



MUSIC THEATRE INTERNATIONAL
**BROADWAY
JUNIOR**[®]
60 MINUTES

NAME: _____

CHARACTER: _____

Disney
**HIGH
SCHOOL
MUSICAL JR.**

Book by
David Simpatico

Songs by
Matthew Gerrard & Robbie Nevil; Ray Cham & Andrew Seeley;
Randy Petersen & Kevin Quinn; Andy Dodd & Adam Watts; Bryan Louiselle;
David N. Lawrence & Faye Greenberg; Jamie Houston

Music Adapted Arranged and Produced by
Bryan Louiselle

Based on a Disney Channel Movie Written by
Peter Barsocchini

ACTOR'S SCRIPT





ACTOR'S SCRIPT

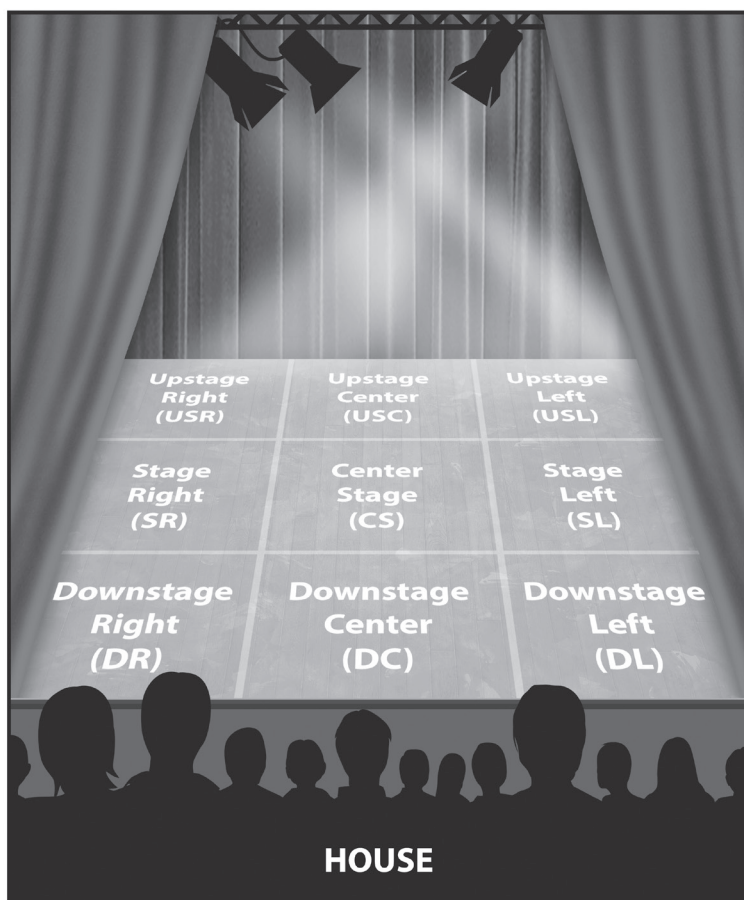
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Welcome to the Theater

Congratulations! You'll be working with your **creative team** and fellow **cast** members to put on a **musical**. Before you begin **rehearsals**, there are some important things you should know. This book is your **script**. Whether putting on a school production or rehearsing a professional show, every **actor**, **director**, and **stage manager** works from a script. Your Actor's Script contains additional information for this musical, like this introduction and two glossaries. You can look up any bold words in the Actor's Glossary at the back of this book. Be sure to take good care of your script and take notes with a pencil since what you'll be doing onstage can change during rehearsals.

One of the first things you'll need to learn is what to call the various areas of the stage. Since most stages used to be **raked**, or tilted down toward the **house** where the audience sits, the term **downstage** is still used to refer to the area closest to the audience, and **upstage** is used to refer to the area farthest from the audience. **Stage left** and **stage right** are from the actor's perspective when facing the audience. This diagram shows how to use these terms to label nine different parts of the stage.



What to Expect During Rehearsals

You will be performing a musical, a type of **play** that tells a story through music, **choreography**, and **dialogue**. Because there are so many parts of a musical, most shows have more than one **author**. The **composer** writes the music and usually works with a **lyricist**, who writes the **lyrics**, or words, for the songs. The **book writer** writes the dialogue (spoken words, or **lines**) and the **stage directions**, which tell the actors what to do onstage and which music cues to listen for. If the book writer and lyricist are the same person, she is often referred to as the **librettist**, since the book and lyrics together are referred to as the **libretto**.

Your director will plan rehearsals so that the cast is ready to give its best performance on **opening night!** Remember to warm up before each rehearsal so that your mind, body, and voice are ready to go. Every rehearsal process is a little bit different, but here is an idea of what you can expect as you begin to work on your show:

Music

Since you're performing a musical, it is important to learn the music during the rehearsal process. Your **music director** will teach the cast all the songs in the show and tell you what to practice at home.

Choreography

Since most musicals include some movement or dance, you'll also be rehearsing choreography. Your **choreographer** will create the dances and teach them to the cast. The music and the choreography help tell the story.

Blocking & Scene Work

Your director will determine where everyone in the cast stands and how they move around the stage. You'll use theater **blocking** terms (downstage left, upstage right, etc.) a lot during this portion of the rehearsal process. You will also practice speaking your lines and work on memorizing them. Rehearsing your part from memory is called being **off-book**. Your director will help you understand the important action in each scene so you can make the best choices for your character's **objective**, or what your character wants.

Marking Your Script

Notating your script can help you to remember important blocking and direction. Below are some tips to keep you on track.

1 Always write your name legibly on your script. Scripts have a way of getting lost or changing hands during rehearsals.

2 Mark your lines and lyrics with a bright-colored highlighter to make your part stand out on the page. This will allow you to look up from your script during rehearsals, since it will be easier to find your place when you look back down.

3 Underline important stage directions, lines, lyrics, and individual words. For example, if your director wants you to stress a word, underline it in your script.

4 Save time and space by using the following standard abbreviations:

ON: onstage

OFF: offstage

US: upstage

DS: downstage

SL: stage left

SR: stage right

CS: center stage

X: cross

You may use these abbreviations to modify other instructions (you could write “R hand up” to remind yourself to raise your right hand). You may also combine them in various ways (you could write “XDSR” to remind yourself to cross downstage right).

5 Draw diagrams to help clarify your blocking. For example, if you are instructed to walk in a circle around a bench, you might draw a box to represent the bench, then draw a circle around it with an arrow indicating the direction in which you are supposed to walk.

6 Draw stick figures to help you remember your choreography.

7 Mark your music with large commas to remind yourself where to take breaths while singing.

8 Although you should feel free to mark up your script, be careful it doesn't become so cluttered with notes that you have a hard time finding your lines on the page!

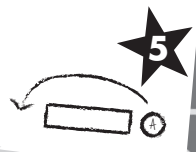
★ 1 Zachary Baer (Ryan)

(MS. DARBUS)
(looks down at her clipboard)
... only one pair signed up.
(looks around)
Is that right? Oh, well... Ryan, Sharpay, show us your stuff.

(RYAN and SHARPAY enter.) XDSR ★ 4

What key? KELSI

★ 2 Hey, thanks, but we had our rehearsal pianist do an arrangement. RYAN ★ 3



(RYAN starts the recorded music and joins SHARPAY in their starting positions. #17 - **WHAT I'VE BEEN LOOKING FOR.** Their performance is sharp and polished, but soulless. During the song, TROY shows up backstage, hiding from the others. He looks around, hoping to find Gabriella.)

What I've Been Looking For

4 RYAN:
It's hard to be - lieve

6 SHARPAY, RYAN:
— that I could-n't see — you were

8 look toward Sharpay ★ 8
al-ways there be-side me.

10 Thought I was a-lone ★ 7
— with no one to hold, — but you were

Synopsis

The **CHEERLEADERS** of East High School spiritedly welcome the students back from winter break (*Wildcat Cheer*). **GABRIELLA MONTEZ**, a new student, tells **TAYLOR McKESSIE** about her ski trip; Gabriella flashes back to the New Year's Eve karaoke contest where she met **TROY BOLTON** and they sang a duet together (*Start of Something New*). Troy tells **CHAD DANFORTH** that he made a New Year's resolution to ask Gabriella out.

That morning the students – including Drama Club president **SHARPAY EVANS** and her brother **RYAN EVANS** – gather in homeroom, where **MS. DARBUS** announces the auditions for *Juliet and Romeo*, the winter musical written by student **KELSI NIELSEN**. When Gabriella, Sharpay, Ryan, Troy, Chad, and Taylor use cellphones in class, Ms. Darbus sentences them to detention later that day. In the hallway after homeroom, Troy and Gabriella are shocked to discover they now attend the same school.

At basketball practice, **COACH BOLTON** runs drills with the **JOCKS** (*Get'cha Head in the Game*), but Troy's mind strays to his duet with Gabriella. That afternoon, Gabriella demonstrates her intelligence in **MS. TENNY**'s chemistry class and Taylor tries to convince her to join the Science Decathlon team. Meanwhile, Sharpay and Ryan hatch a plan to trick Gabriella into joining the team to keep her from auditioning for the musical and threatening their stardom. Later, at Ms. Darbus's detention, Coach Bolton bursts in, trying to find out why his players aren't at practice, and finds the students doing acting exercises.

The theater is buzzing the next afternoon as **THESPIANS**, including **JAMES, SUSAN, CATHY**, and **CYNDRA**, audition for the musical (*Auditions*). Sharpay and Ryan audition for the lead roles with a creative take on a song Kelsi wrote for the musical (*What I've Been Looking For*). Troy and Gabriella arrive too late to audition, but Kelsi encourages them to sing her song as written, and the two of them perform as Ms. Darbus listens from the back of the auditorium (*What I've Been Looking For – Reprise*); she agrees to give them a callback.

The next morning, Sharpay is furious to see Troy and Gabriella on the callback list. In the cafeteria, members of the various **CLIQUES** are alternately inspired and dismayed at Troy's transcendence of his clique (*Stick to the Status Quo*); **ZEKE BAYLOR** reveals to the Jocks that he likes to bake, and **MARTHA COX** tells the **BRAINIACS** that hip-hop is her passion – much to **KRATNOFF**'s dismay.

Escaping the chaos, Gabriella and Troy share their fears and reminisce about how simple things used to be. Meanwhile, the Jocks and Brainiacs devise a plan to get Troy and Gabriella to focus on basketball and the Science

Decathlon, and Sharpay hatches her own plan to take them out of the running for the musical: She will convince Ms. Darbus that Troy is trying to sabotage auditions as revenge for putting him in detention.

Later that afternoon, the Brainiacs try to convince Gabriella to concentrate on the Science Decathlon while the Jocks remind Troy to keep his head in the game (**Counting on You**). They put their plan into action by tricking Troy into saying that Gabriella and the musical don't mean anything to him while secretly broadcasting this proclamation to Gabriella.

The next day, Troy apologizes to Gabriella, and they decide to participate in the callbacks after all. Their plan is complicated when **JACK SCOTT**, the school announcer, proclaims that the time of the callbacks has changed. Sharpay had succeeded in convincing Ms. Darbus to change the time of the callbacks to conflict with the Science Decathlon and championship game. Troy and Gabriella both say that they will support their teams, but the Jocks and Brainiacs feel guilty and devise a new plan to help them make it to callbacks (**We're All in This Together**).

The following day, all three events unfold at the same time (**Bop to the Top**): Sharpay and Ryan perform their callback while Troy plays in the championship game and Gabriella competes in the Science Decathlon, led by the **MODERATOR**. Taylor hacks into the school's electrical system and shuts down the lights in the gym and lab to give Troy and Gabriella a chance to run to their callback. But when they arrive at the auditorium, they're too late.

However, when the East High students arrive to rally behind them, Ms. Darbus relents. Sharpay protests, but Ryan reveals her lie to Ms. Darbus. Troy and Gabriella perform their callback (**Breaking Free**) and get the parts. Troy and Gabriella return to their other competitions, and both teams win! The barriers between the cliques have fallen, and all of the students come together to celebrate (**We're All in This Together – Reprise, High School Musical Megamix – Bows**).

