

Scene 1: EAST HIGH SCHOOL STEPS – Monday, 7:45AM

(On the stage curtain hangs a long, hand-made banner: WILDCATS WELCOME BACK! The house lights go down as the music starts.)

WILDCAT CHEER

DRUM MAJOR: C'mon, Wildcats!

1-2 *at pitch;*
ALL: *lower part optional*
 Wild cats, sing a - long, —

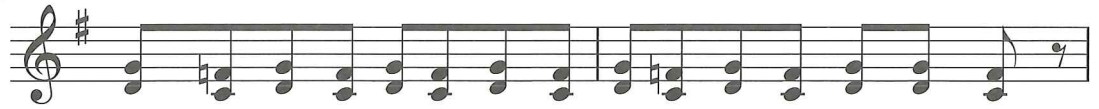
12
 Yeah, you real - ly got it go - in' on. —

(The curtain rises, revealing the WILDCATS CHEERLEADING SQUAD on the front steps of East High. It's the first day after winter break. STUDENTS run in, wave to each other, find friends, and add their voices to the cheer. Cliques form instantly: JOCKS, BRAINIACS, SKATER DUDES and THESPIANS.)

13
 Wild cats in the house, — Ev'-ry-bod-y say it now. —

15
 Wild cats ev'-ry-where — Wave your hands up in the air. —

17



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 falls, books flying. The JOCKS, members of the Wildcats Basketball Team, laugh and help him up. The JOCKS high-five each other. CHAD DANFORTH, the hot-wired number-two man, flags down TROY BOLTON, the team captain. The JOCKS, including ZEKE BAYLOR, fall into place around their leader.)

CHAD

Yo, doggie! Troy, my hoops boy!

TROY

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

CHAD

(televangelist)

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!

19-20 4X **ALL:**

Wild cats, sing a - long, —

23

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

24

Wild cats in the house, — Ev-'ry-bod-y say it now. —

(SHARPAY and RYAN EVANS make their entrance – fraternal twins, fashion plates, president and vice-president of the Drama Club. SHARPAY is the alpha dog, older than RYAN by eight minutes. Before a love-sick ZEKE can work up the nerve to say hi, SHARPAY brushes past him and goes right to TROY.)

SHARPAY

(to Troy)

Hi, Troy.

TROY

(couldn't be less interested)

Hi, Sharpay.

(SHARPAY and RYAN walk away. CHAD leads the JOCKS in wolf howls.)

26-27

Wild cats ev-'ry-where —

30

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!

(Lost in the mix of cliques is GABRIELLA MONTEZ, a shy beauty who hangs by the edge of the crowd TAYLOR MCKESSIE, president of the Science Club, arrives with a couple of BRAINIACS, including MARTHA COX.)

TAYLOR

(extending her hand)

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

(walks by, fingers form an "L" on her forehead)

With all those cute boys on the slopes? Loser!

GABRIELLA

Well, uhm, 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!

(The STUDENTS face upstage and freeze, becoming PARTY KIDS.)

PARTY KIDS

Karaoke!!!

(Now in "karaoke flashback," TROY and GABRIELLA look like deer in headlights, terrified of making fools out of themselves. Still not seeing each other, they reluctantly pick up two microphones. As they bump into each other, back to back, the lights change to give them some "atmosphere.")

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.

**DID YOU KNOW?**

The full-length stage version of *High School Musical* includes two new songs that were not in the original movie: "Cellular Fusion" and "Counting On You."

START OF SOMETHING NEW

1-8 **TROY:**

Living 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

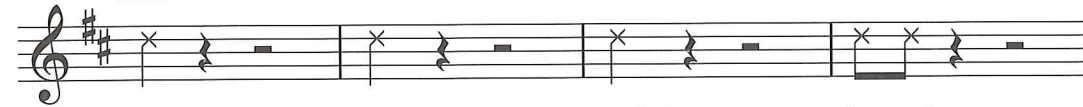


— the start of something new. —

(Troy and Gabriella are happily stunned at how good they feel singing with each other. The countdown begins. Gabriella checks her watch.)

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

41

ALL:


Ten! Nine! Eight! Sev-en!

TROY

Hurry, put in your phone number, I'll do it too—

(Quickly, GABRIELLA and TROY exchange phones and plunk in their own numbers. They hand their phones back to each other and snap their pictures fast, 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!

PARTY KIDS

Happy New Year!!!

(The STUDENTS turn front, and we are back on the steps of East High. TROY turns to CHAD and the JOCKS, GABRIELLA to TAYLOR and the BRAINIACS.)

TROY

It was awesome!

GABRIELLA

It was like a dream.

TROY

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

49-53

GUYS:
This year I know it's gon - na

55

hap - pen, gon - na hap - pen for me! _____

58

GIRLS:

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

60

_____ It's the

(GUYS:)

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

63

start of some - thing new. It feels so right

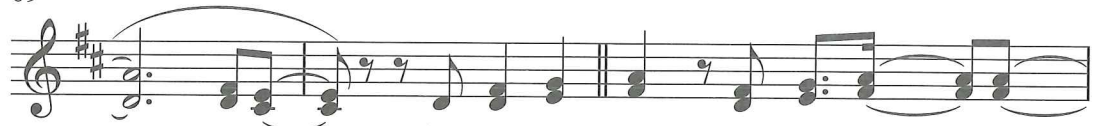
65

to be here with you. Oh And

67


now I can reach the skies, I feel in my heart

69



that it's the start of some-thing new.

72



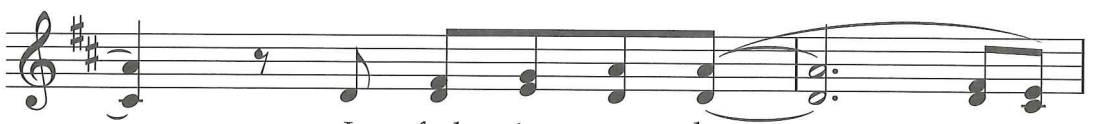
It feels so right to be here with you.

74



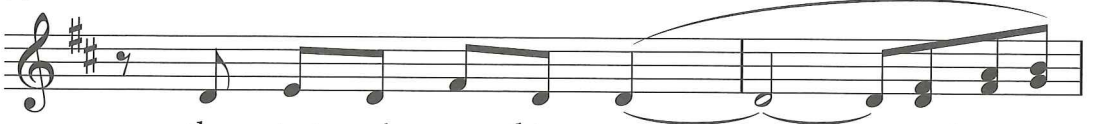
Oh And now I fin-'lly re-a-lize

76



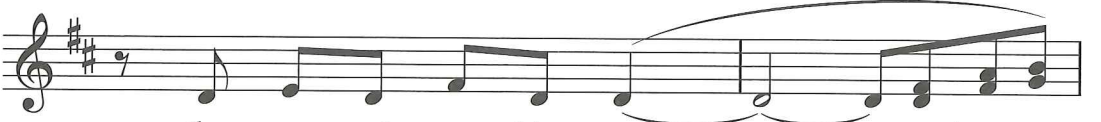
I feel in my heart

78



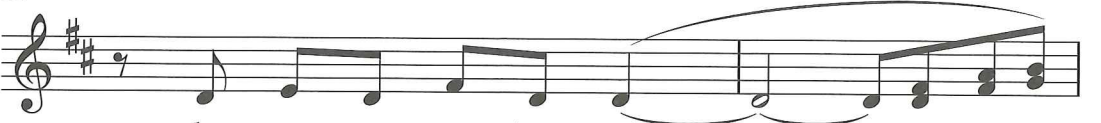
the start of some-thing new! woh

80



the start of some-thing new! woh

82



the start of some-thing new! woh

84

The start of some-thing new! woh woh oh!

Scene 2: MS. DARBUS'S HOMEROOM – Monday, 8:00AM

(The school bell rings. The STUDENTS run to their homeroom classes and sit for the morning announcements. TROY and GABRIELLA are among the last to arrive. He catches a quick glimpse of her, but can't believe his eyes. Lights up on JACK SCOTT sitting at a mic in an announcer's booth. The moment he turns on the mic, he becomes a hip, velvet-fogged DJ.)

JACK SCOTT

Yo, welcome back all you crazy 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.

(MS. DARBUS, the school drama teacher, enters her homeroom with a grand flourish. Her eccentricity is fueled by a genuine love of theatre and of teaching. A small, hand-held gong sits on her desk.)

MS. DARBUS

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

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

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

(TROY slips his cell phone from his pocket and dials.)

MS. DARBUS (CONT'D)

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

(A cell phone starts a wild musical ring. At the first ring, RYAN and SHARPAY pull out their cell phones.)

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 musical 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.

(MS. DARBUS extends the bucket for TROY's phone. CHAD practically leaps out of his chair.)

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!

(The bell rings.)

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

(The STUDENTS run out the door.)

Scene 3: HALLWAY – Monday, 8:15AM

(Lights up on JACK in the booth.)

JACK SCOTT

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

(Lights out on JACK. TROY waits outside in the hall for GABRIELLA. They stare at each other in disbelief, finishing each other's sentences.)

GABRIELLA

I don't—

TROY

(whispering)

—believe it.

GABRIELLA

Me—

TROY

(whispering)

—either. But how—

GABRIELLA

(whispering now too)

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 crazy, right, meeting up again like this?

(TROY and GABRIELLA look at the bulletin board, where the audition sign-up sheets are posted. Behind them, SHARPAY eavesdrops.)

TROY

Hey... now that you've met Darbus the Deranged, 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 impossible.

SHARPAY

(interrupting)

I wouldn't think "impossible" is even in your vocabulary, Troy.

(indicates GABRIELLA)

So nice of you to show our new classmate around.

(forces her way between TROY and GABRIELLA and signs her name across the entire sign-up sheet; 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.

(indicates SHARPAY's over-the-top signature)

Nice penmanship.

(GABRIELLA hurries away, leaving TROY with SHARPAY.)

SHARPAY

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

TROY

(couldn't be less interested)

Practiced basketball. Snowboarding. More basketball.

(checks his watch)

Gotta go, practice and all.

(TROY zooms away.)

SHARPAY

(calling after TROY)

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

(SHARPAY exits. We hear a coach's whistle blow.)

