

THE NEW MUSICAL  
BASED ON A TRUE STORY

**OFFICIAL SHOW GUIDE**

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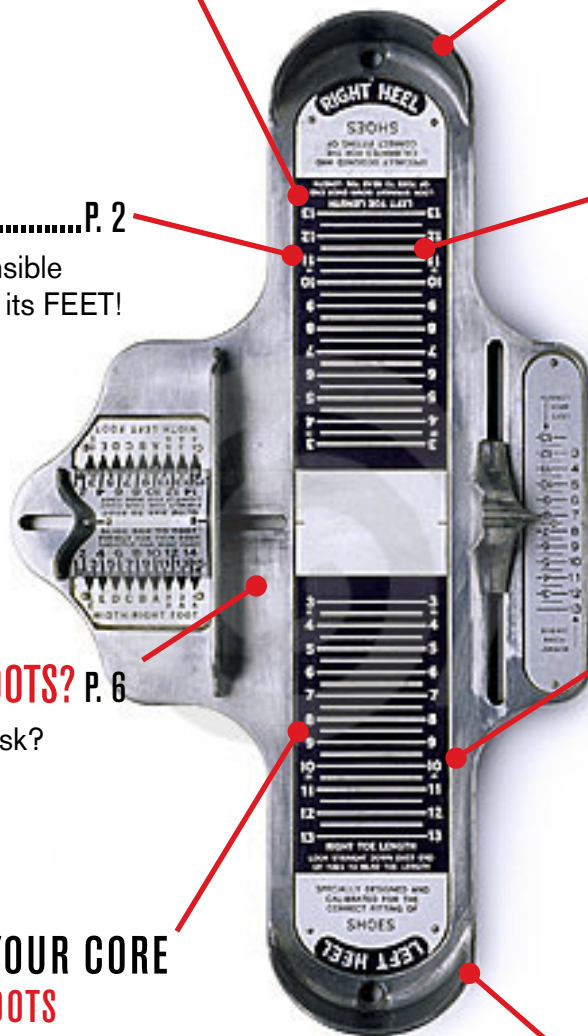
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**NEED A CHANCE TO GET RE-CHARGED?**

CHECK OUT OUR RE-BOOT BOXES



CONTENTS

# KINKY BOOTS - THE STORY



**YOU CHANGE THE WORLD WHEN YOU CHANGE YOUR MIND**

From Grammy® Award-winning pop icon **CYNDI LAUPER** and four-time Tony Award® winner **HARVEY FIERSTEIN** comes the exhilarating new musical **KINKY BOOTS**, directed and choreographed by Tony Award winner **JERRY MITCHELL**.

Based on a true story, **KINKY BOOTS** features a sensational new score, knockout dancing and a spectacularly inspiring story.

**KINKY BOOTS** is the must-see new musical that proves that sometimes, the best way to fit in is to stand out!

**BE WHO  
YOU  
WANNA  
BE**

## SYNOPSIS

Based on the 2005 film and inspired by a true story, **KINKY BOOTS** follows Charlie Price (Tony nominee **STARK SANDS**), an aspiring young businessman who is forced to give up his dreams of living the London city life in order to save his late father's family business in Northern England. When Charlie suddenly inherits his father's bankrupt shoe factory, he finds unexpected inspiration in the form of Lola (**BILLY PORTER**) a fabulous entertainer in need of some sturdy stilettos. As Charlie and Lola work to turn the factory around, this unlikely pair finds that they have more in common than they ever dreamed possible... and discovers that when you change your mind about someone, you can change your whole world.

**ACT  
ONE**

- **PRICE AND SON THEME** - Full Company
- **THE MOST BEAUTIFUL THING** - Full Company
- **TAKE WHAT YOU GOT** - Harry, Charlie, Ensemble
- **THE LAND OF LOLA** - Lola, Angels
- **THE LAND OF LOLA (REPRISE)** - Lola, Angels
- **STEP ONE** - Charlie
- **SEX IS IN THE HEELS** - Lola, Pat, George, Angels, Ensemble
- **THE HISTORY OF WRONG GUYS** - Lauren
- **I'M NOT MY FATHER'S SON** - Lola, Charlie
- **EVERYBODY SAY YEAH!** - Charlie, Lola, Angels, Ensemble

**ACT  
TWO**

- **ENTRACTE/PRICE & SON THEME (REPRISE)** - Full Company
- **WHAT A WOMAN WANTS** - Lola, Pat, Don, Ensemble
- **IN THIS CORNER** - Lola, Don, Pat, Trish, Angels, Ensemble
- **THE SOUL OF A MAN** - Charlie
- **HOLD ME IN YOUR HEART** - Lola
- **RAISE YOU UP/JUST BE** - Full Company

## Did you **KNOW?**

**KINKY BOOTS** is based on a true story about Steve Pateman and the attempt made to save his family owned shoe factory (W.J. Brooks Ltd. in Earls Barton in Northamptonshire, England). Previous to the musical, in 2005, this story became a feature film under the same name. Steve Pateman joined the family firm in 1979. In 1993, Steve took over as managing director of the business. To help boost deflating factory sales, Steve designed and manufactured a line of "kinky boots," that was sold under the name Divine Footwear.

So how does **KINKY BOOTS** the musical differ from the movie? Check it out on page 19!



## CAST & CREATIVES

# INTRODUCING OUR CREATIVE (DREAM) TEAM

### **JERRY MITCHELL** (Director/Choreographer)

Broadway and West End debuts as the director of *Legally Blonde* (Olivier Award for Best Musical, Tony nomination and Drama Desk nomination for choreography, Drama Desk nomination for direction.) Tony, Drama Desk and Outer Critics' Circle Awards for choreographing the 2005 revival of *La Cage aux Folles*, as well as a Tony nomination as choreographer of *The Full Monty*, *Hairspray*, *Never Gonna Dance* and *Dirty Rotten Scoundrels*. Twenty years ago while dancing on Broadway in *The Will Rogers Follies*, Jerry conceived and created *Broadway Bares*, a comedy burlesque show performed annually for the charity, Broadway Cares. Now, Jerry serves as Executive Producer for Broadway Bares, with a book, website ([broadwaybares.com](http://broadwaybares.com)) and satellite productions of *Broadway Bares* in Las Vegas, Fire Island and London (West End Bares). The fundraising efforts have brought more than \$10 million to Broadway Cares/Equity Fights AIDS. Jerry also proudly serves on the board of BC/EFA. Jerry conceived, directed and choreographed *Peepshow* at Planet Hollywood in Las Vegas, now entering its 4th year. Currently, Jerry is directing and choreographing the forthcoming Broadway production of *The Honeymooners*, a new musical based on the iconic Jackie Gleason television series. Jerry's newly formed company, Jerry Mitchell Productions, in association with Ambassador Theater Group, is currently developing 3 new musicals for London and Broadway.

### **CYNDI LAUPER** (Composer and Lyricist)

Cyndi Lauper is a Grammy and Emmy award-winning artist, who after more than 25 sterling years and global record sales in excess of 30 million, has proven that she has the heart and soul to keep her legions of fans compelled by her every creative move. With her first album, *She's So Unusual*, Lauper won a Grammy award for Best New Artist and became the first female in history to have four top-10 singles from a debut album. Since then, Lauper has released 10 additional studio albums, with her most recent, the Grammy-nominated *Memphis Blues*, ruling the Billboard Blues chart for 14 consecutive weeks to become the best-selling Blues album of 2010. Overall, during her storied music career, Lauper has been nominated for 14 Grammy Awards, 2 American Music Awards, 7 American Video Awards and 18 MTV Awards. Lauper recently captured her journey through music and life in her New York Times Best Selling autobiography, *Cyndi Lauper: A Memior*. As an actress, Lauper made her Broadway debut in *Three Penny Opera* alongside Alan Cumming in 2006. She has appeared in numerous television shows, including "Mad About You" (Emmy Award) and "Bones," and films, including *The Opportunist* with Christopher Walken, *Mrs. Parker and the Vicious Circle*, *Life with Mikey*, *Off and Running*, and *Vibes*. Lauper returns to television in 2013, but this time as herself, in the docu-series *Cyndi Lauper: She's Still So Unusual* on WE TV. Lauper also continues her philanthropic work through her foundation, the True Colors Fund.

### **HARVEY FIERSTEIN** (Book Writer)

Harvey Fierstein is the author of the current smash hit *Newsies* as well as *Torch Song Trilogy* (Tony and Drama Desk and OBIE Awards), *La Cage aux Folles* (Tony and Drama Desk Awards), *The Sissy Duckling* (Humanitas Award), *A Catered Affair* (12 Drama Desk nominations), *Safe Sex* (Ace Award), *Legs Diamond*, *Spookhouse*, *Flatbush Tosca*, *Common Ground* and more. His political editorials have been published in *The New York Times*, *TV Guide*, *The Huffington Post*, and broadcast on PBS's *IN THE LIFE*. His children's book, *The Sissy Duckling* is now in its fifth printing. As an actor Mr. Fierstein is known worldwide for his performances in films like *Mrs. Doubtfire* and *Independence Day*, and on stage in *Hairspray* (Tony Award), *Fiddler On The Roof*, *La Cage aux Folles*, *Torch Song Trilogy* (Tony Award) and television shows such as "How I Met Your Mother," "American Family," "Cheers" (Emmy nomination), "The Simpsons" and "Nurse Jackie."



Left to Right: Jerry Mitchell, Harvey Fierstein, and Cyndi Lauper

### ADDITIONAL MEMBERS OF THE CREATIVE TEAM FOR **KINKY BOOTS** INCLUDE:

DAVID ROCKWELL  
(Scenic Designer)

GREGG BARNES  
(Costume Designer)

KENNETH POSNER  
(Lighting Designer)

JOHN SHIVERS  
(Sound Designer)

JOSH MARQUETTE  
(Hair Designer)

RANDY HOUSTON MERCER  
(Make-up Designer)

KATHY FABIAN/PROPSTAR  
(Properties Coordinator)

BRIAN USIFER  
(Music Director)

MICHAEL KELLER  
(Music Coordinator)

RUSTY MOWERY  
(Associate Choreographer)

DB BONDS  
(Associate Director)

AMY JO JACKSON  
(Dialect Coach)

TELSEY + COMPANY  
(Casting)

CHRIS SMITH/THEATERSMITH, INC.  
(Technical Supervisor)



# DESIGN x3

Greg Barnes, Costume Designer (GB)  
Josh Marquette, Hair Designer (JM)  
David Rockwell, Scenic Designer (DR)

Join us as we jump into conversation with three members of our **KINKY BOOTS** design

**Q: Can you describe your design concept for KINKY BOOTS the musical?**

**DR:** The goal was to create sets that reference the locations depicted in the film, but in no way attempt to physically recreate them. At the start of the design process, from the first conversation with the director and choreographer, Jerry Mitchell, the idea was to design a single physical environment that could somehow serve the entire play up until the final transformation to the climactic scene at the International Milan Shoe Fair. The result was what could be described as a three-dimensional collage of an aging British shoe factory.

**GB:** The concept? It is a big word isn't it? I'd say that the design celebrates family in a funny way; the extended family that we all create once we leave home and go out into the world to find our way. The family of the Factory Workers and the family that Lola has created with her "Angels" are different in so many details but, at heart, they have more in common than it first appears.

**JM:** The design behind **KINKY BOOTS** shows the flat, regular working life in a factory verses the theatrical beauty of drag queens on stage. The time period is contemporary but for the hair design, I tried as much as possible to keep the factory workers a little bit dated; like they have been hanging onto a style from their youth. They got stuck at their favorite period of life about 20 years ago like so many people do.

**DR:** It is a crucial part of the story that the Price & Son factory has been overseen by generations of the Price family. Our basic environment became the interior of the factory, yet not in any naturalistic way, but only suggesting what it might feel like to

work in such a place. It is not until the final scene of the show that there is any large transformation. The show moves away from the small world of Northampton to the larger more exotic world of the Milan Shoe Fair – a world that is as alien as the factory was familiar – and towards which the story has been moving all along.

