



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**

Mami...

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

**GLORIA (CONT'D)**

Why does she hate him so much?

**MAN 6+7+8 (CONT'D)**

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

**START**

I would like a kiss.

**EMILIO**

Excuse me?

**GLORIA**

On the cheek.

**EMILIO**

Oh. Okay. No.

**GLORIA**

But it's my birthday.

**EMILIO**

No, it's not.

**GLORIA**

Yes it is.

**EMILIO**

Your birthday is the Fourth of July?

**GLORIA**

Yup.

**EMILIO**

Really?

**GLORIA**

Yup.

**EMILIO**

*(a beat)*

Seriously?

**GLORIA**

Yup.

**EMILIO**

How did I not know that?

**GLORIA**

**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?

**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**

**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

Music & Lyrics  
GLORIA ESTEFAN  
ENRIQUE GARCIA  
*On Your Feet!*

GLORIA SONG CUT 1  
CALLBACKS ONLY

1-2-3  
(9 October 2015)

5

♩ = 124

**START**

GLORIA:

— on ba - by say you love me Five, six, se - ven times. \_\_\_\_\_ They

Five, six, se - ven

*f* GMa7 C C/D

6 7 8

**A**

tell me you're shy, boy, but I want you just the same \_\_\_\_\_ Don't play

*mf*  
GMa<sup>7</sup> Bm<sup>7</sup> CMa<sup>7</sup>

9 10 11 12

**GLORIA:**

in-no-cent with me, you know it's not just fun and games. When I

GMa<sup>7</sup> Bm<sup>7</sup> Am<sup>7</sup> Bm<sup>7</sup>

13 14 15 16

**B**

look in - to your eyes, so much pas-sion burns in-side. And if you

Ooh Ooh Ooh Ooh

*f*  
CMa<sup>7</sup> Bm<sup>7</sup> B $\flat$ Ma<sup>7</sup> Am<sup>7</sup> Bm<sup>7</sup>

17 18 19 20

need some coax-ing, I will do it Step by step, there's noth - ing to it

Ooh Ooh Step by step there's noth - ing to it

CMa7 Bm7 CMa7 CMa9/D

21 22 23 24

C

One, two, three four... Come - on ba-by, say you love me Five, six, se - ven times.

One, two, three four Five, six, se - ven

GMa7 C C/D GMa7

25 26 27

Eight, nine, ten, e - le - ven... I'm just gon - na keep - on count-ing

Eight, nine, ten, e - le - ven.

C C/D GMa7 C C/D

28 29 30

un - til you are mine. \_\_\_\_\_ Come

Un - til you

**END**

31 32 33

GMa7 C C/D mf GMa7

Detailed description: This is a musical score for rehearsal piano, spanning measures 31 to 33. The score is written in G major (one sharp) and 4/4 time. It features three staves: a vocal line, a piano accompaniment line, and a grand staff (treble and bass clefs). The vocal line has lyrics: "un - til you are mine. \_\_\_\_\_ Come". The piano accompaniment includes chord markings: GMa7, C, C/D, and mf GMa7. A red "END" marking is present at the end of measure 33. Measure numbers 31, 32, and 33 are indicated at the bottom of the grand staff.



**GLORIA SONG CUT 2  
CALLBACKS ONLY**

# Coming Out of the Dark

**START**

**GLORIA:**

Musical notation for the first system, measures 17-19. It consists of a grand staff with a treble clef on the top line and a bass clef on the bottom line. The key signature has two flats (B-flat and E-flat). The melody is in the treble clef, and the accompaniment is in the bass clef.

Musical notation for the second system, measures 20-22. It consists of a grand staff with a treble clef on the top line and a bass clef on the bottom line. The key signature has two flats (B-flat and E-flat). The melody is in the treble clef, and the accompaniment is in the bass clef. The chord Ebadd2 is indicated below the bass line.