Scene 4: GYM – Monday, 8:30AM

(Basketball practice. COACH BOLTON, Troy's dad and the Wildcats basketball coach, enters with the JOCKS, in the middle of a pep talk.)

COACH BOLTON

And remember, the chain is only as strong as its weakest link.
When the going gets tough—

JOCKS

—the tough get going!

COACH BOLTON

Okay, men, let me see some hustle!

(COACH BOLTON blows his whistle. The 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.
(The JOCKS fall into place.)

GET'CHA HEAD IN THE GAME

1-10 $\text{♩} = 120$ **TROY:**
8^{vb}

Coach said to

12

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

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

And

18

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

Come on,

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

24

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

We got-ta

25

You got-ta

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

26

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

Get our Get our head in the game, — We got-ta

27

(JOCKS:)

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

28

(TROY:)

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

30

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

31

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

32

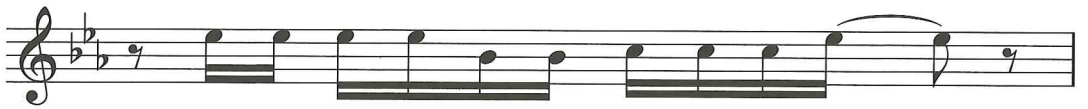
Maybe this time, we'll hit — the right notes. —

34



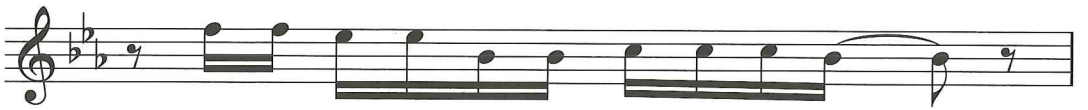
Wait a min - ute; not the time or place. —

35



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

36



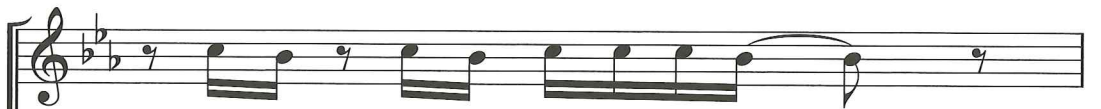
Wait a min - ute; get my head in the game. —

37



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

38



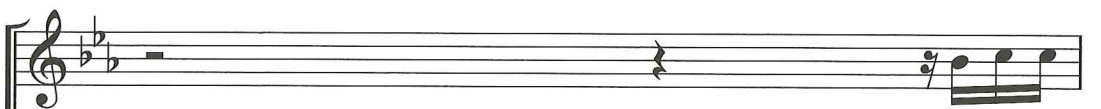
get my, get my head in the game. —



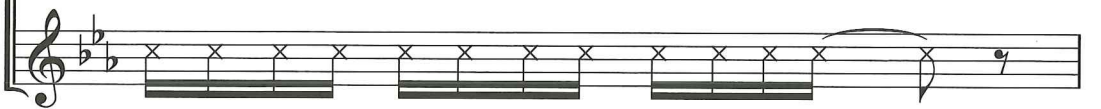
JOCKS:

You got - ta

39



I got - ta



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

40

get my, get my head in the game. —

You got - ta

Detailed description: This block contains the musical notation for measure 40. It consists of two staves. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat). The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The bottom staff is a guitar accompaniment line in treble clef with a key signature of two flats. It begins with a whole rest, followed by a quarter rest, and then a series of eighth notes on the strings, marked with 'x' symbols, indicating muted notes.

41

Come on,

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

Detailed description: This block contains the musical notation for measure 41. It consists of two staves. The top staff is a vocal line in treble clef with a key signature of two flats. It starts with a whole rest, followed by a quarter rest, and then a quarter note G4, a quarter note A4, and a quarter note B4. The bottom staff is a guitar accompaniment line in treble clef with a key signature of two flats. It features a rhythmic pattern of eighth notes on the strings, marked with 'x' symbols, indicating muted notes.

42

get my, get my head in the game. —

You got - ta

Detailed description: This block contains the musical notation for measure 42. It consists of two staves. The top staff is a vocal line in treble clef with a key signature of two flats. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The bottom staff is a guitar accompaniment line in treble clef with a key signature of two flats. It begins with a whole rest, followed by a quarter rest, and then a series of eighth notes on the strings, marked with 'x' symbols, indicating muted notes.

43

I got-ta

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

Detailed description: This block contains the musical notation for measure 43. It consists of two staves. The top staff is a vocal line in treble clef with a key signature of two flats. It starts with a whole rest, followed by a quarter rest, and then a quarter note G4, a quarter note A4, and a quarter note B4. The bottom staff is a guitar accompaniment line in treble clef with a key signature of two flats. It features a rhythmic pattern of eighth notes on the strings, marked with 'x' symbols, indicating muted notes.

44

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

45

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

46

(TROY:)

slower

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

48

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

50

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

a tempo

right.

53

JOCKS,
TROY:

Ball up! Boo - yah! Boo - yah!

54

CLAP!

Now we got the swerve on, ___ now break.

55

Make the pass, ___ clean the glass.

56

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

57

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

58

2 SOLOS:

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

59

JOCKS:

2 MORE SOLOS:

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

60

TROY:

You got - ta

Troy boy Troy be cut-ting the net.

Detailed description: This system contains two staves. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a whole rest, followed by a quarter rest, and then a quarter note G4, a quarter note A4, and a quarter note B4. The bottom staff is a guitar accompaniment line in treble clef with the same key signature. It features a series of eighth notes on the G string, marked with 'x' for fretted notes, and a final quarter rest.

61

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

JOCKS:

You got - ta

Detailed description: This system contains two staves. The top staff is a vocal line in treble clef with a key signature of two flats. It starts with a quarter rest, followed by quarter notes G4, A4, B4, A4, G4, and a quarter rest. The bottom staff is a guitar accompaniment line in treble clef with a key signature of two flats. It begins with a whole rest, followed by a quarter rest, and then three eighth notes on the G string, marked with 'x' for fretted notes.

62

You got-ta

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

Detailed description: This system contains two staves. The top staff is a vocal line in treble clef with a key signature of two flats. It starts with a whole rest, followed by a quarter rest, and then quarter notes G4, A4, B4, A4, G4, and a quarter rest. The bottom staff is a guitar accompaniment line in treble clef with a key signature of two flats. It features a series of eighth notes on the G string, marked with 'x' for fretted notes, and a final quarter rest.

63

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

You got - ta

Detailed description: This system contains two staves. The top staff is a vocal line in treble clef with a key signature of two flats. It starts with a quarter rest, followed by quarter notes G4, A4, B4, A4, G4, and a quarter rest. The bottom staff is a guitar accompaniment line in treble clef with a key signature of two flats. It begins with a whole rest, followed by a quarter rest, and then three eighth notes on the G string, marked with 'x' for fretted notes.

64

Come on,
get-'cha, get-'cha, get-'cha, get-'cha head in the game. —

65

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

66

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

67

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

68

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

69

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

70

head in the game!
head in the game!

(Coach Bolton blows the whistle. The Jocks head for the Locker Room.)

GETCHA HEAD IN THE GAME (PLAYOFF)

TROY:

You got - ta

2

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

JOCKS:

You got - ta

3

You got-ta

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

4

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

You got - ta

This system contains two staves. The top staff is a vocal line in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. It features a melodic line with eighth and quarter notes, including a phrase with a slur and a final quarter rest. The bottom staff is a guitar accompaniment line in treble clef with the same key signature and time signature, showing a series of chords marked with 'x' and some rests.

5

Come on,

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

This system contains two staves. The top staff is a vocal line in treble clef with a key signature of two flats and a 4/4 time signature, featuring a melodic line with quarter notes and a final quarter rest. The bottom staff is a guitar accompaniment line in treble clef with the same key signature and time signature, showing a series of chords marked with 'x' and some rests.

6

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

You got - ta

This system contains two staves. The top staff is a vocal line in treble clef with a key signature of two flats and a 4/4 time signature, featuring a melodic line with eighth and quarter notes, including a phrase with a slur and a final quarter rest. The bottom staff is a guitar accompaniment line in treble clef with the same key signature and time signature, showing a series of chords marked with 'x' and some rests.

7

You got-ta

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

This system contains two staves. The top staff is a vocal line in treble clef with a key signature of two flats and a 4/4 time signature, featuring a melodic line with quarter notes and a final quarter rest. The bottom staff is a guitar accompaniment line in treble clef with the same key signature and time signature, showing a series of chords marked with 'x' and some rests.

8

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

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

Detailed description: This block contains two staves of music for measure 8. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat). It features a melody of eighth and quarter notes with lyrics 'get-'cha, get-'cha head in the game. —'. The bottom staff is a piano accompaniment line in treble clef with the same key signature, consisting of a rhythmic pattern of eighth notes with 'x' marks above them, and lyrics 'Get-'cha, get-'cha head in the game. — You got-ta'.

9

(Students in white lab coats run on and throw themselves into their work.)

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

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

Detailed description: This block contains two staves of music for measure 9. The top staff is a vocal line in treble clef with a key signature of two flats. It features a melody of eighth notes with 'x' marks above them and lyrics 'get-'cha, get-'cha, get-'cha, get-'cha head in the game. — Get-'cha'. The bottom staff is a piano accompaniment line in treble clef with the same key signature, featuring a rhythmic pattern of eighth notes with 'x' marks and lyrics 'get-'cha, get-'cha, get-'cha, get-'cha head in the game. — Oh! —'.

10

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

Get-'cha

Detailed description: This block contains two staves of music for measure 10. The top staff is a vocal line in treble clef with a key signature of two flats. It features a melody of eighth notes with 'x' marks above them and lyrics 'head in the game! Get 'cha head in the game! Get-'cha'. The bottom staff is a piano accompaniment line in treble clef with the same key signature, featuring a rhythmic pattern of eighth notes with 'x' marks and lyrics 'Get-'cha'.

11

head in the game!

head in the game!

Detailed description: This block contains two staves of music for measure 11. The top staff is a vocal line in treble clef with a key signature of two flats. It features a melody of eighth notes with 'x' marks above them and lyrics 'head in the game!'. The bottom staff is a piano accompaniment line in treble clef with the same key signature, featuring a rhythmic pattern of eighth notes with 'x' marks and lyrics 'head in the game!'.

