



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

MALE ENSEMBLE - SIDE 1
READ PHIL

START

PHIL

Excuse me?

GLORIA

We reserve the right to record an album in English. It's in our contract.

PHIL

Gloria, I'm gonna give you a piece of advice, friend to friend. For the rest of your life in this business, if you ever decide to use a phrase like that in a meeting like this again, you make sure you have an attorney nearby. Now me, I have about ten of them, just upstairs.

EMILIO

It's our group. Our sound.

PHIL

Listen to me...you're not back home anymore. So you don't make the rules.

EMILIO

Back home...

PHIL

Come on Emilio, you know what I'm talking about...

GLORIA

We have a contract.

PHIL

(losing patience)

Sweetie, I don't give a shit about your contract!

EMILIO

Hey, Hey!

PHIL

While you're dominating the Latin markets, the next single is gonna be in Spanish! It's that simple. You really wanna cross over? Fine. Get rid of the horns, simplify the percussion, change your name. Then we'll talk. Until then, you want to release in English, you're gonna have to do it on your own.

(dismissing them)

Now, I have another meeting to get to, so thank you so much for dropping by.

END

(the YOUNGER JOSÉ disappears...the sound of percussion...a light comes up on KIKI who is playing through a rhythm on the drums... GLORIA slowly approaches him)

KIKI ON DRUMS

START

#11A BEFORE CONGA

GLORIA

What is that?

KIKI

(he stops)

We were just playing around. You were talking about those comparsas, how the audience goes crazy for them. And I thought...

GLORIA

Do it again. Kick it off like

DA DADA DADA

(KIKI begins to play it again)

KIKI

Es lo mismo.

GLORIA

¡No es lo mismo coño!

(to the GROUPIE)

She gets it.

(GLORIA begins to play a horn part on the keyboard...it builds and builds, until)

GLORIA

DA DADADA DADA
DA DADA DADA
DA DADADA DADA
DADADADA DADADADA

(EMILIO appears)

GLORIA

Emilio! We have it! We have the song.

EMILIO

What song?

GLORIA

The song!

KIKI

¡Chico! Rice and beans with hamburgers.

EMILIO

What is he talking about?

GLORIA

Remember the encores in Holland? Remember how they went crazy for those comparsas? I said we should write a song around them...so we did.

(classical Cuban rhythm)

EMILIO

No...

GLORIA

Underneath it. A funk baseline and a strong back beat on the drums. All of the lyrics in English.

*(EMILIO listens to KIKI and imagines...
GLORIA smiles...waiting for it)*

EMILIO

(lights up)

Yes!

*(lights out on GLORIA and KIKI...lights up
on an AMERICAN DJ)*

AMERICAN DJ

No!

EMILIO

(a million miles an hour)

You don't understand. We're gonna mix up all these sounds. We're gonna mix Latino with funk, with pop all coming from the original conga rhythms. That's how we're gonna...

AMERICAN DJ

Emilio. Slow down. I don't speak Spanish.

EMILIO

(a beat)
I'm talking to you in English.

AMERICAN DJ

Oh.

EMILIO

Look, Just play it once...

AMERICAN DJ

They won't dig it. It's...I don't know. Look, Dr. Beat was one thing. That siren went off, you couldn't get people off the dance floor. Bring me another one like that. But this...

EMILIO

Do me a favor. Please. Just trust me. One time. Play it one time and I'll stop...

AMERICAN DJ

Listen, Emilio. I know my crowd. It's too...the percussion. The piano. It's...and you know me, so don't take this the wrong way.

(a beat)
It's too Latin.

EMILIO

It's too what???

*(lights out on EMILIO and the AMERICAN DJ
and up on GLORIA and a LATIN DJ)*

LATIN DJ

It's too American!

GLORIA

What are you talking about?

LATIN DJ

The guitar. The synthesizer. They'll never buy it. They're gonna say I'm selling out.

GLORIA

We need your help. We need you to be behind us right now.

LATIN DJ

I know. Pero listen...they loved Renacer. Bring me something like that. Not "Ba-da-PFFT!" This is...this is...

