

= Kinky Boots ( musical ) =

Kinky Boots is a Broadway musical with music and lyrics by Tony , Emmy and Grammy @-@ winner Cyndi Lauper and a book by Tony @-@ winner Harvey Fierstein . Based on the 2005 film Kinky Boots by Geoff Deane and Tim Firth , which was inspired by true events , the musical tells the story of Charlie Price , who inherits a shoe factory from his father . To save the business , Charlie forms an unlikely partnership with cabaret performer and drag queen , Lola . With Lola 's help , Charlie develops a plan to produce a line of high @-@ heeled boots . In the process , he and Lola discover that they are not so different after all .

Following the show 's conception in 2006 , the creative team was assembled by 2010 . The original production of Kinky Boots premiered at the Bank of America Theatre in Chicago in October 2012 , with both direction and choreography by Jerry Mitchell , and starring Stark Sands and Billy Porter as Charlie and Lola , respectively . It made its Broadway debut at the Al Hirschfeld Theatre on April 4 , 2013 following previews that began on March 3 , 2013 . The musical began its US tour in 2014 .

Having been less well received by theatre critics and at the box office , initially , than another 2013 Broadway production , Matilda the Musical , Kinky Boots entered the 2013 awards season as an underdog . However , less than a month after opening , Kinky Boots surpassed this rival with audiences in weekly box office gross and later enjoyed a post @-@ Tony boost in advance sales . The production earned a season @-@ high 13 nominations and 6 Tony wins , including Best Musical and Best Score for Lauper in her first outing as a Broadway songwriter , making her the first woman to win alone in that category . The musical 's cast album premiered at number one on the Billboard Cast Albums Chart and number fifty @-@ one on the Billboard 200 chart . In 2016 , it won three Laurence Olivier Awards , including Best New Musical .

= = Background and creation = =

Kinky Boots is based on the 2005 British film of the same name , which was , in turn , inspired by a 1999 episode of the BBC2 documentary television series Trouble at the Top . It followed the true story of Steve Pateman , who was struggling to save his family @-@ run shoe factory from closure and decided to produce fetish footwear for men , under the brand name " Divine Footwear " . Daryl Roth , a Tony Award @-@ winning producer , saw the film at the 2006 Sundance Film Festival and fell in love with its " heart and soul " . She felt that its themes resonated and thought that the story had potential as source material for a musical . Independently , Hal Luftig saw the film in London and agreed " that its heart and humanity ( and bigger @-@ than @-@ life leading ' lady ' ) would translate well to musical theatre . " Within a year , Roth secured the rights to adapt the film to the stage and partnered with Luftig , a Tony and Olivier Award @-@ winning producer .

By mid @-@ 2008 , Roth and Luftig were in discussions with a potential director , Jerry Mitchell , but they still had not found writers . When Roth sent Mitchell the DVD of the film , he was enthusiastic about it . Roth and Luftig hired Mitchell to direct and Harvey Fierstein to write the book . Mitchell knew that Fierstein and Cyndi Lauper were friends , and he thought they would make a good team to create the musical . Fierstein agreed and eventually approached Lauper to write the songs because he " saw in the adaptation an opportunity to work with someone with a big musical range , ' somebody who could write club music , ' ... along with show tunes . " Lauper joined the creative team in June 2010 . Lauper 's last project before Kinky Boots had been the album Memphis Blues , while Fierstein was working on Newsies when he began Kinky Boots . The work marked Lauper 's debut as a musical theatre songwriter , although she had some theatrical experience , having performed on Broadway in the 2006 Roundabout Theatre Company production of The Threepenny Opera . Among Fierstein 's prior experiences were works about drag queens : La Cage aux Folles and Torch Song Trilogy . Lauper has said that she identifies with drag queens .

