LIBRETTO VOCAL BOOK

HIGH SCHOOL MUSICAL
ON STAGE!

Book by David Simpatico

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

Music Adapted, Arranged and Produced by Bryan Louiselle
Based on a Disney Channel Original Movie Written by Peter Barsocchini

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The Cliques and Characters of East High School

The JOCKS
TROY BOLTON, captain of the basketball team
CHAD DANFORTH, number two on the basketball team, Troy’s best friend
ZEKE BAYLOR, has a secret passion for baking
Jason, the strong, silent type
Other Jocks

The THESPIANS
SHARPAY EVANS, president of the Drama Club
RYAN EVANS, vice-president of the Drama Club
James, an earthworm expressionist
Susan, overwrought with emotion
Cathy, a little too eager
Alan, has a flair for couture
Cyndra, has operatic aspirations
Performance Art Kids

The BRAINIACS
GABRIELLA MONTEZ, the shy new girl at school
TAYLOR MCKESSIE, president of the Science Club
MARTHA COX, has a secret passion for hip-hop
Kratnoff, a history buff
Other Brainiacs

The SKATER DUDES
Ripper, has a secret passion for the cello
Mongo, a little slow on the uptake
Other Skater Dudes

Other STUDENTS
JACK SCOTT, the PA announcer, a.k.a. the Velvet Fog of East High
KELSI NEILSON, the mousey composer of Juliet and Romeo
Wildcat Cheerleaders
Party Kids, guests in ski-lodge flashback
Fans/Spectators at the basketball championship game and the Science Decathlon

The ADULTS
Karaoke M.C., voiceover in ski-lodge flashback
MS. DARBUS, drama teacher
COACH BOLTON, basketball coach, Troy’s dad
Ms. Tenny, voiceover chemistry teacher
Moderator, voiceover science decathlon moderator
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Authors’ Notes

As you venture into the hallowed halls of *High School Musical*, the most important thing to remember is to have as much fun as you possibly can. When we sat down to adapt the immensely popular Disney Channel movie for the stage, the first thing we did was sing the music from our high school days at the top of our lungs: *Godspell*, Elton John, *Jesus Christ Superstar*, Billy Joel, *Sweeney Todd*, Meatloaf… (yes, we’re dating ourselves). Two hours and two sore throats later, we were back in high school. And that’s what you can do for the audience: bring them back to the days of high school – even if some haven’t even been to high school yet!

The characters of *High School Musical* may seem exaggerated on the surface, but there is something very real and recognizable in each of them. Ms. Darbus is kooky, eccentric and in search of her own personal spotlight; at the same time she is deeply devoted to her students and encourages them to risk in order to grow. Ryan invests a lot in being slick and flashy, but when he gets an opportunity to step out from his sister’s shadow, he learns a valuable lesson. Jack Scott, a new character created to move the story along from scene to scene, is shy and insecure in front of the rest of the kids, but in front of the P.A. mic he is smooth, confident and articulate (he has to be so we know what’s going on!). We’ve done our best to craft these characters on the page through speech, action and song – now it’s your job to show the audience what makes them tick. And you’ll do that best by bringing your own experience to the table, finding your own way into the characters, and bringing them to fresh, new life on stage. There is no “one right way” to do a part, design a set, or stage a number, so commit to your choices, keep your passion alive, and have a blast!

We join the rest of the development team at Disney Theatrical Productions in dedicating our stage adaptation of Disney’s *High School Musical* to all the drama teachers in the world who have inspired, cajoled and launched us into the theatre, providing a wide-open ocean of possibilities and a lifeboat to keep us afloat. Hip-hop hooray!

David Simpatico       Bryan Louiselle
ACT I

SCENE 1: EAST HIGH SCHOOL STEPS (& SKI LODGE) — MONDAY, 7:45 AM

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

DRUM MAJOR (V.O.)

C’mom, Wildcats!

#1 — Wildcat Cheer

ALL

WILDCATS, SING ALONG
YEAH, YOU REALLY GOT IT GOIN’ ON
WILDCATS IN THE HOUSE
EVERYBODY SAY IT NOW

(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.)

WILDCATS EVERYWHERE
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 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, because this Friday we play the league championship game, with you, Mr. Troy Bolton, leading us to infinity and beyond!
JOCKS

Hallelujah!

ALL

WILDCATS, SING ALONG
YEAH, YOU REALLY GOT IT GOIN’ ON
WILDCATS IN THE HOUSE
EVERYBODY SAY IT NOW

(SHARPAEV 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.)

ZEKE
(watching Sharpay)
Guys, here she comes. Man, she’s gorgeous.

CHAD
Hey, the ice princess has returned from the North Pole.

ZEKE
(finding the nerve to address Sharpay)
Hi, uhm, you know, I mean, hi Sharpay, how are—
(Without even glancing at Zeke, Sharpay blows past him.)

RYAN
(wanting to be friendly)
Hi Troy. Getting ready for the big game?
(Sharpay pushes Ryan out of the way so she has a clear path to Troy.)

SHARPAEV
(with a calculated flip of her hair)
Hi, Troy.

TROY
(couldn’t be less interested)
Hi, Sharpay.
(Sharpay and Ryan walk away. Chad leads the Jocks in wolf howls.)

ALL

WILDCATS EVERYWHERE
WAVE YOUR HANDS UP IN THE AIR
THAT’S THE WAY WE DO IT
(ALL)

LET’S GET TO IT
TIME TO SHOW THE WORLD

(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 her Brainiac girlfriends, including MARTHA COX. Taylor eyeballs the howling display by Chad and the Jocks.)

TAYLOR
Ah, behold the zoo animals heralding the New Year. How tribal.

SHARPAY
They were heralding my entrance, dear.

TAYLOR
La Diva speaks! So what did you do over the break, Sharpay, your nails or your scales?

(Sharpay sings a fast run up the scales, and content that she has impressed her audience, turns away from them.)

Scales. Just like all the other snakes.

(Taylor and Gabriella help her pick them up.)

ALL

WILDCATS EVERYWHERE
WAVE YOUR HANDS UP IN THE AIR
THAT’S THE WAY WE DO IT
LET’S GET TO IT
C’MON, EVERYONE

(extend her hand)

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

GABRIELLA

TAYLOR
Welcome! Moving can be such a drag. Did you at least do something fun over the winter break?

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

(happy)
Excellent, another bookworm!

SHARPAY
With all those cute boys on the slopes? Why do you think Prada makes all that fabulous après ski wear?
(fingers form an “L” on her forehead)
Loser!

GABRIELLA
Well, uhm, actually, I did meet a boy.

TAYLOR
See? So make with the newsflash, sister! I’m all ears.

#2 — Start of Something New Troy, Gabriella, Company

(Troy regales his friends with stories of his winter break. Gabriella and Troy face offstage so they don’t see each other.)

TROY
It was the best trip. The slopes were perfect! And I met the hottest little snow bunny ever!

GABRIELLA
You’ll never guess how I met him.
(During the next few lines, Gabriella and Troy are backed towards each other by their friends.)

CHAD
How’d you meet her?

TAYLOR
Snowboarding?

TROY
Snowboarding.

GABRIELLA
Singing! He was pretty good, too!

TROY
Man, she was so hot, the slopes turned to slush.
CHAD
(to the Guys)
Yeah, so did Troy.

TAYLOR
Singing?

GABRIELLA
They threw a contest for the kids. It was kind of romantic, you know?

M.C. (V.O.)
(big)
Can you say “karaoke”?!?

ALL
Karaoke!!!

(As they shout, the Students face upstage and freeze, becoming Party Kids. 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.” They turn and stare into each other’s eyes. Like an avalanche, it’s love at first sight.)

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.

TROY
LIVING IN MY OWN WORLD
DIDN’T UNDERSTAND
THAT ANYTHING CAN HAPPEN
WHEN YOU TAKE A CHANCE

GABRIELLA
I NEVER BELIEVED IN
WHAT I COULDN’T SEE
I NEVER OPENED MY HEART
TO ALL THE POSSIBILITIES
TROY, GABRIELLA

OH, I KNOW
THAT SOMETHING HAS CHANGED
NEVER FELT THIS WAY

GABRIELLA

AND RIGHT HERE TONIGHT

TROY, GABRIELLA

THIS COULD BE THE START
OF SOMETHING NEW
IT FEELS SO RIGHT
TO BE HERE WITH YOU, OH
AND NOW LOOKIN’ IN YOUR EYES
I FEEL IN MY HEART
THE START OF SOMETHING NEW

(Troy and Gabriella are happily stunned at how good they feel singing with each other.)

M.C. (V.O.)

And now, get those lips ready for the big New Year’s kiss, ‘cause here it comes in...

PARTY KIDS, M.C. (V.O.)

10! 9! ...

(The countdown continues under the next four lines of dialogue, in time with the music. Gabriella checks her watch — she’s late.)

GABRIELLA

Oh, no, I have to go, I promised my mom, New Year’s thing—

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, snap their pictures fast, just as the New Year hits.)

GABRIELLA

I had such a great time with you—

TROY

Me too!

PARTY KIDS, M.C. (V.O.)

(finishing the countdown)

... 4! 3! 2! 1! 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 on a date.

CHAD, TAYLOR

You know what my New Year’s resolution is?

GUYS, GIRLS

Tell it!

CHAD

I’M GONNA WORK MY JUMP SHOT

TAYLOR

GONNA WORK THE EQUATION

CHAD

I’M GONNA WIN THE GAME

TAYLOR

I’M GONNA WIN THE PRIZE

SHARPAY

BE THE STAR JUST LIKE ALWAYS

RYAN

BE THE STAR, NOT THE SIDEKICK

ZEKE

GET SHARPAY TO OPEN UP HER EYES

ALL

I KNOW THIS YEAR
THAT SOMETHING HAS CHANGED
NEVER FELT THIS WAY
I KNOW IT FOR REAL

THIS COULD BE THE START
OF SOMETHING NEW
IT FEELS SO RIGHT
(ALL)
TO BE HERE WITH YOU, OH
AND NOW I CAN REACH THE SKIES
I FEEL IN MY HEART
THE START OF SOMETHING NEW
THE START OF SOMETHING NEW
THE START OF SOMETHING NEW

CHAD
Sounds like a great New Year’s!

TROY
I think it’s going to be a great New Year for all of us!

GUYS
THIS YEAR I KNOW IT’S GONNA HAPPEN
GONNA HAPPEN FOR ME!

RYAN
IT’S GONNA HAPPEN FOR ME!

GIRLS
I DIDN’T KNOW IT BEFORE
BUT NOW IT’S EASY TO SEE

GUYS
OH, IT’S SO EASY TO SEE

ALL
IT’S THE START
OF SOMETHING NEW
IT FEELS SO RIGHT
TO BE HERE WITH YOU, OH
AND NOW I CAN REACH THE SKIES
I FEEL IN MY HEART

GIRLS
IT FEELS SO RIGHT
TO BE HERE WITH YOU, OH
AND NOW I FINALLY REALIZE
I FEEL IN MY HEART
THE START OF SOMETHING NEW! OH!
THE START OF SOMETHING NEW! OH!
THE START OF SOMETHING NEW! OH!
THE START OF SOMETHING NEW!

#3 — Start of Something New (Playoff) sfx/band

(The school bell rings. The Students run to their homeroom classes and sit listening to the morning announcements. 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 yo yo, Wildcats, listen up for the very first morning announcements of the brand new year. This is Jack Scott, the Velvet Fog of East High with the Homeroom 411 on what’s going down and comin’ up this week. The Science Decathlon finals are on Friday; see Taylor “Learning Curve” McKessie for more skinny on the hooey.

(fast)
During free period, the Science Club will meet in Room 213 and then switch midway with the AV Club in Room 312 for the next two and a half-sessions, then reverse and alternate their schedules for the second half of the winter quarter. The Skydiving Club will be meeting at 3:00 p.m. on the roof deck, and the First-Aid Club will be waiting for them down in the parking lot below. All for now, Peeps.

#4 — Homeroom band

SCENE 2: MS. DARBUS’S HOMEROOM — MONDAY, 8:00 AM

(Troy and Gabriella are among the last to sit, just catching the end of the morning announcements. He catches a quick glimpse of her, but can’t believe his eyes. She sits in the back of the class. Before Troy can take another look, MS. DARBUS, the school drama teacher, enters her homeroom with a grand flourish. She is eccentric, to say the least, but her eccentricity is fueled by a genuine love of theatre and of teaching. A small, hand-held gong sits on her desk.)

MS. DARBUS
(with simple clarity)
“But, soft! What light through yonder window breaks? It is the east, and Juliet is the sun. Arise, fair sun, and kill the envious moon, Who is already sick and pale with grief, That thou her maid art far more fair than she.”

(Ms. Darbus bangs her gong. Sharpay, Ryan and Kelsi applaud.)
Thank you... thank you very much. Well, once again, they forgot to announce the auditions for the winter musical, Juliet and Romeo, written by our very own Kelsi...
(MS. DARBUS)

Neilson. Kelsi, stand up and take a bow.

(Kelsi sinks lower in her chair and hides her head behind a book. One hand rises tentatively to accept the very tepid applause from the class.)

It’s a delicious neo-feminist adaptation of Shakespeare’s classic tragedy of star-crossed lovers... with three — count ’em three — tap numbers! By thinking outside the box, Kelsi has brilliantly swapped out a tragic ending with a happy ending, in which the two lovers both live... and move to Albuquerque! It’s simply bursting with sword fights, meddling parents and teenagers caught in the grip of forbidden love. If you kids can’t relate to that, I’ll eat my gong. Now there’ll be single auditions for the supporting roles and chorus, as well as pairs auditions for our two leads.

(At the mention of the musical, Chad leads the Jocks in a round of dry raspberries.)

Mr. Danforth, this is a place of learning, not a football court. Save your bilabial fricatives for someone of your own primitive esthetic.

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

This year, as always, the Drama Club faces a dearth of male participants, so please come in and audition. I’m offering you the chance to spread your wings into bold new horizons. I’m offering you the timeless allure of the greasepaint, the magical power of the Klieg light! All right— I’m offering you extra credit.

#5 — Gabriella’s Phone

(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 returns to our crucible of learning! 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 the backpack. By now Ms. Darbus loons over her.)

We have zero tolerance for cell phones during class. So, we’ll get to know each other at detention. Phone, please... and welcome to East High, Miss 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 after school and Troy is—
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!

(Ms. Darbus whirls around, suddenly Cerberus, the snarling, three-headed watchdog of Hades.)

This ain’t my first time at the rodeo, kiddies! Shall the carnage continue?

#6 — School Bell

(calls off the dogs)

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

(The Students run out the door.)

#7 — Announcement Transition 1

(Lights up on Jack in the booth.)

JACK SCOTT

Attention, custodial staff: a nauseous freshman just shared his pancakes all over the third floor corridor. We’re talking major spewage, folks, so watch out for—

(Ms. Darbus steps into the booth, hands Jack a note, and leaves.)

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

(Lights out on Jack.)

#8 — Hallway
SCENE 3: HALLWAY — MONDAY, 8:15 AM

(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

We just moved here to Albuquerque. I can’t believe you live here, too. I looked for you at the lodge on New Year’s Day, but—

TROY

(whispering)

We had to leave first thing.

GABRIELLA

(whispering now too)

Why are you whispering?

TROY

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

GABRIELLA

Too much for them to handle?

TROY

It was cool. But, my friends — that’s not what I do. That was like a different person.

GABRIELLA

Pretty crazy, right, meeting up again like this?

TROY

Hey, I was gonna call you... like a bunch of times—
GABRIELLA

And?

TROY

(embarrassed)
And, you know, I mean, like, well, I mean—

GABRIELLA

You chickened out.

TROY

Kinda.

(Pause. Troy blushes. Gabriella smiles at the thought that he was scared to call her.)

GABRIELLA

Cool.

(Troy and Gabriella look at the bulletin board, where the audition sign-up sheets for Juliet and Romeo are posted. Behind them, the ever-eavesdropping Sharpay listens to their conversation.)

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. I just want to get to know the school. But if you signed up, I’d consider coming to the show.

TROY

That’s completely impossible.

(Sharpay swoops into their conversation like a hungry vulture. She speaks fast, so no one can interrupt her.)

SHARPAY

I wouldn’t think “impossible” is even in your vocabulary, Troy.

(indicates Gabriella)
So nice of you to show our new classmate around.

(to Gabriella)
Troy is such a sweetheart, isn’t he? He’s the star of the basketball team, just like I’m the star of the Drama Club. We’re perfect for each other, don’t you think? Are we having lunch together, Troy? Oh, look, the sign-ups for the musical.

(Sharpay forces her way between Troy and Gabriella and signs her name across the entire sign-up sheet.)
SHARPAY

(to Gabriella, butter wouldn’t melt...)
Oh... were you going to sign up, too? I’m so sure we could find something for you. The ugly old Nurse is lots of fun.

GABRIELLA

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

(indicates Sharpay’s over-the-top signature)
Wow... Nice penmanship.

(Gabriella hurries away, leaving Troy with Sharpay.)

SHARPAY

I missed you during vacation, Troy. So, what’d you dooooooo, hmmmmmmmmm?

TROY

(couldn’t be less interested)

(checks his watch)
Gotta go, practice and all.

(Troy zooms away, free from Sharpay’s clutches.)

SHARPAY

You’re so dedicated. Just like me.

(afterthought, calling after Troy)
I hope you’ll come watch me in the musical? Promise?

(after a beat)
Maybe it’s my hair.

(Sharpay trots off.)

#9 — Announcement Transition 2

(Lights up on Jack in the booth.)

JACK SCOTT

Hey Wildcats, it’s request time again, and this one goes out from Vice Principal Vinnie Ichikawa to the person who took the air out of his tires—

(COACH BOLTON, the hard-nosed basketball coach and Troy’s father, steps into the booth. He hands a note to Jack and leaves.)

Sorry folks... seems we have another request that goes something like this: “Troy Bolton, get your butt to basketball practice on the double or you are grounded for a week!” Later, Peeps.
(We hear a coach’s whistle blow.)

**SCENE 4: GYM — MONDAY, 8:30 AM**

(Basketball practice. Coach Bolton is in the middle of a team 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**

I guess you know that one. Okay, men, give me ten minutes of weave drills... and let me see some hustle!

(Coach Bolton blows his whistle. The Jocks run drills. Troy runs in, late.)

---

**TROY**

Sorry I’m late, Coach!

---

**#10 — Basketball Practice**

---

**#11 — Get’cha Head in the Game**

(Troy immediately partners with Chad. They take turns guarding each other in a little “pressure” drill.)

Hey, you know that school musical thing? Pretty cool that Darbus is giving extra credit just for auditioning.

**CHAD**

(surprised)

Do you think LeBron James or Shaquille O’Neal ever auditioned for their school musical?

---

**TROY**

(covering his enthusiasm)

But, you know... like the extra credit is good for college and all.

---

**CHAD**

(still not understanding where Troy’s head is)

You know what’s better? A big, fat basketball scholarship!

---

(Coach Bolton stands behind them and bounces a basketball off Troy’s head.)
TROY

Oww!

COACH BOLTON

You’re the team captain, Bolton. Get your head in the game!

CHAD

(sotto voce)

Man, your dad’s tough.

TROY

(turns to Jocks, taking charge)

All right, let’s kick it in. Run the shuffle drill.

(The Jocks fall into place.)

COACH SAID TO FAKE RIGHT
AND BREAK LEFT
WATCH OUT FOR THE PICK
AND KEEP AN EYE ON DEFENSE

GOTTA RUN THE GIVE AND GO
TAKE THE BALL TO THE HOLE
AND DON’T BE AFRAID TO SHOOT THE OUTSIDE “J”
UH, JUST KEEP YOUR HEAD IN THE GAME

JOCKS

UH, JUST KEEP YOUR HEAD IN THE GAME

TROY

AND DON’T BE AFRAID TO SHOOT THE OUTSIDE “J”

JOCKS

UH, JUST KEEP YOUR HEAD IN THE GAME

TROY

YOU GOTTA GET’CHA, GET’CHA HEAD IN THE GAME

JOCKS

WE GOTTA GET OUR, GET OUR, GET OUR HEAD IN THE GAME

TROY

YOU GOTTA GET’CHA, GET’CHA HEAD IN THE GAME
JOCKS
WE GOTTA GET OUR, GET OUR, GET OUR HEAD IN THE GAME

TROY
COME ON, GET’CHA, GET’CHA HEAD IN THE GAME

JOCKS
WE GOTTA GET OUR, GET OUR, GET OUR HEAD IN THE GAME

TROY, JOCKS
YOU GOTTA GET’CHA, (GET OUR,) GET’CHA (GET OUR)
HEAD IN THE GAME
WE GOTTA GET OUR, GET OUR, GET OUR HEAD IN THE GAME
WOO!

