



Thank you for auditioning for

ON YOUR FEET

Riverside Theatre – Vero Beach

For your initial appointment, please prepare the following:

- A 32 Bar song cut of your choice in the style of or from the show. You are welcome to utilize the song cuts included in this packet, if you prefer, but you are not required to learn them for the initial appointment – Song cuts are for callbacks only.
- Be familiar with the sides in this packet. You may or may not be asked to read at this initial appointment, but please have the sides on hand, just in case.

If you are called back OR if you have been asked to come directly to callbacks on 1/25 (Principals) or 1/26 (Ensemble), please prepare the FULL packet of materials for your requested roles. MP3s are provided on our website for all song cuts.

For auditions and callbacks, please bring a hardcopy headshot/resume, or we will not have one in the room for you.

IMPORTANT: It is preferred that you join us in person for this process. If you are NOT available to make the in-person process, please do not reach out to casting or creative team to request a self-tape or virtual alternative. We will keep your name on a list of those that cannot make the in-person and reach out to YOU if we need anything further. Thanks.

If you have any questions regarding material, please email us at staff@wojcasting.com

We are looking forward to seeing you in the room!

Thanks so much,

Wojcik Casting Team

WOJCIK CASTING TEAM

KENNY (CONT'D)

~~Go on. One. Two. Three. Four. One. Two. Three. Four.~~

START

EMILIO

I need ninety-five percent more! ¡Noventa y cinco por ciento!

GLORIA

(as she tries to do the steps)

Which five percent did you hire me for?

EMILIO

Let's go!

(GLORIA is doing her best, but she struggles to keep up with the steps, her head watching her feet)

The steps. The steps with attitude.

KENNY

Keep your head up, Gloria.

EMILIO

Stop looking at your feet. Look up!

GLORIA

I am looking up!

EMILIO

No. You look like you lost a contact lens!

(he can't bear to watch anymore)

Stop. Stop. STOP!!!

(the music stops)

What are we doing???

(silence)

What are we doing?

DANCER

We're doing our best.

EMILIO

Oh, is that what that was? Our best? Who wants to say that to me? Because if that's our best, you better be ready to play dance parties and quinces for the rest of your damn life!

(he goes straight to GLORIA)

Was that your best?

GLORIA

No.

EMILIO

No.

(he grabs her by the hips, firmly...moves to the steps with her)

EMILIO

One. Two. Three. Four. One. Two. Three. Four.

(he stops)

He gave you the steps, do the steps. One. Two. Three. Four! You can be 95% better! You have to be 95% better. This has to cost you everything! You have to be...otherwise, this is never going to work. ¿Entiendes? You have to be...viligent!

GLORIA

Diligent?

EMILIO

Yeah. Uh-huh. What did I say?

GLORIA

You said viligent.

EMILIO

And that's not a thing?

GLORIA

No.

EMILIO

You know what I'm talking about! You don't like the spotlight. Okay. But that's where you have to be. So, just...just imagine that you're not shy. Imagine that you're already a star. Don't be this Gloria. Be another one. And sing it to me. Just sing to me! Imagine that I'm the shy one!

(to KENNY)

And you...imagine that I'm going to pay you.

END

EMILIO SIDE 2

(EMILIO and GLORIA go to exit...EMILIO stops)

Initial - START HERE

EMILIO

When I first got to Miami, there was a sign in front of the apartment building next to ours. It said, "No Pets. No Cubans." Change my name? It's not my name to change. It's my father's name. It was my grandfather's name. My grandfather--who we left behind in Cuba to come here and build a new life. Now, for 15 years I've worked my ass off and paid my taxes. So, I'm not sure where you think I live...but this is my home. And you should look very closely at my face, because whether you know it or not...this is what an American looks like.

(EMILIO ejects cassette tape)

We'll do it on our own.

