

Disney HIGH SCHOOL MUSICAL JR.

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

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

Wildcat Cheer

DRUM MAJOR:
C'mon, Wildcats!

2 8 ALL:

Wild - cats, sing a - long,

12

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

13

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

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

15

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



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

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

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

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

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

JOCKS: Hallelujah!



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



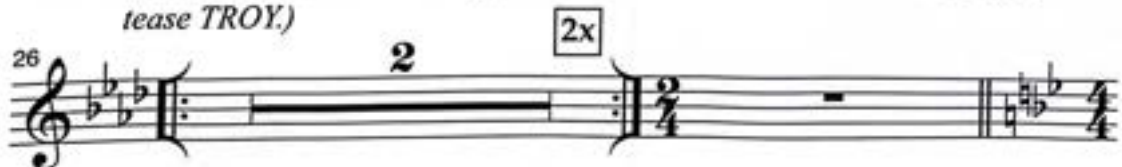
Wild - cats in the house, ev - 'ry-bod - y say it now!

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

SHARPAY: Hi, Troy.

TROY: (*uninterested*) Hi, Sharpay.

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



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

31

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

32

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

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

TAYLOR

(to GABRIELLA)

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

GABRIELLA

Gabriella Montez. Hi.

TAYLOR

Did you do anything fun over the winter break?

GABRIELLA

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

SHARPAY

(walking by)

With all those cute boys on the slopes? Loser!

GABRIELLA

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

TAYLOR

See? So make with the newsflash, sister!

GABRIELLA

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

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

Start of Something New

PARTY KIDS: Karaoke!!!

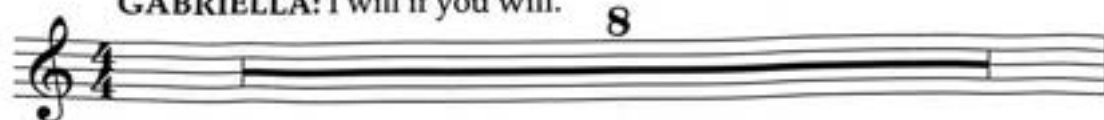
(TROY and GABRIELLA approach the karaoke stage with microphones, terrified of making fools out of themselves.)

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

GABRIELLA: Gabriella. Me either.

TROY: They're all looking at us.

GABRIELLA: I will if you will.



9 **TROY:**

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

12

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

15 **GABRIELLA:**

when you take a chance. I

18


nev-er be-lieved in_ what I could-n't see_


21

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

24 **+ TROY:**

bil - i - ties._ Oh,_ I

26 
know that some-thing has changed,— nev-er felt this way,

28 
— and right here to - night:— This could be the

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

32 
— to be here with you.— Oh,— and

34 
now, look-ing in your eyes,— I feel in my heart

36 
the start of some-thing new.

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

38 

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

40 **ALL:** 
Ten! Nine! Eight! Sev-en!

TROY: Hurry, put in your phone number, I'll do it too.
(GABRIELLA and TROY exchange phones, enter their numbers, hand phones back, and snap photos, just as the New Year hits.)

GABRIELLA: I had such a great time with you—

TROY: Me too!

45

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

ALL: Happy New Year!!!

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

TROY: It was awesome!

GABRIELLA: It was like a dream.

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

5

49-53

54 **GROUP 1:**

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

57 **GROUP 2:**

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

(GROUP 2):

60

_____ It's the

GROUP 1:

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

63 ALL:



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

65



— to be here with you. — Oh, — and

67



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

69



that it's the

71



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

73



— to be here with you. — Oh, — and

75



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

77



the start of some - thing new! —

79 Woh The start of some-thing new!

81 Woh The start of some-thing new!

83 Woh The start of some-thing

85 new! Woh woh oh!

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

SCENE 2: HOMEROOM – MONDAY, 8 A.M.

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

JACK SCOTT

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

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

MS. DARBUS

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

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

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

(TROY pulls out his phone and dials.)

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

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

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

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

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

(notices TROY's phone)

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

CHAD

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

MS. DARBUS

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

TAYLOR

(whispers to GABRIELLA)

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

MS. DARBUS

Taylor McKessie, thirty-five minutes.

TAYLOR

But I've never had detention in my life!

MS. DARBUS

Well then, Happy New Year!

(#6 – SCHOOL BELL.)

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

(STUDENTS exit. #7 – ANNOUNCEMENT TRANSITION 1.

JACK SCOTT enters with the announcement microphone.)

JACK SCOTT

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

(JACK SCOTT exits. #8 – HALLWAY.)

SCENE 3: HALLWAY – MONDAY, 8:15 A.M.

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

GABRIELLA

I don't—

TROY

(whispering)

—believe it.

GABRIELLA

Me—

TROY

—either. But how—

GABRIELLA

Why are you whispering?

TROY

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

GABRIELLA

Pretty incredible, right, meeting up again like this?

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

TROY

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

GABRIELLA

(laughs)

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

TROY

That's completely impossi—

SHARPAY

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

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

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

GABRIELLA

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

(GABRIELLA exits, leaving TROY with SHARPAY.)

SHARPAY

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

TROY

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

(TROY exits quickly.)

SHARPAY

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

(to herself)

He totally likes me!

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

17 **TROY:**
And

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

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

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

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

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

We got - ta

21
You got - ta

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

22

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

We got - ta

23 (JOCKS):

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

24 TROY:

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

26

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

27

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

28

May-be this time, we'll hit — the right notes. —

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

29

30

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

31

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

32

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

33

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

34

(TROY):

get my, get my head in the game.

