



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](mailto:staff@wojcasting.com)

We are looking forward to seeing you in the room!

Thanks so much,

Wojcik Casting Team

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**WOJCIK CASTING TEAM**

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**START**

**GLORIA FAJARDO**

Mami, remind me to get a new pillow for Fajardo's back. That one is so worn. And put stamps on the list.

*(checking cupboard)*

And coffee...and sugar. Rebecca, tell your sister to make Daddy's lunch if we don't get home by 2...

*(GLORIA enters the kitchen, dressed in rehearsal clothes, with her dance bag...she seems in a hurry to leave...the rest of them stop and watch her)*

And where are you going?

**GLORIA**

Tampa. We have a show. You know that.

**GLORIA FAJARDO**

You just got home from Atlanta.

**GLORIA**

That was two weeks ago. It's one night. I'll be back tomorrow.

**GLORIA FAJARDO**

No, no, no, no.

**GLORIA**

I cleaned the house and did the washing. I made Daddy's lunch and dinner. They're in the bottom of the refrigerator.

*(GLORIA ignores her MOTHER and packs a lunch in her dance bag)*

**GLORIA FAJARDO**

We still have things to do.

**CONSUELO**

Let them go. I can help with Fajardo today.

**GLORIA FAJARDO**

This has to stop.

**GLORIA**

Aye, can we not have this conversation right now?

**GLORIA FAJARDO**

And when are we supposed to have it? For two years now I let you play around with your music. And now you're...

**GLORIA**

Play around? Emilio says in a couple months we're going to book our first tour in South America! How is that...

**GLORIA FAJARDO**

¡Por favor, Glorita! You're putting your career on hold. You're putting this family on hold. And for what? For this band? For Emilio?

**GLORIA**

I'm not putting anything on hold.

**REBECCA**

Mamá, when we come home we'll...

**GLORIA FAJARDO**

I am talking to Gloria Maria! You think I don't see what's going on? The way you ignore him when I'm in the room. Please. You're 19...you know 19 things. I'm 48, so I know 48 things.

**GLORIA**

What do you want from me, Mom? You want me to apologize? For what? I did what you asked. I always do everything you ask, don't I? This is my life. I finally have a life. Why can't you just...

**GLORIA FAJARDO**

Listen to you. You have a life. You.

*(a pause)*

Let me tell you something about having...You know what? Go ahead, both of you. Go to your show. Go to South America. We'll take care of the shopping and the house and your father. Don't worry.

*(she crosses toward the door)*

**GLORIA FAJARDO (CONT'D)**

But do me a favor--tell Emilio that we all have a life.

**END**

**GLORIA**

Mamá...

*(she exits...GLORIA, CONSUELO, and REBECCA look at each other)*

**GLORIA (CONT'D)**

Why does she hate him so much?

**PARTY TIME GET DOWN**

**GLORIA & ENSEMBLE**

**EMILIO & ENSEMBLE**

PARTY TIME

PARTY PARTY

PARTY

TIME

TIME

PARTY TIME

PARTY PARTY

PARTY

TIME

TIME

PARTY TIME

**GLORIA, EMILIO & ENSEMBLE**

EVERYBODY KNOWS IT'S PARTY TIME

*(the song ends in celebration)*

**#13A ENTR'ACTE PLAYOFF**

**ENSEMBLE**

PARTY PARTY PARTY TIME

PARTY TIME

PARTY PARTY PARTY TIME

PARTY TIME

PARTY PARTY PARTY TIME

PARTY TIME

PARTY PARTY PARTY TIME

PARTY PARTY PARTY TIME

*(during the above playoff we transition to...)*

**FAJARDO KITCHEN**

*(GLORIA and EMILIO plead with GLORIA FAJARDO)*

**START**

**GLORIA**

We want to take Rebecca on the road with us.

**GLORIA FAJARDO**

No.

**GLORIA**

Mom...

**GLORIA FAJARDO**

Don't ask me again.

**GLORIA**

I wasn't asking.

**GLORIA FAJARDO**

Oh. Excuse me?