Characters

(in order of appearance)

ENSEMBLE – includes the spirited **CHEERLEADERS** and **DRUM MAJOR** of East High; the **JOCKS** on the basketball team; the **BRAINIACS** of the Science Decathlon team, including **KRATNOFF**; **THESPIANS** who participate in the school musical, including **JAMES, SUSAN, CATHY,** and **CYNDRA**; **PARTY KIDS** at the ski resort karaoke competition; and **REBELS** – Jocks, Brainiacs, and Thespians alike – who dare to mess with the status quo and break off from their **CLIQUES**

CHAD DANFORTH – a member of the basketball team with a deep passion for the game; Troy’s best friend

ZEKE BAYLOR – a kind basketball player with a crush on Sharpay and whose heart lies in the pastry kitchen

TROY BOLTON – the most popular kid at East High and star of the basketball team; weighed down by his dad’s expectations of him, he struggles to embrace his love of singing

SHARPAY EVANS – the egocentric star of East High’s theater program; Ryan’s twin who never lets him, or anyone, forget that she’s the leader of the pack

RYAN EVANS – an attention-loving star of the school musicals; Sharpay’s twin who is growing tired of living in his sister’s shadow

TAYLOR McKESSIE – the president of the Science Decathlon team and top Brainiac at East High; an early friend to Gabriella

GABRIELLA MONTEZ – a new student at East High who is fiercely independent, intelligent, and musically talented

JACK SCOTT – the school announcer whose nerdiness fades away into a hip and confident persona when broadcasting

MS. DARBUS – East High’s eccentric drama teacher; fueled by a deep love for theater

COACH BOLTON – coach of the basketball team and Troy’s father; more focused on the game than on his parenting

MS. TENNY – a chemistry teacher at East High

MARTHA COX – a Brainiac with a secret passion for hip-hop

MODERATOR – the rule-enforcing administrator of the Science Decathlon

Theater Tips

- It takes an ensemble to make a show; everyone's part is important.
- Be respectful of others at all times.
- Bring your script and a pencil to every rehearsal.
- Arrive at rehearsal on time and ready to begin.
- Be specific! Make clear choices about your character's background and motivation for each line and action.
- To help memorize your lines, write them down or speak them aloud to yourself in a mirror.
- Don't upstage yourself. **Cheat out** so the audience can always see your face and hear your voice.
- Before each performance, tell everyone to "break a leg" – which is theater talk for "good luck"!
- Be quiet backstage and remember: if you can see the audience, they can see you – so stay out of sight.
- If you forget a line or something unexpected happens onstage, keep going! When you remain confident and in character, it's unlikely that the audience will notice anything is wrong.
- Remember to thank your director and fellow cast and crew.
- **Have fun!**

Disney
**HIGH
 SCHOOL
 MUSICAL** JR.

SCENE 1: EAST HIGH SCHOOL – MONDAY, 7:45 A.M.

(“Welcome Back, Wildcats!” banners cover the school on the first day after winter break. #1 – WILDCAT CHEER. The marching band can be heard as CHEERLEADERS enter.)

Wildcat Cheer

DRUM MAJOR:
 C'mon, Wildcats!

2 8 ALL:

Wild - cats, sing a - long,

12

yeah, you real - ly got it go - in' on. —

13

Wild - cats in the house, ev - 'ry - bod - y say it now!

*(STUDENTS enter and assemble in cliques:
 JOCKS, BRAINIACS, and THESPIANS.)*

15

Wild - cats ev - 'ry - where, wave your hands up in the air. —



That's the way we do it, let's get to it, time to show the world!

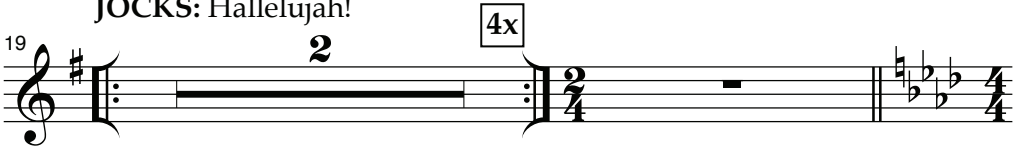
(JACK SCOTT, the nerdy school announcer, trips over his own feet and sends his books flying. JOCKS laugh but help him up. Wildcats basketball team hothead CHAD DANFORTH and softie ZEKE BAYLOR flag down team captain TROY BOLTON.)

CHAD: Yo, doggie! Troy, my hoops boy!

TROY: Hey, Chad. Dudes... Happy New Year.

CHAD: Oh yes, my brothers, it will be a Happy Wildcat New Year when Troy Bolton leads us to our first league championship in ten years!

JOCKS: Hallelujah!



Wild-cats, sing a-long, yeah, you real-ly got it go-in' on.



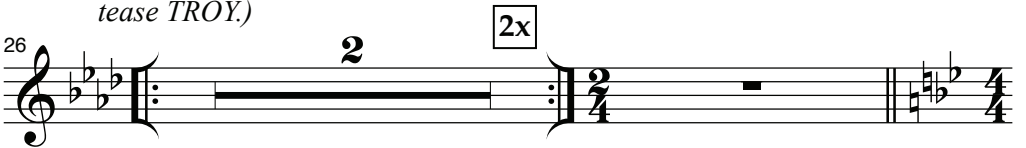
Wild - cats in the house, ev - 'ry-bod - y say it now!

(Drama Club president SHARPAY EVANS and vice president RYAN EVANS enter. ZEKE tries to say hi, but SHARPAY brushes right past him.)

SHARPAY: Hi, Troy.

TROY: *(uninterested)* Hi, Sharpay.

(RYAN pulls SHARPAY away to the THESPIANS as CHAD and JOCKS tease TROY.)



Wild-cats ev-'ry-where, wave your hands up in the air. —

31

That's the way we do it, let's get

32

to it. C' - mon, ev - 'ry - one!

(GABRIELLA MONTEZ, a new student, enters and wanders by BRAINIACS, including Science Club president TAYLOR McKESSIE, MARTHA COX, and KRATNOFF.)

TAYLOR

(to GABRIELLA)

Hi, I'm Taylor McKessie. You must be new.

GABRIELLA

Gabriella Montez. Hi.

TAYLOR

Did you do anything fun over the winter break?

GABRIELLA

Oh, you know... my mom took me on a ski trip. All I did was read.

SHARPAY

(walking by)

With all those cute boys on the slopes? Loser!

GABRIELLA

Well, um, actually, I did meet a boy.

TAYLOR

See? So make with the newflash, sister!

GABRIELLA

They threw a New Year's Eve karaoke contest for the kids!

(#2 – START OF SOMETHING NEW. Flashback: STUDENTS face upstage and freeze, becoming PARTY KIDS.)

Start of Something New

PARTY KIDS: Karaoke!!!

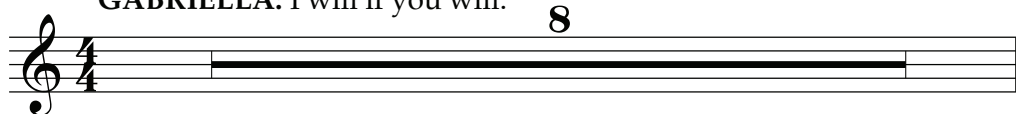
(TROY and GABRIELLA approach the karaoke stage with microphones, terrified of making fools out of themselves.)

TROY: I'm Troy. I can't sing.

GABRIELLA: Gabriella. Me either.

TROY: They're all looking at us.

GABRIELLA: I will if you will.



9 **TROY:**

Liv-ing in my own world, did-n't

12

un-der-stand that an-y-thing can hap-pen—

15 **GABRIELLA:**

when you take a chance. I

18

nev-er be-lieved in what I could-n't see.—

21

I nev-er o-pened my heart to all the pos-si-

24 **+ TROY:**

bil - i - ties.— Oh, I

26

know that some-thing has changed,— nev-er felt this way,

28

— and right here to - night:— This could be the

30

start of some - thing new.— It feels so— right

32

— to be here with you.— Oh,— and

34

now, look-ing in your eyes,— I feel in my heart

36

the start of some-thing new.

(TROY and GABRIELLA are surprised by how good they feel singing with each other. GABRIELLA checks her watch.)

38

GABRIELLA: Oh no, I have to go. I promised my mom,
New Year's thing—

40

ALL:

Ten! Nine! Eight! Sev-en!

TROY: Hurry, put in your phone number, I'll do it too.

(*GABRIELLA and TROY exchange phones, enter their numbers, hand phones back, and snap photos, just as the New Year hits.*)

GABRIELLA: I had such a great time with you—

TROY: Me too!

45

Six! Five! Four! Three! Two! One!

ALL: Happy New Year!!!

(*The flashback ends as STUDENTS face downstage. TROY turns to JOCKS, GABRIELLA to BRAINIACS, still not seeing each other.*)

TROY: It was awesome!

GABRIELLA: It was like a dream.

TROY: I made a New Year's resolution to call and ask her out.

5

49-53

GROUP 1:

54

This year I know it's gon-na hap-pen, gon-na hap-pen for me! _____

GROUP 2:

57

_____ I did-n't know it be-fore but now it's eas-y to see!

(GROUP 2):

60

_____ It's the

GROUP 1:


Oh, it's so eas - y to see! _____ It's the

63 **ALL:**




start of some - thing new. — It feels so — right

65



— to be here with you. — Oh, — and

67



now I can reach the — skies. — I feel in my heart

69



— that it's the

71



start of some - thing new. — It feels so — right

73




— to be here with you. — Oh, — and

75





now I fin - lly re - a - lize — I feel in my heart

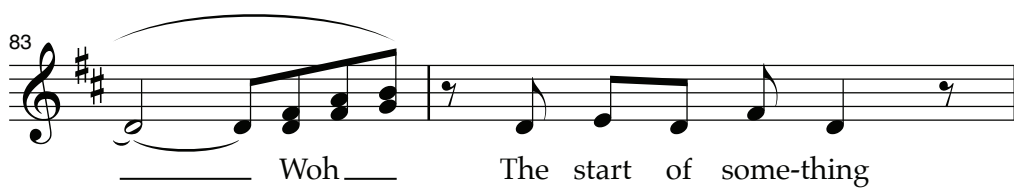
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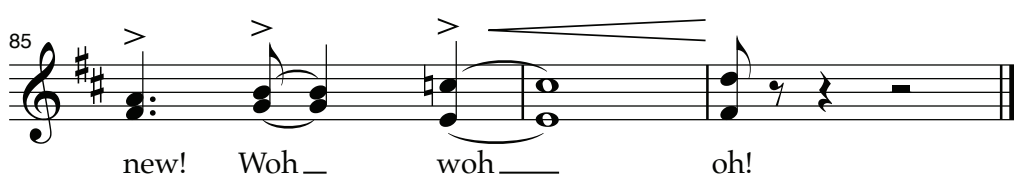


— the start of some - thing new! —

79 

81 

83 

85 

(#3 – **START OF SOMETHING NEW – PLAYOFF.** School bell. STUDENTS disperse as a classroom assembles.)

SCENE 2: HOMEROOM – MONDAY, 8 A.M.

(STUDENTS enter and sit for the morning announcements. TROY and GABRIELLA are the last to arrive. TROY can't believe his eyes as he takes his seat. JACK SCOTT appears downstage with an announcement microphone, which turns him from a nervous nerd into a hip and confident DJ.)

JACK SCOTT

Yo, welcome back all you super-cool Wildcats. This is Jack Scott, the Velvet Fog of East High with the Homeroom 411 bringing you the morning announcements: The Science Decathlon finals are coming up this Friday, so see Taylor "Learning Curve" McKessie for more skinny on the hooley. All for now, peeps.

(JACK SCOTT exits. #4 – **HOMEROOM.** MS. DARBUS, the school drama teacher, enters with a grand flourish and a small gong. Her eccentricity is fueled by a genuine love of theater and of teaching.)

MS. DARBUS

Well, once again, they forgot to announce the auditions for the winter musical, *Juliet and Romeo*, written by our very own Kelsi Nielsen. It's a delicious, neo-feminist adaptation of Shakespeare's classic tragedy of star-crossed lovers... with a brand-new happy ending!

(CHAD leads JOCKS in a round of dry raspberries.)

Mr. Danforth, this is a place of learning, not a football diamond.

(TROY pulls out his phone and dials.)

This year, as always, the Drama Club faces a shortage of male participants, so please come in and audition. I'm offering you fun, glamor... and extra credit!

(#5 –GABRIELLA'S PHONE. RYAN and SHARPAY pull out their phones to check if the ring is theirs.)

Ah, the dreaded cell phone symphony! Sharpay and Ryan Evans, your phones, please, and I'll see you in detention.

(MS. DARBUS lifts a plastic bucket that is labeled "Cell Block D." But the ringing continues. MS. DARBUS searches the room. GABRIELLA digs her phone from the bottom of her backpack. MS. DARBUS looms over her.)

We have zero tolerance for cell phones during class. Phone, please... and welcome to East High, Ms. Montez.

(notices TROY's phone)

Mr. Bolton, I see your phone is involved. Splendid. We'll see you in detention as well.

CHAD

That's not even a possibility, Ms. Darbus – Your Honor, sir – because we have basketball practice—

MS. DARBUS

That's thirty minutes for you, too, Mr. Danforth, count 'em!

TAYLOR

(whispers to GABRIELLA)

That could be tough for Chad, since he probably can't count that high.

MS. DARBUS

Taylor McKessie, thirty-five minutes.

TAYLOR

But I've never had detention in my life!

MS. DARBUS

Well then, Happy New Year!

(#6 – SCHOOL BELL.)

Ah, saved by the bell. You may collect your phones after detention. Have a wonderful day.

(STUDENTS exit. #7 – ANNOUNCEMENT TRANSITION 1. JACK SCOTT enters with the announcement microphone.)

JACK SCOTT

Sorry, peeps, this just in: Please remember to sign up for the school musical, *Juliet and Romeo*, by red-hot composer Kelsi Nielsen. Until later, this is Jack Scott, the Velvet Fog of East High.

(JACK SCOTT exits. #8 – HALLWAY.)

SCENE 3: HALLWAY – MONDAY, 8:15 A.M.

(TROY waits for GABRIELLA by a bulletin board with the audition sign-ups. They stare at each other in disbelief, finishing each other's sentences.)

GABRIELLA

I don't—

TROY

(whispering)

—believe it.

GABRIELLA

Me—

TROY

—either. But how—

GABRIELLA

Why are you whispering?

TROY

Oh, well... my friends know I went snowboarding, but I didn't tell them about the singing thing.

GABRIELLA

Pretty incredible, right, meeting up again like this?