Scene 5: CHEMISTRY LAB – Monday, 2:00PM

(MS. TENNY, the chemistry teacher, writes a long equation on the chalkboard.)

MS. TENNY

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

(GABRIELLA works through her equation. SHARPAY slithers in next to her. TAYLOR sits at the next table.)

SHARPAY

Troy doesn't usually interact with new students.

GABRIELLA

Why not?

(GABRIELLA looks at her calculation... not the same as MS. TENNY's.)

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.)

MS. TENNY

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

(TAYLOR moves next to GABRIELLA. SHARPAY takes out her spare phone, dials and whispers into it.)

TAYLOR

You're a genius.

GABRIELLA

Please, it's just an equation.

SHARPAY

(privately, into her spare phone)

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

GABRIELLA

I thought Ms. Darbus took your cell 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.

(The school bell rings. The STUDENTS race out of class. SHARPAY stands downstage, still on the phone. RYAN enters, his spare phone pressed to his ear.)

SHARPAY

Did you Google that Montez hag 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 Troy Bolton!

(Lights out on SHARPAY and RYAN.)

Scene 6: Theater – Monday, 3:00PM

(Lights up on JACK in the booth.)

JACK SCOTT

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

(Lights out on JACK. Detention. The STUDENTS are doing "animal exercises," pretending to be monkeys, birds, horses, etc. MS. DARBUS stands in the center of the menagerie, holding 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, clutching printouts, and runs over to GABRIELLA on one side of the stage.)

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 eavesdrops.)

TAYLOR

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

SHARPAY

(interrupting, to GABRIELLA)

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

(still reluctant)

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

TAYLOR

(hugging GABRIELLA)

Yay!

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!

(At MS. DARBUS's command, the students roar and chirp and whinny loudly as their animals, just as COACH BOLTON passes by the room.)

COACH BOLTON

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

(The STUDENTS are frozen by COACH BOLTON's anger.)

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!

(The 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

Crack pot!

(MS. DARBUS bangs her gong. COACH BOLTON blows his whistle. They exit in opposite directions. SHARPAY smiles and exits.)

Scene 7: THEATER – Tuesday, 3:00PM

(Lights up on JACK in the booth.)

JACK SCOTT

Hey, Peeps, welcome back to another train-wreck of a school day. The auditions for *Juliet and Romeo* will start at 3:00 p.m. sharp! This is Jack Scott, over and out in 5-4-3-2-and 1!

(Lights out on JACK. Lights up on THESPIANS warming up for the big audition. KELSI sits at the piano, accompanying the THESPIANS as they step forward to sing. MS. DARBUS sits in the house, a big smile on her face. She bangs her gong to open the auditions.)

AUDITIONS (BOP TO THE TOP / WHAT I'VE BEEN LOOKING FOR)

$\text{♩} = 157$ 3X

7 **ALL: at pitch**

I be-lieve in dream - ing, — shoot-ing for the stars. —

10 *in octaves*

Ba - by to be num - ber one, you've

13 *at pitch*

got to raise — the bar! — A - kick-in' and a scratch -

16

in', grind - ing out — my best. —

19 *in octaves*

An-y-thing it takes ___ to climb ___ the lad-der of ___ suc-cess!

(James leaps out of the group and stands next to the piano. He has the worst sense of pitch in the world.)

22 **MS. DARBUS:** **JAMES:**

Next!

It's hard to be - lieve _

24

_ that I could - n't see ___ you were

MS. DARBUS: Such improvement from last year, James. *(to other Thespians)* Now, don't be shy... Who's next? *(Next is Susan, whose audition is overwrought with melismatic emotion.)*

26

al - ways there be - side me... _

31 **SUSAN:**

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

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

34 **MS. DARBUS:**

al-ways there be-side me... _

Next!

39

GUYS:

Work our tails off ev - 'ry day.

41

GIRLS:

Work our tails off ev - 'ry day.

43

com - pe - ti - tion,
We've got to bump the com - pe - ti - tion,

45

MS. DARBUS:

Next!
blow them all a - way!

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

47 **CATHY:**

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

49 **MS. DARBUS:** What an innovative choice of tempo!

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

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

52 **CYNDRA:**

This feel-ing's like no oth - er —

MS. DARBUS:

Next!

55

— I want you to know... —

MS. DARBUS:

Bra - va! Next!

57 **GUYS:**

Work our — tails — off ev - 'ry day. —

59

GIRLS:

Work our tails off ev - 'ry day.

61

com - pe - ti - tion,
We've got to bump the com - pe - ti - tion,

63

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

Suddenly Faster ♩=104

66

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



till we drop and start _____ a - gain. _____

76



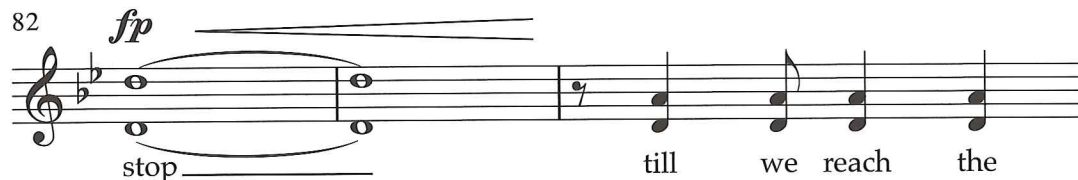
Bop bop bop straight to the top, go - ing for the glo -

79



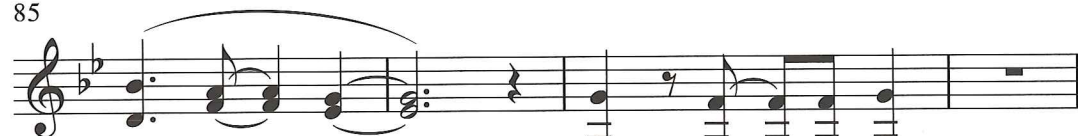
ry. _____ We'll keep step - ping up _____ and we just won't

82



stop _____ till we reach the

85



top! _____ Bop to _____ the top!

MS. DARBUS

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

(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*(lifts a boom box)*

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

(RYAN puts the boom box on the piano and joins SHARPAY in their starting positions. Their performance is sharp and polished, but a bit on the soulless side. During the song, TROY shows up backstage, hiding from the others. He looks around, hoping to find GABRIELLA.)

WHAT I'VE BEEN LOOKING FOR

1-4 **Shuffle** ♩=140 **RYAN:**
at pitch

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

(If singing one part, sing bottom part in unison or octaves, depending on the range.)

7 **+ SHARPAY:**

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

9

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

11 **SHARPAY:**

— but you were al-ways right be-side me. ___ This feel-ing's ___

14 **+ RYAN:**

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

17

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

19

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

22

one as good for me as you, _____ no-one like you. _____

25

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

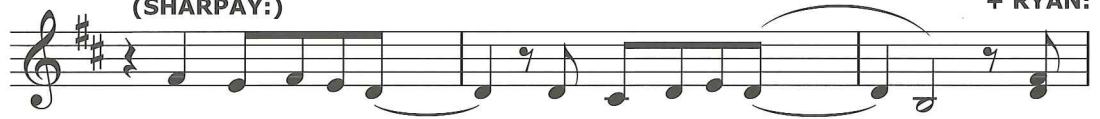
SHARPAY: What's with you and those stupid jazz squares?

RYAN: Too hard? I can dumb it down for you. Again.

28

I've been look-ing for. _____

33

(SHARPAY:)**+ RYAN:**

So good to be seen, _____ so good to be heard. _____ Don't

36

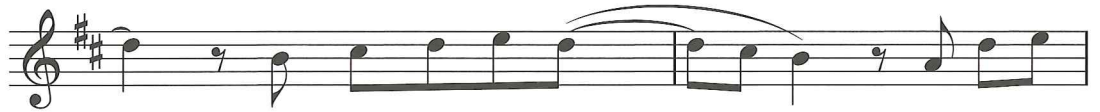


have to say a word. _____

RYAN:

For so long I was lost, _

38



_____ so good to be found. _____ I'm lov-ing

40

+ SHARPAY:

hav - ing you a - round. _____



hav - ing you a - round. _____

42

RYAN:**SHARPAY:**

This feeling's like no oth-er. _____ I want you to know: _

45 **BOTH:**
_____ I've nev-er had some - one that knows me like you

48
do, _____ the way you do. _____ I've nev-er had some -

51
one as good for me as you, _____ no-one like you. _____

54
So lone-ly be-fore _____ I fin-al-ly found _____ what

57
I've been look - ing for. _____ Doo doo doo

59
doot doo doo doo doot doo a - woh oh oh oh _____

62
_____ Doot doo doo doo doot doo doo doo doo doot doo a -

65 **SHARPAY:**

woh oh oh oh _____ You!

67 **RYAN:** **BOTH:**

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?

(School bell rings. The STUDENTS start to 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 seventeen 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 him on the 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)

Uhm, Ms. Darbus, I uhm... 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 goes to gather her things. KELSI trips and scatters sheet music everywhere. TROY helps her collect her charts. KELSI stares at him, practically 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?

(KELSI sits at the piano and starts playing.)

TROY

Wow, that is really nice.

KELSI

Go ahead, you first.

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

WHAT I'VE BEEN LOOKING FOR (REPRISE)

1-4 **Rubato** **TROY:**

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

6 **KELSI:** Nice. Keep going.

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

KELSI: (*nods to Gabriella*) Now you.

7 **GABRIELLA:** *at pitch*

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

8 **KELSI:** Now together. **BOTH:**

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

9 *piu mosso* (*Troy and Gabriella gain confidence as the song progresses.*)

GABRIELLA:

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

KELSI: Awesome!

10

I want you to know: _____

(TROY:)

I want you to know _____

12

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. _____

14

(Ms. Darbus stands in the wings, watching, listening, genuinely moved.)

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

ritard.

19

I've been look-ing — for. —

I've been look-ing — for. —

A tempo, meno ritard. a fine

p

p

(TROY stands with his eyes closed, feeling ecstasy from the singing. KELSI finishes playing. MS. DARBUS runs over to TROY.)

MS. DARBUS

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

TROY

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

(A light bulb goes off in KELSI's head; she writes down phrases.)

MS. DARBUS

Anything is possible in the theatre, 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

(writes their names on a clipboard)

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.)