TROY
LET’S MAKE SURE THAT WE GET THE REBOUND
‘CAUSE WHEN WE GET IT, THEN THE CROWD WILL GO WILD
A SECOND CHANCE, GOTTA GRAB IT AND GO
MAYBE THIS TIME WE’LL HIT THE RIGHT NOTES

(Suddenly, Troy loses himself in a melodic riff. The Jocks become a dream back-up boy band.)

JOCKS
YOU’VE GOT TO SEE HER AGAIN

JOCKS
DOO DOO DOO DOO DOO

TROY
I’VE GOT TO SEE HER A–

(Troy snaps back into focus.)

TROY
WAIT A MINUTE – NOT THE TIME OR PLACE
WAIT A MINUTE – GET MY HEAD IN THE GAME
WAIT A MINUTE – GET MY HEAD IN THE GAME
WAIT A MINUTE, WAIT A MINUTE
GOTTA GET MY, GET MY HEAD IN THE GAME

JOCKS
YOU GOTTA GET’CHA, GET’CHA, GET’CHA HEAD IN THE GAME

HIGH SCHOOL MUSICAL

AUTHORISED COPY FOR ST LEONARDS COLLEGE 26/08/2020 to 29/08/2020
TROY
I GOTTA GET MY, GET MY HEAD IN THE GAME

JOCKS
YOU GOTTA GET’CHA, GET’CHA, GET’CHA, GET’CHA
HEAD IN THE GAME

TROY
COME ON, GET MY, GET MY HEAD IN THE GAME

JOCKS
YOU GOTTA GET’CHA, GET’CHA, GET’CHA, GET’CHA
HEAD IN THE GAME

TROY, JOCKS
I GOTTA GET MY, (GET’CHA,) GET MY (GET’CHA)
HEAD IN THE GAME

JOCKS
YOU GOTTA GET’CHA, GET’CHA, GET’CHA, GET’CHA
HEAD IN THE GAME
WOO!

(Troy takes another detour into his thoughts and boy band returns.)

TROY
WHY AM I FEELING SO WRONG?

JOCKS
YOU HAVE TO ASK YOURSELF
IS YOUR HEAD IN THE GAME? OO...

TROY
MY HEAD’S IN THE GAME
BUT MY HEART’S IN THE SONG

JOCKS
WHAT’S IT GONNA BE?

TROY
SHE MAKES THIS FEEL SO RIGHT

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

(Troy and the Jocks snap back to reality.)
JOCKS
BALL UP! BOO-YAH! BOO-YAH!
NOW WE GOT THE SWERVE ON, NOW BREAK
MAKE THE PASS, CLEAN THE GLASS
TAKE ANOTHER SWIPE FROM THE CHARITY STRIPE
MAKE THE SLAM DUNK, GET THE INSIDE, OUTSIDE
DUNKADELIC DUNKADELIC
KEEP YOUR HEAD, DON’T FORGET
AND TROY BOY TROY BE CUTTIN’ THE NET

TROY
YOU GOTTA GET’CHA, GET’CHA HEAD IN THE GAME

JOCKS
YOU GOTTA GET’CHA, GET’CHA, GET’CHA, GET’CHA
HEAD IN THE GAME

TROY
YOU GOTTA GET’CHA, GET’CHA HEAD IN THE GAME

JOCKS
YOU GOTTA GET’CHA, GET’CHA, GET’CHA, GET’CHA
HEAD IN THE GAME

TROY
COME ON, GET’CHA, GET’CHA HEAD IN THE GAME

JOCKS
YOU GOTTA GET’CHA, GET’CHA, GET’CHA, GET’CHA
HEAD IN THE GAME

TROY, JOCKS
I GOTTA GET MY, (GET’CHA,) GET MY (GET’CHA)
HEAD IN THE GAME
YOU GOTTA GET’CHA, GET’CHA, GET’CHA, GET’CHA
HEAD IN THE GAME!

JOCKS
WHOA....

TROY
GET’CHA HEAD IN THE GAME
GET’CHA HEAD IN THE GAME!

TROY, JOCKS
GET’CHA HEAD IN THE GAME!

(Coach Bolton blows the whistle. The Jocks head for the locker room.)
#12 — *Get’cha (Playoff) into Lab*  

**TROY**

YOU GOTTA GET’CHA, GET’CHA HEAD IN THE GAME

**JOCKS**

YOU GOTTA GET’CHA, GET’CHA, GET’CHA, GET’CHA HEAD IN THE GAME

**TROY**

YOU GOTTA GET’CHA, GET’CHA HEAD IN THE GAME

**JOCKS**

YOU GOTTA GET’CHA, GET’CHA, GET’CHA, GET’CHA HEAD IN THE GAME

**TROY**

COME ON, GET’CHA, GET’CHA HEAD IN THE GAME

**JOCKS**

YOU GOTTA GET’CHA, GET’CHA, GET’CHA, GET’CHA HEAD IN THE GAME

**TROY, JOCKS**

I COTTA GET MY, (GET’CHA,) GET’ MY (GET’CHA) HEAD IN THE GAME
I GOTTA GET’CHA, GET’CHA, GET’CHA, GET’CHA HEAD IN THE GAME!

**JOCKS**

WHOA...

**TROY**

GET’CHA HEAD IN THE GAME!
GET’CHA HEAD IN THE GAME

**TROY, JOCKS**

GET’CHA HEAD IN THE GAME!

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

**SCENE 5: CHEMISTRY LAB — MONDAY, 2:00 PM**

*(MS. TENNY, the chemistry teacher, writes a long equation on the chalkboard. The teacher and board are invisible, placed out over the audience by the focus of the Students.)*

**MS. TENNY (V.O.)**

You have two minutes to solve this “Relationship between Energy and Principal Quantum Number” 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
So, it seemed like you knew Troy Bolton?

GABRIELLA
(distracted, checking the work on her pad)
Not really, I just asked him for directions.

SHARPAY
Troy doesn’t usually interact with new students.

GABRIELLA
Why not?
(Gabriella looks at her calculation... not the same as Ms. Tenny’s. She’s reluctant to say anything.)

SHARPAY
It’s pretty much basketball 24/7 with him. Plus, he’s such a bully, always picking on the smaller kids.
(Taylor overhears Sharpay painting a fictional portrait of Troy.)

GABRIELLA
(absorbed in her equation)
That’s nice.

SHARPAY
He hates math. And chemistry... don’t get him started on chemistry. I don’t think he’s opened a book since Sally, Dick and Jane — says he didn’t “get it.” Typical jock, right?

GABRIELLA
(still absorbed)
Cool.

SHARPAY
And he’s a meat eater... with a flatulence problem. Ask anybody.
(Watching Ms. Tenny complete the equation, Gabriella re-checks her own calculation. She raises her hand.)

GABRIELLA
Ms. Tenny?

MS. TENNY (V.O.)

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 (V.O.)
10 to the negative 18th power? That’s quite impossible.

(We hear the sound of Ms. Tenny clicking her calculator. Taylor works her calculator as well, as do most of the other Students in class.)

Well, Ms. Montez... I stand corrected. I’m very impressed. And welcome aboard!

(Taylor excitedly takes a seat next to Gabriella. Sharpay tries to grab back the conversation.)

SHARPAY
Did you know Troy spent a year in juvenile hall? Something to do with cats and lawn mowers...

TAYLOR
(à la Glinda from The Wizard of Oz)
Be gone! You have no power here!

SHARPAY
Whatever.

(Sharpay moves back a seat, but continues to eavesdrop on Taylor and Gabriella.)

#13 — Sharpay Dials

(Sharpay takes out her spare phone, dials and whispers into it.)

TAYLOR
Well, I’m impressed. You’re a genius.

GABRIELLA
Please, it’s just an equation.

(Sharppay takes out her spare phone, dials and whispers into it.)

SHARPAY
(Sharppay takes out her spare phone, dials and whispers into it.)

GABRIELLA
I thought Ms. Darbus took your phone away.
SHARPAY

(covering the phone, to Gabriella)

What? We always carry a spare... in case our agent calls.

(Sharpay turns away to continue her secret conversation.)

TAYLOR

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 think I’ll pass for now. I just want to get acclimated to the new school and all.

TAYLOR

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

GABRIELLA

Promise.

#14 — The Plot Thickens

(The school bell rings. Students race out of class, tossing off their lab coats. Sharpay stands downstage. A light comes up on Ryan, also on the phone.)

RYAN

Troy Bolton was looking at our audition list.

SHARPAY

Again? He was hanging around with that Montez hag this morning and they were both looking at the list. There’s something freaky about her. Did you Google her like I asked?

RYAN

(scans the printouts)

Yeah, it’s like she has an extra brain or something. So why is she interested in our musical?

SHARPAY

She’s interested in Troy, barfboy. I need you to plant those printouts in Taylor’s locker ASAP, okay?

RYAN

No problemo, boss. But why am I doing that?
SHARPAY

Look, there’s no harm in making certain that Gabriella is welcomed into school activities that are appropriate for her. You know, the ones that keep her far away from Troy Bolton!

(Lights out on Sharpay and Ryan.)

#15 — Announcement Transition 3

(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.)

#16 — Detention

SCENE 6: THEATER — MONDAY, 3:00 PM

(Detention. Ms. Darbus stands in the center of the Students gathered around her on the stage. She holds her gong.)

MS. DARBUS

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! You’re all doing brilliantly! Chum chum chum now, explore...

(Ms. Darbus bangs her gong. Sharpay struts across the stage like an ostrich. Ryan becomes a squirrel, looking for nuts. But Sharpay pokes him, waiting for him to join her as an ostrich, which he begrudgingly does.)

Wait wait wait— Ryan, do you want to be an ostrich?

SHARPAY

Totally.

MS. DARBUS

Ryan?

RYAN

It’s okay... ostriches are cool, I guess.

MS. DARBUS

For Sharpay, maybe, but what about you?
RYAN

Me?

MS. DARBUS

Yes, unless you want to live the rest of your life in the shadow of your sister’s ostrich...

(Sharpay gives Ryan a “don’t you dare” look. But Ryan looks at Darbus, who gives him a look of encouragement. He transforms back into his squirrel and scampers away across the stage. Miffed, Sharpay walks away like an angry ostrich. The other Students tentatively join the thespic twins in the exercise, becoming monkeys, birds, etc.

JAMES, an enthusiastic but mostly talent-free Thespian, becomes an earthworm. Gabriella works on a self-conscious canary. Taylor runs in late, takes in the room and adapts immediately. Becoming a horse, she gallops over to Gabriella, looking like she just won the lottery. She holds Web printouts.)

TAYLOR

(to Gabriella, beaming)

The answer is yes!

GABRIELLA

Huh?

TAYLOR

I’m so glad you changed your mind about the Science Decathlon. With credentials like these, we’ll win that title, for sure.

(Taylor shows Gabriella the Googled pages from her locker.)

GABRIELLA

(stunned)

Where did those come from?

TAYLOR

Didn’t you slip them in my locker?

GABRIELLA

Of course not.

(Taylor is confused. So is Gabriella. Sharpay has an ear trained on Taylor and Gabriella, but keeps her poker — uhm, ostrich — face.)

TAYLOR

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

GABRIELLA

I don’t know. I mean, I need to catch up on the curriculum here before I think about joining any clubs...
SHARPAY

(turns around, still as ostrich)
But what a perfect way to get caught up... meeting with the smartest kids in the school. What a generous offer, Taylor!

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

GABRIELLA

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

TAYLOR
(hugging Gabriella)
Yay!

GABRIELLA
Okay, so like quid pro quo: what do you know about Troy Bolton?

TAYLOR
Troy? I wouldn’t consider myself an expert on that particular sub-species... unless you speak cheerleader, as in:

(in cheerleader-ese)
“Isn’t Troy Bolton just the hottie super bomb?”

GABRIELLA
I guess I don’t speak cheerleader.

TAYLOR
Which is why we exist in an alternative universe to Troy the Basketball Boy.

GABRIELLA
Have you tried to get to know him?

TAYLOR
He has his clique, I have mine. Watch how it works in the cafeteria when you have lunch with us. 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!
CHAD
Good, because you can’t expect the rest of us to be focused on the game if you’re off somewhere singing in leotards.

TROY
Whoa, no one said anything about leotards...

CHAD
Maybe not yet, my friend, but just wait!

(Ms. Darbus bangs her gong.)

MS. DARBUS
Lovely work, all of you. James, I had no idea an earthworm could have such depth, such pain. Now, gather in a circle for our last little exposure to the magic that is theatre.

(The Students circle around her.)

This is called the Ball of Noise. The idea is to pass around an invisible ball, while making some kind of sound to go with it. Once passed to the next person, the ball can land in any part of the body. You are limited only by your own imaginations. I’ll start.

(Ms. Darbus holds her hand up, which is suddenly shaking wildly. She makes a funny sound to go with it. Then she “tosses” the ball of sound to Taylor, who comes center, and finds her own unique gesture and sound. The ball passes to Gabriella, Sharpay, Ryan, Chad, and finally to Troy. He freezes, holding the “ball,” not sure what to do.)

Do whatever you feel, Troy. There are no wrong answers. Remember, you’re only limited by your own imagination. Now go!

(Troy takes the center of the circle. The ball of noise becomes a basketball, and he performs a wild Harlem Globetrotters routine with it. At the end, he holds it over his head, but it “grows” and gets heavier. He struggles to keep the ball up.)

Wonderful, Troy. Everyone else, help him before the ball crushes him under its weight!

(The other Students close in to help Troy. They all hold up what is now a boulder of an invisible ball and raise their voices to lift it up. Coach Bolton storms into the theater.)

COACH BOLTON

(spots Ms. Darbus)

Where’s my team, Darbus?!

(see the ball of noise activity)

And what the heck are they doing here?!

(The Students stop the game, frozen by Coach Bolton’s anger. Troy and Chad try to hide.)


**MS. DARBUS**

It's called a Ball of Noise, Coach Bolton.

 *(gestures to the stage)*

I run my detention my way; you can run yours your way. These students need to be exposed to the arts by any means necessary.

**COACH BOLTON**

(to Ms. Darbus)

May we have a word?

 *(points to Troy and Chad)*

You two, into the gym, right now.

 *(Troy and Chad leap up. Gabriella watches them go. They snag their cell phones from the bucket as they fly out the door.)*

**MS. DARBUS**

(to Students)

Detention is over for today. You've all done wonderfully. It was an honor and a privilege watching you risk, risk, risk. I expect to see some of you tomorrow afternoon at the auditions. Please remember to be on time. Scoot, now. You may collect your phones.

 *(The Students pull their phones from the bucket and exit. While Ms. Darbus and Coach Bolton go at it, Sharpay lags behind and eavesdrops.)*

**COACH BOLTON**

Chad and Troy are my two star players — you can't have them acting like idiots when they should be at practice!

**MS. DARBUS**

They were not acting like idiots, they were acting like actors! If Troy and Chad were theatre performers instead of athletes, would you seek preferential treatment for them? I think not.

**COACH BOLTON**

Darbus, we are days away from the biggest game of the year.

**MS. DARBUS**

And we are in the midst of auditions for our winter musical. This school is about more than sweaty young men in baggy shorts flinging balls for buckets.

**COACH BOLTON**

Baskets. The West High Knights have knocked us out of the playoffs for three years.

**MS. DARBUS**

Yes, and despite your consistent track record of defeat, the school board still sees fit to allocate ten times the amount of money for school athletics as it does for the arts programs.
COACH BOLTON

Win, lose, it doesn’t matter. I’m trying to teach these kids about having a goal, about teamwork, something they can use as adults.

MS. DARBUS

(seeing some possible common ground)
Which is precisely what I am trying to instill in them.

COACH BOLTON

(not taking the bait)
How, by making them scream at the top of their lungs?!!

MS. DARBUS

Philistine!

COACH BOLTON

Crack pot!

(Words finally failing her, Ms. Darbus bangs her gong in Coach Bolton’s face. He blows his whistle in her face. Sharpay smiles and runs off. The lights go down on the perennial fight.)

#17 — Announcement Transition 4

(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, so ye verily forsootheth dudes better reveth yonder vocal chords. This is Jack Scott, over and out in 5-4-3-2-and 1!

(Lights out on Jack.)

SCENE 7: THEATER — TUESDAY, 3:00 PM

(Lights up on Thespians warming up for the big audition.)

#18 — Auditions (Bop to the Top / What I’ve …)

Thespians, Ms. Darbus

(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.)

GROUP 1

I BELIEVE IN DREAMING
SHOOTING FOR THE STARS
GROUP 2
BABY TO BE NUMBER ONE
YOU’VE GOT TO RAISE THE BAR

GROUP 3
A KICKIN’ AND A SCRATCHIN’
GRINDING OUT MY BEST

ALL
ANYTHING IT TAKES TO CLIMB
THE LADDER OF SUCCESS

MS. DARBUS

Next!

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

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

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.)

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

MS. DARBUS

That’s lovely, Susan. Such emotion, such... uhm... joie de vivre! Next!

GROUP 1
WORK OUR TAILS OFF EVERY DAY...

GROUP 2
WORK OUR TAILS OFF EVERY DAY...

GROUP 1
WE’VE GOT TO BUMP THE
ALL

COMPETITION
BLOW THEM ALL AWAY

MS. DARBUS

Next!

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

CATHY

THOUGHT I WAS ALONE
WITH NO ONE TO HOLD
BUT YOU WERE ALWAYS THERE BESIDE ME

MS. DARBUS

What an innovative choice of tempo! Next!

(Next up is ALAN, nervous to the point of inaudibility. But he is a very sharp dresser.)

ALAN

THOUGHT I WAS ALONE
WITH NO ONE TO HOLD
BUT YOU WERE ALWAYS THERE BESIDE ME

MS. DARBUS

Alan, I admire your pluck, but not as much as I admire those shoes. You simply must design our costumes! Next!

ALL

I CAN MAKE THIS HAPPEN
I KNOW IT IN MY HEART
ALL I HAVE TO DO IS PROVE
THAT I CAN PLAY THE PART

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

CYNDRA

THIS FEELING’S LIKE NO OTHER

MS. DARBUS

Brava!

CYNDRA

I WANT YOU TO KNOW!

MS. DARBUS

Next!
I'VE DONE ALL THE HOMEWORK
NOW I NEED THE SHOT
PLEASE, MS. D, GIVE ME THE CHANCE
TO SHOW YOU WHAT I'VE GOT

(A trio of Thespians gyrates through a performance-art version of the song, one after the other.)

PERFORMANCE ART KID 1
IT’S HARD TO BELIEVE

MS. DARBUS
Delightful!

PERFORMANCE ART KID 2
THAT I COULDN’T SEE

MS. DARBUS
Delicious!

PERFORMANCE ART KID 3
YOU WERE ALWAYS THERE BESIDE ME

MS. DARBUS
Delovely! Such vision, such risking!

GROUP 1
WORK OUR TAILS OFF EVERY DAY...

GROUP 2
WORK OUR TAILS OFF EVERY DAY...

GROUP 1
WE’VE GOT TO BUMP THE

ALL

COMPETITION
BLOW THEM ALL AWAY

WE’RE GONNA BOP BOP BOP, BOP TO THE TOP
WIPE AWAY YOUR INHIBITIONS
JUMP AND HOP, HOP TILL WE DROP
AND START AGAIN

BOP BOP BOP STRAIGHT TO THE TOP
GOING FOR THE GLORY
(ALL)

WE’LL KEEP STEPPING UP AND WE JUST WON’T STOP
TILL WE REACH THE TOP!
BOP TO THE TOP!

MS. DARBUS

Well, people, that was simply brilliant. You’ve given me hope for the future of the
American theatre, you truly have. 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

(lifting a boom box)

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

(Ryan puts the boom box on the piano, presses the button, and joins Sharpay in their
starting positions.)

#19 — What I’ve Been Looking For  Ryan, Sharpay

(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.)

(RYAN)

IT’S HARD TO BELIEVE THAT I COULDN’T SEE

SHARPAY, RYAN

YOU WERE ALWAYS THERE BESIDE ME
THOUGHT I WAS ALONE WITH NO ONE TO HOLD
BUT YOU WERE ALWAYS RIGHT BESIDE ME

SHARPAY

THIS FEELING’S LIKE NO OTHER

SHARPAY, RYAN

I WANT YOU TO KNOW
I’VE NEVER HAD SOMEONE
(SHARPAY, RYAN)

THAT KNOWS ME LIKE YOU DO
THE WAY YOU DO

I’VE NEVER HAD SOMEONE
AS GOOD FOR ME AS YOU
NO ONE LIKE YOU
SO LONELY BEFORE I FINALLY FOUND
WHAT I’VE BEEN LOOKING FOR

SHARPAY

What’s with you and those stupid jazz squares?