**Q: The juxtaposition between the two lead characters (Lola and Charlie) is extreme. How do the elements of your design support both of the characters' worlds?**

**GB:** Color is always your most important tool. Next, we shape the little details that aid the actor in telling the story. The factory workers wear a lot of layers and colors that are cool like clothes that are worn and have little "stories" that are built in because of how they are used at the factory. A little trick that we have built in with the Factory ladies is that their clothes become a bit brighter and tidier as they spend time with Lola. She inspires them to take a bit more care with their appearance. The men resist Lola and we try to help that along as well.

**DR:** To contrast Charles' and Lola's lives, we designed the factory to be able to transform itself from the staid, solid, iron and brick world of Charlie's Northampton, and of Charlie himself, to the flash and dazzle of Lola's drag club in London, and of Lola herself. Our primary method to create this transformation was based on rivets – a major part of 19th century factory design. There are thousands of rivets in the design of the factory on stage. Of course, none of them are real; most are tiny domes made of wood and painted to appear like iron rivets. But more than 1,200 are actually small dome-shaped LED lights that when not lit look just like all the other rivets, but when illuminated can dance and flash and chase and change to whatever color is called for. Therefore, when it's time for Lola's early scenes

**JM:** Contrary to the world of the factory, the drag queens are beauty and style – in one way or another – and some have a trashy style! Again, I worked closely with Gregg to come up with individual looks for these girls. Billy Porter's [character of] Lola has to be the opposite of Stark Sands' [character of] Charlie. Charlie is handsome with hair that is perhaps due for a cut whereas Lola is all glamour inspired by many of today's current divas. The 'ladies' around Lola complement his style with individual characteristics of their own. I used the world around me to design these looks. I saw what women are wearing on television and in fashion magazines and on the street.

**GB:** In contrast to the world of the factory and the workers, the Angels and Lola wear clothes that are brighter, more fashion conscious, more theatrical. They are performers and create the illusion of being women. There is a lot of thought and care that have gone into getting them "right." A lot changed in our out of town tryout... costume, make-up, and hair...and I love where we have landed.

**Q: What other factors have influenced your design?**

**DR:** The need to create a distinct transformation at the end of the show moving from Northampton to Milan was a considerable influence. So while our research for the factory concentrated on the look and feel of an old and worn out 19th century factory building, in contrast, our research for the shoe fair focused distinctly on the 21st century – on the new, the fashionable, and the cutting edge. The result was sleek, tubular black steelwork walls and randomly attached mirror panels. The steelwork walls were an echo of the older factory ironwork, but their cool black finish and the crisp mirror panels were distinctly contemporary. Behind it all is a "Bubble Light Wall," composed of more than 1,500 light bulbs attached to another mirrored surface and

**"...there is a kind of honesty in the design that pulls people instantly into a story of real people and the lessons that are learned about the universality of feelings and the common traits that we all share..."**

in London or the later dance numbers with Lola and her Angels in the factory, the use of the LED lights in conjunction with the costumes and the shifts in the stage lighting allows an almost instantaneous shift from Charlie's world to Lola's and back again.

controlled by 16 circuits, which allow the lights to appear to chase each round and about as well as create innumerable flashing patterns. The desire was to create a high fashion funhouse that would stand in stark contrast to a far more serious Price & Son factory.

**GB:** I always look to many sources for inspiration.

*continued on next page* →





[Director/Choreographer,] Jerry Mitchell and Stark Sands (our leading man) both went and visited the actual factory where the story is set. Photos from those visits were extremely helpful. I also studied the film which is something that I usually avoid, but the extras in the background are actual factory workers (not actors) and it gives the film a texture that is honest.

**JM:** I worked very closely with Gregg to craft a look for each character. Gregg is a master and very inspirational to watch as he carefully considers every aspect of a character and commonly gives actors ways to enhance their performances. For Annaleigh Ashford's [character of] Lauren, we went the opposite of dated. She is trying to be very hip and perhaps bleached her hair and styled it like someone she saw in a music magazine. She tries to settle into factory life but is maybe a little too feisty for it. This idea of a 'dated' world is also reflected in David's beautifully rugged set and I think all design aspects complement each other very well.

**DR:** The Al Hirschfeld Theatre in New York, where **KINKY BOOTS** will be playing, is an exceptionally deep theatre for New York with a good fly space above the stage. This made designing the large factory space quite a bit easier. The theater in Chicago, where **KINKY BOOTS** first performed its tryout [fall 2012],

was luckily very similar to the Hirschfeld so that few changes were required from one theatre to the other. This is not always the case.

**GB:** I also called friends of mine in London and they turned me on to "Coronation Street," which is a long running television series set in a bra factory in the same area of England that our story is set in. I looked at many episodes of that for combinations of color, how things are layered and the sort of work clothes that are featured in that working class setting. For the Angels and Lola that is more of a flight of fancy but I tried to make each one unique and to take advantage of the amazing Billy Porter (our Lola) and the rest of the beautiful cast that has been assembled by studying their personas. I watched the first three seasons of *RuPaul's Drag Race* to inspire me as well!

**Q:** In terms of design, what do you find most striking about this production?

**GB:** I think we have created a beautiful, simple, cohesive design for the actor's to work through this touching and amusing story. I love how all of the elements support each other and that is a credit to the singular vision of Jerry Mitchell, our director. The story is based on real events and there is a kind of honesty in the design that pulls people instantly into a story of real people and the lessons that are learned about

the universality of feelings and the common traits that we all share even though we come together from many diverse paths.

**DR:** Three things in particular were very satisfying in the final design of **KINKY BOOTS**. First, the factory space successfully captured the sense of that gritty, old industrial work space, yet at the same time in a curiously romantic way was in keeping with the fairytale rhythms of a musical comedy. Second, the original concept of playing all of the scenes – not just the literal factory scenes – within the environment of the factory worked as well as it did. And lastly, the final scene at the Milan Shoe Fair was such a complete transformation, but with a relatively minimum amount of scenery. The stark contrast between the rusting, grimy treadmills of Northampton and the black lacquered chrome runways of Milan is very satisfying in the event.

**JM:** This is a beautiful production. Every stage picture not only tells a story but looks richly textured and interesting as well!

Lead producers for **KINKY BOOTS** are **Daryl Roth** and **Hal Luftig**. Daryl Roth holds the singular distinction of producing seven Pulitzer Prize-winning plays including: *Clybourne Park* (2012 Tony Award); *Proof* (2001 Tony Award); *Edward Albee's Three Tall Women*; and *Wit*. She has produced over 75 award-winning productions including: *The Goat or Who is Sylvia*; *The Normal Heart* (2011 Tony Award); *One Man, Two Guvnors*; and *War Horse* (2011 Tony Award). Hal Luftig is the winner of three Tony Awards® and London's Olivier Award. He has worked on and Off-Broadway for the past 25 years and produced such shows as *Evita*, *Movin' Out*, *Thoroughly Modern Millie*, *Legally Blonde*, and numerous others. General Manager for **KINKY BOOTS** is Foresight Theatrical who oversees and supervises *The Phantom of the Opera*, *Spider-Man Turn Off The Dark*, *Million Dollar Quartet* on tour and numerous other productions.



## THE

## PRINCIPAL

## PLAYERS

**STARK SANDS** (Charlie Price)

Broadway: *American Idiot*, *Journey's End* (Tony Award nomination, Theatre World Award).

Off-Broadway: *Twelfth Night* (Shakespeare in the Park), *The Tempest* (Classic Stage Company, St. Clair Bayfield Award).

Film includes *Die, Mommie, Die!*; *Flags Of Our Fathers*; *Pretty Persuasion*; *Shall We Dance*; *Chasing Liberty*; *11:14*; *Catch That Kid*. Television includes "Generation Kill," "Nip/Tuck," "Six Feet Under." BFA: USC.

**BILLY PORTER** (Lola)

Broadway: *Miss Saigon*, *Five Guys...*, *Grease*, *Smokey Joe's...*, *Dreamgirls*. Off-Broadway/ Regional: *Angels In America*, *Merchant of Venice*, *Radiant Baby*, *Birdie Blue*, *Songs For a New World*, *Ghetto Superstar* (One-Man Show), *Topdog/ Underdog*, *King Lear*, *The Further Adventures of Hedda Gabler*. Film/ Television: *The Broken Hearts Club*, *Shake Rattle & Roll*, *Noel*, "Law & Order," "The Big C." Recording: *Untitled*, *At The Corner Of Broadway & Soul*.

**ANNALEIGH ASHFORD** (Lauren)

Broadway: *Hair* (Jeannie), *Wicked* (Glinda); *Legally Blonde* - original cast (Margot). Off-Broadway: *Dogfight* (Marcy), *RENT* (Maureen). Chicago: *Wicked* (Glinda) Film: *Sex & the City*, *Rachel Getting Married*. TV: "Made In Jersey," "Masters of Sex," "Smash," "The Big C," "Nurse Jackie," "Law & Order," "Legally Blonde." Nominated for Drama League & Clive Barnes Awards for *RENT*. Graduate: Marymount Manhattan College.

**CELINA CARVAJAL** (Nicola)

Broadway: *Tarzan*, *Dracula*, *42<sup>nd</sup> Street*, *Cats*. Off-Broadway: *The Toxic Avenger*, *Rooms* (New World Stages), *Radiant Baby* (Public Theater), *Empire* (Spiegelworld). Other theatre: *Prometheus Bound* (ART), *The Last Goodbye* (WTF), *Bedbugs!!!* (NYMF Outstanding Actor Award). Film and TV credits include: "Sex And The City" and "All My Children." Lead singer of the NY rock band The Deafening. [www.celinacarvajal.com](http://www.celinacarvajal.com)

**DANIEL STEWART SHERMAN** (Don)

Broadway: *Desire Under the Elms*, *Cyrano De Bergerac*, *A Touch of the Poet*, *Henry IV*, *The Full Monty*. Film: Mr. Popper's Penguins, *Boy Wonder*, *The Taking of Pelham 123*, *Gigantic*, *Redacted*, *Capers*, *Pretty Bird*, *Wendigo*. TV: "Gun Hill," "The Good Wife," "Mercy," "Justified," "Rubicon," "Life on Mars," "Law & Order." B.F.A. from N.C.S.A.

**MARCUS NEVILLE** (George)

Broadway: originated the role of Harold Nichols in *The Full Monty* (also London's West End), *Li'l Abner*, *City of Angels* (original company). Off-B'way: 20. Regional: 30. TV/Film: "The Good Wife," "Law & Order(s)," "Thanks For Sharing, By Clem!" Member Weston Playhouse Theatre Co, Weston, VT. Proud Member AEA.

For more info. about **KINKY BOOTS** go to the show's official website at: [www.kinkybootsthemusical.com](http://www.kinkybootsthemusical.com)

Connect with **KINKY BOOTS** - Like us on • Follow us on • Watch us on • Follow us on

**KINKY BOOTS** on Broadway is playing at The Al Hirschfeld Theatre, 302 West 45th Street, NYC



# WHO'S WHO IN **KINKY BOOTS**



## MAIN CHARACTERS



**CHARLIE PRICE** – A young man in his late 20s who has just recently taken over the family business. Charlie is a bit confused, a bit unfocused; he's a hero hiding under a victim's mantle.



**LOLA/SIMON** – A drag queen in his early 30s with winning ways. Simon has the physique of a prize fighter draped in satin.

**NICOLA** – A young woman in her 20s and Charlie's long-term girlfriend. Her line of work is real estate; she's driven and uncompromising.



**LAUREN** – A young woman in her 20s. A beautiful and strong working class girl and a possible love interest for Charlie.



**DON** – A burly hyper-masculine bear of a factory worker who acts as Lola's nemesis.

## ENSEMBLE

**THE ANGELS** - Drag performers who populate The Blue Angel Nightclub and act as a Greek chorus throughout the musical.

**MR. PRICE** - Charlie's father.

**SIMON SR.** – Lola's father: an unforgiving tower of anger.

**GEORGE** – A reserved, middle-aged man and the factory manager who likes to keep up with traditions.

**HARRY** - A contemporary of Charlie's, but his polar opposite. Harry is self-aware and confident. He is a successful discount shoe salesman.