JOCKS:

You got - ta

35

I got-ta

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

36

get my, get my head in the game.

You got - ta

37 (JOCKS):

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

38 TROY: *slower*

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

(JOCKS):

40 (TROY):

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

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

42 *a tempo* JOCKS:

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

46 (clap)

Now we got the swerve on; now break.

47

Make the pass;— clean the glass.

48

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

49

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

50

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

51

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

52

TROY:
You got - ta

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

53

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

You got - ta

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

SCENE 5: LAB – MONDAY, 2 P.M.

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

MS. TENNY

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

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

SHARPAY

Troy doesn't usually interact with new students.

GABRIELLA

Why not?

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

SHARPAY

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

GABRIELLA

(absorbed in her equation)

Uh-huh.

(raises her hand)

Ms. Tenny?

MS. TENNY

Yes, Gabriella?

GABRIELLA

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

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

MS. TENNY

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

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

TAYLOR

You're a genius.

GABRIELLA

Please, it's just an equation.

SHARPAY

(whispers into her phone)

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

GABRIELLA

I thought Ms. Darbus took your phone.

SHARPAY

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

TAYLOR

(to GABRIELLA)

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

GABRIELLA

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

TAYLOR

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

GABRIELLA

Promise.

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

SHARPAY

Did you google that Montez nerd like I asked?

RYAN

(scans the printouts)

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

SHARPAY

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

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

JACK SCOTT

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

(JACK SCOTT exits. #14 – DETENTION.)

SCENE 6: THEATER – MONDAY, 3 P.M.

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

MS. DARBUS

(coaching the STUDENTS)

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

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

TAYLOR

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

GABRIELLA

(stunned)

Where did those come from?

TAYLOR

Didn't you slip them in my locker?

GABRIELLA

Of course not.

(SHARPAY approaches.)

TAYLOR

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

SHARPAY

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

TAYLOR

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

GABRIELLA

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

TAYLOR

Yay!

(Satisfied, SHARPAY wanders away.)

GABRIELLA

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

TAYLOR

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

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

TROY

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

CHAD

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

TROY

I'm not talking about me – no way!

(MS. DARBUS bangs her gong.)

MS. DARBUS

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

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

COACH BOLTON

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

(STUDENTS freeze.)

MS. DARBUS

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

COACH BOLTON

(points to TROY and CHAD)
You two, into the gym, right now.

(TROY and CHAD run out.)

MS. DARBUS

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

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

COACH BOLTON

(to MS. DARBUS)
I need my star players in practice, not detention!

MS. DARBUS

Why should athletes get preferential treatment?

COACH BOLTON

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

MS. DARBUS

Which is precisely what I am trying to do.

COACH BOLTON

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

MS. DARBUS

Philistine!

COACH BOLTON

Drama queen!

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

SCENE 7: THEATER – TUESDAY, 3 P.M.

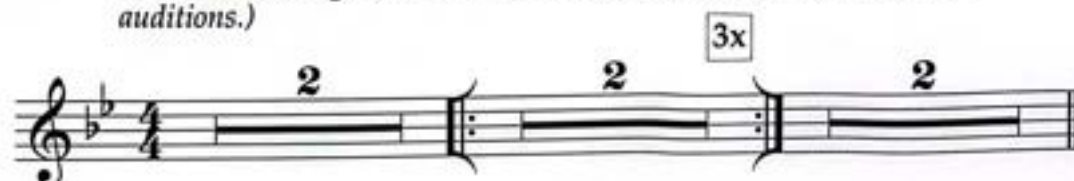
JACK SCOTT

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

(JACK SCOTT exits. #16 – AUDITIONS.)

Auditions

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



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



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



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



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



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

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

23 JAMES:

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

25

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

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

4

27-30

(SUSAN steps forward, overwrought with melismatic emotion.)

31 SUSAN:

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

33

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

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

3

35-37

38 MS. DARBUS: GROUP 1:

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

41 (GROUP 1):
We've got to bump the

GROUP 2:
Work our tails__ off ev-'ry day.__

MS. DARBUS:
44 com-pe-ti - tion, blow them all__ a-way!__ Next!

com-pe-ti - tion, blow them all__ a-way!__

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

CATHY:
47 Thought I was a - lone__ with no one to hold,

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

MS. DARBUS: What an innovative choice of tempo!

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

MS. DARBUS: 51 Next!

CYNDRA: This feel-ing's like no oth-er,

55 (CYNDRA):
 I want you to know! —

MS. DARBUS:
 Bra - va! Next!

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

GROUP 2:
 Work our tails

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

63 *fp*
 blow them all a - way! —

fp
 blow them all a - way! —

(THESPIANS shift to the dance audition.)

67 **ALL:**



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

70



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

73



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

76



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

79



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

82 *fp*



stop _____ 'til we reach the top! _____

86



_____ Bop to _____ the top!

MS. DARBUS

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

(MS. DARBUS)

(looks down at her clipboard)

... only one pair signed up.

(looks around)

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

(RYAN and SHARPAY enter.)

KELSI

What key?

