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TRABAJO FIN DE GRADO

Subtitulado para Personas Sordas:

Análisis comparativo de los subtítulos de la película *High School Musical* (Ortega y Lembeck, 2006) en formato DVD y en la plataforma en *streaming* Disney +

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1. Introducción

El ser humano es un ser social por naturaleza, un individuo que necesita estar en constante contacto con todo lo que le rodea. Este interés está directamente relacionado con lo audiovisual, con las ganas de descubrir un sinfín de historias a través de los sentidos, a través del cine, de las películas, de las series, de los documentales, etc. Es en ese mismo instante cuando disfrutamos de una experiencia sensorial al completo, un momento que nos atrapa y que nos muestra versiones e historias con las que podemos empatizar, aprender nuevas culturas, a fin de cuentas, disfrutar de diferentes visiones acerca del mundo que nos envuelve.

Actualmente, la industria del cine es una de las que más momentos de gloria ha gozado a lo largo de su desarrollo. A su vez, es también un arte que mezcla varios artes como lo son la escritura, la fotografía o la música, por nombrar algunos ejemplos (Del Prado Sandoval, 2017: 8). Toda esta combinación de elementos completa la experiencia del espectador, de esa persona que está al otro lado de la pantalla y que viaja por mundos ya conocidos o por otros que aún no ha llegado a percibir. A su vez, es aquí donde entran en juego las personas con disfunción auditiva, una rama de espectadores que presenta más dificultades a la hora de completar esta experiencia sensorial.

La Subtitulación para Sordos (en adelante, SpS) es una especialidad de la Traducción Audiovisual y resulta imperativo cubrir las necesidades de los receptores con sordera con la finalidad de conseguir resultados óptimos y cada vez más accesibles. No obstante, con todos los estudios y avances en la materia, la metodología de elaboración de los SpS ha gozado de una evolución por completo y ha aclarado las pautas que marcan las reglas que se deben seguir.

1.1. Motivación

Este proyecto tan ambicioso viene suscitado por el deseo de dar un paso más en cuanto a la accesibilidad en el mundo audiovisual, así como por el hecho de poder trabajar e investigar dentro del mismo. Es un campo bastante llamativo en el que nos gustaría seguir indagando ya que, desafortunadamente, no lo hemos podido conocer con profundidad en nuestra formación universitaria.

Para ello, analizaremos *High School Musical* (Ortega y Lembeck, 2006), una película estadounidense original de Disney Channel. A priori, se estrenó sin altas expectativas, pero finalmente acabó siendo uno de los productos más exitosos de la marca, transformándose en un fenómeno social en todo el mundo.

Principalmente, se trata de una película que combina musical con comedia amorosa donde los adolescentes son los protagonistas. La trama principal se desarrolla dentro de las cuatro paredes del instituto East High, en Albuquerque. Sin embargo, debido al gran impacto que tuvo en el público, terminó convirtiéndose en una saga de tres películas, por lo que sus tramas se extienden a más escenarios.

Con respecto a este proyecto, examinaremos la primera parte. En ella, los jóvenes Troy y Gabriella lucharán por concursar en el musical del instituto en contra de la voluntad de resto y, sobre todo, en contra de los antagonistas, Sharpay y Ryan, las grandes estrellas del espectáculo.

Así, esta película ofrece una oportunidad única a la hora de trabajar con SpS. Es por ello que no dudamos ni un segundo en escogerla para acometer nuestro objetivo. La dificultad añadida de la música y las canciones convierten esta película en un gran reto a la hora de llevar a cabo el análisis de sus subtítulos. Además, es todavía más ambicioso debido a la comparación exhaustiva y minuciosa del subtítulo en dos plataformas totalmente distintas, como son el formato DVD (2006) y la plataforma Disney + (2020).

1.2. Objetivos

Este Trabajo Final de Grado nace del objetivo general de experimentar una nueva forma de análisis de los SpS. Partimos de un punto muy claro con una serie de premisas que hemos elaborado antes de empezar con el proyecto.

En primer lugar, este recorrido comienza con el análisis exhaustivo de los SpS de la película *High School Musical* (Ortega y Lembeck, 2006). Por consiguiente, hemos decidido experimentar y analizar no solo los SpS del formato DVD (2006), sino también los de la plataforma en *streaming* Disney + (2020). Esta última se estrenó hace tan solo unos meses y, por lo tanto, sabemos con certeza que la era del *streaming* ha llegado a la actualidad para quedarse y revolucionar el mercado de los traductores. Martínez-Martínez, Jiménez Hurtado y Jung (2019: 412) se refieren a esta revolución de la siguiente forma:

El fenómeno mundial de las plataformas en *streaming* ha transformado la forma en la que el público se relaciona con el ocio audiovisual y ha condicionado las relaciones entre medio (*streaming*), ámbito semiótico (texto multimodal y multilingüe) y el receptor (público con diferentes capacidades de acceso) que necesita los contenidos de la banda sonora adaptados a sus propias capacidades de acceso.

En segundo lugar, nos hemos propuesto observar la manera en la que se han realizado los SpS y compararlos entre las dos plataformas mencionadas anteriormente. Además, la base sobre la que nos hemos apoyado para ser capaces de concluir si se sigue una misma tendencia para el beneficio de nuestro receptor meta ha sido el manual de subtítulo del DCMP (2020), del que hablaremos en profundidad más adelante.

En definitiva, el objetivo primordial es determinar si existen unas directrices uniformes (en este caso, en inglés) para que, de este modo, exista una homogeneidad en el producto audiovisual en cuestión y se consiga un mayor acceso al conocimiento del ocio y la cultura.

2. Marco teórico

2.1. Descripción del manual de subtítulo del DCMP (2020)

Como hemos mencionado anteriormente, y, ya que la película *High School Musical* (Ortega y Lembeck, 2020) es estadounidense, nos basaremos en las directrices del Manual de *Closed Caption* del DCMP (Programa para Describir y Subtitular Medios Audiovisuales).

La primera vez que se realizó subtítulo en Estados Unidos ocurrió en 1951, y fue realizado por “Captioned Films for the Deaf” (CFD), el precedente del DCMP (conocido en ese entonces como Programa de Películas y Vídeos Subtitulados).

Las directrices del CFD fueron la referencia fundamental para la primera edición del Manual de *Closed Caption* publicada por el DCMP en 1994. Este nuevo manual de directrices de subtítulo incorporó los resultados de la investigación sobre el *Closed Caption*, así como del examen de los procedimientos utilizados por varios proveedores de subtítulos.

La filosofía de subtítulo del DCMP (2020: 4) entiende que todos los subtítulos deben incluir la mayor parte posible del idioma original; las palabras o frases que puedan resultar desconocidas para el público no deben ser sustituidas por simples sinónimos. Sin embargo, puede ser necesario editar la transcripción original para dar tiempo a que el subtítulo se lea completamente y esté sincronizado con el audio.

En resumen, este manual aboga por un subtítulo preciso, consistente, claro, legible y equitativo, en el que la calidad y la uniformidad sean decisivas para una sobresaliente comprensión por parte de la comunidad sorda.

3. Análisis comparativo entre la norma y el SpS de la película *High School Musical* en formato DVD y en la plataforma Disney +

A continuación, siguiendo el orden tal y como figura en el manual, se analizarán punto por punto cada uno de los aspectos que el DCMP (2020) establece con el fin de que los SpS sean lo más satisfactorios posible. Dicho análisis se verá enriquecido con ejemplos de la película en cuestión, *High School Musical* (Ortega y Lembeck, 2006), así como de los resultados extraídos.

Aparte de todo lo mencionado, hemos de destacar que el análisis en su conjunto estará basado en el manual de subtítulos del DCMP (2020), que seguirá su estructura al pie de la letra, por lo que todo aquello que esté fuera de la norma se indicará, de aquí en adelante, como no normativo.

3.1. Texto

3.1.1. Caracteres

La norma americana DCMP (2020: 6) recomienda que los subtítulos mantengan el formato «tipo oración», comenzando por mayúscula la primera palabra de cada frase. Ciertamente, tanto la película en formato DVD como la misma en la plataforma en *streaming* Disney + cumplen con lo propuesto por la norma.

Por otro lado, en cuanto al uso de las mayúsculas, la norma aconseja utilizarlas solamente para indicar si hay gritos. En la Imagen 1 se puede observar perfectamente cómo en el formato DVD no se utilizan las mayúsculas para esta indicación, mientras que en la plataforma Disney + sí (Imagen 2).



Imagen 1. Minúscula DVD.



Imagen 2. Mayúsculas Disney +.

3.1.2. Fuente y colores

En cuanto al uso de una fuente predeterminada, el DCMP (2020: 6) propone lo siguiente: Sans Serif, en color blanco, con una sombra delgada reflejada en los bordes bien separados, con consistencia y subtítulos no muy gruesos. Añade que es preferible usar un bloque con fondo traslúcido para que el texto sea más claro.

Por un lado, los subtítulos que aparecen en el formato DVD (2006) cumplen con estas características, aunque se opta por no utilizar el bloque con fondo traslúcido. En cambio, la plataforma Disney + (2020) decide desmarcarse en este punto y conseguir ser la más innovadora hasta la fecha: es la única plataforma online de contenido en *streaming* que permite cambiar el estilo y la apariencia de sus subtítulos.

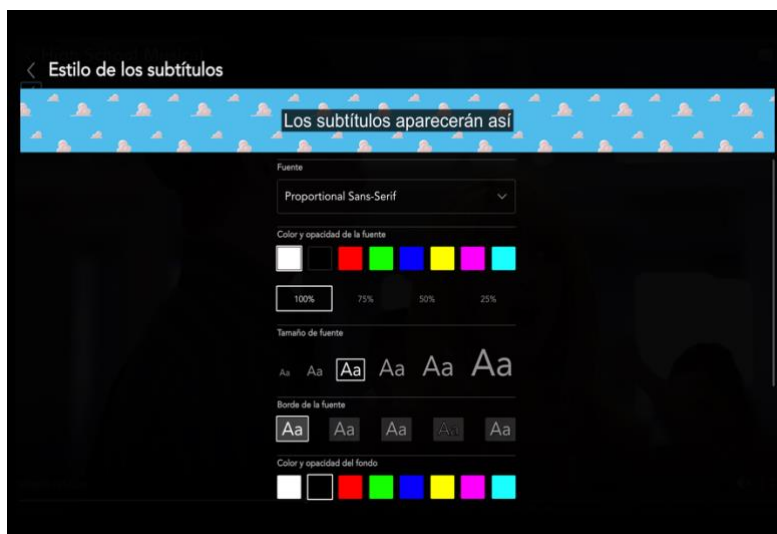


Imagen 3. Editor de subtítulos de Disney +.

3.1.3. División del texto en pantalla

Este es uno de los aspectos en el que más diferencias se pueden encontrar entre los subtítulos de ambas partes con respecto al DCMP (2020: 6). Se prefiere que las frases que aparezcan en pantalla sean dos y, sobre todo, que estén bien divididas, es decir, frases en las que no se rompan ni los nexos, ni la gramática, ni la cohesión de la misma. Por ejemplo, no es aceptable que la frase esté dividida justo después de una conjunción o después de una preposición.

Una vez examinados, podemos observar que los subtítulos presentados en el DVD (2006) sí cumplen con la primera parte. Por el contrario, en la propuesta de Disney + (2020) se observa una tendencia a dividir los subtítulos en tres frases, algo que no cumple con las propuestas de la norma y que, a su vez, puede alterar la estética del producto.

Por último, se han analizado y comparado los subtítulos de ambas partes para poder llegar a la siguiente conclusión: debido a que los subtítulos en Disney + se dividen en tres frases, la probabilidad de que los errores de división gramatical aparezcan es mucho más alta que en los subtítulos en formato DVD.

Por ejemplo, en las siguientes imágenes se pueden percibir con claridad las divergencias que existen en cuanto a la división de las frases respecta. En las Imágenes 7 y 8, Disney + comete el error de separar el verbo auxiliar de la palabra que está modificando («There's gonna/be» y «Have you ever/seen»).

Para finalizar, en la Imagen 9 hay otro ejemplo que no sigue las recomendaciones del manual del DCMP (2020: 6): se está separando una palabra de la palabra que la modifica («biggest/game»).



Imagen 4. Verbo auxiliar DVD.

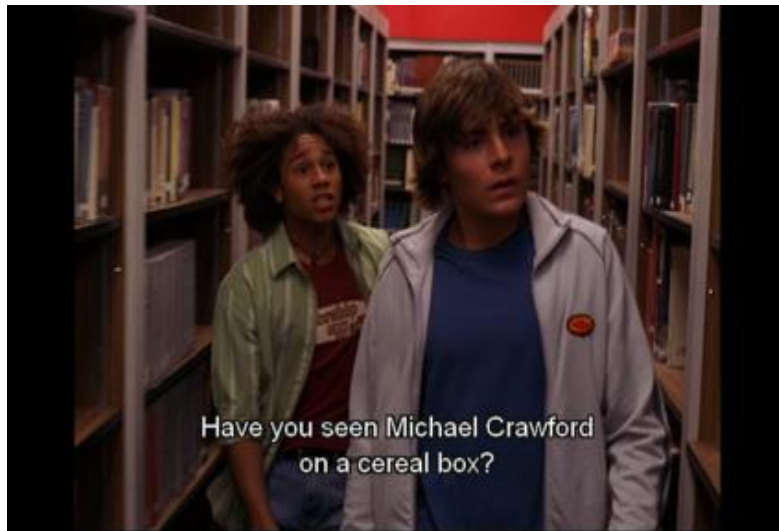


Imagen 5. Verbo auxiliar DVD.

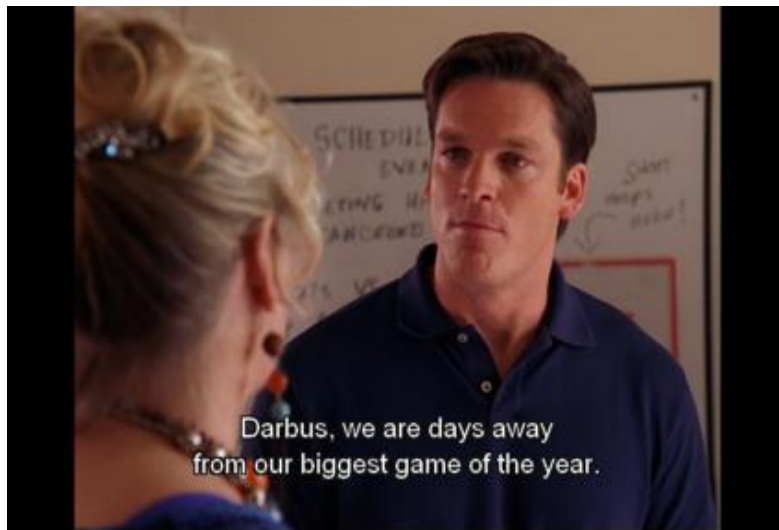


Imagen 6. División DVD.



Imagen 7. Verbo auxiliar Disney +.



Imagen 8. Verbo auxiliar Disney +.



Imagen 9. División Disney +.

3.1.4. Duración del texto en pantalla

Debido a las limitaciones de tiempo y espacio de este proyecto, la duración del texto en pantalla es un aspecto que no se ha analizado en profundidad. El DCMP (2020: 8) establece que los subtítulos deben tener una duración máxima de seis segundos, excepto aquellos en los que aparece música de fondo.

Evidentemente, se podría analizar subtítulo a subtítulo y fotograma a fotograma para ver las diferencias entre ambos formatos, así como para obtener resultados que, quizá, pudieran ser satisfactorios y en los que se viera una clara diferencia, o bien si algunos de estos formatos cumplen con los criterios de la norma. Sin embargo, esto no ha

sido posible, pues hemos valorado otros aspectos que han arrojado información clave para el objetivo que persigue este trabajo.

3.2. Mecanismos del lenguaje

3.2.1. Ortografía y uso de mayúsculas

Dentro de esta sección, la norma propone dos consideraciones. La primera de ellas expone que la escritura debe ser consistente, incluyendo palabras que se puedan escribir de varias formas.

Así, tanto los subtítulos del DVD (2006) como los de Disney + (2020) han resuelto intachablemente este punto. Sin embargo, podemos observar que palabras que se pueden escribir de formas completamente distintas son ejemplos ilustrativos que han servido en el análisis. De esta forma, en los subtítulos del DVD se aprecia una predilección por escribir palabras con la forma británica («theatre»), mientras que en Disney + optan por utilizar la variante americana («theater»).

Seguidamente, se propone que los nombres propios se escriban con mayúscula al principio para identificar a los personajes. Por el contrario, todos los términos restantes deben ir en minúscula, a menos que dicho término sea usado como un nombre propio.

En las siguientes imágenes podemos apreciar que en el DVD sí se cumple con las recomendaciones de la norma, mientras que Disney + decide escribir todas las letras de los nombres propios en mayúscula y, por lo tanto, resultar ser no normativo.



Imagen 10. Uso de la mayúscula DVD.



Imagen 11. Uso de la mayúscula Disney +.

3.2.2. Puntuación y gramática

A continuación, analizaremos punto por punto varios aspectos minuciosos y que, a simple vista, no son fáciles de detectar. No obstante, en vistas de lo desarrollado, los resultados obtenidos son realmente significativos en cuanto a las diferencias que existen entre los subtítulos de ambas plataformas.

3.2.2.1. Comas

En lo referente al correcto uso de las comas, el DCMP (2020: 11) plantea utilizar, siempre y cuando se subtitule una enumeración, las comas de Oxford, un tipo empleado en la literatura anglosajona y que no es de práctica habitual en el inglés. Esta se escribe sistemáticamente ante la conjunción (en este caso «and») con la que se concluye una enumeración.

Los resultados obtenidos no son los esperados, ya que ambas plataformas no siguen las directrices marcadas en la norma.



Imagen 12. Uso de la coma en el formato DVD.



Imagen 13. Uso de la coma en el formato DVD.



Imagen 14. Uso de la coma en la plataforma Disney +.



Imagen 15. Uso de la coma en la plataforma Disney +.

3.2.2.2. Guiones

En cuanto a los guiones se refiere, el DCMP (2020: 11) establece dos puntos a tener en cuenta:

1. Si el hablante tartamudea, se debe escribir todo lo que está diciendo separado por guiones.
2. Si el hablante deletrea (incluyendo dactilología), se deben separar las letras en mayúsculas usando los guiones.

Tras analizar los subtítulos en cuestión, solamente hemos encontrado ejemplos del segundo punto. De esta forma, en una escena donde los personajes están deletreando una palabra, Disney + cumple perfectamente con la norma, mientras que los subtítulos del formato DVD se quedan a medio camino: utilizan los guiones, pero se olvidan de escribir las letras en mayúscula (véase en la Imagen 16).



Imagen 16. Uso de guiones DVD.



Imagen 17. Uso de guiones Disney +.

Por otro lado, el DCMP (2020: 11) no hace indicaciones acerca del uso de guiones para diferenciar a los hablantes en un diálogo. A pesar de ello, el equipo de subtulado del formato DVD ha decidido mantener el uso de guiones para esta función durante todo el transcurso del filme.

3.2.2.3. Puntos suspensivos

Dentro de este apartado, son dos las propuestas del DCMP (2020: 12). La primera, el empleo de los puntos suspensivos cuando haya una pausa significativa dentro del mismo subtítulo. Como podemos observar en las imágenes 18 y 19, en ambos casos se cumple con lo propuesto.



Imagen 18. Puntos suspensivos DVD.



Imagen 19. Puntos suspensivos Disney +.

No obstante, es interesante añadir que, con respecto a nuestro análisis, hemos detectado que en la plataforma Disney + se opta, en la mayoría de los casos, por utilizar la coma o no utilizar nada en lugar de la elipsis.



Imagen 20. Puntos suspensivos normativos DVD.



Imagen 21. Puntos suspensivos normativos DVD.



Imagen 22. Omisión de puntos suspensivos Disney +.



Imagen 23. Omisión de puntos suspensivos Disney +.

En segundo lugar, la norma propone que los puntos suspensivos no se utilicen para indicar que la frase continúa en el siguiente subtítulo.

Aquí, teniendo en cuenta que el formato DVD utiliza en mayor cantidad los puntos suspensivos, resulta evidente que la probabilidad de ser no normativo es mucho más alta que en el caso de Disney +, que opta por las comas o por no escribir ningún signo de puntuación. En el siguiente ejemplo podemos observar esta hipótesis.



Imagen 24. Elipsis no normativa DVD.



Imagen 25. Elipsis normativa Disney +.



Imagen 26. Continuación de la escena de las imágenes anteriores DVD.



Imagen 27. Continuación de la escena de las imágenes anteriores Disney +.