Scene 8: HALLWAY – Wednesday, 8:15AM

(The school bell rings. SHARPAY and RYAN enter and look at the callback sheet on the bulletin board.)

SHARPAY

Is this some kind of sick joke? They 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 were listening:)

SHARPAY

Pick the right clique.

RYAN

Two:

SHARPAY

Act like your clique.

RYAN

Three:

SHARPAY

Dress for your clique.

RYAN

Four:

SHARPAY

Know where your clique clicks.

RYAN

And Rule Number Five:

SHARPAY

Stick to the status quo!

(SHARPAY and RYAN run off.)

Scene 9: CAFETERIA – Wednesday, Noon

(Lights up on a busy cafeteria. STUDENTS sit in their respective cliques and buzz about the news. TROY and CHAD walk in. ZEKE runs over to them.)

ZEKE

Dude, you are so totally awesome!

TROY

Uhm, 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?!?

STICK TO THE STATUS QUO

$\text{♩} = 160$ 3X 8^{vb} **ZEKE:**

You can bet there's noth -

6 ing but net when I am in the zone and on a roll. -

8 - But I've got - a con - fes - sion, my own se -

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

12

ALL: (*cue-size notes are optional*)

at pitch

Ev - 'ry - body - y, — gath - er — 'round. —

ZEKE: Scones, strudel,
even apple pandowdy.

15

2X

CLIQUES:

Not — an - oth - er sound! —

ZEKE: I dream of making
the perfect crème brûlée.

18

2X

CLIQUES:

No, no, — no, no!

21

No, — no, no; — stick —

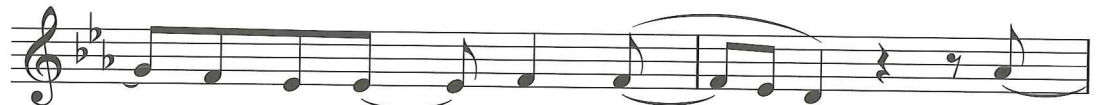
23

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

25

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

27




— with the flow, — no, no. — — — — — Stick —

(Gabriella and Taylor enter.
Martha Cox, looking studious and
conservative, runs up to Gabriella.)

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

GABRIELLA: I did?


29



— to the sta - tus quo! — — — — — 4

35

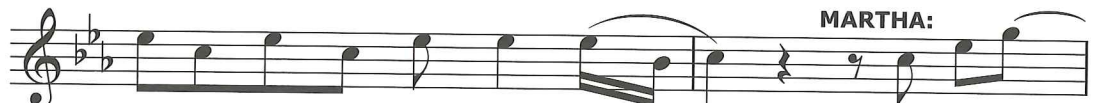
8^{vb} **MARTHA:** **BRAINIACS:**



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

37

MARTHA:



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

39



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

41



cret I — — — — — need — — — — — to share. — — — — —

ALL:



O -

MARTHA COX: Hip hop is my passion!
I love to pop, lock, break, and jam.
KRATNOFF: Is that legal?

43

3X

pen up, dig way down deep.

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

46

3X

CLIQUES:

Not an-oth-er peep!

50

CLIQUES:

No, no, no, no! No, no, no; stick

53

to the stuff you know. It is be-

55

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

57

with the flow, no, no. Stick-

59

— to the sta - us quo! —

(By this point, TROY and GABRIELLA are standing together, trying to stay clear of the dancing students. A few JOCKS and a few BRAINIACS join them. RIPPER, a Skater Dude, rushes up to them.)

RIPPER

Dudes!

TROY, GABRIELLA

Not you too!

(RIPPER stands up and sings a confession to his pals.)

61-64

Lis - ten well, I'm read -

66

y to tell... A-bout a need that you can-not de - ny. —

68

— Dude, there's no — ex-plan-a-tion for this awe -

70

some sen - sa - tion but I'm read - y to — let — it fly. —

72

Speak ___ your ___ mind ___ and ___ you'll ___

RIPPER: If Troy can be in a show, then I'm coming clean. I play the cello.

MONGO: Awesome. What is it? (*Ripper plays a wild, "air-cello" solo. The music catches fire through the cafeteria.*)

5X

74

___ be ___ heard! ___

MONGO: Do you have to wear a costume? Not ___

RIPPER: Jacket and tie.

MONGO: That's uncalled for!

CLIQUES:

77

___ an - oth - er word! ___

3X

80

**TROY,
GABRIELLA:**

No, no, ___ no, no!

Don't stick ___

at pitch

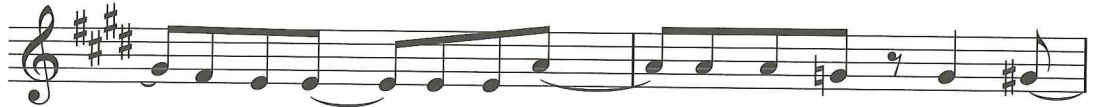
CLIQUES:

83

___ to the stuff ___ you know ___


If you wan -

85




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

87




low your dreams ___ and go! ___ Don't stick _

89




_ to the sta - tus quo! _____

91

+ REBELS:


No! No, ___ no, no! ___ Don't stick _

93




_ to the stuff ___ you know _____ No, you got _

95



_ ta be true ___ to the thing ___ that you do No, don't _

97



_ be a - fraid ___ to show _____ you won't stick _

99

— to the stat - us —

CLIQUES:

stick — to the sta - tus

Detailed description: This block contains two staves of music. The first staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). It contains two measures of music with lyrics "to the stat - us". The second staff is a piano accompaniment line in treble clef with the same key signature. It contains two measures of music, with the first measure being a whole rest and the second measure starting with a triplet of eighth notes. The lyrics "stick — to the sta - tus" are written below the piano staff.

101

SHARPAY:

quo! This is not what I want. This is

quo!

Detailed description: This block contains two staves of music. The first staff is a vocal line in treble clef with a key signature of three sharps. It contains two measures of music with lyrics "quo! This is not what I want. This is". The second staff is a piano accompaniment line in treble clef with the same key signature. It contains two measures of music, with the first measure being a whole rest and the second measure starting with a triplet of eighth notes. The lyrics "quo!" are written below the piano staff.

104

not what I planned. And I just got-ta say —

Detailed description: This block contains one staff of music in treble clef with a key signature of three sharps. It contains two measures of music with lyrics "not what I planned. And I just got-ta say —". The first measure is a whole note, and the second measure is a half note with a triplet of eighth notes.

107

— I do not un-der-stand. — Some-thing — is

Detailed description: This block contains one staff of music in treble clef with a key signature of three sharps. It contains two measures of music with lyrics "I do not un-der-stand. — Some-thing — is". The first measure is a half note with a triplet of eighth notes, and the second measure is a half note with a triplet of eighth notes.

111 (SHARPAY:)

real - ly... real - ly

RYAN: *8vb*

Some - thing's not right!

CLIQUES, REBELS:

Some-thing is chan - ging Some-thing is

114 SHARPAY, RYAN, CLIQUES:

wrong. And we got-ta get things back

REBELS:

hap-pen-ing. Some-how I fin - al - - -

117

- where they be - long!

ly be - long! We can

120

CLIQUES:

at pitch

Stick - with what you know!

Musical staff for CLIQUES in treble clef, key of D major (two sharps). The melody starts with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The lyrics "Stick - with what you know!" are written below the staff.

RIPPER:

Got-ta play!

Musical staff for RIPPER in treble clef, key of D major. The melody consists of a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5, followed by a whole rest. The lyrics "Got-ta play!" are written below the staff.

(REBELS:)

do it! We can

Musical staff for (REBELS:) in treble clef, key of D major. The melody consists of a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5, followed by a whole rest. The lyrics "do it! We can" are written below the staff.

122

SHARPAY:

They — have got to go!

Musical staff for SHARPAY in treble clef, key of D major. The melody starts with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The lyrics "They — have got to go!" are written below the staff.

MARTHA:

Hip-hop-hoo-ray!

Musical staff for MARTHA in treble clef, key of D major. The melody consists of a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5, followed by a whole rest. The lyrics "Hip-hop-hoo-ray!" are written below the staff.

do it! We can

Musical staff for (REBELS:) in treble clef, key of D major. The melody consists of a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5, followed by a whole rest. The lyrics "do it! We can" are written below the staff.

124

CLIQUES:

Keep ___ your voice down low. Not

ZEKE:
Crème brû-lée!

do it!

126

- an-oth-er peep. Not ___ an-oth-er word. Not _

(REBELS:)
No! No!

128

SHARPAY:

- an-oth-er sound. Ev - 'ry bod-y qui-et!

No!

(SHARPAY has momentarily taken back her previous territory. A hushed "No no" chant begins.)

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 kindergarten.

ZEKE

Troy, because of you, I'm finally going to give Sharpay a token of my love. Look:

(ZEKE reveals a seven-layer coconut cake.)

TROY

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

(The stage explodes!)

131 *p* **ALL:** **3X** **3X** **3X**

No No No No No No

134 **3X** *(lowest note possible)* **CLIQUES:**

No No Oh! No! No, no, no!

137

Stick to the stuff you know.

REBELS: at pitch

No, no! no! no!

139

— If you wan - na be cool, — fol-low one —
 Fol-low your dream — and go! go! — go! —

141

— sim-ple rule, don't mess — with the flow — oh, no! —
 Got-ta live, —

143

stick — to the sta - tus quo! —
 — got - ta grow! — Oh no: Don't

145

No, — no, no! —
 stick to the sta - tus quo!

147

Stick ___ to the stuff ___ you know. ___
No, no! ___ no! no!

149

It is be - ter by far ___ to keep things ___
Fol-low your dream ___ and go! go! ___ go! ___

151

___ as they are. Don't mess ___ with the flow, ___ oh no. ___
Got-ta live, ___

153

stick ___ to the stat - us quo! ___
___ got-ta grow! ___ Don't stick ___

155

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

Detailed description: This block contains two systems of musical notation. The first system is for measures 155 and 156. The top staff is a vocal line in G major with a treble clef, starting on a whole note G4 and moving through a descending eighth-note scale: F4, E4, D4, C4, B3, A3, G3. The bottom staff is a piano accompaniment in G major with a bass clef, starting on a whole note G2 and moving through a descending eighth-note scale: F2, E2, D2, C2, B1, A1, G1. The lyrics are: "Stick to the sta - tus quo! —" for measure 155 and "— to the sta - tus quo! — Don't stick —" for measure 156.

