



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

DR. NEUWIRTH

Thank you. That's all for now.

*(flashbulbs from the reporters...the lights
come up on...)*

ESTEFAN GYM

*(GLORIA is mid-session with her physical
therapist, ROBIN...she is doing crunches
while ROBIN holds her legs and talks her
through it...the pain is evident and
significant from the grunting we hear coming
from GLORIA)*

ROBIN

Five more...

GLORIA

(barely breathing)

Ten...

ROBIN

Five...

GLORIA

(still crunching)

Ten...

ROBIN

Fine. Eight more.

GLORIA

Ten...

ROBIN

Okay, you just tell me when you're done.

GLORIA

Nine... Ten.

*(she barely makes it to the end...finally
stopping)*

START

ROBIN

Good work today.

GLORIA

Thank you.

ROBIN

Hit the shower. I'll see you tomorrow morning.

GLORIA

Let's do some weights.

ROBIN

What? No.

GLORIA

Let's do some weights.

ROBIN

Absolutely not.

GLORIA

I'm ready.

ROBIN

You're not ready.

GLORIA

They said six months. It's been six months. I want to start...

ROBIN

I don't care what they said. I'm the one working with you and you need to listen to me right now. You are not ready.

GLORIA

(a threat)

Robin, the moment you walk out of that door, I'm going to do them anyway.

ROBIN

Excuse me?

GLORIA

I'm going to do them anyway.

ROBIN

(firmly)

Sit down.

GLORIA

Let's just do...

ROBIN

Sit down.

(GLORIA repositions)

Move your butt back. Feet flat on the floor. Heels down.

GLORIA

Fine.

ROBIN

Stretch your arms out in front of you.

(she does)

Further.

(she does)

Now stand up.

GLORIA

What does this have to do...

ROBIN

You just stand up and then we'll go do some weights. Deal?

(GLORIA stares at ROBIN...she knows it's a challenge...after a moment she begins to try to stand from the sitting position...you can see it's difficult...she instinctively uses her arms to help herself)

Arms out front!

(GLORIA extends the arms out front once again...she is trying to stand with everything she has...the terrible pain is now apparent, but neither of them relents...one final effort, GLORIA begins to rise but the pain is too much and she lets out a gasp and drops back down, dejected.)

You need to understand something. Right now, I am the one person who doesn't give a damn who you are outside this room. And I don't care about what you can do today. I care about what you'll be able to do a year from now. Ten years from now.

(a beat)

You're not ready. I'll see you tomorrow.

END

(ROBIN goes to exit as EMILIO enters)

EMILIO

Hey, how's she doing?

ENGLISH SPEAKERS

START

RACHEL

Dear, Gloria--I was at work when I heard about your accident. I told my boss I was going to the ladies room, but really, I just went into the stairway and cried. I couldn't stop. I called my mother to see if there was any more news and she said she didn't hear any. She was crying too. It's impossible for you to know what you mean to both of us, but I want you to know that every night we hold hands and we pray for you. I hope you recover soon. We'll be praying until you do. Love and Hugs. Rachel

(GLORIA moves to another letter...another spotlight)

END

MARCELLO

(Italian accent)

When I heard what happened to you, I turned very sad. I don't want you to suffer. I do care for you. I care for you because you and your music give me a feeling like no other.

#19 REACH

Hearing your voice makes me feel so good that many times it has helped me to face the events of my life with strength and courage. I'm gonna pray for you. I've learned so much from you and I just don't want to lose you now. Te quiero mucho, Marcello

(as GLORIA continues to circle the room, reading the various letters, their voices all join together and overlap...many different languages, colors and sizes...and another...)

SPANISH SPEAKERS

LUCIA

START

(overlapping the above)

Gloria, Estamos rezando por ti en el circulo de oracion en mi iglesia. A el Pastor, Padre Pedro le encanta tu voz, y siempre tenemos tu musica tocando. Eres una inspiracion...

AMELIA

(overlapping the above)

Gloria, En este momento oi por Radio la Cubanisma que gracias al Senor salistes bien de la operacion. Mucha fe y piensa en Dios que te ayudara siempre. Te quiero, Amelia

END

**ENSEMBLE SONG CUTS
CALLBACK ONLY**

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

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**

lower altos:
mm. 1-18
sing lower harmony

4

Anything For You

(19 September 2015)

CUE:

Gloria: "Hope you like it."