Fierstein and Lauper had both gained previous critical acclaim and honors in their respective fields . Fierstein had won four Tonys : acting and writing awards for Torch Song Trilogy , an acting Tony for Hairspray , and one for writing the book of La Cage ; Lauper is a chart @-@ topping singer @-@ songwriter and actress who had won Grammy , Emmy and many other awards for her songs and

performances . Fierstein noted a change in focus between the film " about the saving of a factory " and the musical , which include " drag queens singing as they pass along the assembly line . " He said the main difference is that the musical is , " at its core , about two young men who come from seemingly opposite worlds who figure out that they have a lot in common , beginning with the need to stand up to their dads . " Lauper 's inspirations ranged from listening as a child to her parents ' recordings of South Pacific and West Side Story , as well as musical inspirations as diverse as Aaron Copland 's " Appalachian Spring " and pop singer Lana Del Rey . In a broadcast interview with Patrick Healy of The New York Times , Lauper and Fierstein said that , in adapting the film , they stressed themes of community and the universality of the father @-@ son bond as vehicles to explore the issues of tolerance and self @-@ acceptance .

Kinky Boots was given a reading on October 6 , 2011 . Lauper was actively engaged in refining the material once the cast began readings . In January 2012 , Roth announced that the show would be workshopped that month , and that Stark Sands and Billy Porter had been cast in the starring roles . In August 2012 , the producers announced the Broadway opening date of April 4 , 2013 .

= = Synopsis = =

= = = Act I = = =

Charlie Price grows up as the fourth @-@ generation " son " in his family business , Price & Son , a shoe factory in Northampton . Another young boy , growing up in London , is as fascinated by shoes as Charlie is bored by them , but in this case it is a pair of red women 's heels that have attracted his attention , aggravating his strict father . Years pass . Charlie 's father is aging and hopes that Charlie will take over the factory , but Charlie is eager to move to London with his status @-@ conscious fiancée , Nicola , and pursue a career in real estate ( " The Most Beautiful Thing " ) .

Charlie has barely made it into his new flat in London when his father dies suddenly . Charlie hurries home for the funeral , where he finds the factory near bankruptcy . The factory makes good quality men 's shoes , but they are not stylish and not cheap , and the market for them is drying up . Charlie is determined to save the factory and his father 's legacy , though he has no desire to run Price & Sons himself . The workers , many of whom have known Charlie his entire life , do not understand why Charlie had moved away in the first place , and many are hostile and skeptical of the new management .

Returning to London , Charlie meets his friend and fellow shoe salesman Harry , in a pub , to ask for help with the factory . Harry can only offer a temporary solution and advises Charlie not to fight the inevitable ( " Take What You Got " ) . Leaving the pub , Charlie witnesses a woman being accosted by two drunks . He intervenes and is knocked unconscious . He comes to in a seedy nightclub , where the woman he attempted to rescue is revealed to have been the club 's drag @-@ queen headliner , Lola , who performs with her backup troupe of drag dancers , the " angels " ( " Land of Lola " ) . Recuperating from his ordeal in Lola 's dressing room , an uncomfortable Charlie notices that the performers ' high @-@ heeled boots are not designed to hold a man 's weight , but Lola explains that the expensive and unreliable footwear is an essential part of any drag act .

Charlie returns to the factory and begins reluctantly laying off his workers . Lauren , one of the women on the assembly line , explodes at Charlie when given her notice , and stubbornly tells him that other struggling shoe factories have survived by entering an " underserved niche market " . This gives Charlie an idea ( " Land of Lola " reprise ) , and he invites Lola to come to the factory to help him design a women 's boot that can be comfortable for a man ( " Charlie 's Soliloquy " / " Step One " ) .

Lola and the angels arrive at the factory , and she is immediately unsatisfied with Charlie 's first design of the boot . Quickly getting the women of the factory on her side , she draws a quick design of a boot , explaining the most important factor is by far the sex appeal ( " The Sex is in the Heel " ) . George , the factory manager , realizes a way to make her design practical , and an impressed Charlie begs Lola to stay until a prestigious footwear show in Milan in three weeks ' time , to design

a new line of " kinky boots " that could save the factory . Lola is reluctant , since she is already receiving crass comments from some of the factory workers , but is flattered by Charlie 's praise , and finally agrees .

Charlie announces that the factory will be moving ahead with production on the boots . He thanks Lauren for giving him the idea , and offers her a promotion . She accepts , and is horrified but thrilled to realize she is falling for him ( " The History of Wrong Guys " ) .

The next day , Lola shows up in men 's clothes and is mocked by the foreman , Don , and his friends . An upset Lola takes refuge in the bathroom , and Charlie attempts to comfort her . Lola explains that her father trained her as a boxer , but disowned her when she showed up for a match in drag . The two discover their similarly complex feelings toward their fathers , and Lola introduces herself by her birth name : Simon ( " Not My Father 's Son " ) .