**RICHARD BAILEY** - Nicola's boss. An overtly attractive and successful man. A real threat to Charlie.

**PAT** – The officious office manager who will let loose her wild side when allowed.

**TRISH** – A middle-aged woman who works at the factory and has a husband and kids to worry over.

**FACTORY WORKERS, PUB & CLUB PATRONS, PHOTOGRAPHERS, MILAN STAGE MANAGER, REFEREE, HOOLIGANS, and DELIVERY MAN**





# LET ME BE ME



DON'T JUDGE A MAN UNTIL YOU'VE WALKED A MILE IN HIS ~~SHOES~~ HEELS!

## SIMPLE RULES FOR BEING TRUE TO YOU:

### 1. KNOW THYSELF – THEN LOVE THYSELF!

Take the time to figure out what makes you special and love every second of it. No need to be someone else, you're all the fabulous you need!

### 2. "GREAT EXPECTATIONS" IS A BOOK TITLE– NOT YOUR LIFE!

There is no need to live up to anyone else's demands but your own! As Charlie and Lola sing, "the endless torrent of expectations swirling inside my mind wore me down. I came to a realization and I finally turned around to see that I could JUST BE ME!" (Charlie/Lola, Act I)

### 3. CELEBRATE YOU!

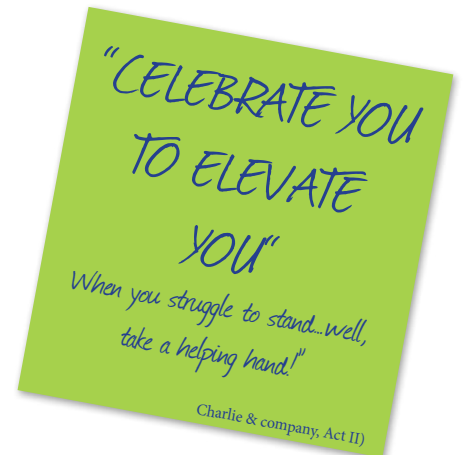
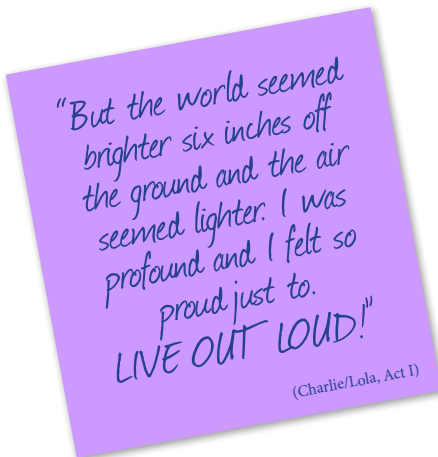
Your life is a song to be sung, a dance to be danced—so live it up, darling! And who cares if it's not what the world calls normal—"stop hiding and have a normal life" – however YOU define it! (Charlie/Lola, Act I)



**"BE YOURSELF; EVERYONE ELSE IS ALREADY TAKEN"**

(Oscar Wilde)

## POST IT!

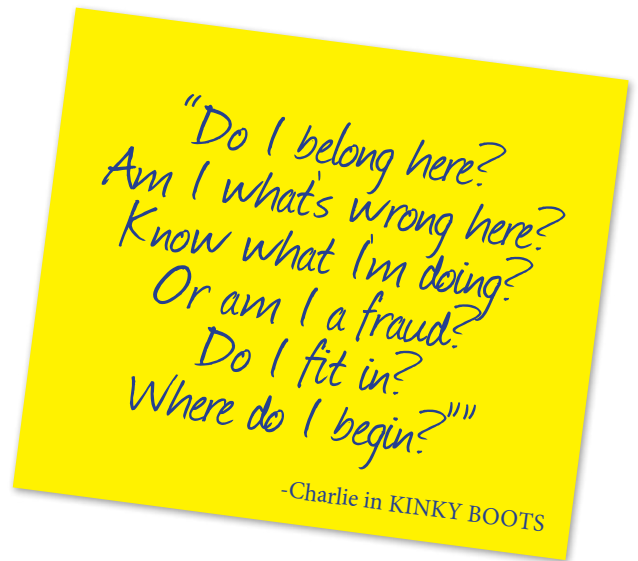


# LET ME BE ME

If you look at all of the influential people in the world, many of the most spectacular people were probably also highly unique individuals when they were younger. Could you imagine Lady Gaga at your high school prom or having Mark Zuckerberg sit at your lunch table? What's funny is that what is often considered cool in school actually becomes average in the real world, whereas those students, who don't quite fit in, may turn out to be shining stars when they grow-up.

No matter what you do with your time – looking good for complete strangers, listening to rumors and getting stuck in a negative social cycle is almost always done to please someone else. It's time to ignore what everyone else thinks and start to live for you! What's great about being YOURSELF and TRUE to YOUR IDENTITY is that you actually become LOVED and ADMIRERD by people who like you for who you are – not for who you are trying to be.

We've all been there: feeling lost and unsure of who we really are. The point is, the only person you have to worry about impressing is **YOURSELF!**



## REBOOT BOX:

Time to recharge your thinking!



TAKE THE "TO THINE OWN SELF BE TRUE" QUIZ BY CHECKING THE BOX THE MOST APPLIES TO YOU.

Do you agree to most of the things that your friends say?

- Rarely
- Mostly

Can other people influence your decisions easily?

- No, I'm the boss.
- Yes, I don't want to be odd one out.

If you support a cause which twenty of your friends oppose, you will:

- Still support it.
- Change your opinion.

If all your friends took a class, which you don't like, would you still join it?

- No, I would not join something I don't like.
- Yes, if my friends dig it, I'm sure I will too.

Do you manage to make an enemy out of someone who disagrees with you?

- Yes, their loss for not getting me.
- No, I'm a lover not a fighter.

Do friends consult you for your opinion about important matters?

- Yes, sometimes they do.
- Not really, very rarely.

When you post an update to Facebook / Twitter, you do it because:

- I want people to "like" and approve of what I'm doing.
- I'm proud of what I'm doing/feeling and want to share my excitement.

Will you change yourself if your girlfriend/boyfriend does not like the way you are?

- I don't think that I can make any major changes for someone else.
- I would totally change myself for the person I love.

When it comes to style and clothes, you:

- Tend to dress like all my buddies.
- Do my own thing—and rock it out!

Now, look at your answers. How many things in your life do you do to please other people or get them to like you? What's the point if you don't

## LOVE YOURSELF?





**GEORGE  
BERNARD SHAW**

“Life isn’t about finding yourself. Life is about creating yourself.”



**JASON COLLINS**  
NBA BASKETBALL STAR

“I’m a 34-year-old NBA center. I’m black. And I’m gay... I wish I wasn’t the kid in the classroom raising his hand and saying, ‘I’m different.’ If I had my way, someone else would have already done this. Nobody has, which is why I’m raising my hand.”



**LOLA**  
KINKY BOOTS

“I came to a realization and I finally turned around to see that I could just be me.”

## Did you **KNOW?**

“Drag” refers to the performance of gender theatrically. There are many kinds of drag artists ranging from professionals who have starred in movies to people who just try it once. Drag artists also vary by class and culture and can vary within the same city. Although many assume that all drag performers are gay or transgender, there are drag artists of all genders and all sexualities.

Generally, drag queens perform femininity theatrically and drag kings perform masculinity theatrically. Being a drag queen or a drag king is not the same as being transgender, though people who are transgender may also perform drag sometimes. The word transgender describes a person who lives as a gender other than what is expected based on the sex they were given at birth.

# MEET SOME OF TODAY'S (OR YESTERDAY'S) DRAG SUPERSTARS!



**Charles Pierce** (1926-1999), was among the first to do impersonations of Bette Davis, Mae West, Joan Collins and other famous stars brought drag to the forefront of theatre and radio. He described himself as a male actress rather than a drag queen – the ‘original, over-the-hill, valley girl’



**Divine** (1945-1988), was a character actor who often performed female roles in both cinema and theater. Divine adopted a female drag persona in his musical performances, leading People magazine to describe him as the “Drag Queen of the Century.”



**Lypsinka** (b. 1955), rose to fame performing long, show length soundtracks featuring edited snippets from old Hollywood films. Her meticulously precise lip syncing amazed audiences across America, landing her slots on The Joan Rivers Show, amongst others.



**Barry Humphries** (b. 1960), Dame Edna Everage is a character created and played by the Australian performer and comedian. Dame Edna is famous for her lilac-colored hair, trademark cat eye glasses, and boisterous personality. Humphries developed Edna gradually while on tour as part of the entertainment for his fellow cast mates during commutes between country towns where he perfected his falsetto impersonation of a Melbourne housewife.



**RuPaul** (b. 1960), is the undisputed queen of drag queens. In the 1990s RuPaul was to drag what Naomi Campbell was to modeling. In other words, RuPaul was the world’s first drag superstar. His career has included a string of dance singles, a duet with Elton John, and a hit television show, “RuPaul’s Drag Race.”



**Stormé DeLaverie** (1920-2014). “It ain’t easy . . . being green” is the favorite expression of Stormé DeLarverie, a woman whose life flouted prescriptions of gender and race. During the 1950s and 60s she toured the black theater circuit as a mistress of ceremonies and the sole male impersonator (drag king) of the legendary Jewel Box Revue, America’s first integrated female impersonation show and forerunner of La Cage aux Folles. The multiracial revue was a favorite act of the Black theater circuit and attracted mixed mainstream audiences from the 1940s through the 1960s, a time marked by the violence of segregation.



# WHEN MEN WERE MEN (AND WOMEN, TOO)

Through playbills, posters, photos, 'Cross-Dressing on the Stage' brings history to life

EXCERPT FROM HARVARD GAZETTE (2003) BY KEN GEWERTZ

'From the dawn of time, women's presence in the theater has been the exception rather than the rule,' said Senelick. 'The theater is grounded in religion, and having women on stage was not considered decorous. Their realm is the home.' [Honorary Curator Laurence Senelick, 2003]

The irony is that the religion from which ancient Greek theater sprang was the worship of Dionysus, the god of ecstasy whose rites were carried out principally by women. But when these rites evolved into theater, women were banished from the stage and their parts taken by men. The Greeks believed that allowing women to perform publicly would be too dangerous and that having men portray them neutralized the danger.

The ban against women on stage, initiated by the Greeks and bolstered by the Christian insistence on female chastity, remained in force until the 17th century when female singers began to appear in a new form of musical theater called opera.

Rather than condone the outrage of female performers, the Church employed male castrati to sing soprano parts. Although ostensibly prohibited since 1587, castrati continued to perform in the papal choir until the late 19th century.

One might expect the admission of women on stage to be related to a demand for greater realism, but the actual result was not only that men and women got to play roles appropriate to their gender, but that the impersonation of the opposite sex could now go both ways. During the Restoration period, there was a vogue for women playing male rakes like Macheath in John Gay's 'The Beggar's Opera.' Based on the playbills and advertisements that have survived from this period, the male attire these women wore did little to conceal their feminine contours, which seems to have been the point.

Relieved of the necessity of playing young women on stage, males who specialized in playing characters of the opposite sex now did so largely for comic effect, often portraying older women or women of the lower classes. As in the ancient Greek theatre, this tradition reflected a fear of female sexuality.

'The menopausal woman was considered dangerous if she was sexual. Treating her comically and having her played by a man has the effect of neutralizing her,' [Senelick, 2003]

Even in our relatively liberated age, seeing two women kiss on stage or on the screen can be a bit shocking. But during the 19th century, as the stage became less bawdy and more genteel, depictions of sexuality were considered more acceptable when both partners were women. A number of actresses such as the British Helen Weston, specialized in playing romantic male roles.

Also popular at this time were women playing young boys, especially those of the lower classes - chimney sweeps, newsboys,

characters whose appealing vulnerability could be enhanced by casting a woman in the role. As Senelick pointed out, the ultimate example of this strategy is the traditional casting of a woman in the role of Peter Pan.