**GLORIA**

Look. She's struggling. Missing classes. Hanging out with the wrong people. She's going to get herself into trouble. She needs some stability.

**GLORIA FAJARDO**

Is that what you're offering? Stability? Where? Out on the road? Hanging around with musicians? Doing drugs and I don't know what else?

**GLORIA**

Stop it. You know it's not like that.

**GLORIA FAJARDO**

I don't know anything. I don't know what you do with your gypsy life. You're gone. That's all I know. And now you want to take Rebecca.

**EMILIO**

It could be good for her.

**GLORIA FAJARDO**

Is that right? Why are you talking to me? Don't talk to me about my family. My daughter has a degree. She could have had a respectable life. Instead, you have her raising my grandson in buses and hotels. I mean look at you. You're nothing but a liquor salesman pretending to be a big shot music producer.

**GLORIA**

Mami!

**GLORIA FAJARDO**

What? That's all he is. Every time he opens his mouth, he's selling something. And you buy every drop of it. Look at him, with his fancy cars and his fancy clothes. What happens when you run out of luck? When you lose your voice or your looks. Where do you think he'll be? That one? He'll be gone. And you'll end up a single mother. Like I was.

**EMILIO**

*(deliberately)*

If that happens...which it won't...I'll be with my wife, and my son, and the rest of my family...which I hope will include you.

*(to Gloria)*

I'll be in the car.

*(EMILIO exits)*

**GLORIA**

He doesn't deserve that.

**GLORIA FAJARDO**

He doesn't deserve you.

**GLORIA**

We came here to help.

**GLORIA FAJARDO**

*(exploding)*

Help? I don't want your help. And I don't want your money. When I left Cuba, that government took my PhD. When I got here, this government took my husband. You already took my grandson away. Now Rebecca? You want to take my whole family!

**GLORIA**

I am not taking...

**GLORIA FAJARDO**

My family. That I sacrificed everything for.

**GLORIA**

That we sacrificed everything for. We. When you went back to school, I stayed at home taking care of Daddy and Rebecca. We. I was 14 years old. Don't you dare not acknowledge that. Don't you dare.

*(a pause)*

We're taking Rebecca on the tour with us.

**GLORIA FAJARDO**

Do it, and I swear I'll never speak to you again.

**GLORIA**

Really...

**GLORIA FAJARDO**

You try me...

**END**

*(GLORIA FAJARDO touches up some make-up on her DAUGHTER's face with her finger)*

**START**

**GLORIA FAJARDO (CONT'D)**

You look beautiful.

**GLORIA**

*(stopping her MOTHER's hand)*

Mamá, what if they look at me like...

**GLORIA FAJARDO**

Like what?

*(no response)*

Like what?

**GLORIA**

Like Daddy. The way everyone used to look at him. The way I used to look at him. Those sad, condescending looks. Pretending to his face that he was just fine while he was sitting there, trembling and helpless. When I was taking care of him, do you know what I was most afraid of?

*(a beat)*

I was afraid he wouldn't die. That he would be trapped in that body for eternity. I would look into his eyes and I could see how sad he was.

*(fighting the tears)*

Helpless and sad...

**GLORIA FAJARDO**

*(firmly)*

Hey. No. You don't cry. Not now. Not here. ¿Entiendes?

*(a beat)*

You understand me?

*(GLORIA nods)*

Your father couldn't help what happened to him. You can. So you go home and you fight. You fight like you did when you were a little girl. You fight like you fought me. Whatever happens next, we'll fight it together. Okay?

**GLORIA**

Okay.

**GLORIA FAJARDO**

Good.

*(she puts sunglasses on GLORIA)*

There. Like a proper diva.

*(a beat)*

Are you ready?

**END**

**GLORIA**

Let's go.

*(GLORIA FAJARDO pushes the wheelchair off stage...transition to...)*

**HOSPITAL PRESS CONFERENCE**

**#17A JACQUES COUSTEAU NOUVELLE**

**HOST (V.O.)**

We only have time for a few questions, so let's start with Jimmy in the back row. Then the Post and Reuters...