Nicola arrives from London , and presents Charlie with a plan for the factory that her boss has drawn up : closing it and converting it into condominiums . Charlie refuses , but is shocked to discover that his father had agreed to this plan before he died , presumably because Charlie was not there to run it . He refuses to sell , and soon the workers are celebrating as the first pair of " kinky boots " is finished ( " Everybody Say Yeah " ) .

= = = Act II = = =

Many of the factory workers are not enthusiastic about the radical change in their product line . Some of them , especially the intimidating Don , make Lola feel very unwelcome . Lola taunts him back , enlisting the help of the female factory workers to prove that Lola is closer to a woman 's ideal man than Don ( " What a Woman Wants " ) . Lola presents Don with a unique wager to see who is the better " man " : Lola will do any one thing that Don specifies if Don will do one thing that Lola specifies . Don 's challenge is for Lola to fight him in a boxing match at the pub . Charlie , remembering Lola 's background , is horrified . Lola easily scores against Don in the ring but ultimately lets Don win the match ( " In This Corner " ) . Afterwards , in private , Don asks why she let him win , and Lola replies that she could not be so cruel as to humiliate Don in front of his mates . She gives him her part of the challenge : " accept someone for who they are . "

Charlie is pouring his own money into the factory to ensure it will be ready in time for Milan , and he is getting frantic that the product is not right , angrily forcing his staff to redo what he considers to be shoddy work . Nicola arrives , fed up with Charlie 's obsession over the factory , and breaks up with him . Lola has been making some decisions about production and preparations without consulting Charlie . When he discovers that she has decided to have her angels wear the boots on the runway rather than hiring professional models , an overwhelmed Charlie lashes out at her , humiliating her in front of the other workers . Lola storms out , and the factory workers go home . Alone , Charlie struggles with the weight of his father 's legacy and what it means to be his own man ( " Soul of a Man " ) .

Lauren finds Charlie and tells him to come back to the factory . It is revealed that Don has persuaded all the workers to return to work and to sacrifice a week 's pay to ensure the boots can be finished in time for Milan . Charlie is astonished and grateful , and asks if Don has paid up on his wager by accepting Lola . Lauren explains that the person that Don has accepted is Charlie himself .

As he heads to the airport for Milan , Charlie leaves a heartfelt apology on Lola 's voicemail . Meanwhile , Lola performs her act at a nursing home in her home town . After she leaves the stage , she speaks to her now wheelchair @-@ bound father , who is dying in the home , and reaches a sense of closure ( " Hold Me in Your Heart " ) .

Charlie and Lauren arrive in Milan , but without models Charlie is forced to walk the runway himself . Lauren is thrilled by his dedication ( " The History of Wrong Guys ( Reprise ) " ) but the show threatens to be a disaster . Just as all seems lost , Lola and her angels arrive to save the day . Lauren and Charlie share their first kiss , and the whole company celebrates the success of the " Kinky Boots " ( " Raise You Up / Just Be " ) .

= = Music = =

In Lauper 's first effort at writing for the stage , she found that it required a sustained effort to write songs for the different characters . Lauper joked about the difficulty of writing her first score : " How much of a stretch is it for me to write songs about fashion , funny relationships , people changing their minds and shoes ? " The first song that Lauper wrote was the opening number , which included a wide range of voices . Her process was to conceive a song and sing it into her iPhone , and orchestrator Stephen Oremus would write it down . Oremus would then " ' blow up ' the vocal line into harmonies , create the incidental music that linked scenes and songs " and orchestrate the material . The songs range in style " from pop to funk to new wave to tango , with highly personal lyrics " . New York Times critic Melena Ryzik wrote : " Though there are plenty of hooky , rousing numbers , the emotional heart of Kinky Boots is several ballads about the weight of parental expectations . " The musical uses a twelve @-@ piece orchestra consisting of keyboards , percussion , bass , guitars , reeds , violin , viola , cello , trumpet , and trombone .

= = = Musical numbers = = =

The musical numbers from the 2013 Broadway production are as follows :

? Song not included on original Broadway cast album .