'He's a pirate, the leader of the lost boys; he can fly, he's the bravest kid around, and what he wants most in the world is a mother.'

In America, the all-male minstrel show also used female impersonation as a way of appeasing straitlaced provincial audiences at the same time as it perpetuated racist stereotypes.

'The fact that the minstrel shows were all male meant that they were wholesome, clean entertainment. There were no loose women and therefore no danger of pollution from the stage.'

Some of the most popular plays of the 19th and 20th centuries have featured men impersonating women, usually out of necessity rather than choice.

In the early 20th century, several popular male impersonators emerged from the homosexual subculture. Annie Hindle and Ellen Westman each created long-running stage acts in which they convincingly portrayed rough, boisterous men-about-town. In England, Vesta Tilley honed a similar stage personality, although her characters tended to be more genteel.

'Glamour drag,' a genre that grew in popularity during the first half of the century, began with such performers as the vaudeville star Julian Eltinge, who insisted he was a 'man's man' in his private life, and the comedian Bert Savoy, considered to be a model for Mae West. Savoy's last words, before being struck by lightning during a thunderstorm, were reported to be, 'Goodness, ain't Miss God actin' up!'

Is the goal of theatrical cross-dressing to confuse or deceive us? Senelick does not think so.

'Gender impersonation should not be seen as an attempt to imitate the other sex, but rather as an effort to combine elements and create something fresh, but something that cannot be experienced outside the theater.'



Danny La Rue (b. 1927) was England's most famous dame. (Photo by Angus McBean)

# UNLIKELY PARTNERSHIPS



**OIL AND WATER DO NOT MIX** – this is a familiar mantra drilled into every student throughout the ages. Motor oil shows up as sheen on top of puddles in a road. Crude oil floats in the oceans after a spill from a tanker. Even olive oil tends to separate in salad dressings. But take note - it is only by vigorously **SHAKING** these two (seemingly) **OPPOSITES TOGETHER** that one can **OVERCOME THE FORCES** that hold the oil together to create, in special cases, a **UNIQUE BLEND!** So... maybe oil and water **CAN** mix. Maybe opposites **DO** attract and once they've done so, great blends and partnerships can be formed!

**PARTNERSHIPS.** Many great companies are initially founded and maintained by long-time friends, classmates or relatives. Numerous others are initially built on far less amicable terms. There is also an ebb and flow factor as some companies thrive for a while and then fade away, while others (usually through a clever re-branding strategy) manage to stay on top of the trends and experience a transformation of sorts to keep ahead of the curve. Such is the case with **KINKY BOOTS'** Price & Son – a shoe company that was well on it's way to becoming extinct, until clean-cut executive Charlie Price meets out-of-the-box creative type, Lola. An unlikely pair from different worlds but once they meet (and Charlie's shoe business know-how is 'shaken vigorously' with Lola's savvy and sexy design ideas) both men and their retail business are changed forever.

The bottom line is this – *“there is a common trend here – the most well-rounded entrepreneurial pairs recognized their individual limitations and respected what the other could bring to a partnership.”* (Shontell 2011)



## that have changed our world!



### GOOGLE:

Larry Page and Sergey Brin met at Stanford's PhD program in 1995, but they did not instantly become friends. During a campus tour for doctoral students, Brin was Page's guide and they bickered the entire time. Despite their quarrel, the two found themselves working on a research project together. Their paper "The Anatomy of a Large-Scale Hypertextual Web Search Engine," became the basis for Google. Though they may have been born on opposite sides of the world (Brin from Russia and Page from Michigan) Sergey and Larry are definitely cut from the same cloth.



### TWITTER:

Evan Williams had been working for another company that was sold to Google. Under Google's new reign, Williams hired Biz Stone who mentioned that "we started out as rivals but became great friends... We really respected each other." The pair was approached by a third party (an engineer with an idea) and this discussion developed into Twitter. Mutual respect, camaraderie and ambition encouraged the two to stick together and achieve massive business success.



### SESAME STREET:

While many believe that Jim Henson invented Sesame Street, the truth is that he was not at all initially interested in a children's show when he first met Joan Ganz Cooney the show's creator and also founder of the Children's Television Network. It was Cooney who first spotted Jim Henson and his puppets on local TV ads and felt that they would fit well with her children's programming. Henson wanted to work on his own adult projects and said that he had no interest. Despite the rebuttal, Joan pushed the idea and convinced Jim to join Sesame Street and as we all know, Henson's muppets were a massive success and a brand was born.



### APPLE:

Steve Jobs and Steve (Woz) Wozniak became friends at a summer job in 1970. Woz was busy building a computer, and Jobs saw the potential to sell it. In a 2006 interview, Woz explained, "I was just doing something I was very good at, and the thing that I was good at turned out to be the thing that was going to change the world... Steve [Jobs] was much more further-thinking. When I designed good things, sometimes he'd say, 'We can sell this.' And we did. He was thinking about how you build a company, maybe even then he was thinking, 'How do you change the world?'" Woz's technical skills paired with Jobs' business foresight made the two an ultimate business match.

(Excerpt from Business Insider, 2011 by Alyson Shontell)



**Q:** How do you change the world?

**A:** Dare to speak your own mind and follow your own path. Dare to upset the status quo with new solutions that may fly in the face of long held beliefs and conceits. Dare to believe, beyond the shadow of a doubt, that what your mind can believe, you can achieve. Dare to think outside 'the box' as this is where the magic happens!



Both Lola and Charlie complement each other in the sense that they challenge each other to think outside the box. In doing so they not only build a new business together, but they come to see that they are both after the exact same thing in life: **TRUTH**. Charlie finds it by becoming his own man, free from his father's expectations. Lola finds it by slapping on a fierce new wardrobe (and business mindset) to experience life's sweetness from an entirely new perspective.



## LOLA'S 6-STEP PROGRAM TO PERSONAL FREEDOM AND SELF-EXPRESSION:

- 1) PURSUE THE TRUTH;
- 2) LEARN SOMETHING NEW;
- 3) ACCEPT YOURSELF AND YOU'LL ACCEPT OTHERS TOO;
- 4) LET LOVE SHINE;
- 5) LET PRIDE BE YOUR GUIDE;
- 6) YOU CAN **CHANGE** THE WORLD WHEN YOU **CHANGE** YOUR MIND!



# WOMEN WHO HAVE CHALLENGED US TO CHANGE THE WORLD BY CHANGING OUR MINDS:



## **Eleanor Roosevelt - 1884 - 1962 • Former First Lady of the United States**

Married Franklin D. Roosevelt in 1905 who would later become the president of the United States. She was one of the most outspoken women in the White House and became one of the most influential women in American politics, championing the course of the oppressed throughout her life. She was an outspoken advocate for women's rights, minorities, the poor, and disadvantaged winning her many awards for her humanitarian efforts.

"It is better to light a candle than curse the darkness." - Eleanor Roosevelt



## **Rosa Parks - 1913 - 2005 • "The Mother of the Modern-Day Civil Rights Movement."**

Born in Tuskegee, Alabama, she was an African-American woman who became well known for her stand against racial segregation on public buses after she refused to give up her seat for a white man. This unprecedented incident led to her arrest and conviction of civil disobedience. Rosa spent most of her life fighting Civil Rights issues such as desegregation and voting rights.

"I would like to be known as a person who is concerned about freedom and equality and justice and prosperity for all people." - Rosa Parks



## **Susan B. Anthony - 1820 - 1906 • Suffragist and Abolitionist**

The cofounder of the National Woman Suffrage Association with Elizabeth Cady Stanton (1815-1902), she championed equal rights for women. She didn't live to see the passage of the 19th Amendment, giving women the right to vote.



## **Gloria Steinem - 1934 - • Writer and Activist**

Cofounder of *Ms.* magazine and the National Women's Political Caucus, she dared to use the f word (feminist!) to assure women equal rights, protections, and opportunities under the law. With good humor and compassion, she kicked open doors for our daughters.



## **Wendy Kopp - 1967 - • Founder, Teach for America**

Her senior thesis at Princeton included a plan to create a corps of desperately needed teachers for schools in low-income neighborhoods. Twenty years later, Teach for America has trained more than 24,000 teachers and reached three million students. We praise Kopp for reminding us that one woman can make a huge difference in the world.



## **Cyndi Lauper - 1953 - • Composer and Lyricist of KINKY BOOTS**

Cyndi Lauper is a Grammy and Emmy award-winning artist, who after more than 25 sterling years and global record sales in excess of 30 million, has proven that she has the heart and soul to keep her legions of fans compelled by her every creative move. Lauper also continues her philanthropic work through her foundation, the True Colors Fund.

"So don't be afraid to let them show your true colors. True colors are beautiful like a rainbow" - Excerpt from the song, "True Colors"





# WHAT ELSE CAN I DO?

Very often in life we are presented with challenges. These challenges may be physical in nature, but more often than not, the challenges that we come up against are of a personal nature – i.e., someone who's beliefs, religion or conduct do not necessarily align with our views of the world. Many times these variances of opinions can be sorted out peacefully and without much fuss; however, there are times when one must **TAKE A STAND** and ask the question – **WHAT ELSE CAN I DO?**

Faced with financial ruin and the demise of his father's treasured business, Charlie is on the brink of giving up, saying to Lola, "But what can I do? We can't keep making things that no one wants..." Unwilling to accept this defeatist attitude, Lola challenges Charlie to try something new – something that yes, requires creative and adventurous thinking, but also something that challenges the status quo and potentially even risks offending the very workers that Charlie has known all his life. Together, they both rise to the challenge. Not only is the company 're-born anew', but certain lives and minds are changed and in doing so, deeply held prejudices and convictions are erased.

Rising to a challenge often requires **RISK** and **PERSERVERANCE!** And sometimes some brute force, as is the case with Lola as she literally enters the boxing ring to challenge Don to a duel – a duel with a surprising take-the-high-road conclusion!



Charlie from  
KINKY BOOTS

“...IT'S DO OR DIE. BUT 'DO' WE WILL.”

“IF AT FIRST YOU DON'T SUCCEED – TRY, TRY AGAIN.”

William Edward Hickson



## Did you **KNOW?**

William Edward Hickson (1803 – 1870) was a well-known British educational writer. The son of a boot and shoe manufacturer, he is credited with popularizing the above proverb – “If at first you don't succeed – try, try again.”





**“I HAVE A DREAM!”**

Martin Luther King, Jr. (1929 – 1968) was an American clergyman, activist, and leader in the African-American Civil Rights Movement.



**“THE MOST VIOLENT ELEMENT IN SOCIETY IS IGNORANCE.”**

Emma Goldman (1869 – 1940) was an anarchist known for her political activism, writing, and speeches.



**“ALL MEN ARE CREATED EQUAL. NO MATTER HOW HARD THEY TRY, THEY CAN NEVER ERASE THOSE WORDS.”**

Harvey Milk (1930 – 1978) was an American politician who became the first openly gay person to be elected into public office in California.

While we all cannot be the next Martin Luther Kings or Emma Goldmans of the world, every one of us is certainly capable of climbing on to our own **SOAPBOX** – letting our unique views be heard. Just like those Sunday soapbox orators who for years have assembled in London’s Hyde Park Speaker’s Corner or the demonstrators in New York’s Union Square, we too can take charge, let our opinions be known and yes, **BE THE CHANGE WE WANT TO SEE IN THE WORLD!**

**FIND YOUR SOAPBOX:** Whether it’s standing up for human rights, getting the job you’ve always wanted, or just making sure your point of view is respected, there’s no reason to keep doing the same old thing if it’s getting you nowhere.



## REBOOT BOX:

**Time to recharge your thinking!**

Fill in the blank with what matters most to YOU: \_\_\_\_\_

Now, what are you doing to make that happen: \_\_\_\_\_

What’s something totally different from what you’re doing that could make things better, easier, or faster?  
\_\_\_\_\_

Making a difference doesn’t have to be exhausting. Use the Internet to support a cause, organize your friends around a community service project, or just take a little time out of your day to focus on making a positive impact on the community around you.

