



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



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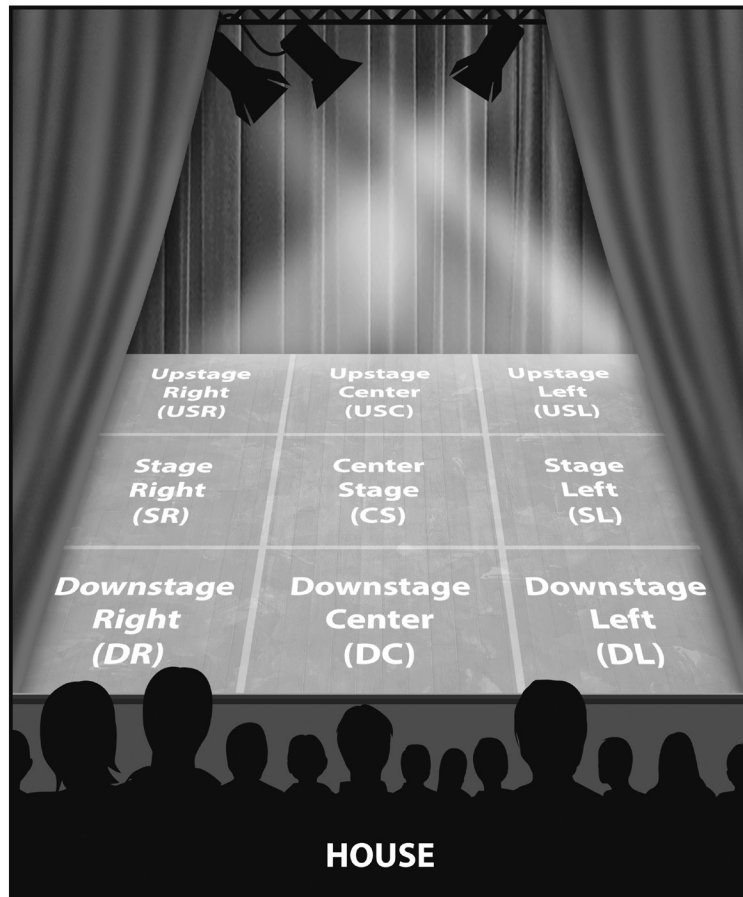
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Welcome to the Theater

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)

SCRIPT

(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 ★ 5

★ 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 ★
 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. —

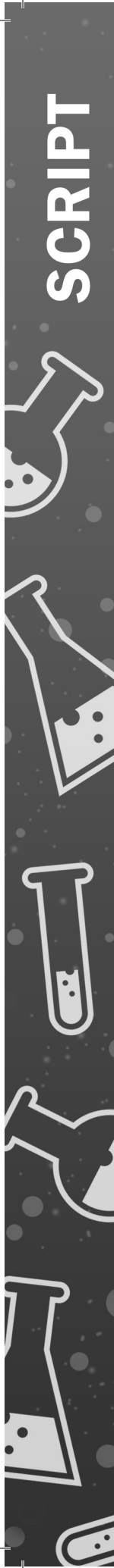
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Wild - cats in the house, ev - 'ry-bod - y say it now!

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

15

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



SCRIPT



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.



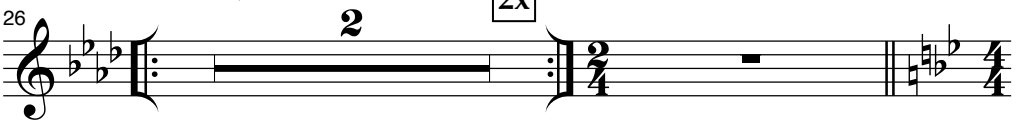
Wild - cats in the house, ev - 'ry-bod - y say it now!

(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 newsflash, 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!!!

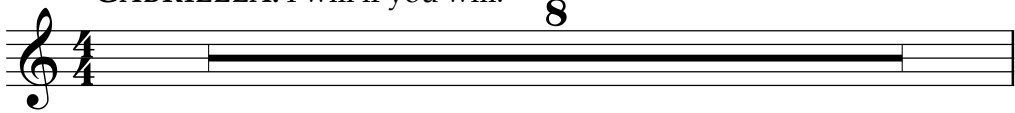
(TROY and GABRIELLA approach the karaoke stage with microphones, terrified of making fools out of themselves.)