RYAN

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

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

What I've Been Looking For

4 RYAN:
It's hard to be - lieve

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

8
al-ways there be-side me. Thought I was a - lone

10
— with no one to hold, — but you were

The musical score is written on four staves in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The first staff (measures 4-5) is labeled 'RYAN:' and contains the lyrics 'It's hard to be - lieve'. The second staff (measures 6-7) is labeled 'SHARPAY, RYAN:' and contains the lyrics '— that I could-n't see — you were'. The third staff (measures 8-9) contains the lyrics 'al-ways there be-side me. Thought I was a - lone'. The fourth staff (measures 10-11) contains the lyrics '— with no one to hold, — but you were'. The music consists of eighth and quarter notes, with some rests and ties.

SHARPAY:

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

SHARPAY,
RYAN:

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

16 — I've nev - er had some -

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

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

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

26 — I fin - al - ly found — what

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

30

doot doo doo doo doot doo a -

32

woh oh oh oh Doot doo doo doo

34

doot doo doo doo doot doo a -

36

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

39

SHARPAY, RYAN:
No, us!

(SHARPAY and RYAN bow to applause.)

MS. DARBUS

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

(#18 – SCHOOL BELL. THESPIANS pack up.)

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

(looks around)

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

(bangs the gong)

Watch the bulletin board for callbacks.

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

KELSI

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

SHARPAY

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

KELSI

This is the first.

SHARPAY

Which tells us that...?

KELSI

You are the more powerful witch?

SHARPAY

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

KELSI

Yes, sir— I mean, Sharpay.

SHARPAY

Nice talking to you. Love the glasses.

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

GABRIELLA

Hey! You decided to sign up?

TROY

Huh? No way.

GABRIELLA

You're not afraid, are you?

TROY

(lying)

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

GABRIELLA

(lying)

I am not afraid.

TROY

Oh yeah? Prove it.

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

GABRIELLA

I'd like to audition, Ms. Darbus.

MS. DARBUS

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

TROY

(mustering courage)

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

MS. DARBUS

(suspiciously)

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

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

TROY

You wrote that song that Ryan and Sharpay just sang?

KELSI

Uh-huh.

TROY

And the entire show?

KELSI

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

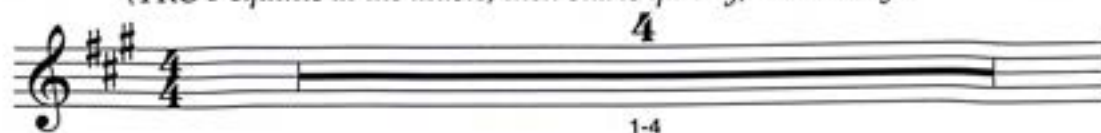
(#19 – WHAT I'VE BEEN LOOKING FOR – REPRISE.
KELSI sits at the piano and starts playing.)

What I've Been Looking For (Reprise)

TROY: Wow, that's really nice.

KELSI: Go ahead, you first.

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



5 TROY:



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

KELSI: Nice.
Keep going.

6



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

KELSI: (nods to GABRIELLA)

Now you.

7 GABRIELLA:




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

KELSI:

Now together.


8 GABRIELLA, TROY:



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

(TROY and GABRIELLA start to gain confidence.)

9 GABRIELLA:



This feel - ing's like no oth - er. —

10 (GABRIELLA):
I want you to know: _____

TROY:
I want you to know: _____

11 KELSI: **Awesome!** **with confidence**
I've nev-er had some-one who knows me like you

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

13 do, _____ the way you do. _____

do, _____ the way you do. _____

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

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

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

15

you, no one like you.

you, no one like you.

17

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

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

19

I've been look-ing for.

I've been look-ing for.

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

MS. DARBUS

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

TROY

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

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

MS. DARBUS

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

TROY

(opens his eyes)

Wow. Thanks, Ms. Darbus.

MS. DARBUS

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

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

KELSI

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

*(KELSI runs off, followed by TROY and GABRIELLA.
#20 – THE CALLBACK LIST. School bell.)*

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

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

SHARPAY

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

RYAN

Right. Rule Number One:

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

SHARPAY

Pick the right clique.

RYAN

Two:

SHARPAY

Act like your clique.

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 exit. #21 – STICK TO THE STATUS QUO.)

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

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

Stick to the Status Quo

ZEKE: Dude, you are so totally awesome!

TROY: Um, thanks. Why?

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

TROY, CHAD: What?!

Musical score for the song "Stick to the Status Quo". The score is written in treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It consists of three staves of music. The first staff begins with a double bar line and a repeat sign, followed by a measure with a fermata and a "3x" box above it, and another measure with a fermata. The lyrics "ZEKE: You can bet there's noth-" are written below the first staff. The second staff contains the lyrics "ing but net when I am in the zone and on a roll." and is marked with a "6" above the first measure. The third staff contains the lyrics "But I've got— a con-fes-sion, my own se -" and is marked with an "8" above the first measure.



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



Ev - e - ry - bod - y, _ gath -

ZEKE: Scones, strudel,
even apple pandowdy.



er _ 'round.

Not

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



_ an - oth - er sound! _



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



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



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



_ with the flow, no, no. _ Stick

30

— to the sta - tus quo! —

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

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

GABRIELLA: I did?

4

32-35

36

MARTHA COX: BRAINIACS:

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

38

MARTHA COX:

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

40

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

42

ALL:

cret I — need to share. — O -

44

pen — up, — dig — way — down deep.

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

KRATNOFF: Is that legal?