RYAN

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

SHARPAY

SO GOOD TO BE SEEN, SO GOOD TO BE HEARD

SHARPAY, RYAN

DON’T HAVE TO SAY A WORD

RYAN

FOR SO LONG I WAS LOST
SO GOOD TO BE FOUND
I’M LOVING

SHARPAY, RYAN

HAVING YOU AROUND!

RYAN

THIS FEELING’S LIKE NO OTHER
I WANT YOU TO KNOW

SHARPAY, RYAN

I’VE NEVER HAD SOMEONE
THAT KNOWS ME LIKE YOU DO
THE WAY YOU DO
I’VE NEVER HAD SOMEONE
AS GOOD FOR ME AS YOU
NO ONE LIKE YOU

SO LONELY BEFORE I FINALLY FOUND
WHAT I’VE BEEN LOOKING FOR
DOO DOO DOO, DOOT DOO DOO DOO DOOT DOO
(SHARPAY, RYAN)
A WOH OH OH OH-OH
DOOT DOO DOO DOO, DOOT DOO DOO DOO DOOT DOO
A WOH OH OH OH-OH

SHARPAY

You!

RYAN

No, you!

SHARPAY, RYAN

No, us!

(Sharpay and Ryan bow to applause. Their theatrical tsunami completely wipes out the other Thespians.)

MS. DARBUS

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

#20 — School Bell

(The Thespians 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? Pretty please? This is your last chance. Going once... going twice... anyone at all? No? Oh, well, then I suppose we’re done for today.

(bangs the gong, officially ending the auditions)

You were all incredible. Watch the bulletin board for callbacks, which will be held sometime next week.

(Ms. Darbus goes over the notes on her clipboard.)

SHARPAY

(to retreating Thespians)

Don’t be discouraged! The Drama Club doesn’t just need performers... it needs fans, too! Buy tickets!

(Kelsi walks across the stage and bumps awkwardly into Sharpay, knocking her into Ryan. Sharpay turns around imperiously.)
KELSI

(mustering courage)
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?

(laughs, patronizing:)
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

I should write you more solos?

SHARPAY

It tells us that you do not offer direction, suggestion, or commentary. And you
should be thankful that Ryan and I are here to lift your music out of its current
obscurity. Are we clear?

KELSI

Yes, ma’am — 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. I just came to give you like moral support. You are auditioning,
right?

GABRIELLA

No. Your friends don’t know you’re here, do they?

TROY

Right.

GABRIELLA

You’re not afraid, are you?
(Troy and Gabriella smile as they goad each other on.)

TROY

(lying)
Hey, I’m used to all the attention, remember? You’re the one who’s afraid, not me.

GABRIELLA

(lying)
I am not afraid.

TROY

Are too.

GABRIELLA

Am not.

TROY

Are too, are too, are too!

GABRIELLA

(overlapping)
Am not, am not, am not!

TROY

Oh yeah? Prove it. Get up there and show them what you can do.

(Gabriella wrestles with a decision.)

Don’t be afraid. I’ll be right here!

(Gabriella screws up her courage, comes out from behind the prop wall and runs to Ms. Darbus.)

GABRIELLA

I’d like to audition, Ms. Darbus.

MS. DARBUS

Oh, I’m so sorry, my dear, but timing means everything in the world of the theatre.

GABRIELLA

But I—

MS. DARBUS

I’m afraid the individual auditions are long over. And well, there is no one to sing with you for the lead parts.

(Though it is the last thing he wants to do, Troy comes out of the shadows and stands next to Gabriella.)
TROY
Uhm, Ms. Darbus, I uhm... oh boy — I mean, I’ll sing with her.

MS. DARBUS

(suspicious)
Troy Bolton? Where’s your sport posse... or whatever it’s called?

TROY
Team. But I’m here alone. Actually... I’m here to sing with her.

MS. DARBUS

(suspiciously)
Yes, well... I treat these shows just as seriously as your father treats his basketball practices. I called for the Juliet and Romeo auditions, and you didn’t respond. I am very sorry, but now we’ve simply run out of time. You’re out of luck, Jack.

(Ms. Darbus goes to gather her things.)

TROY

(under his breath)
Troy.

(With arms full of sheet music, Kelsi trips and sprawls to the floor, scattering paper everywhere. Troy lifts Kelsi up from the ground and collects her charts. Kelsi stares at him, frozen. Troy Bolton has come to her aid? The Troy Bolton? She’s speechless.)

You wrote that song that Ryan and Sharpay just sang?

(Kelsi nods speechless, frozen before the idol of millions.)

KELSI
Uh huh.

TROY
And the entire show?

KELSI
Uh huh.

(Kelsi nods, trying to snap out of her sudden coma.)

TROY
How long did it take you to write it?

KELSI
About two years... I get up at five every day before school. And I’m still working on the finale...
TROY
Wow, that’s amazing! You’re really dedicated. So why are you afraid of Sharpay? It’s your show.

KELSI
It is?

GABRIELLA
(supporting Troy’s point)
Hello... thank you.

TROY
Isn’t the author of a musical like the playmaker in basketball?

KELSI
Playmaker?

TROY
The person who makes everyone else look good. Without you, there is no show. You’re the playmaker here, Kelsi.

KELSI
I am?
(sits at the piano, fumbles with her music)
You want to hear the way that song is supposed to sound?

#21 – What I’ve Been Looking For (Reprise) Troy, Gabriella

(Kelsi starts playing.)

TROY
Wow, that’s really nice.
(Kelsi pushes music across the piano toward Troy.)

KELSI
It starts out quiet. Go ahead, you first.
(Troy squints at the music then starts quietly, tentatively.)

TROY
IT’S HARD TO BELIEVE THAT I COULDN’T SEE

KELSI
Nice. Keep going.

TROY
YOU WERE ALWAYS THERE BESIDE ME
KELSI

(nods to Gabriella)
Now you.

GABRIELLA
THOUGHT I WAS ALONE WITH NO ONE TO HOLD

KELSI

Now together.

TROY, GABRIELLA
BUT YOU WERE ALWAYS THERE BESIDE ME
(As with the karaoke, Troy and Gabriella gain confidence as the song progresses. Before Darbus can leave the theater, the sound of Troy and Gabriella's singing stops her. She listens, engaged.)

GABRIELLA
THIS FEELING'S LIKE NO OTHER

TROY
I WANT YOU TO KNOW...

GABRIELLA
I WANT YOU TO KNOW

KELSI
Awesome!

TROY, GABRIELLA
I'VE NEVER HAD SOMEONE
WHO KNOWS ME LIKE YOU DO

GABRIELLA
THE WAY YOU DO...

TROY
THE WAY YOU DO
(Ms. Darbus stands in the house and listens, genuinely moved.)

TROY, GABRIELLA
I'VE NEVER HAD SOMEONE
AS GOOD FOR ME AS YOU
NO ONE LIKE YOU

GABRIELLA
LIKE YOU
TROY, GABRIELLA
SO LONELY BEFORE I FINALLY FOUND
WHAT I’VE BEEN LOOKING FOR

(Troy stands with his eyes closed, feeling ecstasy from the singing. Suddenly, Ms. Darbus drops her things and runs over to him. She puts her hand on his shoulder and talks very intently to him.)

MS. DARBUS
Keep your eyes shut, Troy.

TROY
(opens his eyes)
Ms. Darbus!

MS. DARBUS
Close ‘em, I said!

(Troy closes his eyes again. Gabriella and Kelsi watch the master at work.)
Now, don’t think... 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 through the sky like a bird or something.

(A light bulb goes off in Kelsi’s head; she whips out a small notebook and writes down phrases.)

MS. DARBUS
Anything’s possible in the theatre, Troy. You can be whoever you want to be. There’s not a star in heaven you can’t reach, but you have to allow yourself to risk. That’s true for both of you, Ms. Montez. Oh, by the way, you can open your eyes now, Troy... we’re not doing The Miracle Worker, you know.

TROY
(opens his eyes)
Wow. Thanks, Ms. Darbus.

KELSI
(can hardly contain her excitement)
You two were so amazing! Like it’s exactly what I heard in my head.

MS. DARBUS
writes on her 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. Call me on my cell phone and I’m there! Or if it’s easier, I can give you a wake up call and come over with my accordion... it’s mobile!

(Lights out.)

SCENE 8: VARIOUS PLACES — TUESDAY, EVENING

(Cacophony of dialing cell phones. Lights up. Troy and Gabriella call Chad and Taylor to tell them about their callback.)

TAYLOR

GABRIELLA?

CHAD

TROY?

TAYLOR

WHAT’S UP?

CHAD

WHAT’S GOING ON?

TAYLOR, CHAD

MM-HM. OH YEAH? WHAT?! WHEN?

CHAD

NO WAY!

TAYLOR

NO WAY!

TAYLOR, CHAD

GOTTA GO, GOTTA TELL, LIKE YESTERDAY

(Taylor and Chad spread the astonishing news.)

TAYLOR

MARSHA?
MARTHA COX
TAYLOR?

ZEKE
CHAD?

CHAD
ZEKE?

TAYLOR, CHAD
I GOT NEWS, GOT NEWS

MARTHA, ZEKE
GO AHEAD AND SPEAK

TAYLOR, CHAD
GOTTA PASS IT AROUND: GABRIELLA AND TROY

MARTHA COX
DID WHAT? NO WAY!

ZEKE
THAT’S NOT OUR BOY

ALL (SO FAR)
PASSED IT AROUND! NOW DON’T BE SLOW!
GOTTA GO, GOTTA TELL EVERYBODY I KNOW

(More dialing.)

KELSI
I NEVER HEARD IT SUNG AS HALF AS GOOD
AS GABRIELLA

TAYLOR, MARTHA
GABRIELLA, GIRL, DON’T YOU CARE ABOUT THE TEAM?

ZEKE, CHAD
DON’T YOU CARE ABOUT THE TEAM
YOUR FRIENDS, THE GAME?
HOW COULD THIS HAPPEN?
SHARPAY
HOW COULD THIS HAPPEN?

RYAN
THEY GOT A CALLBACK!

SHARPAY
IF THIS IS ONE BIT TRUE
I’M GONNA SCREAM AND SHOUT!

(Sharpay screams as if the mirror just told her, “You may not be the fairest one of them all
anymore, toots!” Sharpay and Ryan move next to each other but talk via cell phones.)

SHARPAY
Is this some kind of sick joke? Troy and Gabriella didn’t even audition!

RYAN
And they never even asked our permission to join the Drama Club. I mean, come on!

SHARPAY
Someone’s got to tell that new girl the rules.

RYAN
Right. Uhm, what are the rules again?

(Lights out. Spotlight on Sharpay. She lays down the Five Rules of Successful Cliquedom:)

SHARPAY
Rule Number One: Pick the right clique.
Two: Act like your clique.
Three: Dress for your clique.
Four: Know where your clique clicks.
And Rule Number Five: Stick to the status quo!

(Sharpay and Ryan run off.)

SCENE 9: CAFETERIA — WEDNESDAY, NOON

(Lights up on a busy cafeteria. Students are sitting in their respective cliques and
buzzing about the news.)

#23 — Stick to the Status Quo

(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?!?

ZEKE

YOU CAN BET THERE’S NOTHIN’ BUT NET
WHEN I AM IN THE ZONE AND ON A ROLL
BUT I’VE GOT A CONFESSION
MY OWN SECRET OBSESSION
AND IT’S MAKING ME LOSE CONTROL

JOCKS

(curious where Zeke is going with this)
EVERYBODY GATHER ‘ROUND

ZEKE

Scones, strudel, even apple pandowdy.

JOCKS

(horrified)

NOT ANOTHER SOUND

ZEKE

I dream of making the perfect crème brulée!

JOCKS

NO, NO, NO, NO! NO, NO, NO
STICK TO THE STUFF YOU KNOW
IF YOU WANNA BE COOL
FOLLOW ONE SIMPLE RULE:
DON’T MESS WITH THE FLOW, NO, NO
STICK TO THE STATUS QUO

(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?
MARTHA COX

LOOK AT ME AND WHAT DO YOU SEE?

GABRIELLA, TAYLOR

INTELLIGENCE BEYOND COMPARE

MARTHA COX

BUT INSIDE I AM STIRRING
SOMETHING STRANGE IS OCCURRING
IT’S A SECRET I NEED TO SHARE

BRAINIACS

(enceouraging)

OPEN UP, DIG WAY DOWN DEEP

MARTHA COX

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

KRATNOFF

Is that legal?

BRAINIACS

(shouting her down)

NOT ANOTHER PEEP

MARTHA COX

It’s just dancing. And the truth is, sometimes I think it’s even cooler than homework!

BRAINIACS

NO, NO, NO, NO! NO, NO, NO
STICK TO THE STUFF YOU KNOW
IT IS BETTER BY FAR
TO KEEP THINGS AS THEY ARE
DON’T MESS WITH THE FLOW, NO, NO
STICK WITH THE STATUS 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. Before he can say anything:)

TROY, GABRIELLA

Not you too!

(Ripper stands up and sings a confession to his pals.)
RIPPER
LISTEN WELL, I’M READY TO TELL
TROY, GABRIELLA, FRIENDS
ABOUT A NEED THAT YOU CANNOT DENY
RIPPER
DUDE, THERE’S NO EXPLANATION
FOR THIS AWESOME SENSATION
BUT I’M READY TO LET IT FLY
SKATER DUDES
SPEAK YOUR MIND AND YOU’LL BE HEARD
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.)
SKATER DUDES
(horrified, in protest)
NOT ANOTHER WORD
MONGO
Do you have to wear a costume?
RIPPER
Jacket and tie.
MONGO
That’s uncalled for!
TROY, GABRIELLA
(encouraging Ripper)
NO, NO, NO, NO
SKATER DUDES
NO, NO, NO
TROY, GABRIELLA
DON’T STICK TO THE STUFF YOU KNOW
IF YOU WANNA GO FAR
GOT TO REACH FOR YOUR STAR
JUST FOLLOW YOUR DREAMS AND GO!
DON’T STICK WITH THE STATUS QUO
REBELS

(DON’T STICK WITH THE STATUS QUO!)
NO, NO, NO
DON’T STICK TO THE STUFF YOU KNOW
NO, YOU GOTTA BE TRUE
TO THE THING THAT YOU DO
NO, DON’T BE AFRAID TO SHOW
YOU WON’T STICK TO THE STATUS QUO
(DON’T STICK TO THE STATUS QUO!)

(The cafeteria is now in an uproar. Troy and Gabriella’scallback has turned the entire student body upside-down. It’s the Cliques versus the Rebels, competing for members. Sharpay and Ryan enter and witness the chaos.)

SHARPAY

THIS IS NOT WHAT I WANT
THIS IS NOT WHAT I PLANNED
AND I JUST GOTTA SAY
I DO NOT UNDERSTAND

REBELS

SOMETHING IS CHANGING

RYAN

SOMETHING’S NOT RIGHT

SHARPAY

... REALLY WRONG

SHARPAY, RYAN

AND WE GOTTA GET THINGS
BACK WHERE THEY BELONG

REBELS

SOMETHING IS HAPPENING

SOMEHOW I
FINALLY BELONG

WE CAN DO IT

RIPPER

Gotta play!

CLIQUES

STICK WITH WHAT YOU KNOW

REBELS

WE CAN DO IT
MARTHA COX

Hip-hop hooray!

SHARPAY

THEY HAVE GOT TO GO

REBELS

WE CAN DO IT

ZEKE

Creme brulee!

CLIQUES

KEEP YOUR VOICE DOWN LOW

NOT ANOTHER PEEP

REBELS

NO!

CLIQUES

NOT ANOTHER WORD

REBELS

NO!

CLIQUES

NOT ANOTHER SOUND

REBELS

NO!

SHARPAY

Everybody quiet!!!

(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!)

**CLIQUES**

NO! NO, NO, NO!

STICK TO THE STUFF YOU KNOW

IF YOU WANNA BE COOL

FOLLOW ONE SIMPLE RULE

DON'T MESS WITH THE FLOW, OH NO!

STICK WITH THE STATUS QUO!

**REBELS**

NO, NO, NO! NO!

FOLLOW YOUR DREAM

AND GO!

GO! GO!

GOTTA LIVE! GOTTA GROW! OH NO

DON'T STICK WITH THE STATUS QUO!

NO, NO, NO!

STICK TO THE STUFF YOU KNOW

IT IS BETTER BY FAR

TO KEEP THINGS AS THEY ARE

DON'T MESS WITH THE FLOW, OH NO!

STICK TO THE STATUS QUO!

STICK TO THE STATUS QUO!

STICK TO THE STATUS QUO!

(Over the big finish, Zeke tries to present his cake to Sharpay.)

**ALL**

QUO! QUO! QUO!

(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.)

**SHARPAY**

Someone’s going to pay for this!

(Troy grabs Gabriella’s hand and they run offstage. Sharpay runs off in the other direction. Ryan follows her. Blackout. END OF ACT ONE.)


ACT TWO

#24 — Entr’acte (Stick to the Status Quo)

SCENE 1: ROOFTOP GARDEN — WEDNESDAY, 12:30 PM

(Lights up on Jack Scott. He runs and trips into the announcer’s booth, flicks on the mic.)

JACK SCOTT

This is Jack Scott with a late-breaking Wildcat Newsflash: Students have been spotted singing and dancing on tables in the school cafeteria! Cliques have gone wild in an unprecedented response to Troy Bolton’s callback for the school musical — one skaterdude was even seen mixing in with the school band string section — oh, the humanity, the humanity!

(Lights out on Jack.)

#25 — Rooftop Garden

(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.)

TROY

Wow, pretty wild, huh?

GABRIELLA

I can’t believe how crazy it got downstairs just because we got called back.

TROY

This is much better, right?

GABRIELLA

Much better. So this is your private hideout?

TROY

Thanks to the Horticulture Club. My buddies don’t even know about it.

GABRIELLA

Looks to me like everyone on campus wants to be your friend.

TROY

Yeah. Unless we lose.

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
My parents’ friends are always saying, “Your son is the basketball guy. You must be so proud.” Sometimes I don’t want to be “the basketball guy.” I just want to be, you know, me.

GABRIELLA
I saw how you treated Kelsi at the audition yesterday. Do your friends know that part of you?

TROY
Are you kidding? To them, I’m “the playmaker dude.”

GABRIELLA
Then they don’t know enough about you, Troy.

(beat)
Playmaker. That’s such an odd phrase.

TROY
(mispronouncing)
How about Pythagorean Theorem? Now that’s pretty whack.

GABRIELLA
Uhm, I think you mean Pythagorean.

TROY
Right. Totally whack!

GABRIELLA
At my other schools I was “the freaky math girl.” That’s all they thought I was... always pointing at me, whispering behind my back. They made me feel like I was a freak and I hated it. That’s kind of why I want to keep a low profile here, you know, so I can just be me.

TROY
But you can’t let people stop you from doing what you want to do. I mean, you are what you do, right? Kinda?

GABRIELLA
That’s easy for you to say. You’re the big basketball star — you love the spotlight. I’m a lot happier curling up with a good book.

TROY
Hiding?
GABRIELLA
No.

TROY
Maybe?

GABRIELLA
Well, maybe. I don’t know.

(beat)
Remember in kindergarten... you’d meet a kid, know nothing about them, then ten seconds later you were best friends, because you didn’t have to be anything but yourself?

TROY
Yeah.

GABRIELLA
Singing with you felt like that. Like, safe, you know?

TROY
I never thought about singing, that’s for sure. But when I look at you...

(embarrassed, but mustering courage)
... it’s like anything is possible, you know?

GABRIELLA
(impressed with Troy’s honesty, takes a risk)
So you really want to do the callbacks?

(Pause. Troy weighs his response carefully.)

(backpedaling)
That’s cool— I mean, I guess I don’t want to either.

TROY
No, I’m in.

GABRIELLA
Really? Really?

TROY
Hey, just call me “freaky callback boy.”

#26 — I Can’t Take My Eyes Off of You
Troy, Gabriella

GABRIELLA
You’re a cool guy, Troy. But not for the reasons your friends think.
(Troy, swept up in the moment, sings to Gabriella.)