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

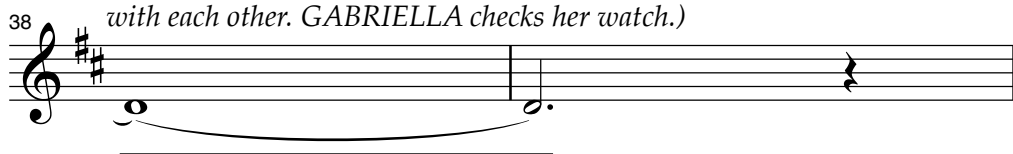
30 
 start of some - thing new.— It feels so— right

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


77


 ————— the start of some - thing new! —

79 
 _____ Woh _____ The start of some-thing new! _____

81 
 _____ Woh _____ The start of some-thing new! _____

83 
 _____ Woh _____ The start of some-thing

85 
 new! Woh _____ woh _____ oh!

(#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 hooey. 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??

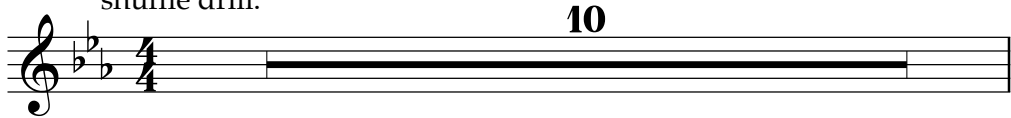
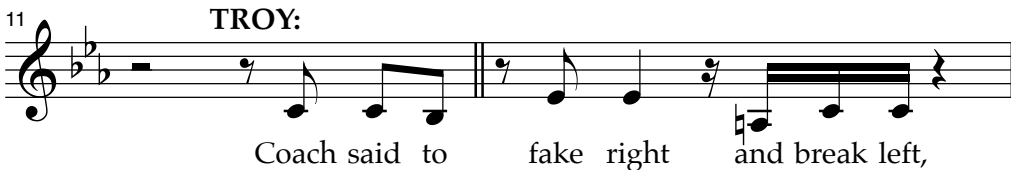
(to herself)

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.)*

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



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



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



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

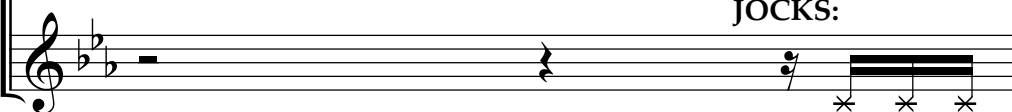


Wait a min - ute... wait a min-ute. Got - ta



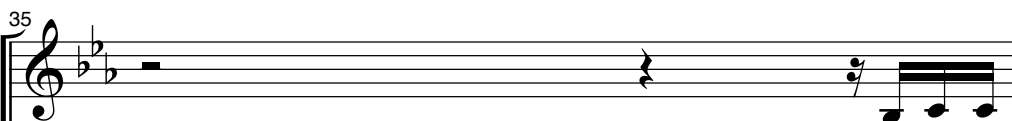
(TROY):

get my, get my head in the game.



JOCKS:

You got - ta



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,

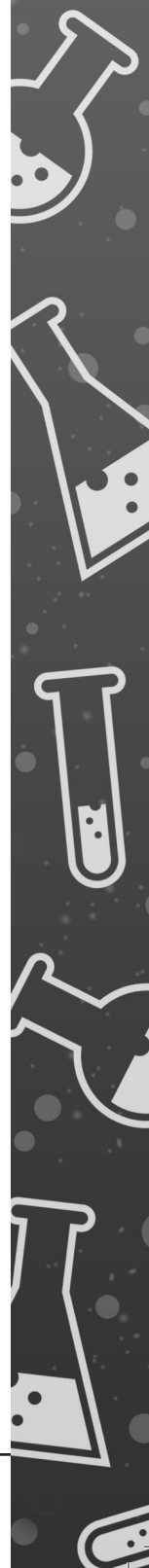
(JOCKS):

40 (TROY): 3 3 3

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

TROY: Should I go for it?
Better shake this... yikes!

(Skip to next page)



TROY:

Two staves of musical notation. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat). It contains a single note on the second line (F4) with a fermata above it. Below the note is the lyric "You got - ta". The bottom staff is a piano accompaniment line in treble clef, showing a whole rest followed by a quarter rest.