**IT’S THAT EASY!**



# WHERE TO TURN

There are times when we hit a crossroad and need some guidance as to which is the best way to turn. In other instances, we may want to reach out on someone else's behalf and get them the information they need. Whatever the case may be, here are a few recommendations as to organizations that are doing terrific things for our community and country at large. So, get up, get involved and help establish your own legacy for future generations!



is a nonprofit organization dedicated to inspiring and empowering LGBT youth by connecting them with successful LGBT professionals in their community. Their vision is a world where Lesbian, Gay, Bisexual and Transgender youth live PROUD, live OUT, live FREE!

[www.LiveOutLoud.info](http://www.LiveOutLoud.info)



is the leading national organization providing crisis intervention and suicide prevention services to lesbian, gay, bisexual, transgender, and questioning youth.

If you need support, please call the  
Trevor Lifeline: 866 488 7386

[www.TheTrevorProject.org](http://www.TheTrevorProject.org)



strives to assure that each member of every school community is valued and respected regardless of sexual orientation or gender identity/expression.

[www.glsen.org](http://www.glsen.org)



**TRUE COLORS FUND** was co-founded by Cyndi Lauper to inspire everyone, especially straight people, to become active participants in the advancement of equality for all through the

Give a Damn Campaign and to raise awareness about and bring an end to gay, lesbian, bisexual and transgender youth homelessness through the Forty to None Project.

[www.truecolorsfund.org](http://www.truecolorsfund.org)



[www.wegiveadamn.org](http://www.wegiveadamn.org)

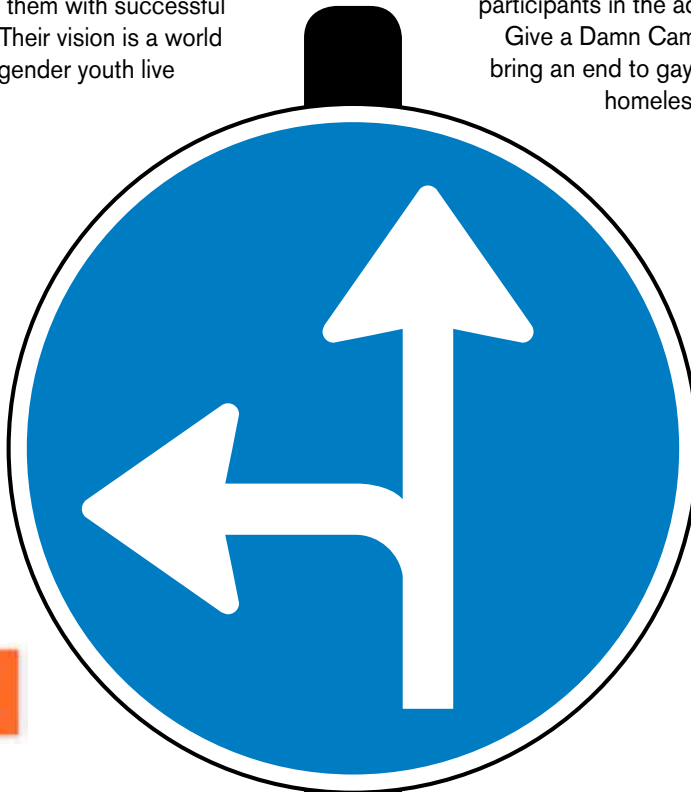


[www.fortytonone.org](http://www.fortytonone.org)



helps keep America's runaway, homeless and at-risk youth safe and off the streets. Their 1-800-RUNAWAY crisis hotline is available 24-hours a day throughout the United States.

[www.truecolorsfund.org](http://www.truecolorsfund.org)





works to build political power for young people in our country. Rock the Vote has registered more than five million young people to vote and has become a trusted source of information for young people about registering to vote and casting a ballot.

[www.rockthevote.org](http://www.rockthevote.org)



builds girls of courage, confidence, and character, who make the world a better place. In Girl Scouts, girls discover the fun, friendship, and power of girls together. Through a myriad of enriching experiences, such as extraordinary field trips, sports skill-building clinics, community service projects, cultural exchanges, and environmental stewardships, girls grow courageous and strong.

[www.girlscouts.org](http://www.girlscouts.org)

## VOLUNTEER MATCH

strengthens communities by making it easier for good people and good causes to connect. The organization offers a variety of online services to support a community of nonprofit, volunteer and business leaders committed to civic engagement.

Our popular service welcomes millions of visitors a year and has become the preferred internet recruiting tool for more than 92,000 nonprofit organizations.

[www.volunteermatch.org](http://www.volunteermatch.org)



**EARTH FORCE** engages young people as active citizens who improve the environment and their communities now and in the future. Now is the time to foster a scientifically capable and civically engaged populace. Through Earth Force young people get hands-on, real-world opportunities to practice civic skills, acquire and understand environmental knowledge, and develop the skills and motivation to become life-long leaders in addressing environmental issues. Earth Force knows that little can be accomplished by working alone. To meet our goals, Earth Force partners with businesses, schools, community-based organizations and civic leaders nationwide.

[www.earthforce.org](http://www.earthforce.org)



**BOYS & GIRLS CLUBS OF AMERICA**

seeks to enable all young people, especially those who need us most, to reach their full potential as productive, caring, responsible citizens. Helping youth become responsible, caring citizens and acquire skills for participating in the democratic process is the main thrust of these programs. They also develop leadership skills and provide opportunities for planning, decision-making, contributing to Club and community and celebrating our national heritage.

[www.bgca.org/](http://www.bgca.org/)



DoSomething.org is the country's largest not-for-profit for young people and social change. They have 1,666,208 members (and counting) who kick ass on causes they care about.

[www.dosomething.org](http://www.dosomething.org)



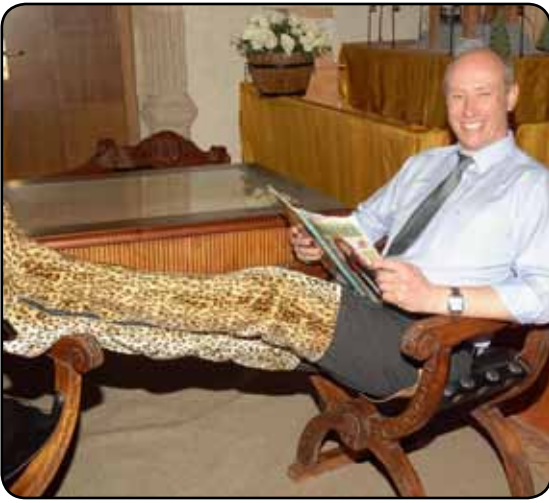
# FACT VS. FICTION

So how close are the musical and movie versions to the true story?  
Check out the points below to find out.

ORIGINAL (the real story)	ADAPTATION (the musical and the movie)
The original shoe factory's name was W.J. Brooks Shoe Company.	The shoe factory's name in the musical and the movie is Price & Sons Ltd.
W.J. Brooks made women's boots for men and women.	Price & Sons made women's boots just for men.
W.J. Brooks was run by Steve Pateman who took over for his father (Richard) while he was still alive.	Price & Sons is run by Charlie Price who took over for his father after his father unexpectedly died.
While in his mid-30s, Steve Pateman admitted to being a bit of an exhibitionist: "I'm one of those people who hear about a fancy dress party, and say: OK, what can we do to shock people?" (Gritten, 2005)	Charlie Price is a man in his late 20s who is a bit confused and relatively conservative with a traditional, family-focused background.
During the time when the W.J. Brooks factory went through the shift from making traditional men's shoes, such as hand-stitched leather brogues, to the Divine line of shoes for men and women, Pateman was married and in c. 1997 (when the story begins) had a newborn born son.	Charlie Price is not married and has no children.
W.J. Brooks began to experience a loss of sales when the value of the British pound resulted in a downward trend in the company's export trades and cheaper imports caused a significant decrease in domestic orders.	Price & Sons lost money because a large order had been placed – essentially a ghost order – with no one to buy the units. Like in the real story, the import market negatively affected the shoe company's domestic trading power.
Steve Pateman started to make fetish footwear because a fetish shop, named Laces in Folkestone, found out about Pateman and his work through the Footwear Federation. Laces in Folkestone had multiple challenges with their suppliers and Pateman believed his factory could help solve their problems.	Charlie Price started to make women's boots for men because of chance encounter with the story's lead character, Lola – a Drag Queen (and a whole lot more).
W.J. Brooks gained interest for their line of Divine shoes through a showing at the Düsseldorf footwear show and the British Broadcasting Corporation (BBC) series "Trouble at the Top."	Price & Sons gained interest in their boot wear through a show at the Milan International Footwear Show.
Steve Pateman modeled his line of Divine footwear in his company's brochures and catalogues.	Charlie Price modeled the Kinky Boot line at the Milan Footwear Show.
It was the BBC who nicknamed W.J. Brooks the Kinky Boot Factory.	It is Lola, the Drag Queen, who nicknames Price & Sons the Kinky Boot Factory.
In 2000, Divine Footwear stopped its production of 'kinky boots' but the company continued to find creative and commercial success with an expanded line that included women's shoes, bags, fragrances, erotic toys, and underwear.	In the musical and movie, the story ends at the Milan Footwear Show – with the onset of the company's new line of footwear.



# “I’VE ALWAYS LIKED TO SHOCK PEOPLE.”



STEVE PATEMAN



CHARLIE PRICE

W. J. Brooks made lovingly crafted shoes and boots, 90 per cent of them exported. ‘We were making 4,000 pairs a week,’ Pateman says. But the value of the pound was increasing, making his footwear more expensive. Within months, three interest rate increases made selling almost impossible: ‘We were paying wages, but we had no work for our people.’ He had another problem: rival boots and shoes from Eastern Europe and China, made with little craftsmanship, but at a fraction of his labour costs. Eventually, he had to make 30 employees redundant.

...Gloomily he soldiered on with a reduced workforce - but then came the phone call that changed his life. A woman in Folkestone who ran a store selling sexy lingerie, and boots - many of them thigh-high, in red or black leather or PVC - favoured by cross-dressers and drag queens, wanted ladies’ shoes in men’s sizes. ‘We’d done a lot of high heels in the past, as well as Beatle boots, winkle-pickers and creepers,’ recalls Pateman. ‘So I invested £12,000 in a machine, to put 4½ in heels on boots.’ [see underlined definitions below.]

Sensing there might be a lucrative niche market, he researched his potential customer base and created his own designs: ‘The problem with other manufacturers’ boots and shoes of this type is that they were ladies’ shoes, simply made bigger to fit men. I was coming into it afresh, so I’d make them wide enough, too.’

Initial interest was high and sales were good, so Pateman decided to turn the entire factory over to producing this specialised footwear. From this point, W.J. Brooks would be known as ‘the Kinky Boot Factory’.

The shift into kinky footwear had some amusing consequences. Someone was needed to model the boots for the company’s brochures and catalogues. Unsurprisingly, none of the male workers volunteered. Then one of them suggested Pateman should do it. ‘I had to learn to walk in the boots,’ he sighs, ‘and of course my legs couldn’t be hairy, so I had to learn to shave them, too.’ He looks sheepish at the recollection. It’s hard to imagine Pateman, a pleasant, balding man, putting himself through it.

Not all his workers were thrilled by the plunge into kinky footwear. ‘A lot of people didn’t like working on the boots,’ he says. And one employee who dealt with customers voiced his reluctance to have contact with them. ‘He told me, these people are weird,’ says Pateman. ‘But a year later he came back to me and said he was wrong: they were lovely people, they could be trusted - and they paid.’

## Did you **KNOW?**

**Beatle boots:** Tight-fitting, Cuban-heeled, and ankle-high boots with a sharp pointed toe, made popular in the 1960s by the English rock group The Beatles.

**Winkle-pickers:** A very sharp, long, and pointed-toe shoe or boot (from 1950s onward) worn by male and female British rock & roll fans.

**Creepers:** Type of rubber platform shoes that men & women in the alternative scene wear. They come in a multiple designs and colors (often in suede). Creepers were popular just after WWII, 1950s, and again in the ‘70s.