END

#8 CON LOS AÑOS QUE ME QUEDAN

(EMILIO and GLORIA exit as the office disappears...lights up on three GUITARRISTAS)

MEXICAN RESTAURANT

THREE GUITARRISTAS (MAN 7+8+6)

SÉ QUE AÚN ME QUEDA UNA OPORTUNIDAD
SÉ QUE AÚN NO ES TARDE PARA RECAPACITAR

(during the next part of the song, the lights come up on an impossibly romantic Mexican restaurant...colored lights, paper mache, candles, almost dreamlike...GLORIA, EMILIO and REBECCA are lead in by the HOST...as GLORIA and REBECCA take their seats, EMILIO tips the HOST to take REBECCA elsewhere so he and GLORIA can be alone)

MAN 7	MAN 8+6
SÉ QUE NUESTRO AMOR ES VERDADERO	AHH
Y CON LOS AÑOS QUE ME QUEDAN POR VIVIR	AHH
DEMOSTRARE CUANTO TE QUIERO	OOH OOH
OOH OOH OOH OOH OOH OOH	

MAN 6+7+8 (CONT'D)

OOH OOH OOH OOH OOH OOH
OOH OOH OOH OOH OOH OOH

START

EMILIO

I would like a kiss.

GLORIA

Excuse me?

EMILIO

On the cheek.

GLORIA

Oh. Okay. No.

EMILIO

But it's my birthday.

GLORIA

No, it's not.

EMILIO

Yes it is.

GLORIA

Your birthday is the Fourth of July?

EMILIO

Yup.

GLORIA

Really?

EMILIO

Yup.

(a beat)

GLORIA

Seriously?

EMILIO

Yup.

GLORIA

How did I not know that?

EMILIO

You never asked me.

GLORIA

July 4th...

EMILIO

America and I have the same birthday.
(a beat)
America is older.

GLORIA

Not by much.

EMILIO

Really...

(she laughs...he admires her smile)

EMILIO (CONT'D)

You look beautiful.

GLORIA

Still have 95% to go?

EMILIO

91.

GLORIA

Aye que pesao.

EMILIO

(pointing to his cheek)
Okay. Okay. I would like a birthday kiss, please.

GLORIA

I'll get you a present.

EMILIO

Hey, I want a present, too. But for now I'll settle for a kiss.

GLORIA

No.

EMILIO

(tapping)
Come on...a baby one, like on the cheek.
(a beat)
Let's go. Give it up...

GLORIA

Ugh. Fine.

*(but as GLORIA moves in to kiss his cheek,
EMILIO turns his head and they kiss on the
lips...after a moment they separate...
stunned silence)*

EMILIO

(seriously)
I have to tell you something.

GLORIA

What?

EMILIO

My birthday is in March.

*(she looks at him for a moment and then
kisses him again...longer...finally, they
separate)*

GLORIA

Can we try to be professional please?

EMILIO

Okay!

(she kisses him again...harder)

GLORIA

Cut it out!

EMILIO

That was you!

END

GLORIA

~~whatever. Talk about something.~~

EMILIO

About what?

ROBIN

(glancing at GLORIA)
She's doin' great.

(ROBIN exits)

START

EMILIO

Baby, I got some good news.

GLORIA

What's that?

EMILIO

Dick Clark called and asked if we wanted to do a number at the American Music Awards.

GLORIA

You're kidding, right?

EMILIO

No I'm not. I told him yes.

GLORIA

You what?

EMILIO

I said yes.

GLORIA

Emilio, look at me...

EMILIO

I see you.

GLORIA

No.

EMILIO

Hear me out.

GLORIA

Absolutely not.

EMILIO

I think it's the perfect way to show them that we're back.

GLORIA

You think I'm back?

EMILIO

You will be.

GLORIA

No. No, I won't. And even if by some miracle I was, my voice won't be ready...

EMILIO

Baby, your voice is always ready. If you're gonna make excuses at least be honest...

GLORIA

Excuses?

EMILIO

At least be honest. It's not until January. We have plenty of time to...

GLORIA

Stop saying we! It's not we. It's me. It's me who's busting my ass in here seven hours every day! It'll be me up on that stage. Me. All alone. And I'm not going to do it. I'm not going to hobble around up there, so that I can beg for sympathy from every...

EMILIO

Sympathy?

