



Thank you for auditioning for

KINKY BOOTS

on NORWEGIAN CRUISE LINE

ROLE: CHARLIE

Initial Call please prepare:

- 16 bars of a pop song. No musical theater.
- *Step One* – Start at bar 35
- *Soul of a Man*
- Charlie Side 2 - Lola, Did you hear me?

If you are called back please prepare:

- *Step One* – Start at bar 35
- *Soul of a Man*
- Charlie Side 2 - Lola, Did you hear me?
- Charlie Side 4 - There's no discussion to be had.

INSTRUCTIONS:

Be sure to bring your picture and resume, otherwise we will not have one in the room.

NOTE:

Please be familiar with all sides in case the team asks to hear something more!

Thanks so much!

W | S Casting

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KINKY BOOTS

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...

*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

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.

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

KINKY BOOTS

Charlie Sides

Side 2 of 4

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

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

(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 Price 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

START

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 cancelled 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, 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

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

LOLA

Well, bully for you, but you ain't my buyers.

CHARLIE

Then here's another news-flash: 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

Women?

CHARLIE

You heard me.

LOLA

That was never the deal.

CHARLIE

Then the deal was wrong.

LOLA

What did that girl say to you?

CHARLIE

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. Listen to me, Lola. 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

(Roiling with anger)

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

LOLA walks 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, angry, nonplussed, destroyed... SHE fades back and away...

STOP



Piano/Vocal

SOUL OF A MAN

[CHARLIE AUDITION High Key]

Music and Lyrics by
CYNDI LAUPER

Vocal Arrangement by
STEPHEN OREMUS

Mott The Hoople Glam ♩ = 80

1 2 3 4

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

Detailed description: This system contains the first four measures of the piano accompaniment for 'Mott The Hoople Glam'. It is written in 4/4 time with a tempo of 80. The music features a steady eighth-note bass line in the left hand and a more complex treble line with chords and melodic fragments. Chords are indicated as C, C/B, Am, Am/G, F, F/E, F, and G. The first measure is marked with a forte (*f*) dynamic.

CHARLIE:

5 6 7 8

I'm bad news, a black and blues-er who's a los-er A mer-ry-go-round spi - ra lin' down__

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

Detailed description: This system contains measures 5 through 8. It includes a vocal line for Charlie and the piano accompaniment. The vocal line starts with a quarter rest in measure 5, followed by the lyrics. Measure 7 has a triplet of eighth notes. The piano accompaniment continues with the same chord progression as the first system, marked with a mezzo-forte (*mf*) dynamic.

9 10 11

I'm all used up,__ I'm chafed and chewed up who's just screwed up the

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

Detailed description: This system contains measures 9 through 11. It includes a vocal line for Charlie and the piano accompaniment. The vocal line continues with the lyrics. Measure 11 has a triplet of eighth notes. The piano accompaniment continues with the same chord progression, marked with a mezzo-forte (*mf*) dynamic.

12 →14 15

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

F Gsus *fp* *f* G

16 17 18 19

soul of a man no - ble and wise like the soul of a man who lift - ed me high like the

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

20 21 22

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

23 24 25

looked up to. What else could I do?

F G /F /E /D

Kinky Boots - P/V

26 27 28 29

Stu-pid hu-bris___ no ex-cu - ses___ I blew my fu-ses,___ I guess I'm just a ruse in my fa-ther's shoes

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

30 31 32

Not a - mu - sin'___ no con - fu - sin'___ this streak___ of lo - sin'

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

33 35 36

To - tal - ly bru - tal and use - less, too. How can I be the

F Gsus G

Kinky Boots - P/V

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

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

52 53 54 55

soul of a man___ no-ble and wise___ like the soul of a man___ who lift-ed me high

f Db Db/C Bbm Bbm/Ab Gb Gb/F Gb Ab

56 57 58

soul of a man, — he - ro - ic and true like the soul of a man that I

Chords: D \flat , D \flat /C, B \flat m, B \flat m/A \flat , G \flat , G \flat /F

59 60 61

looked up too — What else could I do? —

Chords: G \flat , A \flat , A \flat /G \flat , A \flat /F, A \flat /E \flat

62 63 64 65

I'll nev-er be. No, I'll nev-er be. I have gone and let you down.

Chords: D \flat , D \flat /C, B \flat m, B \flat m/A \flat , G \flat , G \flat /F, G \flat , A \flat

Kinky Boots - P/V

Soul Of A Man [CHARLIE AUDITION High Key]

66 67 68

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

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

Detailed description: This block contains the first system of music, measures 66-68. The vocal line starts with a treble clef and a key signature of three flats. Measure 66 has a triplet of eighth notes (G4, A4, B4) and a quarter note (C5). Measure 67 has a triplet of eighth notes (B4, C5, D5) and a quarter note (E5). Measure 68 has a quarter note (F5), an eighth note (G5), and a quarter note (A5). The piano accompaniment is in the left hand, starting with a treble clef and a key signature of three flats. It features a steady eighth-note bass line and chords in the right hand. Chords are labeled as D \flat , D \flat /C, B \flat m, B \flat m/A \flat , G \flat , and G \flat /F.