46

3x

47 **CLIQUEES:**

Not — an - oth - er peep! —

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

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

4x

49

**TROY,
GABRIELLA:**

50

No, no, no, no!

Don't stick

CLIQUEES:

No, — no, no! —

53 **(TROY, GABRIELLA):**

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

55

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

57

low your dreams and go! — Don't stick

**TROY, GABRIELLA,
REBELS:**

59

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

62
— Don't stick— to the stuff— you know.

64
— No, you got - ta be true— to the thing

66
— that you do. No, don't— be a - fraid to show

(TROY, GABRIELLA, REBELS):

68
— you won't stick— to the stat - us—
CLIQUES:

Stick

(SHARPAY makes a grand entrance with RYAN.)

70
— quo! This is
— to the sta - tus quo!

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

75
And I just got - ta say, — I do

78 not un - der - stand.

80 **(SHARPAY):** Some - thing is real - ly... **RYAN:** Some - thing's not **CLIQUES, REBELS:** Some-thing is chan - ging.

83 **SHARPAY, RYAN, CLIQUES:** real - ly wrong. And we right! **REBELS:** Some-thing is hap-pen-ing. Some-how I

85 **(SHARPAY, RYAN, CLIQUES):** got - ta get things back where they be - **(REBELS):** fin - - - al - - - ly

88

long! _____

be - long! _____ We can

90

CLIQUE:

Stick _____ with what you know!

do it! We can

92

SHARPAY:

They _____ have got to go!

MARTHA COX:

Hip-hop-hoo-ray!

(REBELS):

do it! We can

94 **SHARPAY:**

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

ZEKE:

Crème brû-lée!

(REBELS):

do it!

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

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

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

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

97 **ALL:**

p No No No No No No No No

101 *(lowest note possible)* **CLIQUES:**

f Oh! No! No, — no, no! — Stick

REBELS:

No, no, — no!

104

to the stuff you know. It is be -

No! Fol-low your dream and

106

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

go! Go! Go!

108

with the flow, oh no. Stick

Got-ta live, got-ta grow!

110

to the stat - us quo! Stick

Don't stick to the sta - tus quo!

112

— to the sta - tus quo! — Stick

— Don't stick — to the sta - tus quo!

114

— to the sta - tus quo! —

— Don't stick — to the sta - tus quo!

116

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

118 **ff**

Quo!

Quo!

120

Quo! _____

Quo! _____

122

Quo! _____

Quo! _____

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

124

3

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

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

(TROY and GABRIELLA enter, catching their breath.)

GABRIELLA

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

TROY

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

GABRIELLA

Must be tricky being the coach's son.

TROY

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

GABRIELLA

You're worried?

TROY

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

GABRIELLA

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

TROY

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

GABRIELLA

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

TROY

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

GABRIELLA

Right. So you really want to do the callbacks?

TROY

Hey, just call me "freaky callback boy."

GABRIELLA

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

TROY

"Be your best friend..."

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

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

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

TAYLOR

You really think that's going to work?

CHAD

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

TAYLOR

Sounds good to me.

CHAD

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

TAYLOR

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

(smiles)

Au revoir, mon ami.

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

RYAN

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

SHARPAY

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

RYAN

But how?

SHARPAY

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

RYAN

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

SHARPAY

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

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

SCENE 12: GYM – WEDNESDAY, 3:30 P.M.

(JOCKS run drills. TROY is absent.)

COACH BOLTON

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

JOCKS

(as one, without much heart)

In the game, Coach. In the game.

COACH BOLTON

And where is Bolton?

(nothing)

I said—

(MS. DARBUS bursts into the gym.)

MS. DARBUS

How dare you? How dare you!!??

COACH BOLTON

Team, practice is over. Now.

(JOCKS run off.)

MS. DARBUS

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

COACH BOLTON

(tries to stifle a laugh)

Juliet and Romeo???

MS. DARBUS

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

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

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

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

COACH BOLTON

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

TROY

What? No—

COACH BOLTON

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

TROY

A lot of things are special.

COACH BOLTON

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

TROY

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

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

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

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

Counting on You

TROY, GABRIELLA: Sorry, I'm late.

CHAD: Not good enough, Captain.

TAYLOR: Not good enough, Gabriella.

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

7 CHAD:

There's a

9 TAYLOR:

choice that you have to make. And

11 ZEKE:

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

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

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

15 **TAYLOR:**

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

17 **CHAD:**

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

19

job that you were born to do?

21 **BRAINIACS, JOCKS:**

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

23

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

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

on you!