(TROY and GABRIELLA look at the bulletin board. Behind them, SHARPAY enters and eavesdrops.)

TROY

Hey... now that you've met Darbus the Destroyer, I'll bet you can't wait to sign up for the show.

GABRIELLA

(laughs)

I won't be signing up for anything here for a while. But... if you signed up, I'd consider coming to the show.

TROY

That's completely impossi—

SHARPAY

I wouldn't think "impossible" is even in your vocabulary, Troy. So nice of you to show our new classmate around.

(signs her name across the entire sheet, then looks at GABRIELLA)

Oh... were you going to sign up, too?

GABRIELLA

No, no. I was just looking over the bulletin board. Lots going on at this school. Nice penmanship.

(GABRIELLA exits, leaving TROY with SHARPAY.)

SHARPAY

So what'd you do during vacation, Troy, hmmm?

TROY

Practiced basketball. Snowboarding. More basketball. Gotta go, practice and all.

(TROY exits quickly.)

SHARPAY

I hope you'll come watch me in the musical! Promise??

(to herself)

He totally likes me!

*(SHARPAY exits. Whistle blows! #9 – **GET'CHA HEAD IN THE GAME**. The gym is revealed.)*

SCENE 4: GYM – MONDAY, 8:30 A.M.

Get'cha Head in the Game

(COACH BOLTON enters with JOCKS.)

COACH BOLTON: ... and remember, the chain is only as strong as its weakest link. When the going gets tough—

JOCKS: —the tough get goin'!

COACH BOLTON: Okay, team, let me see some hustle!

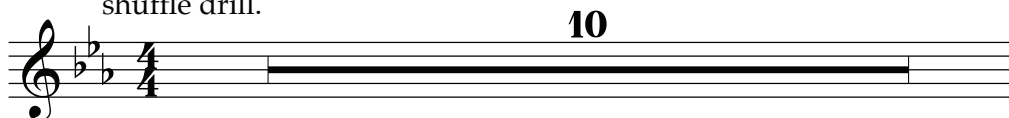
(COACH BOLTON blows his whistle. JOCKS run drills. TROY runs in.)

TROY: Sorry I'm late, Coach!

COACH BOLTON: You're the team captain, Bolton. Get your head in the game!

CHAD: (to TROY) Man, your dad's tough.

TROY: (to JOCKS, taking charge) All right, let's kick it in. Run the shuffle drill.



(JOCKS fall into place.)

11 **TROY:**

Coach said to fake right and break left,

13

watch out for the pick and keep an eye on de-fense. Got-ta

14

run the give and go, take the ball to the hole, and

15

don't be a - fraid to shoot the out - side "J."

16

Uh, just keep your head in the game.

17 **TROY:**
 And

JOCKS:
 Uh, just keep your head in the game.

18 **(TROY):**
 don't be a - fraid to shoot the out - side "J."

19 **(TROY):**
 You got - ta

JOCKS:
 Uh, just keep your head in the game.

20
 get - 'cha, get - 'cha head in the game.

We got - ta

21
 You got - ta

get our, get our, get our, get our head in the game.

22

get-'cha, get-'cha head in the game.

We got - ta

23 (JOCKS):

get our, get our, get our, get our head in the game. Woo!

24 TROY:

Let's make sure that we get the re - bound,

26

'cause when we get it, then the crowd will go___ wild.

27

A sec - ond chance, got - ta grab it and go. ___

28

May - be this time, we'll hit___ the right notes. ___

(TROY loses himself for a minute, then snaps back into focus.)

29

30

Wait a min-ute... not the time or place.

31

Wait a min-ute... get my head in the game.

32

Wait a min-ute... get my head in the game.

33

Wait a min - ute... wait a min-ute. Got - ta

34 (TROY):

get my, get my head in the game.

JOCKS:

* * *
You got - ta

35

* * *
I got-ta

* * * * * * * * * * * * * * * * * *
get-'cha, get-'cha, get-'cha, get-'cha head in the game.

36

get my, get my head in the game.

You got - ta

37 (JOCKS):

get-cha, get-cha, get-cha, get-cha head in the game. Woo!

38 TROY: *3* *slower* *3*

Why am I feel-ing so wrong? My head's in the game,

(JOCKS):

40 (TROY): *3* *3* *3*

- but my heart's in the song. She makes this feel so

42 TROY: Should I go for it? Better shake this... yikes! JOCKS: *a tempo*

right. Ball up! Boo-yah! Boo-yah!

46 (clap)

Now we got the swerve on; now break.

47

Make the pass;— clean the glass.

48

Take an - oth - er swipe from the char - i - ty stripe.

49

Make the slam - dunk; get the in - side, out - side.

50

Dunk - a - del - ic! Dunk - a - del - ic!

51

Keep your head, don't for - get, and

52

TROY:
You got - ta

(JOCKS):
Troy, boy, Troy be cut - tin' the net.

53

get - 'cha, get - 'cha head in the game.

You got - ta

54

You got-ta
get-'cha, get-'cha, get-'cha, get-'cha head in the game.

55

get-'cha, get-'cha head in the game.
You got - ta

56

TROY, JOCKS 1:

Get-'cha

JOCKS 2:

get-'cha, get-'cha, get-'cha, get-'cha head in the game. Woh! —

57

head in the game! Get 'cha head in the game! Get-'cha
Get-'cha

58

head in the game!
head in the game!

(COACH BOLTON blows his whistle. #10 – GET'CHA – PLAYOFF.
JOCKS exit as a classroom assembles.)

SCENE 5: LAB – MONDAY, 2 P.M.

(STUDENTS enter. MS. TENNY, the chemistry teacher, writes on the board.)

MS. TENNY

You have two minutes to solve this equation, class. Give it your best shot.

(GABRIELLA works through the equation. SHARPAY approaches.
TAYLOR sits nearby.)

SHARPAY

Troy doesn't usually interact with new students.

GABRIELLA

Why not?

(GABRIELLA looks at her calculation... then back at the board.)

SHARPAY

It's pretty much basketball 24/7 with him.

GABRIELLA

(absorbed in her equation)

Uh-huh.

(raises her hand)

Ms. Tenny?

MS. TENNY

Yes, Gabriella?

GABRIELLA

Oh... I'm sorry... I was just—I mean, I think it should be 10 to the negative 18th power, that's all.

(TAYLOR perks up, interested. SHARPAY is annoyed that she has to stop talking and moves away.)

MS. TENNY

Well, Ms. Montez... you are correct. I'm very impressed. And welcome aboard!

(TAYLOR approaches GABRIELLA. SHARPAY takes out her spare phone and dials. #11 – SHARPAY DIALS.)

TAYLOR

You're a genius.

GABRIELLA

Please, it's just an equation.

SHARPAY

(whispers into her phone)

Ryan, it's me. I need you to do something right now...

GABRIELLA

I thought Ms. Darbus took your phone.

SHARPAY

What? We always carry an extra, in case our agent calls.

TAYLOR

(to GABRIELLA)

Look, our Science Decathlon team has a big regional match on Friday. We've never won it before, but with you on our side, we might stand a chance.

GABRIELLA

Thanks, but I just want to get acclimated to the new school and all.

TAYLOR

Well... promise you'll think about it?

GABRIELLA

Promise.

(#12 – THE PLOT THICKENS. School bell. STUDENTS exit. SHARPAY stands downstage, still on the phone. RYAN enters, his spare phone pressed to his ear.)

SHARPAY

Did you google that Montez nerd like I asked?

RYAN

(scans the printouts)

Yeah, it's like she has an extra brain or something.

SHARPAY

I need you to plant those printouts in Taylor's locker ASAP, okay? That way we can make sure Gabriella gets into school activities that keep her far away from our musical!

*(SHARPAY and RYAN exit. #13 – **ANNOUNCEMENT TRANSITION 2.** JACK SCOTT enters with the announcement microphone.)*

JACK SCOTT

Well, Wildcats... it's time to kiss today goodbye and point me toward detention, so all you evildoers better get your butts to the theater immediately or face the wrath of Darbus the Merciless. This is Jack Scott signing off.

*(JACK SCOTT exits. #14 – **DETENTION.**)*

SCENE 6: THEATER – MONDAY, 3 P.M.

(At detention, STUDENTS perform "animal exercises" around MS. DARBUS, who stands with her gong.)

MS. DARBUS

(coaching the STUDENTS)

Yes, my brave little detention menagerie, we thespians often use animals to help us build the characters we play. Be the bear! Be the ostrich! Be the monkey! Risk! Risk! Risk!

(TAYLOR enters with the printouts and runs to GABRIELLA.)

TAYLOR

I'm so glad you changed your mind about the Science Decathlon.

GABRIELLA

(stunned)

Where did those come from?

TAYLOR

Didn't you slip them in my locker?

GABRIELLA

Of course not.

(SHARPAY approaches.)

TAYLOR

Well, we'd love to have you on the team. We meet almost every day after school. Please?

SHARPAY

What a perfect way to get caught up... meeting with the smartest kids in the school.

TAYLOR

We've never ever won the Science Decathlon. You could be our answered prayer.

GABRIELLA

Well... okay, I guess I can do it.

TAYLOR

Yay!

(Satisfied, SHARPAY wanders away.)

GABRIELLA

Okay, so like what do you know about Troy Bolton?

TAYLOR

Troy? He has his clique, I have mine. Watch how it works in the cafeteria. You'll see.

(On the other side of the stage, CHAD and TROY act like monkeys.)

TROY

I mean, you don't think being in the musical could be fun, like even a little?

CHAD

You're a hoops dude, not a musical singer person.

TROY

I'm not talking about me – no way!

(MS. DARBUS bangs her gong.)

MS. DARBUS

All right, let's hear your animals make some noise!

(STUDENTS roar and chirp and whinny loudly. COACH BOLTON enters.)

COACH BOLTON

Where's my team, Darbus?! And what the heck are they doing here?!?

(STUDENTS freeze.)

MS. DARBUS

I run my detention my way. You can run yours your way.

COACH BOLTON

(points to TROY and CHAD)

You two, into the gym, right now.

(TROY and CHAD run out.)

MS. DARBUS

(to STUDENTS)

Detention is over for today. I expect to see some of you tomorrow afternoon at the auditions. Please remember to be on time. Scoot, now. You've all done wonderfully!

(STUDENTS pull their phones from the bucket and exit. SHARPAY lags behind to eavesdrop.)

COACH BOLTON

(to MS. DARBUS)

I need my star players in practice, not detention!

MS. DARBUS

Why should athletes get preferential treatment?

COACH BOLTON

I'm trying to teach these kids about having a goal, about teamwork, something they can use as adults.

MS. DARBUS

Which is precisely what I am trying to do.

COACH BOLTON

How, by making them scream at the top of their lungs?!?

MS. DARBUS

Philistine!

COACH BOLTON

Drama queen!

(MS. DARBUS bangs her gong. COACH BOLTON blows his whistle. #15 – ANNOUNCEMENT TRANSITION 3. They exit in opposite directions. SHARPAY smiles and exits. JACK SCOTT enters with announcement microphone.)

SCENE 7: THEATER – TUESDAY, 3 P.M.

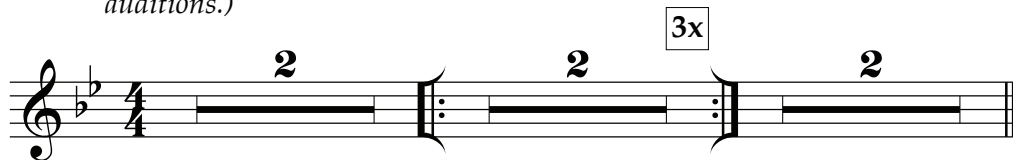
JACK SCOTT

Hey, peeps, welcome back to another train wreck of a school day. The auditions for *Juliet and Romeo* will start at 3 p.m. sharp! This is Jack Scott, over and out in 5-4-3-2-and-1!

(*JACK SCOTT exits. #16 – AUDITIONS.*)

Auditions

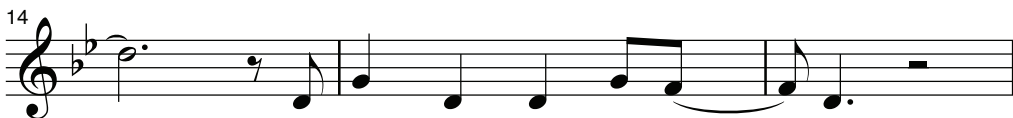
(*THESPIANS enter and warm up for the big audition. KELSI sits at the piano, accompanying those who step forward to sing. MS. DARBUS sits in the house, a big smile on her face. She bangs her gong to open the auditions.*)



I believe in dream - ing, shoot-ing for the stars. _____



Ba-by, to be num - ber one, you've got to raise the bar!



— A - kick - in' and a - scratch - in',



grind-ing out my best. _____ An - y - thing it takes



— to climb the lad - der of suc - cess! Next!

(JAMES approaches the piano and demonstrates the worst sense of pitch in the world.)

23 **JAMES:**

It's hard to be - lieve___ that I could-n't see

25

— you were al - ways there be - side me...

MS. DARBUS: Such improvement from last year, James. (to other Thespians) Now, don't be shy... Who's next?

4

27-30

(SUSAN steps forward, overwrought with melismatic emotion.)

31 **SUSAN:**

It's hard to be - lieve___ that I could-n't see

33

— you were al - ways there be - side me...