TROY
YOU NEVER KNOW WHAT YOU’RE GONNA FEEL,
YOU NEVER SEE IT COMING, SUDDENLY IT’S REAL

GABRIELLA
OH, IT NEVER EVEN CROSSED MY MIND
THAT I COULD EVER, EVER HOPE TO FIND
SOMEONE LIKE YOU

TROY, GABRIELLA
OH, ALL THINGS CHANGE
WHEN YOU DON’T EXPECT THEM TO
OH, NO ONE KNOWS

GABRIELLA
WHAT THE FUTURE’S GONNA DO

TROY
I NEVER EVEN NOTICED THAT
YOU’VE BEEN THERE ALL ALONG

TROY, GABRIELLA
I CAN’T TAKE MY EYES OFF OF YOU
I KNOW YOU FEEL THE SAME WAY TOO
I CAN’T TAKE MY EYES OFF OF YOU
ALL IT TOOK WAS ONE LOOK
FOR A DREAM COME TRUE

TROY
YEAH WE GOT A GOOD THING GOIN’ ON

GABRIELLA
RIGHT HERE IS RIGHT WHERE WE BELONG

TROY, GABRIELLA
YOU NEVER REALLY KNOW WHAT YOU MIGHT FIND

TROY
NOW ALL I SEE IS

TROY, GABRIELLA
YOU AND I
YOU’RE EVERYTHING I NEVER KNEW
THAT I’VE BEEN LOOKING FOR
(TROY, GABRIELLA)
I CAN’T TAKE MY EYES OFF OF YOU
I KNOW YOU FEEL THE SAME WAY TOO
I CAN’T TAKE MY EYES OFF OF YOU
ALL IT TOOK WAS ONE LOOK
FOR A DREAM COME TRUE

I CAN’T TAKE MY EYES OFF OF YOU
FEELINGS LIKE I NEVER KNEW
I CAN’T TAKE MY EYES OFF OF YOU
FROM THE START, GOT MY HEART
YEAH, YOU DO
CAN’T TAKE MY EYES OFF OF YOU

TROY
YOU NEVER KNOW WHAT YOU’RE GONNA FEEL

GABRIELLA
YOU NEVER SEE IT COMING, SUDDENLY IT’S REAL

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 down.)

#27 — Sharpay’s Locker

SCENE 2: SHARPAY’S LOCKER — WEDNESDAY, 12:30 PM

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

ZEKE
Hey, Sharpay. Now that Troy’s going to be in your show –

SHARPAY
Troy Bolton is not in my show!

ZEKE
Oh, uhm, well, okay... I mean, did you like the cake I made for you?

SHARPAY
No. It doesn’t go with my pants.
ZEKE

Ha ha, that’s funny. So, uhm, anyway, 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

That doesn’t sound very appetizing.
(calling after her)
Wouldn’t you prefer a nice crème brûlée? Or maybe some tartufo? Tiramisu?
(beat)
Tiramisu? Why did I say tiramisu? Aarrgh!!!
(Zeke runs off.)

#28 — Study Hall  sfx/band

(The school bell rings.)

SCENE 3: STUDY HALL — WEDNESDAY, 1:00 PM

(Lights up on the Jocks and the Brainiacs sitting together in a summit meeting. Much murmuring and debate going on.)

TAYLOR

You really think that’s going to work?

CHAD

It’s the only way to save Troy and Gabriella from themselves.
(Taylor looks at the Brainiacs. After a brief hesitation, they nod in unison.)

TAYLOR

So what you’re saying is the individual must be sacrificed for the good of the whole? That’s so very Karl Marx.
(beat)
Works for me.

CHAD

We’ll get Troy in the locker room. You guys nab Gabriella in the lab at exactly sixteen hundred hours.

TAYLOR

Whatever. Just work him until he—
CHAD
Troy Bolton is my best friend — I know how to push all his buttons. Remember, the line of communication is crucial to the successful deployment of this covert operation.

TAYLOR
(looks at him with fresh eyes)
I didn’t know you could say that many syllables together in one sentence. I’m impressed.

CHAD
Thanks... been working on it all night. 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.
(Taylor and the Brainiacs get up to leave.)

CHAD
I love it when you speak German.

TAYLOR
(considers correcting him, but instead, smiles and says:) Danke schön.
(As the Jocks and Brainiacs disperse, Sharpay and Ryan pop up from behind two large books.)

SHARPAY
Something isn’t right. The Jocks and the Brainiacs mingling in study hall?!?

RYAN
The Jocks rule most of the school, but if they get Troy into the musical, then they’ve conquered the entire student body.

SHARPAY
And if the Brainiacs get Gabriella hooked up with Troy Bolton, the Science Club goes from drool to cool. And Troy will be hers forever!
(this is war)
Ryan, we need to save our show from people who don’t know the difference between a Tony Award and Tony Soprano.

RYAN
But how?
SHARPAY
Darbus. I have a plan.

RYAN

(cautioning, à la Ricky Ricardo)
Luuuccyyyyy...

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

RYAN
She’ll never believe that.

SHARPAY
She’ll believe anything I tell her because I’m the president of the Drama Club.

RYAN
Yeah, but the president’s not supposed to lie, Sharpay.

SHARPAY
Yeah, and the vice-president’s supposed to smile, zip it and do what I tell him to do, all right? Now come on!

#29 — Wildcat Cheer (Reprise)  Cheerleaders

(Sharpay races off to find Ms. Darbus. Ryan follows close behind, shaking his head.
Lights up on the Cheerleaders practicing in the gym.)

CHEERLEADERS
WILDCATS, SING ALONG
YEAH, YOU REALLY GOT IT GOIN’ ON
WILDCATS IN THE HOUSE
EVERYBODY SAY IT NOW

WILDCATS EVERYWHERE
WAVE YOUR HANDS UP IN THE AIR
THAT’S THE WAY WE DO IT
LET’S GET TO IT
C’MON EVERYONE

Go Wildcats!

(The Cheerleaders disperse as the Jocks charge into practice.)
SCENE 4: GYM — WEDNESDAY, 3:30 PM

(The Jocks run drills. Troy is absent.)

COACH BOLTON
Show a little hustle, already! What’s wrong with you guys today? The big game is the day after tomorrow! Where’s your heads at?

TEAM
(as one, without much heart)
In the game, Coach. In the game.

COACH BOLTON
And where is Bolton?
(nothing)
That was an open question.
(again, nothing)
I said —
(Suddenly, cutting off his tirade, Ms. Darbus bursts into the gym and storms right up to Coach Bolton, grabbing the basketball as it is tossed from one team member to another.)

MS. DARBUS
How dare you!?!

COACH BOLTON
What?

MS. DARBUS
In all my years in the theatre, never have I encountered such childish, small-minded subterfuge!

COACH BOLTON
Boys, practice is over. Hit the showers. Now.
(The Jocks run off.)

MS. DARBUS
All right, Bolton — cards on the table right now.

COACH BOLTON
Huh?

MS. DARBUS
Your pathetic male ego is all bent out of shape because I put your stars in detention, so now you’re getting even?
COACH BOLTON
What are you talking about, Darbus?

MS. DARBUS
Don’t play dumb with me, Bolton.

COACH BOLTON
I’m not playing!

MS. DARBUS
Some very reliable sources told me all about your little plot to humiliate me and the Drama Club, and I am telling you it ain’t gonna fly!

COACH BOLTON
Save the speeches for the stage.

MS. DARBUS
If you and your all-star son are planning some kind of practical joke in my chapel of the arts—

COACH BOLTON
Troy doesn’t even sing.

MS. DARBUS
I guess you don’t know your own son as well as you think you do. 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
See! I knew it! Very well, Bolton, you leave me no choice: if Troy is actually serious about auditioning, he’s going to have to prove it. I won’t allow either one of you to make fools out of the Drama Club.

COACH BOLTON
Hey, you don’t need my help to do that!

_(With a harumph, Darbus slams the ball in Bolton’s gut, turns and exits, but bumps into Troy, who runs in, late for practice.)_

MS. DARBUS
And you, mister “I’m soaring, I’m flying”—

TROY
_(surprised)_
Hi, Ms. Darbus.
MS. DARBUS

(hurt)
I thought you were genuine, Troy. Wrong again, I guess.

(Ms. Darbus storms out. Troy is confused.)

TROY

(to Coach Bolton)
What was that all about?

COACH BOLTON
You want to tell me something, Bolton? Something about singing?

TROY

(afraid to tell the truth)
Uhm, no. I mean, you know...

COACH BOLTON
No, I don’t know. Darbus the Deranged just chewed my head off because she thinks you’re plotting something.

TROY
No, like, I mean... I was just helping someone audition, that’s all. It’s nothing.

COACH BOLTON
You bet it’s nothing! In case you’ve forgotten, you have the biggest game of your life coming up in two days. Get your head in the game for real, Bolton. Your team is depending on you.

TROY
I was going to stay and work on my free throws.

COACH BOLTON
Since you were late for practice — again — that’s the least you can do.

(Coach Bolton heads for the coach’s room. Troy begins a drill in the empty gym. Gabriella pokes her head in through one of the doors. Troy waves her in, gesturing for her to keep her voice down, so his dad doesn’t hear.)

GABRIELLA

(looking around)
Wow, so this is your real stage.

TROY
I guess you could call it that. Or just a smelly gym.

(Troy bounces the ball to Gabriella. She dribbles better than he expected.)
Whoa... don’t tell me you’re good at hoops, too?
GABRIELLA
I once scored forty-one points in a league championship game.

TROY
No way.

GABRIELLA
Yeah... the same day I invented the PlayStation and the iPod.

(Troy laughs and steals the ball back from Gabriella.)
I’ve been rehearsing with Kelsi.

TROY
I know. Me, too. And I was late for practice, so if I get kicked off the team, it’ll be on your conscience.

GABRIELLA
Hey, I—

TROY
(he’s kidding)
Gabriella. Chill.
(Gabriella laughs.)

COACH BOLTON (O.S.)

(voice booms in the gym)
I’m sorry, Miss, this is a closed practice.

(Coach Bolton strides back into the gym.)

TROY
But practice is over.

COACH BOLTON
Not until the last player leaves the gym, Bolton. Team rules.

GABRIELLA
Oh, I’m sorry, sir.

TROY
Dad, this is Gabriella Montez.

COACH BOLTON
Your detention buddy?

(Martha Cox pokes her head in the gym and calls to Gabriella.)
MARTHA COX

Pssst, Gabriella... Taylor needs you up in the lab right away.

(gives her the thumbs up)

Hip-hop hooray!

GABRIELLA

I’ll see you later, Troy. Nice to meet you, Coach Bolton.

COACH BOLTON

(sternly)

Goodbye.

(Gabriella makes a hasty exit with Martha. Troy faces Coach Bolton.)

TROY

Detention was my fault, not hers.

COACH BOLTON

You haven’t missed practice in three years. That girl turns up and you’re late twice.

TROY

“That girl” is named Gabriella, and she’s very nice.

COACH BOLTON

Helping you miss practice doesn’t make her “very nice.” Not in my book. Or your team’s.

TROY

She’s not a problem, she’s just a girl.

COACH BOLTON

But you’re not just “a guy.” You’re the team leader, what you do affects not only this team, but the entire school. Without you completely focused, we won’t win the game Friday. And championship games don’t come along every day... they’re something special.

TROY

A lot of things are special.

COACH BOLTON

You blow this chance, you’ll regret it the rest of your life.

TROY

(finally deciding to go there)

You mean, like you?
COACH BOLTON

(stung but hiding it)
You’re a playmaker, Bolton, not a singer.

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

(Troy heads for the locker room. Coach Bolton watches him, at a complete loss with his son.)

SCENE 5: LOCKER ROOM / LAB — WEDNESDAY, 4:00 PM

#30 — Counting on You     Jocks, Brainiacs

(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!

CHAD
THERE’S A CHOICE THAT YOU HAVE TO MAKE.

TAYLOR
AND IT’S PRETTY PLAIN TO SEE

ZEKE
YOU’RE EITHER OUT OR IN

MARTHA COX
YOU EITHER LOSE OR WIN

JOCKS, BRAINIACS
ARE YOU GONNA TURN YOUR BACK ON HISTORY?

TAYLOR
ON THE LEGEND THAT YOU’RE A PART OF?

CHAD
ON THE JOB THAT YOU WERE BORN TO DO?
JOCKS, BRAINIACS
DON’T LET US DOWN
YOU GOTTA COME THROUGH
’CAUSE WE’RE COUNTING ON, COUNTING ON
COUNTING ON YOU

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.

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

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

JOCKS, BRAINIACS
I don’t think so!

JOCKS
CHECK OUT THE CHAMPIONS WHO CAME BEFORE
HAIL THE HERO THAT YOU COULD BE
BRAINIACS
AND PUT AWAY THAT DREAM
‘CAUSE THERE’S NO “I” IN “TEAM”

JOCKS, BRAINIACS
AND THE SACRIFICE IS WORTH IT, WE ALL AGREE

JOCKS
YOU JUST HAVE TO KEEP YOUR FOCUS

BRAINIACS
AND FORGET ABOUT “YOU KNOW WHO”

JOCKS, BRAINIACS
DON’T LET US DOWN
YOU GOTTA COME THROUGH
‘CAUSE WE’RE COUNTING ON, COUNTING ON
COUNTING 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

TAYLOR
Heartbreak Bolton. Another lost-cause, bonehead, *Basketballus moronius* jock. But you... you’re the future of civilization.

JOCKS
YOU’RE NEXT IN THE LINE
YOU’RE PART OF THE CHAIN
AND NOW THAT WE CAN MAKE IT
DON’T BREAK IT!

MARTHA COX
YOU’RE THE HEIR APPARENT

TAYLOR
THAT’S WHAT EVERYONE SAYS
BRAINIACS
FROM FRIDA KAHLO, INDIRA GANDHI
ROSA PARKS, AMELIA EARHART
TO GABRIELLA MONTEZ!
(GABRIELLA MONTEZ!)
(GABRIELLA MONTEZ!)

JOCKS
(overlapping)
Bolton! Bolton! Bolton! Bolton! Bolton!

JOCKS, BRAINIACS
NOW THE PRESSURE IS WAY UP HIGH
WHICH WAY ARE YOU GONNA GO?
YOU GONNA SING A SONG
OR ARE YOU GONNA BE STRONG
TRADE YOUR FANTASIES IN FOR THE THING YOU KNOW
THE DESTINY YOU’VE BEEN HANDED
THE ONLY THING THAT YOU CAN DO?
DON’T LET US DOWN
YOU GOTTA COME THROUGH
‘CAUSE WE’RE COUNTING ON YOU...

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!

JOCKS, BRAINIACS
YEAH, WE’RE COUNTING ON YOU...

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

JOCKS, BRAINIACS
WE’RE COUNTING ON YOU...

TROY
I’m for the team. I’ve always been for the team.

JOCKS, BRAINIACS
SO DON’T LET US DOWN...

GABRIELLA
How about what matters for me?
JOCKS, BRAINIACS
YOU’ GOTTA COME THROUGH...

TROY
What do you want from me?

JOCKS, BRAINIACS
WE’RE COUNTING ON, COUNTING ON
COUNTING ON, COUNTING ON—

TROY, GABRIELLA
Arrghhh!

(Chad gives Zeke the signal. Unseen by Troy, Zeke dials the cell phone.)

#31 — Taylor’s Cell

(In the lab, Taylor’s distinctive ringtone sounds on her phone.)

TROY
(fed up)
I can’t believe you guys! Is this what you guys 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? You’ve got your team, and now I’ve got my team. 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.)

#32 — When There Was Me and You

GABRIELLA, TROY, JOCKS, BRAINIACS

TAYLOR
So, uhm, Gabriella... do you want to grab a Coke? No, huh? Okay, uhm, well... see you later.

(The Brainiacs awkwardly shuffle toward the door, looking as guilty as sin. Gabriella stays behind.)

CHAD
(to Troy)
Do you want to have some lunch...?

ZEKE
I made a really outstanding foie gras tartlet!

(Chad gestures for Zeke to zip it. The Jocks file out, guilty over what they just did. Gabriella and Troy are left alone in the locker room and lab. They are heartbroken.)

SCENE 6: ISOLATED SPACES — WEDNESDAY, EVENING

GABRIELLA
IT’S FUNNY WHEN YOU FIND YOURSELF LOOKING FROM THE OUTSIDE I’M STANDING HERE BUT ALL I WANT IS TO BE OVER THERE WHY DID I LET MYSELF BELIEVE MIRACLES COULD HAPPEN ‘CAUSE NOW I HAVE TO PRETEND THAT I DON’T REALLY CARE

(The Brainiacs appear upstage and sing backup.)
(GABRIELLA)
I THOUGHT YOU WERE MY FAIRY TALE
MY DREAM WHEN I’M NOT SLEEPING
A WISH UPON A STAR THAT’S COMING TRUE

BRAINIACS
COMING TRUE...

GABRIELLA
BUT EVERYBODY ELSE COULD TELL
THAT I CONFUSED MY FEELINGS WITH THE TRUTH

BRAINIACS
WITH THE TRUTH...

GABRIELLA
WHEN THERE WAS ME AND YOU

BRAINIACS
WHEN THERE WAS ME AND YOU

(The Jocks appear upstage and backup Troy.)

TROY
I SWORE I KNEW THE MELODY
THAT I HEARD YOU SINGING
AND WHEN YOU SMILED YOU MADE ME FEEL
LIKE I COULD SING ALONG

JOCKS
I KNEW THE SONG
I HEARD YOU SINGING
YOU SMILED AND I FEEL
I COULD SING ALONG

GABRIELLA
BUT THEN YOU WENT AND CHANGED THE WORDS
NOW MY HEART IS EMPTY

TROY
I’M ONLY LEFT WITH USED TO BE’S
AND ONCE UPON A SONG

JOCKS
AND NOW I’M LEFT
ONCE UPON A SONG

GABRIELLA, TROY
NOW I KNOW YOU’RE NOT A FAIRY TALE
AND DREAMS ARE MEANT FOR SLEEPING
AND WISHES ON A STAR JUST DON’T COME TRUE

AND NOW EVEN I CAN TELL
THAT I CONFUSED MY FEELINGS WITH THE TRUTH
BECAUSE I LIKED THE VIEW
GABRIELLA
WHEN THERE WAS ME AND YOU

TROY
I CAN’T BELIEVE THAT I COULD BE SO BLIND

GABRIELLA
IT’S LIKE YOU WERE FLOATING
WHILE I WAS FALLING
AND I DIDN’T MIND

TROY
I DIDN’T MIND

JOCKS, BRAINIACS
OH...

TROY, GABRIELLA
WHY DID I LET MYSELF BELIEVE
MIRACLES CAN HAPPEN?
‘CAUSE NOW I’M HAVING TO PRETEND
THAT I DON’T REALLY CARE

JOCKS, BRAINIACS
I BELIEVE
IN MIRACLES
‘CAUSE NOW I
REALLY CARE

I THOUGHT YOU WERE MY FAIRY TALE
MY DREAM WHEN I’M NOT SLEEPING
A WISH UPON A STAR THAT’S COMING TRUE

EVERYBODY
YOU WERE MY
FAIRY TALE
A WISH COME TRUE

BUT EV’RYBODY ELSE COULD TELL
THAT I CONFUSED MY FEELINGS FOR THE TRUTH

TROY
BECAUSE I LIKED THE VIEW

GABRIELLA
I THOUGHT YOU FELT SO TOO

TROY, GABRIELLA
WHEN THERE WAS ME AND YOU

(Blackout.)

SCENE 7: REHEARSAL ROOM — THURSDAY, 12:30 PM
(Sharpay and Ryan rehearse the choreography for their callback; the boom box plays their accompaniment. They are working their butts off. Suddenly, Ryan throws in his signature “jazz square” and stomps on Sharpay’s foot.)

SHARPAY

You idiot!

(Ryan turns off the boom box.)

What did I tell you about those stupid jazz squares?

RYAN

Everybody loves a good jazz square — it’s a classic. And why do we always have to do what you say?

SHARPAY

Maybe because I know what I’m doing? Just do what I tell you. I’m not taking any chances, understand? That role is mine! I was born to play it!

RYAN

Somebody in this room ought to chill out, sister. And it ain’t me. We’ll get the roles we want, we always do.

SHARPAY

I’m not just talking about my role in the play, Ryan. I’m talking about my role in like... the school. I’m not a Jock, I’m not a Brainiac... but you know what, I’m the Star — that’s my role. And if they take it away from me, who am I?

RYAN

Well... you could just be Sharpay. That’s not so bad, is it?

SHARPAY

Are you brain-dead? No one’s going to like me if I’m just Sharpay! But on stage, I can be Juliet, I can be Annie Oakley, I can be anyone I want to be, not just dumb old Sharpay. I need something to make me fabulous Ryan. I mean, come on, they named me after a flabby dog!