Musical notation for the third system, measures 23-25. It consists of a grand staff with a treble clef on the top line and a bass clef on the bottom line. The key signature has two flats (B-flat and E-flat). The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "\_\_\_\_\_ is part of \_ the plan \_ And I'll be somuch stronger \_\_\_\_ hold-ing your hand". The lyrics "Hold ing your hand." are written below the piano part. The chords D $\flat$ add2/E $\flat$  and E $\flat$ add2 are indicated below the bass line.

Step by step I'll make it through I know I can \_\_\_\_\_ It may not make it

I know I can. \_

E $\flat$ add2 D $\flat$ add2/E $\flat$  E $\flat$ add2

23 24 25

eas - i - er \_ but I \_ have felt \_ you near all the way \_\_\_\_\_ Com - ing out of the

Com - ing out of the

E $\flat$  *cresc.* E $\flat$ /D $\flat$  A $\flat$ /C A $\flat$ Ma7 A $\flat$ /B $\flat$

26 27

**C**

dark I fin 'lly see the light now, and it's shin - ing on me \_\_\_\_\_ I see the

dark. I see the light I see the light

E $\flat$  E $\flat$ 7 A $\flat$ /E $\flat$  A $\flat$ m $^6$ /E $\flat$  E $\flat$  Cm7

28 29 30

light \_\_\_\_\_ Com-ing out of the dark \_\_\_\_\_ I know the love that saved

I see the light, - Com-ing out of the dark

*A<sub>b</sub>add2* *E<sub>b</sub>* *E<sub>b</sub>7*

31 32

Detailed description: This system contains measures 31 and 32. The vocal line features eighth-note patterns with triplets. The piano accompaniment includes chords and a bass line. Measure 31 has a chord of *A<sub>b</sub>add2*. Measure 32 has chords of *E<sub>b</sub>* and *E<sub>b</sub>7*.

\_\_\_\_\_ me, you're shar ing with me Ev-er \_\_\_ and ev-er Stand on the \_ rock of your love

For - ev er and ev - er, we'll stand on \_ the \_ rock For

*A<sub>b</sub>/E<sub>b</sub>* *A<sub>b</sub>/B<sub>b</sub>* *f* *A<sub>b</sub>* *E<sub>b</sub>/G* *Fm7* *E<sub>b</sub>/G* *Fm/A<sub>b</sub>* *A<sub>b</sub>Ma7/B<sub>b</sub>*

33 34 35

Detailed description: This system contains measures 33, 34, and 35. The vocal line continues with eighth-note patterns. The piano accompaniment features a variety of chords and a dynamic marking of *f* at the start of measure 34. Measure 33 has chords of *A<sub>b</sub>/E<sub>b</sub>* and *A<sub>b</sub>/B<sub>b</sub>*. Measure 34 has chords of *A<sub>b</sub>* and *E<sub>b</sub>/G*. Measure 35 has chords of *Fm7*, *E<sub>b</sub>/G*, *Fm/A<sub>b</sub>*, and *A<sub>b</sub>Ma7/B<sub>b</sub>*.

Ev er \_\_\_ Ev er Can't no bod y stop me Watch me Ev er \_\_\_ and ev er  
ev er and ev er Ooh \_\_\_ For ev er and ev - er

Ab Eb/G Fm<sup>7</sup> Eb/G Fm/A<sup>b</sup> A<sup>b</sup>Ma<sup>7</sup>/B<sup>b</sup> A<sup>7</sup>(b<sup>5</sup>) Ab Eb/G

36 37 38

Stand on \_\_\_ the \_\_\_ rock of your love \_\_\_ is all it takes  
stand on \_\_\_ the \_\_\_ rock of your love \_\_\_

Fm<sup>7</sup> Eb/G Fm/A<sup>b</sup> A<sup>b</sup>Ma<sup>7</sup>/B<sup>b</sup> Eb Eb/D<sup>b</sup>

39 40

41

42

No mat-ter what we face

Co-ming out of the

Ab/C Ab Ab/Bb A/B E/B F#m/B E/B

**D**

**D**

dark.  
GROU

I s

E

43

**END**