The musical numbers from the 2012 Chicago production are as follows :

= = Principal roles and original casts = =

Broadway replacements :

Andy Kelso replaced Stark Sands as Charlie Price on January 27 , 2014 .

Jeanna de Waal replaced Annaleigh Ashford as Lauren on March 4 , 2014 .

Cortney Wolfson replaced Lena Hall as Nicola on March 4 , 2014 .

Haven Burton temporarily replaced Jeanna de Waal as Lauren from June 24 to September 30 , 2014 .

Jeanna de Waal returned to the role of Lauren on October 2 , 2014 .

Haven Burton temporarily replaced Jeanna de Waal as Lauren again from June 23 , 2015 until October 11 , 2015 .

Wayne Brady replaced Billy Porter as Lola / Simon on November 21 , 2015 .

Brady 's final performance was on March 27 as Alan Mingo Jr. assumed the role on March 29 .

Shannon O 'Boyle replaced Cortney Wolfson as Nicola on July 25 , 2016 .

Aaron C. Finley will replace Andy Kelso as Charlie Price on August 8 , 2016 .

Haven Burton will return to the role of Lauren on August 15 , 2016 .

= = Production history = =

= = = Chicago and Broadway = = =

On February 6 , 2012 , the Chicago Tribune reported that Kinky Boots ' producers were considering taking advantage of an incentive program from the State of Illinois for out @-@ of @-@ town tryouts for Broadway shows . The October 2012 pre @-@ Broadway Chicago tryout was announced on February 22 , 2012 . On June 28 , 2012 the full Chicago cast was announced . The production was rehearsed at the New 42nd Street Studios in New York City in September 2012 . The show began its pre @-@ Broadway run at the Bank of America Theatre in Chicago , on October 2 , 2012 , which continued until November 4 , 2012 . The show was directed and choreographed by Mitchell ; scenic design was by David Rockwell , costumes by Gregg Barnes , lighting by Kenneth Posner and sound by John Shivers . The music director and orchestrator was Stephen Oremus . The director and design team had gained previous critical acclaim and theatre or music awards . Mitchell had won a

Tony Award for choreographing the 2005 revival of *La Cage aux Folles* ; Barnes and Posner had won Tonys ; and Rockwell had been nominated for Tonys and other theatre awards .

Mitchell and Rockwell had previously collaborated on *Hairspray* , *Catch Me If You Can* and *Legally Blonde* . Mitchell told *The New York Times* that the " Everybody Say Yeah " scene , in which the cast celebrates the creation of the first pair of *Kinky Boots* with a choreographed celebration on conveyor belts , required repeated innovations and adjustments like the eventual addition of safety rails and actor controls for the apparatus . Designer Derek McLane commented that it is not uncommon for repeat choreographer / set designer collaborations to result in intriguing innovation like the conveyor belt dance scene in *Kinky Boots* . McLane was impressed with the " series of conveyor belts that came apart , moved around , and fit the context of the story " in order to accentuate the choreography of " a troupe of men in four @-@ inch heels " . With respect to the conveyor belts , he said , " They 've never been used as dynamically as this , creating a series of surprises , with the kind of wild athleticism that actually looks dangerous . It 's one of the more thrilling combinations of stage design and choreography that I can recall . "

After the tryout , the team went back to work , adding a new musical number for Charlie and a second song in the drag club , removing another song , and revising the book . The Broadway debut started previews on March 3 , 2013 at the Al Hirschfeld Theatre , with the official opening on April 4 , 2013 . Both the Chicago and original Broadway casts starred Billy Porter as Lola , Stark Sands as Charlie and Annaleigh Ashford as Lauren . Porter , in particular , was singled out for critical praise .

