middle staff is the right-hand piano accompaniment in treble clef, 2/4 time, with chords F, Gsus, and G. The bottom staff is the left-hand piano accompaniment in bass clef, 2/4 time, with single notes. Dynamics include *fp* and *f*. A red box at the bottom right contains the text "Cut to measure 37".

Cut to measure 37

37
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:

NO BACKGROUND VOCAL

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

C C/B Am Am/G F F/E

44 45 46
looked up to _____ What else could _____ I

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

BGV's IN

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

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

59 looked up too 60 What else could I do? 61

too

Gb Ab Ab/Gb Ab/F Ab/Eb

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 Oh! _____ Soul! _____ Soul of a _____ man _____ Here comes that fa - mil - iar sound.

Soul of a man _____ Soul of a man _____

D \flat D \flat /C B \flat m B \flat m/A \flat G \flat G \flat /F

With new click, m. 72 is a 6 count hold, off on 1.

69 Same old Char-lie hit-tin' the ground _____

Ahh. _____

G \flat A \flat F \flat G \flat D \flat

Dictated

STEP ONE

U/S audition cut

FOR CALLBACKS ONLY - CHARLIE U/S

Key of Db

114 115 116

Not while Char - lie Price is a - round We may be fac - ing the im -

START

111

pos - si - ble We may be chas - ing af - ter mir - a - cles.

110 119

120

And there may be the steep - est moun - tain to ov - er - come.

121 122 123

124

We may be fac - ing the im - pos - si - ble We may be chas - ing af - ter mir - a - cles.

125 126 127

128

And there may be the steep - est moun - tain to ov - er - come.

129 130 131

132 133 134 135

But this is step one _____ Look what Char - lie,

A D/F# G5 B5

136 137 138 139 140 141

boy has done. This is step one! _____

A/C# D/F# G5 D5

END