GLORIA

That's right. Oh, poor Gloria. She'll never be what she was before, but look, pobrecita, look how much courage she has to come out here and try to sing. I don't think so.

EMILIO

Gloria, listen to me. If you don't get back out there soon...

GLORIA

Stop it! Stop pushing me. That's what you do. You push and push to get what you want. Well what about what I want? I just wanted to go to Syracuse and rest for one day. You put me on that bus and pushed me to New York, and look how that turned out!

EMILIO

(devastated)

What did you just...our son was on that bus...

(horrible silence...a line has been crossed)

GLORIA

I said no.

END

(GLORIA begins to exit...EMILIO stops her with his voice)

#18 DON'T WANNA LOSE YOU

EMILIO

SOMETIMES IT'S HARD TO MAKE THINGS CLEAR
OR KNOW WHEN TO FACE THE TRUTH
AND I KNOW THAT THE MOMENT IS HERE

I'LL OPEN MY HEART AND SHOW YOU INSIDE
MY LOVE HAS NO PRIDE
ALWAYS WITH YOU
I'VE HAD NOTHING TO HIDE

EMILIO

ENSEMBLE

SO OPEN YOUR
EYES AND SEE WHO I
AM
AND NOT WHO YOU WANT FOR
ME
TO BE

OOH

OOH

OOH

OOH

I AM ONLY MYSELF MYSELF

I
DON'T WANNA LOSE YOU NOW
WE'RE
GONNA GET THROUGH SOMEHOW
DON'T WANNA LOSE YOU NOW
OR EVER

OOH OOH

OOH OOH

OOH OOH

OOH OOH OOH OOH

(GLORIA walks out...REBECCA enters and brings some letters over to EMILIO)

REBECCA

Is she okay?

EMILIO

For once, I'm not sure.

REBECCA

I'm gonna go home for the night. Do you guys need anything else?

Rehearsal Piano

EMILIO SONG CUT 1
CALLBACKS ONLY

Music & Lyrics
JON SECADA
MIGUEL A. MOREJON
On Your Feet!

I See Your Smile

(29 August 2015)

6

EMILIO: "I think it's time the Miami Latin Boys changed their name. I'll be out in a moment."

♩ = 84

"3, 4"

mp

E_b Ab Cm B_b/C Gm⁷ AbMa⁷

1 2 3 4

START

Detailed description: This block contains the piano introduction for the song. It is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked as quarter note = 84. The dynamics are mezzo-piano (mp). The introduction consists of four measures. The first measure starts with a piano (p) dynamic and features a bass line with a half note E-flat and a treble line with a quarter note G, quarter note F, and quarter note E. The second measure has a bass line with a half note A-flat and a treble line with a quarter note G, quarter note F, and quarter note E. The third measure has a bass line with a half note C and a treble line with a quarter note B-flat, quarter note A, and quarter note G. The fourth measure has a bass line with a half note G and a treble line with a quarter note F, quarter note E, and quarter note D. Chord symbols are provided below the bass line: E_b, Ab, Cm, B_b/C, Gm⁷, and AbMa⁷. Measure numbers 1, 2, 3, and 4 are indicated below the bass line.

A EMILIO:

I get a lit-tle tongue - twist-ed ev-'ry time I talk _ to you when I

E_b² Gm⁷ Cm⁷ Ab²

5 6 7

Detailed description: This block contains the first line of the vocal melody and piano accompaniment. The vocal line is in the treble clef and features a melody with eighth and quarter notes. The piano accompaniment is in the bass clef and features a steady eighth-note bass line. The lyrics are: "I get a lit-tle tongue - twist-ed ev-'ry time I talk _ to you when I". Chord symbols are provided below the piano accompaniment: E_b², Gm⁷, Cm⁷, and Ab². Measure numbers 5, 6, and 7 are indicated below the piano accompaniment.

