



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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CONSUELO

*(calling to him)*

Fajardo...

*(nothing)*

Fajardo...

*(he just keeps staring at GLORIA FAJARDO...  
CONSUELO gets up and crosses behind him)*

**START**

CONSUELO (CONT'D)

¿Qué bonita luce esta noche, no?

JOSÉ

She always looks beautiful...

CONSUELO

¿Qué pasó?

JOSÉ

English.

CONSUELO

¿Qué?

JOSÉ

Speak in English.

*(CONSUELO begins to understand that this is  
going to be very bad)*

CONSUELO

Everyone in Havana understands English.

JOSÉ

They understand less after a few bottles of champagne.

CONSUELO

*(something about his tone)*

What's wrong? What's happening?

JOSÉ

He's going to leave the country.

CONSUELO

Presidente Batista?

JOSÉ

They're making plans now. Everything is about to change.

*(CONSUELO registers the gravity...GLORIA  
FAJARDO approaches them)*

**GLORIA FAJARDO**

*(excited)*  
¿Mi amor, qué haces aquí?

**JOSÉ**

I couldn't stay away. You sound almost as beautiful as you look.

**GLORIA FAJARDO**

You're not so bad yourself. What do you think of the show, Mamí?  
*(eerie silence...now she is aware of their  
expressions)*  
What's the matter?

**JOSÉ**

We'll talk later.

**GLORIA FAJARDO**

We'll talk now. What's going on?

**JOSÉ**

It's happening.

**GLORIA FAJARDO**

Oh, God...

**JOSÉ**

It's time for you to take your mother and Glorita and leave Cuba  
for a while.

**GLORIA FAJARDO**

Not without you.

**JOSÉ**

Gloria...

**GLORIA FAJARDO**

Not without you.

**JOSÉ**

Gloria. I'm a police officer for the Cuban government. I can't  
leave.

*(a beat)*  
Not yet.

**GLORIA FAJARDO**

They could arrest you.

**JOSÉ**

They will arrest me. That's why you have to go.

*(she begins to cry...he holds her face in his hands)*

**JOSÉ (CONT'D)**

*(rising)*

Hey. You're strong. Be strong. Nobody can know anything. Finish your show, mi amor.

**END**

*(JOSÉ kisses her...GLORIA FAJARDO goes back to the number)*

**GLORIA FAJARDO**

MY HOMELAND IS GRIEVING  
MY HOMELAND IS CRYING  
I'LL NEVER FORGET HER  
HER SOUL I WILL CARRY IN MY HEART

**GLORIA**

SING ABOUT HER BEAUTY AL-  
-WAYS STAY TRUE  
SUFFER THROUGH THE PAIN THAT SHE  
WILL GO THROUGH  
WHEREVER I GO, SHE'LL  
BE WITH ME  
ONE DAY FOR CERTAIN  
I'LL RETURN

*(music and dance)*

**GLORIA FAJARDO**

MI  
TIE-  
-RRA  
-RRA  
COMO ME DUELE PERDERTE  
NO VOY A OLVIDAR

**ENSEMBLE**

MI TIERRA  
MI TIERRA  
MI TIERRA  
I'LL RETURN

**WOMAN 7+8, MAN 8**

LA  
TIE-  
-RRA TE DUELE  
LA TIERRA TE DA

JOSE SONG CUT  
CALLBACKS ONLY

When Someone Comes Into Your Life

Musical notation for piano accompaniment, measures 21-22. The key signature is B major (three sharps). The notation is in treble and bass clefs, showing a piano introduction.

START Jose:

Musical notation for vocal and piano accompaniment, measures 23-24. The key signature is B major. The notation includes vocal lines and piano accompaniment. Chords are indicated below the piano part: B7sus4, B7, B9(sus4), and B7.

me If

**B**

some-one should hold \_ out his hand, \_ make himyours, my love \_

Don't know how long \_ it may last \_ Oh, how fast love goes \_ You'll for

get me one day, \_ don't you know? \_ But your mem- 'ries I'll nev - er let go

*mf* *Eadd2* *G#m7* *sim.* *C#m7* *E/F#* *F#7*

*E(add2)* *G#m7* *sim.* *C#m7* *E/F#* *F#7*

*mf cresc* *C#m7* *C+* *E/B*

Measures 36-37 of the piano accompaniment. Measure 36 features a treble staff with a melodic line and a bass staff with a bass line. Measure 37 continues the melody and includes a triplet of eighth notes in the treble staff. Chord labels F#9/A# and A are present. The lyrics "I will love you the same \_ as I" are written below the vocal line.

36 37

*light comp.*  
A

Measures 38-40 of the piano accompaniment. Measure 38 has a treble staff with a melodic line and a bass staff with a bass line. Measure 39 has a treble staff with a melodic line and a bass staff with a bass line. Measure 40 has a treble staff with a melodic line and a bass staff with a bass line. Chord labels A#m7(b5), B7sus4, B7, B7sus4, and B7 are present. The lyrics "did that first day \_ I held \_ you \_ When" are written below the vocal line.

38 39 40

Measures 41-43 of the piano accompaniment. Measure 41 has a treble staff with a melodic line and a bass staff with a bass line. Measure 42 has a treble staff with a melodic line and a bass staff with a bass line. Measure 43 has a treble staff with a melodic line and a bass staff with a bass line. Chord labels f, EMa7, D#m7, G#7, and C#m7 are present. A section marker 'C' is located above measure 41. The lyrics "some-one comes in - to your life, \_ nev-er close the door \_" are written below the vocal line.

41 42 43

What you're look-ing \_ for \_ might be in your arms \_ at last \_ Don't

Bm7 E7(sus4) E7 AMa7 B/A G#m7 *mf*

44 45 46 47

## GLORIA:

When some-one comes in - to your life, run a - way \_ When some one comes in - to your life, \_ when

C#7(b9) F#7 F#m7 *mp* Am(Ma7)

48 49 50

To your life, \_ when some-one comes in - to your life, some-one comes in - to your life, \_ when some-one comes in - to your life,

E/G# F#7(sus4) F#7 AMa7

51 52 53



A Tempo

Applause Segue

— hold — fast

— hold — fast

**END**

D<sup>2</sup> *mf* E F#m<sup>7</sup>/E EMa<sup>7</sup>

54 55 56 57 58 *p*