3.2.2.4. Comillas

Del mismo modo, en cuanto a las comillas, el manual (2020: 12) propone lo siguiente:

1. Utilizar las comillas cuando se hace la lectura de un poema, libro, obra de teatro, diario, o de una carta. Además, el texto deberá ir en cursiva cuando el hablante no aparezca en pantalla.
2. Se deben utilizar comillas al inicio de todos los bloques de texto que comprenden la cita excepto en el último, donde las comillas solo van al final.

En cuanto a los resultados obtenidos, hemos detectado que tanto una parte como otra hace un buen uso de las comillas, salvo en el siguiente caso.

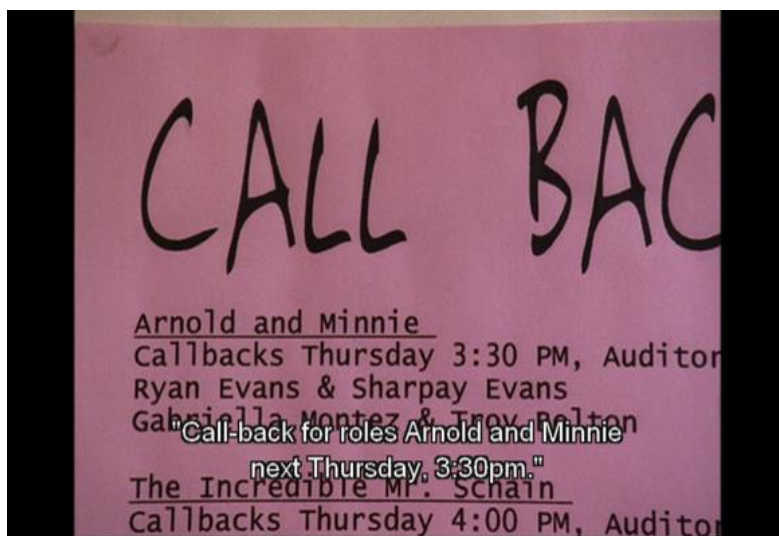


Imagen 28. Uso no normativo de la cursiva en el formato DVD.



Imagen 29. Uso no normativo de la cursiva en el formato DVD.

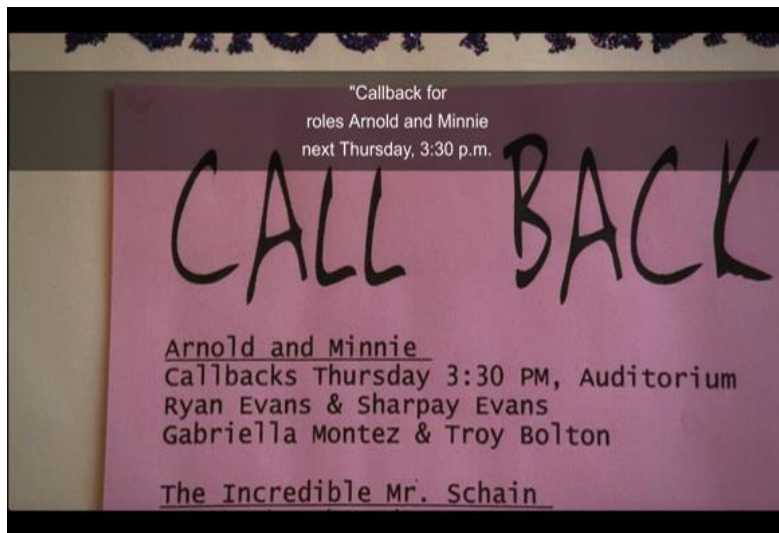


Imagen 30. Uso normativo de la cursiva en la plataforma Disney +.



Imagen 31. Uso normativo de la cursiva en la plataforma Disney +.

Si observamos con detalle estas imágenes, podemos ver que en la escena ocurre lo siguiente: la aparición del uso de comillas en un bloque de texto que está siendo leído por un personaje que, en la primera parte del texto, no aparece en pantalla.

Los resultados que arrojan el análisis comparativo son claros: ni el DVD ni Disney + hacen uso de la cursiva cuando el personaje que lee el bloque de texto no aparece en pantalla.

Por otra parte, en cuanto a las comillas respecta, son los subtítulos de Disney + los que hacen un buen uso de la norma, utilizando así las comillas al inicio de cada bloque de texto y, posteriormente, al final del último. Por contra, los subtítulos del DVD son no

normativos, ya que las comillas se utilizan al final de cada bloque de texto (véase en las imágenes 28 y 29).

3.2.2.5. Espacios

A continuación, es momento de analizar la postura del DCMP con respecto al espaciado (2020: 12). Este señala que no se deben insertar espacios antes de los signos de puntuación, después de abrir paréntesis y corchetes ni antes de cerrarlos, antes ni después de los guiones y tampoco antes, durante y después de los puntos suspensivos.



Imagen 32. Espacio con guion DVD.

La Imagen 32, ejemplo extraído del formato DVD (2006), muestra un uso no normativo en el caso de los guiones; por el contrario, la plataforma en *streaming* Disney + (2020) cumple con la norma y no inserta espacios (en todos los casos posibles): esto se debe al escaso uso que hace de los guiones.

Por otro lado, la norma expone que se inserte un espacio entre los signos musicales y el texto, tanto al principio como al final de los bloques de texto en los que se usen.

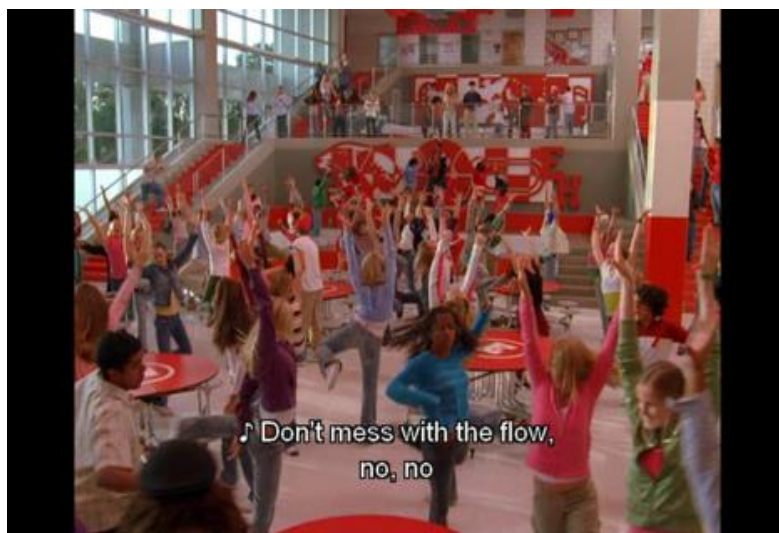


Imagen 33. Espaciado (♪) DVD.



Imagen 34. Espaciado (♪) Disney +.

Como podemos observar, en ambos casos el uso de los espacios es totalmente correcto y, por lo tanto, normativo.

3.2.2.6. Uso de la cursiva

El último apartado en cuanto a puntuación y gramática es el referente al uso de la cursiva. Este es uno de los que más y mejores resultados ha arrojado después de analizar y comparar minuciosamente los subtítulos. De hecho, hemos de tener en cuenta que el DCMP (2020: 13) divide este apartado en cinco posibles escenarios donde la cursiva debe ser empleada:

1. Cuando un personaje piensa, sueña o recuerda

No se han encontrado escenas con ejemplos ilustrativos para este apartado.

2. Siempre y cuando haya audio de fondo relevante

Durante la película, hay varias escenas en las que existen momentos con audio de fondo relevante. En una de ellas, dos personajes que no aparecen en la pantalla están interpretando una canción que es significativa para el desarrollo de dicha escena.

Una vez analizados los subtítulos, los resultados revelan que los del formato DVD no cumplen con lo establecido al no utilizar la cursiva. En cambio, los de Disney + sí.



Imagen 35. Cursiva y audio relevante DVD.



Imagen 36. Cursiva y audio relevante Disney +.

3. Cuando hay narrador fuera de pantalla (*voz en off*)

Del mismo modo, hay varias escenas en las que el narrador no aparece en pantalla.

Díaz-Cintas (2010: 8) señala que «la práctica laboral está lejos de ser homogénea y varía mucho de empresa a empresa», y es por ello por lo que existe una falta de consenso a la hora de seguir la norma.

Actualmente, es evidente que entre diferentes empresas la homogeneidad sea algo muy difícil de conseguir. Sin embargo, resulta contradictorio que en una misma empresa o entidad la homogeneidad se rompa: este es el caso de Disney +.

En las siguientes imágenes, podemos observar dos escenas totalmente distintas en las que ambas tienen en común que el narrador se encuentra fuera de pantalla.



Imagen 37. Escena 1 con cursiva DVD.



Imagen 38. Escena 1 sin cursiva Disney +.



Imagen 39. Escena 2 con cursiva DVD.



Imagen 40. Escena 2 con cursiva Disney +.

Con respecto al uso de la cursiva en este aspecto, los subtítulos no alcanzan una homogeneidad. Disney + decide utilizar la cursiva en tan solo una escena (Imagen 40), declinando el uso de la cursiva en la otra (Imagen 38), algo que resulta extraño ya que se supone que toda entidad debe seguir unos parámetros en aras de garantizar un servicio de calidad y homogeneidad. Por el contrario, los subtítulos del formato DVD se muestran en consonancia con la norma.

4. Cuando se menciona una palabra extranjera

Antes de comenzar, es conveniente mencionar que el siguiente apartado ha arrojado resultados bastante llamativos.

En una escena de la película dos personajes cantan en español y, siguiendo con la propuesta del DCMP (2020: 13), los subtítulos deben aparecer en cursiva.

Los resultados entre los subtítulos del DVD y los de Disney + son muy dispares. En primer lugar, el formato DVD coincide con la línea normativa y utiliza la cursiva a pesar de no transcribir correctamente varias palabras en español («¿quieres bailar?» por «¿quién es bailar?»). Por otro lado, Disney + y su equipo de subtulado se muestran prudentes ante este inconveniente. En lugar de transcribir lo que los personajes cantan en español, deciden buscar una alternativa e indicar con anotaciones entre paréntesis dicha acción.



Imagen 41. Cursiva normativa DVD.



Imagen 42. Alternativa a la cursiva en Disney +.

5. Cuando se hace énfasis en una palabra en concreto

Para terminar, en las Imágenes 43 y 44 aparece la palabra «impossible» entre comillas. En este caso, las personas con diversidad funcional auditiva no podrán escuchar cómo el personaje de Sharpay enfatiza la palabra en cuestión. Es por ello que el DCMP (2020: 13) ofrece la idea de utilizar la cursiva en estos casos.

A pesar de ello, los resultados que hemos extraído no son satisfactorios en cuanto a la norma se refiere, pues ninguna de las dos partes hace uso de la cursiva, sino del entrecomillado.

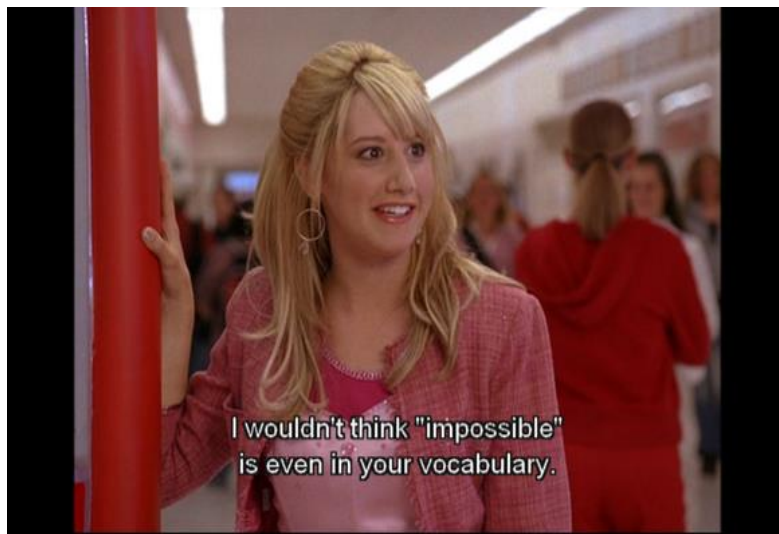


Imagen 43. Uso de las comillas en lugar de la cursiva DVD.



Imagen 44. Uso de las comillas en lugar de la cursiva Disney +.

3.3. Palabras por minuto

A continuación, el DCMP (2020: 14) publica en su documento oficial un apartado en el que se manifiesta acerca de las palabras que aparecen en pantalla durante un minuto.

Dadas las limitaciones espaciotemporales de este proyecto, este sería un punto bastante amplio para poder incluso desarrollar un proyecto de investigación. No obstante, al haber analizado minuciosamente toda la película, creemos conveniente nombrar un par de ejemplos para explicar *grosso modo* las consideraciones que la norma apunta dentro de esta sección.

Díaz-Cintas (2010: 8) aclara que las personas con disfunción auditiva son un público que necesita, al igual que el resto, poder reconocer lo que se dice en la película y, para ello, es de vital importancia mostrar la información de manera sincronizada entre los subtítulos y la imagen. Para ello, hay veces en las que se tienen que llevar a cabo diferentes estrategias como la edición.

El DCMP (2020: 14) comenta que en la mayoría de las piezas audiovisuales los bloques de texto y los diálogos entre los hablantes se dan a una velocidad bastante alta. Por ello, para poder saber qué se está diciendo en las escenas, es necesario editar los bloques de texto pues, según la norma, deben permanecer un mínimo de dos segundos en pantalla. Con lo cual, esta propone eliminar contenido redundante o información que no es esencial.

Este es un aspecto que hemos podido analizar muy brevemente y que ha resultado muy placentero a la hora de llevarlo a cabo.



Imagen 45. Edición de los subtítulos en el formato DVD.



Imagen 46. Edición de los subtítulos en la plataforma Disney +.

Tras prestar atención varias veces a las escenas donde aparecen los subtítulos de estas imágenes, hemos comprobado que se ha recurrido a la edición de estos. Por ejemplo, en la imagen anterior, la frase que aparece reflejada ha sido modificada; en realidad, la frase que el personaje expresa es la siguiente: «I expect your light will shine very brightly here at East High». Por consiguiente, palabras redundantes en esa frase como «here» o el adverbio en inglés «very» que modifica e intensifica a «brightly» (otro adverbio), han sido suprimidas para que se cumpla con el mínimo de palabras por minuto en pantalla.

3.4. Efectos de sonido y música

La traducción de efectos de sonido a texto en forma de subtítulos es quizá una de las tareas más arduas para las personas encargadas de hacerlo. Del mismo modo, llevar a cabo este análisis ha sido una labor bastante intensa y nos ha presentado unos retos muy ambiciosos que explicaremos a continuación.

3.4.1. Efectos de sonido

El DCMP (2020: 17) aclara en su documento oficial la definición de efectos de sonido. En ella, pone de manifiesto que son aquellos sonidos diferentes a la música, la narración o el diálogo. A su vez, añade que se deben incluir todos los necesarios para poder entender y disfrutar del producto audiovisual.

Una vez entendido el concepto, este manual divide en una larga lista todas aquellas consideraciones a tener en cuenta:

1. La descripción del efecto de sonido debe indicarse entre corchetes y debe incluir la fuente que los produce.

Ninguna de las dos plataformas respeta estas directrices en cuanto al uso de corchetes. En su defecto, ambas hacen uso de los paréntesis. Por el contrario, en cuanto a la segunda parte, tanto una como otra son fieles a la norma e incluyen en todos sus efectos sonoros la fuente que los produce.



Imagen 47. Efectos de sonido DVD.



Imagen 48. Efectos de sonido Disney +.

2. Se deben escribir al mismo tiempo la descripción del sonido y la onomatopeya, situando la onomatopeya en la segunda frase del bloque de texto (ambas en minúscula). Además, se deben usar signos de puntuación para denotar la

velocidad o el ritmo. Por último, las palabras repetidas se separan con coma y las palabras diferentes deben ir separadas por un guion.

Por su parte, la plataforma Disney + explicita en mayor medida las onomatopeyas con aclaraciones entre paréntesis (Imagen 49). No obstante, solamente utiliza la descripción del sonido y no escribe debajo de ella la onomatopeya, que sería lo ideal para ser normativo.



Imagen 49. Explicitación en Disney +.

El formato DVD hace uso de las onomatopeyas, pero no las escribe debajo de las descripciones, sino que las coloca en un subtítulo distinto, por lo que tampoco consigue cumplir con las propuestas de la norma en este apartado.



Imagen 50. Descripción del sonido DVD.



Imagen 51. Onomatopeyas en el formato DVD.

3. Todos aquellos efectos de sonido que no aparezcan en pantalla deben hacer uso de la cursiva.

Con respecto a esta consideración, el formato DVD utiliza la cursiva en todos los efectos de sonido, independientemente de si aparecen o no en pantalla. Por el contrario, Disney + opta por escribir todos ellos en mayúsculas y sin cursiva.

Por ende, la conclusión que se extrae de este apartado es muy clara y concisa: el subtítulo del DVD (2006) cumple con la norma instintivamente, mientras que Disney + (2020) no lo hace.



Imagen 52. Cursiva DVD.



Imagen 53. Mayúsculas en Disney +.

4. El efecto de sonido se debe ubicar lo más cerca posible de la fuente que lo produce. En referencia a este aspecto, ninguna de las dos partes cumple con la norma, ya que ubican a todos los efectos de sonido en el mismo lugar que el resto de subtítulos. Por ello, ni Disney + ni el DVD muestran, a priori, cierto interés por intentar colocar los efectos de sonido lo más cerca posible de su fuente.

Al fin y al cabo, pensamos que en un futuro podrían ser capaces de poner en práctica esta técnica con el objetivo de lograr una mayor homogeneidad y claridad para el entendimiento de los SpS.

5. Si la descripción de un efecto de sonido ocurre fuera de pantalla y se repite, no es necesario incluir nuevamente la fuente de sonido si la repetición ocurre más adelante.

En este caso, Disney + es la única de las partes que cumple con este punto. En la Imagen 54 podemos observar cómo aparece la descripción que indica que la música continúa. Sin embargo, no indica la fuente, pues ya se ha visto en las escenas anteriores que el sonido procede del piano.



Imagen 54. Descripción de efecto de sonido Disney +.

6. Al describir un sonido sostenido se debe usar el verbo en gerundio. En caso de ser un sonido abrupto, se empleará el verbo en tercera persona.

Por su parte, en cuanto a las partes sometidas al análisis, este punto nos ha revelado una vez más la no homogeneidad. Como ejemplos ilustrativos hemos seleccionado uno en el que lo subtitulado en el DVD cumple con las directrices marcadas por el DCMP (2020: 19), mientras que el de Disney + no, y viceversa.



Imagen 55. Sonido abrupto DVD.



Imagen 56. Sonido abrupto Disney +.

En las Imágenes 55 y 56, el sonido de una bocina irrumpe en la escena de forma abrupta, por lo tanto, debería usarse el verbo en tercera persona. Como se puede percibir, el SpS del DVD es normativo; el de Disney + no.



Imagen 57. Sonido sostenido DVD.



Imagen 58. Sonido sostenido Disney +.

En las Imágenes 57 y 58, el sonido del teléfono de uno de los personajes suena durante unos segundos en la escena, es decir, es un sonido sostenido, por lo que debe utilizarse el verbo en gerundio: mientras que Disney + cumple con esta sugerencia, el DVD, en cambio, utiliza la tercera persona.

7. Dentro de lo posible, se deben usar términos específicos para describir los sonidos. Con lo que respecta a este aspecto, hemos encontrado un ejemplo que representa claramente lo que dicta el DCMP (2020: 19).



Imagen 59. Descripción de sonidos DVD.

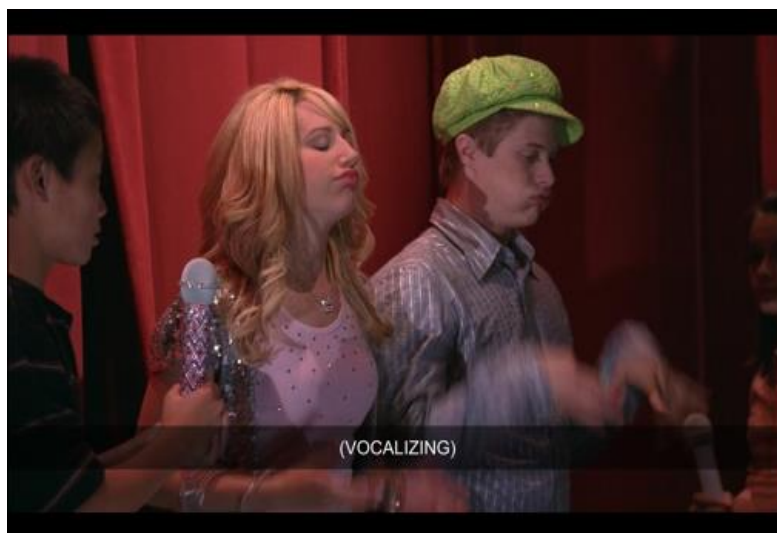


Imagen 60. Descripción de sonidos Disney +.