The *New York Times* noted that in the 2012 ? 13 season , most of the new Broadway musicals were " inspired by movies or books " . The paper found the show timely for its treatment of problems that paralleled those at the time of its production , including " chronic unemployment , financial distress and the collapse of manufacturing " . Prior to the June 9 , 2013 Tony Awards , *Kinky Boots* had trailed its box office competitor , *Matilda the Musical* , in advance sales . However , less than a month after opening , *Kinky Boots* surpassed this rival in weekly box office gross . *Kinky Boots* won a season @-@ high six Tony Awards , including Best Musical . The next day , the show sold \$ 1 @.@ 25 million tickets , and its advance ticket sales for future dates became a hot commodity . In the weeks following its Tony wins , the show became so popular that in the beginning of July a special ticket lottery system was created to keep fans from camping outside the theatre . *Kinky Boots* set a new box @-@ office record at the Al Hirschfeld Theatre , and " recouped its \$ 13 @.@ 5 million capitalization in a relatively quick 30 weeks of performances " , which was " faster than any big budget musical in recent history . " In October 2013 , *Kinky Boots* had the second highest premium @-@ price tickets on Broadway behind only *The Book of Mormon* . As of 4 February 2015 , the show had grossed just over \$ 135 million .

On November 28 , 2013 , members of the cast performed the finale of the show in the nationally televised Macy 's Thanksgiving Day Parade . Many viewers commented that , in their opinion , the performance was inappropriate for a family program . Fierstein responded that the show 's inclusion in the parade reflected decreasing prejudice and increased tolerance for LGBT people in society . The August 26 , 2015 performance marked the 1000th Broadway performance for the production .

= = = Toronto = = =

The Toronto original cast , led by Alan Mingo Jr as Lola and Graham Scott Fleming as Charlie , began rehearsals with Jerry Mitchel and the Broadway creative team on May 4 , 2015 . It began previews on June 16 , 2015 with its opening night coming on June 28 to critical acclaim .

Initially planned to run from June to September 2015 at the Royal Alexandra Theatre , with a mostly Canadian cast , by the beginning of July , the run was extended to November . The run was later extended to January 3 , to March 6 and finally to May 15 , 2016 , as the final show before the theatre closed for a major renovation .

= = = West End = = =

In January 2014 , it was revealed Mitchell was planning a West End production and was negotiating

to secure a theatre for 2015 . On 6 February 2015 , it was confirmed the musical would begin previews at the Adelphi Theatre in London , on 21 August 2015 , with its official opening night coming on 15 September . Tickets went on sale on 2 March . On 23 April 2015 , it was confirmed that Killian Donnelly and Matt Henry would play Charlie and Lola respectively , with other cast members including Amy Lennox as Lauren , Amy Ross as Nicola , Jamie Baughan as Don and Michael Hobbs as George . The West End production became London 's first paperless and mobile ticketing operation . Although the show is set in a British Northampton neighborhood , it took a concerted effort to remove Americanisms from the production after its West End spinoff from the Broadway production . In August 2015 , booking was extended to February 6 , 2016 . In October 2015 , booking was extended to May 28 , 2016 . Booking was extended to September 24 , 2016 in January 2016 . On April 11 , 2016 , it was extended through 14 January 2017 .

= = = Other productions = = =

A US national tour began at the Smith Center for the Performing Arts in Las Vegas on September 4 , 2014 . The role of Lola is set to be played by Kyle Taylor Parker . Porter took a week off from the Broadway production to perform with the National tour when it visited his home town of Pittsburgh from August 4 through August 9 , 2015 at the Benedum Center .

A South Korean production is planned to run from December 2 , 2014 to February 22 , 2015 at the Chungmu Art Hall ( ????? ) in Seoul .

The Melbourne production is set to open in October 2016 at the Her Majesty 's Theatre and casting is expected to be announced . The cast will include Callum Francis , from the London production as Lola , Toby Francis as Charlie . Joining them are Sophie Wright ( Lauren ) , Damien Bermingham ( Don ) , Teagan Wouters ( Nicola ) and Nathan Carter ( George ) .

Malmö Opera House will open its 2016 / 17 season with the Scandinavian premiere of Kinky Boots on September the 3rd 2016 . It will be sung in Swedish .

= = Critical reaction = =

Upon its October 2012 Chicago opening , Chicago Tribune critic Chris Jones described the show as a " warm , likable , brassy , sentimental , big @-@ hearted and modestly scaled " production . Another reviewer praised the score , book , direction and , particularly , Porter , before suggesting that , before opening on Broadway , it could use a more effective opening number , better pacing in Act 2 and " the budding romance between Charlie and coworker Lauren ... needs more lead @-@ in . In other words , give Ashford , a clear crowd favorite , more to do " .

The musical 's Broadway debut received mixed to positive reviews . The show was awarded a " Critic 's Pick " designation by The New York Times , Time Out New York and New York Magazine , and was included in Entertainment Weekly magazine 's " Must See " list .