53

Two staves of musical notation. The top staff is a vocal line in treble clef with a key signature of two flats. It contains the lyrics "get-'cha, get-'cha head in the game." with musical notes and rests. The bottom staff is a piano accompaniment line in treble clef, showing a whole rest followed by a quarter rest, and then three eighth notes marked with asterisks (*). Below these notes is the lyric "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 hope you'll change your mind about the Science Decathlon.

TAYLOR

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.)

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.)

SCENE 7: THEATER – TUESDAY, 3 P.M.

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.)

7 **ALL:**

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

11

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

14

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

17

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

20 **MS. DARBUS:**

— 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?

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!*

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. ___

MS. DARBUS:

44

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.)

CATHY:

47

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.)

MS. DARBUS: CYNDRA:

51

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

The musical score is written on four staves in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are: 'It's hard to be - lieve that I could-n't see — you were al-ways there be-side me. Thought I was a - lone with no one to hold, — but you were'. The score includes a 4-measure rest for Ryan at the beginning and a 6-measure rest for Sharpay and Ryan before the start of the lyrics.

12 **SHARPAY:**

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

14 **SHARPAY,
RYAN:**

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



doot doo doo doo doot doo a -



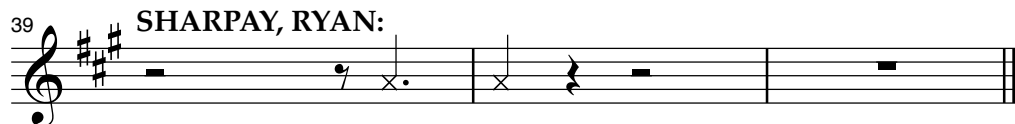
woh oh oh oh Doot doo doo doo



doot doo doo doo doot doo a -



woh oh oh oh You! No, you!



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. THESPIANS 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.)

4
1-4

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.

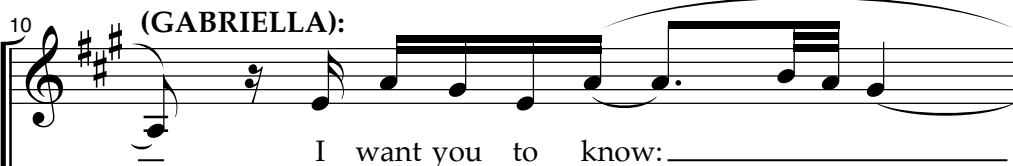
8 **GABRIELLA, TROY:**

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

(TROY and GABRIELLA start to gain confidence.)

