

69 70 71

small-town ways Till it's im - pos - si - ble to find a trace of what we left be - hind. And the de -

+Vins.

A D A G's sus.

sing to p line

72 73

fin - ing el - e - ment is in these shoes. The most

The most

The most

+Vla, Vc. TACET A⁶ K2: Hp. gliss Drs. (fill)

74

75

beau-ti-ful thing in the world — The most beau-ti-ful thing in the world — Char-lie that
 beau-ti-ful thing in the world — The most beau-ti-ful thing in the world —
 beau-ti-ful thing in the world — The most beau-ti-ful thing in the world —

Stgs, K2

G1 (arp)

G2 (strum) [WURLITZER]

f E A E A
 K2: Organ
 w/Bs.
 Drs. time

76

77

I know — I know — the most beau-ti-ful thing in the world — the most
 I know the most beau-ti-ful thing in the world — The most
 I know the most beau-ti-ful thing in the world — the most

C#m D E A

78 79

beau-ti - ful thing in the world — Char - lie, it's beau-ti - ful, — it's beau-ti - ful. —

beau-ti - ful thing in the world — Char - lie, it's beau-ti - ful, — it's beau-ti - ful. —

beau-ti - ful thing in the world — Char - lie, it's beau-ti - ful, — it's beau-ti - ful. —

E A C D

MR. PRICE: "Your life, your future is right here in this factory. You belong here."
CHARLIE: "No, I belong with Nicola in London."
MR. PRICE: "No, you belong here."
CHARLIE: "Will you toast my journey?"

END

80 81 82 83

Tpt, Tbn, Vc.

mf

(K2, G2 OUT)

sub. p Eb G1: 4 *mf*'s

Ab *sim.*

Cm7

Ab

w/Bs.
Drs. lighter

CHARLIE

So I don't want to be the laughing stock of the industry. We're on thin ice putting these out in the first place.

CHARLIE rushes about the factory floor to check on the other boots.

No. Stop sewing! Trish, George, have a look at these. They've got to be picked out and redone correctly. They all have to be done over.

TRISH

It's Saturday.

CHARLIE

And?

TRISH

I don't mind a bit of "Rah Rah Kumbaya" for the sake of the team, but some of us have a life outside this factory.

OTHERS around stop working to watch the scene.

CHARLIE

And you'll have a bloody lot more of it if I fire you. Do it over.

(Catching himself)

Please.

TRISH takes the boot back to her machine. CHARLIE notices DON staring at him.

(Challenging)

You have a problem?

GEORGE steps between them before anything can happen.

GEORGE

All right, everyone. Back to work.

DON backs off.

CHARLIE

Here's what I don't understand; Why am I the only one who cares?

GEORGE walks away biting his tongue as NICOLA comes through the gate and right at CHARLIE. SHE wears the red shoes from the opening.

(Trying to fend her off)

START

Not now, Nic...

NICOLA

Don't even think about putting me off, Charlie.

CHARLIE

Sorry, Nic, but I'm up against a bit of a crisis here.

NICOLA

You mortgaged our flat without even discussing it with me? There I am, having me supper—alone as usual—and along comes a man to measure up the garden for the bank note.

CHARLIE

I can explain ...

NICOLA

No one can ever say I didn't stand by my man. And I'll stand by you still if you give me but one reason.

DON, on his way to his machine, overhears all of this.

CHARLIE

The reason is right in front of you. Isn't saving Price & Son worth everything?

NICOLA

Where was all this passion when I was trying to make us a new life in London?

CHARLIE

London was for you.

NICOLA

For us.

CHARLIE

For you. You wanted London and I ... went along.

NICOLA

Really? Well, you could have fooled me. And what about us? Was getting engaged just for me too?

CHARLIE has no answer.

And this ... Who's this rubbish for? Don't tell me it's for your father. He's probably spinning in his grave over what you've turned his factory into. So who's it for, Charlie? That fancy friend of yours? Doin' special favors for him? Something going on there I should know about?

CHARLIE

Don't be ridiculous.

NICOLA

Well how should I know who you're bunking in with? Certainly hasn't been with me.

CHARLIE

(Indicating the WORKERS)

I'm doing it for them.

NICOLA

Who?

CHARLIE

Them. Our friends. No? We grew up with these people. We've known them all our lives. And now their whole livelihood is riding on what I do.

NICOLA

So you're hankering to be a hero? Charlie to the rescue, is it? Well, how do I get Charlie to rescue me?

Silence between them.

CHARLIE

(Studying her)

You look nice; all done up.

NICOLA

Richard's put me on a new project. Big time stuff. I'm headed back to the city for good. Are you coming?

CHARLIE looks down and sees her shoes for the first time.

CHARLIE

Aren't those the shoes we saw ... ?

NICOLA

How long was I supposed to wait?

END

#13b - So Long, Charlie

NICOLA gives CHARLIE a kiss on the cheek and leaves.

So long, Charlie.

LOLA comes down from the office, very pleased with herself.

LOLA

If you're done making wedding plans, can we finish discussing the Milan show?

CHARLIE

There's no discussion to be had. We're using professional models. Done.

LOLA

Then you'd better get on the phone because I just called and cancelled them.

CHARLIE

I never told you that you could ...