En la Imagen 59 se puede observar cómo el sonido que interpretan los personajes aparece descrito con términos más específicos en la parte del DVD que en la de Disney +.

Los personajes proyectan un sonido parecido al relinchar de un caballo, algo que queda muy bien reflejado en los subtítulos por parte del formado DVD, mientras que la plataforma de Disney opta solamente por describir el sonido como «vocalizando». A fin de cuentas, mantiene una posición más neutra a la hora de describir ese sonido.

Por ende, el primero de ellos, a parte de ser normativo, enriquece mucho más el subtítulo a la hora de la lectura para nuestro tipo de espectador.

8. Cuando se describe un sonido, no se debe usar verbos en pasado. Los subtítulos van sincronizados con la imagen y, por lo tanto, deben ir en presente.

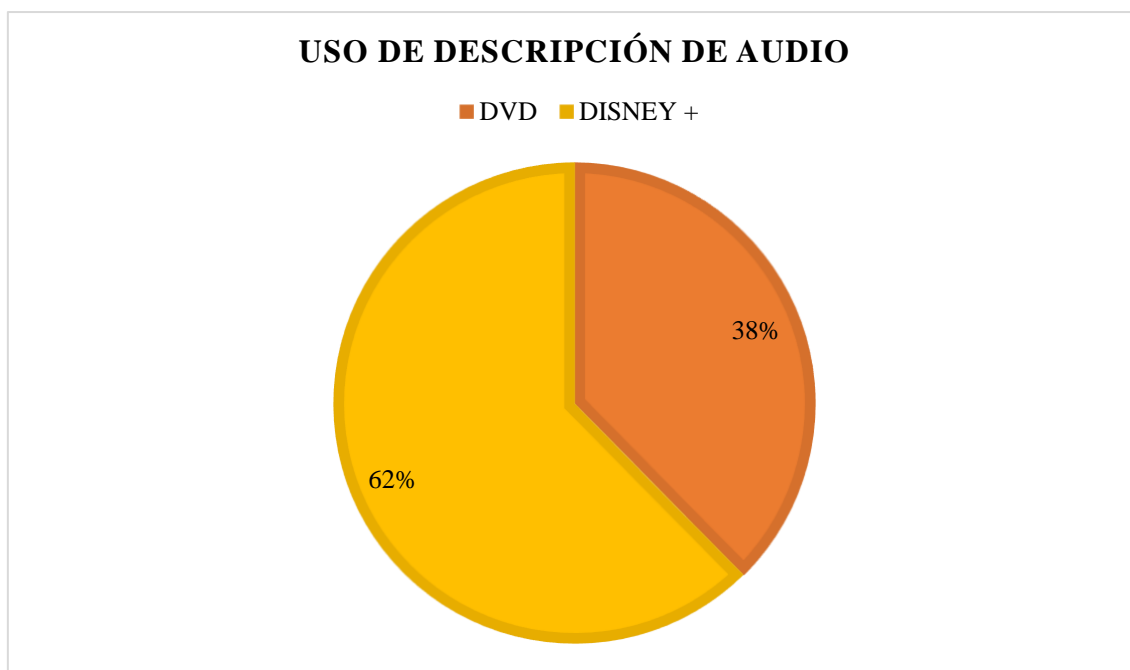
En relación con este apartado, ambas partes cumplen con lo descrito en el manual.

9. Los efectos de sonido deben ser incluidos solo si son esenciales para entender la trama del producto audiovisual.

Análogamente, hemos llevado a cabo un estudio detallado acerca de todas las descripciones de efectos de sonido que se han implementado tanto en los subtítulos del DVD (2006) como en los de la plataforma Disney + (2020), con el objetivo de observar si cumplen con la norma en este apartado. Una vez superado el reto del análisis del sonido y teniendo en cuenta que se trata de una película musical, hemos considerado conveniente verificar cuál de las dos partes ha resuelto mejor este aspecto.

Es cierto que necesitaríamos la opinión y el respaldo de personas con discapacidad auditiva para que sean ellas mismas las que den su veredicto y determinen cuál de estas partes se ajusta mejor al entendimiento completo del producto audiovisual. Sin embargo,

tras haber examinado la película con detenimiento, hemos llegado a la conclusión de que la plataforma Disney +, recientemente estrenada, ha solventado con más efectividad esta cuestión, ya que hay algunos efectos de sonido que son de especial relevancia para la trama y que, en su defecto, el formato DVD no apunta en sus subtítulos.



Gráfica 1. Porcentaje del uso de descripción de audio.

3.4.2. Música

Seguidamente, nuestro análisis se centrará en la música, uno de los ingredientes clave para la película en cuestión. Así, siguiendo con el orden del manual del DCMP (2020: 20), este distingue entre música de fondo y canciones.

3.4.2.1. Música de fondo

En lo referente a la música de fondo, son siete las consideraciones que publica este manual.

1. La descripción para la música de fondo debe ir entre corchetes siempre y cuando sea esencial para la comprensión del producto audiovisual.

En relación con lo mencionado anteriormente, ninguna de las dos partes sigue las recomendaciones del manual en este sentido. En lugar de hacer uso de corchetes, prefieren los paréntesis.



Imagen 61. Uso de los paréntesis en lugar de los corchetes DVD.



Imagen 62. Uso de los paréntesis en lugar de los corchetes Disney +.

2. La descripción de la música de fondo que no aparece en pantalla debe estar en cursiva.

A diferencia de lo que ocurre con los efectos de sonido, el formato DVD aquí sí utiliza la cursiva. Por el contrario, Disney +, al igual que en el apartado anterior, utiliza las mayúsculas para indicar todo tipo de sonidos y es por ello por lo que continúa en disonancia con el DCMP (véase en la Imagen 62).

3. Si es posible, la descripción debe incluir el intérprete/compositor y el título.
En primer lugar, se debe tener en cuenta que las canciones que aparecen son interpretadas por los personajes, es decir, son piezas musicales escritas ex profeso para el desarrollo de la trama.

Durante toda la película, solo se ha detectado una escena (Imagen 63) en la que los subtítulos del DVD describen la canción que suena a través del título. De los intérpretes no se menciona nada en esa descripción, ya que se da por supuesto que el espectador está viendo en pantalla a los personajes que interpretan la canción.

Por el contrario, Disney + sigue en una línea más prudente y opta por describir lo que ocurre en la escena (Imagen 64).



Imagen 63. Música de fondo DVD.

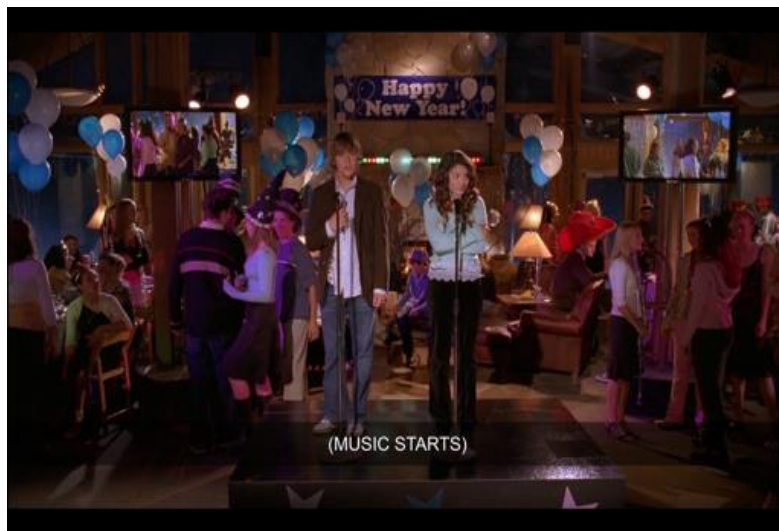


Imagen 64. Música de fondo Disney +.

4. En la medida de lo posible, utilizar descripciones que indiquen el ambiente de la música, intentando ser lo más objetivo posible. Por ejemplo, evitar palabras como «delightful», «beautiful» o «melodic».



Imagen 65. Descripción del ambiente de la música DVD.



Imagen 66. Descripción del ambiente de la música Disney +.

A priori, consideramos que ambas opciones se han resuelto con éxito. Por un lado, el formato DVD ha preferido describir la acción nombrando al personaje en cuestión; por otro, Disney + ha optado por describir el sonido de una forma objetiva y entendible para el espectador.

Para terminar, el DCMP (2020: 20) propone tres aspectos más a tener en cuenta y que son, en resumen, tres errores que no se deben cometer a la hora de subtillar la música de fondo. Sorprendentemente, no se han encontrado ejemplos que los ilustren. Estos son:

5. Poner especial atención a los modificadores mal colocados en las descripciones.

6. La música de fondo no esencial debe subtitularse colocando un icono musical (♪) en la esquina superior derecha de la pantalla y nunca debe subtitularse a expensas del diálogo.
7. No se debe subtitular la música de fondo con una duración inferior a 5 segundos.

3.4.2.2. Canciones

A continuación, pasaremos a explicar y exponer los resultados de una de las partes más características de la película *High School Musical* (Ortega y Lembeck, 2006).

1. Si la música contiene letras de canciones, se deben subtitular literalmente. La letra debe ser introducida con el nombre del artista y el título entre corchetes, siempre y cuando la velocidad de los subtítulos lo permita.

De igual forma, las canciones se rigen con aspectos muy similares a los de la música de fondo. Es más, en este aspecto en concreto nos sirve como referencia el ejemplo de la Imagen 63.

2. Se debe escribir un icono musical al principio y al final de cada subtítulo dentro de una canción, y dos iconos musicales al final de la última línea de la canción. Asimismo, se debe insertar un espacio después del icono de música del principio y antes del icono de música del final.

Nada más quedaría analizar y comparar si ambas partes se ajustan a la norma en cuanto a los iconos musicales se refiere. De entrada, ninguna de ellas escribe el icono musical al principio y al final de los subtítulos. Por el contrario, ambas partes optan por escribir solamente un icono musical al comienzo de cada frase de la canción.



Imagen 67. Uso del icono musical DVD.



Imagen 68. Uso del icono musical Disney +.

Para terminar, el DCMP (2020: 21) señala que se deben insertar dos iconos musicales para indicar así el final de una canción. Sin embargo, solo hemos observado que los subtítulos de Disney + son los únicos que indican que se acaba una canción insertando un icono al principio y otro al final de la frase (Imagen 70).



Imagen 69. Icono musical DVD.



Imagen 70. Icono musical Disney +.

3.5. Identificación de personajes

Finalmente, solo quedaría analizar los pormenores que el DCMP (2020: 22) detalla en referencia a la identificación de los personajes. Estos son:

1. Cuando sea posible, el bloque de texto se debe ubicar debajo del hablante que aparece en pantalla para identificarlo.

Tras analizar la película detalladamente, los resultados extraídos son satisfactorios en cuanto a este primer punto atañe, pues tanto el DVD como Disney + son normativos y, siempre que es viable, colocan los subtítulos debajo del personaje que está hablando en pantalla.

2. No identifique al hablante por su nombre hasta que este se diga en el audio o aparezca reflejado en un texto/gráfico en pantalla.

Siguiendo en la misma línea, ambas partes cumplen con lo establecido.

3. Cuando no se pueda identificar al hablante por su ubicación y se desconozca su nombre, se debe identificar utilizando la misma información que un televidente puede oír (p. ej. «narrador»).

Del mismo modo, las dos partes que hemos comparado y analizado vuelven a plasmar lo que la norma establece, pero con propuestas distintas.

Por ejemplo, en una escena se escucha a un narrador omnisciente que comienza a comentar lo que está sucediendo en pantalla. Por un lado, los subtítulos del DVD (2006) prefieren identificar al hablante como «announcer»; por otro, en Disney + (2020) se opta por especificar y añadir datos como el género del narrador.



Imagen 71. Información del narrador omnisciente DVD.



Imagen 72. Información del narrador omnisciente Disney +.

4. Si un hablante no aparece en pantalla, pero en cambio se conoce su posición fuera de ella, los subtítulos se deben ubicar lo más cerca a la posición conocida del hablante.

Por lo que concierne a este punto, ninguna de las dos partes ubica sus subtítulos de forma diferente durante todo el transcurso de la película.

5. Si hay un solo narrador, este debe ser identificado al principio del producto audiovisual. No es necesario identificar el género para cada subtítulo a partir de entonces.
6. Cuando un actor esté representando a otra persona o personaje, se debe identificar al actor con el nombre de la persona que está siendo interpretada.

Con respecto a estos dos últimos puntos, no hay ejemplos o escenas en las que haya aspectos destacables o ilustrativos.

4. Conclusiones y resultados

Una vez analizado y comparado el corpus de subtítulos obtenido de la película *High School Musical* (Ortega y Lembeck, 2006), podemos afirmar con firmeza que los resultados extraídos no solo han cumplido con las expectativas, sino que las han superado con creces. Con el fin de probar dicha afirmación, pasamos a reflexionar acerca de las diferentes conclusiones y resultados que ha arrojado este trabajo.

4.1. Principales diferencias entre los SpS del formato DVD y Disney +

Como establecimos al principio de este proyecto, nuestro punto de partida ha sido el análisis exhaustivo y minucioso del corpus de subtítulos para, una vez analizados, proceder a su comparación entre las diferentes plataformas a las que hemos tenido acceso.

Por ello, pensamos que el resultado final podría dar cuenta de las diferencias entre estas plataformas por varios motivos: el primero, la distancia temporal que existe desde que la película se estrenó en formato DVD en 2006 hasta el 2020, año en el que se ha celebrado el estreno de la plataforma en *streaming* Disney + y que tanto ha llamado la atención a nivel mundial; el segundo, determinar qué diferencias se pueden extraer al comparar dos subtítulos idénticos pero formulados en dos períodos tan diferentes, pues, resulta incuestionable que las técnicas y los avances en el mundo de la accesibilidad han dado sus frutos y se han desarrollado con el paso de los años.

Además, para poder probar esta reflexión, Orrego Carmona (2013: 16) pronuncia las siguientes palabras en relación con el avance de la traducción audiovisual:

La concienciación sobre la necesidad de integrar a personas con deficiencias físicas también ha ganado terreno y es muy probable que las técnicas de accesibilidad, especialmente en el campo del SpS y con deficiencia auditiva, sigan expandiéndose.

A continuación, presentaremos una enumeración de las diferencias más trascendentales encontradas a la hora de analizar y comparar los subtítulos.

Para comenzar, nos gustaría comentar una de las grandes sorpresas que hemos encontrado con respecto a la plataforma en *streaming* Disney +. Sin duda alguna, la innovación es una de las características intrínsecas que acompañan en este nuevo proyecto

a la empresa estadounidense. Principalmente, lo que hemos podido analizar con detalle ha sido su editor de subtítulos (colores, fuente, etc.). Con esta nueva incorporación, Disney + se desmarca y diferencia de todos sus competidores y, a su vez, nos permite marcar una clara diferencia frente al formato DVD.

En segundo lugar, en cuanto al aspecto de los subtítulos, lo que más nos ha llamado la atención ha sido el gran contraste entre la división de parlamentos y frases de ambas plataformas. Resulta muy curioso observar que en los subtítulos de Disney + las divisiones de las frases sean mayores que en los del formato DVD. Por consiguiente, esto no ha afectado en gran medida al desarrollo y comprensión de la película, pero sí que ha habido ciertos momentos en los que una mayor división de la frase en pantalla ha hecho que el producto no fuera tan atractivo visualmente y no se haya podido ajustar a las recomendaciones de la norma estadounidense.

En tercer lugar, el formato DVD no ha conseguido igualar a la plataforma Disney + en cuanto al estilo y la estética respecta. Para refutar esta afirmación, nos basamos principalmente en la cantidad de erratas que el formato DVD comete a la hora de presentar sus subtítulos: mala escritura de palabras en otros idiomas, mal uso de las abreviaturas o de los signos de puntuación son algunos de los ejemplos más ilustrativos que han llamado la atención a simple vista. No obstante, esto no es algo que pueda confundir al espectador a la hora de entender la trama. De hecho, se trata de nimiedades que quizá son fruto de la escasez de recursos o técnicas de revisión que existían hace casi quince años en comparación con la actualidad.

En último lugar y no por ello menos importante, queremos destacar dos cualidades. Hemos podido reflexionar durante todo el desarrollo del trabajo y, tras la recopilación de resultados obtenido, concluimos con las siguientes afirmaciones. En cuanto a lo que respecta a la plataforma Disney +, la concisión sería su primera característica a resaltar. Es realmente sorprendente haber podido comparar un corpus de subtítulos y ver cómo el equipo de subtitulado de Disney ha sido capaz de ser más conciso y directo a la hora de presentar la información en sus subtítulos. Por su parte, el formato DVD prefiere la prolijidad y muestra unos subtítulos más detallados.

En definitiva, que exista una clara diferencia entre ambas partes es positivo, pues cumple con los objetivos de nuestro proyecto y muestra que ha habido un claro desarrollo y cambio en la forma de realizar los SpS de un producto audiovisual a lo largo de los últimos años.

4.2. Resultados obtenidos

Después de varios meses de investigación, hemos conseguido presentar unos resultados bastante esclarecedores y, afortunadamente, mejores de lo que pensábamos.

Para empezar, las cifras y porcentajes obtenidos entre las dos partes analizadas son muy similares, sin embargo, hay varios parámetros que marcan cuál puede ser la mejor de ambas, siempre y cuando tengamos en cuenta que no hemos podido contrastar toda esta hipótesis con un estudio de recepción.

Así pues, Disney + es la parte que se encuentra en menor consonancia con las pautas propuestas por el manual de subtítulo del DCMP (2020). Esto es algo que se puede deber a que Disney + tenga un propio sistema de pautas de SpS, pues, a fin de cuentas, ha resultado ser la parte que más ha innovado aportando nuevas formas para solucionar los problemas que se presentan en un subtítulo de estas características.

Por otra parte, los SpS presentados en el formato DVD se mantienen en una posición más académica al ser la parte que más ha respetado las pautas del manual. No obstante, resulta curioso observar que, a su vez, es también la parte que más veces se revela contraria a la norma estadounidense. A priori, resulta totalmente contradictorio, pero esto se debe a que el formato DVD solamente divide sus elecciones (en cuanto a los SpS se refiere) en normativas o no normativas, algo que en Disney + no ocurre, pues este último decide ampliar en sus elecciones e introducir innovaciones a la hora de encarar los problemas de este tipo de subtítulo.

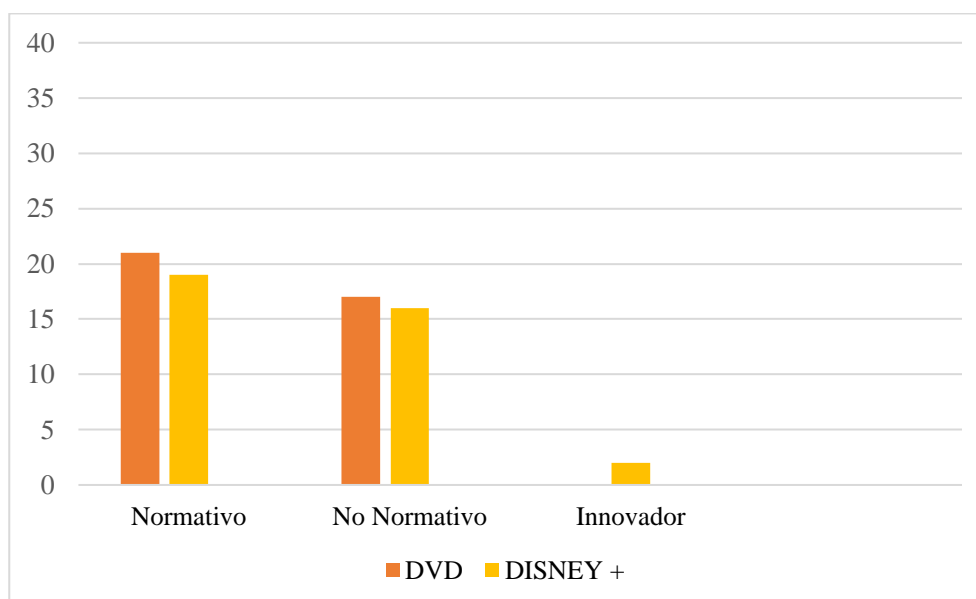


Gráfico 2. Número de veces en las que cumplen con el DCMP (2020).