MS. DARBUS
That's lovely, Susan. Such emotion, such... um... *joie de vivre!*

3

35-37

38 **MS. DARBUS:** **GROUP 1:**

Next! Work our ___ tails ___ off ev - 'ry day...

41 (GROUP 1):

We've got to bump the

GROUP 2:

Work our tails off ev-'ry day.

44 MS. DARBUS:

com-pe-ti - tion, blow them all a-way! Next!

com-pe-ti - tion, blow them all a-way!

(CATHY, the next Ethel Merman, steps up and belts it out.)

47 CATHY:

Thought I was a - lone with no one to hold,

49

but you were al - ways there be - side me...

MS. DARBUS: What an innovative choice of tempo!

(CYNDRA's operatic voice breaks glass for miles around.)

51 MS. DARBUS: CYNDRA:

Next! This feel-ing's like no oth-er,

55 (CYNDRA):
 — I want you to know! —

MS. DARBUS:
 Bra - va! Next!

57 GROUP 1:
 Work our tails off ev - 'ry day...

GROUP 2:
 Work our tails

60 — We've got to bump the com-pe-ti - tion,
 — off ev - 'ry day... — com-pe-ti - tion,

63 *fp* blow them all a - way!
fp blow them all a - way!

(THESPIANS shift to the dance audition.)

67 **ALL:**

We're gon-na bop bop bop, bop to the top.

70

Wipe a - way your in - hi - bi - tions. Jump and hop, hop

73

'til we drop and start _____ a - gain. _____

76

Bop bop bop, straight to the top, go - ing for the glo-

79

ry. _____ We'll keep step - ping up _____ and we just won't

82 *fp*

stop _____ 'til we reach the top! _____

86

_____ Bop to _____ the top!

MS. DARBUS

Well, people, that was simply brilliant. Now, for the lead roles of Juliet and Romeo, we have...

(MS. DARBUS)

(looks down at her clipboard)

... only one pair signed up.

(looks around)

Is that right? Oh, well... Ryan, Sharpay, show us your stuff.

(RYAN and SHARPAY enter.)

KELSI

What key?

RYAN

Hey, thanks, but we had our rehearsal pianist do an arrangement.

(RYAN starts the recorded music and joins SHARPAY in their starting positions. #17 – WHAT I'VE BEEN LOOKING FOR. Their performance is sharp and polished, but soulless. During the song, TROY shows up backstage, hiding from the others. He looks around, hoping to find Gabriella.)

What I've Been Looking For

4 RYAN:

It's hard to be - lieve

6 SHARPAY,
RYAN:

— that I could-n't see — you were


8

al-ways there be-side me. Thought I was a - lone


10

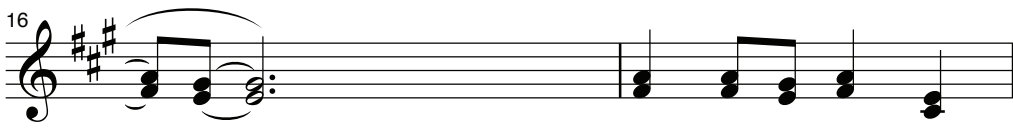
— with no one to hold, — but you were

SHARPAY:

12

 al - ways right be - side me. — This feel - ing's

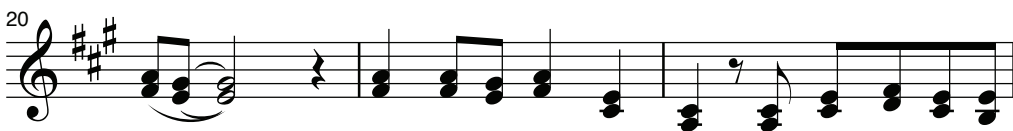
SHARPAY,
 RYAN:

14

 like no oth - er. — I want you to know:

16

 — I've nev - er had some -

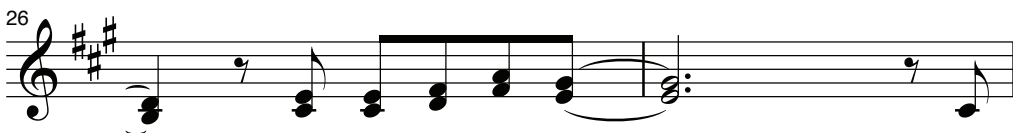
18


 one that knows me like you do, — the way you

20

 do. — I've nev - er had some - one as good for me as

23

 you, no one like you. — So lone - ly be - fore

26

 — I fin - al - ly found — what

28

 I've been look - ing for. — Doo doo doo

30



doot doo doo doo doot doo a -

32



woh oh oh oh Doot doo doo doo

34



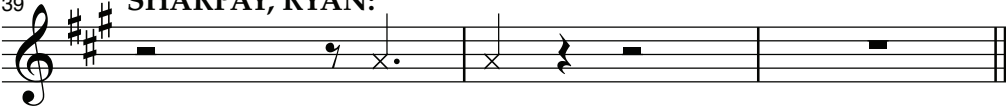
doot doo doo doo doot doo a -

36



SHARPAY: RYAN:
woh oh oh oh You! No, you!

39



SHARPAY, RYAN:
No, us!

(SHARPAY and RYAN bow to applause.)

MS. DARBUS

Ryan, Sharpay, very slick, very polished. You might want to work on some... oh, I don't know... some warmth?

(#18 – SCHOOL BELL. THE SPIANS pack up.)

Well, my dears, it seems as if we are out of time.

(looks around)

Any last minute sign-ups for Juliet? Romeo? Anyone? Oh, well, then I suppose we're done for today.

(bangs the gong)

Watch the bulletin board for callbacks.

(MS. DARBUS goes over the notes on her clipboard. KELSI bumps awkwardly into SHARPAY.)

KELSI

Oh, sorry... new glasses. Anyway, I mean... if you do the part, with that particular song, I was hoping you'd—

SHARPAY

If we do the part? Kelsi... Kelsi darling, I've been in 17 school productions. And, let's see, how many shows have you written?

KELSI

This is the first.

SHARPAY

Which tells us that...?

KELSI

You are the more powerful witch?

SHARPAY

It tells us that you do not offer direction, suggestion, or commentary. Are we clear?

KELSI

Yes, sir— I mean, Sharpay.

SHARPAY

Nice talking to you. Love the glasses.

(SHARPAY and RYAN exit. KELSI gathers her music. GABRIELLA sneaks up on TROY and taps his shoulder.)

GABRIELLA

Hey! You decided to sign up?

TROY

Huh? No way.

GABRIELLA

You're not afraid, are you?

TROY

(lying)

You're the one who's afraid, not me.

GABRIELLA

(lying)

I am not afraid.

TROY

Oh yeah? Prove it.

(GABRIELLA comes out from hiding and runs to MS. DARBUS.)

GABRIELLA

I'd like to audition, Ms. Darbus.

MS. DARBUS

Oh, I'm so sorry, my dear, but the individual auditions are long over... and there is no one to sing with you for the lead parts.

TROY

(mustering courage)

Um, Ms. Darbus, I um... oh boy— I mean, I'll sing with her.

MS. DARBUS

(suspiciously)

Troy Bolton? Yes, well... I treat these shows just as seriously as your father treats his basketball rehearsals. I am very sorry, but now there's no time.

(MS. DARBUS gathers her things. KELSI trips and scatters sheet music everywhere. TROY helps her pick them up. KELSI is almost speechless.)

TROY

You wrote that song that Ryan and Sharpay just sang?

KELSI

Uh-huh.

TROY

And the entire show?

KELSI

Uh-huh. I'm still working on the finale... You want to hear the way that song is supposed to sound?

(#19 – WHAT I'VE BEEN LOOKING FOR – REPRISE.

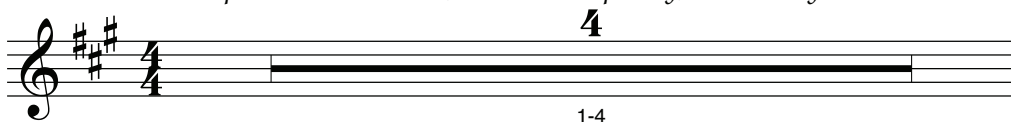
KELSI sits at the piano and starts playing.)

What I've Been Looking For (Reprise)

TROY: Wow, that's really nice.

KELSI: Go ahead, you first.

(*TROY squints at the music, then starts quietly, tentatively.*)



5 **TROY:**

It's hard to be - lieve that I could-n't see

KELSI: Nice.

Keep going.

6

— you were al - ways there be - side me. —

KELSI: (*nods to GABRIELLA*)

Now you.

7 **GABRIELLA:**

Thought I was a - lone with no one to hold,

KELSI:

Now together.

8 **GABRIELLA, TROY:**

— but you were al - ways there be - side me. —

(*TROY and GABRIELLA start to gain confidence.*)

9 **GABRIELLA:**

This feel - ing's like no oth - er. —

10 **(GABRIELLA):**

I want you to know: _____

TROY:

I want you to know: _____

KELSI: **with confidence**
Awesome!

11

I've nev-er had some-one who knows me like you

I've nev-er had some-one who knows me like you

13

do, _____ the way you do. _____

do, _____ the way you do. _____

(MS. DARBUS stands in the house and listens, genuinely moved.)

14

I've nev - er had some - one as good for me as

I've nev - er had some - one as good for me as

15

you, no one like you. _____

you, no one like you. _____

17

So lone-ly be-fore I fin-al-ly found _____ what

So lone-ly be-fore I fin-al-ly found _____ what

19

I've been look-ing _____ for. _____

I've been look-ing _____ for. _____

(TROY stands with his eyes closed. KELSI finishes playing. MS. DARBUS approaches.)

MS. DARBUS

Keep your eyes shut, Troy. Just say the first thing that comes to mind:
How does it feel?

TROY

Um, I don't know... like I'm flying, you know. Like I'm soaring, kinda.

(A light bulb for KELSI – she takes notes.)

MS. DARBUS

Anything is possible in the theater, Troy. There's not a star in heaven you can't reach, but you have to allow yourself to reach for it.

TROY

(opens his eyes)

Wow. Thanks, Ms. Darbus.

MS. DARBUS

Bolton, Montez, you got yourselves your callback. Kelsi, finish the finale... and work on it with them.

(MS. DARBUS exits. TROY and GABRIELLA look at each other, stunned... now what? KELSI hands them some sheet music.)

KELSI

If you want to rehearse, I'm usually in the music room during free period and after school... and sometimes even during biology class. Or, if it's easier, I can give you a wake-up call and come over with my accordion... it's mobile!

(KELSI runs off, followed by TROY and GABRIELLA.

***#20 – THE CALLBACK LIST.** School bell.)*

SCENE 8: HALLWAY – WEDNESDAY, 8:15 A.M.

(SHARPAY and RYAN enter and stare at the callback list on the bulletin board.)

SHARPAY

Is this some kind of sick joke? Troy and Gabriella didn't even audition! Someone's got to tell that new girl the rules.

RYAN

Right. Rule Number One:

(SHARPAY lays down the Five Rules of Successful Cliquedom, as if the whole school was listening:)

SHARPAY

Pick the right clique.

RYAN

Two:

SHARPAY

Act like your clique.

Three: RYAN

Dress for your clique. SHARPAY

Four: RYAN

Know where your clique clicks. SHARPAY

And Rule Number Five: RYAN

Stick to the status quo! SHARPAY

(SHARPAY and RYAN exit. #21 – STICK TO THE STATUS QUO.)

SCENE 9: CAFETERIA – WEDNESDAY, 12 P.M.

(STUDENTS enter and gather in their respective cliques, buzzing about the news. ZEKE runs to TROY and CHAD.)

Stick to the Status Quo

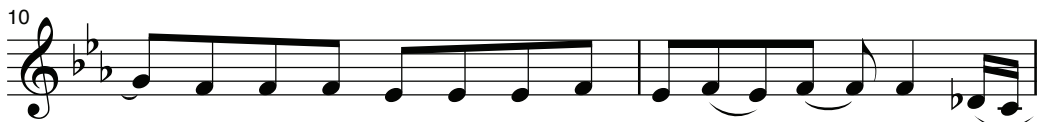
ZEKE: Dude, you are so totally awesome!

TROY: Um, thanks. Why?

ZEKE: If you can come out in the open about singing, then I can tell my secret, too. I love to bake.

TROY, CHAD: What?!

The musical score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 4/4 time signature. It features a repeat sign with a first ending bracket and a second ending bracket. Above the first ending is a '2' and above the second ending is a '3x'. The melody starts with a whole note chord, followed by a half note chord, and then a series of eighth notes. The lyrics 'You can bet there's noth-' are written below the notes. The second staff starts at measure 6 and continues the melody with eighth notes. The lyrics 'ing but net when I am in the zone and on a roll.' are written below. The third staff starts at measure 8 and continues the melody with eighth notes. The lyrics 'But I've got a con-fes-sion, my own se -' are written below.

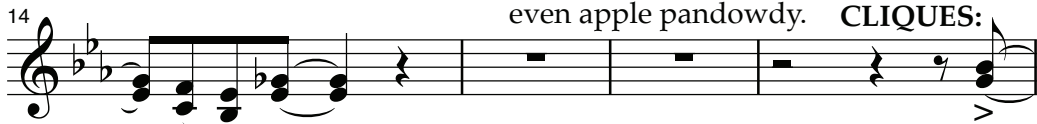


cret ob - ses - sion and it's mak - ing me _ lose con - trol.