RYAN

Sharpay, we’ve had the leads every year since birth. If we get it again, great. If not, we’ll still be fabulous. Besides, it could be worse. They could have named you Pug... or Shih Tzu... or—

SHARPAY

But Troy and that... that thing!

RYAN

Look, maybe Troy would like you more if you were just yourself, for once.

SHARPAY

Pardon me, Dr. Phil, but what do you know? You’re just a kid.
RYAN
I’m only eight minutes younger than you.

SHARPAY
Yeah, well, those are eight important minutes!

(Troy suddenly barges into the room looking for Gabriella, cell phone in hand.)

TROY
Oh, sorry... I didn’t know you were in here.

SHARPAY
(instantly sugar-coated)
Hi Troy. Did you come to ask if I’d switch partners and audition with you? The answer is yes! Ryan, you’re fired.

RYAN
Sharpay!

TROY
Uhm, no. Have you seen Gabriella? I’ve really got to talk to her.

SHARPAY
Who?

TROY
(over it, turning to leave)
Forget it!

RYAN
(stopping Troy)
Hey. Last time I saw her, she was in the theater, like about ten minutes ago.

TROY
(surprised)
Thanks, Ryan. You’re all right!

(Troy runs out. Ryan beams. Sharpay fumes like Vesuvius about to erupt.)

SHARPAY
How can you stab me in the back like that, helping the enemy?!?

RYAN
I stabbed you in the back?

SHARPAY
Well, at least you admit it. Now take it from the top, and lose those jazz squares.

(Sharpay hits the boom box. Lights fade down.)
SCENE 8: THEATER — THURSDAY, 12:45 PM

(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. A page of sheet music is next to her. Kelsi sits at the piano, working on the finale.)

KELSI

Try it again, ok?

(Gabriella reluctantly picks up the sheet music and sings a phrase.)

GABRIELLA

WE’RE FLYING, SOARING...

KELSI

No... switch it around...

GABRIELLA

WE’RE SOARING, FLYING...

KELSI

That’s it!

#35 — Gabriella’s Cell

(Gabriella’s phone rings. She turns to answer just as Troy enters from the back of the house. They don’t see each other. Kelsi continues working.)

GABRIELLA

(into cell phone)

Troy.

TROY

(into phone)

Gabriella, you have to listen to me. What you heard yesterday, none of that is true. I didn’t mean any of it.

GABRIELLA

(into phone)

You sounded pretty convincing to me.
TROY

(into phone)
Then you didn’t hear the whole thing. I was sick of my friends riding me about singing with you, and I said things I knew would shut them up. The guy you met on vacation is way more me than the guy who said those stupid things.

GABRIELLA

(into phone)
Troy, the whole singing thing is making the school crazy. You said it yourself: everyone is treating you different because of it.

TROY

(into phone)
Maybe that’s because I don’t want to be just “the basketball guy” anymore. Gabriella, when I look in your eyes, I know I can be anyone I want to be, because you look at me without putting like all these limits on me, you know?

GABRIELLA

(into phone)
But your dad—

#36 — Start of Something New (Reprise) Troy, Gabriella

TROY

(into phone)
This isn’t about my dad. This is about me, about how I feel. And I’m not letting the team down, they let me down. 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

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
TROY
LIVING IN MY OWN WORLD
DIDN’T UNDERSTAND
THAT ANYTHING CAN HAPPEN
WHEN YOU TAKE A CHANCE

GABRIELLA
I NEVER BELIEVED IN
WHAT I COULDN’T SEE
I NEVER OPENED MY HEART
TO ALL THE POSSIBILITIES

TROY, GABRIELLA
OH, I KNOW THAT SOMETHING HAS CHANGED
NEVER FELT THIS WAY

GABRIELLA
I KNOW IT’S FOR REAL

TROY, GABRIELLA
THIS COULD BE THE
START OF SOMETHING NEW

TROY
IT FEELS SO RIGHT

GABRIELLA
TO BE HERE WITH YOU

TROY, GABRIELLA
OH, AND NOW, LOOKING IN YOUR EYES
I FEEL IN MY HEART
THE START OF SOMETHING NEW

(Troy and Gabriella end the song in an embrace. 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. Blackout.)

SCENE 9: STUDY HALL — THURSDAY, 1:00 PM

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

TAYLOR
I feel like so demeritorious about what we did.

CHAD
Me too, I think. What are we gonna do now?

(Troy and Gabriella run in, ready to tell off their friends. Kelsi follows close behind. She collides with them as they stop short.)

KELSI
Sorry.

TROY
Guys, we have something we want to tell you.

TAYLOR
No, us first.

GABRIELLA
No, this is important. Troy and I have decided—

TROY
What Gabriella means is—

(Lights up on Jack in the booth.)

JACK SCOTT
Hey, all you crazy Wildcats! Just a reminder that the Science Decathlon and basketball championship game will both start tomorrow afternoon at 3:00 PM, so don’t be late, baby. Come on out and support your...
(JACK SCOTT)

(Ms. Darbus appears in the booth and slips a note for Jack to read. She is somewhat troubled by what she is doing, but stands resolute.)

But wait— it looks like we have a late-breaking Wildcat Newsflash...

(reads the note)

The callbacks for Juliet and Romeo have been moved up to... tomorrow at 3:00 PM?!

(stunned, to Ms. Darbus)

Hey but wait, Ms. Darbus, you can’t. That’s the same time as—

(Ms. Darbus stands firm and points to the mic.)

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

#39 — Sorry, Troy

(Ms. Darbus takes a deep breath. Lights out on the announcer’s booth. Troy and Gabriella look at each other, crestfallen.)

JOCKS, BRAINIACS

What???

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

We can’t.

TAYLOR

Well, it’s clear now you have no choice.

CHAD

There’s only one thing you can do.

TROY

(resigned)

Yeah, I know.
GABRIELLA

(similarly)

Maybe next year, right?

TAYLOR

Audition for the musical.

TROY

What? But what about the team?

GABRIELLA

I thought you wanted to win the Decathlon?

TAYLOR

So we come in second. That’s no disgrace.

CHAD

Win or lose, we’re teammates. That’s what we’re about. Even if you turn out to be
the worst singer in the world...

ZEKE

... which you might be, because we haven’t actually heard you sing.

KELSI

He’s fantastic! They both are!

TAYLOR

What we did was so wrong. We just want you to know that we’re going to be there
cheering for the both of you. In spirit, anyway.

ZEKE

Yeah, Cap... if singing is something you want to do, we should be boosting you up,
not tearing you down.

(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 wordlessly as he follows her off.
His silent mime monologue seems to say, “Sorry about the schedule... you’re both really
great... Sharpay was dropped on her head at birth.” 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.)
(announcing)

TROY

Yeah, so anyway, we made our decision.

GABRIELLA

I’ll be there for the team, Taylor.

TROY

Me too, guys. It’s just a musical, anyway.

KELSI

Just a musical?!?

GABRIELLA

You know what he means. 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 leave.)

CHAD

We can’t let them do it.

TAYLOR

Yeah, a dream deferred and all that.

CHAD

We have to figure out a way for them do both.

TAYLOR

Team huddle!

CHAD

Hey, you spoke Jock!

TAYLOR

I’m good with foreign languages, remember?

(The Brainiacs and Jocks huddle up with Kelsi. 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 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.)

CHAD

YESTERDAY, WE ALL WERE ON OUR OWN ROAD
WE DIDN’T REALLY KNOW

GROUP 1

UH-UH

GROUP 2

UH-UH

ALL

UH-UH

TAYLOR

THAT EACH OF US BRINGS SOMETHING TO THE TABLE
TO HELP THE OTHERS GROW

ALL

OH!

ZEKE

NOW’S THE CHANCE TO TAKE A NEW DIRECTION

KELSI

TO SEE THROUGH OTHER EYES

ALL

TO SEE THROUGH OTHER EYES

MARTHA COX

TO MAKE A CHOICE
CHAD
TO MAKE A NEW CONNECTION

ALL

OO!

TAYLOR
TO WIN THE BIGGER

ALL

PRIZE
WE’RE ALL IN THIS TOGETHER
ONCE WE KNOW THAT WE ARE
WE’RE ALL STARS AND WE SEE THAT
WE’RE ALL IN THIS TOGETHER
AND IT SHOWS WHEN WE STAND
HAND IN HAND, MAKE OUR DREAMS COME TRUE

JOCKS
WE’RE ALL HERE, AND SPEAKING OUT WITH ONE VOICE
WE’RE GONNA ROCK THE HOUSE

BRAINIACS
OO-WAH, OO-WAH
THE PARTY’S ON; NOW EV’RYBODY MAKE SOME NOISE
C’MON AND SCREAM AND SHOUT!

JOCKS
HEY! HEY! HEY!
WOO!

TAYLOR, CHAD
WE’VE ARRIVED BECAUSE WE STUCK TOGETHER
WE MAKE EACH OTHER STRONG

JOCKS
WE’RE NOT THE SAME

BRAINIACS
WE’RE DIFFERENT IN A GOOD WAY

ALL
TOGETHER’S WHERE WE BELONG!

(Transition to the next day.)
SCENE 10: LAB / THEATER / LOCKER ROOM & GYM —
FRIDAY, 3:00 PM

(In the locker room, Troy finishes dressing for the big game. In the lab, Gabriella puts on her lab coat for the big Decathlon.)

WE’RE ALL IN THIS TOGETHER
WHEN WE REACH WE CAN FLY
KNOW INSIDE WE CAN MAKE IT
WE’RE ALL IN THIS TOGETHER
ONCE WE SEE 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.)

TOGETHER, TOGETHER, TOGETHER, EVERYONE
TOGETHER, TOGETHER, C’MON, LET’S HAVE SOME FUN
TOGETHER, WE’RE THERE FOR EACH OTHER EVERY TIME
TOGETHER, TOGETHER, C’MON, LET’S DO...
(C’MON, LET’S DO...) (C’MON, LET’S DO...) DO THIS RIGHT!

(The Brainiacs and Jocks dance through the theater. The Jocks stop and line up in formation.)

CHAD

Ms. Darbus, good luck at the callbacks today!

(On cue, the Jocks pull their jackets open. Each one has a big letter on his shirt, and the message spells out: OLD CRAB MUG.)

MS. DARBUS

(shocked at the effrontery)
Old crab mug?!?

SHARPAY

(vindicated)
See??

TAYLOR

(sotto voce)
Chad! Spelling! Wait—

(The Brainiacs jump to the rescue, rearranging the Jocks so the message now reads: GO DRAMA CLUB.)
JOCKS

Go Drama Club!

MS. DARBUS

(smiling broadly yet somewhat suspicious)

Fasten your seatbelts, kiddies... it’s going to be a bumpy ride!

#41 — Bumpy Ride

(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, baby!

(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. An invisible Moderator oversees the Decathlon.)

(takes the mic as game announcer)

And the game is just about to begin as the red-hot East High Wildcats take the court, led by team captain Troy Bolton!

MS. DARBUS

Ladies and gentlemen, let the callbacks begin!

MODERATOR (V.O.)

You have exactly five minutes to solve this equation. Ready? Set? And—

(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.)

#42 — Bop to the Top

(Sharpay, Ryan, Brainiacs, Jocks)

(In the gym, Coach Bolton, 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.)
SHARPAY
I BELIEVE IN DREAMIN’
SHOOTING FOR THE STARS

RYAN
BABY TO BE NUMBER ONE
YOU’VE GOT TO RAISE THE BAR

MODERATOR (V.O.)
Question number 17: valences and chemical bonding.

TAYLOR
You can do these in your sleep, Gabriella!

MODERATOR (V.O.)
No coaching from the sidelines, Ms. McKessie!

JACK SCOTT
And Bolton grabs the rebound!

SHARPAY, RYAN
WORK OUR TAILS OFF EVERY DAY

COACH BOLTON
Take the shot, Troy, take the shot!

SHARPAY, RYAN
WE GOTTA BUMP THE COMPETITION,
BLOW THEM ALL AWAY

JOCKS
Yeah!

BRAINIACS
Yeah!

SHARPAY, RYAN
YEAH WE’RE GONNA

BRAINIACS
BOP BOP BOP, BOP TO THE TOP

JOCKS
SLIP AND SLIDE AND RIDE THAT RHYTHM

BRAINIACS
JUMP AND POP, HOP TIL WE DROP

JOCKS, BRAINIACS
AND START AGAIN
MODERATOR (V.O.)
Question number 72: isotopes. You have two minutes remaining!

TAYLOR
You can do it, Gabriella. Focus!

MODERATOR (V.O.)
I warned you once, Ms. McKessie.

SHARPAY, RYAN
DO THE BOP BOP BOP

SHARPAY, RYAN, BRAINIACS, JOCKS
TO THE TOP
DON'T EVER STOP
BOP TO THE TOP

BRAINIACS
Yeah!

JOCKS
Yeah!

SHARPAY, RYAN
SHAKE SOME BOOTY AND TURN AROUND

RYAN
(AND AROUND AND AROUND AND AROUND)

SHARPAY, RYAN
FLASH A SMILE IN THEIR DIRECTION

SHARPAY
SHOW SOME MUSCLE

RYAN
DO THE HUSTLE

COACH BOLTON
Way to hustle, guys! Danforth, out. Baylor, you’re up.

MODERATOR (V.O.)
You have thirty seconds remaining to finish the equation.

ALL
BOP BOP BOP, BOP TO THE TOP
WIPE AWAY YOUR INHIBITIONS
STOMP STOMP STOMP, DO THE ROMP
AND STRUT YOUR STUFF
(ALL)
BOP BOP BOP, STRAIGHT TO THE TOP
GOING FOR THE GLORY
WE’LL KEEP STEPPING UP
AND WE JUST WON’T STOP...

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

MODERATOR (V.O.)
And the winner is... Gabriella Montez! Team Wildcats takes a two-point lead!

ALL
AND WE JUST WON’T STOP...

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

ALL
AND WE JUST WON’T STOP...

(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!

ALL
TILL WE REACH THE TOP
BOP TO THE TOP!

#43 — Meltdown sfx

(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. Until we fix it, or pay the electrical bills, please make an orderly exit from the gym and head straight to the theater. Hurry!

(Chad pulls Troy aside.)
CHAD

Run, Troy, you only have about five minutes.

TROY

What are you talking about?

CHAD

You want to sing? It’s now or never.

(points to the lights)
It was Taylor’s idea.

TROY

You guys are the best!

CHAD

I know! Now, hurry, man... hurry!

(Troy runs out of the gym as if his life depended on it.)

#44 — In the Lab

(The Brainiacs file out of the lab as the lights flicker on and off.)

MODERATOR (V.O.)

Just take a seat in the school’s theater until we figure out exactly what’s happening with the lights, and then we’ll continue the match.

TAYLOR

Gabriella, what are you still doing here?

GABRIELLA

What do you mean?

TAYLOR

You don’t have much time. My laptop can only hack the school’s electrical grid for about five minutes. Hurry, Troy’s waiting for you on stage.

GABRIELLA

You did this?

TAYLOR

Buy me a Coke. After you get the lead. Run!

(Gabriella hugs Taylor and runs off.)

#45 — In the Theater

(From Sharpay and Ryan’s 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.

SHARPAY

(gloating)

See?

MS. DARBUS

Unfortunately, I do.

KELSI

But you have to give them a chance! They’ve been practicing all week and they’re really, really good. What you’re always talking about, like about reaching for the stars, that’s what they’re doing. Please, just two more minutes. I’ll go look for them—

MS. DARBUS

(disappointed, crosses off their names)

I’m sorry, Kelsi, but just like in theatre, our lives are defined by our choices. Troy and Gabriella have clearly chosen not to audition.

(to Thespians)

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?

GABRIELLA

Please, just this one time?

MS. DARBUS

Rules are rules, Ms. Montez.

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 to your fellow classmates who came to audition?

TROY
But it’s not a joke! I came because I want to give it my best shot.

GABRIELLA
Please, we only have a few more minutes until the lights come back on.

(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 sit in the front rows of the house.)

MS. DARBUS
(softening)
What’s this? A full house?!

SHARPAY
(to Ms. Darbus)
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
(Medusa appears)
Shut up!

MS. DARBUS
(with rising authority, to 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... a little.

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

SHARPAY
But I—
Off the stage!!!

(Ryan pulls Sharpay to the side.)

It’s all yours, Ms. Darbus.

(relieved and delighted)

Troy, Gabriella, you may start your callback.

(looking around)

But we don’t have a pianist—

We’ll sing without music.

(offstage)

Oh, no you won’t!

(charging back on stage)

Pianist here, Ms. Darbus!

(last-ditch effort at domination)

You really don’t want to do that.

(in Sharpay’s face)

Oh, yes, I really do!

(Kelsi races to the piano and opens it with a flourish. She slaps her music down.)

Ready on stage!

(impressed)

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.)

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#47  —  **Breaking Free**  

*Troy, Gabriella, Company*

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**(TROY)**

WE’RE SOARING, FLYING  
THERE’S NOT A STAR IN HEAVEN THAT WE CAN’T REACH

**GABRIELLA**

IF WE’RE TRYING, SO WE’RE BREAKING FREE

**TROY**

YOU KNOW THE WORLD CAN SEE US  
IN A WAY THAT’S DIFFERENT FROM WHO WE ARE

**GABRIELLA**

CREATING SPACE BETWEEN US  
‘TIL WE’RE SEPARATE HEARTS

**TROY, GABRIELLA**

BUT YOUR FAITH  
IT GIVES ME STRENGTH  
STRENGTH TO BELIEVE

**TROY**

WE’RE BREAKING FREE

**GABRIELLA**

WE’RE SOARING

**TROY**

FLYING

**TROY, GABRIELLA**

THERE’S NOT A STAR IN HEAVEN THAT WE CAN’T REACH

**TROY**

IF WE’RE TRYING
TROY, GABRIELLA
YEAH, WE’RE BREAKING FREE

TROY
YEAH, WE’RE BREAKING FREE
CAN YOU FEEL IT BUILDING
LIKE A WAVE THE OCEAN JUST CAN’T CONTROL?

GABRIELLA
CONNECTED BY A FEELIN’
OH, IN OUR VERY SOULS

TROY
IN OUR VERY SOULS

TROY, GABRIELLA
RISING ‘TIL IT LIFTS US UP SO EVERYONE CAN SEE

TROY
WE’RE BREAKING FREE

(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.)

ALL
(gradually adding in)
SOARIN’, FLYIN’
THERE’S NOT A STAR IN HEAVEN THAT WE CAN’T REACH
IF WE’RE TRYIN’, YEAH WE’RE BREAKIN’ FREE

TROY, GABRIELLA
OH, WE’RE BREAKIN’ FREE

ALL
RUNNIN’, CLIMBIN’
TO GET TO THAT PLACE TO BE ALL THAT WE CAN BE
NOW’S THE TIME, SO WE’RE BREAKIN’ FREE

TROY
MORE THAN HOPE, MORE THAN FAITH

GABRIELLA
THIS IS TRUTH, THIS IS FATE

TROY, GABRIELLA
AND TOGETHER, WE SEE IT COMIN’
GUYS
MORE THAN YOU, MORE THAN ME

GIRLS
NOT A WANT, BUT A NEED

ALL
ALL OF US BREAKIN’ FREE

(Ms. Darbus is overjoyed, as much with the singing as with the full house. She jumps on stage and dances. It’s clear that Troy and Gabriella have landed the leads. 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, Troy, 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, Son?

TROY
(a big smile bursts across his face)
Okay... Dad.

(beat)
Now let’s go win that championship!

(Troy and Coach Bolton hug.)

ALL
SOARIN’, FLYIN’
THERE’S NOT A STAR IN HEAVEN THAT WE CAN’T REACH
IF WE’RE TRYIN’, YEAH WE’RE BREAKING FREE
(BREAKIN’ FREE) (BREAKIN’ FREE)
RUNNIN’, CLIMBIN’
TO GET TO THAT PLACE TO BE ALL THAT WE CAN BE
NOW’S THE TIME, SO WE’RE BREAKIN’ FREE
NOW IS THE TIME TO FREE US
TO TOUCH THE SKY, TO REACH FOR THE HIGHEST STAR!
YOU KNOW THE WORLD CAN SEE US
IN A WAY THAT'S DIFFERENT FROM WHO WE ARE!

(Blackout.)

SCENE 11: GYM — FRIDAY, 5:00 PM

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

FANS

5—4—3—2—1!

#48 — Game Buzzer

JACK SCOTT

And the Wildcats win!