4.3. Futuras líneas de investigación

Este proyecto ha surgido del afán por demostrar nuestra competencia a la hora de comparar los subtítulos de un producto en dos formatos totalmente distintos y muy característicos de sus épocas. Por un lado, el formato DVD (2006), que gozó de tanto éxito hace ya más de una década, y, por otro, la plataforma online en *streaming* Disney + (2020), uno de los puntos más fuertes que podemos encontrar actualmente en el panorama audiovisual. Sin embargo, debido a las limitaciones de espacio, no hemos podido profundizar en las técnicas de traducción.

Habría sido bastante interesante poder comparar las técnicas de traducción llevadas a cabo en ambas plataformas con el objetivo de determinar si se ha avanzado en el campo de la traducción y de lo audiovisual a lo largo de estos casi quince años.

Por consiguiente, y con la finalidad de poder refutar todo lo analizado y lo que se pudiera analizar en un futuro, sería crucial llevar a cabo un estudio de recepción en el que personas con discapacidad auditiva (usuario final) pudieran visionar la película tanto en formato DVD como online en la plataforma de Disney, y fueran capaces de proporcionarnos su opinión acerca de la calidad de ambos SpS y, si fuera posible, que se decantaran por la plataforma que haya resuelto los problemas más relevantes del SpS de una forma más eficaz.

Finalmente, nos gustaría afirmar que este tipo de subtítulo presenta unas dificultades extra que el subtítulo para personas normoyentes. Por ello, en algunos momentos, hemos podido pasar por alto información que, a priori, no considerábamos relevante para el objetivo de este proyecto. Por ende, nos gustaría seguir investigando y contribuyendo en este ámbito de la traducción accesible, pues resulta evidente que, cuanta más formación y recorrido tengamos, mejor podremos desempeñar nuestra labor.

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TABLA COMPARATIVA DE LOS
SUBTÍTULOS DE LA PELÍCULA
HIGH SCHOOL MUSICAL
DVD (2006) Y DISNEY+ (2020)

Emiliano Martínez Galera

| SUBTÍTULOS DVD (2006) | SUBTÍTULOS DISNEY + (2020) |
|--|--|
| 1 <i>(yelling, whooping)</i> | |
| 2 - <i>(kids blows noisemaker)</i> - <i>(chatter)</i> | |
| 3 - <i>(girls chatter)</i> - <i>(waiter)</i> Happy New Year's, ladies. | |
| 4 Gabby, it's New Year's Eve. Enough reading. | Gabby, it's New Year's Eve. Enough reading. |
| 5 But, Mom, I'm almost done. | But, Mom, I'm almost done. |
| 6 The teen party? I've laid out your best clothes. Come get ready. | The teen party? I've laid out your best clothes. Come get ready. |
| 7 Can I have my book back? | Can I have my book back? |
| 8 - Thank you. - Come on. | Thank you. Come on. |
| 9 <i>(ball bounces)</i> Keep working left, Troy. | Keep working left, Troy. |
| 10 Got a guard in the championship game we're expectin'. You'll torch 'em! | Got a guard in the championship game |
| | we're expecting. You'll torch 'em! |
| 11 - Am I going left? - Yeah. | Am I going left? Yeah. |
| 12 - He looks middle, you take it downtown. - OK, like this? | He looks middle, you take it downtown. |
| | Okay, like this? |

| | |
|--|---|
| 13 Who! That's it, man. Sweet. Let's see that in the game. | That's it, man. Sweet. Let's see that in the game. |
| 14 - Boys? - Don't worry about me. | Boys? Don't worry about me. |
| 15 Did we really fly all this way to play more basketball? | Did we really fly all this way to play more basketball? |
| 16 Yeah. | BOTH: Yeah. |
| 17 It's the last night of vacation. The party, remember? | It's the last night of vacation. |
| | The party, remember? |
| 18 Right, the party. The party. New Year's Eve. | Right, the party. The party, New Year's Eve. |
| 19 Troy, they have a kid's party downstairs in the Freestyle club. | Troy, they have a kid's party downstairs in the Freestyle club. |
| 20 - Kid's party? - Young adults. Now go, shower up. | Kid's party? Young adults. Now go, shower up. |
| 21 Come on. One more. | Come on. One more. |
| 22 - Last one. - Real quick. | Las one. Real quick. |
| 23 There we go. That's the way to end it. | There we go. That's the way to end it. |
| 24 (♪ <i>soft rock</i>) | (MUSIC PLAYING ON JUKEBOX) |
| 25 (<i>chatter and laughter</i>) | |

| | |
|--|---|
| 26 Howdy, ma'am. | Howdy, ma'am. |
| 27 All right! How about that for a couple of snowboarders? | All right! How about that for a couple of snowboarders? |
| 28 - Yeah! - Hey! | (ALL WHOOPING) |
| 29 Who's gonna rock the house next? | Who's gonna rock the house next? |
| 30 <i>(kids shouting)</i> | |
| 31 Huh? | Huh? |
| 32 <i>(emcee)</i> Ha-ha! Ho-ho! | (ALL EXCLAIMING) |
| 33 <i>(kids shouting)</i> | |
| 34 I can't sing. No, you go. | I can't sing. No, you go. |
| 35 And you! Yeah, come on. | And you! Yeah, come on. |
| | (BLOWING PARTY FAVOR) |
| 36 Look, I don't sing. I can't sing. No, guys... | Look, I don't sing, I can't sing. No, guys... |
| 37 Get up there! | Get up there! |
| 38 Hey, you know what? Someday you guys might thank me for this. | Hey, you know what? Someday you guys might thank me for this. |
| 39 Or not. | Or not. |
| 40 ♪ "Something New" | (MUSIC STARTS) |
| 41 ♪ Living in my own world | ♪ <i>Living in my own world</i> |

| | |
|--|---|
| 42 ♪ Didn't understand | ♪ <i>Didn't understand</i> |
| | (CLEARS THROAT) |
| 43 ♪ That anything can happen | ♪ <i>That anything can happen</i> |
| 44 ♪ When you take a chance | ♪ <i>When you take a chance</i> |
| 45 ♪ I never believed in | ♪ <i>I never believed in</i> |
| 46 ♪ What I couldn't see | ♪ <i>What I couldn't see</i> |
| 47 - ♪ I never opened my heart | ♪ <i>I never opened my heart</i> |
| - ♪ Oh | (VOCALIZES) |
| 48 ♪ To all the possibilities | ♪ <i>To all the possibilities</i> |
| 49 ♪ Ooh | |
| 50 - (both) ♪ I know | ♪ <i>I know</i> |
| - ♪ That something has changed | ♪ <i>That something has changed</i> |
| 51 (both) ♪ Never felt this way | ♪ <i>Never felt this way</i> |
| 52 ♪ And right here tonight | ♪ <i>And right here tonight</i> |
| 53 (both) ♪ This could be the start of something new | ♪ <i>This could be the start of something new</i> |
| 54 - ♪ It feels so right | ♪ <i>It feels so right</i> |
| - (both) ♪ To be here with you | ♪ <i>To be here with you</i> |
| 55 ♪ Oh! | |
| 56 ♪ And now I'm lookin' in your eyes | ♪ <i>And now I'm looking in your eyes</i> |
| 57 - ♪ I feel in my heart | ♪ <i>I feel in my heart</i> |
| - ♪ Feel in my heart | ♪ <i>Feel in my heart</i> |

| | |
|--|--|
| 58 ♪ The start of something new | ♪ <i>The start of something new</i> |
| 59 ♪ Oh, yeah | ♪ <i>Oh, yeah</i> |
| 60 ♪ Now who'd have ever thought that | ♪ <i>Now who'd have ever thought that</i> |
| | (KIDS CHEERING) |
| 61 ♪ We'd both be here tonight | ♪ <i>We'd both be here tonight?</i> |
| 62 - ♪ Ooh - ♪ Yeah | ♪ <i>Yeah</i> |
| 63 - ♪ And the world looks so much brighter - ♪ Brighter, brighter | ♪ <i>And the world looks so much brighter</i> ♪ <i>Brighter, brighter</i> |
| 64 - ♪ Oh, with you by my side - ♪ By my side | ♪ <i>Oh, with you by my side</i> ♪ <i>By my side</i> |
| 65 ♪ I know that something has changed, never felt this way | ♪ <i>I know that something has changed</i> ♪ <i>Never felt this way</i> |
| 66 - ♪ I know it for real - ♪ Real | ♪ <i>I know it for real</i> ♪ <i>Real</i> |
| 67 ♪ This could be the start of something new | ♪ <i>This could be the start of something new</i> |
| 68 ♪ It feels so right to be here with you | ♪ <i>It feels so right to be here with you</i> |
| 69 ♪ Oh! | |
| 70 ♪ And now looking in your eyes I feel in my heart | ♪ <i>And now looking in your eyes</i> ♪ <i>I feel in my heart</i> |
| 71 ♪ The start of something new | ♪ <i>The start of something new</i> |

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|---|---|
| 72 ♪ I never knew that it could happen till it happened to me | ♪ <i>I never knew that it could happen till it happened to me</i> |
| 73 ♪ Oh, yeah | ♪ <i>Oh, yeah</i> |
| 74 ♪ I didn't know it before but now it's easy to see | ♪ <i>I didn't know it before but now it's easy to see</i> |
| 75 ♪ Oh! | |
| 76 ♪ It's the start of something new | ♪ <i>It's the start of something new</i> |
| 77 ♪ It feels so right to be here with you | ♪ <i>It feels so right to be here with you</i> |
| 78 ♪ Oh! | |
| 79 ♪ And now I'm lookin' in your eyes I feel in my heart | ♪ <i>And now looking in your eyes I feel in my heart</i> |
| 80 ♪ That it's the start of something new | ♪ <i>That it's the start of something new</i> |
| 81 - ♪ It feels so right to be here with you - ♪ Oh | ♪ <i>It feels so right to be here with you</i> |
| 82 ♪ And now looking in your eyes | ♪ <i>And now looking in your eyes</i> |
| 83 - ♪ I feel in my heart - ♪ Feel in my heart | ♪ <i>I feel in my heart</i> |
| 84 ♪ The start of something new | ♪ <i>The start of something new</i> |
| 85 ♪ The start of something new | ♪ <i>The start of something new</i> |
| 86 ♪ The start of something new | ♪ <i>The start of something new ♪</i> |

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|---|---|
| 87 <i>(crowd cheering and whistling)</i> | (ALL CHEERING) |
| 88 - Troy. - Gabriella. | Troy. Gabriella. |
| 89 But seriously, you have an amazing voice. You're a singer, right? | But seriously, you have an amazing voice. You're a singer, right? |
| 90 Just church choir is all. I tried to solo and nearly fainted. | Just church choir is all. I tried to solo and nearly fainted. |
| 91 Really? Why is that? | Really? Why is that? |
| 92 I looked at the people staring at me. Next thing I knew, I was staring at the ceiling. | I looked at the people staring at me. Next thing I knew, I was staring at the ceiling. |
| 93 - End of solo career. - The way you sing, that's hard to believe. | End of solo career. The way you sing, that's hard to believe. |
| 94 That was the first time I did that. It was so cool. | That was the first time I did that. It was so cool. |
| 95 - I know! Completely! - You sound like you've sung a lot, too. | I know! Completely! You sound like you've sung a lot, too. |
| 96 Yeah, sure. My showerhead is very impressed with me. | Yeah, sure. My showerhead is very impressed with me. |
| 97 <i>(crowd)</i> 9, 8, 7, | KIDS: 10, 9, 8, 7, |
| 98 6, 5, 4, | 6, 5, 4, |
| 99 3, 2, 1! | 3, 2, 1. |
| 100 <i>(cheering/fireworks explode)</i> | (ALL SCREAMING EXCITEDLY) |
| | (PARTY FAVORS BLOWING) |

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| 101 I guess I better go find my mom and wish her a happy new year. | I guess I better go find my mom and wish her a happy new year. |
| 102 Yeah, me too. I mean, not your mom. My mom... and dad. | Yeah, me too. I mean, not your mom. My mom. And dad. |
| 103 Uh... I'll call you. I'll call you tomorrow. | Uh, I'll call you. I'll call you tomorrow. |
| 104 - Yeah! - Here, put your number in. | Yeah! Here, put your number in. |
| 105 Here. | Here. (CAMERA CLICKS) |
| 106 - You too. - Oh, OK. | You too. Oh, okay. |
| 107 (beeping) | |
| 108 There you go. | There you go. |
| 109 Just so you know, singing with you was the most fun I've had on this vacation. | Just so you know, singing with you was the most fun I've had on this vacation. |
| 110 So, um... where do you live? | So, um... Where do you live? |
| 111 Gabriella. | Gabriella. |
| 112 ♪ Wildcats sing along They really got it going on | (UPBEAT POP SONG PLAYING) |
| 113 ♪ Wildcats in the house Everybody sing out | (INDISTINCT CHATTERING) |
| 114 ♪ Wildcats, everywhere Wave your hands up in the air | |

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| 115 ♪ That's the way we do it let's get to it | |
| 116 ♪ Time to show the world | |
| 117 ♪ Wildcats, sing along They really got it goin' on | |
| 118 ♪ Wildcats in the house everybody sing out... | (GROUP CHEERING) |
| 119 - Troy! How ya doing, man? - Hey, Chad, what's up? | Troy! How you doing, man? Hey Chad, what's up? |
| 120 - Hey, guys, happy new year. - Yeah! | Hey, guys, happy new year. Yeah! |
| 121 - It's a happy Wildcat new year! - You're the man! | It's a happy Wildcat new year! You're the man! |
| 122 In two weeks we're going to the championships | In two weeks we're going to the championships |
| 123 with you leading us to infinity and beyond. | with you leading us to infinity and beyond. |
| 124 - (boy) What team? - (all) Wildcats! | What team? Wildcats! |
| 125 - What team? - Wildcats! (<i>cheering</i>) | What team? Wildcats! (ALL CHEERING) |
| 126 (<i>cell phone rings</i>) | (CELL PHONE RINGING) |
| 127 Ooh! Whoo-hoo! | (BOYS EXCLAIMING) |

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|---|---|
| 128 (all) Ooh! | (BOYS EXCLAIMING MOCKINGLY) |
| 129 The ice princess returned from the North Pole. | The ice princess returned from the North Pole. |
| 130 She spent the holidays the way she always does. | She spent the holidays the way she always does. |
| 131 - How's that? - Shopping for mirrors. | How's that? Shopping for mirrors. |
| 132 (all) Ooh! | |
| 133 Ugh, behold the zoo animals heralding the new year. How tribal. | (EXCLAIMS) Behold the zoo animals heralding the new year. How tribal. |
| 134 (bell rings) | (SCHOOL BELL RINGS) |
| 135 Mom, my stomach... | Mom, my stomach... |
| 136 Is nervous on first day at a new school. You'll do great. You always do. | Is nervous on first day at school. You'll do great. You always do. |
| 137 I made my company promise that I can't be transferred again until you graduate. | I made my company promise that I can't be transferred again until you graduate. |
| 138 I reviewed your impressive transcripts. Your light will shine brightly at East High. | I reviewed your impressive transcripts. Your light will shine brightly at East High. |
| 139 I don't want to be the school's freaky genius girl again. | I don' want to be the school's freaky genius girl again. |
| 140 Just be Gabriella. | Just be Gabriella. |
| 141 This way. | This way. |

| | |
|--|--|
| 142 <i>(chatter)</i> | (INDISTINCT CHATTERING) |
| 143 Troy! Troy! Hey! | Troy! Troy! Hey! |
| 144 How's it goin'? How are you? | How's it going? How are you? |
| 145 - Do you remember the night before? - No, not at all. | Do you remember the night before? No, not at all. |
| 146 All I remember is like, pink jelly. I... | All I remember is like, pink jelly. I... |
| | (BOY EXCLAMING) |
| 147 Excuse me. | (CHATTERING STOPS) GABRIELLA: Excuse me. |
| 148 <i>(boy)</i> Ooh! | |
| 149 - Hi, Troy. | Hi, Troy. Hi. |
| 150 - Hi. - <i>(bell rings)</i> | (SCHOOL BELL RINGING) |
| 151 I trust you all had splendid holidays. | I trust you all had splendid holidays. |
| 152 Check the sign-up sheets in the lobby for new activities, Mr Bolton. | Check the sign-up sheets in the lobby for new activities, Mr. Bolton. |
| 153 Especially our winter musicale. We will have singles auditions... | Especially our winter musicale. We will have singles auditions... |
| 154 - You OK? - Yeah. | You okay? Yeah. |
| 155 - ...and pairs auditions for our two leads. - Pfft. | ...and pairs auditions for our two leads. |
| 156 Mr Danforth, this is a place of learning, not a hockey arena. | Mr. Danforth, this is a place of learning, not a hockey arena. |

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|---|--|
| 157 There is also a final sign-up for next week's scholastic decathlon competition. | There is also a final sign-up for next week's scholastic decathlon competition. |
| 158 Chem Club president Taylor McHessey can answer all of your questions about that. | Chem Club president Taylor McKessie can answer all of your questions about that. |
| 159 (rings) | (CELL PHONE RINGING) |
| 160 Ah, the cell phone menace has returned to our crucible of learning. | Ah, the cell phone menace has returned to our crucible of learning. |
| 161 - Is it your phone? - Sharpay and Ryan, cell phones. | Is it your phone? Sharpay and Ryan, cell phones. |
| 162 - I will see you in detention. - Ahh! | I will see you in detention. |
| 163 We have zero tolerance for cell phones in class, | We have zero tolerance for cell phones in class, |
| 164 so we will get to know each other in detention. Cell phone. | so we will get to know each other in detention. Cell phone. |
| 165 And welcome to East High, Miss Montez. Mr Bolton, I see your phone is involved | And welcome to East High, Miss Montez. 166 Mr. Bolton, I see your phone is involved |
| 166 - So we will see you in detention as well. - That's not a possibility, Miss Darbus. | So we will see you in detention as well. That's not a possibility, Miss Darbus. |
| 167 Your Honour, see, cos we have basketball practice, and Troy... | Your Honour, see, 'cause we have basketball practice, and Troy... |
| 168 Ah, that will be 15 minutes for you too, Mr Danforth. Count 'em. | Ah, that will be 15 minutes for you too, Mr. Danforth. Count 'em. |

| | |
|---|---|
| 169 Could be tough for Chad. He can't count that high. | Could be tough for Chad. He can't count that high. |
| 170 - Taylor McHessey, 15 minutes. - <i>(Taylor gasps)</i> | Taylor McKessie, 15 minutes. |
| 171 Shall the carnage continue? Holidays are over, people. | Shall the carnage continue? Holidays are over, people. |
| 172 Way over! Now, any more comments, questions? | Way over! Now, any more comments, questions? |
| 173 - Jason. - How were your holidays, Miss Darbus? | Jason. |
| | How were your holidays, Miss Darbus? |
| | (ALL GROANING) |
| 174 What? | What? |
| 175 <i>(bell rings)</i> | (SCHOOL BELL RINGING) |
| 176 - Sorry, man. See you in detention. - See you later. It's all good. | Sorry, man. See you in detention. See you later. It's all good. |
| 177 Uhh, she's crazy. | She's crazy. |
| 178 Hey! | Hey! |
| 179 - I don't... - Believe it. | I don't... Believe it. |
| 180 - Well, me... - Either. But how? | Well, me... Either. But how? |
| 181 My mom's company transferred her here to Albuquerque. | My mom's company transferred her here to Albuquerque. |

| | |
|---|--|
| 182 I can't believe you live here. I looked for you at the lodge on New Year's Day. | I can't believe you live here. |
| | I looked for you at the lodge on New Year's Day. |
| 183 - We had to leave first thing. - Why are you whispering? | We had to leave first thing. |
| | Why are you whispering? |
| 184 What? Oh, uh... my friends know about the snowboarding. | What? Oh, uh... My friends know about the snowboarding. |
| 185 I haven't quite told them about the singing thing. | I haven't quite told them about the singing thing. |
| 186 - What's up? - Hey. | What's up? Hey. |
| 187 - Too much for them to handle? - No, it was cool. | Too much for them to handle? |
| | No, it was cool. |
| 188 But, you know, my friends, it's, uh... It's not what I do. | But, you know, my friends, it's, uh... It's not what I do. |
| 189 That was, like, a different person. | That was, like, a different person. |
| 190 So, uh... anyway, welcome to East High. | So, uh, anyway, welcome to East High. |
| 191 Now that you've met Miss Darbus, I bet you just can't wait to sign up for that. | Now that you've met Miss Darbus. |
| | I bet you just can't wait to sign up for that. |
| 192 I won't be signing up for anything for a while. I just wanna get to know the school. | I won't be signing up for anything for a while. |
| | I just wanna get to know the school. |
| 193 But if you sign up, I'd consider coming to the show. | But if you sign up, I'd consider coming to the show. |
| 194 - Yeah, yeah. That's completely impossible. - What's impossible, Troy? | Yeah, yeah. That's completely impossible. |
| | What's impossible, Troy? |

| | |
|--|---|
| 195 I wouldn't think "impossible" is even in your vocabulary. | I wouldn't think "impossible" is even in your vocabulary. |
| 196 Oh, so nice of you to show our new classmate around. | Oh, so nice of you to show our new classmate around. |
| 197 Oh, were you going to sign up too? My brother and I | Oh, were you going to sign up, too? |
| 198 have starred in all the school's productions and we really welcome newcomers. | My brother and I have starred in all the school's productions and we really welcome newcomers. |
| 199 There are a lot of supporting roles. I'm sure we could find something for you. | There are a lot of supporting roles. I'm sure we could find something for you. |
| 200 No, no, no. I was just looking at all the bulletin boards. | No, no, no. I was just looking at all the bulletin boards. |
| 201 Lots going on at this school. Wow. | Lots going on at this school. Wow. |
| 202 Nice penmanship. | Nice penmanship. |
| 203 So, Troy, I missed you during vacation. What'd you do? | So, Troy, I missed you during vacation. What'd you do? |
| 204 You know, um... played basketball, snowboarding, more basketball. | You know, um, played basketball, snowboarding, more basketball. |
| 205 - When's the big game? - Two weeks. | When's the big game? Two weeks. |
| 206 You are so dedicated. Just like me. | You are so dedicated. Just like me. |
| 207 I hope you come watch me in the musical. Promise? | I hope you come watch me in the musical. Promise? |

| | |
|--|---|
| 208 - Toodles! - Toodles. | Toodles! Toodles. |
| 209 Dude, you know that school musical thing? You get extra credit just for auditioning? | Dude, you know that school musical thing? You get extra credit just for auditioning? |
| 210 - Who cares? - It's always good to get extra credit... | Who cares? It's always good to get extra credit |
| 211 for college... | for college. |
| 212 Think LeBron James or Shaquille O'Neal auditioned for their school musical? | Think LeBron James or Shaquille O'Neal auditioned for their school musical? |
| 213 - Maybe. - Troy. | Maybe. Troy. |
| 214 The music in those shows isn't hip-hop, or rock, or anything essential to culture. | The music in those shows isn't hip-hop or rock, or anything essential to culture. |
| 215 It's, like, show music. It's all costumes and makeup... | It's, like, show music. It's all costumes and makeup. |
| 216 - Oh, dude, it's frightening. - I know. I thought it'd be a good laugh. | Oh, dude, it's frightening. I know. I thought it'd be a good laugh. |
| 217 - Sharpay's kinda cute, too. - So is a mountain lion. | Sharpay's kinda cute, too. So is a mountain lion. |
| 218 But you don't pet it. | But you don't pet it. |
| 219 All right, Wildcats! Pair up! | All right, Wildcats! Pair up! |
| 220 Let's go! Come on! | Let's go! Come on! |
| 221 <i>(balls bouncing rhythmically)</i> | (BALLS BOUNCING IN RHYTHM) |