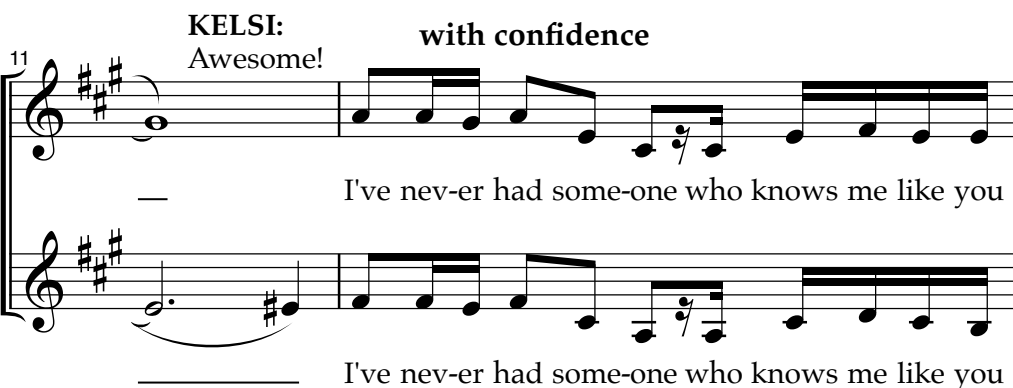
9 **GABRIELLA:**

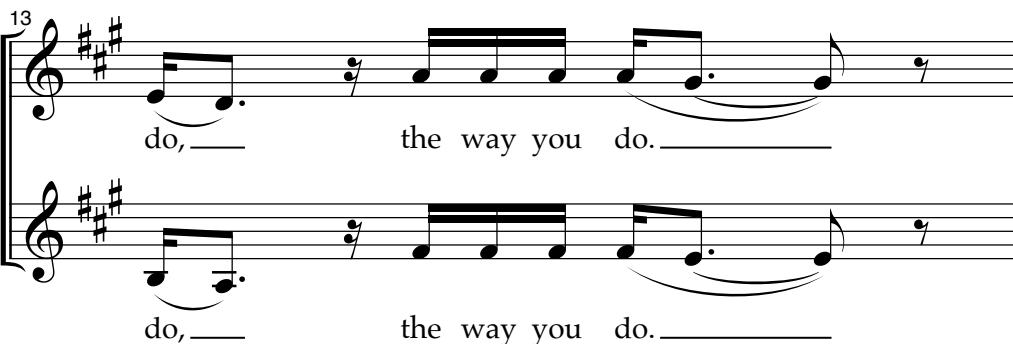
This feel - ing's like no oth - er. —

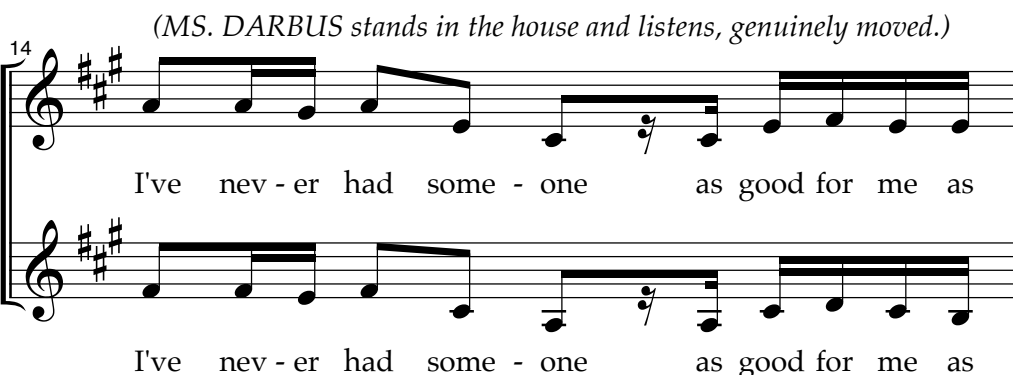
10 (GABRIELLA):

 I want you to know: _____

TROY:

 I want you to know: _____

11 KELSI: **Awesome!** **with confidence**

 _____ 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 treble clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. It begins with a double bar line and repeat sign. The first measure contains a whole note chord, followed by a second measure with a whole note chord and a '3x' box above it. The third measure contains a whole note chord and a '2' above it. The fourth measure contains a whole note chord and a '2' above it. The fifth measure contains a quarter note G4, followed by quarter notes F4, E4, and D4. The sixth measure contains a quarter note C4, followed by quarter notes B3, A3, and G3. The lyrics 'You can bet there's noth-' are written below the notes. The seventh measure contains a quarter note G3, followed by quarter notes F3, E3, and D3. The eighth measure contains a quarter note C3, followed by quarter notes B2, A2, and G2. The lyrics 'ing but net when I am in the zone and on a roll.' are written below the notes. The ninth measure contains a quarter note G2, followed by quarter notes F2, E2, and D2. The tenth measure contains a quarter note C2, followed by quarter notes B1, A1, and G1. The lyrics 'But I've got a con-fes-sion, my own se -' are written below the notes.



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

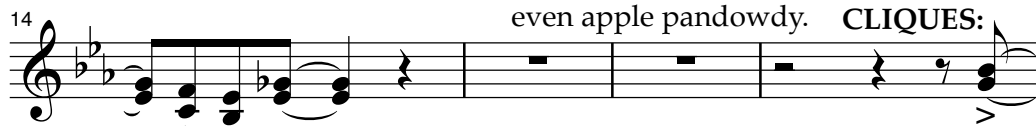


ALL:

— 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! —

CLIQUES:



No, no, — no, no! —

No, — no, no! —

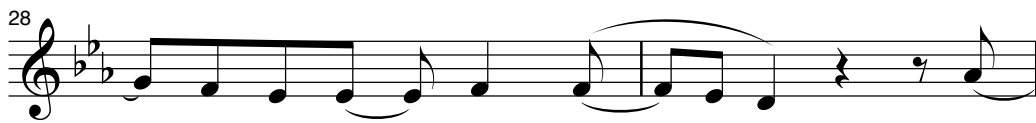
Stick



— 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.)