157

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

Detailed description: This block contains two systems of musical notation for measures 157 and 158. The notation is identical to the previous block, with the vocal line in measure 157 and the piano accompaniment in measure 158. The lyrics are: "Stick to the sta - tus quo! —" for measure 157 and "— to the sta - tus quo! — Don't stick —" for measure 158.

159

— to the sta - tus quo! —

Detailed description: This block contains two systems of musical notation for measure 159. The top staff is a vocal line with a whole note G3. The bottom staff is a piano accompaniment with a whole note G2. The lyrics are: "— to the sta - tus quo! —".

(Over the big finish, Zeke tries to present his cake to Sharpay. But when Troy twirls Gabriella, she bumps into Zeke, and the cake goes flying right into Sharpay's face! Sharpay lets out an ear piercing scream as the cake drips off her face in moist clumps.)

162 **ff**

Quo! Quo!
Quo! Quo!

Detailed description: This block contains two systems of musical notation for measures 162 and 163. Both systems are marked with a fortissimo (ff) dynamic. The top staff is a vocal line with a treble clef, featuring a melodic line of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bottom staff is a piano accompaniment with a bass clef, featuring a rhythmic line of eighth notes: G2, A2, B2, C3, B2, A2, G2. The lyrics are: "Quo! Quo!" for measure 162 and "Quo! Quo!" for measure 163.

166

SHARPAY: Someone's going to pay for this!

Quo! _____

Quo! _____

(Troy grabs Gabriella's hand and they run off stage. Sharpay runs off in the other direction. Ryan follows her. Blackout.)

Scene 10: ROOFTOP GARDEN – Wednesday, 12:30PM

(Lights up on the rooftop garden, Horticulture Club headquarters. It's a hidden oasis, filled with flowers in full bloom. TROY and GABRIELLA run on.)

GABRIELLA

How crazy was that?!?
(catching her breath)
 Wow, so this is your private hideout?

TROY

Thanks to the Horticulture Club. I come up 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 very tentatively, hold hands. Lights fade.)

Scene 11: SHARPAY'S LOCKER – Wednesday, 12:30pm

(Still covered in cake, SHARPAY pulls out blouse after blouse from hangers in her locker. She checks them out in the full-length mirror on the inside of the locker door.)

ZEKE

Hey, uhm, Sharpay, like I thought maybe you'd like to come to see me play ball sometime...

SHARPAY

I'd rather suck the mucous from a dog's nostrils 'til his skull caves in.

(SHARPAY brushes ZEKE aside as she goes off to change her blouse.)

ZEKE

Wouldn't you prefer a nice crème brûlée? She totally likes me.

(ZEKE runs off after SHARPAY. The school bell rings.)

Scene 12: STUDY HALL – Wednesday, 1:00pm

(Lights up on the JOCKS and the BRAINIACS sitting 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.

(As the JACKS and BRAINIACS disperse, SHARPAY and RYAN pop up from behind two large books.)

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 Hawk.

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!

(SHARPAY races off to find MS. DARBUS. RYAN follows close behind, shaking his head.)

Scene 13: GYM – Wednesday, 3:30PM

(The 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

Boys, practice is over. Hit the showers. Now.

(The 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 the Deranged 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!

(TROY runs off. Lights down on COACH BOLTON, at a complete loss with his son.)

Scene 14: LOCKER ROOM / LAB – Wednesday, 4:00PM

(Lights up on a split stage. TROY and GABRIELLA run into the locker room and lab, respectively. The JOCKS and BRAINIACS are waiting for them.)

TROY, GABRIELLA

Sorry I'm late.

CHAD

Not good enough, Captain.

TAYLOR

Not good enough, Gabriella.

JOCKS, BRAINIACS

Get'cha head in the game!

COUNTING ON YOU

CHAD:

7
There's a choice — that you have to make.

10

TAYLOR:

ZEKE:

And it's — pret-ty plain to see — you're eith-er

13

MARTHA:

**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:

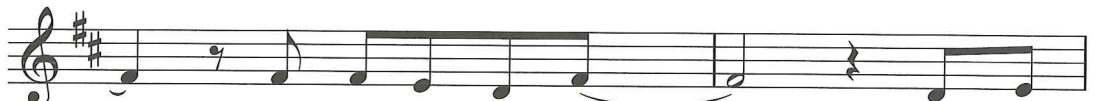
le - gend that your — a part — of, on the

19

**BRAINIACS,
JOCKS:**


job that you were born to — do? Don't let us — down, —

22



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

24



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

GABRIELLA: What history?

TROY: What legend? (*The Jocks and Brainiacs reveal large flip charts on standing easels. As they announce names, they flip pages.*)

CHAD: "Spider" Bill Natrine.

TAYLOR: Harriet Tubman.


ZEKE: Sam "Slamma-Jamma" Netletter.

MARTHA: Madame Curie.

JASON: "Thunderclap" Hap Haddon.

KRATNOFF: Eleanor Roosevelt.

26

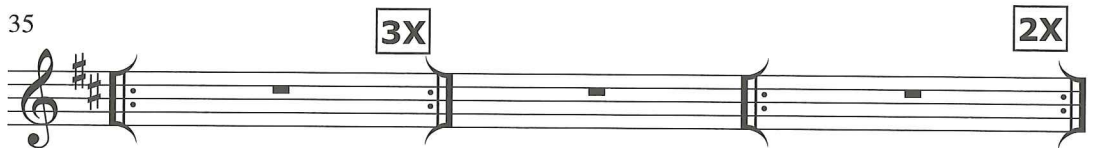


you!

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

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


35



JOCKS, BRAINIACS: I don't think so!

38

JOCKS:



Check out the cham-pi-ons who came be-fore,

41

BRAINIACS:

And put a -
hail the he - ro that you could be. —

44

way that dream, 'cause there's no "I" in "TEAM," and the
and the

46

JOCKS:

sac - ri - fice is worth it, we all — a - gree. — You

48

BRAINIACS:

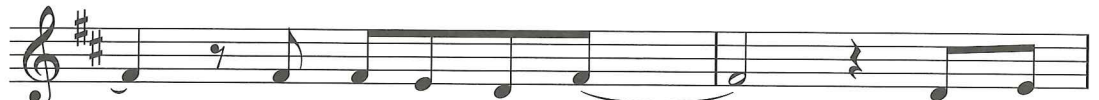
just have to keep — your fo - cus and for -

50

**BRAINIACS,
JOCKS:**

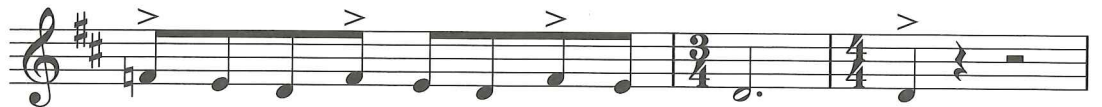
get a - bout — "you know — who." Don't let us — down, —

53



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

55



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

(CHAD and TAYLOR pull out all the stops and flip over the fourth pages: Coach Bolton as a high school sports star, and Troy with a wad of cash in his mouth.)

TROY

That's my dad!

GABRIELLA

That's Troy!

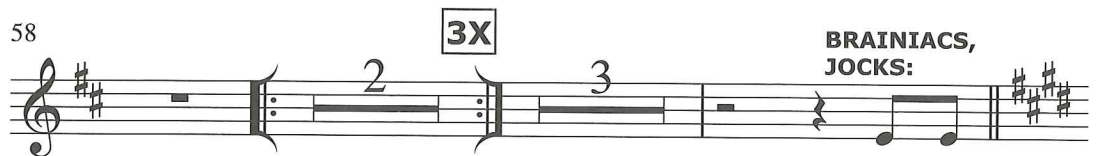
CHAD

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




3X

BRAINIACS, JOCKS:

Now the

65



pres - sure is — way up high; — which

67

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? Don't let us _____

78

down, you got - ta come through, _____ 'cause we're

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!

80

count-ing on you... _____ Yeah, we're

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

84

mp *f*

count-ing on you... _____ We're

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

87

mp *f*

count - ing on you... _____ So

GABRIELLA: How about what matters for me?

89

mp *f*

don't let us down... _____ You

TROY: What do you want from me?

91

mp *f*

got - ta come through! _____ We're

TROY,
GABRIELLA:
Arrghhh!

93

fff

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

(CHAD gives ZEKE the signal. Unseen by TROY, ZEKE dials the cell phone. In the lab, the distinctive ringtone sounds on TAYLOR's phone.)

TROY

(fed up)

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

(TAYLOR hits the speaker-phone button. TROY's tirade echoes in both the locker room and on TAYLOR's phone:)

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!

(Caught, ZEKE hands the phone to TROY.)

ZEKE

Uhm, I think it's for you.

*(In the locker room, the JOCKS huddle together, listening.
In the lab, the BRAINIACS do the same.)*

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

(cutting him off)

Me either. Goodbye!

(GABRIELLA hangs up. She bursts into tears in front of the BRAINIACS. TROY, shattered, sits on the bench and puts his head in his hands. At the sight of their friend's pain, the JOCKS and the BRAINIACS realize they did a really bad thing.)

TAYLOR

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

(The BRAINIACS awkwardly shuffle toward the door.)

CHAD

(to TROY)

You okay...?

(The JOCKS file out, guilty over what they just did. GABRIELLA and TROY stand alone for a moment in the lab and locker room. Heartbroken, they exit.)

Scene 15: THEATER – Thursday, 12:45PM

(Lights up on the theater, empty except for a few pieces of the Juliet and Romeo set, still in progress. GABRIELLA sits on the makeshift balcony, reading. KELSI sits at the piano, working on the finale.)

GABRIELLA

(sad)

Sounds good, Kelsi.

(GABRIELLA's phone rings. She turns from KELSI to answer just as TROY enters from the back of the house. They don't see each other.)

(into cell phone)

Troy.

TROY

(into phone)

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*(into phone)*

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

TROY*(into phone)*

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

GABRIELLA*(into phone)*

I don't know, Troy.

(Troy sees Kelsi, who points up to Gabriella. He turns, sees Gabriella, and 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. The phones drop away from their faces.)