— Ev - e - ry - bod - y, _ gath-

ZEKE: Scones, strudel,
even apple pandowdy. **CLIQUES:**



er _ 'round. Not

ZEKE: I dream of making
the perfect *crème brûlée*. 2x



— an - oth - er sound! _



No, no, _ no, no! _ No, _ no, no! _ Stick



— to the stuff you know. _ If you wan-



na be cool, fol - low one _ sim - ple rule; don't mess



— with the flow, no, no. _ Stick

30

to the sta - tus quo! _____

(GABRIELLA and TAYLOR enter. MARTHA COX runs to them.)

MARTHA COX: Gabriella, you've changed my entire life!

GABRIELLA: I did?

4

32-35

36 **MARTHA COX:** **BRAINIACS:**

Look at me and what _____ do you see? In -

38 **MARTHA COX:**

tel - li - gence be - yond com - pare. _____ But in - side

40

_____ I am stir - ring, some - thing strange _____ is oc - cur - ing. It's a se -

42 **ALL:**

cret I _____ need to share. _____ O -

44

pen _____ up, _____ dig _____ way _____ down deep.

MARTHA COX: Hip-hop is my passion! I love to pop, lock, break, and jam.

KRATNOFF: Is that legal?

46

3x

47 **CLIQUES:**

Not___ an-oth-er peep!___

MARTHA COX: It's just dancing. And the truth is, sometimes I think it's even cooler than homework.

(TROY and GABRIELLA gather with ZEKE, MARTHA COX, and a few others as REBELS standing up to the CLIQUES.)

49

4x

**TROY,
GABRIELLA:**

50

No, no, no, no!

Don't stick

CLIQUES:

No, _ no, no! ___

(TROY, GABRIELLA):

53

_ to the stuff you know. _____

If you wan-

55

na go far, _ got to reach _ for your star. Just fol -

57

low your dreams and go! _____

Don't stick

**TROY, GABRIELLA,
REBELS:**

59

_ to the sta - tus quo! _____ No! No, _ no, no!

62  Don't stick__ to the stuff__ you know.

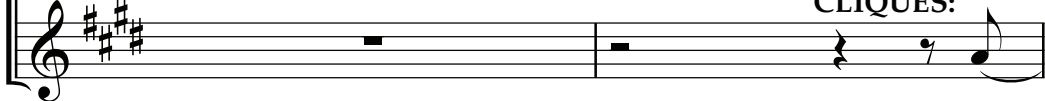
64  _____ No, you got - ta be true__ to the thing

66  _ that you do. No, don't__ be a - fraid to show

(TROY, GABRIELLA, REBELS):

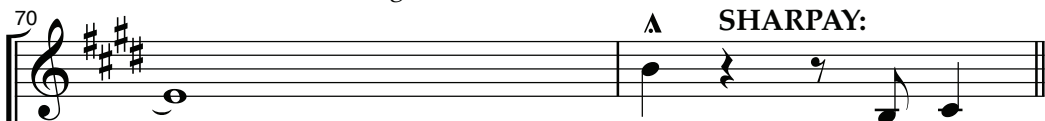
68  _____ you won't stick__ to the stat - us _____


CLIQUES:

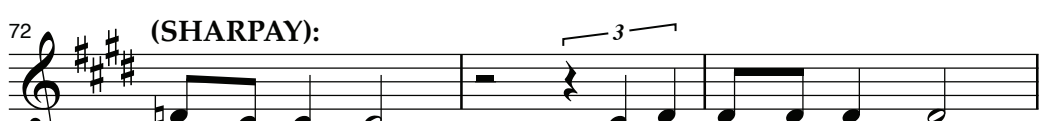



Stick

(SHARPAY makes a grand entrance with RYAN.)

70  _____ quo! This is

 _ to the sta - tus quo!

72 (SHARPAY):  not what I want. This is not what I planned.

75  And I just got - ta say, _____ I do

78

not un - der - stand.

80

(SHARPAY):

Some - thing is real - ly...

RYAN:

Some - thing's not

CLIQUES, REBELS:

Some-thing is chan - ging.

83

SHARPAY, RYAN, CLIQUES:

real - ly wrong. And we

REBELS:

right! Some-thing is hap-pen-ing. Some-how I

86

(SHARPAY, RYAN, CLIQUES):

got - ta get things back where they be -

(REBELS):

fin - - - al - - - ly

88

long! _____

be - long! _____ We can

90

CLIQUE:

Stick _____ with what you know!

do it! We can

92

SHARPAY:

They _____ have got to go!

MARTHA COX:

Hip-hop-hoo-ray!

(REBELS):

do it! We can

94

SHARPAY:

Ev - 'ry-bod-y qui-et!

ZEKE:

Crème brû-lée!

(REBELS):

do it!

GABRIELLA: It's just a callback. I mean, is Sharpay really mad?

TAYLOR: Let's put it this way: No one has beaten out Sharpay for a musical since we were kids.

ZEKE: Troy, because of you, I'm finally going to give Sharpay a token of my love. Look. (*ZEKE reveals an impressive cake.*)

TROY: I don't know that this is the best time to give Sharpay a cake.

97

ALL:

p No No No No No No No No

101 (*lowest note possible*)

CLIQUES:

f Oh! No! No, no, no! Stick

REBELS:

No, no, no!

104

to the stuff you know. It is be -

No! Fol-low your dream and

106

ter by far to keep things as they are. Don't mess

go! Go! Go!

108

with the flow, oh no. Stick

Got - ta live, got - ta grow!

110

to the stat - us quo! Stick

Don't stick to the sta - tus quo!

112

— to the sta - tus quo! — Stick

— Don't stick — to the sta - tus quo!

114

— to the sta - tus quo! —

— Don't stick — to the sta - tus quo!

116

(During the big finish, ZEKE tries to present his cake to SHARPAY as TROY twirls GABRIELLA, who bumps into ZEKE, who fumbles the cake right into SHARPAY's face!)

118 **ff**

Quo! —

Quo! —

120

Quo!

Quo!

122

Quo!

Quo!

SHARPAY: (*screams*) Aaahh!
Someone's going to pay for this!

124

3

(#22 – **STATUS QUO – PLAYOFF**. TROY and GABRIELLA run offstage. SHARPAY stomps off in the other direction. ALL exit.)

SCENE 10: HORTICULTURE HEADQUARTERS – WEDNESDAY, 12:30 P.M.

(TROY and GABRIELLA enter, catching their breath.)

GABRIELLA

How crazy was that?!? Wow, so this is your private hideout?

TROY

Thanks to the Horticulture Club. I come here when I want to be alone.

GABRIELLA

Must be tricky being the coach's son.

TROY

He's gonna freak when he hears about the singing thing.

GABRIELLA

You're worried?

TROY

Sometimes I don't want to be "the basketball guy." I just want to be, you know, me.

GABRIELLA

I know what you mean. At my other schools I was always "the freaky math girl." I hated it.

TROY

But you can't let people stop you from doing what you want to do, right?

GABRIELLA

Remember how cool kindergarten was? You'd meet somebody, and ten minutes later you were best friends.

TROY

Yeah, they didn't care if you could shoot hoops or solve equations.

GABRIELLA

Right. So you really want to do the callbacks?

TROY

Hey, just call me "freaky callback boy."

GABRIELLA

Thanks for showing me your top-secret hiding place. Just like kindergarten.

TROY

"Be your best friend..."

(TROY and GABRIELLA smile and exit. #23 – STUDY HALL. School bell.)

SCENE 11: STUDY HALL – WEDNESDAY, 1 P.M.

(JOCKS and BRAINIACS sit together in a summit meeting.)

TAYLOR

You really think that's going to work?

CHAD

It's the only way to save Troy and Gabriella from themselves.

TAYLOR

Sounds good to me.

CHAD

My watch says thirteen-hundred hours, Mountain Standard Time. Are we synchronized?

TAYLOR

Save it for *Charlie's Angels*, Chad.

(smiles)

Au revoir, mon ami.

(JOCKS and BRAINIACS disperse as SHARPAY and RYAN appear.)

RYAN

The jocks and the brainiacs mingling in study hall?!?

SHARPAY

They're up to something! Ryan, we need to save our show from people who don't know the difference between a Tony Award and Tony Roma's.

RYAN

But how?

SHARPAY

I'll tell Darbus that Troy and his dad want to sabotage the auditions because she gave him detention.

RYAN

But it's a big fat lie! Besides, she'll never believe that.

SHARPAY

She'll believe anything I tell her because I'm the president of the Drama Club. Now, come on!

(#24 – GYM. SHARPAY races off to find MS. DARBUS. RYAN follows, shaking his head.)

SCENE 12: GYM – WEDNESDAY, 3:30 P.M.

(JOCKS run drills. TROY is absent.)

COACH BOLTON

Show a little hustle, already! The big game is the day after tomorrow! Where's your heads at?

JOCKS

(as one, without much heart)

In the game, Coach. In the game.

COACH BOLTON

And where is Bolton?

(nothing)

I said—

(MS. DARBUS bursts into the gym.)

MS. DARBUS

How dare you? How dare you!!??

COACH BOLTON

Team, practice is over. Now.

(JOCKS run off.)

MS. DARBUS

A very reliable source has told me that you and your all-star son are planning some kind of practical joke in my chapel of the arts. But I won't allow *Juliet and Romeo* to be made into a farce—

COACH BOLTON

(tries to stifle a laugh)

Juliet and Romeo???

MS. DARBUS

Very well, Bolton, you leave me no choice: If Troy is actually serious about auditioning for the musical, he's going to have to prove it.

(MS. DARBUS turns to leave, but bumps into TROY, who runs in, late for practice.)

And you, Mister "I'm flying, I'm soaring" ... I thought you were genuine, Troy. Wrong again, I guess.

(MS. DARBUS storms out. TROY is confused.)

COACH BOLTON

Darbus just chewed my head off because she thinks you're plotting to screw up her auditions.

TROY

What? No—

COACH BOLTON

You have the biggest game of your life coming up in two days, and championship games don't come along every day... they're something special.

TROY

A lot of things are special.

COACH BOLTON

Get your head in the game, Bolton. You're a playmaker, not a singer.

TROY

Did you ever think maybe I could be both? And my name is Troy, Dad, not Bolton!

(#25 – COUNTING ON YOU. TROY runs off. COACH BOLTON shakes his head and exits.)

SCENE 13: LOCKER ROOM / LAB – WEDNESDAY, 4 P.M.

(Split scene. TROY finds the JOCKS waiting for him in the locker room. GABRIELLA finds the BRAINIACS waiting for her in the lab.)

Counting on You

TROY, GABRIELLA: Sorry, I'm late.

CHAD: Not good enough, Captain.

TAYLOR: Not good enough, Gabriella.

JOCKS, BRAINIACS: Get'cha head in the game!

7 **CHAD:**

There's a

9 **TAYLOR:**

choice that you have to make. And

11 **ZEKE:**

it's ___ pret - ty plain to see: ___ You're eith - er

13 **MARTHA COX:** **BRAINIACS, JOCKS:**

out or in, you eith-er lose or win. Are you

15 **TAYLOR:**

gon-na turn your back on his - to - ry?__ On the

17 **CHAD:**

le-gend that you're a part__ of? On the

19

job that you were born to__ do?

21 **BRAINIACS, JOCKS:**

Don't let us__ down;__ you got-ta come through,

23

— 'cause we're count-ing on, count-ing on, count-ing

25 **GABRIELLA: What history?**
TROY: What legend?

on you!

CHAD: "Spider" Bill Natrine.

TAYLOR: Harriet Tubman.

ZEKE: Sam "Slamma-Jamma" Netletter.

MARTHA COX: Madame Curie.

JOCK: "Thunderclap" Hap Haddon.

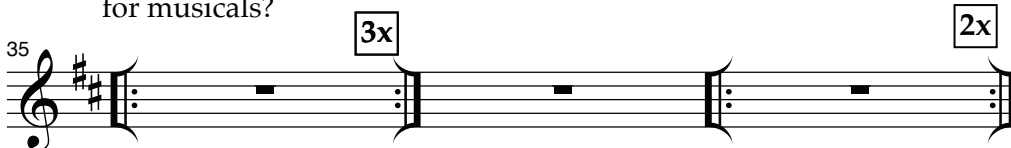
KRATNOFF: Eleanor Roosevelt.

7



CHAD: Do you think these Wildcat legends won championships by worrying about some brainiac girl or auditioning for musicals?

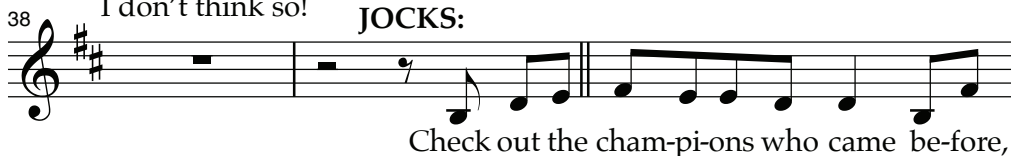
TAYLOR: Do you think these paragons of education and accomplishment concerned themselves with jocks or auditioning for musicals?