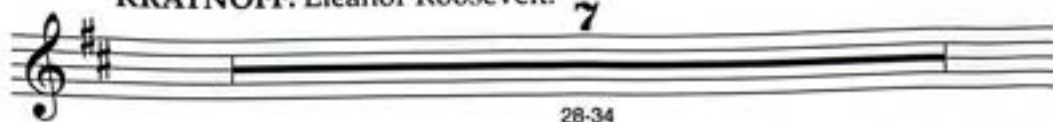
CASTING

REHEARSAL

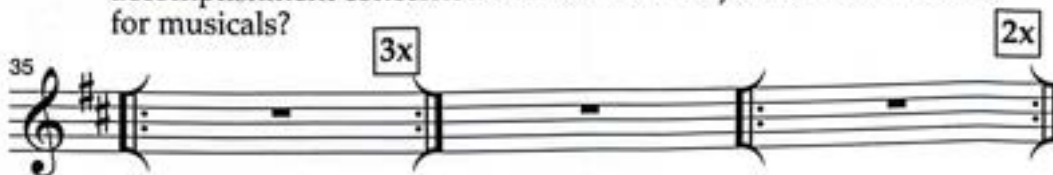
DESIGN

CONNECTIONS

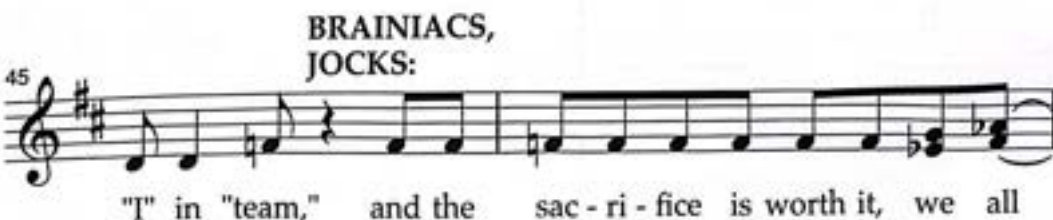
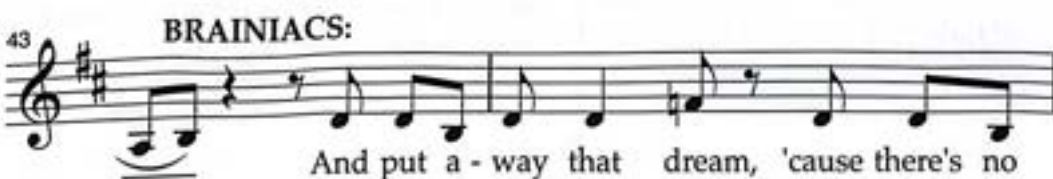
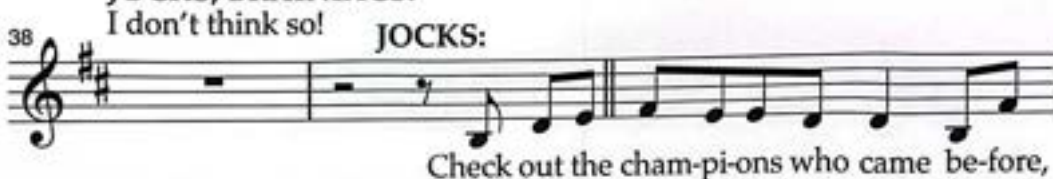
CHAD: "Spider" Bill Natrine.
 TAYLOR: Harriet Tubman.
 ZEKE: Sam "Slamma-Jamma" Netletter.
 MARTHA COX: Madame Curie.
 JOCK: "Thunderclap" Hap Haddon.
 KRATNOFF: Eleanor Roosevelt.



CHAD: Do you think these Wildcat legends won championships by worrying about some brainiac girl or auditioning for musicals?
 TAYLOR: Do you think these paragons of education and accomplishment concerned themselves with jocks or auditioning for musicals?



JOCKS, BRAINIACS:



47 **JOCKS:**

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

49 **BRAINIACS:**

cus and for - get a - bout "you know

51 **BRAINIACS,
JOCKS:**

- who." Don't let us — down,

53

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

55

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

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

TROY: That's my dad!

GABRIELLA: That's Troy!


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


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


58

64 **BRAINIACS,
JOCKS:**

Now the pres-sure is — way up high;

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

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

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

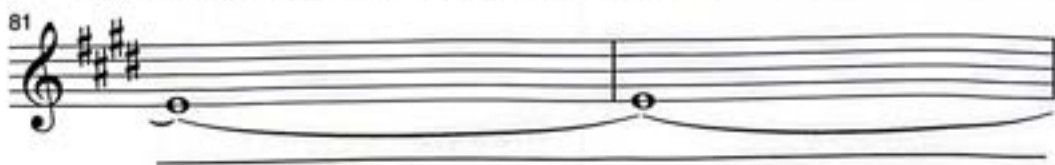
73 
des - ti - ny you've been hand— ed, the

75 
on - ly thing that you can— do?

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

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

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

81 

83 *f* *mp*
 — Yeah, we're count-ing on you...

GABRIELLA: I thought you were my friends -
 win together, lose together... *f*
 We're

TROY: I'm for the team. *mp* I've always been for the team. *f*
 87 count-ing on you... So

GABRIELLA: How about what matters for me? *mp* *f*
 89 don't let us down... You

TROY: What do you want from me? *mp* *f*
 91 got - ta come through! We're

93 *>* *>* *>*
 count - ing on, count - ing on, count - ing

TROY, GABRIELLA:
 Arrghhh!
 94 *>* *>* *>*
 on, count - ing on... *fff*

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

TROY

(fed up)

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

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

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

GABRIELLA

(shocked, reaching for the phone)

Troy! Troy Bolton!

ZEKE

(caught, handing his phone to TROY)

Um, I think it's for you.

TROY

(confused)

Gabriella? What's going on?

GABRIELLA

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

TROY

But I don't want to—

GABRIELLA

Me either. Goodbye!

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

TAYLOR

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

(BRAINIACS awkwardly exit.)

CHAD

(to TROY)

You okay...?

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

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

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

GABRIELLA

(sad)

Sounds good, Kelsi.

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

Troy?

TROY

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

GABRIELLA

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

TROY

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

GABRIELLA

I don't know, Troy.