# WHAT ARE YOU TALKING ABOUT?

(A glossary of terms, including people and places, associated with KINKY BOOTS)

**Brogues:** a durable, comfortable, conservatively traditional, low-heeled men's shoe often having decorative perforations and a wing tip.

**Clacton:** a coastal town in southeast Essex, England. Simon is from this town.

**Cross-dresser:** Someone who wears clothes of another gender/sex.

**Drag Queen:** a male who dresses as a woman and impersonates feminine characteristics for public entertainment.

**Fred Astaire:** (1899-1987) a famous U.S. dancer, singer, and actor, whose Hollywood films include *Top Hat* (1935), *Swing Time* (1936), and *The Band Wagon* (1953).

**Ginger Rogers:** (1911–1995) a famous U.S. actress and dancer; longtime dance partner of Fred Astaire.

**Jimmy Choo:** a Malaysian/Chinese fashion designer based in London, UK. He is best known for founding Jimmy Choo Ltd., which became known for its popular and fashionable line of handmade women's shoes.

**Kinky:** A proclivity towards something uniquely provocative; appealing to or having 'outside-of-the-box' taste regarding sexual (or other) practices.

**Kismet:** a word meaning fate or destiny; a predetermined course of events. Of Arabic origin, the word spread to Persian and Turkish languages where it commonly means luck.

**Kitsch:** a style of mass-produced art using cultural icons generally associated with unsubstantial or gaudy works, or works that are calculated to have popular appeal. German in origin.

**London:** the capital city of England and the United Kingdom, and the largest city in the UK and the European Union.

**Loo:** an informal term for toilet used in the United Kingdom.

**Milan:** the second-largest city in Italy and the capital of Lombardy. Milan is the fifth largest city in the European Union, with an estimated population of about 5.2 million.

**Niche market:** a demand for a very specialized product or commodity.

**Northampton:** a large town in the East Midlands region of England (67 miles north-west of London) with a population of over 200,000, making it the 35th largest urban area in the United Kingdom. Charlie is from this town.

**Savoir Faire:** a French phrase that means adaptable and clever, knowing what to do in any situation.

**Sequined:** decorated with sequins, or small shiny pieces of colored metal foil or plastic, usually round.

**Snogging:** an informal British term meaning to kiss and cuddle.

**Sods:** children born to unmarried parents.

**Stiletto:** very high heeled women's shoes, with heels that taper to a very narrow tip.

**Transgender:** A person who lives as a member of a gender other than that expected based on anatomical sex.



# WHO'S WHO IN THE BOOT

## REBOOT BOX:

Time to recharge your thinking!



These boots were made for talkin' and it's time to identify the following iconic boot images with famous individuals.

Match the following names with the correct image.

Lola from Kinky Boots \_\_\_ Wonder Woman \_\_\_ Kate Hudson \_\_\_ Captain Jack Sparrow \_\_\_ Santa Claus \_\_\_ Elton John \_\_\_ Charlie Chaplin \_\_\_  
 Lady Gaga \_\_\_ Puss 'n Boots \_\_\_ Gene Simmons from KISS \_\_\_ Julia Roberts in Pretty Woman \_\_\_ David Bowie \_\_\_ Napoleon \_\_\_ Nancy Sinatra \_\_\_  
 The Lone Ranger \_\_\_ Neil Armstrong \_\_\_



1



2



3



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7



8



9



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11



12



13



14



15



16

ANSWERS  
 1. David Bowie 2. Napoleon 3. Wonder Woman 4. Lone Ranger 5. Julia Roberts 6. Elton John 7. Charlie Chaplin 8. Captain Jack Sparrow 9. Santa Claus 10. Gene Simmons 11. Lady Gaga 12. Nancy Sinatra 13. Kate Hudson 14. Puss 'n Boots 15. Neil Armstrong's moon boots 16. Lola from KINKY BOOTS

ANSWERS



22 MORE TO TALK ABOUT



# FOR TEACHERS: PRE-SHOW

**Pre-Show Lesson Plan:** A 90-minute exploration of the characters and themes of *KINKY BOOTS* designed to enhance the participants' experience of watching the musical.

## Goals:

- To introduce participants to the characters of *KINKY BOOTS*.
- To explore the show's core theme: LET ME BE ME.
- To allow participants an opportunity to express their authentic selves through artistic and creative means.

## Materials Needed:

- 4-5 copies of the "Character Shoes" Handout (Appendix A on p. 32)
- 1 enlarged copy of the "Red Boots" Handout (Appendix B on p. 33)
- *Optional: copies of the "Genderbread Person" Handouts (Appendix C on p. 34)*
- Chalk board, white board, or large poster paper and writing utensil
- Art Supplies (choice of colored pencils, markers, crayons, and/ or other materials)
- Blank paper
- Tape

## Get It Started:

**Who's Who?** This introductory activity introduces the main characters of *KINKY BOOTS* while exploring the theme of *IDENTITY VS. APPEARANCE*.

- Divide the class into 4 small groups and give each group a copy of the "Character Shoes" handout (Appendix A on p. 32) containing pictures of shoes representing MAIN CHARACTERS from the musical, *KINKY BOOTS*.
- Ask the students to make assumptions about the characters based on the shoes in the pictures. For each character, the students should identify the character's assumed age, gender, occupation, and 3-4 adjectives they would use to describe the character. Encourage the students to be as specific as possible in their descriptions.
- Once the groups have completed the handout, ask them to share their guesses with the rest of the class.
  - What similarities do you see? What differences?
  - What was it like to make ASSUMPTIONS about a person based solely on their shoes?
- Provide each group with character descriptions for each of the four characters (found on p. 6 of this guide) and ask the groups to match the description to the shoe.
  - Did the shoe fit? Were your assumptions correct?
  - What did you find the most surprising?
  - Why do you think the descriptions were accurate (or inaccurate)?
  - Do you think that shoes are good indication of what a person is like?
  - Do you feel that the shoes you are wearing REPRESENT who you are? Why or why not?
  - What are the dangers of assuming things about someone based on their APPEARANCE?
- Finally, show the class the enlarged copy of the "Red Boots" handout (Appendix B) and ask them to each take out a blank sheet of paper and a pen.
- On their own, ask students TO IDENTIFY the character's assumed age, gender, occupation, and 3-4 adjectives they would use to describe this character based on the shoes in the picture.
- Allow 2-3 students to share their guesses with the rest of the class.
- Next read the character description for Lola out loud (found on p. 6 of this guide).
  - Were your assumptions accurate? Why or why not?
  - What difference does it make to know that this shoe belongs to someone who is biologically male?
  - What additional assumptions would you make about the character of Lola having heard the character description?



# FOR TEACHERS: PRE-SHOW

## **Keep It Going**

*This optional extension allows the class to further explore the concept of “DRAG” and begins a dialogue on gender STEREOTYPES and DISCRIMINATION.*

- On the board draw an outline of a gender-neutral human figure. Inside the figure’s head write the word: Identity. Inside the figure’s chest draw a heart and inside the heart write the word: Orientation. Near the figure’s groin draw the symbols for male and female, and write the words: Biological Sex. Next to the figure write the word: EXPRESSION. (*Leader may also choose to provide students with copies of the “Genderbread Person” handout, appendix C on p. 34 of this guide.*)
- Starting with IDENTITY, ask students what they think each of the four categories means and how it relates to the positioning on the figure.
- Explain the theory that GENDER IDENTITY, sex, orientation, and expression are not black-and-white issues, but rather exist on a spectrum where a person may have both male and female / masculine and feminine traits. Next to the figure draw a scale for each of the four categories and identify the binaries for each one: Woman/Man, Heterosexual/ Homosexual, Female/Male, Feminine/Masculine.
  - In regards to gender expression, what would you consider to be masculine or feminine traits? (create a list on the board)
  - In examining this list are there any traits that you would identify as exclusively “male” or “female” as it relates to biological sex?
  - What is drag? (See p. 9 and 20 of this guide for definition.) And how would that be categorized based on these spectrums?
  - What is the difference between a male who expresses a feminine APPEARANCE (i.e. drag, cross-dresser) and a biological male who adopts a female identity (i.e., trans-gendered)? Why is it important to be sensitive to that difference?
  - According to this diagram, how does the expression of femininity/ masculinity relate to sexual or romantic orientation?
  - Should we assume that the character of Lola is gay just because she is biologically male but chooses to express herself as female?
  - How can the knowledge that gender is not a “cut and dry” issue and that we all have a unique combination of masculine/feminine traits, help to promote TOLERANCE and fight discrimination against people based on sexual orientation, gender identity, or appearance?

## **Main Event:**

*This main activity provides an artistic opportunity for individual SELF-EXPRESSION as a CELEBRATION OF THE UNIQUENESS OF OUR AUTHENTIC SELVES.*

- Announce to the group that they are going to become shoe designers and ask them to each take out several pieces of blank paper and select writing utensils from the provided art supplies. (*For this activity the leader should provide a variety of art supplies such as colored pencils, markers, or crayons. For a 3-D effect, leader may also choose to provide glue and a variety of sample fabrics, such as pieces of colored leather, lace, faux fur, satin, Velcro, ribbon, etc.*)



# FOR TEACHERS: PRE-SHOW

- Explain that the participants are being tasked with the challenge to design shoes that they feel REPRESENTS them, both inside and out. Give participants the following instructions:
  - Sign your name to the back of the paper
  - Choose your “base” shoe type (i.e., boot, sneaker, sandal, high-heel, etc.) and draw or trace an outline on your paper.
  - Choose material(s) and color(s) for your shoe that you feel represent you and color in your outline.
  - Add at least 4 special features to your shoe (i.e., logo, laces, scuff marks, zippers, wings, pictures or designs, etc.).
  - Select one “SUPER POWER” that you feel you already possess (i.e. shoes allow the wearer to be good at soccer, speak Spanish fluently, tap dance, etc.) and draw symbols representing that super power on your shoe design.
  - Give your shoe a name and write it on the top of your paper. The shoe name should be something other than your given name – BE CREATIVE!
- On a separate sheet of paper, direct the students to write their own “My Shoes” Poems by filling in the blanks below based on METAPHORS they feel represent their authentic selves:

My Shoes.

My shoes are made of...

My shoes have...

My shoes have walked...

My shoes have seen...

My shoes have heard...

My shoes would tell you...

My shoes have broken, but...

My shoes are...

Example:

*My Shoes.*

*My shoes are made of resilient rubber soles and soft leather straps*

*My shoes have tiny scuffmarks worn down through the years*

*My shoes have walked down dirt roads and up streets paved with gold*

*My shoes have seen love and loss, heartache and happiness*

*My shoes have heard my heart beat - steady and strong*

*My shoes would tell you what my voice fears to say*

*My shoes have broken, but I keep walking on*

*My shoes are experience.*

- Ask participants to sign their names on the back of their poems.
- Once the students have completed their poems and shoe designs, collect the papers and hang the poems and pictures around the room.
- Allow participants to silently walk around the room and observe what others have drawn/ written.
- After everyone has had a chance to look at each design and read the poems, ask the students to stand by a picture or poem that had stood out to them (other than their own). Ask volunteers to note what they like about the picture/ poem they stood by and why it stood out to them.



# FOR TEACHERS: PRE-SHOW

## **Wrap It Up:**

**Reflection** *These concluding discussion questions give participants the opportunity to reflect on what they did, saw, felt, and learned through-out the lesson.*

- Did you notice any similarities in the poems/ designs that were created by the group?
- Was there anything that surprised you about the poems/ designs your classmates created?
- What is something that you **LEARNED ABOUT YOURSELF** or other group participants through this activity?
- What was most challenging for you in designing your “You Shoe”?
- How did it feel to have others reading your poem (even though it was anonymous)?
- Given the **CHARACTERS AND CONCEPTS** that were introduced today, what expectations do you have for viewing the musical **KINKY BOOTS**?
- What questions do you have about the characters or story that you hope will be answered in the show?
- What are you most **EXCITED** about for viewing the musical **KINKY BOOTS**?