Dictated

A **GLORIA:**
+REBECCA:

An-y-thing _ for you, _ though you're not here _ since you said _we're through, _ it

mp

1 2 3 4

Chords: $G\flat(\text{add}2)$, $D\flat7(\text{sus}4)$ $D\flat$, $G\flat(\text{add}2)$ $E\flat m7$

seems like years. _ Time keepsdrag- ging on and on, and for - ev-er's been and gone, _ still, I can't

GLORIA: trio

5 6 7

Chords: $D\flat m7$ $G\flat7$, $C\flat M a9$, $G\flat/D\flat$

+REBECCA: **B**

fig-ure what went wrong. _ I'd still do an-y-thing _ for you, _ I'll play your game. _ You

8 9 10 11

Chords: $E\flat m7$ $C\flat(\text{add}2)$ $D\flat(\text{sus}4)$ $D\flat$, $G\flat(\text{add}2)$, $D\flat7(\text{sus}4)$ $D\flat$

hurt me through and through, but you can have your way — I can pre-tend each time I see — you that you don't

G \flat (add2) *D \flat /E \flat E \flat m⁷* *D \flat m⁷* *F \flat /G \flat G \flat ⁷* *mf* *BMa⁷*

12 13 14

GLORIA: "3, 4"

care and I don't need — you. And though you'll never see — me cry — ing, you know in — side I feel like dy — ing. —

G \flat /D \flat *G \flat /D \flat* *E \flat m⁷* *A \flat ⁷sus⁴ A \flat ⁷* *C \flat /D \flat*

15 16 17 18

Reach

(30 September 2015)

19

CUE:

MARCELLO: "You and your music
 give a feeling like no other." (GO)

higher belters
sing melody (ignore names)

♩ = 81

"3, 4"

AMELIA: "Te quiero, Amelia." [GO ON]

Safety LINEDY:

Some dreams

A

**LINEDY &
 YASSMIN:**

HENRY:

V.S.

do what - er it takes ___ Fol - low through ___ with the pro-mise I ___ made

ENSEMBLE:

What - ev - er it takes ___

mf
Cm⁷ Fm⁹ Cm⁷

13 14 15

**HENRY &
OMAR (O.S.):**

___ Put it all on the line, ___ what I hoped for at last would be mine

ENSEMBLE:

Pro-mise I made ___ All on the line, ___ what I hoped for at last would be mine

Fm⁷ Gb⁶

16 17 18

YASSMIN: **B** **OMAR:**

If I could reach high-er, _____ just for one

Reach high-er, _____ Ooh... _____

f

Fm⁷/B^b B^b E^b B^b

19 20 21

LINEDY:

mo-ment touch the sky — From that one mo-ment in — my life, — I'm gon-na

Ooh... _____

Fm⁷ A^b B^b(sus4) B^b

22 23

V.S.

GENNY: **DAVID:**

be ____ strong-er, ____ know that I've tried my ver-y best, I'd put my

Be strong-er, ____ Ooh... ____

E \flat *B \flat* *Fm⁷*

24 25 26

DOREEN: **C**

spi-rit to the test If I could reach If I could ____

If I could reach Reach ____

A \flat *B \flat (sus4)* *B \flat* *BMa⁷* *mf* *B \flat (sus4)* *Csus4* *C*

27 28 29

Conga - melody

All female identifying ensemble

B GLORIA:

Ev-ry bo - dy gath er 'round now, let your bo dy feel _ the heat

Don't you wor - ry if you can't dance, let the mu sic move _ your feet

It's the rhy - thm of the is - land, and like su - gar cane _ so sweet

If you want to do the con - ga, you've got to lis-ten to _ the beat Come

ENSEMBLE:
Come

Em D Em

22 23 24 25

— on, shake your bod-y, ba-by, do the con - ga, know _ you can't con-trol your-self an - y long - er Feel

— on, shake your bod-y, ba-by, do the con - ga, know _ you can't con-trol your-self an - y long - er Feel

Em

26 27

V.S.

— the rhy- thm of the mu- sic get- ting strong - er Don't — you fight it 'til you try to do the con - ga beat

— the rhy- thm of the mu- sic get- ting strong - er Don't — you fight it 'til you try to do the con - ga beat

Em D

28 29

Detailed description: This is a musical score for two systems, measures 28 and 29. The top system consists of two staves with a treble clef and a key signature of one sharp (F#). The melody is written in a rhythmic style with eighth and sixteenth notes. The lyrics are: "— the rhy- thm of the mu- sic get- ting strong - er Don't — you fight it 'til you try to do the con - ga beat". The bottom system consists of two staves with a grand staff (treble and bass clefs) and a key signature of one sharp. The left hand plays a simple bass line with eighth notes. The right hand plays chords and single notes. The chords are labeled "Em" for measure 28 and "D" for measure 29. The measure numbers "28" and "29" are written below the bass staff.