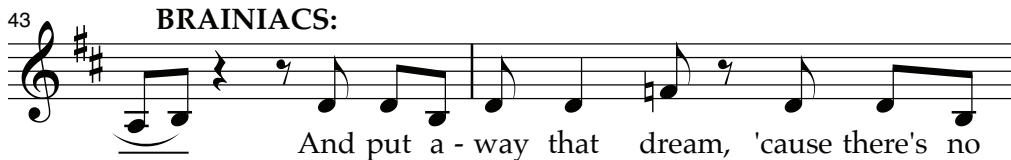
JOCKS, BRAINIACS:

I don't think so!

JOCKS:



BRAINIACS:



**BRAINIACS,
JOCKS:**



47 **JOCKS:**

— a - gree. You just have to keep your fo -

49 **BRAINIACS:**

cus and for - get a - bout "you know

51 **BRAINIACS,
JOCKS:**

— who." Don't let us — down,

53

— you got - ta come through, — 'cause we're

55

count-ing on, count-ing on, count-ing on you!

(CHAD shows TROY a framed photograph. TAYLOR turns her laptop toward GABRIELLA.)

TROY: That's my dad!

GABRIELLA: That's Troy!


CHAD: Heartbreak Bolton. Missed the last basket of the 1981 Championships. Do it for him, Troy. Give him the championship he always dreamed of.


TAYLOR: Heartbreak Bolton. Another lost-cause, bonehead jock. But you... you're the future of civilization.


58


64 **BRAINIACS,
JOCKS:**

Now the pres-sure is — way up high;

66 
 — which way are you gon - na go? — You gon-na

69 
 sing a song, or are you gon-na be strong, trade your

71 
 fan-ta-sies in — for the thing — you know: the

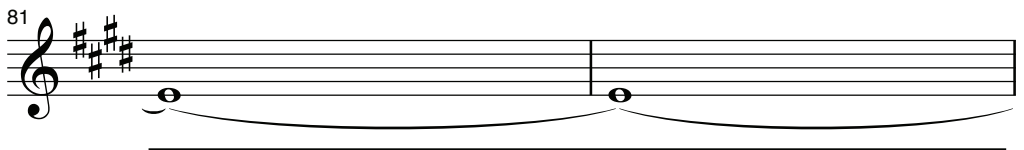
73 
 des - ti - ny you've been hand — ed, the

75 
 on - ly thing that you can — do?

77 
 Don't let us — down, you got - ta come through,

79 
 — 'cause we're count-ing on you... *mp*

TROY: If you guys don't know that I'll put one hundred and ten percent of my guts into that game, then you don't know me... at all!

81 

83 *f* *mp*

 — Yeah, we're count-ing on you... —

GABRIELLA: I thought you were my friends – win together, lose together... *f*

 ————— We're

TROY: I'm for the team. *mp* I've always been for the team. *f*

 count-ing on you... ————— So

GABRIELLA: How about what matters for me? *mp* *f*

 don't let us down... ————— You

TROY: What do you want from me? *mp* *f*

 got - ta come through! ————— We're

93 *>* *>* *>*

 count - ing on, count - ing on, count - ing

TROY, GABRIELLA: Arrghhh!
 94 *>* *>* *>*

 on, count - ing on...
 ————— *fff*

(CHAD signals ZEKE, who dials his phone, unseen by TROY.
 #26 – TAYLOR'S PHONE. In the lab, TAYLOR's phone rings.)

TROY

(fed up)

I can't believe you guys! Is this what you want to hear:

(TAYLOR hits the speaker button so TROY's tirade can be heard.)

Singing means nothing to me! Gabriella means nothing to me! I'll forget the audition, forget her, and we'll go get that championship! Everyone happy now?

GABRIELLA

(shocked, reaching for the phone)

Troy! Troy Bolton!

ZEKE

(caught, handing his phone to TROY)

Um, I think it's for you.

TROY

(confused)

Gabriella? What's going on?

GABRIELLA

Guess what? I don't want to do the callbacks either! Who were we kidding? I'll do the Science Decathlon, you win your championship. It's where we belong. Go Wildcats!

TROY

But I don't want to—

GABRIELLA

Me either. Goodbye!

(GABRIELLA hangs up and bursts into tears in front of the BRAINIACS. TROY, shattered, puts his head in his hands. JOCKS and BRAINIACS realize they did a really bad thing.)

TAYLOR

Um... wanna get a Coke? Guess not.

(BRAINIACS awkwardly exit.)

CHAD

(to TROY)

You okay...?

(JOCKS awkwardly exit. GABRIELLA and TROY stand alone for a moment, then exit, heartbroken. #27 – THEATER.)

SCENE 14: THEATER – THURSDAY, 12:45 P.M.

(GABRIELLA enters the stage, reading. KELSI sits at the piano, working on the finale.)

GABRIELLA

(sad)

Sounds good, Kelsi.

(#28 – GABRIELLA’S PHONE. *GABRIELLA answers just as TROY enters from the back of the house. They don’t see each other.)*

Troy?

TROY

Gabriella, what you heard yesterday, none of that is true. I was sick of my friends riding me about singing with you, and I said things I knew would shut them up.

GABRIELLA

Troy, this is crazy. Everyone is treating you differently now.

TROY

Maybe that’s because I don’t want to be just “the basketball guy” anymore. I’m going to sing. What about you?

GABRIELLA

I don’t know, Troy.

(TROY sees KELSI, who points to Gabriella. TROY sings into the phone.)

TROY

(a cappella)

IT FEELS SO RIGHT
TO BE HERE WITH YOU
AND NOW, LOOKING IN YOUR EYES

(GABRIELLA sees TROY. They put their phones down.)

I FEEL IN MY HEART
THE START OF SOMETHING NEW

(GABRIELLA is stunned... but happy. TROY smiles. KELSI runs over and hugs them.)

KELSI

We don't have much time left. The callbacks are next week, but we still have a lot of work to do.

TROY

First, we have to talk to our "friends."

GABRIELLA

Yeah, we have to tell them that we're going to do the callbacks after all.

KELSI

Well, let's move it already! We're burning daylight!

(#29 – STUDY HALL. TROY and GABRIELLA exit behind the newly determined KELSI.)

SCENE 15: CAFETERIA – THURSDAY, 1 P.M.

(BRAINIACS and JOCKS sit together, depressed.)

TAYLOR

What we did was so wrong. I feel so demeritorious.

CHAD

Me too, I think. We have to do something fast.

(TROY and GABRIELLA enter with KELSI.)

TROY

We have something we want to tell you.

(#30 – ANNOUNCEMENT TRANSITION 4. JACK SCOTT enters with the announcement microphone. MS. DARBUS stands behind him.)

JACK SCOTT

(reading a note)

Hey, Wildcats! It looks like we have a late-breaking Wildcat Newsflash... The callbacks for *Juliet and Romeo* have been moved up to... tomorrow at 3 p.m. At the same time as the Science Decathlon and basketball championship?? But—

(MS. DARBUS exits.)

Sorry, Troy. This is Jack Scott, over and out.

(#31 – SORRY, TROY. JACK SCOTT exits.)

KELSI

How can they do this? It's not fair!

TAYLOR

How can you be in the Science Decathlon—

CHAD

And win the championship—

KELSI

And audition for my show?

TROY, GABRIELLA

(crestfallen)

We can't.

(SHARPAY and RYAN enter. SHARPAY is exultant. RYAN is embarrassed.)

SHARPAY

(a cappella)

IT'S HARD TO BELIEVE
THAT I COULDN'T SEE
YOU WERE ALWAYS THERE BESIDE ME

Good luck at the big game, Troy. Sorry about the callbacks, Gabriella.

(SHARPAY dances off, singing. RYAN tries to apologize.)

RYAN

I mean, you know, um... Sharpay was... dropped on her head at birth.

(RYAN runs off. TROY and GABRIELLA whisper to each other – they have a new plan.)

TROY

Yeah, so anyway, we made our decision.

GABRIELLA

I'll be there for the team, Taylor.

TROY

Me too, guys.

CHAD, TAYLOR, KELSI

What?!?

GABRIELLA

We can't be selfish... not when our friends are depending on us, right Troy?

TROY

Right.

CHAD, TAYLOR, KELSI

But you can't!

TROY

But we can.

GABRIELLA

See you all later.

(TROY and GABRIELLA exit. CHAD shakes his head.)

CHAD

Win or lose, we're a team! We have to figure out a way for them to do both.

(#32 – WE'RE ALL IN THIS TOGETHER. BRAINIACS and JOCKS huddle up with KELSI.)

We're All in This Together

(Much hubbub and excitement. From the mix, these lines pop out:)

CHAD: Down to the split second...

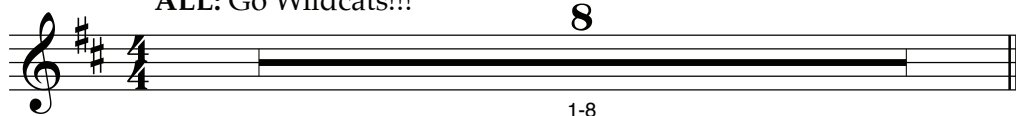
KELSI: Jack Scott can help us. He's announcing at the game.

ZEKE: It's impossible...

TAYLOR: Leave it to me, I can do anything with my laptop...

(JOCKS, BRAINIACS, and KELSI break the huddle with a loud cheer.)

ALL: Go Wildcats!!!



11 (CHAD):

We did - n't real - ly know _____

GROUP 1: GROUP 2: ALL:

Uh-uh, uh-uh, uh-

13 TAYLOR:

that each of us _____ brings some-thing to the ta - ble _____

(ALL):

uh

15

to help the oth - ers grow. _____

Oh

17 ZEKE:

Now's the chance to take a new dir - ec - tion,

woo!

19 KELSI:

to see through oth-er eyes, _____

ALL:

To see through oth-er _____ eyes!

MARTHA COX:

CHAD:

21

to make a choice, to make a new con-nec-tion...

Oo! _____

23

TAYLOR: ALL:

to win the big-ger prize. _____ We're

25

(ALL):

all in this_ to-geth-er. Once we know

27

that we are, we're all stars and we see_ that we're

29

all in this_ to-geth-er, and_ it shows

31

when we stand hand in hand,

32

make our dreams come true. _____

35 **JOCKS:**

We're all here and speak-ing out with one voice.

37 **BRAINIACS:**

We're gon-na rock the house! Oo-wah oo-wah

39

The par-ty's on; now ev-'ry-bod-y make some noise,

41

c' - mon and scream and shout!

JOCKS:

Hey! Hey! Hey!

43 **TAYLOR, CHAD:**

We've ar-rived be-cause we stuck to-geth-er;

Woo!

45 **(TAYLOR, CHAD):**

we make each oth-er strong.

47 **JOCKS: BRAINIACS:**

We're not the same. We're dif-f'rent in a good way.

49 **ALL:**

To-geth-er's where we be-long! _____ We're

51

all in this_ to - geth - er. When we reach,

53

we can fly, know in-side we can make it. We're

55

all in this_ to - geth - er once we see

57

there's a chance that we have and we take it.

(The study hall disappears as the lab, theater, and gym appear onstage.)

59

To-geth - er, to-geth - er, to-geth - er, ev - 'ry-one.

61

To-geth - er, to-geth - er, c' - mon, let's have some fun!

63

To-geth - er, we're there for each oth - er ev - 'ry time.



To-gether, to-gether, c' mon let's do, — c'-mon let's do,



— c'-mon let's do, — do this right!

(*ALL exit.*)

SCENE 16: LAB / THEATER / GYM – FRIDAY, 3 P.M.

(*JACK SCOTT enters with the announcement microphone.*)

JACK SCOTT

Calling all Wildcats... the following events are all starting immediately: The Science Decathlon is in the second-floor lab, the auditions for *Juliet and Romeo* are in the theater, and the league basketball championship game is in the gym. Wildcats rule!

(#33 –**BOP TO THE TOP**. *Split scene. Stage right in the lab, GABRIELLA, BRAINIACS, and the MODERATOR enter for the big decathlon. Center stage in the theater, MS. DARBUS enters with her clipboard and gong while SHARPAY and RYAN warm up for the callbacks. Stage left in the gym, TROY, JOCKS, COACH BOLTON, and CHEERLEADERS enter for the big game. JACK SCOTT moves into position as game announcer. All at once, the decathlon, the callbacks, and the game begin!*)

Bop to the Top

8 SHARPAY:



I be-lieve in dream-in', —

RYAN:



shoot-ing for — the stars. — Ba-by, to — be num-ber one, you've

12

got to raise — the bar! —

MODERATOR: Question number 17: valences and chemical bonding.

TAYLOR: You can do these in your sleep, Gabriella!

MODERATOR: No coaching from the sidelines, Ms. McKessie!

JACK SCOTT: And Bolton grabs the rebound!

4

13-16

17

SHARPAY, RYAN: Work our tails off ev - 'ry day. —

COACH BOLTON: Take the shot, Bolton, take the shot!

19

We got - ta bump the comp - e - ti - tion,

20

JOCKS: blow them all a-way! —

BRAINIACS: Yeah! Yeah! Yeah, we're gon-na

SHARPAY:

22

SHARPAY, BRAINIACS: bop bop bop, bop to the top.

RYAN, JOCKS: Slip and slide and ride that rhy - thm.

24

Jump and pop, hop 'til we drop and start
...and start

25

a - gain.
a - gain.

MODERATOR: Question number 72: isotopes. You have two minutes remaining!

TAYLOR: You can do it, Gabriella. Focus!