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| 222 ♪ Coach said to fake right and break left | ♪ Coach said to fake right and break left |
| 223 ♪ Watch out for the pick and keep an eye on defense | ♪ Watch out for the pick and keep an eye on defense |
| 224 ♪ Gotta run the give and go and take the ball to the hole | ♪ Gotta run the give and go and take the ball to the hole |
| 225 ♪ And don't be afraid to shoot the outside "J" | ♪ And don't be afraid to shoot the outside "J" |
| 226 ♪ Just keep your head in the game Just keep your head in the game | ♪ Just keep your head in the game |
| | ♪ Just keep your head in the game |
| 227 ♪ And don't be afraid to shoot the outside "J" | ♪ And don't be afraid to shoot the outside "J" |
| 228 ♪ Just keep your head in the game You gotta get your head in the game | ♪ Just keep your head in the game |
| | ♪ You gotta get your head in the game |
| 229 ♪ We gotta get our, get our, get our, get our head in the game | ♪ We gotta get our, get our, get our, get our head in the game |
| 230 ♪ You gotta get your, get your head in the game | ♪ You gotta get your, get your head in the game |
| 231 ♪ We gotta get our, get our, get our, get our head in the game | ♪ We gotta get our, get our, get our, get our head in the game |
| 232 ♪ Come on, get your, get your head in the game | ♪ Come on, get your, get your head in the game |
| 233 ♪ We gotta get our, get our, get our, get our head in the game | ♪ We gotta get our, get our, get our, get our head in the game |

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| 234 ♪ You gotta get your, get your head in the game | ♪ You gotta get your, get your head in the game |
| 235 ♪ We gotta get our, get our, get our, get our head in the game | ♪ We gotta get our, get our, get our, get our head in the game, whoo |
| 236 - ♪ Whoo! - (whistle blows) | |
| 237 ♪ Let's make sure that we get the rebound | ♪ Let's make sure that we get the rebound |
| 238 ♪ 'Cause when we get it then the crowd'll go wild | ♪ 'Cause when we get it then the crowd'll go wild |
| 239 ♪ A second chance, gotta grab it and go | ♪ A second chance, gotta grab it and go |
| 240 ♪ Maybe this time we'll hit the right notes | ♪ Maybe this time we'll hit the right notes |
| 241 ♪ Wait a minute, not the time and place wait a minute, get my head in the game | ♪ Wait a minute, not the time and place |
| | ♪ Wait a minute, get my head in the game |
| 242 ♪ Wait a minute get my head in the game | ♪ Wait a minute, get my head in the game |
| 243 ♪ Wait a minute, wait a minute I gotta get my, get my head in the game | ♪ Wait a minute, wait a minute |
| | ♪ I gotta get my, get my head in the game |
| 244 ♪ You gotta get your, get your, get your, get your head in the game | ♪ You gotta get your, get your, get your |
| | ♪ Get your head in the game |
| 245 ♪ I gotta get my, get my head in the game | ♪ I gotta get my, get my head in the game |
| 246 ♪ You gotta get your, get your, get your, get your head in the game | ♪ You gotta get your, get your, get your |
| | ♪ Get your head in the game |

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| 247 ♪ Come on, get my, get my head in the game | ♪ <i>Come on, get my, get my head in the game</i> |
| 248 ♪ You gotta get your, get your, get your, get your head in the game | ♪ <i>You gotta get your, get your, get your</i> ♪ <i>Get your head in the game</i> |
| 249 ♪ I gotta get my, get my head in the game | ♪ <i>I gotta get my, get my head in the game</i> |
| 250 ♪ You gotta get your, get your, get your, get your head in the game, whoo | ♪ <i>You gotta get your, get your, get your</i> ♪ <i>Get your head in the game, whoo</i> |
| 251 ♪ Why am I feeling so wrong? | ♪ <i>Why am I feeling so wrong?</i> |
| 252 ♪ My head's in the game but my heart's in the song | ♪ <i>My head's in the game but my heart's in the song</i> |
| 253 ♪ She makes this feel so right | ♪ <i>She makes this feel so right</i> |
| 254 Should I go for it? | Should I go for it? |
| 255 I better shake this. Yikes! | I better shake this. Yikes! |
| 256 ♪ I gotta get my, get my head in the game | ♪ <i>I gotta get my, get my head in the game</i> |
| 257 ♪ You gotta get your, get your, get your, get your head in the game | ♪ <i>You gotta get your, get your, get your</i> ♪ <i>Get your head in the game</i> |
| 258 ♪ I gotta get my, get my head in the game | ♪ <i>I gotta get my, get my head in the game</i> |
| 259 ♪ You gotta get your, get your, get your, get your head in the game | ♪ <i>You gotta get your, get your, get your</i> ♪ <i>Get your head in the game</i> |

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| 260 ♪ Come on, get my, get my head in the game | ♪ <i>Come on, get my, get my head in the game</i> |
| 261 ♪ You gotta get your, get your, get your, get your head in the game | ♪ <i>You gotta get your, get your, get your</i> |
| | ♪ <i>Get your head in the game</i> |
| 262 ♪ I gotta get my, get my head in the game | ♪ <i>I gotta get my, get my head in the game</i> |
| 263 ♪ You gotta get your, get your, get your, get your head in the game | ♪ <i>You gotta get your, get your, get your</i> |
| | ♪ <i>Get your head in the game</i> |
| 264 ♪ Whoo! | ♪ Whoo! ♪ |
| 265 <i>(players whooping and yelling)</i> | (INDISTINCT CHATTER) |
| 266 - <i>(boy)</i> What team? - <i>(all)</i> Wildcats! | CHAD: What team? BOYS: Wildcats! |
| 267 - What team? - Wildcats! | What team? Wildcats! |
| 268 - What team? - Wildcats! | What team? Wildcats! |
| 269 - Wildcats! - Get your head in the game! | Wildcats! |
| | Get your head in the game! |
| 270 <i>(cheering)</i> | (PLAYERS CHEERING) |
| 271 So, it seemed like you knew Troy Bolton. | So, it seemed like you knew Troy Bolton. |
| 272 Not really. He was just showing me around. | Not really. He was just showing me around. |
| 273 <i>(laughs)</i> Well, Troy usually doesn't interact with new students. | Well, Troy usually doesn't interact with new students. |

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| 274 - Uh, why not? - It's pretty much basketball 24/7 with him. | Uh, why not? It's pretty much basketball 24/7 with him. |
| 275 - That should be 16 over pi... - Yes, Miss Montez? | That should be 16 over pi. Yes, Miss Montez? |
| 276 I'm sorry, I was just... Uh... | I'm sorry, I was just... Uh... |
| 277 Shouldn't the second equation read 16 over pi? | Shouldn't the second equation read 16 over pi? |
| 278 16 over pi? That's quite impossible. | 16 over pi? That's quite impossible. |
| 279 I stand corrected. | I stand corrected. |
| 280 Oh... and welcome aboard. | Oh, and welcome aboard. |
| 281 - Catch you later, guys. - OK. | Catch you later, guys. Okay. |
| 282 Troy Bolton was looking at our audition list. | Troy Bolton was looking at our audition list. |
| 283 Again? | Again? |
| 284 He was hanging around with that new girl and they were both looking at the list. | He was hanging around with that new girl and they were both looking at the list. |
| 285 There's something freaky about her. Where did she say she's from? | There's something freaky about her. Where did she say she's from? |
| 286 (scoffs) | (EXCLAIMS) |
| 287 Wow! An Einsteinette. | Wow! An Einsteinette. |
| 288 So why do you think she's interested in our musical? | So why do you think she's interested in our musical? |

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| 289 | I'm not sure that she is. And we needn't concern ourselves with amateurs. | I'm not sure that she is. And we needn't concern ourselves with amateurs. |
| 290 | But... there is no harm in making certain | But there is no harm in making certain |
| 291 | that Gabriella's welcome to school activities that are... | that Gabriella's welcome to school activities that are... |
| 292 | well, appropriate for her. | Well, appropriate for her. |
| 293 | After all... | After all, |
| 294 | she loves pi. | she loves pi. |
| 295 | Gold! More gold! | Gold! More gold! |
| 296 | Paint, paint! Let's go! | Paint, paint! Let's go! |
| 297 | - The answer is yes! - Huh? | The answer is yes! Huh? |
| 298 | Our scholastic decathlon team has its first competition next week, | Our scholastic decathlon team has its first competition next week, |
| 299 | and there is certainly a spot for you. | and there is certainly a spot for you. |
| 300 | - Where did those come from? - Didn't you put them in my locker? | Where did those come from? Didn't you put them in my locker? |
| 301 | - Of course not. - Well, we'd love to have you on our team. | Of course not. Well, we'd love to have you on our team. |
| 302 | We meet almost every day after school. | We meet almost every day after school. |
| 303 | Please? | Please? |
| 304 | I need to catch up on the curriculum here before I think about joining any clubs. | I need to catch up on the curriculum here before I think about joining any clubs. |

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| 305 Well, what a perfect way to get caught up. Meeting with the smartest kids in school. | Well, what a perfect way to get caught up. Meeting with the smartest kids in school. |
| 306 - What a generous offer, Taylor. - So many new faces in detention today. | What a generous offer, Taylor. So many new faces in detention today. |
| 307 I hope you don't make a habit of it, | I hope you don't make a habit of it, |
| 308 but the drama club can always use an extra hand. | but the drama club can always use an extra hand. |
| 309 And while we are working, let us probe the mounting evils of cell phones. | And while we are working, let us probe the mounting evils of cell phones. |
| 310 (whistle blows) | |
| 311 Come on, guys, huddle up! We got two weeks to the big game. | Come on, guys, huddle up! We got two weeks to the big game. |
| | (SCATTERED AGREEMENT) |
| 312 Where's Troy and Chad? | Where's Troy and Chad? |
| 313 Don't make me ask again. | Don't make me ask again. |
| 314 - Where's Troy and Chad?! - (all) Detention. | (SHOUTING) Where's Troy and Chad? BOYS: Detention. |
| 315 (sighs) | |
| 316 (whistle blows) | (WHISTLE BLOWS) |
| 317 Perhaps the most heinous example of cell-phone abuse is ringing in the theatre. | DARBUS: Perhaps the most heinous example of cell-phone abuse is ringing in the theater. |
| 318 What temerity! The theatre is a temple of art. | What temerity! The theater is a temple of art. |
| 319 - A precious cornucopia of creative energy. - Where's my team, Darbus? | A precious cornucopia of creative energy. Where's my team, Darbus? |

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| 320 What the heck are those two doing in a tree? | What the heck are those two doing in a tree? |
| 321 It's called crime and punishment, Bolton. | It's called crime and punishment, Bolton. |
| 322 Besides, proximity to the arts is cleansing for the soul. | Besides, proximity to the arts is cleansing for the soul. |
| 323 Can we have a talk, please? | Can we have a talk, please? |
| 324 And you two, in the gym, now! | And you two, in the gym, now! |
| 325 If they have to paint sets for detention, they could do it tonight, not during practice. | If they have to paint sets for detention, they could do it tonight, not during practice. |
| 326 If these were theatre performers, would you seek special treatment? | If these were theater performers, would you seek special treatment? |
| 327 Darbus, we are days away from our biggest game of the year. | Darbus, we are days away from our biggest game of the year. |
| 328 And we, Bolton, are in the midst of our auditions for our winter musicale as well! | And we, Bolton, are in the midst of our auditions for our winter musicale as well! |
| 329 This school is about more than just young men in baggy shorts | The school is about more than just young men in baggy shorts |
| 330 flinging balls for touchdowns! | flinging balls for touchdowns! |
| 331 Baskets! They shoot baskets. | Basket! They shoot baskets. |
| 332 Stop! You've been having this argument since the day you started teaching here. | Stop! Guys, listen. You've been having this argument since the day you both started teaching here. |
| 333 We are one school, one student body, | We are one school, one student body, |
| 334 one faculty! Can we not agree on that? | one faculty! Can we not agree on that? |

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| 335 So, Coach, how's the team lookin'? | So, Coach, how's the team looking? |
| 336 - Troy got 'em whipped into shape? - Oh! | Troy got 'em whipped into shape? Oh! |
| 337 (whistle blows) | (WHISTLE BLOWS) |
| 338 West High Knights have knocked us out of the playoffs three years running, | West High Knights have knocked us out of the playoffs three years running, and now we are one game away |
| 339 and now we are one game away from taking that championship back from 'em! | from taking that championship back from 'em! |
| 340 It's time to make our stand. | It's time to make our stand. |
| 341 The team is you. | The team is you. |
| 342 You are the team. And this team does not exist | You are the team. And this team does not exist |
| 343 unless each and every one of you is fully focused on our goal. Am I clear? | unless each and every one of you is fully focused on our goal. Am I clear? |
| 344 - Hey, what team?! - Wildcats! | Hey, what team? BOYS: Wildcats! |
| 345 - What team? - Wildcats! | What team? Wildcats! |
| 346 - What team? - Wildcats! | What team? Wildcats! |
| 347 - Wildcats! - Get your head in the game! | Wildcats! Get your head in the game! |
| | (BLOWING WHISTLE) |
| 348 We've never made it past the first round of the decathlon. | TAYLOR: We've never made it past the first round |
| 349 - You could be our answered prayer. - I'm focusing on my studies this semester, | of the scholastic decathlon. You could be our answered prayer. I'm focussing on my studies this semester, |

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| 350 and help my mom get the new house organized. Maybe next year. | and help my mom get the new house organized. Maybe next year. |
| 351 - What do you know about Troy Bolton? - Troy? Hmm. | What do you know about Troy Bolton? Troy? Hmm. |
| 352 I'm not an expert on that particular sub-species, | I'm not an expert on that particular sub-species. |
| 353 however, unless you speak cheerleader, | However, unless you speak cheerleader, |
| 354 as in, "Oh, my gosh! Isn't Troy Bolton just the hottie super-bum?" | as in, "Oh, my gosh! Isn't Troy Bolton just the hottie super-bum?" |
| 355 Oh, he's so beautiful. | (GIRLS GIGGLING) Oh, he's so beautiful. |
| 356 - Ha-ha. See what I mean? - I don't know how to speak cheerleader. | See what I mean? I don't know how to speak cheerleader. |
| 357 We exist in an alternate universe to Troy the basketball boy. | We exist in an alternate universe to Troy the basketball boy. |
| 358 Have you tried to get to know him? | Have you tried to get to know him? |
| 359 Watch how it works tomorrow when you have lunch with us. | Watch how it works tomorrow when you have lunch with us. |
| 360 Unless you'd rather sit with the cheerleaders and discuss firm nail beds. | Unless you'd rather sit with the cheerleaders and discuss firm nail beds. |
| 361 - My nail beds are history. - Sister! | My nail beds are history. Sister! |
| 362 - Still don't understand this detention thing. - It was my fault. | Still don't understand this detention thing. It was my fault. |

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| 363 - Sorry, Dad. - Cross court. | Sorry, Dad. Cross court. |
| 364 Darbus will take any opportunity to bust my chops. That includes yours too. | Darbus will take any opportunity to bust my chops. That includes yours, too. |
| 365 Hey, Dad? | Hey, Dad? |
| 366 Did you ever want to try something new, but were afraid of what your friends think? | Did you ever want to try something new, but were afraid of what your friends think? |
| 367 Like, going left? You're doing fine. | like going left? You're doing fine. |
| 368 Well... no. I mean, what if you wanna try something really new | Well... No. I mean, what if you wanna try something really new |
| 369 and it's a total disaster and all your friends laugh at you. | and it's a total disaster and all your friends laugh at you. |
| 370 Maybe they're not your friends. That was my whole point about team today. | Maybe they're not your friends. That was my whole point about team today. |
| 371 You gotta look out for each other. You're the leader. | You gotta look out for each other. You're the leader. |
| 372 There's gonna be college scouts at our game next week. | There's gonna be college scouts at our game next week. |
| 373 Know what a scholarship is worth these days? | Know what a scholarship is worth these days? |
| 374 - A lot. - Yeah. Focus, Troy, come on. | A lot. Yeah. Focus, Troy, come on. |
| 375 Whoo. | |
| 376 Just something for you. | Just something for you. |

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| | (INDISTINCT CHATTER) |
| 377 (bell ringing) | (SCHOOL BELL RINGS) |
| 378 Well, I expect we all learned our homeroom manners yesterday, people, correct? | I expect we all learned our homeroom manners yesterday, people, correct? |
| 379 If not, we have some dressing rooms that need painting. | If not, we have some dressing rooms that need painting. |
| 380 Now, a few announcements. | Now, a few announcements. |
| 381 This morning during free period will be your chance for the musicale auditions, | This morning during free period will be your chance for the musicale auditions, |
| 382 both single and pairs. | both single and pairs. |
| 383 I will be in the theater until noon for those of you bold enough to extend | I will be in the theater until noon for those of you bold enough to extend |
| 384 the wingspan of your creative spirit. | the wingspan of your creative spirit. |
| 385 When's she due back on the mother ship? | When's she due back on the mother ship? |
| 386 Discussing the importance of Shakespeare... | ...discussing the importance of Shakespeare. |
| 387 - Yo, what's up, man? - What's up? | What's up, man? what's up? |
| 388 The team's hitting the gym during free period. What should we run? | The team's hitting the gym during free period. What should we run? |
| 389 I can't make it. I gotta catch up on some homework. | I can't make it. I gotta catch up on some homework. |
| 390 What? It's only the second day back. I'm not even behind on homework yet. | What? Hello, it's only the second day back. I'm not even behind on homework yet. |
| 391 And I've been behind on homework since preschool. | And I've been behind on homework since preschool. |