(Everyone cheers. Lights up on the gym as the whole school, including the Brainiacs, Thespians and Ms. Darbus, run onto the court. The Jocks hoist Troy onto their shoulders. Students pour out of the stands to mob them.)

#49 — Wildcat Vamp

Coaching

JACK SCOTT

And the Wildcats win!

(Everyone cheers. Lights up on the gym as the whole school, including the Brainiacs, Thespians and Ms. Darbus, run onto the court. The Jocks hoist Troy onto their shoulders. Students pour out of the stands to mob them.)

MS. DARBUS

Troy, you were simply brilliant.

TROY

I almost forgot the words.

MS. DARBUS

I mean your foul shots! Brilliant.

(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.)

Your son sure can shoot the hoops.

COACH BOLTON

He’s not a bad singer, either.

MS. DARBUS

I wonder where he gets it from.
COACH BOLTON

(attempting to sing)

WE’RE SOARING, FLYING—

MS. DARBUS

No, seriously, where does he get it from?

(Gabriella fights through the crowd and finds Troy.)

TROY

What about your team?

GABRIELLA

We won, too!

(They embrace and are finally about to kiss, when Chad arrives.)

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. All right already!

(to Gabriella, all smiles)

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

Right... I guess I’m going to play the Nurse. Unless you can’t go on, that is... so 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.)

GABRIELLA

Thanks, Sharpay.

SHARPAY

Don’t mention it. To anyone. Ever.

(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

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. Troy and Gabriella hug in the middle of the boisterous crowd.)

GABRIELLA

Just like kindergarten, right?

TROY

Only better!

(Gabriella and Troy laugh and share a long-awaited kiss.)

#50 — We’re All in This Together (Reprise)     Company

ALL

HEY! HEY! HEY! HO!
ALL RIGHT, HERE WE GO!

TOGETHER, TOGETHER, TOGETHER, EVERYONE
TOGETHER, TOGETHER, C’MON, LET’S HAVE SOME FUN
TOGETHER, WE’RE THERE FOR EACH OTHER EVERY TIME
TOGETHER, TOGETHER, C’MON, LET’S DO THIS RIGHT!

TROY

HERE AND NOW, IT’S TIME FOR CELEBRATION
I FINALLY FIGURED OUT

ALL

YEAH, YEAH!

TROY

THAT ALL OUR DREAMS

ALL

OH!

TROY

HAVE NO LIMITATIONS
THAT’S WHAT IT’S ALL ABOUT

ALL

C’MON NOW!

GABRIELLA

EVERYONE
ALL

OH!

GABRIELLA
IS SPECIAL IN THEIR OWN WAY
WE MAKE EACH OTHER STRONG

ALL
WE MAKE EACH OTHER STRONG

GABRIELLA
WE’RE NOT THE SAME

ALL
WE’RE DIFFERENT IN A GOOD WAY

GABRIELLA, TROY
TOGETHER’S WHERE WE BELONG

TROY, GABRIELLA, RYAN, SHARPAY
WE’RE ALL IN THIS TOGETHER
ONCE WE KNOW THAT WE ARE
WE’RE ALL STARS AND WE SEE THAT
WE’RE ALL IN THIS TOGETHER
AND IT SHOWS WHEN WE STAND,
HAND IN HAND, MAKE OUR DREAMS COME TRUE

EV’RYBODY NOW!

ALL
TOGETHER, (ALL) TOGETHER
(ALL) TOGETHER EVERYONE
TOGETHER, (ALL) TOGETHER
(ALL) C’MON LET’S HAVE SOME FUN
(ALL) TOGETHER, (ALL) WE’RE THERE FOR
(ALL) EACH OTHER EVERY TIME
(ALL) TOGETHER, (ALL) TOGETHER
(ALL) C’MON LET’S DO THIS RIGHT!

RYAN
WE’RE ALL HERE

ALL

YEAH!
RYAN

AND SPEAKING OUT WITH

ALL

ONE VOICE

RYAN

WE’RE GONNA ROCK THE HOUSE

GROUP 1

ROCK!

GROUP 2

ROCK!

ALL

HOUSE!

RYAN

THE PARTY’S ON

ALL

ON!

RYAN

NOW EVERYBODY MAKE SOME NOISE
C’MON AND SCREAM AND SHOUT

ALL

OH... WOO!

SHARPAY

WE’VE ARRIVED

ALL

ARRIVED?

SHARPAY

BECAUSE WE STUCK TOGETHER

ALL

OH, YEAH!

SHARPAY

CHAMPIONS ONE AND...

ALL

ALL!
WE’RE ALL IN THIS TOGETHER
(ALL)
ONCE WE KNOW THAT WE ARE
WE’RE ALL STARS AND WE SEE THAT
WE’RE ALL IN THIS TOGETHER
AND IT SHOWS WHEN WE STAND
HAND IN HAND, MAKE OUR DREAMS COME...

WE’RE ALL IN THIS TOGETHER
WHEN WE REACH, WE CAN FLY
KNOW INSIDE WE CAN MAKE IT
WE’RE ALL IN THIS TOGETHER
ONCE WE SEE THERE’S A CHANCE
THAT WE HAVE AND WE TAKE IT

WILDCATS, SING ALONG
YEAH YOU REALLY GOT IT GOIN’ ON
WILDCATS IN THE HOUSE
EVERYBODY SAY IT NOW!

WILDCATS EVERYWHERE
WAVE YOUR HANDS UP IN THE AIR
THAT’S THE WAY WE DO IT
LET’S GET TO IT
TIME TO SHOW THE WORLD!

(Instrumental break. Bows start.)

GIRLS
WE’RE

ALL

ALL IN THIS TOGETHER
ONCE WE KNOW...

GIRLS
THAT WE ARE
WE’RE ALL STARS AND WE

ALL

SEE THAT
WE’RE ALL IN THIS TOGETHER
AND IT SHOWS...
GIRLS
WHEN WE STAND
HAND IN HAND, MAKE OUR
ALL
DREAMS COME...
WE’RE ALL IN THIS TOGETHER
WHEN WE REACH, WE CAN FLY
KNOW INSIDE WE CAN MAKE IT
WE’RE ALL IN THIS TOGETHER
ONCE WE SEE THERE’S A CHANCE
THAT WE HAVE AND WE TAKE IT
WILDCATS EVERYWHERE
WAVE YOUR HANDS UP IN THE AIR
THAT’S THE WAY WE DO IT
LET’S GET TO IT
C’MON EVERYONE!
(Blackout. END OF PLAY.)

#51 — High School Musical Megamix Company

SOLO 1
LIVING IN MY OWN WORLD
SOLO 2
DIDN’T UNDERSTAND
SOLO 3
THAT ANYTHING CAN HAPPEN
SOLO 4
WHEN YOU TAKE A CHANCE
2 SOLOS
I NEVER BELIEVED IN
2 SOLOS
WHAT I Couldn’T SEE.
3 SOLOS
I NEVER OPENED MY HEART
3 SOLOS

TO ALL THE POSSIBILITIES

ALL

I KNOW THIS YEAR
THAT SOMETHING HAS CHANGED
NEVER FELT THIS WAY
I KNOW IT FOR REAL

THIS COULD BE THE START
OF SOMETHING NEW
IT FEELS SO RIGHT
TO BE HERE WITH YOU, OH

GIRLS

AND NOW I FINALLY REALIZE
I FEEL IN MY HEART

GUYS

AND AH –

ALL

THE START OF SOMETHING NEW! OH!
THE START OF SOMETHING NEW! OH!
THE START OF SOMETHING NEW! OH!
THE START OF SOMETHING

GIRLS

YOU GOTTA GET’CHA, GET’CHA HEAD IN THE GAME

GUYS

YOU GOTTA GET’CHA, GET’CHA, GET’CHA, GET’CHA HEAD IN THE GAME

GIRLS

YOU GOTTA GET’CHA, GET’CHA HEAD IN THE GAME

GUYS

YOU GOTTA GET’CHA, GET’CHA, GET’CHA, GET’CHA HEAD IN THE GAME

GIRLS

COME ON, GET’CHA, GET’CHA HEAD IN THE GAME

GUYS

YOU GOTTA GET’CHA, GET’CHA, GET’CHA, GET’CHA HEAD IN THE GAME
GUYS

THIS FEELING’S LIKE NO OTHER

GIRLS

I WANT YOU TO KNOW

ALL

I’VE NEVER HAD SOMEONE THAT KNOWS ME LIKE YOU DO THE WAY YOU DO I’VE NEVER HAD SOMEONE AS GOOD FOR ME AS YOU NO ONE LIKE YOU

SO LONELY BEFORE I FINALLY FOUND WHAT I’VE BEEN LOOKING FOR

GIRLS

DOO DOO DOO, DOOT DOO DOO DOO DOOT DOO

GUYS

A-WOH OH OH OH-OH

ALL

DOOT DOO DOO DOO, DOOT DOO DOO DOO DOOT DOO A-WOH OH OH OH
ALL
WE’RE GONNA BOP BOP BOP BOP TO THE TOP
WIPE AWAY YOUR INHIBITIONS
JUMP AND HOP, HOP TILL WE DROP
AND START AGAIN
BOP BOP BOP, STRAIGHT TO THE TOP
GOING FOR THE GLORY
WE’LL KEEP STEPPING UP
AND WE JUST WON’T STOP
TILL WE REACH THE TOP!
BOP TO THE TOP!

GUYS
CHECK OUT THE CHAMPIONS WHO CAME BEFORE
HAIL THE HERO THAT YOU COULD BE

GIRLS
AND PUT AWAY THAT DREAM
‘CAUSE THERE’S NO “I” IN “TEAM”

ALL
AND THE SACRIFICE IS WORTH IT, WE ALL AGREE

GUYS
YOU JUST HAVE TO KEEP YOUR FOCUS
GIRLS
AND FORGET ABOUT “YOU KNOW WHO”

ALL
DON’T LET US DOWN
YOU GOTTA COME THROUGH
‘CAUSE WE’RE COUNTING ON, COUNTING ON,
COUNTING ON YOU!

WE’RE ALL IN THIS TOGETHER
WHEN WE REACH, WE CAN FLY
KNOW INSIDE WE CAN MAKE IT
WE’RE ALL IN THIS TOGETHER
ONCE WE SEE THERE’S A CHANCE
THAT WE HAVE AND WE CAN TAKE IT

TOGETHER, TOGETHER
TOGETHER, EVERYONE
TOGETHER, TOGETHER
C’MON, LET’S HAVE SOME FUN

SOarin’, FLYIN’
THERE’S NOT A STAR IN HEAVEN THAT WE CAN’T REACH
IF WE’RE TRYIN’, YEAH WE’RE BREAKIN’ FREE
(BREAKIN’ FREE) (BREAKIN’ FREE)
RUNNIN’, CLIMBIN’
TO GET TO THAT PLACE TO BE ALL THAT WE CAN BE
NOW’S THE TIME, SO WE’RE BREAKIN’ FREE

NOW IS THE TIME TO FREE US
TO TOUCH THE SKY, TO REACH FOR THE HIGHEST STAR!
YOU KNOW THE WORLD CAN SEE US
IN A WAY THAT’S DIFFERENT FROM WHO WE ARE!
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Wildcat Cheer
from Disney's High School Musical
(COMPANY)

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

DRUM MAJOR: C’mon, Wildcats!

GIRLS:
Wild cats, sing a-long, Yeah, you real-ly got it go-in’ on.

GUYS:
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.

Wild cats ev’ry-where Wave your hands up in the air.

Wild cats ev’ry-where Wave your hands up in the air.

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!

That’s the way we do it, Let’s get to it, Time to show the world!

(The curtain rises, revealing the Wildcats
Cheerleading Squad 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, SKATERDUDES and THESPIANS. JACK SCOTT, the nerdy school announcer, trips over his own feet and falls, books flying. The Jocks 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, because this Friday we play the league championship game, with you, Mr. Troy Bolton, leading us to infinity and beyond!
JOCKS: Hallelujah!

Girls:
Wild cats, sing a long, Yeah, you really got it goin' on.

Guys:
Wild cats, sing a long, Yeah, you really got it goin' on.

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.)
ZEKE: (watching Sharpay) Guys, here she comes. Man, she's gorgeous.
CHAD: Hey, the ice princess has returned from the North Pole.
ZEKE: (finding the nerve to address Sharpay) Hi – uhm, you know, I mean, Hi Sharpay, how are –
(Without even glancing at Zeke, Sharpay blows past him.)
RYAN: (wanting to be friendly) Hi, Troy. Getting ready for the big game? (Sharpay pushes Ryan out of the way so she has a clear path to Troy.)
SHARPAY: (with a calculated flip of her hair) Hi, Troy.
TROY: (couldn't be less interested) Hi, Sharpay. (Sharpay and Ryan walk away. Chad leads the Jocks in wolf howls.)

No. 1 Wildcat Cheer (p. 2 of 3)
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!

(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 her brainiac girlfriends, including MARTHA COX. She eyeballs the howling display by Chad and the Jocks.)

TAYLOR: Ah, behold the zoo animals heralding the New Year. How tribal.

SHARPAY: They were heralding my entrance, dear.

TAYLOR: La Diva speaks! So what did you do over the break, Sharpay, your nails or your scales? (Sharpay sings a fast run up the scales, and content that she has impressed her audience, turns away from them.) Scales. Just like all the other snakes. (Gabriella laughs with the others. KELSI NEILSON, a klutzy composer, drops all her books. Taylor and Gabriella help her pick them up.)

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!

No. 1 Wildcat Cheer (p. 3 of 3)
Start of Something New
from Disney’s High School Musical
(TROY, GABRIELLA, COMPANY)

GABRIELLA: Well, uhm, actually, I did meet a boy.
TAYLOR: See? So make with the newsflash, sister! I’m all ears.

MUSIC STARTS
(Troy regales his friends with stories of his winter break.
Gabriella and Troy face offstage so they don’t see each other.)
TROY: It was the best trip. The slopes were perfect! And I met the hottest little snow bunny ever!
GABRIELLA: You’ll never guess how I met him.
(During the next few lines, Gabriella and Troy are backed towards each other by their friends.)
CHAD: How’d you meet her?
TAYLOR: Snowboarding?

TROY: Snowboarding.
GABRIELLA: Singing! He was pretty good, too!
TROY: Man, she was so hot, the slopes turned to slush.
CHAD: (to the Guys) Yeah, so did Troy.

TAYLOR: Singing?
GABRIELLA: They threw a contest for the kids. It was kind of romantic, you know?
M.C.: (V.O.) (big) Can you say “karaoke”?!?

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.

No. 2 Start of Something New (p. 1 of 9)
GABRIELLA:

I never believed in what I couldn't see. I never opened my heart to all the possibilities.

TROY:

Oh, I know that something has changed, I've never felt this way.

And right here tonight: This could be the

No. 2 Start of Something New (p. 2 of 9)
It feels so right—in my heart—
The start of something new.

It feels so right—in my heart—
The start of something new.

Now, looking in your eyes,
I feel in my heart—
The start of something new.

(Troy and Gabriella are happily stunned at how good they feel singing with each other.)

M.C.: (V.O.) And now, get those lips ready for the big New Year's kiss, 'cause here it comes in—
(The countdown begins. Gabriella checks her watch, she's late.)

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

Ten!
TROY: Hurry, put in your phone number, I’ll do it too –
(Quickly, they exchange phones and plunk in their own numbers. They hand their phones back to each other, snap their pictures fast, just as the New Year hits.)

GABRIELLA: I had such a great time with you –

TROY: Me too!

PARTY KIDS, M.C.: (V.O.) 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 find her again and ask her out on a date.

CHAD, TAYLOR: You know what my New Year’s resolution is?

GUYS, GIRLS: Tell it!

CHAD: I’m gon-na –

TAYLOR: Gonna work the equation, I’m gonna work my jump shot, I’m gonna win the game.

SHARPAY: Be the star, not the side-kick.

ZEKE: Be the star, just like always.

No. 2 Start ofSomething New (p. 4 of 9)
GIRLS:
I know this
pay to open up her eyes.

GUYS:
I know this
year, that something has changed, never felt this way.

I know it for real:
This could be the start of something new.

It feels so right
to be here with you.

Oh And now, I can reach the skies,

No. 2 Start of Something New (p. 5 of 9)
CHAD: Sounds like a great New Year's!
TROY: I think it's going to be a great New Year for all of us!

GUYS:
This year I know it's gonna happen, gonna happen for me!

RYAN: (at pitch)
GIRLS:
It's gonna happen for me!

but now it's easy to see!

Oh, it's so easy to see!

No. 2 Start of Something New (p. 6 of 9)
It's the start of something new.

It feels so right to be here with you. Oh And

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

that it's the start of something new. It feels so right

SOPRANOS:

TENORS, ALTONS:

BARITONES:

No. 2 Start of Something New (p. 7 of 9)
to be here with you. Oh And now I fin’ly re-a- lize

I feel in my heart

the start of some-thing new!

the start of some-thing new!

the start of some-thing new!

the start of some-thing new!

No. 2 Start of Something New (p. 8 of 9)
Oh! The start of something new!

V.S. No. 3 “Start of Something New (Playoff)"

No. 2 Start of Something New (p. 9 of 9)
Start of Something New (Playoff)

Homeroom

Gabriella’s Phone

School Bell

Announcement Transition 1

Hallway

Announcement Transition

Basketball Practice
11  Get’cha Head in the Game
from Disney’s High School Musical
(TROY, JOCKS)

TROY: Sorry I’m late, coach!

MUSIC STARTS

(Troy immediately partners with Chad. They take turns guarding each other in a little “pressure” drill.) Hey, you know that school musical thing? Pretty cool that Darbus is giving extra credit just for auditioning?

CHAD: (surprised) Do you think LeBron James or Shaquille O’Neal ever auditioned for their school musical?

TROY: (covering his enthusiasm) But you know… like the extra credit is good for college and all.

CHAD: (still not understanding where Troy’s head is) You know what’s better? A big, fat basketball scholarship! (Coach Bolton stands behind them. Bounces a basketball off Troy’s head.)

TROY: Oww.

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

CHAD: (sotto voce) Man, your dad’s tough. (Troy turns to the Jocks.)

TROY: (taking charge) All right, let’s kick it in. Run the shuffle drill. (The Jocks fall into place.)

3-10

TROY: 5th

Coach said to fake right and break left,

watch out for the pick and keep an eye on defense. Got ta

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

No. 11 Get’cha Head in the Game (p. 1 of 10)
don’t be afraid to shoot the outside “J.”

Uh, just keep your head in the game.

And

JOCKS:

Uh, just keep your head in the game.

You gotta

Uh, just keep your head in the game.

get ‘cha, get ‘cha head in the game.

No. 11 Get’cha Head in the Game (p. 2 of 10)
You got ta
get our, get our, get our, get our head in the game.

get ‘cha, get ‘cha head in the game.

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

get ‘cha, get ‘cha head in the game.

You got ta
get our, get our, get our, get our head in the game.

No. 11  Get’cha Head in the Game (p. 3 of 10)
get 'cha, get 'cha head in the game.

Get our head in the game, We got ta

Let's

got our, got our, got our, got our head in the game, Woo!

(TROY:)

make sure that we get the re-bound,

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

A second chance, got ta grab it and go.

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

I've got to see her a...

You've got to see her again. do do do do do do

No. 11 Get'cha Head in the Game (p. 4 of 10)
No. 11 Get’cha Head in the Game (p. 5 of 10)
Come on, get 'cha, get 'cha, get 'cha, get 'cha head in the game.

You got ta get my, get my head in the game.

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

get 'cha, get 'cha head in the game. Woo!
Why am I feeling so wrong?

You have to ask yourself:

My head's in the game, but my heart's in the song.

Is your head in the game? oo

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

What's it gonna be?

Ball up! Boo-yah! Boo-yah! Now we got the swerve on, now break.

Make the pass, clean the glass.

Take another swipe from the charity stripe.

No. 11 Get'cha Head in the Game (p. 7 of 10)
Make the slam-dunk, get the in-side, out-side, Dunk-a-del-ic! Dunk-a-del-ic!

Keep your head, don’t forget, and Troy boy Troy be cutting the net.

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

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

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

I got ta get 'cha, get 'cha, get 'cha head in the game.

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

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

get 'cha, get 'cha, get 'cha, get 'cha head in the game. Woah!

No. 11 Get'cha Head in the Game (p. 9 of 10)
head in the game! Get 'cha head in the game! Get 'cha head in the game!
Get’cha (Playoff) into Lab
from Disney’s High School Musical
(TROY, JOCKS)

(Coach Bolton blows the whistle.)