## **Take It home:**

*This optional research assignment allows students the opportunity to further explore the history of Drag culture either as homework on their own time or as self-guided research during class or program time.*

- Read the article “LET ME BE ME” found on pages 7-11 of this guide and provide written responses to the following:
  - What are some of the reasons listed for why a person might choose to dress in drag?
  - What are some of the earliest recorded incidences of men publically dressing in drag and what were the reasons given for this?
  - What is the difference between a Drag Queen and a Drag King?
- Choose one of the following famous Drag Queens to research further using a trusted online resource: Charles Pierce, Divine, Lypsinka, Dame Edna, and RuPaul. Provide a brief written synopsis of their life and work and respond to the following questions:
  - How did they get their start as performers?
  - What art form(s) do they use to express themselves?
  - What are they most famous for?
  - Was the general public response to this person positive or negative and why do you think that might be?
  - What is something that you admire about this person?

For further related exploration visit <http://www.liveoutloud.info/wp/resources/lesson-plans/>

## **Tools For Teachers:**

### **Assessment Strategies:**

- During small group time, teacher will note which groups engaged in thoughtful discussion and which students effectively participated and collaborated with their group members.
- Teacher will collect the written responses and artistic designs from the students to be assessed for the level of creativity, detail, and effort the student put into the assignment.
- Teachers will analyze homework assignments to assess the quality of students’ research skills and the students’ ability to effectively and thoughtfully communicate their responses.

### **National Learning Standards:**

- National Curriculum for Social Studies Standard 4: the study of Individual, Development and Identity
- National Standards for Arts Education, Theater Standard 6: Comparing, connecting, and incorporating art forms by analyzing methods of presentation and audience response for theatre and other art forms
- NCTE / IRA English Language Arts Standard 12: Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, persuasion, and the exchange of information).



# FOR TEACHERS: POST-SHOW

**Post-Show Lesson Plan:** This 90-minute interactive lesson provides the opportunity for participants to review and reflect on the events, characters, and themes of *KINKY BOOTS* as they draw real-world connections to their own lives and experiences.

## Goals:

- To reflect on the characters, themes, and events of the musical *KINKY BOOTS*.
- To explore the show's core theme: **WHAT ELSE CAN I DO?**
- To encourage students to think 'out-of-the-box' with strategic and creative problem solving.

## Materials Needed:

- Chalk board, white board, or large poster paper and writing utensil
- Blank paper
- Pencils, pens, or markers

## Get it started:

**Let Me Be Me!** This introductory activity begins a dialogue on the themes, events, and characters of *KINKY BOOTS* through the examination of the lyrics from the song "Just Be."

- Copy the following lyrics onto the board:

Lola's 6-step plan

ONE: PURSUE THE TRUTH.

TWO: LEARN SOMETHING NEW.

THREE: ACCEPT YOURSELF AND YOU'LL ACCEPT OTHERS TOO.

FOUR: LET LOVE SHINE.

FIVE: LET PRIDE BE YOUR GUIDE.

SIX: YOU CHANGE THE WORLD WHEN YOU CHANGE YOUR MIND.

- *Just Be, Kinky Boots*

- Direct participants to choose one "step" from this list that stands out to them and copy that quote onto a blank sheet of paper.
- Ask participants to individually respond to the following in writing:
  - Explain the meaning of your chosen quote in your own words.
  - Why did you pick this step – what about it stood out to you?
  - Describe an experience from your own life when you have either put this step into practice or learned the importance of this idea.
  - Which character(s) from *KINKY BOOTS* do you think would relate most to this quote?
  - What event led to that character's understanding of the importance of this quote?
- Once participants have had a chance to respond in writing, ask them to turn to the person sitting next to them and share their responses with a partner.
- Next go through the steps one by one and ask the participants to explain which character(s) from *KINKY BOOTS* they feel would relate most to each step and provide specific examples from the show as evidence for their answers.
  - Did everyone choose the same characters for each quote? Were there any differences or surprises?
  - Each of these steps might also be identified as a "lesson" that was learned by one of the characters from *KINKY BOOTS*. Are there any other steps that you might add to this list that you would identify as lessons or themes from the musical?
  - What can we learn from Lola's six-step plan and how can we put these ideas into practice in our own lives?



# FOR TEACHERS: POST-SHOW

## Main Event

**What Else Can I Do?** *This cross-curricular activity provides participants with the opportunity to evaluate the decisions Charlie makes in KINKY BOOTS and to collaborate utilizing creative thinking and problem-solving skills to come up with their own plans to save PRICE & SON from bankruptcy.*

- As a group evaluate the decisions Charlie made in reinventing the brand of the PRICE & SON shoe company:
  - What “NICHE TARGET MARKET” did Charlie’s choose for his new line of Boots, and what were the needs/ concerns identified for that group?
  - How did the product Charlie created serve to meet the needs of his target market?
  - How did Charlie advertise to his target market? Was this a successful STRATEGY?
  - Do you think Charlie made the right decision in REINVENTING his company? Why or why not?
- Ask participants to imagine themselves in Charlie’s place - you have just taken over the PRICE & SON line of men’s shoes, but find out that the company is going bankrupt - you haven’t been selling any shoes! There are hundreds of jobs at stake and if you don’t come up with an idea fast – the factories will close and everyone will lose their jobs – including you!
  - Do you give up? Throw-up your arms and say “WHAT ELSE CAN I DO”?
  - Or do you pull yourself up by your bootstraps and DO SOMETHING about it!
- Divide the participants into groups of 4-5 and tell them that they have just been tasked with the CHALLENGE of reinventing the PRICE & SON brand. They must design a brand new product for a new “niche” target market. Of course this product should not be a line of *Kinky Boots* for drag queens (been there, done that!) - encourage participants to THINK OUTSIDE OF THE BOX and try something new.
- Give the participants the following directions:
  - **Identify a “niche target market”** – A target market is a group or type of people to whom you will sell your product. A “niche target market” is a very specific group with particular wants and needs. Think creatively and try to make your group as specific as possible (for example, instead of choosing “women” as your target market, a more SPECIFIC NICHE target market would be “pregnant women”; instead of choosing “children,” a more specific target market would be “toddlers just learning to walk”).
  - **Brainstorm Ideas** – As a group, create a list of things your “target market” might want in a shoe. Remember – when brainstorming, no idea is wrong! Write everything down so you can make decisions later. Some things to consider: what does this group have in common? What do they like to do? What concerns does this group have? What do they want/ need? (For example, a toddler just learning to walk might be concerned about falling down, and want a shoe that helps to maintain balance).
  - **Design your product** – Decide which ideas you want to incorporate into your design and figure out how you can meet the needs of your target audience. Put those ideas into practice by drawing a picture of your product and labeling any special features the product might have. Don’t worry too much about what is “possible” or “practical” – remember, if you can dream it – you achieve do it!
  - **Choose a product name** – Keep your target market in mind and choose a name for your product that they would find appealing. Ask yourselves - Is the name unique and creative? Does it really represent the product? Does the product name give you a sense of who the product is for and what it can do?
  - **Write an “Elevator Pitch”** – An Elevator pitch is a marketing term meaning a short description of the product and summary of its important “selling points,” which can be delivered in the time span of an elevator ride (i.e., 30 – 60 Seconds).
  - **Create a marketing campaign** – How do you plan to reach your target audience? Consider where this group or type of people would be most likely to go or hang out. Would they be more likely to see an advertisement in a magazine, on a billboard, on the internet, or somewhere else? Design a poster and logo for your product and write a brief plan explaining how you intend to advertise your product to your target market.
- Once the groups have finished, have them share their products, elevator pitches, and marketing campaigns with the rest of the entire group.
- Allow the participants an opportunity to reflect on their experience and the presentations.
  - What was it like to COLLABORATE with your group members? In what ways was it challenging and in what ways was it helpful to have other group members to work with?
  - What did you like about the other PRESENTATIONS you saw?
  - Would you buy any of these products – why or why not?
  - What suggestions would you give to help improve the products “invented” today?



“Trust your feet in Price & Son. Our work is tried and true, practical, pragmatical, steadfast and sturdy too.”

(KINKY BOOTS Factory Workers)



# FOR TEACHERS: POST-SHOW

## **Wrap it Up**

**Reflection** These concluding discussion questions give participants the opportunity to reflect on what they did, saw, felt, and learned throughout the lesson and to draw connections to the story, characters, and themes of *KINKY BOOTS*.

- Lola tells us that we should not change ourselves to please other people, but we learn through the story of *KINKY BOOTS* that companies sometimes need to reinvent themselves in order to please their clients or customers. Why do you think this is so?
- Is it ever okay to change or “reinvent” yourself for someone else? Were there any characters in *KINKY BOOTS* who did just that?
- Do you think it is a smart business move for companies to change their product or brand?
- In making a decision to change the product that they sell, what responsibilities do companies have to their employees? To their costumers?
- Can you think of any modern-day companies that have changed their product or “re-branded” themselves?
- Do you feel that Charlie made a “responsible” choice in changing the product that his company sold? How did the employees of the factory react to the change?
- What lessons can we learn from the characters and events of *KINKY BOOTS*?

## **Take It Home:**

This optional research assignment allows students the opportunity to explore the true story on which *KINKY BOOTS* was based. Students can conduct research either as homework on their own time or as a self-guided assignment during class/program time. Read the article Fact Vs. Fiction found on p. 19 of this guide. Then using a trust online resource further research the story of Steve Pateman and the W.J. Brooks Ltd. shoemaking company.

- How does the true story differ from the musical version? What about the story was left unchanged in the adaptation?
- Which of the characters from *KINKY BOOTS* are based on true-life people and how do they differ from their on-stage counterparts? Which characters are fictional?
- Why do you think the writers and producers of *KINKY BOOTS* chose to make certain changes when adapting the story for the stage?
- How did the addition of theatrical elements (songs, music, lights, sets, costumes) enhance the story?
- What do you think the challenges are in adapting a true story into a dramatic production?
- What other movies/ musicals/ plays can you think of that are based on true people or events?

Do you think that knowing a story is based on a true event makes the story of *KINKY BOOTS* more interesting? Why or why not?

## **Tools For Teachers:**

Assessment Strategies:

- During small group time, teacher will note which groups engaged in thoughtful discussion and which students effectively participated and collaborated with their group members.
- Teacher will collect the individual written responses from the students to be assessed for the level of thought and detail the students put into their responses and the students’ ability to effectively articulate their ideas.
- Teachers will analyze homework assignments to assess the quality of students’ research skills and the level of detail and thought put into their written responses.

## **National Learning Standards:**

- National Curriculum for Social Studies Standard 7: The study of how people organize for the production, distribution, and consumption of goods and services;
- National Standards for Arts Education, Theater Standard 6: Comparing, connecting, and incorporating art forms by analyzing methods of presentation and audience response for theatre, media, and other art forms
- NCTE / IRA English Language Arts Standard 5: Students employ a wide range of strategies as they write to communicate with different audiences for a variety of purposes.



# NATIONAL STANDARDS

## **NCTE / IRA Standards for the English Language Arts**

Published jointly by NCTE and the International Reading Association (IRA), *The Standards for the English Language Arts* is designed to complement other national, state, and local standards and contributes to ongoing discussion about English language arts classroom activities and curricula.

1. Students read a wide range of print and non-print texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.
2. Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience.
3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).
4. Students adjust their use of spoken, written, and visual language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.
5. Students employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.
6. Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and non-print texts.
7. Students conduct research on issues and interests by generating ideas and questions, and by posing problems. They gather, evaluate, and synthesize data from a variety of sources (e.g., print and non-print texts, artifacts, people) to communicate their discoveries in ways that suit their purpose and audience.
8. Students use a variety of technological and information resources (e.g., libraries, databases, computer networks, video) to gather and synthesize information and to create and communicate knowledge.
9. Students develop an understanding of and respect for diversity in language use, patterns, and dialects across cultures, ethnic groups, geographic regions, and social roles.
10. Students whose first language is not English make use of their first language to develop competency in the English language arts and to develop understanding of content across the curriculum.
11. Students participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.
12. Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).