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| 392 That's hilarious. I'll catch you later. | That's hilarious. I'll catch you later. |
| 393 Homework? There's no way. | Homework? There's no way. |
| 394 - How's it going? - (<i>Troy</i>) Just hanging out? | BOY 1: How's it going? BOY 2: Just hanging out? |
| 395 - Good to see you. - What's he doing? | Good to see you. What's he doing? |
| 396 How's it going, man? | How's it going, man? |
| 397 Short cut. | Short cut. |
| 398 I'm late for class. | I'm late for class. |
| 399 (<i>boy</i>) That's good, just leave it here. | MAN: That's good. Just leave it here. |
| 400 (<i>overlapping chatter</i>) | (INDISTINCT CHATTERING) |
| 401 This is where the true expression of the artist is realized. | This is where the true expression of the artist is realized. |
| 402 Where inner truth is revealed through the actor's journey... | Where inner truth is revealed through the actor's journey... |
| 403 (<i>bell ringing</i>) | (SCHOOL BELL RINGING) |
| 404 - Was that a cell phone? - Is it mine? | Was that a cell phone? Is it mine? |
| 405 - No, ma'am. That was the warning bell. - Ah! | No, ma'am. That was the warning bell. |
| 406 Those auditioning must understand that time is of the essence. | Those wishing to audition must understand that time is of the essence. |

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| 407 We have many roles to cast and final call-backs will be next week. | We have many roles to cast and final callbacks will be next week. |
| 408 First, you will sing a few bars and I will give you a sense of whether or not | First, you will sing a few bars and I will give you a sense of whether or not |
| 409 the theatre is your calling. Better to hear it from me now than from your friends later. | the theater is your calling. Better to heart it from me now than from your friends later. |
| 410 Our composer, Kelsi Nielson, will accompany you | Our composer, Kelsi Nielson, will accompany you |
| 411 and be available for rehearsals prior to call-backs. | and be available for rehearsals prior to callbacks. |
| 412 Shall we? | Shall we? |
| 413 <i>(off-key)</i> ♪ It's hard to believe that I couldn't see | (PLAYING SLOW MELODY) ♪ <i>It's hard to believe that I couldn't see</i> |
| 414 ♪ That you were always right beside me | ♪ <i>That you were always right beside me</i> |
| 415 ♪ This feeling like no other | (SINGING OFF-KEY) ♪ <i>This feeling like no other</i> |
| 416 ♪ I want you to know | ♪ <i>I want you to know</i> ♪ |
| 417 Uh-huh. Yes, thank you. Next! | Uh-huh. Yes, thank you. Next! |
| 418 <i>(badly off-key)</i> ♪ It's hard to believe | (SINGING MONOTONOUSLY) ♪ <i>It's hard to believe</i> |
| 419 ♪ That I couldn't sneeze... see | ♪ <i>That I couldn't sneeze...</i> <i>See</i> |
| 420 ♪ That you were always right there next to... beside me | ♪ <i>That you were always right there next to beside me...</i> ♪ |
| 421 Alan, I admire your pluck. | Alan, I admire your pluck. |

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| 422 - As to your singing... - ♪.. like no other | As to your singing... |
| 423 That's a wonderful tie you're wearing. Next! | That's a wonderful tie you're wearing. Next! |
| 424 <i>(off-key)</i> ♪ It's hard to believe that I couldn't see | ♪ <i>It's hard to believe that I couldn't see</i> |
| 425 ♪ That you were always there beside me | ♪ <i>That you were always there beside me</i> |
| 426 ♪ This feeling's like no other | (OFF-KEY) ♪ <i>This feeling's like no other</i> |
| 427 ♪ I want you to know | ♪ <i>I want you to know</i> ♪ |
| 428 Uh... stop. | Uh... Stop. |
| 429 <i>(high-pitched)</i> ♪.. so lonely before I finally found | (OPERATICALLY) ♪ <i>So lonely before I finally found</i> |
| 430 ♪ What I've been looking... | ♪ <i>What I've been looking</i> |
| 431 ♪ For | ♪ <i>For</i> ♪ |
| 432 <i>(holding note)</i> | |
| 433 Ah... Cindra. | Ah... Cyndra. |
| 434 What courage to pursue a note that has not been accessed in the natural world. | What courage to pursue a note that has not been accessed in the natural world. |
| 435 Bravo! Brava! | Bravo! Brava! |
| 436 Perhaps the spring musicale. | Perhaps the spring musicale. |
| | (SCOFFS SOFTLY) |
| | (STOPS PLAYING) |
| 437 <i>(crashing)</i> | (CRASHING) |

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| | (MUSIC RESUMES) |
| 438 - ♪ It's hard to believe that I could not see - ♪ Can't see | GIRL: (SPOKEN) ♪ <i>It's hard to believe that I could not see</i> |
| | (SPOKEN) ♪ <i>Couldn't see</i> |
| 439 - ♪ That you were right beside me - ♪ Beside me | ♪ <i>That you were right beside me</i> ♪ <i>Beside me</i> |
| 440 - ♪ Thought I was alone - ♪ Alone | ♪ Thought I was alone |
| | ♪ Alone |
| 441 - ♪ With no one to hold - ♪ To hold | ♪ With no one to hold |
| | ♪ To hold |
| 442 - ♪ But you were right beside me - ♪ Beside me | ♪ But you were right beside me ♪ ♪ Beside me ♪ |
| 443 (Darbus) Well, that was just... | DARBUS: Well, that was just |
| 444 very disturbing. Go see a counselor. Uhh. | very disturbing. Go see a counselor. |
| | (EXCLAIMS WITH DISGUST) |
| 445 Next! | Next! |
| 446 Hey! | Hey! |
| 447 So you decided to sign up for something? | So you decided to sign up for something? |
| 448 - Uh... No. You? - No. | Uh... No. You? |
| | No. |
| 449 Um... why are you hiding behind a mop? | Um... Why are you hiding behind a mop? |
| 450 Your friends don't know you're here, right? | Your friends don't know you're here, right? |
| 451 Right. | Right. |

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| 452 <i>(♪ plays intro)</i> | |
| 453 Thank you. Next. | Thank you. Next. |
| 454 Miss Darbus is a little... harsh. | Miss Darbus is a little harsh. |
| 455 - The Wildcat superstar's afraid? - No! I'm not afraid, I... | The Wildcat superstar's afraid? No! I'm not afraid. I... |
| 456 - I'm just... scared. - Me too... usually. | I'm just... Scared. Me, too. Usually. |
| 457 And for the lead roles of Minnie and Arnold we only have one couple signed up. | DARBUS: And for the lead roles of Minnie and Arnold we only have one couple signed up. |
| 458 Sharpay and Ryan, I think it might be useful for you | Sharpay and Ryan. I think it might be useful for you |
| 459 to give us a sense of why we gather in this hallowed hall. | to give us a sense of why we gather in this hallowed hall. |
| 460 What key? | What key? |
| 461 Oh, we had our rehearsal pianist do an arrangement. | Oh, we had our rehearsal pianist do an arrangement. |
| 462 Oh. | |
| | (SNAPS FINGERS) |
| 463 <i>(whinnies like a horse)</i> | (VOCALIZING) |
| 464 Go! | Go! |
| | (RECORDED UPBEAT MELODY PLAYING) |
| 465 <i>♪ It's hard to believe that I couldn't see</i> | <i>♪ It's hard to believe that I couldn't see</i> |
| 466 <i>(both) ♪ You were always there beside me</i> | <i>♪ You were always there beside me</i> |
| 467 <i>♪ Thought I was alone with no one to hold</i> | <i>♪ Thought I was alone with no one to hold</i> |

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| 468 ♪ But you were always right beside me | ♪ <i>But you were always right beside me</i> |
| 469 - ♪ This feeling's like no other - ♪ I want you to know | ♪ <i>This feeling's like no other</i> ♪ <i>I want you to know</i> |
| 470 ♪ I've never had someone that knows me like you do | ♪ <i>I've never had someone that knows me like you do</i> |
| 471 ♪ The way you do | ♪ <i>The way you do</i> |
| 472 ♪ I've never had someone as good for me as you | ♪ <i>I've never had someone as good for me as you</i> |
| 473 ♪ No one like you | ♪ <i>No one like you</i> |
| 474 ♪ So lonely before I finally found | ♪ <i>So lonely before I finally found</i> |
| 475 ♪ What I've been looking for | ♪ <i>What I've been looking for</i> |
| 476 ♪ So good to be seen, so good to be heard | ♪ <i>So good to be seen, so good to be heard</i> |
| 477 ♪ Don't have to say a word | ♪ <i>Don't have to say a word</i> |
| 478 ♪ For so long I was lost, so good to be found | ♪ <i>For so long I was lost, so good to be found</i> |
| 479 ♪ I'm lovin' having you around | ♪ <i>I'm loving having you around</i> |
| 480 ♪ This feeling's like no other | ♪ <i>This feeling's like no other</i> |
| 481 ♪ I want you to know | ♪ <i>I want you to know</i> |

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| 482 ♪ I've never had someone that knows me like you do | ♪ <i>I've never had someone that knows me like you do</i> |
| 483 ♪ The way you do | ♪ <i>The way you do</i> |
| 484 ♪ I've never had someone as good for me as you | ♪ <i>I've never had someone as good for me as you</i> |
| 485 ♪ No one like you | ♪ <i>No one like you</i> |
| 486 ♪ So lonely before I finally found | ♪ <i>So lonely before I finally found</i> |
| 487 ♪ What I've been looking for | ♪ <i>What I've been looking for</i> ♪ |
| 488 ♪ Do-do-do | (BOTH VOCALIZING) |
| 489 ♪ Do do-do-do do-do | |
| 490 ♪ Oh, whoa-oh-oh-oh | |
| 491 ♪ Do-do-do-do | |
| 492 ♪ Do do-do-do do-do | |
| 493 ♪ Oh, whoa-oh-oh-oh | |
| | (MUSIC STOPS) |
| 494 I told you not to do the jazz squares. | I told you not to do the jazz squares. |
| 495 It's a crowd favorite. Everybody loves a good jazz square. | It's a crowd favorite. Everybody loves a good jazz square. |
| 496 (<i>applause</i>) | |
| 497 Well... | Well.. |

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| 498 Are there any last-minute sign-ups? | Are there any last-minute sign-ups? |
| 499 Don't be discouraged. The theatre club needs more than singers. It needs fans too. | Don't be discouraged. The theater club needs more than singers. It needs fans, too. |
| 500 Buy tickets! | Buy tickets! |
| 501 Oh, actually, | Oh, actually, |
| 502 if you do the part with that particular song, I imagined it much slow... | if you do the part with that particular song, I imagined it much slow... |
| 503 If we do the part? | If we do the part? |
| | (SCOFFS) |
| 504 Kelsi, my sawed-off Sondheim. | Kelsi, my sawed-off Sondheim. I've been in 17 school productions. |
| 505 I've been in 17 school productions. | |
| 506 How many of your compositions have been selected? | How many of your compositions have been selected? |
| 507 - This would be the first. - Which tells us what? | This would be the first. Which tells us what? |
| 508 - That I need to write you more solos? - No. It tells us that you do not offer | That I need to write you more solos? No. It tells us that |
| 509 direction, suggestion or commentary. And you should be thankful | you do not offer direction, suggestion or commentary. And you should be thankful |
| 510 that me and Ryan can lift your music out of its obscurity. | that me and Ryan can lift your music out of its obscurity. |
| 511 - Are we clear? - Yes, ma'am. I mean, Sharpay. | Are we clear? Yes, ma'am. I mean, Sharpay. |
| 512 Nice talking to you. | Nice talking to you. |
| 513 Any last-minute sign-ups? | Any last-minute sign-ups? |

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| 514 - We should go. - No? Good. Done. | We should go. No? Good. Done. |
| 515 I'd like to audition, Miss Darbus. | I'd like to audition, Miss Darbus. |
| 516 Timeliness means something in the world of theatre, young lady. | DARBUS: Timeliness means something in the world of theater, young lady. |
| 517 The individual auditions are long over and there are simply no other pairs. | The individual auditions are long over and there are simply no other pairs. |
| 518 I'll sing with her. | TROY: I'll sing with her. |
| 519 Troy Bolton? Where is your sports posse or whatever it's called? | Troy Bolton? Where is your sports posse or whatever it's called? |
| 520 - Team. - Ah. | Team. Ah. |
| 521 But I'm here alone. Actually, I'm here to sing with her. | But I'm here alone. Actually, I'm here to sing with here. |
| 522 Yes, well, we take these shows very seriously here at East High. | Yes, well, we take these shows very seriously here at East High. |
| 523 I called for the pairs audition, and you didn't respond. | I called for the pairs audition and you didn't respond. |
| 524 Free period is now over. | Free period is now over. |
| 525 - She has an amazing voice. - Perhaps the next musicale. | She has an amazing voice. Perhaps the next musicale. |
| | (PIANO PLAYING) |
| 526 So, you're a composer? | So, you're a composer? |
| 527 You wrote the song Ryan and Sharpay just sang? | You wrote the song Ryan and Sharpay just sang? |
| 528 And the entire show? | And the entire show? |

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| 529 | Well, that's really cool. I can't wait to hear the rest of the show. | Well, that's really cool. I can't wait to hear the rest of the show. |
| 530 | So, why are you so afraid of Ryan and Sharpay? | So, why are you so afraid of Ryan and Sharpay? |
| 531 | - I mean, it is your show. - It is? | I mean, it is your show. It is? |
| 532 | Isn't the composer of a show kind of like the playmaker in basketball? | Isn't the composer of a show kind of like the playmaker in basketball? |
| 533 | Playmaker? | Playmaker? |
| 534 | The one who makes everyone else look good. | The one who makes everyone else look good. |
| 535 | Without you there is no show. You're the playmaker here, Kelsi. | Without you there is no show. You're the playmaker here, Kelsi. |
| 536 | I am? | I am? |
| 537 | Do you wanna hear how the duet's supposed to sound? | Do you wanna hear how the duet's supposed to sound? |
| 538 | ♪ It's hard to believe that I couldn't see | ♪ <i>It's hard to believe that I couldn't see</i> |
| 539 | ♪ You were always there beside me | ♪ <i>You were always there beside me</i> |
| 540 | ♪ Thought I was alone with no one to hold | ♪ <i>Thought I was alone with no one to hold</i> |
| 541 | ♪ But you were always right beside me | ♪ <i>But you were always right beside me</i> |
| 542 | ♪ This feeling's like no other | ♪ <i>This feeling's like no other</i> |
| 543 | ♪ I want you to know | ♪ <i>I want you to know</i> |

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| 544 ♪ That I've never had someone that knows me like you do | ♪ <i>That I've never had someone that knows me like you do</i> |
| 545 ♪ The way you do | ♪ <i>The way you do</i> |
| 546 ♪ And I've never had someone as good for me as you | ♪ <i>And I've never had someone as good for me as you</i> |
| 547 ♪ No one like you | ♪ <i>No one like you</i> |
| 548 ♪ So lonely before I finally found | ♪ <i>So lonely before I finally found</i> |
| 549 ♪ What I've been looking for | ♪ <i>What I've been looking for</i> ♪ |
| 550 ♪ Ooh-oo-hoo | (VOCALIZING) |
| 551 Wow. That's nice. | Wow. That's nice. |
| 552 Bolton, Montez - you have a call-back. | Bolton, Montez, you have a callback. |
| 553 Kelsi, give them the duet from the second act. | Kelsi, give them the duet from the second act. |
| 554 - Work on it with them. - All right. | Work on it with them. All right. |
| 555 If you guys wanna rehearse, I'm usually here during free period and after school, | If you guys wanna rehearse, I'm usually here during free period and after school, |
| 556 and even sometimes during biology class. You can come and rehearse anytime. | and even sometimes during biology class. You can come and rehearse anytime. |
| 557 Or come to my house for breakfast. I have a piano, we can rehearse there. | Or come to my house for breakfast. I have a piano, we can rehearse there. |
| 558 After school, before school - whatever works. After basketball class... | After school, before school whatever works. After basketball class... |

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| 559 What? | What? |
| 560 Call-back?! Aah! | SHARPAY: Callback? |
| | (HYPERVENTILATING) |
| 561 "Call-back for roles Arnold and Minnie next Thursday, 3:30pm." | "Callback for roles Arnold and Minnie next Thursday, 3:30 p.m." |
| 562 "Ryan and Sharpay Evans, Gabriella Montez and Troy Bolton." | "Ryan and Sharpay Evans. Gabriella Montez and Troy Bolton." |
| 563 Is this some kind of joke? They didn't even audition! | Is this some kind of joke? They didn't even audition! |
| 564 - Maybe we're being punked? - What? | Maybe we're being punked? What? |
| 565 Maybe we're being filmed right now. Maybe we'll get to meet Ashton! | Maybe we're being filmed right now. Maybe we'll get to meet Ashton! |
| 566 Oh, shut up, Ryan! | Oh, shut up, Ryan! |
| 567 What's wrong? | What's wrong? |
| 568 What? | What? |
| 569 Uhh! | (GRUNTS IN FRUSTRATION) |
| 570 How dare she sign up! I picked out the colors for my dressing room. | How dare she sign up! I picked out the colors for my dressing room. |
| 571 She hasn't even asked our permission to join the drama club. | She hasn't even asked our permission to join the drama club. |
| 572 - Someone's gotta tell her the rules. - Exactly. | Someone's gotta tell her the rules. Exactly. |
| 573 - And what are the rules? - Ohh! | And what are the rules? (EXCLAIMS) |

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| | (INDISTINCT CHATTER) |
| 574 ♪ You can bet there's nothin' but net when I am in a zone and on a roll | ♪ <i>You can bet there's nothing but net when I am in a zone and on a roll</i> |
| 575 ♪ But I got a confession, my own secret obsession | ♪ <i>But I got a confession, my own secret obsession</i> |
| 576 ♪ And it's making me lose control | ♪ <i>And it's making me lose control</i> |
| 577 ♪ Everybody gather round | ♪ <i>Everybody gather round</i> |
| 578 If Troy can tell his secret, then I can tell mine. | If Troy can tell his secret, then I can tell mine. |
| 579 - I bake. - What? | I bake. What? |
| 580 I love to bake! Strudels, scones, even apple pandowdy. | I love to bake! Strudels, scones, even apple pandowdy. |
| 581 ♪ Not another sound | ♪ <i>Not another sound</i> |
| 582 Someday I hope to make the perfect crème brûlée. | Someday I hope to make the perfect creme brulee. |
| 583 ♪ No, no, no, no! No, no, no | ♪ <i>No, no, no, no No, no, no</i> |
| 584 ♪ Stick to the stuff you know | ♪ <i>Stick to the stuff you know</i> |
| 585 ♪ If you wanna be cool follow one simple rule | ♪ <i>If you wanna be cool Follow one simple rule</i> |
| 586 ♪ Don't mess with the flow no, no | ♪ <i>Don't mess with the flow, no, no</i> |
| 587 ♪ Stick to the status quo | ♪ <i>Stick to the status quo</i> |

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| 588 ♪ Look at me and what do you see? Intelligence beyond compare | ♪ <i>Look at me and what do you see? Intelligence beyond compare</i> |
| 589 ♪ But inside I am stirring, something strange is occurring | ♪ <i>But inside I am stirring Something strange is occurring</i> |
| 590 ♪ It's a secret I need to share | ♪ <i>It's a secret I need to share</i> |
| 591 ♪ Open up, dig way down deep | ♪ <i>Open up, dig way down deep</i> |
| 592 Hip-hop is my passion, I love to pop and lock and jam and break! | Hip-hop is my passion I love to pop and lock and jam and break! |
| 593 Is that even legal? | Is that even legal? |
| 594 ♪ Not another peep! | ♪ <i>Not another peep!</i> |
| 595 It's just dancing. I think it's cooler than homework. | It's just dancing. I think it's cooler than homework. |
| 596 ♪ No, no, no, no! No, no, no | ♪ <i>No, no, no, no No, no, no</i> |
| 597 ♪ Stick to the stuff you know | ♪ <i>Stick to the stuff you know</i> |
| 598 ♪ It is better by far to keep things as they are | ♪ <i>It is better by far To keep things as they are</i> |
| 599 ♪ Don't mess with the flow, no, no | ♪ <i>Don't mess with the flow, no, no</i> |
| 600 ♪ Stick to the status quo | ♪ <i>Stick to the status quo</i> |
| 601 ♪ Listen well, I'm ready to tell about a need that I cannot deny | ♪ <i>Listen well, I'm ready to tell</i> ♪ <i>About a need that I cannot deny</i> |