END

**ENSEMBLE MEN SIDE 3
- READ PHIL**

GLORIA & ENSEMBLE

COME ON SHAKE YOUR BODY BABY DO THE CONGA
KNOW YOU CAN'T CONTROL YOURSELF ANY LONGER
FEEL THE RHYTHM OF THE MUSIC GETTING STRONGER
DON'T YOU FIGHT IT 'TIL YOU TRY TO DO THE CONGA BEAT

FAN 1

Gloria!!! Sign my t-shirt!

FAN 2

¡Te quiero mucho, Gloria! We love you, Gloria!

*(FAN 2 hugs GLORIA...GLORIA signs
shirt...GLORIA, the FANS, and the BAND
freeze as EMILIO and PHIL enter)*

START

EMILIO

I want to push Gloria out front.

PHIL

She is out front.

EMILIO

No. "Gloria Estefan and the Miami Sound Machine." I'm going to talk to Warren.

PHIL

I'll talk to him, not you.

EMILIO

Why not me?

PHIL

Because when he says no, you're just gonna lose your temper.

EMILIO

Why would he say no?

PHIL

Why? He's gonna say you already have a brand--The Miami Sound Machine. He's gonna say female fronts don't work.

EMILIO

Debbie Harry. Pat Benatar...

PHIL

They ain't Latin. No offense. What do you say to that?

EMILIO

I say, young boys want her, young girls want to be her. With her out front, we can take this band to places the Sound Machine could never dream of. And if you'd take your head out of your ass, you'd realize she is the brand. No offense.

(a beat)

PHIL

So, I'll talk to Warren?

EMILIO

Good idea.

END *(they exit)*

RADIO DJ

You've been asking for it all day. Here it is, the new one from Gloria Estefan and the Miami Sound Machine.

GET ON YOUR FEET

GLORIA & ENSEMBLE

GET ON YOUR FEET

GLORIA

GET UP AND MAKE IT HAPPEN

GLORIA & ENSEMBLE

GET ON YOUR FEET
STAND UP AND TAKE SOME ACTION

GLORIA

YOU SAY I KNOW IT'S A WASTE OF TIME
THERE'S NO USE TRYING

ENSEMBLE

NO USE TRYING

GLORIA

SO SCARED THAT LIFE'S GONNA PASS YOU BY
YOUR SPIRIT DYING
YOU GOTTA KEEP LOOKING ON TO TO-

GLORIA & ENSEMBLE

-MORROW

GLORIA

THERE'S SO MUCH IN LIFE THAT'S

GLORIA

BABY I LIVE FOR LOVING YOU

ENSEMBLE

OOH, LA, LA, LA, LA, LA, LA, LA

*(CONSUELO exits the stage...after the song
the rhythm carries on and the lights come up
on EMILIO, PHIL and WARREN)*

PHIL

Considering the numbers, the contract is not unreasonable.

WARREN

Not unreasonable? Fifty million dollars? Emilio, listen to me. What you're demanding is unheard of. It's ludicrous. No female artist has this kind of contract. Madonna doesn't have this kind of contract... I'll never get it passed the board.

EMILIO

Is that right?

WARREN

That's right.

EMILIO

Then I'd say you have yourself a problem.

(WARREN storms off)

PHIL

I mean...how do you sit down with balls that big?

*(lights transition to GLORIA and the BAND
who joins EMILIO in a celebration of their
latest album going Platinum)*

PARTY TIME

GLORIA

WHEN THE SUN IS SETTING IN THE SKY

EMILIO & ENSEMBLE

EVERYBODY KNOWS IT'S PARTY TIME

GLORIA

AND WHEN THE MOON IS RISING HIGH

***Please prepare song cuts according to your voice type
Follow instructions below...**

**ENSEMBLE SONG CUTS
CALLBACK ONLY**

Ensemble

- **Ensemble lower altos: Anything for you mm. 1-18
(lower harmony)**
- **Ensemble higher belters: Reach mm. 4-28 (melody)**
- **ALL female identifying: Conga mm. 10-29 (melody)**

- **Tenors: Con Los Años mm. 4-20 (lead line)**
- **High tenors: Reach mm. 29-37 (melody)**
- **Baritone: Don't Wanna Lose You Now mm. 42-61,
middle system lowest part**

Con Los Años Que Me Quedan

8

(5 September 2015)

CUE:

EMILIO: "We'll do it on our own."
(Emilio crosses center)

**Tenor ensemble:
sing top line**

Slowly ♩ = 78

"3, 4"

Musical score for the first system. It consists of a guitar part (Gtr) and a piano accompaniment. The guitar part starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The piano accompaniment starts with a bass clef, the same key signature, and time signature. The tempo is marked 'Slowly' with a quarter note equal to 78 beats per minute. The dynamics are marked 'mf'. The score includes a first ending bracket under measures 1 and 2, and a second ending bracket under measures 3 and 4. Chord symbols include Em, Em7/A, and A7(b9).