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

TROY

(a cappella)

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

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

I FEEL IN MY HEART
THE START OF SOMETHING NEW

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

KELSI

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

TROY

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

GABRIELLA

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

KELSI

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

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

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

(BRAINIACS and JOCKS sit together, depressed.)

TAYLOR

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

CHAD

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

(TROY and GABRIELLA enter with KELSI.)

TROY

We have something we want to tell you.

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

JACK SCOTT

(reading a note)

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

(MS. DARBUS exits.)

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

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

KELSI

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

TAYLOR

How can you be in the Science Decathlon—

CHAD

And win the championship—

KELSI

And audition for my show?

TROY, GABRIELLA

(crestfallen)

We can't.

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

SHARPAY

(a cappella)

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

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

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

RYAN

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

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

TROY

Yeah, so anyway, we made our decision.

GABRIELLA

I'll be there for the team, Taylor.

TROY

Me too, guys.

CHAD, TAYLOR, KELSI

What!?!?

GABRIELLA

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

TROY

Right.

CHAD, TAYLOR, KELSI

But you can't!

TROY

But we can.

GABRIELLA

See you all later.

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

CHAD

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

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

We're All in This Together

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

CHAD: Down to the split second...

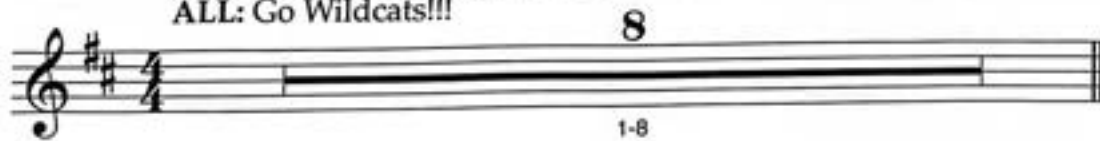
KELSI: Jack Scott can help us. He's announcing at the game.

ZEKE: It's impossible...

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

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

ALL: Go Wildcats!!!



11 (CHAD):

We did - n't real - ly know

GROUP 1: GROUP 2: ALL:

Uh-uh, uh-uh, uh-

13 TAYLOR:

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

(ALL):

uh

15

to help the oth - ers grow.

Oh

17 ZEKE:

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

woo!

19 KELSI:

to see through oth-er eyes,

ALL:

To see through oth-er eyes!

CASTING
REHEARSAL
DESIGN
CONNECTIONS
PRODUCTION

MARTHA COX:

CHAD:

21

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

Oo! _____

23

TAYLOR: ALL:

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

25

(ALL):

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

27

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

29

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

31


when we stand hand in hand,

32

make our dreams come true. _____

49 ALL:

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

51

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

53

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

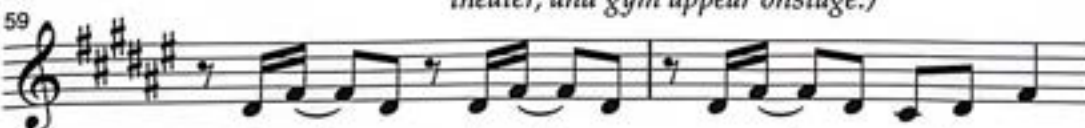
55

all in this_ to - geth - er once we see

57

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

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

59

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

61

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

63

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



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



— c'-mon let's do, — do this right!

(ALL exit.)

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

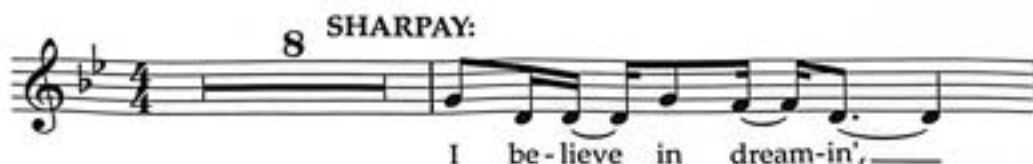
(JACK SCOTT enters with the announcement microphone.)

JACK SCOTT

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

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

Bop to the Top



I be-lieve in dream-in', —



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

12

got to raise — the bar! —

MODERATOR: Question number 17: valences and chemical bonding.
TAYLOR: You can do these in your sleep, Gabriella!
MODERATOR: No coaching from the sidelines, Ms. McKessie!
JACK SCOTT: And Bolton grabs the rebound!

13-16

17

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

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

19

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

20

JOCKS: blow them all a-way! —

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

SHARPAY:

22

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

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

24

Jump and pop, hop 'til we drop and start

...and start

25

a - gain.

a - gain.

a - gain.

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

TAYLOR: You can do it, Gabriella. Focus!

MODERATOR: I warned you once, Ms. McKessie.

3 **ALL:**

26-28

Do the bop bop

30

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

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

33

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

35 **SHARPAY:**

RYAN:

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

36 **SHARPAY,**
RYAN:

Flash a smile in their dir - ec - tion.

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

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

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

4
38-41

42 **ALL:**

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

44

Stomp stomp stomp, do the romp and strut

45

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

47

go - in' for the glo - ry.

48

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

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

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

50

and we just won't

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

52

stop, oo and we just won't

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

55

stop

57

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

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

JACK SCOTT

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

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

CHAD

Run, Troy – you don't have much time.

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

TAYLOR

Gabriella, what are you still doing here?

TROY, GABRIELLA

What do you mean?

CHAD

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

TAYLOR

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

GABRIELLA, TROY

You guys are the best!