I FEEL IN MY HEART
THE START OF SOMETHING NEW

(GABRIELLA is stunned... but happy. TROY smiles. They hug. KELSI runs over and joins in the hug, knocking into 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!

(TROY and GABRIELLA are not used to KELSI showing such strength. They all run off.)

Scene 16: STUDY HALL – Thursday, 1:00PM

(Lights up on the BRAINIACS and JOCKS sitting together, a dark cloud hanging over their heads. They know they pulled a dumb stunt.)

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 run in, ready to tell off their friends. KELSI follows close behind.)

TROY

Guys, we have something we want to tell you.

(Lights up on JACK in the booth. MS. DARBUS appears in the booth and slips him a note. She is somewhat troubled by what she is doing, but stands resolute.)

JACK SCOTT

(reads the note)

Hey all you crazy Wildcats, it looks like we have a late-breaking Wildcat Newsflash... The callbacks for *Juliet and Romeo* have been moved up to... tomorrow at 3:00 PM, at the same time as the Science Decathlon and basketball championship! But—

(JACK turns to MS. DARBUS. She is firm and points to the mic.)

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

(MS. DARBUS takes a deep breath. Lights out on the announcer's booth.)

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 and GABRIELLA look at each other, crestfallen.)

TROY, GABRIELLA

We can't.

(Just then, SHARPAY and RYAN walk by. SHARPAY is exultant. RYAN looks 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 as the other kids glare at him.)

RYAN

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

(RYAN runs off. TROY and GABRIELLA whisper to one another. Not wanting to emulate Sharpay's selfish ambition, they turn back to the JOCKS and BRAINIACS with a different plan.)

TROY

(announcing)

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. See you guys later. Come on, Gabriella.

(TROY and GABRIELLA exit.)

CHAD

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

(The BRAINIACS and JOCKS huddle up with KELSI. Much hubbub and excitement. From the mix, these lines pop out:)

... 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...

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

ALL

Go Wildcats!!!

(CHAD and TAYLOR high-five.)

WE'RE ALL IN THIS TOGETHER

1-8 $\text{♩} = 116$ **CHAD:**

Yes-ter-day, we all were on our own road.

11

We did - n't real - ly know

GROUP 1: **GROUP 2:** **ALL:**

Uh-uh, uh-uh, uh -

13 **TAYLOR:**
at pitch

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

uh

15

to help the oth - ers grow. _____

Oh

Musical notation for measure 15, featuring a vocal line and a piano accompaniment line. The key signature has three sharps (F#, C#, G#) and the time signature is 7/8. The vocal line contains the lyrics "to help the oth - ers grow." with a long horizontal line following. The piano accompaniment line has a whole rest in the first measure and a rising arpeggiated figure in the second measure.

17

ZEKE:

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

woo!

Musical notation for Zeke's part in measure 17. The key signature has three sharps and the time signature is 7/8. The vocal line contains the lyrics "Now's the chance_ to take a new dir-ec-tion, _____" with a long horizontal line following. The piano accompaniment line has a whole rest in the first measure and a whole rest in the second measure.

19

KELSI:

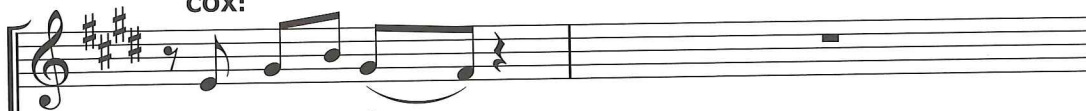
to see through other eyes, _____

ALL:

To see through oth er_ eyes!

Musical notation for Kelsi's part and the all part in measure 19. The key signature has three sharps and the time signature is 7/8. Kelsi's vocal line contains the lyrics "to see through other eyes, _____" with a long horizontal line following. The piano accompaniment line has a whole rest in the first measure. The all part vocal line contains the lyrics "To see through oth er_ eyes!" with a long horizontal line following. The piano accompaniment line has a whole rest in the first measure and a vocal line in the second measure.

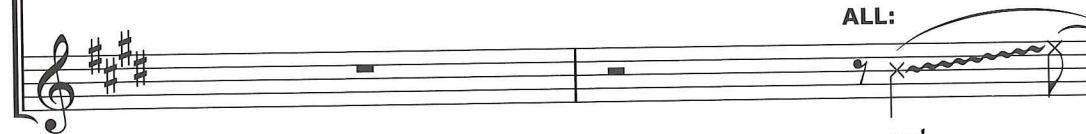
21

**MARTHA
COX:**

to make a choice, —

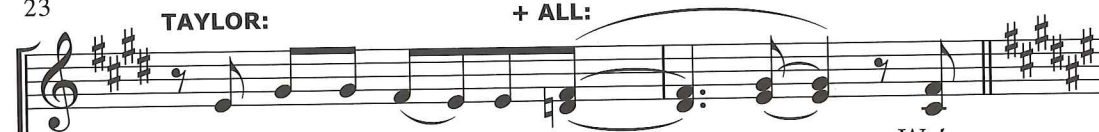
CHAD:

to make a new con-nect-ion... —

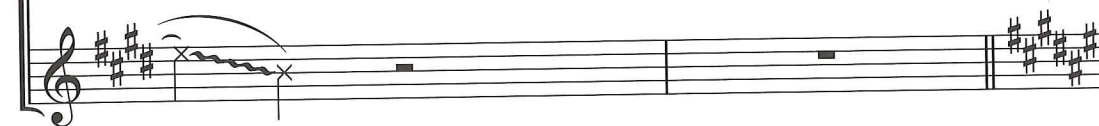
ALL:

oo! —

23

TAYLOR:**+ ALL:**

to win the big - ger prize, — We're



25



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

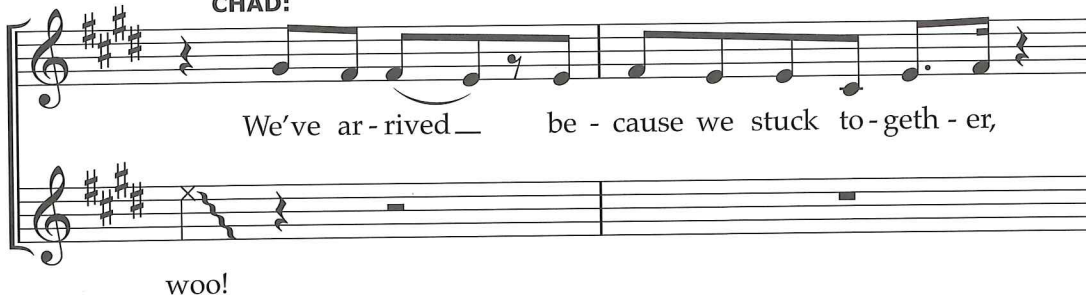
c' - mon and scream — and shout! —

JOCKS:

hey! hey! hey!

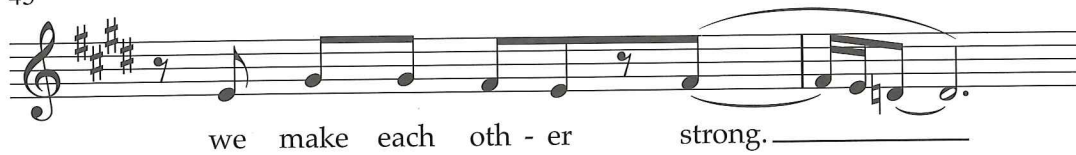
43

**TAYLOR,
CHAD:**



We've ar - rived — be - cause we stuck to - geth - er,
woo!

45



we make each oth - er strong. —

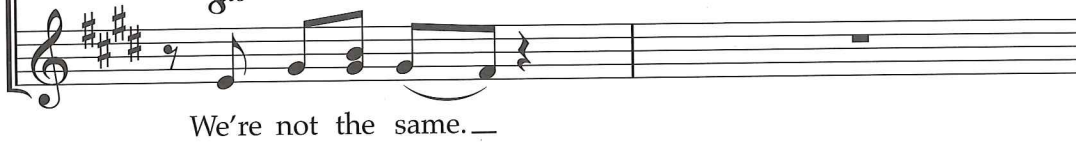
47

BRAINIACS:

We're dif - f'rent in a good way. —

JOCKS:

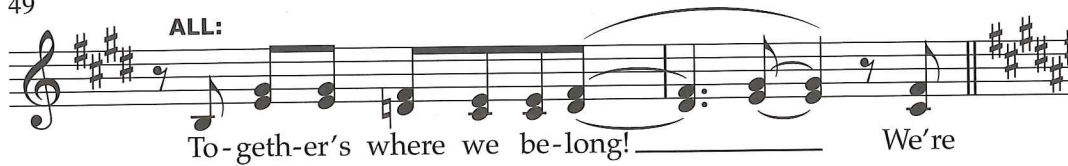
8vb



We're not the same. —

49

ALL:



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

Scene 17: LAB / THEATER / LOCKER ROOM & GYM – Friday, 3:00PM

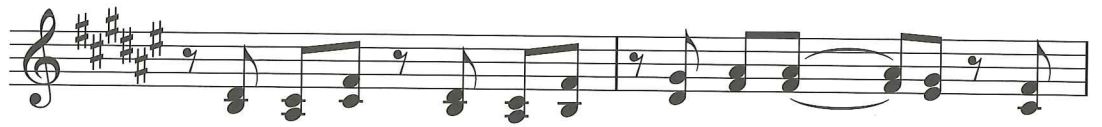
(Transition to the next day. In the locker room, Troy finishes dressing for the big game.

51 *In the lab, Gabriella puts on her lab coat for the big decathlon.)*



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.

(A light rises center stage on the theater, where Ms. Darbus sets up for the callbacks. Sharpay and Ryan warm up.)

59 **ALL:**



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

61



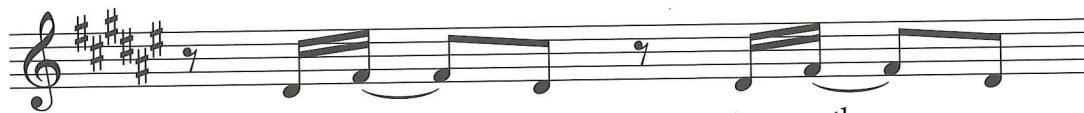
To-geth - er, to-geth - er, c'-mon, — let's have some fun!