Ben Brantley of The New York Times gave a warm review , calling it " inspired " and comparing the work to other successful recent Broadway musicals : " Like The Full Monty ( choreographed by Mr. Mitchell ) and Billy Elliot the Musical , it is set in a hard @-@ times British factory town , where jobs are in jeopardy and spirits need lifting . Like La Cage aux Folles and Priscilla Queen of the Desert , it presents drag queens as the show 's official spirit lifters . And like Hairspray , the musical this production most resembles in tone , Kinky Boots is about finding your passion , overcoming prejudice and transcending stereotypes . " Brantley wrote that Lauper 's " love- and heat @-@ seeking score " wowed with her " trademark ... mix of sentimentality and eccentricity " , and that the costumes and boots courtesy of Gregg Barnes made for " big red scene stealers " . He also praised " Raise You Up / Just Be , " as " one of the best curtain numbers since ' You Can ' t Stop the Beat ' sent Hairspray audiences dancing out of the theater . " Brantley , however , did not extend his praise to Fierstein 's script , writing that his " sticky , sermonizing side " comes through in the second half , where " all the clichés stand naked before you . "

The theatre critic for Time Out New York called the show " the very model of a modern major musical . " The Associated Press termed it " a big ol ' sweet love story about sons , the families we

make and red patent leather . ... Thank goodness for Harvey Fierstein ? he spins theatrical magic " , but noted that " the second half is almost completely unnecessary , the English accents are laughable and the footwear puns are relentless . " Entertainment Weekly said " Cyndi Lauper 's infectious score is cause for celebration . " New York Magazine , The New York Post , The Washington Post and Variety all gave mostly favorable reviews .

Los Angeles Times theater critic Charles McNulty criticized Lauper 's " novice mistakes " with a score that " never establishes a compositional through line " and saying that while " Fierstein 's heart is in the right place ... the show 's earnestness sinks it " , adding that " if [ the show ] weren 't such a cheesy commercial mess , it might actually be fun " . Joe Dziemianowicz of the New York Daily News wrote that while the " script has issues like a pair of shoes " that don 't quite fit , " Mitchell 's production moves lickety @-@ split " and " Porter ... is a force of nature as Lola . " But , he added , Lauper 's " multicolored , surprising and fun " score outshines the fancy footwear and proves to be the " real star of this show " . Writing for The Guardian , David Cote noted that the decision to use American actors for an adaptation that maintained the Northampton setting resulted in a disconcerting inconsistency in terms of accents . The Wall Street Journal gave the show a negative review , calling it " an imitation heart @-@ warming British working @-@ class musical with a gay angle and a maudlin ending . ... Kinky Boots is its own spoiler alert , the kind of musical in which you recite the dialogue a half @-@ beat ahead of the actors . ... [ the score ] sounds like ... " Cyndi : The Deservedly Forgotten Late- ' 80s B @-@ Sides . " A review in The Bergen Record said that the show " sorely lacks is a dramatic commitment to what it 's doing . Which is why a show that seems to make few false steps is so relentlessly tedious , " calling it " dull " and " synthetic " . Talkin ' Broadway also gave the show a negative review . The Village Voice , AM New York , and NBC turned in lukewarm reviews .

In 2014 , Kinky Boots began a United States national tour , which has also garnered mostly positive reviews . Democrat and Chronicle raved , ? Flashy , funny and uplifting , Kinky Boots has appeal ? and lots of it ? for all ? ladies , gentleman and those who are yet to make up their mind . ? ? BroadwayWorld Los Angeles offered ? praise to the entire triple threat ensemble ! ? The Republic countered , ? Despite the fiery showstopper " Sex Is in the Heel , " however , " Kinky Boots " is surprisingly short on sex appeal , and the cheerleaderish troupe of drag queens called Angels don 't have any of the transgressive appeal of the Cagelles from Fierstein 's earlier hit " La Cage aux Folles . " CBS Minnesota summed it up as ? loud , proud and a tubular sensation . ?