MODERATOR: I warned you once, Ms. McKessie.

3 **ALL:**

26-28
Do the bop bop

30

bop to the top. Don't ev-er stop! Bop to the top!

BRAINIACS: **SHARPAY,**
JOCKS: **RYAN:**

33

Yeah! Yeah! Shake some boot - y and turn a-round.

35 **SHARPAY:**

RYAN:

(And a-round, and a-round, and a-round.)

36 **SHARPAY,**
RYAN:

Flash a smile in their_ dir - ec - tion.

37 **SHARPAY:** **RYAN:**

Show some mus - cle. Do the hus - tle.

COACH BOLTON: Way to hustle, guys! Danforth, out.
Baylor, you're up.
MODERATOR: You have thirty seconds remaining to finish the equation.

4

38-41

42 **ALL:**

Bop bop bop, bop to the top. Wipe a-way your in - hi-bi - tions.

44

Stomp stomp stomp, do the romp and strut

45

_____ your stuff. Bop bop bop, straight to the top,

47

go - in' for ___ the glo - ry. _____

48

We'll keep step-ping up and we just won't stop, oo _____

(In the lab, GABRIELLA finishes her equation first, races to the timer, and hits it. A loud buzzer ends the round.)

MODERATOR: And the winner is... Gabriella Montez!
Team Wildcats takes a two point lead!

50

and we just won't

JACK SCOTT: Bolton's in the lane... he shoots...
he scores! But the Wildcats are still down by two!

52

stop, oo _____ and we just won't

TAYLOR: *(checks watch, takes a deep breath, and digs into her laptop)*

All right, Wildcats... let's get this party started!

55

stop

57

'til we reach the top! _____ Bop to the top!

(#34 – MELTDOWN. *TAYLOR has hacked the school's electrical grid to make the lights go out in the lab and gym. The decathlon and basketball game come to a halt.*)

JACK SCOTT

Well, folks, there seems to be a problem with the lights. Please make an orderly exit from the gym and head straight to the theater. Move it or lose it, people – let's go, let's go, let's go, let's go, let's go!

(#35 – **LET'S GO!** *In the gym, CHAD pulls TROY aside.*)

CHAD

Run, Troy – you don't have much time.

(As BRAINIACS exit the lab, TAYLOR sees GABRIELLA dawdling.)

TAYLOR

Gabriella, what are you still doing here?

TROY, GABRIELLA

What do you mean?

CHAD

You want to sing? It's now or never.

TAYLOR

My laptop can only keep the lights out in the gym and chem lab for about five minutes.

GABRIELLA, TROY

You guys are the best!

CHAD, TAYLOR

Run!

(#36 – **IN THE THEATER.** *GABRIELLA hugs TAYLOR and runs off. TROY high-fives CHAD and bolts out of the gym. TAYLOR and CHAD exit as all focus shifts to the theater. RYAN and SHARPAY have just finished their callback and bow, endlessly.*)

MS. DARBUS

Sharpay and Ryan, well done!

(checks her clipboard)

Troy Bolton and Gabriella Montez?

(looks around)

Troy... Gabriella? Yoo-hoo?

(truly disappointed)

Well, it would seem you were right, Sharpay.

KELSI

But you have to give them a chance! Please, just two more minutes. I'll go look for them—

MS. DARBUS

I'm sorry, Kelsi. Congratulations to all. The cast list will be posted.

(KELSI exits. TROY and GABRIELLA run into the theater and head for the stage.)

TROY

Ms. Darbus! We're here!

MS. DARBUS

I called your names. Twice. Where were you?

TROY

Give us a chance, please, Ms. Darbus.

MS. DARBUS

A chance for what, Troy? To make a joke out of something that means the world to me and your fellow classmates?

TROY

But it's not a joke!

(MS. DARBUS notices the house filling with STUDENTS from the decathlon and game.)

MS. DARBUS

What's this? A full house?! Perhaps we can bend the rules this one time...

SHARPAY

As president of the Drama Club, I have to put my foot down. No preferential treatment – those are your words, not mine.

(In the most courageous moment of his life, RYAN steps forward.)

RYAN

Ms. Darbus, Troy wasn't trying to screw up the auditions. Sharpay lied to you because she was afraid of losing the part.

SHARPAY

Ryan!

MS. DARBUS

(with rising authority)

Sharpay, is he telling the truth? Did you abuse the presidential privilege and knowingly lie to me?

SHARPAY

(caught)

I didn't lie... I improvised.

MS. DARBUS

We'll talk about this later, Ms. Evans. Right now, off the stage!

SHARPAY

But I—

MS. DARBUS

Off the stage!!!

(RYAN pulls SHARPAY to the side.)

Troy, Gabriella, you may start your callback.

GABRIELLA

(looking around)

But we don't have a pianist—

TROY

We'll sing without music.

KELSI

(offstage)

Oh no, you won't!

(charging back onstage)

Pianist here, Ms. Darbus!

SHARPAY

(to KELSI)

You really don't want to do that.

KELSI

(in SHARPAY's face)

Oh yes, I really do!

(races to the piano)

Ready onstage!

MS. DARBUS

Now... that's showbiz!

(TROY and GABRIELLA take center stage. #37 – KELSI TRIES. KELSI starts to play, but GABRIELLA starts to panic in front of the crowd and can't sing. KELSI stops.)

GABRIELLA

I can't do it, Troy. It was so much easier when it was just you and me—

TROY

Then pretend it's just you and me, like kindergarten, remember? I'm right here.

(TROY nods for KELSI to start over. GABRIELLA looks at TROY, gaining confidence from their connection. #38 – BREAKING FREE.)

Breaking Free

3 TROY:

We're soar - ing,

6

fly - ing. There's not a star__ in hea -

8 GABRIELLA:

- ven that we__ can't reach...__ If we're try -

10

- in',__ so we're break - ing free.

13 TROY:

You know the world can see__ us__

15

in a way that's dif - f'rent from who we are.

17 **GABRIELLA:**

Cre - a - ting space be - tween _____ us, _____ 'til

(TROY):

19

we're sep - rate hearts. But your faith, it gives

But your faith, it gives

22

me strength, strength to _____ be - lieve. _____

me strength, strength to _____ be - lieve. _____

*(COACH BOLTON enters and watches TROY in disbelief.
One by one, STUDENTS in the house rise, dance, and sing along.)*

24 **ALL:**

Soar - in', _____ fly -

We're break - ing free! _____

26 (ALL):

- in' — There's not a star — in hea -

28

- ven that we — can't reach. — If we're try -

30 (ALL):

- in', yeah, we're break - in' free. —

GABRIELLA:

Oh, we're break - in' free.

TROY:

Oh, we're break - in' free.

33 (ALL):

Run - nin', — climb - in', — to

35

get to that place to be — all that we — can be.

37

— Now's the time — so we're break -

39 **JOCKS:**

in' free. _____ More than you, more than me.

41 **BRAINIACS:** **GROUP 1:**

Not a want, but a need: all of us break-in' free! _____

GROUP 2:

all of us break-in' free! _____

MS. DARBUS: Troy, Gabriella, you've got the parts!
(STUDENTS rush the stage, joining TROY and GABRIELLA in celebration. COACH BOLTON wipes tears from his eyes and pulls TROY aside.)

TROY: I'm sorry, Coach—

COACH BOLTON: No, son, I'm sorry. You were fantastic!

TROY: I was?

COACH BOLTON: I've been so busy focusing on what I want for you, maybe I've missed what you want for yourself. You can be anything you want, don't let anyone ever stop you. Okay, Troy?

TROY: Okay... Dad. *(big smile)* Now let's go win that championship!

16

44-59

(The theater begins to transform into the gym.)

60 **ALL:**

You know the world can see _____ us _____

62

in a way that's dif-frent from who we are.

64

Now is the time to free us,

66

to touch the sky, to reach for the high - est

68

star!

SCENE 17: GYM – FRIDAY, 5 P.M.

(STUDENTS count down the final seconds of the basketball championship game.)

STUDENTS

5-4-3-2-1!

(# 39 – GAME BUZZER / WILDCAT VAMP.)

JACK SCOTT

And the Wildcats win!

(ALL cheer. BRAINIACS and THESPIANS run onto the court to join JOCKS huddling around TROY. MS. DARBUS and COACH BOLTON eyeball each other a moment, then smile and high-five.)

MS. DARBUS

Your son sure can shoot the hoops.

COACH BOLTON

He's not a bad singer, either.

(GABRIELLA finds TROY.)

TROY

What about your team?

GABRIELLA

We won, too!

CHAD*(hands basketball to TROY)*

Team voted you the game ball, Captain.

(high-fives TROY, then finds TAYLOR)

So, you're going with me to the after party, right?

TAYLOR

Like on a date?

CHAD

Must be your lucky day.

TAYLOR

Or yours!

*(JACK SCOTT and KELSI, with totally imperfect timing, both trip and fall. As they help each other up:)***JACK SCOTT**

Hey, I really dig your music.

KELSI

I really love your voice!

JACK SCOTT*(his voice cracks)*

Really? You really like it?

*(RYAN pulls SHARPAY over to GABRIELLA.)***RYAN**

Go on, tell her.

SHARPAY

All right, already! Gabriella, congratulations.

RYAN

And?

SHARPAY

And I'm sorry I lied to Darbus about you and Troy.

GABRIELLA

All's well that ends well, right?

SHARPAY

I suppose. Anyway, break a leg.

GABRIELLA

Huh?

RYAN

In the theater, that means good luck.

(GABRIELLA smiles. ZEKE approaches SHARPAY.)

ZEKE

Sorry you didn't get the lead, Sharpay.

SHARPAY

Join the club.

ZEKE

But I still think you're fantastic.

SHARPAY

(happily stunned)

You do? I mean, like, really?

ZEKE

Like really really.

SHARPAY

So where's that *crème brûlée* you promised me?

(SHARPAY smiles. GABRIELLA finds TROY and looks around... things turned out okay.)

GABRIELLA

Just like kindergarten, right?

TROY

Only better!

*(TROY and GABRIELLA hold hands as ALL get into formation.
#40 – WE'RE ALL IN THIS TOGETHER – REPRISE.)*

We're All in This Together (Reprise)

ALL:



Hey! Hey! Hey! Ho!



All right, here we go: To-geth - er, to-geth - er,



to-geth - er, ev - 'ry-one. To-geth - er, to-geth - er,



c'-mon, let's have some fun! To-geth - er, we're there for



each oth - er ev - 'ry time. To-geth - er, to-geth - er,



c'-mon, let's do this right! Here and now, it's



time for cel - e - bra - tion. I fin-'lly fig - ured out

17 (TROY):

that all our dreams

ALL:

Yeah, yeah! Oh!

19 (TROY):

have no lim-i-ta-tions. That's what it's all a-bout.

21 GABRIELLA:

Ev-'ry-one is

ALL:

C' mon, now! Oh!

23 (GABRIELLA):

spe-cial in their own way. We make each oth-er strong.

25 (GABRIELLA):

We're not the same.

ALL:

We make each oth-er strong! We're

27 (ALL): GABRIELLA,
TROY:

dif-frent in a good way. To-geth-er's where we be-long!

29 ALL:

We're all in this_ to - geth-

31

er. Once we know that we are, we're all stars

33

and we see_ that we're all in this_ to - geth-

35

er, and_ it shows when we stand hand in hand,

37

make our dreams come... We're all in this_ to - geth-

39

er. When we reach, we can fly, know in-side



we can make it. We're all in this to-gether - er once we see



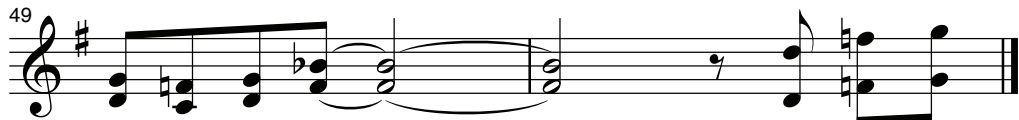
there's a chance that we have and we take it.



Wild-cats, ev-'ry-where, wave your hands up in the air!_



That's the way we do it, let's get



to it, c' - mon! _____ Ev - 'ry - one!

(End of play. #41 – HIGH SCHOOL MUSICAL MEGAMIX – BOWS.)

High School Musical Megamix (Bows)

"Start of Something New"

7 SOLO 1: SOLO 2:

1-7 Liv-ing in my own world, did-n't

11 SOLO 3:

un - der stand that an - y - thing can hap - pen _

14 SOLO 4: DUET 1:

when you take a chance. I

17 DUET 2:

nev-er be-lieved in _____ what I could-n't see.

20 TRIO 1: TRIO 2:

I nev-er o-pened my heart to all the pos-i-

23 ALL:

bil - i - ties. _ I know this

25

year, that some-thing has changed, _ nev-er felt this way.

27

— I know it for real:— This could be the

29

start of some - thing new.— It feels so— right

31

— to be here with you.— Oh,— and

33

now I fin-'lly re-a - lize— I feel in my heart—

36

the start of some-thing new!— Woh!—

38

The start of some-thing new!— Woh!—

40

The start of some-thing new!— Woh!—

“What I’ve Been Looking For”

GROUP 2:

42

The start of some-thing... This feel-ing's

44 **GROUP 1:**

like no oth-er. _____ I want you to know: _____

47 **ALL:**

I've nev-er had some - one that knows me like you

49

do, — the way you do. — I've nev-er had some -

52

one as good for me as you, no one like you. —

55

So lone-ly be-fore — I fin-al-ly found — what

58

I've been look-ing for. _____ Doot doo doo doo

60

doot doo doo doo doot doo a-woh oh oh oh



"Status Quo"

GROUP 1:

63

No! No, no, no! Stick

GROUP 2:

No, no, no!