**REPORTER #1**

Can you explain the procedure to us?

**DR. NEUWIRTH**

Due to several fractures, the first lumbar vertebra or L-1, was exerting pressure on Gloria's spinal cord. Two 8-inch-long titanium rods were permanently inserted into her back, to hold the spine in place.

**REPORTER #2**

So what's next for Gloria?

**DR. NEUWIRTH**

Well, first she'll learn how to walk again.

**REPORTER #3**

When do you think she'll be able to get on stage again?

**DR. NEUWIRTH**

In a few months she'll start light exercise. Eventually she'll begin swimming and in six months or so, she'll finally start working with weights. After that, it's up to her.

**REPORTER #3**

Do you...



**GLORIA FAJARDO SONG CUT  
CALLBACKS ONLY**

# Mi Tierra

**GLORIA FAJARDO:**

Musical score for the song "Mi Tierra" by Gloria Fajardo, measures 104-107. The score is written for piano and includes a vocal line. The key signature is B-flat major (two flats). The vocal line begins in measure 107 with the lyrics "My". The piano accompaniment features a bass line with chords Cm7, F7, Dm7(b5), G7, and G7(b13) indicated below the staff. The piano part consists of a right-hand melody and a left-hand bass line.

G

homeland is griev - ing My homeland is cry - ing I'll

8va

Cm F7 Dm7(b5) G7

108 109 110 111

ne ver for - get her. Hersoul I'll car - ry for - ev - er in my heart. Sing

Cm F7 Dm7(b5) G7

112 113 114 115

a - bout her beau - ty al - ways stay true suf fer through the pain that she will go through.

**ENSEMBLE:**

Mi tie - rra. Mi tie - rra.

Cm F7 Dm7(b5) G7

116 117 118 119

Wher-e-ver I go she'll \_ be with \_ me one day for cer-tain I'll re-turn.

Mi tie - rra. I'll re-turn!

Cm F<sup>7</sup> Dm<sup>7(b5)</sup> G<sup>7</sup>

120 121 122 123

**jump to m. 154**

Musical notation for rehearsal piano, measures 152-153. It consists of three staves: two treble clefs and one grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). Measure 152 shows a melodic line in the first treble staff and a bass line in the grand staff. Measure 153 continues the melodic line and bass line.

**GLORIA F.:**

Musical notation for Gloria F., measures 154-155. It consists of three staves. The top staff is a vocal line with lyrics "Mi \_ tie". The middle staff is for "2 WOMEN + 1 MAN:" with lyrics "La \_". The bottom staff is a piano accompaniment with chords and a bass line. Chords are labeled as D<sup>o7</sup>, A<sup>b13</sup>, and G<sup>7(b13)</sup>. Measure 154 shows the vocal entries and piano accompaniment. Measure 155 continues the piano accompaniment.

V.S.

**J**

- rra \_\_\_\_\_ co mo me due le per - der te \_\_\_\_  
\_\_\_\_ tie - rra \_\_\_\_ te due - le, la \_\_\_\_ tie - rra \_\_\_\_ te da,

Cm Dm7(b5) Fm

156 157 158 159 160

Novoy a\_ol vi - dar \_ My \_\_home-land \_ has shaped \_ me, nour  
My \_\_home-land \_ has shaped \_ me, nour  
**ENSEMBLE:**  
My home-land.

G7 *ff* Cm6

161 162 163 164 165

- ished me \_\_\_ with pride. My \_\_\_ home-land \_ will miss \_\_\_ me \_\_\_ when

- ished me \_\_\_ with pride. My \_\_\_ home-land \_ will miss \_\_\_ me \_\_\_ when

Mi tie - rra.

G7 Fm G7

166 167 168 169

\_\_\_ I've said \_ good - bye. \_\_\_

\_\_\_ I've said \_ good - bye. \_\_\_

Cm

170 171 172 173

Good - bye! \_\_\_\_\_

174 175 176 177 178

END