69 70 71 72 73

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

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

Dictated

Detailed description: This block contains the second system of music, measures 69-73. The vocal line starts with a treble clef and a key signature of three flats. Measure 69 has a quarter note (B4), an eighth note (C5), and a quarter note (D5). Measure 70 has a half note (E5). Measure 71 has a half note (F5). Measure 72 has a half note (G5). Measure 73 has a whole note (A5). The piano accompaniment is in the left hand, starting with a treble clef and a key signature of three flats. It features a steady eighth-note bass line and chords in the right hand. Chords are labeled as G \flat , A \flat , F \flat , G \flat , and D \flat . The word 'Dictated' is written above the piano part in measure 71.



Piano/Vocal

STEP ONE

[CHARLIE AUDITION]

Music and Lyrics by
CYNDI LAUPER

Arrangement by
STEPHEN OREMUS

$\text{♩} = 110$

mp

1 2 3 4

5 6 7 8

9 10 11 12

Do I be-long here? Am I what's wrong here? Know what I'm do - ing? Or am I a fraud?

Do I fit in?___ Where do I be-gin?___ Same old Char - lie, fright-ened and flawed. So___

The musical score is written for piano and voice. It consists of three systems of music. Each system has a vocal line and a piano accompaniment. The piano accompaniment is in the bass clef and features a steady eighth-note bass line. The vocal line is in the treble clef and contains the lyrics. The tempo is marked as quarter note = 110. The dynamics are marked as mezzo-piano (mp). The score is divided into measures, with measure numbers 1 through 12 indicated. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.

Kinky Boots - P/V

13 14 15 16

I pre - tend and keep my head up like I

17 18 19 20

know how this will end.

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.

25 26 27 28

Punch-ing holes in - to this leath - er This kind-a feels like I'm back home I'm

Kinky Boots - P/V

29 watch - ing my - self 30 and I know 31 what to do. 32 Hey,

This system contains the first four measures of the song. The vocal line starts at measure 29 with the lyrics 'watch - ing my - self' and continues through measure 32 with 'and I know what to do. Hey,'. The piano accompaniment features a bass line and a treble line with chords: Cb (measure 29), Db (measure 30), Gb (measure 31), and Cb/Gb (measure 32).

33 look at me now 34 It's a shoe.

This system contains measures 33 and 34. The vocal line has the lyrics 'look at me now' and 'It's a shoe.' The piano accompaniment continues with a bass line and a treble line, featuring a Db chord in measure 34.

Rock ♩ = 136

35 36 37

mf Db5 Db/F Bbm Ab/C

This system is a rock instrumental section starting at measure 35. It features a piano accompaniment with a bass line and a treble line. The dynamics are marked *mf*. The chords are Db5 (measure 35), Db/F (measure 36), Bbm (measure 37), and Ab/C (measure 37).

38 This is time for a shake 39 up, look at me wake 40 up 41 ta-king con-trol

This system contains measures 38 through 41. The vocal line has the lyrics 'This is time for a shake up, look at me wake up ta-king con-trol'. The piano accompaniment continues with a bass line and a treble line, featuring chords: Db5 (measure 38), Db/F (measure 39), Gb5 (measure 40), Bbm (measure 41), and Ab/C (measure 41).

Kinky Boots - P/V

42 This is a new be-gin - ning my gears are spin - ning — let's rock and roll —

43 44 45

$D\flat^5$ $D\flat/F$ $G\flat^5$ $B\flat m$ $A\flat/C$

47 Just put one foot on - ward and for -

48 50

$D\flat^5$ $D\flat/F$ $G\flat^5$

51 - ward. I used to be a ze - ro but now I clear - ly feel that

52 53

$B\flat m$ $A\flat/C$ $B\flat^5$

54 I may be the he - ro who re - in - vents the heel I may be fac - ing the im -

55 56

$A\flat^5$

Kinky Boots - P/V

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. _____ Yeah 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

Kinky Boots - P/V

Step One [CHARLIE AUDITION]

73 74 75

No one's gon - na shut us down.

D♭ D♭sus D♭ G♭

76 77 78

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

D♭ D♭

79 80 81

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

D♭ E♭m D♭/F

82 83 84 85

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

G♭ B♭m A♭ G♭

Kinky Boots - P/V

86 We may be fac-ing the im - pos - si-ble 87 88 We may be chas-ing af-ter mir - a-cles. 89

90 And there may be the steep-est moun - tain to ov - er - come. 91 92 93

94 But this is step one 95 96 Look what Char-lie, boy has 97 98

99 done. 100 This is step one! 101 102 103