MUSIC STARTS

(The Jocks head for the Locker Room.)

TROY:

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

JOCKS:

You got-ta

get’cha, get’cha, get’cha, get’cha head in the game.

You got-ta

get’cha, get’cha, get’cha, get’cha head in the game.

You got-ta

get’cha, get’cha, get’cha, get’cha head in the game.

Come on,

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

You got ta

I got ta

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

get my get my head in the game.

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

You got ta

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

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

Get 'cha

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

head in the game! Get 'cha head in the game! Get 'cha head in the game!
VOCALS TACET

13
Sharpay Dials

14
The Plot Thickens

15
Announcement Transition 3

16
Detention

17
Announcement Transition 4
JACK SCOTT: Hey, Peeps, Jack Scott welcoming you back to another train-wreck of a school day. The auditions for Juliet and Romeo will start at 3:00 p.m. sharp, so ye verily forsootheth dudes better reveth yonder vocal chords. 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.)

MUSIC STARTS

GROUP 1:
I believe in dreaming,

GROUP 2:
Baby to be number one, you’ve

GROUP 3:
A-kick-in’ and a scratch-in’,

ALL:
Grinding out my best. Anything it takes.
to climb the ladder of success!

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

It's hard to believe that I couldn't see you were always there beside me...

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.)

It's hard to believe that I couldn't see you were always there beside me...

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

MS. DARBUS: Next!

GROUP 2:

Work our tails off ev'ry day.

GROUP 1:

Work our tails off ev'ry day.

No. 18 Auditions (p. 2 of 7)
We’ve got to bump the competition, blow them all away!

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

Thought I was a lone with no one to hold but you were always there beside me...

MS. DARBUS: What an innovative choice of tempo!

(Next up is ALAN, nervous to the point of inaudibility. But he is a very sharp dresser.)

Thought I was a lone with no one to hold but you were always there beside me...

MS. DARBUS: Alan, I admire your pluck, but not as much as I admire those shoes. You simply must design our costumes!

No. 18 Auditions (p. 3 of 7)
63 GIRLS:
I can make this happen, I know it in my heart.

GUYS:
I can make this happen, I know it in my heart.

66 All I have to do is prove that

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

This feeling’s
I can play the part.

I can play the part.

72 like no other I want you to know...

MS. DARBUS:
Bra va! Next!

No. 18 Auditions (p. 4 of 7)
GIRLS:
I’ve done all the home - work, now I need the shot.

GUYS:
I’ve done all the home - work, now I need the shot.

Please, Ms. D, give me the chance to show you what I’ve got!

(A trio of Thespians gyrates through a performance-art version of the song, one after the other.)

PERF. ART KID 1:
It’s hard to believe... That I could - n’t see...

MS. DARBUS:
De - light - ful!

PERF. ART KID 2:

PERF. ART KID 3:
You were al - ways there be - side...

DARBUS: Such vision, such risking!

li - cious!

De - love - ly!
GROUP 1:

Work our tails off ev’ry day.

GROUP 2:

Work our tails off ev’ry day.

GIRLS:

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

GUYS:

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

Suddenly Faster $\dot{=}108$

We’re gon-na bop bop bop, bop to the top,

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

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

till we drop and start again.

Bop bop bop straight

till we drop and start again.

Bop bop bop straight

No. 18 Auditions (p. 6 of 7)
to the top, going for the glory.

We'll keep stepping up and we just won't stop till we reach the top!

Bop to the top!

Bop to the top!
KELSI: What key?
RYAN: (lifting a boombox) Hey, thanks, but we had our rehearsal pianist do an arrangement. (Ryan puts the boombox on the piano, presses the button, and joins Sharpay in their starting positions.)

**MUSIC STARTS**

(Their performance is sharp and polished, but a bit on the soulless side. During the song, Troy shows up back stage, hiding from the others. He looks around, hoping to find Gabriella.)

---

**MUSIC STARTS**

(Their performance is sharp and polished, but a bit on the soulless side. During the song, Troy shows up back stage, hiding from the others. He looks around, hoping to find Gabriella.)
I want you to know: I've never had someone that knows me like you do, the way you do.

I've never had someone as good for me as you, no one like you.

So lonely before I finally found what I've been looking for.

SHARPAY: What's with you and those stupid jazz squares?
RYAN: Too hard? I can dumb it down for you. Again.

So good to be seen, so good to be heard.
Don’t have to say a word. For so long I was lost.

Don’t have to say a word. Having you a-round.

so good to be found. I’m loving having you a-round.

This feeling’s like no other. I want you to know:

I’ve never had some-one that knows me like you do, the way you

I’ve never had some-one as good for me as you, no-one like

---

No. 19 What I’ve Been Looking For (p. 3 of 4)
you. So lon-ely be-fore I fin-al-ly found what you. So lon-ely be-fore I fin-al-ly found what

I've been look-ing for. Doo doo doo doot doo doo doo doot doo doo doo doot
doo a-woh oh oh oh Doot doo doo doo
doo a-woh oh oh oh Doot doo doo doo
doot doo doo doo doot doo a-woh oh oh oh You!
doot doo doo doo doot doo a-woh oh oh oh

No, us!
No, you! No, us!

No. 19 What I've Been Looking For (p. 4 of 4)
VOCALS TACET

School Bell
TROY: The person who makes everyone else look good. Without you, there’s no show. You’re the playmaker here, Kelsi.

KELSI: I am? (she sits at the piano, fumbles with her music) You want to hear the way that song is supposed to sound?

TROY: Wow, that’s really nice. (Kelsi pushes music across the piano toward Troy.)

KELSI: It starts out quiet. Go ahead, you first. (Troy squints at the music then starts quietly, tentatively.)

MUSIC STARTS

It’s hard to be lie ve ___ that I could - n’t see ___

KELSI: Nice. Keep going.

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

(As with the karaoke, Troy and Gabriella gain confidence as the song progresses. Before Darbus can leave the theater, the sound of Troy and Gabriella’s singing stops her. She listens, engaged.)

KELSI: Now together.

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

No. 21 What I’ve Been Looking For (Reprise) (p. 1 of 3)
I want you to know:

KELSI: Awesome!

I've never had some one who knows me like you--

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

I've never had some one as good for me as you, no-one like you. (Like you.)

So lonely before I finally found what
I've been looking_for.
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. Call me on my cellphone and I'm there! Or if it's easier, I can give you a wake up call and come over with my accordion... it's mobile! (Lights out.)

(Cacophony of dialing cell phones. Lights up. Troy and Gabriella call Chad and Taylor to tell them about their callback.)

MUSIC STARTS

(TAYLOR:

What's Gabriel-la?____

What's go-in' on?____

CHAD:

Troy?

Mm-hm. Oh, yeah?

What? When? No way! Gotta go, gotta tell, like yester-day!

What? When? No way! Gotta go, gotta tell, like yester-day!

No. 22 Cellular Fusion (p. 1 of 5)
(Taylor and Chad spread the astonishing news.)

18-21

TAYLOR: Martha? Taylor? I got

ZEKE: Chad? Zeke? I got

24

MARTHA: news, got news! Go ahead and speak. Got ta

GIRLS: news, got news! Go ahead and speak. Got ta

25

MARTHA: pass it a round, Gabriella and Troy... Did what? No way!

ZEKE: pass it a round, Gabriella and Troy... That's not our boy.

27

GIRLS: Pass it a round! Now, don't be slow! Got ta

GUYS: Pass it a round! Now, don't be slow! Got ta

No. 22 Cellular Fusion (p. 2 of 5)
go, got-ta tell ev’ry-bod-y I know.

heard it sung as half as good as Gab-ri-el-la.

Don’t you care a-bout the team, your friends, the game,

What’ll Shar-pay and Ryan do?

How could this hap-pen?

No. 22 Cellular Fusion (p. 3 of 5)
SHARPAY: Is this some kind of sick joke, Troy and Gabriella didn’t even audition!
RYAN: And they never even asked our permission to join the Drama Club. I mean, come on!
SHARPAY: Someone’s got to tell that new girl the rules.
RYAN: Right. Uh, what are the rules again?

(Sharpay screams as if the mirror just told her, “You may not be the fairest one of them all anymore, toots!”
The music settles to a steady pulse. Sharpay and Ryan stand next to each other but talk via cell phones.)

(Lights out. Spotlight on Sharpay. She lays the Five Rules of Successful Cliquedom.)

No. 22 Cellular Fusion (p. 4 of 5)
SHARPAY:
Rule Number
One: Pick the	right clique.

Two: Act like
your clique.

Three: Dress for
your clique.

Four: Know
where your
clique clicks.

And Rule Number
Five: STICK TO
THE STATUS QUO!

(Sharpay and
Ryan run off.)

V.S. No. 23 “Stick to
the Status Quo”
(Lights up on a busy cafeteria. Students are sitting in their respective cliques and buzzing 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?!

ZEKE: You can bet there’s nothing but net when I am in the zone and on a roll. But I’ve got a confession, my own secret obsession and it’s making me lose control.

ZEKE: Scones, strudel, even apple pandowdy.

JOCKS: Not everybody gather ’round.
ZEKE: I dream of making the perfect creme brulee.

JOCKS:

No, no, no, no!

stick to the stuff you know.

If you wanna be cool, follow one simple rule; don't mess with the flow, no, no. Stick to the status quo!

(music)

(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?

MARTHA: Look at me and what do you see? In-

No. 23 Stick to the Status Quo (p. 2 of 11)
MARTHA:

telligence beyond compare.

But inside__

I am stirring, something strange is occurring. It's a secret I need to share.

BRAINIACS:

Open up, dig way down deep.

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

BRAINIACS:

Not another peep!

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

No, no, no, no!__ stick__

No, no, no, no!__ No, no, no;__ stick__

No. 23 Stick to the Status Quo (p. 3 of 11)
to the stuff you know. It is better by far to keep things to the stuff you know. It is better by far to keep things

as they are. Don't mess with the flow, no, no. Stick as they are. Don't mess with the flow, no, no. Stick

with the status quo! with the status quo!

TROY/GABRIELLA: Not you too!

RIPPER: Listen well, I'm ready to tell... About a need that you cannot deny.

RIPPER: Dude, there's no explanation for this awesome sensation but I'm read-

No. 23 Stick to the Status Quo (p. 4 of 11)
71

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.)

74

MONGO: Do you have to wear a
costume?
RIPPER: Jacket and tie.
MONGO: That's uncalled for!

78

TROY, GABRIELLA:

83

to the stuff you know

86

for your star.

No. 23 Stick to the Status Quo (p. 5 of 11)
Don't stick ___ with the status quo!

REBELS:

Don't stick ___ to the status quo!

No, no, no! Don't stick ___ to the stuff ___ you know

to the stuff ___ you know

No, you got ___ ta be true ___ to the thing ___ that you do No, don't__

be a-fraid ___ to show ___ you won’t stick ___ to the status ___.

Don’t stick_

(The entire cafeteria is in an uproar. Troy and Gabriella’s callback has turned the entire student body upside-down. It’s The Clique versus The Rebels, competing for members. Sharpay and Ryan enter and witness the chaos.)

No. 23 Stick to the Status Quo (p. 6 of 11)
This is not what I want. This is not what I planned. And I just gotta say I do not understand.

Something is really... really

Something’s not right!

Something is changing. Something is wrong.

And we gotta get things back.

And we gotta get things back.

Somehow I finally...
RIPPER:
Gotta play!

CLIQUES:
at pitch

where they belong!

Stick -

where they belong!

We can do it!

MARTHA COX:
Hip-hop hooray!

SHARPAY:
with what you know!

They have got to go!

We can do it!

ZEKE:
Creme brulee!

CLIQUES:
Keep your voice down low. Not another peep. Not do it!

SHARPAY:
another word. Not another sound. Every body quiet!

No! No!

No. 23 Stick to the Status Quo (p. 8 of 11)
(Sharpay has momentarily taken back her previous territory. A hushed “No 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!)

No. 23 Stick to the Status Quo (p. 9 of 11)
with the flow, oh, no!  

Got - ta live, got - ta grow!  

Oh

with the status quo!

No, no, no!

no: Don’t stick with the status quo!

no:  

Stick to the stuff you know.

It is be-

No, no! no! no!

Follow your dream and

for ter by far to keep things as they are. Don’t mess _

go! go! go! 

with the flow, oh no.  

Got - ta live, got - ta grow! 

No. 23 Stick to the Status Quo (p. 10 of 11)
(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.)

SHARPAY:
Someone's going to pay for this!

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

No. 23 Stick to the Status Quo (p. 11 of 11)
VOCALS TACET

24

Entr’acte

25

Rooftop Garden
GABRIELLA: (backpedaling) That’s cool – I mean, I guess I don’t want to either.

TROY: No, I’m in.

GABRIELLA: Really? Really?

TROY: Hey, just call me “freaky callback boy.”

MUSIC STARTS

GABRIELLA: You’re a cool guy, Troy. But not for the reasons your friends think.
pect them to. Oh, no one knows what the future's gonna
spect them to. no one knows

Oh, no one

No one

I've been there all along. I

I never even noticed that you've been there all along. I

Can't take my eyes off of you. I know you feel the same way too.

I can't take my eyes off of you. I know you feel the same way too.

All it took

All it took

was one look for a dream come true.

was one look for a dream come true.

No. 26 I Can't Take My Eyes Off of You (p. 2 of 5)
Yeah, we got a good thing goin' on.

Here is right where we belong.

You and I, you're ev-

I see is you and I, you're ev-

No. 26  I Can't Take My Eyes Off of You (p. 3 of 5)
'ry-thing I nev-er knew that I’ve been look-ing for. I can’t take my eyes off of you.
I know you feel the same way too.

I can’t take my eyes off of you. All it took was one look for a dream come true.
Feelings like I nev-er knew.

I can’t take my eyes off of you. Feelings like I nev-er knew.

No. 26 I Can’t Take My Eyes Off of You (p. 4 of 5)
can't take my eyes off of you.

TROY: From the start,

can't take my eyes off of you.

(TROY:)

got my heart, yeah, you do...

GABRIELLA: You

You

never know what you're gonna feel...

(GABRIELLA:)

(TROY:)

neve-er see it com-ing, sud-den-ly it's real...

(GABRIELLA: Thanks for

top-secret hiding place.

TROY: Be your best friend.

(Troy and Gabriella smile.

And very tentatively, hold

hands. Lights fade down.)

V.S. No. 27 “Sharpay's

Locker”

No. 26 I Can't Take My Eyes Off of You (p. 5 of 5)
VOCALS TACET

27

Sharpay’s Locker

28

Study Hall
RYAN: Yeah, but the President’s not supposed to lie, Sharpay.
SHARPAY: Yeah, and the Vice President’s supposed to smile, zip it and do what I tell him to do, all right? Now come on!

**MUSIC STARTS**

(Sharpay races off to find Darbus. Ryan follows close behind, shaking his head. Lights up on the Cheerleaders practicing in the gym.)

**CHEERLEADERS:**

Wild cats, sing a-long.

Yeah, you really got it go-in’ on. Wild cats in the house.

Ev’ry body say it now. 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! Go, Wild-cats!
COACH BOLTON: (stung but hiding it) You’re a playmaker, Bolton, not a singer.
TROY: Did you ever think maybe I could be both? And my name is Troy, Dad, not Bolton! (Troy heads for the locker room. Coach Bolton watches him, at a complete loss with his son. SCENE 5: LOCKER ROOM / LAB - WEDNESDAY, 4:00 PM. Lights up on a split stage; the lab and the locker room.)

MUSIC STARTS

(Troy and Gabriella run in to 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!

There’s a choice_ that you have to make.

It’s_ pretty plain to see_ you either

you’re either out or in,

lose or win Are you gon-na turn your back on his-to-ry_ on the

Are you gon-na turn your back on his-to-ry_
legends that you’re a part of, CHAD:
on the job that you were born to do?

Don’t let us down, you got ta come through, ’cause we’re

Don’t let us down, you got ta come through, ’cause we’re

counting on, counting on, counting on you!
counting on, counting on, counting on you!

ZEKE: Sam “Slamma-Jamma” Netletter.
JASON: “Thunderclap” Hap Haddon.
MARThA: Madame Curie.
KRATNOFF: Eleanor Roosevelt.

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

JOCKS, BRAINIACS: I don’t think so!

Check out the

No. 30 Counting on You (p. 2 of 7)
champions who came before, hail the hero that you could be.

BRAINIA CS:

And put away that dream, 'cause there's no "I" in "TEAM," and the

sacrifice is worth it, we all agree.

(BRAINIA CS)

and the

and for get a bout "you know who." Don't let us down.

don't let us down.

No. 30 Counting on You (p. 3 of 7)
(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, 
Basketballus moronus jock. But you... you’re the future of civilization.

JOCKS: You’re 
next in the line, you’re part of the chain, and 
now that we can make it, don’t break it!

MARTHA: You’re the “heir ap par- 
ent,” That’s what ev - ry - one says.

BRAINIACS: 
From Fri - da Kah - lo, In - dir - a Gandhi, Ro - sa Parks,

No. 30 Counting on You (p. 4 of 7)
No. 30 Counting on You (p. 5 of 7)
Fantasies in for the thing you know: the

Destiny you've been handed, the only thing that you can

Do? Don't let us down, you gotta 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!

Counting on you...

Yeah, we're

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

Counting on you...

We're
TROY: I’m for the team. I’ve always been for the team. GABRIELLA: How about what matters for me?

So don’t let us down...

You counting on you...

You counting on you...

counting on you...

counting on you...

don’t let us down...

don’t let us down...

You counting on, counting on...

You counting on, counting on...

got to come through!

got to come through!

We’re counting on, counting on...

We’re counting on, counting on, counting

got to come through!

on, counting on...

on, counting on...

on, counting on...

on, counting on...

TROY, GABRIELLA: Arrghhh!
VOCALS TACET

Taylor’s Cell
When There Was Me and You

from Disney's High School Musical
(TROY, GABRIELLA, JOCKS, BRAINIACS)

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.)

MUSIC STARTS

TAYLOR: So, uhm, Gabriella... do you want to grab a Coke? No,
huh? Okay, uhm, well... see you later.
(The Brainiacs awkwardly shuffle toward the door, looking as guilty as
sin. Gabriella stays behind.)
CHAD: (to Troy) Hey Troy, do you want to have some lunch...?
ZEKE: I made a really outstanding foie gras tartlet!
(Chad gestures for Zeke to zip it. The Jocks file out, guilty over what
they just did. Gabriella and Troy are left alone in the locker room and
lab. They are heartbroken.)

It’s funny when you find yourself
looking from the outside.
I’m standing here but all I want is
to be over there.

Why did I let myself believe
miracles could happen?
‘Cause now I have to pretend
that
I don't really care.

I thought you were my fairy tale, my

BRAINIACS:

oo

dream when I'm not sleeping, a

ah

wish upon a star that's coming true.

But every

oo coming true

'rybody else could tell that I confused my feelings with the truth,
with the truth
when there was me and you.

---

I

when there was me and you

---

(TROY:)

swore I knew the melody

JOCKS:

I knew the song

---

that I heard you singing, and

I heard you singing

---

No. 32 When There Was Me and You (p. 3 of 11)
26

when you smiled, you made me feel like

you smiled and I feel

27

GABRIELLA:

But then I could sing a long.

I could sing a long

28

you went and changed the words.

Now my heart is empty.

TROY:

I'm only left with used to-be's and

and now I'm left

No. 32 When There Was Me and You (p. 4 of 11)
GABRIELLA: Now I know you’re not a fairy tale, and

(TROY:) once upon a song, Now I know you’re not a fairy tale, and

BRAINIACS: you’re not a fairy tale, and

(JOCKS:) once upon a song, you’re not a fairy tale, and

dreams were meant for sleeping, and

dreams were meant for sleeping, and

No. 32 When There Was Me and You (p. 5 of 11)
wishes on a star just don't come true.

And now,

wishes on a star just don't come true.

And now,

even I can tell that I confused my feelings with the truth

even I can tell that I confused my feelings with the truth

No. 32 When There Was Me and You (p. 6 of 11)
(GABRIELLA:)

— because I liked____ the view____ when there was me____ and you.

(TROY:)

— because I liked____ the view____

It's like you were float-

I can't be lieve____ that I could be____ so blind._

(TROY:)

I didn't mind!