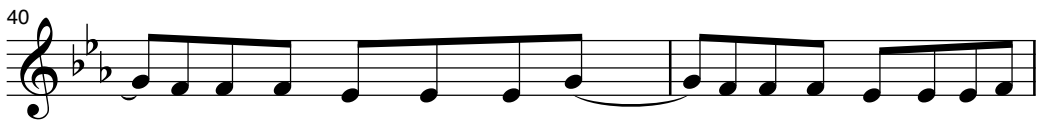
MARTHA COX: Gabriella, you've changed my entire life!


GABRIELLA: I did?



 32-35

36 **MARTHA** 
 Look at me and what — do you see? In -

38 
 tel - li - gence be - yond com - pare. — But in - side

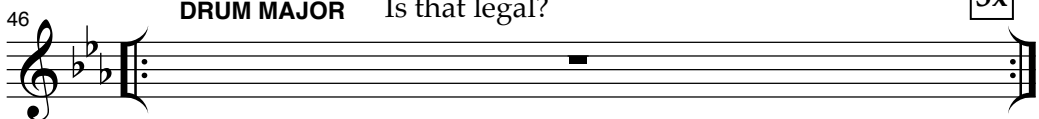
40 
 — I am stir - ring, some - thing strange — is oc - cur - ing. It's a se -

42 
 cret I — need to share. — **ALL:** O -

44 
 pen — up, — dig — way — down deep.

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

DRUM MAJOR 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

50 **TROY, GABRIELLA:**

No, no, no, no!

CLIQUES:

Don't stick

No, no, no!

53 **(TROY, GABRIELLA):**

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

59 **TROY, GABRIELLA, REBELS:**


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 _____

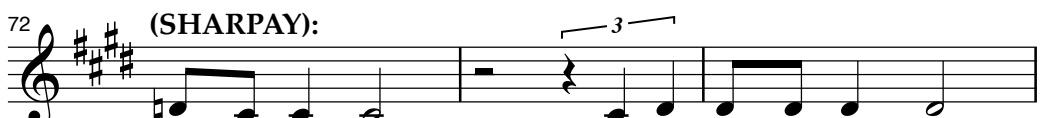
CLIQUES: 

Stick

(SHARPAY makes a grand entrance with RYAN.)

70 
 — quo! This is

SHARPAY: 
 — to the sta - tus quo!

72 
 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

right!

REBELS:

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

CLIQUES:

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

3x 3x 3x 3x

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

Musical notation for system 104, featuring a vocal line and a piano accompaniment line in a key with one flat. The vocal line has a long note followed by a series of eighth notes. The piano accompaniment consists of a steady eighth-note pattern.

106

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

go! Go! — Go! —

Musical notation for system 106, continuing the vocal and piano lines. The vocal line has a long note followed by a series of eighth notes. The piano accompaniment consists of a steady eighth-note pattern.

108

— with the flow, oh no. _____ Stick

Got - ta live, — got - ta grow!

Musical notation for system 108, continuing the vocal and piano lines. The vocal line has a long note followed by a series of eighth notes. The piano accompaniment consists of a steady eighth-note pattern.

110

— to the stat - us quo! — Stick

Don't stick — to the sta - tus quo!

Musical notation for system 110, continuing the vocal and piano lines. The vocal line has a long note followed by a series of eighth notes. The piano accompaniment consists of a steady eighth-note pattern.

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.)



Insert begins after song:
“Stick to the Status Quo”

INSERT SCENE 10

GABRIELLA

How crazy was that?

TROY

Talk about it! My dad’s gonna freak when he hears about the singing thing. 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. You 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

Just call me “freaky callback boy.”

INSERT SCENE 11

ZEKE

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.

INSERT SCENE 12

RYAN

The jocks and the brainiacs mingling in the 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. 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!

INSERT SCENE 13

COACH

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

CHAD & ZEKE

In the game, coach. In the game.

COACH

And where is Bolton? I said—

(Ms. DARBUS bursts into the gym.)

MS. DARBUS

How Dare you? How dare you?

COACH

Team, practice is over now.

(CHAD and ZEKE stay behind to eavesdrop.)

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 let Juliet and Romeo to be made into a farce!

COACH

Juliet and Romeo???

MS DARBUS

Very well, Bolton, you leave me no choice. If Troy is 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

Darbus just chewed my head off because she thinks you're plotting to sabotage her auditions. You have the biggest game of your life coming up in two days...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!