CHAD, TAYLOR

Run!

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

MS. DARBUS

Sharpay and Ryan, well done!

(checks her clipboard)

Troy Bolton and Gabriella Montez?

(looks around)

Troy... Gabriella? Yoo-hoo?

(truly disappointed)

Well, it would seem you were right, Sharpay.

KELSI

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

MS. DARBUS

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

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

TROY

Ms. Darbus! We're here!

MS. DARBUS

I called your names. Twice. Where were you?

TROY

Give us a chance, please, Ms. Darbus.

MS. DARBUS

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

TROY

But it's not a joke!

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

MS. DARBUS

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

SHARPAY

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

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

RYAN

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

SHARPAY

Ryan!

MS. DARBUS

(with rising authority)

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

SHARPAY

(caught)
I didn't lie... I improvised.

MS. DARBUS

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

SHARPAY

But I—

MS. DARBUS

Off the stage!!!

(RYAN pulls SHARPAY to the side.)

Troy, Gabriella, you may start your callback.

GABRIELLA

(looking around)
But we don't have a pianist—

TROY

We'll sing without music.

KELSI

(offstage)
Oh no, you won't!
(charging back onstage)
Pianist here, Ms. Darbus!

SHARPAY

(to KELSI)
You really don't want to do that.

KELSI

(in SHARPAY's face)
Oh yes, I really do!
(races to the piano)
Ready onstage!

MS. DARBUS

Now... that's showbiz!

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

GABRIELLA

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

TROY

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

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

Breaking Free

3 TROY:

We're soar - ing,

6

fly - ing. There's not a star — in hea -

8 GABRIELLA:

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

10

- in', — so we're break - ing free.

13 TROY:

You know the world can see — us —

15

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

17 **GABRIELLA:**
 Cre - a - ting space be - tween us, — 'til

(TROY):

19
 we're sep - 'rate hearts. But your faith, it gives

But your faith, it gives

22
 — me strength, strength to — be - lieve. —

— me strength, strength to — be - lieve. —

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

24 **ALL:**
 Soar - in', — fly -

We're break - ing free! —

26 (ALL):

- in'— There's not a star— in hea -

28

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

30 (ALL):

- in', yeah, we're break - in' free.—

GABRIELLA:

Oh, we're break - in' free.

TROY:

Oh, we're break - in' free.

33 (ALL):

Run - nin',— climb - in',— to

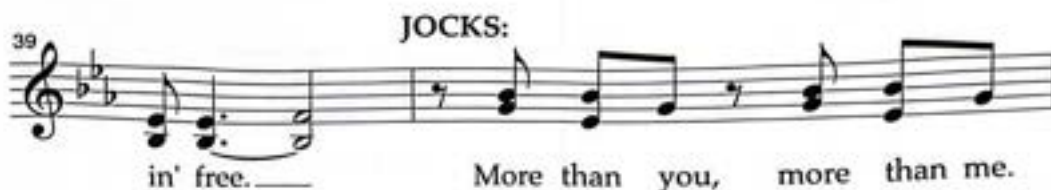
35

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

37

— Now's the time— so we're break -

39 **JOCKS:**



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

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



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

GROUP 2:



all of us break-in' free!

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

TROY: I'm sorry, Coach—

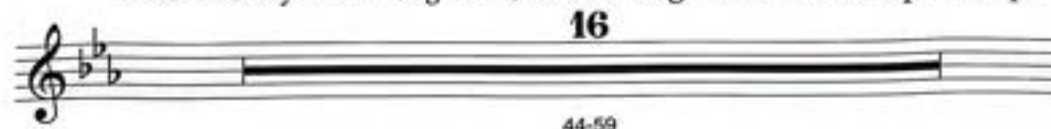
COACH BOLTON: No, son, I'm sorry. You were fantastic!

TROY: I was?

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

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

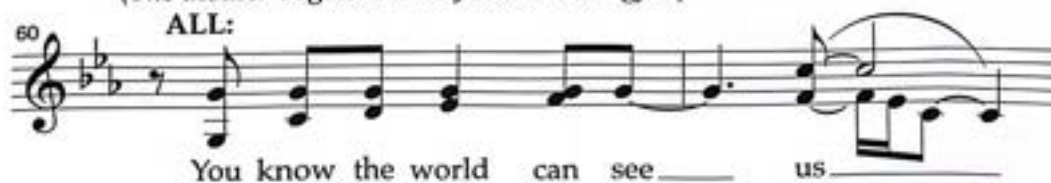
16



44-59

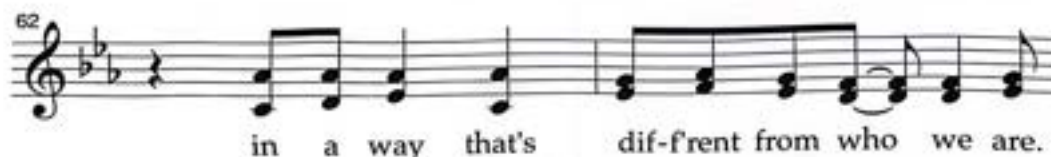
(The theater begins to transform into the gym.)

60 **ALL:**



You know the world can see us

62



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

64
Now is the time to free us,

66
to touch the sky, to reach for the high - est

68
star!

SCENE 17: GYM – FRIDAY, 5 P.M.

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

STUDENTS

5-4-3-2-1!