63



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

65



To - geth - er, to - geth - er,

66



C' mon___ let's do___ C' - mon___ let's do___

67



___ C'-mon___ let's do___ Do this___ right!

(The BRAINIACS and JOCKS criss-cross and file off to their respective competitions. The JOCKS join TROY in the locker room. The BRAINIACS join GABRIELLA in the lab. Lights up on JACK SCOTT.)

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!

(In succession, lights up on: Center stage: theater. MS. DARBUS takes her seat in the house. Stage right: the locker room transforms into the gym. The CHEERLEADERS bring on benches. The JOCKS huddle up with COACH BOLTON and TROY. Stage left: lab. The BRAINIACS sit at their team table. GABRIELLA and her challenger approach the chalkboard. A MODERATOR oversees the Decathlon. The following happens in quick succession: In the theater, MS. DARBUS bangs her gong. From the gym, we hear the referee's whistle start the game. From the lab, we hear a hotel desk bell start the Decathlon. In the gym, COACH BOLTON, the JOCKS and CHEERLEADERS cheer for the team. In the lab, GABRIELLA holds up her chalk, ready to solve an equation. In the theater, SHARPAY and RYAN pull out all the stops, performing with amazing skill and zeal.)

BOP TO THE TOP

1-8 Samba ♩=105

SHARPAY:

I be - lieve ___ in dream - in' ___

10

shoot - ing for ___ the stars. ___

11 **RYAN:**

Ba - by, to ___ be num - ber one, you've

MODERATOR: Question number 17: valences and chemical bonding.

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

got to raise ___ the bar! ___

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

JACK SCOTT: And Bolton grabs the rebound!

15-16 **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, BRAINIACS:**
 blow them all a-way! _____ Yeah! Yeah! Yeah, we're gon-na

22
 bop bop bop, bop to the top,

23 **RYAN, JOCKS:**
 slip and slide _____ and ride _____ that rhy - thm.

24 **SHARPAY, BRAINIACS:**
 Jump and pop, hop till we drop and start _____ a - gain. _____

RYAN, JOCKS:
 and start _____ a - gain. _____

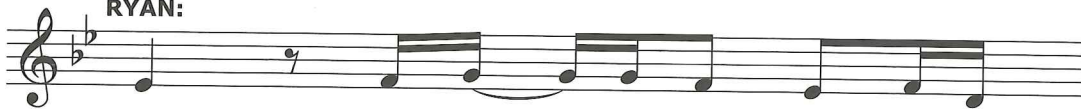
MODERATOR: Question number 72: isotopes. You have two minutes remaining!
TAYLOR: You can do it, Gabriella. Focus!

MODERATOR: I warned you once, Ms. McKessie.

26-27 **ALL:**
 Do the bop bop bop to the top.

31 **BRAINIACS: JOCKS:**
 Don't ev-er stop! Bop to the top! Yeah! Yeah!

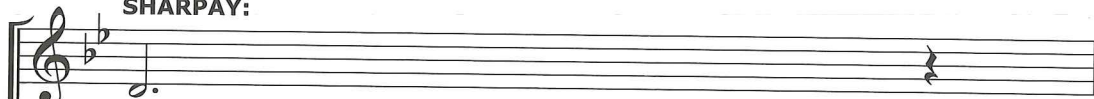
34 **SHARPAY,
RYAN:**



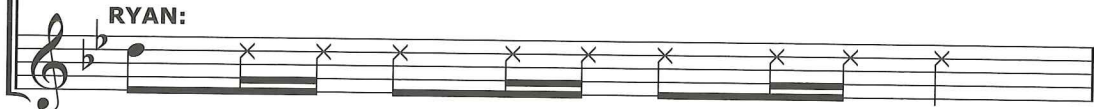
Shake some boot - y and turn a - round.

35

SHARPAY:



RYAN:

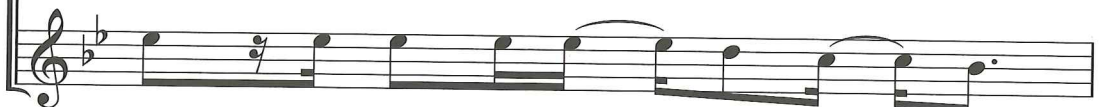


(and a - round, and a round, and a - round.)

36



Flash a smile in their dir - ec - tion.

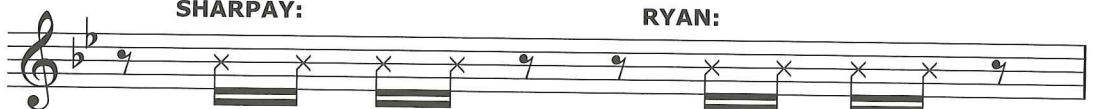


Flash a smile in their dir - ec - tion.

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.

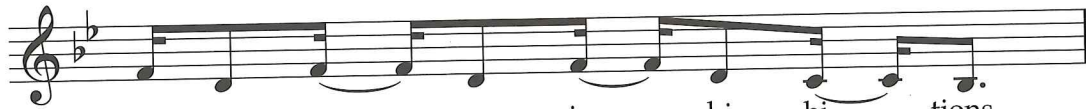
38-39

ALL:




Bop bop bop bop to the top.

43




Wipe a - way — your in - hi - bi - tions.

44



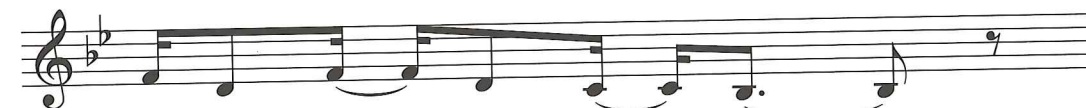
Stomp stomp stomp, do the romp and strut

45



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

47



Go - in' for — the glo - ry. —

48

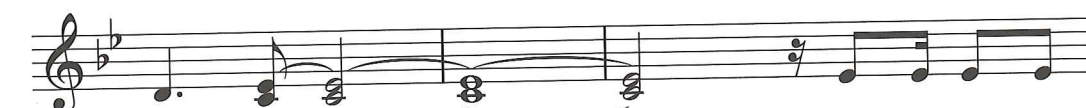


We'll keep step - ping up and we just won't

(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!

49



stop, oo — and we just won't

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

stop, oo _____ and we just won't

(Taylor checks her watch, takes a deep breath, and races her fingers across the keyboard of her laptop.)

TAYLOR: *(to herself, as she clicks keys)* All right, Wildcats... let's get this party started!

55

stop, _____ till we reach the

58

top! _____ Bop to the top!

(We hear an electronic meltdown as the school wiring is sabotaged by TAYLOR's laptop. Suddenly, the lights in both the gym and the lab go out. The basketball game and Decathlon come to a halt.)

JACK SCOTT

(piping up fast)

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!

(In the gym, CHAD pulls TROY aside.)

CHAD

Run, Troy – you don't have much time.

(The BRAINIACS file out of 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!

(GABRIELLA hugs TAYLOR and runs off. TROY bolts out of the gym as if his life depended on it. TAYLOR and CHAD follow their friends to the theater. RYAN and SHARPAY have just finished their callback. From their bows, you'd think this was opening night on Broadway.)

MS. DARBUS

Sharpay and Ryan, well done!

(checks her list)

Troy Bolton and Gabriella Montez?

(looks around, truly disappointed)

Troy... Gabriella? Yooo hooo? 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 runs backstage. Suddenly, from the back of the house, 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 that the theater is filling with STUDENTS. BASKETBALL FANS pour in, led by CHAD and the JOCKS. TAYLOR leads the BRAINIACS in, followed by the SPECTATORS from the Decathlon. They ALL sit in the front rows of the house.)

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

Shut up!

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 on stage)

Pianist here, Ms. Darbus!

SHARPAY*(to KELSI)*

You really don't want to do that.

KELSI

Oh yes, I really do!
(races to the piano)
 Ready on stage!

MS. DARBUS

Now... that's showbiz!

(TROY and GABRIELLA take center stage. She looks at all the faces staring at her. She is petrified in front of all these STUDENTS. KELSI starts to play, but GABRIELLA can't sing. KELSI stops.)

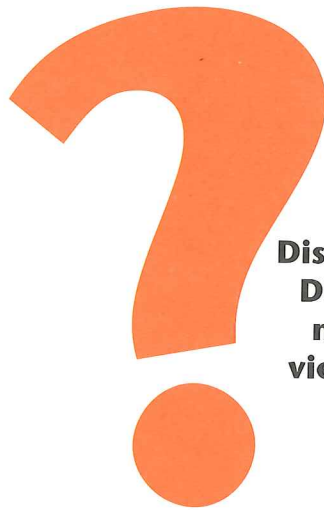
GABRIELLA

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.)

**DID YOU KNOW?**

Disney's *High School Musical* was the Disney Channel's most successful movie to date, with 7.7 million viewers in its premiere broadcast.

BREAKING FREE

$\text{♩} = 119$
3
TROY:
We're soar-ing, fly-ing,

7
there's not a star in hea - ven that we can't reach.

9
GABRIELLA:
If we're try - in', so we're break-ing free.

12
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, _____ till

19

we're sep - 'rate hearts. _____

21

**GABRIELLA,
TROY:**

But your faith, _____ it gives _____ me strength, _____

23

strength to _____ be - lieve. _____ We're
strength to _____ be lieve. _____ We're break - ing free!

25

soar - ing, _____ There's not a star _____ in hea -
Fly - ing, _____ There's not a star _____ in hea -

28 **TROY:**
ven that we ___ can't reach. ___ If we're try -

30 **BOTH:** **TROY:**
ing, ___ yeah, we're break - ing free. (Yeah, we're break -

32
ing free.) ___ Can you feel it build - ding, ___

35
like a wave the o - cean just can't ___ con - trol, ___

37 **GABRIELLA:**
con-nect-ed by ___ a feel - in', oh, ___ in our ver -

39

y souls, ris-ing till___ it lifts_

(TROY:) (in our ver - y souls,) ris-ing till___ it lifts_

42

- us up so ev - 'ry - one___ can see?___

- us up so ev - 'ry - one___ can see?___

(One by one, the Students in the audience rise, dance and sing along with Gabriella and Troy. Coach Bolton enters and watches Troy in disbelief.)