A GUITARRISTAS:

Musical score for the second system, labeled 'A' for guitarists. It features two vocal lines and a piano accompaniment. The vocal lines are in treble clef with a key signature of one sharp and a 4/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: 'Sé que a-ún me que-da u-na o-por-tu-ni-dad.' and 'Se que a-ún me que - da u- na o- por- tu- ni- dad.' The score includes chord symbols: DMa7, Em7, F#m7, Bb7/F, Em7, A13(sus4), and A13. The system is numbered 4, 5, 6, and 7. The piece ends with 'V.S.' (Vivace).

Sé que_a ún no-es tar de pa-ra re-ca-pa-ci-tar
se que_a ún no-es tar de pa-ra re-ca-pa-ci-tar

Chord symbols: D/F#, F°7, Em7, A13, A9(+5)

B

Sé que nues-tro_a-mor es ver-da-de-ro y con los a-ños
Ahh

Chord symbols: D9(sus4), Dm7, D7, D9, D7(b9), G6, Gm6

que me que-dan por vi-vir de-mos-tra-ré cuan-to te
Ahh

Chord symbols: D/F#, Bm7, Em7, F#m7, GMa7, E/G#, Em7/A, A7(b9)

quiero.

Oct

Dma⁷

20

The image shows a musical score for a rehearsal piano. It consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics 'quiero.' are written below the notes. The middle staff is a piano accompaniment in treble clef, showing a whole note chord with a fermata, labeled 'Oct'. The bottom staff is a piano accompaniment in bass clef, showing a whole note chord with a fermata, labeled 'Dma⁷'. The page number '20' is located at the bottom left of the score.

Reach

**high tenor:
sing melody throughout (ignore names)**

27

C

If I could _____ reach _

ENSEMBLE:

Reach _____ Reach

mf
B \flat (sus4) C sus4 C F

29 | 30

HENRY:

high-er, _____ just for one mo-ment touch the sky _ From that one mo-ment in my life I'm gon-na

high-er, _____ Ooh _____ Ahh Ahh

C Gm⁷ B^b C(sus4) C

31 32 33

be... I'm gon-na be so much strong er, yes, I am I put my spi-rit to the test _

Be strong er _____ Ooh _____ Ahh Ahh

F C Gm⁷ B^b C(sus4) C

34 35 36 37

♩ = 83

Don't Wanna Lose You Now

baritone:
middle system, lowest part

D

The musical score consists of four systems of staves. The first three systems are for the baritone part, and the fourth is for the piano accompaniment. The baritone part includes lyrics: "don't wan-na lose _ you now. _ We're", "don't wan-na lose _ you now. _", and "Don't wan-na lose _ you now.". The piano part includes chords: F/G, C(add2), and F(add2), with a forte (*f*) dynamic marking. Measure numbers 41, 42, and 43 are indicated at the bottom of the piano part.

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)

p

58 59 60 61

Detailed description: This is a musical score for rehearsal piano, spanning measures 58 to 61. The score is written for voice and piano. The vocal line is in the top staff, with lyrics 'Don't wan - na lose _ you _____ now.' and a comma above the word 'now.'. The piano accompaniment consists of two staves. The right hand starts with a whole note chord in measure 58, then rests in measure 59, and plays a half note chord in measure 60. The left hand plays a half note in measure 58, rests in measure 59, and plays a half note in measure 60. The tempo is marked 'Rehearsal Piano'. The key signature is one flat (B-flat major/D minor). The time signature changes from 2/4 to 4/4 between measures 59 and 60. Dynamic markings include *mp* (mezzo-piano) and *p* (piano). A specific chord is indicated as C(add2) in measure 60.