JOCKS:

oh____

— Why did I let____ my____ self____ be-lieve

— Why did I let____ my____ self____ be-lieve

BRAINIACS:

oh____

I be-lieve

— I be-lieve

No. 32 When There Was Me and You (p. 7 of 11)
miracles can happen? 'Cause now I'm having to pretend that miracles can happen? 'Cause now I'm having to pretend that

in miracles. 'cause now I

in miracles. 'cause now I

I don't really care. I thought you were my fairy tale, my

I don't really care. I thought you were my fairy tale, my

really care. You were my

really care. You were my
dream when I’m not sleeping, a fairy tale,

wish upon a star that’s coming true. But ev-
a wish come true.
ry-bod-yy else could tell that
ry-bod-yy else could tell that
Ev-er-y-bod-yy!
Ev-er-y-bod-yy!

I con-fused my feel-ings with the truth,
I con-fused my feel-ings with the truth, be-cause I liked the view
oh oo
oh oo

No. 32 When There Was Me and You (p. 10 of 11)
thought you felt so too when there was me and you.
when there was me and you.

No. 32  *When There Was Me and You* (p. 11 of 11)
VOCALS TACET

Boombox Rehearsal
SHARPAY: How can you stab me in the back like that, helping the enemy?!
RYAN: I stabbed you in the back?
SHARPAY: Well, at least you admit it. Now take it from the top, and lose those jazz squares.
(Sharpay hits the boom box.)

MUSIC STARTS

\( \text{MUSIC STARTS} \)

& bbb

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VOCALS TACET

Gabriella’s Cell
Start of Something New (Reprise)
from Disney's High School Musical
(TROY, GABRIELLA)

TROY: *(into phone)* This isn’t about my dad. This is about me, about how I feel. And I’m not letting the team down, they let me down. 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: It feels so right to be here with you. And now, looking in your eyes, I feel in my heart the start of something new.

(Gabriella sees Troy. The phones drop away from their faces.)

(Gabriella is stunned... but happy. Troy smiles. Troy makes a “Play It Again, Sam” gesture to Kelsi. Kelsi starts to play along.)

GABRIELLA: No. 36 Start of Something New (Reprise) (p. 1 of 3)
never believed in what I couldn't see. I never opened my heart to all the possibilities. Oh, I opened my heart to all the possibilities.

(GABRIELLA:)

know that something has changed, never felt this way, I opened my heart to all the possibilities.

TROY: 8th

I

know that something has changed, never felt this way, I

I know it's for real: This could be the start of something new. This could be the start of something new.

ritard.

to be here with you. Oh And It feels so right. Oh And

No. 36 Start of Something New (Reprise) (p. 2 of 3)
now, looking in your eyes, I feel in my heart

the start of something new

No. 36 Start of Something New (Reprise) (p. 3 of 3)
VOCALS TACET

Study Hall

Announcement
Transition 5

Sorry, Troy
We're All in This Together
from Disney's High School Musical
(CHAD, TAYLOR, KELSI, MARTHA, JOCKS, BRAINIACS)

CHAD: Hey, you spoke Jock!  
TAYLOR: I'm good with foreign languages, remember?

MUSIC STARTS
(The Brainiacs and Jocks huddle up with Kelsi. 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...
(The Jocks and Brainiacs break the huddle with a loud cheer.)
ALL: GO WILDCATS! (Chad and Taylor high-five.)

---

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

TAYLOR: We didn't really know that each of us brings

GROUP 1: GROUP 2: ALL:

uh-uh, uh-uh, uh-uh

something to the table to help the others grow.

ZEKE: Now's the chance to take a new direction,

woohoo.

No. 40 We're All in This Together (p. 1 of 6)
KELSI:

to see through other eyes,

ALL:

To see through other eyes!

MARTHA COX:

to make a choice,

CHAD:
to make a new connection...

oo!

TAYLOR:

to win the bigger prize,

GIRLS:

We're all in this together.

ALL:

prize, We're all in this together.

No. 40 We're All in This Together (p. 2 of 6)
and we see that we're all in this together, and it shows

when we stand hand in hand, make our dreams come true.

We're all here and speaking out with one voice.

The party's on; now

We're gonna rock the house!

ev'rybody make some noise, c'mon and scream and shout!
JOCKS: hey! hey! hey! woo!

BRAINIACS: we make each other strong.

JOCKS: We're not the same.

diff'rent in a good way. Together's where we belong!

ALL: We can make it. We're all in this together once we see

GIRLS: all in this togeth-er.

GUYS: all in this togeth-er.

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

No. 40 We're All in This Together (p. 4 of 6)
there’s a chance that we have and we take it.
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.)

**ALL:**

Together, together, together, everyone,

Together, together, c’mon, let’s have some fun!

Together, we’re there for each other every time.

**ALTOS, TENORS:**

Together, together,

C’mon, let’s do

**BARITONES:**

C’mon, let’s do

No. 40 We’re All In This Together (p. 5 of 6)
SOPRANOS:

C'mon let's do Do this right!

Do this right!

Do this right!
VOCALS TACET

Bumpy Ride
MODERATOR: You have exactly five minutes to solve this equation. Ready? Set? And –
(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 here a hotel desk bell start the Decathlon.

MUSIC STARTS

In the gym, Coach Bolton, 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.)

SHARPAY:
I believe in dreamin’ shooting for the stars.

RYAN:
Baby, to be number one, you’ve got to raise the bar!

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

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

SHARPAY:
Work our tails off ev’ry day.

RYAN:
Work our tails off ev’ry day.

SHARPAY:
We gotta bump the competition, blow them all away!

RYAN:
We gotta bump the competition, blow them all away!

No. 42 Bop to the Top (p. 1 of 4)
BRAINIACs:
Yeah! Yeah, we’re gonna bop bop bop, bop to the top.

JOCKS:
Yeah!

slip and slide and ride that rhythm.

Jump and pop, hop till we drop and start again.

and start again.

SHARPAY: + GIRLS:
Do the bop bop bop to the top. Don’t ever stop!

RYAN: + GUYS:
Do the bop bop bop to the top. Don’t ever stop!

BRAINIACs: SHARPAY:
Bop to the top! Yeah! Shake some boot-y and turn a-round.

JOCKS: RYAN:
Bop to the top! Yeah! Shake some boot-y and turn a-round.

No. 42 Bop to the Top (p. 2 of 4)
(and a-round, and a round, and around.) Flash a smile in their direction.

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

Show some muscle.

Do the hustle.

No. 42 Bop to the Top (p. 3 of 4)
We'll keep stepping up and we just won't stop,

We'll keep stepping up and we just won't stop,

and we just won't stop,

and we just won't stop,

and we just won't stop,

and we just won't stop,

and we just won't stop,

and we just won't stop,

(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!

stop,

stop,

(V.S. No. 43 “Meltdown”

No. 42  Bop to the Top (p. 4 of 4)
VOCALS TACET

43  Meltdown

44  In the Lab

45  In the Theater

46  Kelsi Tries
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 nudges for Kelsi to start over.)

MUSIC STARTS

Gabriella looks at Troy, gaining confidence from their connection.)

No. 47 Breaking Free (p. 1 of 7)
(GABRIELLA:)
But your faith, it gives me strength, strength to believe.

(TROY:)
But your faith, it gives me strength, strength to believe.

We're breaking free!
Fly ing.

There's not a star in heaven that we can't reach.

If we're try-

yeah, we're break ing free. (Yeah, we're break ing free.)
Can you feel it building, like a wave the ocean just can't control,

Connected by a feeling, oh, in our very souls, rising till it lifts us up so

Every 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.)

We're breaking free!

Soarin', flyin', There's not a star in heaven.

No. 47 Breaking Free (p. 3 of 7)
ven that we can’t reach. If we’re try – in’, yeah, we’re break-

GABRIELLA:

Oh, we’re break-in’ free.

TROY:

Oh, we’re break-in’ free.

(ALL:)

in’ free. Runnin’, climbin’, to
get to that place to be all that we can be. Now’s the time_

TROY:

More than hope, more than faith,

so we’re break-in’ free.

GABRIELLA:

tis truth, this is fate, and to-gether we see it com-in’._

(TROY:)

and to-gether we see it com-in’.

No. 47 Breaking Free (p. 4 of 7)
JOCKS:

More than you, more than me,

BRAINIACS:

Not a want, but a need:

(GMs. Darbus is overjoyed, as much with the singing as with the full house. It’s clear that Troy and Gabriella have landed the leads. 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, Troy, 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, Son?

TROY: (a big smile bursts across his face) Okay... Dad.

(beat) Now let’s go win that championship! (Troy and Coach Bolton hug.)

GIRLS:

all of us break in’ free!

GUYS:

all of us break in’ free!

ALL:

Soar in’, fly in’, There’s not a star in heaven that we can’t reach. If we’re try -
Yeah, we're breakin' free...

Runnin', climbin', to get to that place to be

Big pullback

all that we can be. Now's the time so we're break-in' free.

Slower

GIRLS:

Now is the time to free us to touch the sky, to reach for the highest star! You know the world can see us

GUYS:

Now is the time to free us to touch the sky, to reach for the highest star! You know the world can see us
Molto rall.

in a way that’s dif’rent from who we are!

(Blackout.)
VOCALS TACET

48

Game Buzzer

49

Wildcat Vamp
We're All in This Together (Reprise)

from Disney's *High School Musical* (COMPANY)

Attacca from No. 48 “Wild Cat Vamp”

---

**All:**

Hey! __ Hey! __ Hey! __ Ho! __

---

Al-right, here we go: To-geth-er, to-geth-er, to-geth-er, ev'-ry-one,

---

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

---

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

---

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

---

Here and now__, it's time for cel-e-bra-tion__. I fin'-ly figured out__

---

No. 50 We're All in This Together (Reprise) (p. 1 of 8)
ALL:
that all our dreams
have no limitations.

Yeah, yeah!
Oh!

GABRIELLA:
Ev’ryone is
That’s what it’s all about.

(ALL):
C’mon, now!
Oh!

special in their own way.
We make each other strong.

(ALL):
We’re not the same.
We make each other strong!

GAB.,
TROY:
Together’s where we belong.
We’re
diff’rent in a good way.

GAB.,
SHARPAY
TROY,
RYAN:

No. 50 We’re All in This Together (Reprise) (p. 2 of 8)
GAB., SHARPAY:

all in this together. Once we know that we are, we’re all stars

TROY, RYAN:

all in this together. Once we know that we are, we’re all stars

and we see that we’re all in this together, and it shows

and we see that we’re all in this together, and it shows

when we stand hand in hand, make our dreams come true.

when we stand hand in hand, make our dreams come true.

GROUP 1:

Ev’ry-bod-y, now! To-geth-er, to-geth-er, to-geth-er, ev’ry-one,

GROUP 2:

Ev’ry-bod-y, now! All! All! ev’ry-one,

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

All! All! have some fun!
To gether, we’re there for each oth - er ev - ry time.

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

To gether, to gether, c’mon, let’s do this right!

All! All! All! do this right!

Ryan:

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

All:

Yeah! one voice.

We’re gon-na rock the house! The par-ty’s on, now.

Group 1:

Rock house

On

Group 2:

Rock house

On
ev’rybody make some noise, c’mon and scream and shout!

(ALL:)

Oh! [cheer!]

---

SHARPAY:

We’ve arrived because we stuck together, champions one and all.

GIRLS:

Arrived? Oh, yeah. All!

GUYS:

Arrived? Oh, yeah. All!

---

We’re all in this together. Once we know

that we are, we’re all stars and we see that we’re all in this together.

No. 50 We’re All in This Together (Reprise) (p. 5 of 8)
er, and it shows when we stand hand in hand,

make our dreams come We’re all in this together. When we reach,

we can fly, know inside we can make it. We’re all in this together.

Wild cats, sing a-long yeah, you really got it go-in’ on.

No. 50 We’re All in This Together (Reprise) (p. 6 of 8)
wave your hands up in the air. That’s the way we do it, let’s get
to it, time to show the world!

GIRLS:

all in this together. Once we know that we are, we’re all stars

GUYs:

all in this together. Once we know

and we see that we’re all in this together, and it shows

see that we’re all in this together, and it shows

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

dreams come We’re

all in this together. When we reach, we can fly, know inside

all in this together. When we reach, we can fly, know inside

No. 50 We’re All in This Together (Reprise) (p. 7 of 8)
we can make it. We’re all in this together 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!

No. 50 We’re All in This Together (Reprise) (p. 8 of 8)
Megamix
from Disney’s *High School Musical* (COMPANY)

“Start of Something New”

SOLO 1: Living in my own world, didn’t understand

SOLO 2: that anything can happen when you take a chance

SOLO 3: I never believed in what I couldn’t see

SOLO 4: I never opened my heart to all the possibilities

2 SOLOS: I know this year, that something has changed, never felt this way

2 SOLOS: I know this year, that something has changed, never felt this way

3 SOLOS: I know it for real: This could be the start of something new

3 SOLOS: I know it for real: This could be the start of something new

No. 51 Megamix (p. 1 of 12)
It feels so right to be here with you. Oh And

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

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

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

The start of some-thing
You got-ta

The start of some-thing

“Get'cha Head in the Game” GIRLS:

No. 51 Megamix (p. 2 of 12)
44

G U Y S :  

You got ta

45

(G I R L S :)

You got ta

46

(G U Y S :)

You got ta

47

Come on,

48

You got ta

No. 51 Megamix (p. 3 of 12)
I got ta get 'cha, get 'cha, get 'cha, get 'cha head in the game.

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

get 'cha, get 'cha, get 'cha, get 'cha head in the game. Get 'cha get 'cha, get 'cha, get 'cha head in the game. Woah!

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

Get 'cha head in the game!

“What I’ve Been Looking For”

I want you to know:

This feeling’s like no other.

No. 51 Megamix (p. 4 of 12)
I've never had someone that knows me like you
do, the way you do.

I've never had someone as good for me as you, no one like you.

So lonely before I finally found what I've been looking for.

Doo doo doo doot doot doo doot doo

a-woh oh oh oh

No. 51 Megamix (p. 5 of 12)
"Status Quo"

GROUP 1:

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

GROUP 2:

No, no! no! no!

If you wanna be cool, follow one

Follow your dream and go! go! go!

Simple rule, don’t mess with the flow oh, no!

Got to live,

stick with the status quo!

got-ta grow! Oh no: Don’t stick with the status
No, no, no! Stick to the stuff you know.

No, no! no! no!

It is better by far to keep things as they are. Don't mess with the flow, oh no.

Follow your dream and go! go! go!

Got to live!

stick to the status quo! Stick got-ta grow!

Don't stick to the status quo!

to the status quo! Stick to the status quo!

Don't stick to the status quo!
105 ff GIRLS:

Quo!

to the sta-
tus quo!

Quo!

GIRLS:

We’re gon-na bop bop bop, bop to the top,

Wipe a-way your in-

hi-bi-tions.

Jump and hop, hop till we drop and start ag-

ain.

114 “Bop to the Top”

We’re gon-na bop bop bop, bop to the top,

Wipe a-way your in-

hi-bi-tions.

Jump and hop, hop till we drop and start ag-

ain.

119

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

ry.

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

ry.

123

No. 51 Megamix (p. 8 of 12)
We'll keep stepping up and we just won't stop till we reach the top!

"Counting on You"

GIRLS:

And put away that dream, 'cause there's no 'I' in "TEAM," and the sacrifice is worth it, we all agree.

GUYS:

Check out the champions who came before, hail the hero that you could be.

and the

sacrifice is worth it, we all agree.

You just have to keep your fo-
and forget about _"you know who._" Don’t let us down._
cus
Don’t let us_ down._

you gotta come through, ’cause we’re counting on, counting on, counting

you gotta come through, ’cause we’re counting on, counting on, counting

“We’re All in This Together”

on you! We’re

on you! We’re

all in this togeth-er. When_ we reach, we can fly, know inside

all in this togeth-er. When_ we reach, we can fly, know inside

we can make it. We’re all in this togeth-er once_ we see

we can make it. We’re all in this togeth-er once_ we see
there's a chance that we have and we take it.

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

Together, together, together, every one,

Together, together, c'mon, let's have some fun!

"Breaking Free"

Soarin', flyin'. There's not a star in heaven that we can't reach. If we're tryin', breakin' free...

Runnin', climbin', to get to that place to be...
all that we can be. Now's the time so we're break' in' free.

Now's the time to free us to touch the sky, to reach for the highest star! You know the world can see us in a way that's dif'rent from who we are!

Big pullback

Slower

Molto rall.
VOCALS TACET

Exit Music
Music Credits

Music adapted and arranged and additional music and lyrics by Bryan Louiselle

#1 Wildcat Cheer* — music and lyrics (“We’re All in This Together”) by Matthew Gerrard and Robbie Nevil
#2 Start of Something New* — music and lyrics by Matthew Gerrard and Robbie Nevil
#3 Start of Something New (Playoff)* — music by Matthew Gerrard and Robbie Nevil
#4 Homeroom† — music by Bryan Louiselle
#5 Gabriella’s Phone — sound effect
#6 School Bell — sound effect
#7 Announcement Transition 1† — music by Bryan Louiselle
#8 Hallway† — music by Bryan Louiselle
#9 Announcement Transition 2† — music by Bryan Louiselle
#10 Basketball Practice† — music by Bryan Louiselle
#11 Get’cha Head in the Gameº — music and lyrics by Ray Cham, Greg Cham and Andrew Seeley
#12 Get’cha (Playoff) into Labº — music and lyrics by Ray Cham, Greg Cham and Andrew Seeley
#13 Sharpay Dials — sound effect
#14 The Plot Thickens† — music by Bryan Louiselle
#15 Announcement Transition 3† — music by Bryan Louiselle
#16 Detention† — music by Bryan Louiselle
#17 Announcement Transition 4† — music by Bryan Louiselle
#18 Auditions (Bop to the Top/What I’ve Been Looking For)* — music and lyrics (“Bop to the Top”) by Randy Petersen and Kevin Quinn and (“What I’ve Been Looking For”) by Andy Dodd and Adam Watts
#19 What I’ve Been Looking For* — music and lyrics by Andy Dodd and Adam Watts
#20 School Bell — sound effect
#21 What I’ve Been Looking For (Reprise)* — music and lyrics by Andy Dodd and Adam Watts
#22 Cellular Fusion† — music and lyrics by Bryan Louiselle
#23 Stick to the Status Quo* — music and lyrics by David N. Lawrence and Faye Greenberg
#24 Entr’acte (Stick to the Status Quo)* — music by David N. Lawrence and Faye Greenberg
#25 Rooftop Garden† — music by Bryan Louiselle
#26 I Can’t Take My Eyes Off of You* — music and lyrics by Matthew Gerrard and Robbie Nevil
#27 Sharpay’s Locker† — music by Bryan Louiselle
#28 Study Hall† — music by Bryan Louiselle
#29 Wildcat Cheer (Reprise)* — music and lyrics (“We’re All in This Together”) by Matthew Gerrard and Robbie Nevil
#30 Counting on You† — music and lyrics by Bryan Louiselle
#31 Taylor’s Cell — sound effect
#32 When There Was Me and You* — music and lyrics by Jamie Houston
#33 Boom Box Rehearsal* — music (“Bop to the Top”) by Randy Petersen and Kevin Quinn
#34 Boom Box / Theater* — music (“Bop to the Top”) by Randy Petersen and Kevin Quinn and (“Breaking Free”) by Jamie Houston
#35 Gabriella’s Cell — sound effect
#36 Start of Something New (Reprise)* — music and lyrics by Matthew Gerrard and Robbie Nevil
#37 Study Hall† — music by Bryan Louiselle
#38 Announcement Transition 5† — music by Bryan Louiselle
#39 Sorry, Troy† — music by Bryan Louiselle
#40 We’re All in This Together* — music and lyrics by Matthew Gerrard and Robbie Nevil
#41 Bumpy Ride† — music by Bryan Louiselle
#42 Bop to the Top* — music and lyrics by Randy Petersen and Kevin Quinn
#43 Meltdown — sound effect
#44 In the Lab* — music (“Bop to the Top”) by Randy Petersen and Kevin Quinn
#45 In the Theater* — music (“Bop to the Top”) by Randy Petersen and Kevin Quinn
#46 Kelsi Tries* — music (“Breaking Free”) by Jamie Houston
#47 Breaking Free* — music and lyrics by Jamie Houston
#48 Game Buzzer — sound effect
#49 Wildcat Vamp* — music by Matthew Gerrard and Robbie Nevil
#50 We’re All in This Together (Reprise)* — music and lyrics by Matthew Gerrard and Robbie Nevil
#51 High School Musical Megamixx — “Start of Something New,” “Get’cha Head in the Game,” “What I’ve Been Looking For,” “Bop to the Top,” “Counting on You,” “We’re All in This Together,” “Breaking Free”
#52 Exit Music (Bop to the Top)* — music by Randy Petersen and Kevin Quinn

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