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| 602 ♪ Dude, there's no explanation for this awesome sensation | ♪ <i>Dude, there's no explanation For this awesome sensation</i> |
| 603 ♪ But I'm ready to let it fly | ♪ <i>But I'm ready to let it fly</i> |
| 604 ♪ Speak your mind and you'll be heard | ♪ <i>Speak your mind and you'll be heard</i> |
| 605 If Troy wants to be a singer, then I'm coming clean. | If Troy wants to be a singer then I'm coming clean. |
| 606 - I play the cello! - Awesome! What is it? | I play the cello! Awesome! What is it? |
| 607 - A saw! - No, dude, it's like, a giant violin! | A saw! No, dude, it's like a giant violin! |
| 608 ♪ Not another word | ♪ <i>Not another word</i> |
| 609 - Do you have to wear a costume? - Coat and tie. | Do you have to wear a costume? Coat and tie. |
| 610 ♪ No, no, no, no! No, no, no | ♪ <i>No, no, no, no No, no, no</i> |
| 611 ♪ Stick to the stuff you know | ♪ <i>Stick to the stuff you know</i> |
| 612 ♪ If you wanna be cool, follow one simple rule | ♪ <i>If you wanna be cool Follow one simple rule</i> |
| 613 ♪ Don't mess with the flow, no, no | ♪ <i>Don't mess with the flow, no, no</i> |
| 614 ♪ Stick to the status quo | ♪ <i>Stick to the status quo</i> |
| 615 ♪ No, no, no | ♪ <i>No, no, no</i> |

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| 616 ♪ Stick to the stuff you know | ♪ <i>Stick to the stuff you know</i> |
| 617 ♪ It is better by far to keep things as they are | ♪ <i>It is better by far To keep things as they are</i> |
| 618 ♪ Don't mess with the flow, no, no | ♪ <i>Don't mess with the flow, no, no</i> |
| 619 ♪ Stick to the status quo | ♪ <i>Stick to the status quo</i> |
| 620 ♪ This is not what I want | ♪ <i>This is not what I want</i> |
| 621 ♪ This is not what I planned | ♪ <i>This is not what I planned</i> |
| 622 ♪ And I just gotta say | ♪ <i>And I just gotta say</i> |
| 623 ♪ I do not understand | ♪ <i>I do not understand</i> |
| 624 ♪ Something is really | ♪ <i>Something is really...</i> |
| 625 - ♪ Something's not right - ♪ Really wrong | ♪ <i>Something's not right</i> ♪ <i>Really wrong</i> |
| 626 ♪ And we've gotta get things back where they belong | ♪ <i>And we've gotta get things back where they belong</i> |
| 627 - ♪ We can do it - ♪ Gotta play | ♪ <i>We can do it</i> ♪ <i>Gotta play</i> |
| 628 - ♪ Stick with what you know - ♪ We can do it | ♪ <i>Stick with what you know</i> ♪ <i>We can do it</i> |

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| 629 - ♪ Hip-hop hooray - ♪ She has got to go | ♪ <i>Hip-hop hooray</i> ♪ <i>She has got to go</i> |
| 630 - ♪ We can do it - ♪ Crème Brûlée | ♪ <i>We can do it</i> ♪ <i>Crème Brûlée</i> |
| 631 ♪ Keep your voice down low | ♪ <i>Keep your voice down low</i> |
| 632 - ♪ Not another peep - ♪ No | (WHISPERING) ♪ <i>Not another peep</i> ♪ <i>No</i> |
| 633 - ♪ Not another word - ♪ No | ♪ <i>Not another word</i> ♪ <i>No</i> |
| 634 - ♪ Not another sound - ♪ No | ♪ <i>Not another sound</i> ♪ <i>No</i> |
| 635 ♪ Everybody quiet! | ♪ <i>Everybody quiet!</i> |
| 636 Why is everybody staring at you? | Why is everybody staring at you? |
| 637 - Not me, you. - Because of the call-backs? | Not me, you. Because of the callbacks? |
| 638 I can't have people staring at me. I can't. | I can't have people staring at me. I can't. |
| 639 ♪ No! No, no, no | ♪ <i>No! No, no, no</i> |
| 640 ♪ Stick to the stuff you know | ♪ <i>Stick to the stuff you know</i> |
| 641 ♪ If you want to be cool, follow one simple rule | ♪ <i>If you want to be cool</i> <i>Follow one simple rule</i> |

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| 642 ♪ Don't mess with the flow, no, no | ♪ <i>Don't mess with the flow, no, no</i> |
| 643 ♪ Stick to the status quo | ♪ <i>Stick to the status quo</i> |
| 644 ♪ No, no, no | ♪ <i>No, no, no</i> |
| 645 ♪ Stick to the stuff you know | ♪ <i>Stick to the stuff you know</i> |
| 646 ♪ It is better by far to keep things as they are | ♪ <i>It is better by far To keep things as they are</i> |
| 647 ♪ Don't mess with the flow, no, no | ♪ <i>Don't mess with the flow, no, no</i> |
| 648 ♪ Stick to the status stick to the status | ♪ <i>Stick to the status Stick to the status</i> |
| 649 ♪ Stick to the status quo | ♪ <i>Stick to the status quo</i> ♪ |
| 650 <i>(all gasping)</i> | |
| 651 <i>(Sharpay) Aah!</i> | (SCREAMING) |
| 652 I am so sorry. | I am so sorry. |
| 653 You do not want to get into that, man. | You do not want to get into that, man. |
| 654 - Too much drama. - Yeah. | Too much drama. Yeah. |
| 655 What is going on here? | What is going on here? |
| 656 Look at this! That Gabriella girl just dumped her lunch on me! | Look at this! That Gabriella girl just dumped her lunch on me! |

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| 657 On purpose! It's all part of their plan to ruin our musical. | On purpose! It's all part of their plan to ruin our musical. |
| 658 And Troy and his basketball robots are obviously behind it. | And Troy and his basketball robots are obviously behind it. |
| 659 Why do you think he auditioned? | Why do you think he auditioned? |
| 660 After all the hard work you've put into this show. | After all the hard work you've put into this show. |
| 661 It just doesn't seem right. | It just doesn't seem right. |
| 662 - What's up? - What's up? Oh, let's see... | What's up? What's up? Oh, let's see. |
| 663 You missed free-period workout to audition for a heinous musical. | You missed free-period workout to audition for a heinous musical. |
| 664 And now suddenly people are confessing. | And now suddenly people are confessing. |
| 665 Yeah, and Zeke. Zeke is baking... crème brûlée. | Yeah, and Zeke. Zeke is baking creme brulee. |
| 666 What's that? | What's that? |
| 667 A creamy custard with a caramelized surface. It's really satisfying. | Oh, a creamy custard with a caramelized surface. It's really satisfying. |
| 668 Shut up, Zeke! | CHAD: Shut up, Zeke! |
| 669 Look... do you see what's happening here, man? | Look. Do you see what's happening here, man? |
| 670 Our team is coming apart because of your singing thing. | Our team is coming apart because of your singing thing. |
| 671 Even the drama geeks and the brainiacs suddenly think that they can... | Even the drama geeks and the brainiacs suddenly think that they can |

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| 672 talk to us. | talk to us. |
| 673 - Look, the skater dudes are mingling. - Yo! | Look, the skater dudes are mingling. Yo! |
| 674 Suddenly people think that they can do other stuff. | Suddenly people think that they can do other stuff. |
| 675 Stuff that's not their stuff. | Stuff that's not their stuff. |
| 676 You're thinking about show tunes, when we've got a playoff game next week. | You're thinking about show tunes, when we've got a playoff game next week. |
| 677 - Whoa! - Whoa! | Whoa! Whoa! |
| 678 - Ooh! - (boy) Heads up! | Head's up! |
| | (CLEARING THROAT) |
| | (SHUDDERS) |
| 679 - All right. Cards on the table right now. - Huh? | All right. Cards on the table right now. Huh? |
| 680 You're tweaked because I put your stars in detention and now you're getting even. | You're tweaked because I put your stars in detention and now you're getting even. |
| 681 - What are you talking about, Darbus? - Your all-star son turned up at my audition. | What are you talking about, Darbus? Your all-star son turned up at my audition. |
| 682 Now, I give every student an even chance, | Now, I give every student an even chance, |
| 683 which is a long and honorable tradition in the theatre. | which is a long and honorable tradition in the theater. |
| 684 Something that you wouldn't understand. | Something that you wouldn't understand. |
| 685 But, if he is planning some sort of practical joke in my chapel of the arts... | But if he is planning some sort of practical joke in my chapel of the arts... |
| 686 - Troy doesn't even sing. - Oh, well, you're wrong about that. | Troy doesn't even sing. Oh, well, you're wrong about that. |

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| 687 But I will not allow my <i>Twinkle Town</i> musicale to be made into farce. | But I will not allow my <i>Twinkle Town</i> musicale to be made into farce. |
| 688 - <i>Twinkle Town</i> ? - See? I knew it! | <i>Twinkle Town</i> ? See? I knew it. |
| 689 - Hey... - I knew it! | Hey. I knew it! |
| 690 Sounds like a winner. Good luck on Broadway! | Sounds like a winner. Good luck on Broadway! |
| 691 Is Sharpay really, really mad at me? I said I was sorry. | Is Sharpay really, really mad at me? I said I was sorry. |
| 692 Look, no one has beaten out Sharpay for a musical since kindergarten. | Look, no one has beaten out Sharpay for a musical since kindergarten. |
| 693 I wasn't trying to beat anyone out. We didn't even audition, we were just singing. | I wasn't trying to beat anyone out. We didn't even audition, we were just singing. |
| 694 You won't convince Sharpay of that. | You won't convince Sharpay of that. |
| 695 If that girl could play both Romeo and Juliet, her own brother would be aced out. | If that girl could play both Romeo and Juliet, her own brother would be aced out. |
| 696 I told you it just happened, but I liked it. | I told you it just happened, but I liked it. |
| 697 A lot. | A lot. |
| 698 Did you ever feel like there's a whole other person inside you | Did you ever feel like there's a whole other person inside you |
| 699 just looking for a way to come out? | just looking for a way to come out? |
| 700 Not really. No. | Not really, no. |
| 701 (<i>bell ringing</i>) | (BELL RINGING) |

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| 702 Let's go. | Let's go. |
| 703 Hey, Sharpay, I thought since Troy Bolton's gonna be in your show... | Hey, Sharpay. I thought since Troy Bolton's gonna be in your show... |
| 704 Troy Bolton is not in my show. | Troy Bolton is not in my show. |
| 705 OK, um... well, I thought maybe you could watch me play ball sometime. | Um... Well, I thought maybe you could watch me play ball sometime. |
| 706 - I'd rather stick pins in my eyes. - Wouldn't that be awfully uncomfortable? | I'd rather stick pins in my eyes. Wouldn't that be awfully uncomfortable? |
| 707 Evaporate, tall person! | Evaporate, tall person! |
| 708 I bake! | I bake! |
| 709 If that helps. | If that helps. |
| | (SIGHS) |
| | (CHUCKLING EXCITEDLY) |
| 710 - Wow! It's like a jungle up here. - Yeah, just like that cafeteria. | Wow! It's like a jungle up here. Yeah, just like that cafeteria. |
| 711 Well, I just humiliated myself into the next century. | Well, I just humiliated myself into the next century. |
| 712 - No! Come on. - So this is your private hideout? | No! Come on. So this is your private hideout? |
| 713 Yeah. Thanks to the science club. Which means my buddies don't know it exists. | Yeah. Thanks to the science club. Which means my buddies don't know it exists. |
| 714 You pretty much have the school wired, don't you, Troy? | You pretty much have the school wired, don't you, Troy? |
| 715 Seems to me like everyone on campus wants to be your friend. | Seems to me like everyone on campus wants to be your friend. |
| 716 Unless we lose. | Unless we lose. |

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| 717 Well, I'm sure it's tricky being the coach's son. | Well, I'm sure it's tricky being the coach's son. |
| 718 Makes me practice a little harder, I guess. | Makes me practice a little harder. I guess. |
| 719 I don't know what he'll say about the singing. | I don't know what he'll say about the singing. |
| 720 - You worried? - My parents' friends are always saying, | You worried? My parents' friends are always saying, |
| 721 "Your son's the basketball guy." "You must be so proud." | "Your son's the basketball guy. You must be so proud." |
| 722 Sometimes I don't wanna be the "basketball guy". | Sometimes I don't wanna be the basketball guy. |
| 723 I just wanna be a guy. You know? | I just wanna be a guy. You know? |
| 724 I saw the way you treated Kelsi at the audition yesterday. | I saw the way you treated Kelsi at the audition yesterday. |
| 725 Do your friends know that guy? | Do your friends know that guy? |
| 726 To them, I'm the playmaker dude. | To them, I'm the playmaker dude. |
| 727 They don't know enough about you, Troy. | They don't know enough about you, Troy. |
| 728 At my other schools I was the freaky math girl. | At my other schools, I was the freaky math girl. |
| 729 It's cool coming here and being... anyone I wanna be. | It's cool coming here and being anyone I wanna be. |
| 730 When I was singing with you I just felt like... a girl. | When I was singing with you I just felt like a girl. |

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| 731 You even look like one, too. | You even looked like one, too. |
| 732 Remember in kindergarten how you'd meet a kid and know nothing about them, | Remember in kindergarten how you'd meet a kid and know nothing about them, |
| 733 then ten seconds later you play like you're best friends | then ten seconds later you play like you're best friends |
| 734 because you didn't have to be anything but yourself. | because you didn't have to be anything but yourself? |
| 735 - Yeah. - Singing with you felt like that. | Yeah. Singing with you felt like that. |
| 736 Well, uh... I never thought about singing. That's for sure. | Well, uh... I never thought about singing. That's for sure. |
| 737 Till you. | Till you. |
| 738 So you really wanna do the call-backs? | So you really wanna do the callbacks? |
| 739 Hey, just call me freaky call-back boy. | Hey, just call me freaky callback boy. |
| 740 You're a cool guy, Troy. | You're a cool guy, Troy. |
| 741 But not for the reasons your friends think. | But not for the reasons your friends think. |
| 742 And thanks for showing me your top-secret hiding place. | And thanks for showing me your top-secret hiding place. |
| 743 Like kindergarten. | Like kindergarten. |
| 744 (bell ringing) | (BELL RINGING) |
| 745 (both sigh) | (BOTH SIGHING) |
| 746 ♪ We're soarin', we're flyin'... | ♪ <i>We're soaring, we're flying...</i> |

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| 747 (Troy singing) | (TROY SINGING INDISTINCTLY) |
| 748 ♪ Breaking... | ♪ Breaking... |
| 749 ♪ Creating space between us... | ♪ Creating space between us... |
| | (GABRIELLA SINGING INDISTINCTLY) |
| | (DOOR OPENING) |
| 750 ♪ There's not a star in heaven that we... | ♪ There's not a star in heaven that we... |
| 751 ♪ Flyin' | ♪ Flying |
| 752 ♪ There's not a star in heaven that we... | ♪ There's not a star in heaven that we... ♪ |
| 753 (whistle blows) | |
| 754 Let's go, guys! Make it sharp! To the chest, come on! Pop it! | Let's go, guys! Make it sharp! To the chest, come on! Pop it! |
| 755 Come on, guys. Step with it! Let's go! | Come on, guys. Step with it! Let's go! |
| 756 Come on, move it! Let's go! | Come on, move it! Let's go! |
| 757 Come on, guys, focus! Focus! Get your head in the game! | Come on, guys, focus! Focus! Get your head in the game! |
| 758 Move it! | Move it! |
| 759 - You seen Troy? - No... Coach. | You seen Troy? No, Coach. |
| 760 (blows whistle) Again, let's go! | (BLOWS WHISTLE) Again, let's go! |
| | (INDISTINCT CHATTER) |
| 761 (whistle blows) | (WHISTLE BLOWS) |
| 762 That's it, guys. Let's hit the showers. Good hustle. Let's see that in the game. | That's it, guys. Let's hit the showers. Good hustle. Let's see that in the game. |

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| | (PLAYER CHATTERING) |
| 763 I, uh.. think I'm gonna stay a while. Work on some free throws. | I think I'm gonna stay a while. Work on some free throws. |
| 764 Since you missed practice, I think your team deserves a little effort from you today. | Since you missed practice, I think your team deserves a little effort from you today. |
| 765 Wow. So this is your real stage. | Wow. So this is your real stage. |
| 766 Yeah. I guess you could call it that. | Yeah. I guess you could call it that. |
| 767 Or just a smelly gym. | Or just a smelly gym. |
| 768 Whoa! Don't tell me you're good at hoops, too. | Whoa! Don't tell me you're good at hoops, too. |
| 769 You know, I once scored 41 points at a league championship game. | You know, I once scores 41 points at a league championship game. |
| 770 - No way. - Mm-hm. And the same day, | No way. Mmm-hmm. And the same day, |
| 771 I invented the space shuttle and microwave popcorn. | I invented the space shuttle and microwave popcorn. |
| 772 Microwave popcorn. Ha-ha. Funny. | Microwave popcorn. Ha-ha, funny. |
| 773 - I've been rehearsing with Kelsi. - Me, too. And, by the way, | I've been rehearsing with Kelsi. Me, too. And by the way, |
| 774 I missed practice. So if I get kicked off the team it'll be on your conscience. | I missed practice. So if I get kicked off the team it'll be on your conscience. |
| 775 - Hey, I wasn't the one who told you... - Gabriella, chill. | Hey, I wasn't the one who told you... Gabriella, chill. |
| 776 Hey, that's traveling. No, that's really bad traveling. | Hey, that's traveling. No, that's really bad traveling. |

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| 777 (<i>laughing</i>) | (BOTH LAUGHING) |
| 778 Miss! I'm sorry, this is a closed practice. | COACH BOLTON: Miss, I'm sorry, this is a closed practice. |
| 779 - Dad, practice is over. - Not till the last player leaves. | Dad, practice is over. Not till the last player leaves. |
| 780 - Team rule. - Oh, I'm sorry, sir. | Team rule. Oh, I'm sorry, sir. |
| 781 - Dad, this is Gabriella Montez. - Ah, your detention buddy. | Dad, this is Gabriella Montez. Ah, your detention buddy. |
| 782 I'll see you later, Troy. | I'll see you later, Troy. |
| 783 Nice meeting you, Coach Bolton. | Nice meeting you, Coach Bolton. |
| 784 You as well, Miss Montez. | You as well, Miss Montez. |
| 785 Dad, detention was my fault, not hers. | Dad, detention was my fault, not hers. |
| 786 You haven't missed practice in three years. That girl shows up... | You haven't missed practice in three years. That girls shows up... |
| 787 That girl is named Gabriella. She's very nice. | That girl is named Gabriella. She's very nice. |
| 788 Helping you miss practice doesn't make her nice. Not in my book or your team's. | Helping you miss practice doesn't make her very nice. Not in my book. Or you team's. |
| 789 Dad, she's not a problem. She's just a girl. | Dad, she's not a problem. She's just a girl. But you're not just a guy, Troy. |
| 790 But you're not just a guy, Troy. | |
| 791 You're the team leader. | You're the team leader. |

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| 792 What you do affects not only this team, but the entire school. | What you do affects not only this team, but the entire school. |
| 793 And without you completely focused, we're not gonna win next week. | And without you completely focused, we're not gonna win next week. |
| 794 The championship games - they don't come along all the time. | The championship games, they don't come along all the time. |
| 795 - They're something special. - Yeah, a lot of things are special, Dad. | They're something special. Yeah, a lot of things are special, Dad. |
| 796 But you're a playmaker... not a singer, right? | But you're a playmaker, not a singer, right? |
| 797 Did you ever think maybe I could be both? | Did you ever think maybe I could be both? |
| 798 - What? - Let's go. | What? Let's go. |
| 799 What spell has this elevated-IQ temptress girl cast | What spell has this elevated-IQ temptress girl cast |
| 800 that suddenly makes you wanna be in a musical? | that suddenly makes you wanna be in a musical? |
| 801 Look, I just did it, Who cares? | Look, I just did it. Who cares? |
| 802 Who cares? How about your most loyal best friend? | Who cares? How about your most loyal best friend? |
| 803 - Quiet in here, Mr. Danforth. - It's him, Miss Falsaff, not me. | Quiet in here, Mr. Danforth. It's him, Miss Falsaff, not me. |
| 804 Look, you're a hoops dude, not a musical singer person. | Look, you're a hoops dude, not a musical singer person. |
| 805 Have you seen Michael Crawford on a cereal box? | Have you ever seen Michael Crawford on a cereal box? |

