



Thank you for auditioning for

KINKY BOOTS

on NORWEGIAN CRUISE LINE

ROLE: HARRY / RICHARD

Initial Call please prepare:

- 16 bars of a pop song. No musical theater
- *Take What You Got*
- Harry Side 1 – Ladies and Gents...

If you are called back please prepare:

- *Take What You Got*
- Harry Side 1 – Ladies and Gents...
- Richard Side 1 – I was almost your boss, too.

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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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



Piano/Vocal

TAKE WHAT YOU GOT

[HARRY AUDITION]

Music and Lyrics by
CYNDI LAUPER

Vocal Arrangement by
STEPHEN OREMUS

Mumford-esque ♩ = 122

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

5 **HARRY:** 6 3 7 8

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

B⁵ BMaj⁷ B⁵ BMaj⁷ E² F[#]/E E² F[#]/E

9 10 11 12

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

B⁵ BMaj⁷ B⁵ BMaj⁷ E² F[#]/E 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

The musical score is presented in three systems. The first system (measures 27-30) contains the vocal melody in a treble clef with lyrics: "times you've got - ta re - write the plot. You've got - ta take what you got." The second system shows the piano accompaniment in a bass clef, featuring a steady eighth-note bass line and chords. The third system lists the guitar chords: B⁵, F[#]sus, G[#]m7, and A⁹. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.