(COACH shakes his head and exits. CHAD and ZEKE try to reason with TROY.)

ZEKE

He's right, Troy...do you think past Wildcat legends won championships by worrying about some brainiac girl or auditioning for musicals?

CHAD

Heartbreak Bolton. He missed the last basket of the 1981 championships. Do it for him, Troy. Give him the championship he always dreamed of.

(TAYLOR and GABRIELLA enter. It becomes a split scene.)

TAYLOR

Gabrielle, it's time to put away that singing dream of yours. We're counting on you. Look at this.

(TAYLOR turns on her laptop.)

GABRIELLA

Troy?!?

TROY

If you guys don't know I'll put one hundred and ten percent of my guts into that game, then you don't know me at all! Is this what you want to hear? Singing means nothing to me! Gabriella means nothing to me! I'll forget the audition, forget about her, and we'll go get that championship! Everyone happy now?

(GABRIELLA reaches for her phone and calls TROY in shock. TROY answers, 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 championships. It's where we belong. Go Wildcats!

TROY

But I don't want to—

GABRIELLA

Me either. Goodbye!

TAYLOR

Want to get a coke? Guess not.

CHAD

You okay?

INSERT SCENE 14

(GABRIELLA and KELSI are in the theatre. TROY enters.)

GABRIELLA

Troy?

TROY

Gabriella, I'm sorry. What I said on the phone, none of it was true. I was sick of my friends riding me about sinning with you and I said things I knew would shut them up. I'm going to sing. What about you?

GABRIELLA

I don't know, Troy, this is crazy.

TROY

(Sings a cappella)

AND NOW LOOKING IN YOUR EYES, I FEEL IN MY HEART

TROY & GABRIELLA

THE START OF SOMETHING NEW

(They look at each other and smile. KELSI runs to hug them both.)

GABRIELLA

Let's tell our friends we are going to do the callbacks after all.

KELSI

Now, that's what I like to hear! Let's move it already! We've have a lot of work to do and we're burning daylight!

INSERT SCENE 15

TAYLOR

What we did was wrong. I feel bad.

CHAD

Me too. We have to think of something fast.

(Suddenly, JACK SCOTT enters with an announcement.)

JACK SCOTT

Hey, Wildcats! It looks like we have a late-breaking Wildcats newflash... 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 the basketball championship. It's going to be a busy school day...Wildcats rule!

TAYLOR

What? How can they do this? How can Gabriella do the Science Decathlon...

CHAD

And win the Championship...

ZEKE

And still audition for the show?

CHAD

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

TAYLOR

Leave it to me! I can do anything with my laptop!

Skip to ----> Song "Bop to the Top" (Page 67)

(#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', _____

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

Work our tails off ev - 'ry day. ____

19

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

20

JOCKS: **BRAINIACS:**
SHARPAY:

blow them all a-way! ____ Yeah! Yeah! Yeah, we're gon-na

22

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

bop bop bop, bop to the top. 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

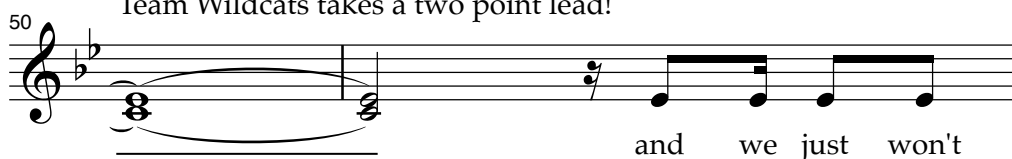


We'll keep step-ping up and we just won't stop, oo

(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!

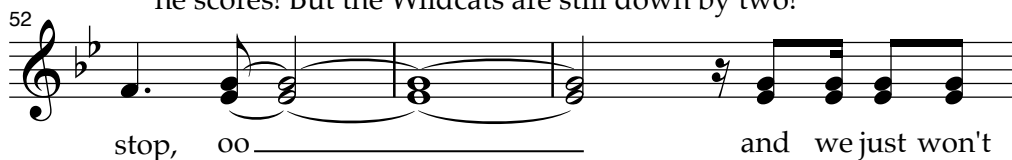
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and we just won't