see _ you. _ And I'm so glad that you just missed it, _

E_b E_b Gm Cm

8 9 10

Detailed description: This block contains the second line of the vocal melody and piano accompaniment. The vocal line continues the melody from the previous block. The piano accompaniment continues with the same eighth-note bass line. The lyrics are: "see _ you. _ And I'm so glad that you just missed it, _". Chord symbols are provided below the piano accompaniment: E_b, E_b, Gm, and Cm. Measure numbers 8, 9, and 10 are indicated below the piano accompaniment.

the way I stared to mem o-rize your face. To kiss you in _ my mind, _ love

Ab Bb AbMa7 Eb2

11 12 13 14

Detailed description: This system contains measures 11 through 14. The vocal line starts with a quarter rest in measure 11, followed by eighth notes in measure 12, and a quarter note in measure 13. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. Chords are indicated as Ab, Bb, AbMa7, and Eb2.

B

_ you all _ the time. _ 'Cause when I close my _ eyes, _

Ab Bb Eb EbMa9 Ab2

15 16 17 18

Detailed description: This system contains measures 15 through 18. The vocal line has a quarter rest in measure 15, followed by eighth notes in measure 16, and a quarter note in measure 17. The piano accompaniment continues with eighth-note patterns. Chords are indicated as Ab, Bb, Eb, EbMa9, and Ab2.

I _ still _ can see your smile. _ It's bright e - nough _ to

Cm C9(sus4) Gm AbMa7 Eb

19 20 21

Detailed description: This system contains measures 19 through 21. The vocal line has a quarter rest in measure 19, followed by eighth notes in measure 20, and a quarter note in measure 21. The piano accompaniment features a steady eighth-note pattern. Chords are indicated as Cm, C9(sus4), Gm, AbMa7, and Eb.

light my _ life _ out _ of _ my dark - est _ ho - ur. _

Ab2 Cm C9(sus4) Gm Ab

22 23 24

Detailed description: This system contains measures 22 through 24. The vocal line has a quarter rest in measure 22, followed by eighth notes in measure 23, and a quarter note in measure 24. The piano accompaniment continues with eighth-note patterns. Chords are indicated as Ab2, Cm, C9(sus4), Gm, and Ab.

The musical score consists of three systems. The first system is a vocal line in treble clef with lyrics: "Please _ be-lieve it's true ____ when I tell ____ you _ "I _". The second system is the piano accompaniment, with a right-hand part in treble clef and a left-hand part in bass clef. Chord symbols are placed below the piano part: Ab, Bb, Ab, Db/F, and Eb/G. Measure numbers 25, 26, 27, and 28 are printed below the piano part. The key signature has three flats (Bb, Eb, Ab) and the time signature is 7/8.

END

**EMILIO SONG CUT 2
CALLBACKS ONLY**

♩ = 83

Don't Wanna Lose You Now

START

Emilio (top line):

D

don't wan- na lose _ you now. _ We're

don't wan- na lose _ you now. _

Don't wan- na lose _ you now.

f F/G *f* C(add2) F(add2)

41 42 43

gon na get through some-how. — Don't wan na lose _ you _ now _____ or ev

gon na get through some-how. — Don't wan na lose _ you _ lose you now _ Ah

— Gon na get through some how — lose you now _

C(add2) F(add2) C(add2) Am7 C/Bb G7(sus4)

44 45 46 47

- er. Ba-by, it's time you've found —

Ah ev - er — Ba-by, it's time you've found —

Ooh ooh or ev - er — Ba-by it's time you've found.

C(add2) F/G C(add2) F(add2)

48 49 50 51

Measure 52: *courage to stand _ your ground. _* *But if you want me, I'll be a - round*

Measure 53: *courage to stand _ your ground _* *want me, I'll be _____*

Measure 54: *Cour age to stand _ your ground. _*

Chords: C(add2), F(add2), C(add2), Am7

Measure 55: *_____ or ev - er.*

Measure 56: *be a - round Ah Ah* *Don't wan- na lose _ you _*

Measure 57: *be a - round Ah Ah*

Chords: C/Bb, G7(sus4), C(add2)/G, Am7, Bb

Don't wan - na lose _ you _ now.

now.

mp
C(add2)

END

p

58 59 60 61