65

to the stuff you know. It is be -

No! Fol-low your dream and

67

ter by far to keep things as they are. Don't mess

go! Go! Go!

69

with the flow, oh no. Stick

Got - ta live, got - ta grow!

71

— to the stat - us quo! — Stick

Don't stick — to the sta - tus quo!

73

— to the sta - tus quo! — Stick

— Don't stick — to the sta - tus quo!

75

— to the sta - tus quo! —

— Don't stick — to the sta - tus quo! —

"Bop to the Top" **ALL:**

79

We're gon - na bop bop bop, bop

82

to the top. Wipe a - way your in - hi - bi - tions.

85

Jump and hop, hop 'til we drop and start _____ a - gain.

88

— Bop bop bop, straight to the top, go-ing for the glo-

92

ry. — We'll keep step - ping up — and we just won't

fp 95 *"We're All in This Together"*

stop. — We're all in this — to - geth-

98

er. When we reach, we can fly, know in-side

100

we can make it. We're all in this — to - geth-

102

er once we see there's a chance that we have

104


and we take it. To-geth - er, to-geth - er,

106



to-geth-er, ev-'ry-one. To-geth-er, to-geth-er,

108



c' - mon, let's have some fun!

"Breaking Free"

109 **GROUP 1:**



Soar-in',__ fly - in'.__ There's not a star in hea-

GROUP 2:




Soar-in',__ fly - in'.__ There's not a star in hea-

112



ven that we__ can't reach.__ If we're try -



ven that we__ can't reach.__ If we're try -


114





in', yeah, we're break - in' free... break-in' free...__




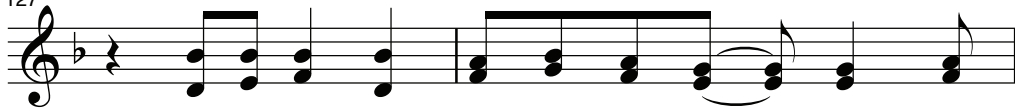
in', yeah, we're break - in' free...__

117 **ALL:**

 Run-nin', climb - in', — to get to that place to be

120

 — all that we — can be. — Now's the time

122

 — so we're break - in' free. —

125

 You know the world can see — us —

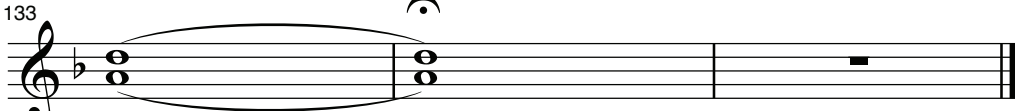
127

 in a way that's dif-f'rent from who — we are.

129

 Now is the time to free — us, —

131

 to touch the sky, to reach for the high - est

133

 star! —

(#42 – BOP TO THE TOP – EXIT MUSIC.)

Actor's Glossary

- actor:** A person who performs as a character in a play or musical.
- antagonist:** A person who actively opposes the protagonist.
- author:** A writer of a play; also known as a playwright. A musical's authors include a book writer, a composer, and a lyricist.
- blocking:** The actors' movements around the stage in a play or musical, not including the choreography. The director usually "blocks" the show (or assigns blocking) during rehearsals.
- book writer:** One of the authors of a musical. The book writer writes the lines of dialogue and the stage directions. A book writer can be called a librettist if she writes the lyrics as well.
- cast:** The performers in a show.
- cheating out:** Turning slightly toward the house when performing so the audience can better see one's face and hear one's lines.
- choreographer:** A person who creates and teaches the dance numbers in a musical.
- choreography:** The dances in a musical that are often used to help tell the story.
- composer:** A person who writes music for a musical.
- creative team:** The director, choreographer, music director, and designers working on a production. The original creative team for a musical also includes the author(s) and orchestrator.
- cross:** An actor's movement to a new position onstage.
- dialogue:** A conversation between two or more characters.
- director:** A person who provides the artistic vision, coordinates the creative elements, and stages the play.
- downstage:** The portion of the stage closest to the audience; the opposite of upstage.
- house:** The area of the theater where the audience sits to watch the show.
- house left:** The left side of the theater from the audience's perspective.
- house right:** The right side of the theater from the audience's perspective.
- librettist:** The person who writes both dialogue and lyrics for a musical. Can also be referred to separately as the book writer and lyricist.
- libretto:** A term referring to the script (dialogue and stage directions) and lyrics together.
- lines:** The dialogue spoken by the actors.
- lyricist:** A person who writes the lyrics, or sung words, of a musical. The lyricist works with a composer to create songs.

lyrics: The words of a song.

monologue: A large block of lines spoken by a single character.

music director: A person in charge of teaching the songs to the cast and orchestra and maintaining the quality of the performed score. The music director may also conduct a live orchestra during performances.

musical: A play that incorporates music and choreography to tell a story.

objective: What a character wants to do or achieve.

off-book: An actor's ability to perform memorized lines without holding the script.

offstage: Any area out of view of the audience; also called backstage.

onstage: Anything on the stage within view of the audience.

opening night: The first official performance of a production, after which the show is frozen, meaning no further changes are made.

play: A type of dramatic writing meant to be performed live on a stage. A musical is one kind of play.

protagonist: The main character of a story on which the action is centered.

raked stage: A stage that is raised slightly upstage so that it slants toward the audience.

read-through: An early rehearsal of a play at which actors read their dialogue from scripts without blocking or memorized lines.

rehearsal: A meeting during which the cast learns and practices the show.

score: All musical elements of a show, including songs and underscoring.

script: 1) The written words that make up a show, including dialogue, stage directions, and lyrics. 2) The book that contains those words.

speed-through: To perform the dialogue of a scene as quickly as possible. A speed-through rehearsal helps actors memorize their lines and infuses energy into the pacing of a scene.

stage directions: Words in the script that describe character actions that are not part of the dialogue.

stage left: The left side of the stage, from the actor's perspective.

stage manager: A person responsible for keeping all rehearsals and performances organized and on schedule.

stage right: The right side of the stage, from the actor's perspective.

upstage: The part of the stage farthest from the audience; the opposite of downstage.

warm-ups: Exercises at the beginning of a rehearsal or before a performance that prepare actors' voices and bodies.

Show Glossary

- 411:** Slang for information; refers to a phone number dialed to access local directory information.
- acclimated:** Adjusted or accustomed.
- arrangement:** A reworking of a song for a specific performer or setting.
- au revoir:** French for “goodbye.”
- ball to the hole:** In basketball, slang for taking the ball toward the basket.
- brava:** An exclamation of artistic approval.
- break:** In sports, to suddenly change direction.
- charity stripe:** In basketball, an alternate term for the free-throw line, behind which players can attempt free throws, which are unblocked shots awarded to a player who is fouled.
- Charlie’s Angels:** A franchise of crime-fighting television shows and movies featuring three female detectives.
- chemical bonding:** In chemistry, when molecules come together to create new substances.
- clean the glass:** In basketball, slang for making a rebound.
- clique:** An exclusive group of friends.
- cuttin’ the net:** A tradition in college basketball in which the winning team may cut down the net after winning a game to keep it as a souvenir.
- decathlon:** A competition in which participants complete ten different events, often athletic but sometimes academic.
- demeritorious:** At fault or blameworthy.
- doggie:** Slang for friend.
- eccentricity:** The quality of being slightly strange.
- Eleanor Roosevelt:** An activist and former First Lady of the United States.
- Ethel Merman:** A theater performer who was known for her powerful voice.
- fake:** In sports, to make a fake play to deceive an opponent.
- fumbles:** Drops clumsily.
- give and go:** In basketball, an exercise in which two players pass the ball back and forth.
- Harriet Tubman:** Political activist of the Abolitionist Movement to end slavery.
- hooey:** An informal term for “nonsense.”
- hoops:** Slang for basketball.
- horticulture:** The practice of gardening.
- hustle:** Energetic movement.
- improvise:** To make something up spontaneously.
- inhibitions:** Self-consciousness.

innovative: Inventive or original.

Isotopes: A chemistry term referring to atoms that have a different number of neutrons.

joie de vivre: A French phrase that means “enjoyment of life.”

Madame Curie: Marie Curie, a scientist who was the first woman to win the Nobel Prize.

melismatic: A musical term that indicates using many notes for one syllable, like in riffing.

menagerie: A collection of animals or people.

merciless: Without compassion.

moderator: One who presides over or referees a conversation or competition.

mon ami: French for “my friend.”

neo-feminist: Of a viewpoint that empowers women through the celebration of attributes that are considered traditionally feminine.

outside J: In basketball, slang for an outside jump shot, which is a jump shot taken from beyond the three-point line.

pandowdy: A spiced apple pie baked in a deep dish.

paragons: Perfect examples of something.

peeps: Slang for people or friends.

philistine: A person who is uncultured.

pick: In basketball, a maneuver in which a player helps a teammate avoid a defender.

plant: To secretly place something, often to make it look like someone else did something wrong.

playmaker: A player who leads the offense for a team.

power: A mathematical function through which a number is multiplied by itself a certain number of times.

preferential: Favorable toward a specific person or group.

rebound: In basketball, a ball that bounces back after hitting the backboard.

sabotage: To damage or obstruct something to gain an advantage.

skinny: Slang for gossip.

star-crossed lovers: Lovers whose relationship is prevented by outside forces.

status quo: The way things already are.

swerve: To abruptly change direction.

thespians: People belonging to the theatrical community.

Tony Award: An award for excellence in Broadway theater.

Tony Roma's: A chain of casual restaurants.

valences: A chemistry term having to do with atoms bonding together.

Velvet Fog: A reference to the nickname of jazz singer Mel Tormé.

wrath: Anger.

Credits & Copyrights

1. Wildcat Cheer* – music and lyrics (“We’re All in This Together”) by Matthew Gerrard and Robbie Nevil
2. Start of Something New* – music and lyrics by Matthew Gerrard and Robbie Nevil
3. Start of Something New (Playoff)* – music by Matthew Gerrard and Robbie Nevil
4. Homeroom† – music by Bryan Louiselle
5. Gabriella’s Phone – sound effect
6. School Bell – sound effect
7. Announcement Transition 1† – music by Bryan Louiselle
8. Hallway† – music by Bryan Louiselle
9. Get’cha Head in the Game° – music and lyrics by Ray Cham, Greg Cham, and Andrew Seeley
10. Get’cha (Playoff)° – music and lyrics by Ray Cham, Greg Cham, and Andrew Seeley
11. Sharpay Dials – sound effect
12. The Plot Thickens† – music by Bryan Louiselle
13. Announcement Transition 2† – music by Bryan Louiselle
14. Detention† – music by Bryan Louiselle
15. Announcement Transition 3† – music by Bryan Louiselle
16. Auditions (Bop to the Top / What I’ve Been Looking For)* – music and lyrics (“Bop to the Top”) by Randy Petersen and Kevin Quinn and (“What I’ve Been Looking For”) by Andy Dodd and Adam Watts
17. What I’ve Been Looking For* – music and lyrics by Andy Dodd and Adam Watts
18. School Bell – sound effect
19. What I’ve Been Looking For (Reprise)* – music and lyrics by Andy Dodd and Adam Watts
20. The Callback List† – music by Bryan Louiselle
21. Stick to the Status Quo* – music and lyrics by David N. Lawrence and Faye Greenberg
22. Stick to the Status Quo (Playoff)*† – music by David N. Lawrence, Faye Greenberg, and Bryan Louiselle
23. Study Hall† – music by Bryan Louiselle
24. Into the Gym* – music (“We’re All in This Together”) by Matthew Gerrard and Robbie Nevil
25. Counting on You† – music and lyrics by Bryan Louiselle
26. Taylor’s Phone – sound effect
27. Theater* – music (“Breaking Free”) by Jamie Houston
28. Gabriella’s Phone – sound effect
29. Study Hall† – music by Bryan Louiselle
30. Announcement Transition 4† – music by Bryan Louiselle
31. Sorry, Troy† – music by Bryan Louiselle
32. We’re All in This Together* – music and lyrics by Matthew Gerrard and Robbie Nevil
33. Bop to the Top* – music and lyrics by Randy Petersen and Kevin Quinn
34. Meltdown – sound effect
35. Let’s Go!† – music by Bryan Louiselle
36. In the Theater* – music (“Bop to the Top”) by Randy Petersen and Kevin Quinn
37. Kelsi Tries* – music (“Breaking Free”) by Jamie Houston
38. Breaking Free* – music and lyrics by Jamie Houston
39. Game Buzzer / Wildcat Vamp* – sound effect; music by Matthew Gerrard and Robbie Nevil
40. We’re All in This Together (Reprise)* – music and lyrics by Matthew Gerrard and Robbie Nevil
41. High School Musical Megamix* – “Start of Something New,” “Get’cha Head in the Game,” “What I’ve Been Looking For,” “Bop to the Top,” “Counting on You,” “We’re All in This Together,” “Breaking Free”
42. Bop to the Top (Exit Music)* – music and lyrics by Randy Petersen and Kevin Quinn

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