## **National Curriculum Standards for Social Studies**

NCSS published revised national curriculum standards for social studies: *National Curriculum Standards for Social Studies: A Framework for Teaching, Learning, and Assessment*. Copyright National Council for the Social Studies

1. Culture: the study of culture and cultural diversity;
2. Time, Continuity, and Change: the study of the past and its legacy;
3. People, Places, and Environments: the study of people, places, and environments;
4. Individual, Development and Identity: the study of individual development and identity;
5. Individuals, Groups, and Institutions: the study of interactions among individuals, groups, and institutions;
6. Power, Authority, and Governance: the study of how people create, interact with, and change structures of power, authority, and governance;
7. Production, Distribution, and Consumption: the study of how people organize for the production, distribution, and consumption of goods and services;
8. Science, Technology, and Society: the study of relationships among science, technology, and society
9. Global Connections: the study of global connections and interdependence
10. Civic Ideals and Practices: the study of the ideals, principles, and practices of citizenship in a democratic republic.

## **The National Standards for Arts Education - Theater Standards**

The National Standards for Arts Education were developed by the Consortium of National Arts Education Associations (under the guidance of the National Committee for Standards in the Arts). These standards outline basic arts learning outcomes integral to the comprehensive K-12 education of every American student.

1. Writing by the creation of improvisations and scripted scenes based on personal experience and heritage, imagination, literature, and history
2. Acting by developing basic acting skills to portray characters who interact in improvised and scripted scenes
3. Designing by visualizing, arranging, and developing environments for improvised and scripted scenes for Classroom Dramatizations
4. Directing by organizing rehearsals for improvised and scripted scenes
5. Researching by using cultural and historical information to support improvised and scripted scenes
6. Comparing, connecting, and incorporating art forms by analyzing methods of presentation and audience response for theatre, dramatic media (such as film, television, and electronic media), and other art forms
7. Analyzing, explaining personal preferences, evaluating, and constructing meanings from classroom dramatizations and from theatre, film, television, and electronic media productions
8. Understanding context by analyzing the role of theatre, film, television, and music in the community and in other cultures





## SOURCES

Listed below are sources used to compile the information and create the **KINKY BOOTS** guide. Teachers and students can reference these resources for further knowledge and exploration.

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<http://www.footwearhistory.com>  
<http://itspronouncedmetrosexual.com/2012/01/the-genderbread-person/>  
<http://www.liveoutloud.info>



Name(s) \_\_\_\_\_

Each of the shoes below represents one of the main characters in **KINKY BOOTS**.  
Using the shoes as clues, make assumptions about each character by identifying his or her: age, gender, occupation, and 3-4 adjectives you would use to describe the character.



Age: \_\_\_\_\_

Gender: \_\_\_\_\_

Occupation: \_\_\_\_\_

3-4 descriptive adjectives: \_\_\_\_\_



Age: \_\_\_\_\_

Gender: \_\_\_\_\_

Occupation: \_\_\_\_\_

3-4 descriptive adjectives: \_\_\_\_\_



Age: \_\_\_\_\_

Gender: \_\_\_\_\_

Occupation: \_\_\_\_\_

3-4 descriptive adjectives: \_\_\_\_\_



Age: \_\_\_\_\_

Gender: \_\_\_\_\_

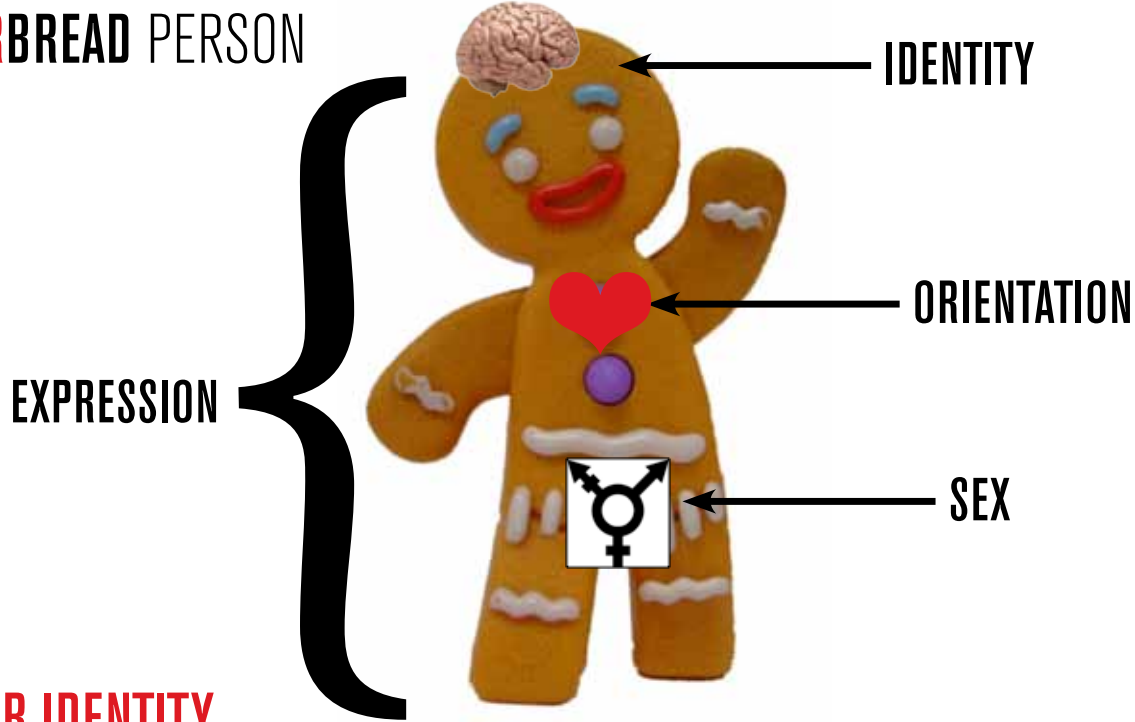
Occupation: \_\_\_\_\_

3-4 descriptive adjectives: \_\_\_\_\_

**“Sometimes a person fakes their feelings but you can tell about a fella from his . . . [shoes]”**

(Mr. Price in KINKY BOOTS)





## GENDER IDENTITY

WOMAN

GENDERQUEER

MAN



Gender identity is your chemistry (hormonal) composition and how you think about yourself.

## SEXUAL ORIENTATION

STRAIGHT

BISEXUAL

GAY/LESBIAN



Sexual Orientation is who you are physically, spiritually & emotionally attracted to, based on a person's sex/gender in relation to your own.

## BIOLOGICAL SEX

FEMALE

INTERSEX

MALE



Biological sex refers to the make-up of a person's organs, hormones, and chromosomes (XX, XY or a combination of the two).

## GENDER EXPRESSION

FEMININE

ANDROGYNOUS

MASCULINE



Gender expression is how you demonstrate your gender (based on traditional gender roles) through the ways you dress, act & interact.



# SOUTHGATE

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## E D U C A T I O N

### What We Do – “We Educate Audiences.”

Southgate Education (SGE) provides educational services to audiences of all ages through pre- and post-show workshops/seminars, and educational resources such as show guides for Broadway and national touring productions. All services are designed and implemented by experienced educators and theater professionals. SGE show guides offer background information on specific productions and focus on pertinent topics for discussion. Each guide provides interactive activities for students and practical lessons for teachers that are curriculum-based and age-appropriate. SGE show guides are organized in modules that can be used independently or interdependently according to interest, academic level, and time availability.

### Southgate Education

- Enhances audience appreciation of the live theater experience.
- Engages, entertains, and enlightens all audience members using specific elements of the theater and the associated show.
- Introduces all audience members to relevant cultural and historical themes that support and supplement the world of the musical or play.
- Provides instructional activities that creatively bring show-specific themes to life and inspire advanced learning.
- Provides teachers with curriculum compliant lessons that are relevant, accessible, and aligned to national and/or state learning standards.

### Who We Are

Listed below are the industry professionals responsible for the concept and content of SGE educational services such as show guides for *Tuck Everlasting* (the musical), *Lysistrata Jones* and *Million Dollar Quartet*.



**Rod Christensen** is the Director of Education for Southgate Education and TADA! Youth Theater. Since 2008, he worked on a variety of curriculum-based study guides for Broadway productions including *Tuck Everlasting*, *Billy Elliot*, *Driving Miss Daisy*, *Million Dollar Quartet*, and *Lysistrata Jones*. Prior to living in New York City, Rod spent eight seasons at Canada’s prestigious Shaw Festival Theater (the second largest repertory theater company in North America). As Senior Manager, Education at The Shaw, he developed numerous study guides, arts education programs and theatre-related workshops for school groups and adult audiences. Other positions have included: elementary/high school teacher (music and drama); department head of a creative arts program for adults with developmental disabilities; and performer with the international, educational outreach program *Up With People!* Rod holds a Master of Education in integrated studies (curriculum, administration, and teaching), a Bachelor of Music in Education, and a diploma in business management and leadership skills.



**Mary-Corinne Miller** earned her master’s degree in Educational Theater from New York University, where she had the opportunity to study abroad at The Center of the Theater of the Oppressed in Rio de Janeiro, Brazil and Trinity College in Dublin, Ireland. While at NYU Corinne was involved in the development and publication of curriculum content study guides for several Plays for Young Audiences, including Lois Lawry’s *The Giver*. In 2004, Corinne founded Saratoga Stages, a children’s theater company in Saratoga Springs, NY, where she served as Artistic and Executive Director for six years. She has also worked as a Director and Teaching Artist at various other schools and theater organizations throughout New York and New Jersey including: The Children’s Theater Company in NYC, John Robert Powers School, Schuylerville Elementary School, and Greenfield Elementary School. Corinne is currently the Assistant Director of Education at TADA! Youth Theater.



**Jonathan D. Lovitz** is an actor, singer, dancer, and teacher living in NYC who has been working in theatre, film, television, print media, and the on the web consistently since graduating from college. He graduated Summa Cum Laude from the University of Florida with degrees in both Theatre Performance and History. While in college, he spent countless hours dedicated to the cause of arts funding in public schools. He continues that passion working with arts education initiatives nationwide, including those sponsored by Broadway Cares / Equity Fights AIDS and the Educational Theatre Association. As a performer, Jonathan has completed numerous Broadway national tours (including Joseph...Dreamcoat and Jesus Christ Superstar) and has traveled around the globe performing with multiple productions (including Cirque International’s *A Midsummer Night’s Dream*). While currently starring on LOGO TV’s Setup Squad, Jonathan travels the country lecturing students and teaching master classes at high schools and colleges nationwide. [www.JonathanDLovitz.com](http://www.JonathanDLovitz.com). After years as a Florida state Thespian board member and active participant in educational theatre around the country, Jonathan is thrilled to be teaching the next generation of amazing young actors and audience members.



**Duncan Stewart** is the owner and Executive Director of SOUTHGATE PRODUCTIONS under which he also operates SOUTHGATE EDUCATION and his casting arm, DUNCAN STEWART AND COMPANY. DUNCAN STEWART AND COMPANY primarily focuses on casting for Theater/Film/TV including numerous Broadway, Off-Broadway and West End productions including the upcoming revival of PIPPIN directed by Diane Paulus at the American Repertory Theater, the Tony Award® winning musical, *La Cage Aux Folles* (National tour) and the current companies of Chicago The Musical (Broadway and National tour). Other projects include: *SURF!* (Kristin Hanggi Dir, Planet Hollywood), Menier Chocolate Factory (U.S. casting), *Les Liaisons Dangereuses* (upcoming West End), *The People Sing* (Carnegie Hall), *La Cage Aux Folles* (2010 Broadway revival), *Thriller Live* (West End), *Radio City Christmas Spectacular* (NYC), *Hairspray*, *Saturday Night Fever*, and *Chicago* (Royal Caribbean Productions) and numerous other regional theatres. Duncan has also been a guest judge and panelist for Broadway TV’s *Next Broadway Star* and *The Great White Way* (a reality-based TV show produced by Osaka Television) and regularly conducts seminars/workshops for industry professionals, business leaders and U.S./Canadian college students. Mr. Stewart is a proud member of the Casting Society of America (CSA).