44

___ We're break-ing free!___

___ We're break-ing free!___

ALL:

47

Soar - in',___ fly - in',___

Soar - in',___ fly - in',___

49

There's not a star___ in hea - ven that we___ can't reach. ___

___ If we're try - in',___ yeah, we're break -

51

GABRIELLA:

Oh, we're break - in' free. _____

TROY:

Oh, we're break - in' free. _____

in' free. _____

53

(ALL:)

Run - nin', _____ climb - in', _____ to

55

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

57

_____ Now's the time _____ so we're break-in' free. _____

60

GABRIELLA:
this is truth, this is fate,

TROY:
More than hope, more than faith,

62

and to - geth - er we see ___ it com - in'.

and to - geth - er we see ___ it com - in'.

64

BRAINIACS:
Not a want, but a need:

JOCKS:
More than you, more than me,

66

GIRLS:

all of us break-in' free! _____

GUYS:

all of us break-in' free! _____

(Ms. Darbus is overjoyed, as much with the singing as with the full house.)

MS. DARBUS: Troy, Gabriella, you've got the parts!

(The 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: (a big smile bursts across his face) Okay... Dad. (hugs Coach Bolton) Now let's go win that championship!

68-83

16

84

ALL:

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

87

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

89

in', Yeah, we're break-in' free... break-in' free...
 in', Yeah, we're break-in' free...

92

Run - nin', climb - in', to

94

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

96

Now's the time so we're break-

98

Big pullback *Slower*
 in' free. You know the world can see

101

us in a way that's

103

dif-f'rent from who — we are. Now is the time to free —

105

Molto rall.

— us, — to touch the sky, to

107

reach for the high - est star! —

(Blackout.)

Scene 18: GYM – Friday, 5:00PM

(In darkness, FANS count down the final seconds of the basketball championship game.)

FANS

5 – 4 – 3 – 2 – 1!

JACK SCOTT

And the Wildcats win!

(ALL cheer. Lights up on the gym as the BRAINIACS, THESPIANS and MS. DARBUS run onto the court. The JOCKS huddle around Troy. STUDENTS pour out of the stands to mob them. COACH BOLTON hugs his son. TROY gets swept up in the crowd of FANS. MS. DARBUS and COACH BOLTON eyeball each other a moment, then they smile and slap high-fives.)

MS. DARBUS

Your son sure can shoot the hoops.

COACH BOLTON

He's not a bad singer, either.

(GABRIELLA fights through the crowd and finds TROY.)

TROY

What about your team?

GABRIELLA

We won, too!

CHAD

(hands basketball to TROY)

Team voted you the game ball, Captain.

(TROY and CHAD high-five. CHAD 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!

(TAYLOR laughs and high-fives CHAD. KELSI and JACK SCOTT approach each other. With totally imperfect timing, they both trip and fall. As they help each other up:)

JACK SCOTT

Hey, I really dig your music, babe.

KELSI

I really love your voice!

JACK SCOTT

(voice cracks)

Really? You really like it?

(KELSI and JACK smile and hug. 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

(off GABRIELLA's uneasy reaction)

In the theatre, that means good luck.

(GABRIELLA and SHARPAY finally share a hug. 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.

(ZEKE's smile warms SHARPAY's defenses.)

SHARPAY

So where's that crème brûlée you promised me?

(SHARPAY and ZEKE hold hands.)

GABRIELLA

Just like kindergarten, right?

TROY

Only better!

(TROY and GABRIELLA hug in the middle of the boisterous crowd.)

WE'RE ALL IN THIS TOGETHER (REPRISE)

$\text{♩} = 116$ **ALL:**

Hey! — Hey! —

4

Hey! — Ho! — Al-right, here we go:

6 *at pitch*

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

8

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

10

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

12

To- geth - er, to- geth - er, c' - mon, — let's do this right!

14 *8^{vb}* **TROY:**

Here and now, — it's time for cel - e - bra - tion. —

16

I fin-'lly fig-ured out _____

ALL:

18

that all our dreams _____ have no lim-i-ta-tions. _____

Oh!

20

That's what it's all _____ a-bout. _____

(ALL:)

C' mon, _____ now!

22

GABRIELLA:

Ev-'ry-one _____ is spe-cial in their own way. _____

Oh!

24

We make each oth-er strong. _____

(ALL:)

We make each oth-er _____ strong!

26

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

28

GAB.,
TROY:GAB.,
SHARPAY
TROY,
RYAN:

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

30

all in this — to - geth - er. Once — we know

32

that we are, we're all stars and we see — that we're


34

all in this — to - geth - er, and — it shows

36

when we stand hand in hand,

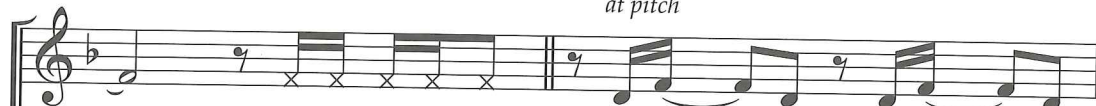
37



make our dreams — come — true.

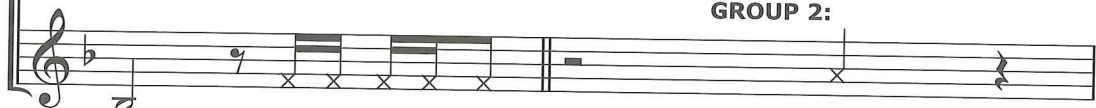
39

GROUP 1:
at pitch




— Ev-'ry-bod-y, now! To-geth - er, to-geth - er,

GROUP 2:



Ev-'ry-bod-y, now! All!

41



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



All! ev-'ry-one, All!

43



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



All! have some fun! All! All!

45

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

All! ev - 'ry - time. All! All!

47

RYAN: We're all here — and

ALL: c' - mon, — let's do this right! Yeah!

All! do this right!

49

speak - ing out with one voice. —

one voice. —

50

We're gon-na rock the house! _____

GROUP 1:

Rock house

GROUP 2:

Rock house

52

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

On

On

54

c'-mon and scream — and shout! _____

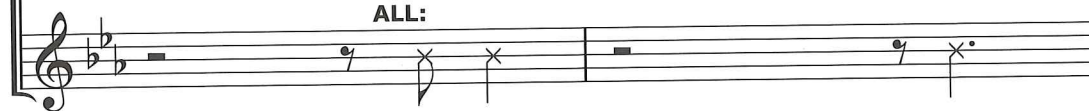
(ALL:)

Oh! _____ [cheer!]

56

SHARPAY:

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



Ar-rived?

Oh,

58



champ - i - ons one and all.



yeah.

All! _____

We're

60



all in this — to - geth - er. Once — we know

62



that we are, we're all stars and we see — that we're

64



all in this — to - geth - er, and — it shows

66



when we stand hand in hand, make our dreams ___ come We're

68



all in this ___ to - geth - er. When ___ we reach,

70



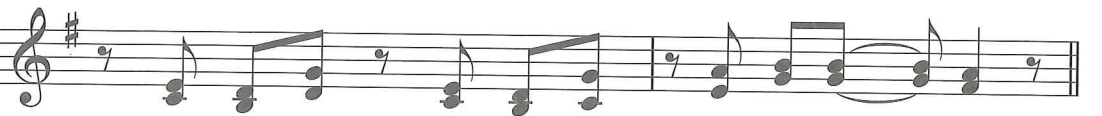
we can fly, know in - side we can make ___ it. We're

72



all in this ___ to - geth - er once ___ we see

74



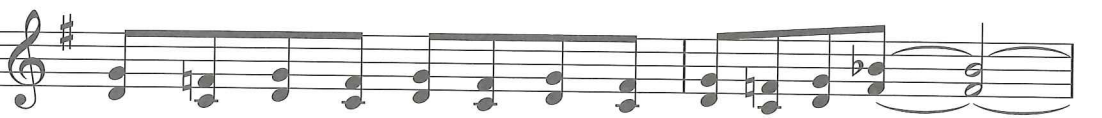
there's a chance that we have and we take ___ it.

76



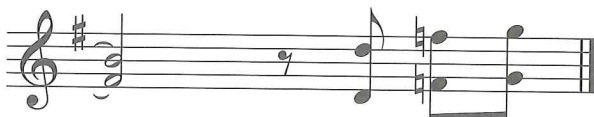
Wild cats, ev'ry - where, ___ wave your hands up in the air! ___

78



That's the way we do it, let's get to it, c' - mon! _____

80



— Ev - 'ry - one!

(Blackout. END OF PLAY.)

HIGH SCHOOL MUSICAL MEGAMIX

(BOWS)

"Start of Something New"

♩=110

7

SOLO 1:

SOLO 2:

Living in my own world, did-n't

11

SOLO 3:

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

14

SOLO 4:

2 SOLOS:

when you take a chance. I

17

2 SOLOS:

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

20

3 SOLOS:

3 SOLOS:

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-ly 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"

42

The start of something

GUYS:

This feel - ing's

44

GIRLS:

I want you to know: _____

like no oth - er. _____

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"

63

GROUP 1:

$\text{♩} = 160$

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 to sta - tus quo!

78

"Bop to the Top" $\text{♩} = 104$

We're gon - na

81

bop bop bop, bop to the top, Wipe a - way your in -

84

hi - bi - tions. Jump and hop, hop till we drop and start -

87

a - gain. Bop bop bop straight to the top,

91

go - ing for the glo - ry. We'll keep step - ping up

94 *fp*
— and we just won't stop — We're

97 "We're All in This Together"
all in this — to - geth - er. When — we reach,

99
we can fly, know in-side we can make — it. We're

101
all in this — to - geth - er once — we see

103
there's a chance that we have and we take — it.

105 **ALL:** *at pitch*
To-geth - er, to-geth - er, to-geth - er, ev-'ry-one,

107
To-geth - er, to-geth - er, c'-mon, — let's have some fun!

109 "Breaking Free" ♩=119



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



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

120



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

122 *Big pullback*

so we're break - in' free. _____

125 *Slower*

You know the world can see _____ us _____

127

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

129 *Molto rall.*

Now is the time to free _____ us, _____ to touch the sky, to

132

reach for the high - est star! _____

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