In Toronto , Canada , Kinky Boots opened on June 28 to critical acclaim . The Globe and Mail writing " Exuberant ! Inspired ! Terrific ! Splendid fun ! Excellent Canadian Cast ... A tour de force ! " . The Toronto Star wrote " Kinky Boots is the spectacular celebration of song , dance and comedy you 've got to enjoy this summer . Cue the dancing in the street . Bravo ! " . National Post said " THE BEST ! The most inventive musical I 've seen in ages . Joyous ! Ingenious ! Very funny ! " . And TVO stated " A complete triumph . One of the best musicals I 've ever seen . Kinky Boots is crazy good . "

The London production received mostly raves , with the London Evening Standard writing , " The thigh 's the limit for this high @-@ kicking London musical , " calling it " a glorious high @-@ kicking romp , " and adding that " ... its energy is infectious . " Time Out London called it " dazzling , fabulously sassy and uplifting , " explaining " It 's not all glitz and high @-@ kicks ... there are some grittier moments that give the show an edgier feel . " And Digital Spy proclaimed it " hilarious , heartwarming , and a hell of a lot of fun , " offering special praise for the show 's star : " Matt Henry ... truly steals the show ... He is utterly commanding in the role , and you instantly root for him . "

= = Awards and nominations = =

Matilda had been the pre @-@ Award season favorite , but as the season progressed , it became clear that Kinky Boots and the revival of Pippin would provide serious competition . Early in the 2013 awards season , Kinky Boots did well , receiving Drama League Award nominations for Distinguished Production of a Musical and Distinguished Performance , for both Porter and Sands , and winning for Distinguished Production . The show received nine Outer Critics Circle Award

nominations , winning three , including Outstanding New Broadway Musical , Outstanding New Score and Outstanding Actor in a Musical ( Porter ) . The musical received only two Drama Desk Award nominations , however , and only one win : Porter for Outstanding Actor in a Musical . New York Times theatre writer Patrick Healy , however , reported that some Tony voters found Matilda " dark " and " a bit chilly " , and accurately predicted that " while the cleverness of Matilda may be enough to win best book , the warmth of Kinky Boots will be enough to score an upset and take the top Tony for best musical . "

Kinky Boots received a season @-@ high 13 Tony Award nominations . Matilda , which The New York Times described as the " unalloyed critical hit " of the season , received 12 nominations , 11 of them in the same categories as Kinky Boots . In addition to its critical success , Matilda had won the Drama Desk Award for outstanding musical and had set a record by winning the most Olivier Awards in history . Nevertheless , Kinky Boots won a season @-@ high six Tonys , including Best Musical , which the press described as an upset , and Lauper 's win for Best Score made her the first woman to win alone in that category . The creative team are Americans , and reviewer David Cote , an American writing in The Guardian , judged that the show 's win was a case of " the balance of love going to a homegrown American musical , Kinky Boots , over the British import Matilda . " The other Tony wins were for best actor ( Porter ) , sound design ( Shivers ) , choreography ( Mitchell ) and orchestrations ( Oremus ) . Fierstein , Sands , Ashford , Mitchell ( as director ) and the three other designers were all nominated but did not win . Kinky Boots also won the 2013 Artios Award for Outstanding Achievement in Casting in the Broadway musical category .

The West End production won the Evening Standard Radio 2 Audience Award for Best New Musical , which was based on voting by the public at the 2015 Evening Standard Theatre Awards . The show earned seven nominations for the 2016 Laurence Olivier Awards , which was second to a revival of Gypsy , which earned eight nominations . Kinky Boots won three Olivier Awards : Best New Musical , Best Actor in a Musical and Best Costume Design , trailing only Gypsy 's four awards .

= = Recordings = =

A Broadway original cast album , produced by Lauper , Oremus and William Wittman was released on May 28 , 2013 . It premiered at number one on the Billboard Cast Albums Chart and number fifty @-@ one on the Billboard 200 chart , making it the highest charting Broadway cast recording since The Book of Mormon 's album was released two years earlier . Before the Chicago tryout , " Sex Is in the Heel " became the first Broadway song to reach the top 10 of the Billboard club charts in 25 years . " Land of Lola " was released as a dance remix by Wayne G. & LFB in June 2013 . The album received a favorable review in Playbill from Steven Suskin and won the Grammy Award for Best Musical Theater Album .

A West End Original Cast Recording was recorded live at the Adelphi Theatre and released April 1 , 2016 .