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

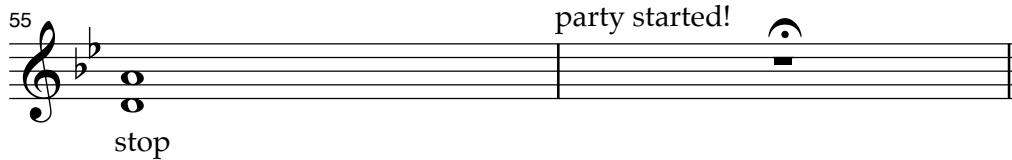
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stop, oo and we just won't

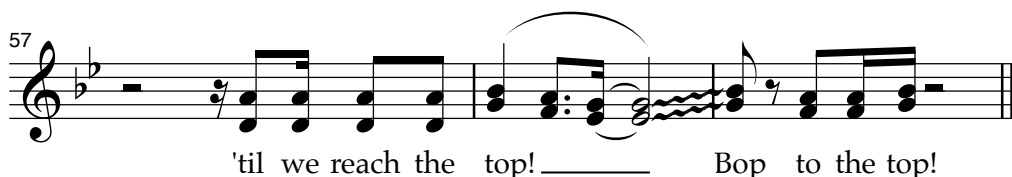
TAYLOR: *(checks watch, takes a deep breath, and digs into her laptop)*
All right, Wildcats... let's get this party started!

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!

(#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 sabotage 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):

we're sep - rate hearts.

19

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!

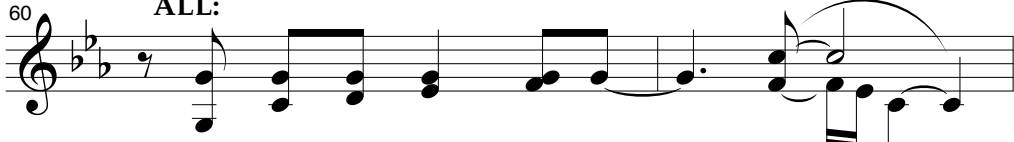
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44-59

(The theater begins to transform into the gym.)

60 **ALL:**



You know the world can see — us —

62



in a way that's dif-f'rent 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.

MS. DARBUS

Your son sure can shoot the hoops.

COACH BOLTON

He's not a bad singer, either.

SCRIPT

(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

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)

1 **ALL:**

Hey! Hey! Hey! Ho!

5

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

7

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

9

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

11

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

13 **TROY:**

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

15


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

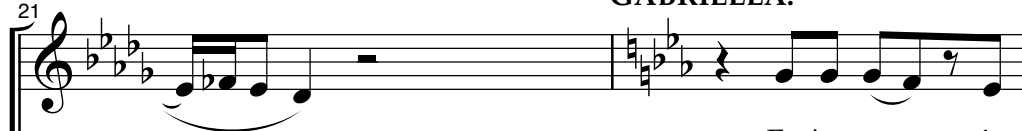
17 (TROY):

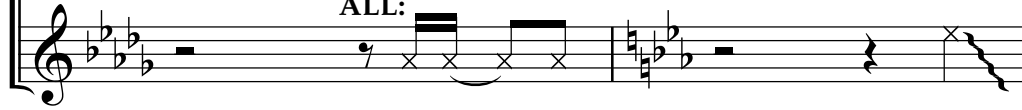
 that all our dreams


ALL:

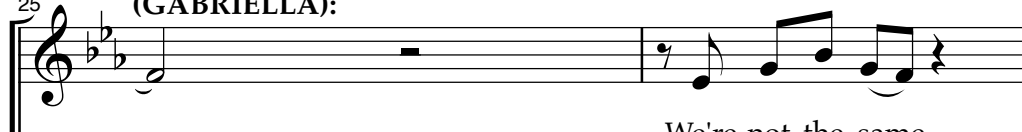
 Yeah, yeah! Oh!


19 (TROY):

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

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-f'rent 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- geth - er once we see



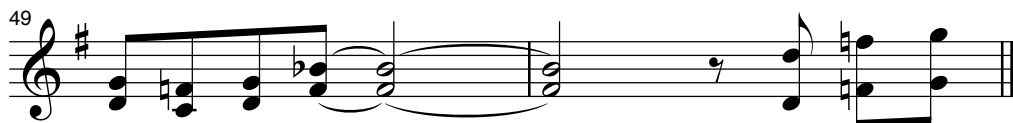
there's a chance that we have and we take it.



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.

BOWS

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.
- hooley:** 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.