(#39 – GAME BUZZER / WILDCAT VAMP.)

JACK SCOTT

And the Wildcats win!

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

MS. DARBUS

Your son sure can shoot the hoops.

COACH BOLTON

He's not a bad singer, either.

(GABRIELLA finds TROY.)

TROY

What about your team?

GABRIELLA

We won, too!

CHAD

(hands basketball to TROY)

Team voted you the game ball, Captain.

(high-fives TROY, then finds TAYLOR)

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

TAYLOR

Like on a date?

CHAD

Must be your lucky day.

TAYLOR

Or yours!

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

JACK SCOTT

Hey, I really dig your music.

KELSI

I really love your voice!

JACK SCOTT

(his voice cracks)

Really? You really like it?

(RYAN pulls SHARPAY over to GABRIELLA.)

RYAN

Go on, tell her.

SHARPAY

All right, already! Gabriella, congratulations.

RYAN

And?

SHARPAY

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

GABRIELLA

All's well that ends well, right?

SHARPAY

I suppose. Anyway, break a leg.

GABRIELLA

Huh?

RYAN

In the theater, that means good luck.

(GABRIELLA smiles. ZEKE approaches SHARPAY.)

ZEKE

Sorry you didn't get the lead, Sharpay.

SHARPAY

Join the club.

ZEKE

But I still think you're fantastic.

SHARPAY

(happily stunned)

You do? I mean, like, really?

ZEKE

Like really really.

SHARPAY

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

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

GABRIELLA

Just like kindergarten, right?

TROY

Only better!

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


We're All in This Together (Reprise)

1 **ALL:**



Hey! Hey! Hey! Ho!

5



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

7




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

9




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

11



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

13 **TROY:**



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

15



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

17 (TROY):
 that all our dreams

ALL:
 Yeah, yeah! Oh!

19 (TROY):
 have no lim-i - ta - tions. That's what it's all — a - bout.

GABRIELLA:
 Ev-'ry-one is


ALL:
 C' mon, now! Oh!

23 (GABRIELLA):
 spe-cial in their own way. We make each oth-er strong.

25 (GABRIELLA):
 We're not the same.

ALL:
 We make each oth - er — strong! We're

27 (ALL): GABRIELLA,
TROY:



Musical notation for measures 27-28. The key signature has two flats (B-flat and E-flat). The melody consists of eighth and quarter notes.

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

29 ALL:



Musical notation for measures 29-30. Measure 29 features a half note chord with a fermata. Measure 30 continues with eighth and quarter notes.

We're all in this— to - geth-

31



Musical notation for measures 31-32. The melody continues with eighth and quarter notes.

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

33



Musical notation for measures 33-34. Measure 33 features a half note chord with a fermata. Measure 34 continues with eighth and quarter notes.

and we see— that we're all in this— to - geth-

35



Musical notation for measures 35-36. Measure 35 features a half note chord with a fermata. Measure 36 continues with eighth and quarter notes.

er, and— it shows when we stand hand in hand,

37



Musical notation for measures 37-38. Measure 37 features a half note chord with a fermata. Measure 38 continues with eighth and quarter notes. A key signature change to one sharp (F#) occurs at the start of measure 38.

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

39



Musical notation for measures 39-40. Measure 39 features a half note chord with a fermata. Measure 40 continues with eighth and quarter notes.

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



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



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



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



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



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

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

High School Musical Megamix (Bows)

"Start of Something New"

7 SOLO 1: SOLO 2:

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

11 SOLO 3:

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

14 SOLO 4: DUET 1:

when you take a chance. I

17 DUET 2:

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

20 TRIO 1: TRIO 2:

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

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"

GROUP 2:

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

44 **GROUP 1:**

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

47 **ALL:**

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

49

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

52

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

55

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

58

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

60

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

- CASTING
- REHEARSAL
- DESIGN
- CONNECTIONS
- RESOURCES
- MEDIA

"Status Quo"
GROUP 1:

63

No! No, — no, no! — Stick

GROUP 2:

No, no, — no!

65

— to the stuff you know. — It is be -

No! Fol-low your dream and

67

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

go! Go! — Go! —

69

— with the flow, oh no. — Stick

Got - ta live, — got - ta grow!

71

— to the stat - us quo! — Stick

Don't stick — to the sta - tus quo!

73

— to the sta - tus quo! — Stick

— Don't stick — to the sta - tus quo!

75

— to the sta - tus quo! —

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

"Bop to the Top" ALL:

79

We're gon - na bop bop bop, bop

82

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

85
Jump and hop, hop 'til we drop and start _____ a - gain.

88
— Bop bop bop, straight to the top, go-ing for the glo-

92
ry.— We'll keep step - ping up— and we just won't

fp "We're All in This Together"
95
stop. _____ We're all in this— to - geth-

98
er. When we reach, we can fly, know in-side

100
we can make it. We're all in this— to - geth-

102
er once we see there's a chance that we have

104
and we take it. To-geth - er, to-geth - er,

106

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

108

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

"Breaking Free"

109 **GROUP 1:**

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

GROUP 2:

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

112

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

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

114

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

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

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

120
— all that we — can be. — Now's the time

122
— so we're break - in' free. —

125
You know the world can see — us —

127
in a way that's dif - f'rent from who — we are.

129
Now is the time to free — us,

131
to touch the sky, to reach for the high - est

133
star! —

(#42 – BOP TO THE TOP – EXIT MUSIC.)