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| 806 - Who's Michael Crawford? - Exactly my point. | Who's Michael Crawford? Exactly my point. |
| 807 He was the Phantom of the Opera on Broadway. | He was the Phantom of the Opera on Broadway. |
| 808 Now my mom, she's seen that musical 27 times, | Now my mom, she's seen that musical 27 times, |
| 809 and put Michael Crawford's picture in our refrigerator. Yeah, not on it, in it. | and put Michael Crawford's picture in our refrigerator. Yeah, not on it, in it. |
| 810 So my point is, if you play basketball, you're gonna end up on the cereal box. | So my point is, if you play basketball, you're gonna end up on the cereal box. |
| 811 If you're in musicals, you'll end up in my mom's refrigerator. | If you're in musicals, you'll end up in my mom's refrigerator. |
| 812 Why in her refrigerator? | Why in her refrigerator? |
| 813 One of her crazy diet ideas. I won't attempt to understand the female mind. | One of her crazy diet ideas. I won't attempt to understand the female mind. |
| 814 It's foreign territory. | It's frightening territory. |
| | (SIGHS) |
| 815 How can you expect the rest of us to be focused on a game if you're off somewhere | How can you expect the rest of us to be focused on a game if you're off somewhere |
| 816 in leotards singing "Twinkle Town"? | in leotards, singing <i>Twinkle Town</i> ? |
| 817 No one said anything about leotards. | No one said anything about leotards. |
| 818 Not yet, my friend, but just you wait | Not yet, my friend, but just you wait. |
| 819 Look, we need you, Captain. Big time. | Look, we need you, Captain. Big time. |
| 820 - Mr. Danforth. - I tried to tell him, Miss Falsaff. | Mr. Danforth. I tried to tell him, Miss Falsaff. |

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| 821 Really tried. | Really tried. |
| 822 Something isn't right. | Something isn't right. |
| 823 - Hey, look. We need to talk. - Go. | Hey, look. We need to talk. Go. |
| 824 They must be trying to figure out a way to make sure Troy and Gabriella beat us out. | (WHISPERING) They must be trying to figure out a way to make sure Troy and Gabriella beat us out. |
| 825 The jocks rule most of the school, but if they get Troy into a musical, | The jocks rule most of the school, but if they get Troy into a musical, |
| 826 then they've conquered the entire student body. | then they've conquered the entire student body. |
| 827 And if those science girls get Gabriella hooked up with Troy Bolton, | And if those science girls get Gabriella hooked up with Troy Bolton, |
| 828 the scholastic club goes from drool to cool. | the scholastic club goes from drool to cool. |
| 829 Ryan, we need to save our show from people who don't know the difference | Ryan, we need to save our show from people who don't know the difference |
| 830 between a Tony Award and Tony Hawk. | between a Tony Award and Tony Hawk. |
| 831 Do you think that'll work? | Do you think that'll work? |
| 832 It's the only way to save Troy and Gabriella from themselves. | It's the only way to save Troy and Gabriella from themselves. |
| 833 - So we on? - Yeah. | So we on? Yeah. |
| 834 - Good, So we start tomorrow then. - OK, the first thing. | Good. So we start tomorrow then. Okay, the first thing. |
| 835 - Nice. Let's go. - Cool. | Nice. Let's go. Cool. |

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| 836 (bell ringing) | (SCHOOL BELL RINGING) |
| 837 So, my watch is 7:45 Mountain Standard time. We synched? | So, my watch is 7:45 Mountain Standard time. We synched? |
| 838 - Whatever. - Then we're on go mode for lunch, 12:05. | Whatever. Then we're on go mode for lunch, 12:05. |
| 839 Yes, Chad, we're a go. But we're not <i>Charlie's Angels</i> , OK? | Yes, Chad, we're a go. But we're not <i>Charlie's Angels</i> , okay? |
| 840 I can dream, can't I? | I can dream, can't I? |
| 841 (bell ringing) | (BELL RINGS) |
| 842 "Spider" Bill Netrine, class of '72. | "Spider" Bill Netrine, class of '72. |
| 843 He was the MVP in the league championship game. | He was the MVP in the league championship game. |
| 844 Sam Nedler, class of '02. Also known as "Sammy Slamma Jamma". | Sam Nedler, class of '02. Also known as "Sammy Slamma Jamma." |
| 845 Captain, MVP of the league championship team. | Captain, MVP of the league championship team. |
| 846 The "Thunder Clap," Hap Hadden, '95. | The "Thunder Clap," Hap Hadden, '95. |
| 847 Led the Wildcats to back-to-back city championships. | Led the Wildcats to back-to-back city championships. |
| 848 - A legend. - Yes. Legends, one and all. | A legend. Yes, legends, one and all. |
| 849 But do you think that any of these Wildcat legends became legends | But do you think that any of these Wildcat legends became legends |

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| 850 by getting involved in musical auditions days before the league championships? | by getting involved in musical auditions |
| | days before the league championships? |
| 851 - Get your head in the game! - No. | Get your head in the game! |
| | No. |
| 852 These Wildcat legends became legend cos they never took their eye off the prize. | These Wildcat legends became legends |
| | because they never took their eye off the prize. |
| 853 Get your head in the game! | Get your head in the game! |
| 854 Who was the first sophomore ever to make starting varsity? | Who was the first sophomore ever to make starting varsity? |
| 855 - Troy! - Who voted him team captain this year? | BOYS: Troy! |
| | Who voted him team captain this year? |
| 856 - Us! - And who is gonna get their butts kicked | BOYS: Us! |
| | And who is gonna get theirs butts kicked |
| 857 in Friday's championship game if Troy's worried about an audition? | in Friday's championship game if Troy's worried about an audition? |
| 858 - We are. - Guys, come on. | BOYS: We are. |
| | Guys, come on. |
| 859 There's 12 people on this team, not just me. | There's 12 people on this team, not just me. |
| 860 Just 12? Oh, no. | Just 12? Oh, no. |
| 861 I think you're forgetting about one very important 13th member of our squad. | I think you're forgetting about one very important 13th member of our squad. |
| 862 - My dad. - Yes, Troy. | My dad. |
| | Yes, Troy. |
| 863 Wildcat basketball champion, class of 1981. | Wildcat basketball champion, class of 1981. |

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| 864 Champion, father and now coach. | Champion, father, and now coach. |
| 865 It's a winning tradition like no other. | It's a winning tradition like no other. |
| 866 From lowly Neanderthal and Cro-Magnon, to early warriors, medieval knights. | From lowly Neanderthal and Cro-Magnon, to early warriors, medieval knights. |
| 867 All leading up to... | All leading up to |
| 868 lunkhead basketball man. | lunkhead basketball man. |
| 869 Yes, our culture worshiped the aggressor throughout the ages | Yes, our culture worshiped the aggressor throughout the ages |
| 870 and we end up with spoiled, overpaid bonehead athletes | and we end up with spoiled, overpaid bonehead athletes |
| 871 who contribute little to civilization other than slam dunks and touchdowns. | who contribute little to civilization other than slam dunks and touchdowns. |
| 872 That is the inevitable world of Troy Bolton. | That is the inevitable world of Troy Bolton. |
| 873 But the path of the mind, the path we're on, | But the path of the mind, the path we're on, |
| 874 ours is the path that has brought us these people: | ours is the path that has brought us these people: |
| 875 Eleanor Roosevelt, Frida Kahlo, Sandra Day O'Connor, | Eleanor Roosevelt, Frida Kahlo. Sandra Day O'Connor, |
| 876 Madame Curie, Jane Goodall, Oprah Winfrey | Madame Curie, Jane Goodall, Oprah Winfrey |
| 877 and so many others who the world reveres. | and so many others who the world reveres. |

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| 878 Uh, but, what is...? I've got Kelsi waiting for me to rehearse. | Uh, but what is... I've got Kelsi waiting for me to rehearse. |
| 879 Gabriella! | Gabriella! |
| 880 Troy Bolton represents one side of evolution. | Troy Bolton represents one side of evolution. |
| 881 And our side, the side of education and accomplishment | And our side, the side of education and accomplishment, |
| 882 is the future of civilization! | is the future of civilization! |
| 883 This is the side where you belong. | This is the side where you belong. |
| 884 If you don't know that I'll put a 110% of my guts into that game, you don't know me. | Guys, if you don't know that I'll put a 110% of my guts into that game, then you don't know me. |
| 885 - But we just thought... - I'll tell you what I thought | But we just thought... I'll tell you what I thought. |
| 886 I thought that you're my friends. Win together, lose together, team-mates. | I thought that you're my friends. Win together, lose together, team-mates. |
| 887 - But suddenly the girl... and the singing. - Man, I'm for the team! | But suddenly the girl... And the singing. Man, I'm for the team! |
| 888 I've always been for the team. She's just someone I met. | I've always been for the team. She's just someone I met. |
| | (COMPUTER BEEPS) |
| 889 <i>All right, the singing thing is nothing. A way to keep my nerves down.</i> | <i>All right, the singing thing is nothing. A way to keep my nerves down.</i> |
| 890 <i>It means nothing to me. You're my guys and this is our team.</i> | <i>It means nothing to me. You're my guys and this is our team.</i> |
| 891 <i>Gabriella is not important.</i> | <i>Gabriella is not important.</i> |

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| 892 <i>I'll forget about her, forget the audition and we'll get that championship.</i> | <i>I'll forget about her, forget the audition</i> <i>and we'll get that championship.</i> |
| 893 <i>Everyone happy now?</i> | <i>Everyone happy now?</i> |
| 894 Behold lunkhead basketball man. | Behold lunkhead basketball man. |
| 895 So, Gabriella, we'd love to have you for the scholastic decathlon. | So, Gabriella, we'd love to have you for the scholastic decathlon. |
| 896 Did you wanna grab some lunch? | Did you wanna grab some lunch? |
| 897 Well, we'll be there if you wanna come. | Well, we'll be there if you wanna come. |
| 898 - Wildcats! - Get your head in the game! | Wildcats! Get your head in the game! |
| 899 Whoo! | (ALL WHOOPING) |
| 900 - Let's go! - <i>(girl)</i> Go, Wildcats! | Let's go! STUDENT: Go, Wildcats! |
| 901 ♪ Everybody sing out | ♪ <i>Everybody sing out</i> |
| 902 ♪ Wildcats everywhere wave your hands up in the air | ♪ <i>Wildcats everywhere</i> <i>Wave your hands up in the air</i> |
| 903 ♪ That's the way we do it let's get to it, time to show the world | ♪ <i>That's the way we do it</i> <i>Let's get to it,</i> <i>time to show the world</i> |
| 904 ♪ Wildcats, sing along, they really got it going on | ♪ <i>Wildcats, sing along</i> <i>Yeah, you really</i> <i>get it going on</i> |
| 905 ♪ Wildcats in the house everybody sing out | ♪ <i>Wildcats in the house</i> <i>Everybody sing out</i> |

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| 906 ♪ Wildcats everywhere, wave your hands up in the air... | ♪ <i>Wildcats everywhere</i> <i>Wave your hands</i> <i>up in the air... ♪</i> |
| 907 (team) Troy, Troy, Troy... | ALL: (CHANTING) Troy! Troy! |
| 908 ♪ It's funny when you find yourself | ♪ <i>It's funny when</i> <i>you find yourself</i> |
| 909 ♪ Looking from the outside | ♪ <i>Looking from the outside</i> |
| 910 ♪ I'm standing here but all I want | ♪ <i>I'm standing</i> <i>here but all I want</i> |
| 911 ♪ is to be over there | ♪ <i>is to be over there</i> |
| 912 ♪ Why did I let myself believe | ♪ <i>Why did I let myself believe</i> |
| 913 ♪ Miracles could happen? | ♪ <i>Miracles could happen?</i> |
| 914 ♪ 'Cause now I have to pretend | ♪ <i>'Cause now I have to pretend</i> |
| 915 ♪ That I don't really care | ♪ <i>That I don't really care</i> |
| 916 ♪ I thought you were my fairy tale | ♪ <i>I thought you</i> <i>were my fairy tale</i> |
| 917 ♪ A dream when I'm not sleeping | ♪ <i>A dream when</i> <i>I'm not sleeping</i> |
| 918 ♪ A wish upon a star that's coming true | ♪ <i>A wish upon a star</i> <i>that's coming true</i> |
| 919 ♪ But everybody else could tell | ♪ <i>But everybody</i> <i>else could tell</i> |
| 920 ♪ That I confused my feelings with the truth | ♪ <i>That I confused my feelings</i> <i>with the truth</i> |
| 921 ♪ When there was me and you | ♪ <i>When there was me and you</i> |
| 922 ♪ I swore I knew the melody | ♪ <i>I swore I knew the melody</i> |

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| 923 ♪ That I heard you singing | ♪ <i>That I heard you singing</i> |
| 924 ♪ And when you smiled you made me feel | ♪ <i>And when you smiled you made me feel</i> |
| 925 ♪ Like I could sing along | ♪ <i>Like I could sing along</i> |
| 926 ♪ But then you went and changed the words | ♪ <i>But then you went and changed the words</i> |
| 927 ♪ Now my heart is empty | ♪ <i>Now my heart is empty</i> |
| 928 ♪ I'm only left with used-to-bes | ♪ <i>I'm only left with used-to-bes and once upon a song</i> |
| 929 ♪ And once upon a song | |
| 930 ♪ Now I know you're not a fairy tale | ♪ <i>Now I know you're not a fairy tale</i> |
| 931 ♪ And dreams were meant for sleeping | ♪ <i>And dreams were meant for sleeping</i> |
| 932 ♪ And wishes on a star just don't come true | ♪ <i>And wishes on a star just don't come true</i> |
| 933 ♪ Cos now even I can tell | ♪ <i>'Cause now even I can tell</i> |
| 934 ♪ That I confused my feelings with the truth | ♪ <i>That I confused my feelings with the truth</i> |
| 935 ♪ Cos I liked the view | ♪ <i>Because I liked the view</i> |
| 936 ♪ When there was me and you | ♪ <i>When there was me and you</i> |
| 937 ♪ I can't believe that I could be so blind | ♪ <i>I can't believe that I could be so blind</i> |

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| 938 ♪ It's like you were floating while I was falling | ♪ <i>It's like you were floating while I was falling</i> |
| 939 ♪ And I didn't mind | ♪ <i>And I didn't mind</i> |
| 940 ♪ Because I liked the view | ♪ <i>Because I liked the view</i> |
| 941 ♪ Ooh ooh, ooh, ooh | |
| 942 ♪ I thought you felt it too | ♪ <i>I thought you felt it too</i> |
| 943 ♪ When there was me and you | ♪ <i>When there was me and you</i> ♪ |
| 944 (students chattering) | (INDISTINCT CHATTER) |
| 945 Hey, how you doin'? | Hey, how you doing? |
| 946 I wanna talk to you about something. | I wanna talk to you about something. |
| 947 And here it is: I know what it's like to carry a load with your friends. | And here it is. I know what it's like to carry a load with your friends. |
| 948 I get it. You've got your boys, Troy. It's OK, So we're good. | I get it. You've got your boys, Troy. It's okay. So we're good. |
| 949 Good about what? I wanna talk about the final call-backs. | Good about what? I wanna talk about the final callbacks. |
| 950 I don't wanna do the call-backs either. | I don't wanna do the callbacks either. |
| 951 Who are we trying to kid? You've got your team and I've got mine. | Who are we trying to kid? You've got your team and I've got mine. |
| 952 I'll do the scholastic decathlon and you'll win the championships. | I'll do the scholastic decathlon and you'll win the championships. |
| 953 It's where we belong. | It's where we belong. |

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| 954 - Go, Wildcats. - But I... | Go, Wildcats. |
| | But I... |
| 955 Me neither. | Me neither. |
| 956 (<i>horn blows</i>) | (WIND INSTRUMENT BLOWING) |
| 957 Gabriella? | Gabriella? |
| 958 (<i>horn</i>) | |
| 959 Go Wildcats! | Go Wildcats! |
| 960 Hey, Captain! | CHAD: Hey, Captain! |
| 961 - What's with Troy? - Don't worry about it. | BOY: What's with Troy? |
| | Don't worry about it. |
| 962 (<i>grunting</i>) | (TROY GRUNTING) |
| 963 (<i>frustrated grunt</i>) | (TROY PANTING) |
| 964 Oh, hey! | Oh, hey! |
| 965 - Troy! Hey. - Hey, Troy! | Troy! Hey. |
| | Hey, Troy! |
| 966 Hey, um... | CHAD: Hey, um... |
| 967 We just had another team meeting. | We just had another team meeting. |
| 968 Oh... wonderful. | Oh, wonderful. |
| 969 We had a team meeting about how we haven't been acting like a team. | We had a team meeting about how |
| | we haven't been acting like a team. |
| 970 I mean us, not you. | I mean us, not you. |

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| 971 - About the singing thing... - I don't even wanna talk about it. | About the singing thing... I don't even wanna talk about it. |
| 972 We just want you to know that we're gonna be there. | We just want you to know that we're gonna be there. |
| 973 - Cheering for you. - Huh? | Cheering for you. Huh? |
| 974 If singing is what you wanna do, we should boost you up, not tear you down. | If singing is what you wanna do, we should boost you up, not tear you down. |
| 975 Yeah. Win or lose, we're team-mates. | Yeah. Win or lose, we're team-mates. |
| 976 That's what we're about. Even if you turn out to be the worst singer in the world. | That's what we're about. Even if you turn out to be the worst singer in the world. |
| 977 Which we don't know, because we haven't heard you sing. | Which we don't know, because we haven't heard you sing. |
| 978 You're not gonna hear me sing, guys. Because Gabriella won't even talk to me... | You're not gonna hear me sing, guys. Because Gabriella won't even talk to me, |
| 979 and I don't know why. | and I don't know why. |
| 980 We do. | We do. |
| 981 I baked these fresh today | I baked these fresh today. |
| 982 You'll probably want to try one before we tell you the rest. | You'll probably want to try one before we tell you the rest. |
| 983 Gabriella, we were jerks. | Gabriella, we were jerks. |
| 984 No, we were worse than jerks because we were mean jerks. | No, we were worse than jerks because we were mean jerks. |
| 985 We thought Troy and the whole singing thing was | We thought Troy and the whole singing thing was |

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| 986 killing our chances of having you on the scholastic decathlon team. | killing our chances of having you on the scholastic decathlon team. |
| 987 I heard what he had to say. I'm on your team now. Done. | I heard what he had to say. I'm on your team now. Done. |
| 988 No, not done. | No, not done. |
| 989 We knew that Chad could get Troy to say things | We knew that Chand could get Troy to say things |
| 990 to make you want to forget about the call-backs. | to make you want to forget about the callbacks. |
| 991 We planned it, and we're embarrassed and sorry. | We planned it, and we're embarrassed and sorry. |
| 992 No one forced Troy to say anything. And you know what? It's OK. | No one forced Troy to say anything. And you know what? It's okay. |
| 993 We should prepare for the decathlon, it's time to move on. | We should be prepared for the decathlon. It's time to move on. |
| 994 No, it's not OK. | No, it's not okay. |
| 995 The decathlon is whatever, but how you feel about us, and even more, Troy - | The decathlon is whatever, but how you feel about us, and even more, Troy, |
| 996 that's what really matters. | that's what really matters. |
| 997 <i>(whispers)</i> We tried. | We tried. |
| 998 <i>(dog barking)</i> | |
| 999 Hi, uh... Just came to say I'm sorry. | (SOFTLY) Hi, uh... Just came to say I'm sorry. |
| 1000 - Hi, Miss Montez, I'm Troy Bolton. - Oh, Troy! | Hi, Miss Montez. I'm Troy Bolton. Oh, Troy! |

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| 1001 <i>(mouths) No.</i> | (MOUTHING) No. |
| 1002 Um... Gabriella is kind of busy with homework, so now's not a good time. | Um... Gabriella is kind of busy with homework, so now's not a good time. |
| 1003 I made a mistake, Miss Montez, and I would really like to let Gabriella know that. | I made a mistake, Miss Montez, and I would really like to let Gabriella know that. |
| 1004 Could you tell her I came by to see her? | Could you tell her I came by to see her? |
| 1005 I will... Troy. Good night. | I will, Troy. |
| 1006 Good night. Thank you. | Good night. Good night. Thank you. |
| 1007 <i>(phone beeping)</i> | (DIALING) |
| 1008 <i>(phone ringing in receiver)</i> | (PHONE RINGING) |
| 1009 <i>(phone ringing)</i> | (PHONE TINKLING) |
| 1010 - Hello? - What you heard, none of that is true. | Hello? What you heard, none of that is true. |
| 1011 I was sick of my friends riding me, so I said things to shut them up. | I was sick of my friends riding me, so I said things to shut them up. |
| 1012 I didn't mean any of it. | I didn't mean any of it. |
| 1013 <i>You sounded pretty convincing to me.</i> | <i>You sounded pretty convincing to me.</i> |
| 1014 The guy you met on vacation is more me than the guy who said those stupid things. | The guy you met on vacation is more me than the guy who said those stupid things. |
| 1015 The whole singing thing is making the school whack. | The whole singing thing is making the school whack. |
| 1016 You said so yourself. Everyone's treating you differently because of it. | <i>You said so yourself.</i> <i>Everyone's</i> treating you differently because of it. |

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| 1017 <i>Maybe because I don't wanna only be the basketball guy.</i> | <i>Maybe because I don't wanna only be the basketball guy.</i> |
| 1018 <i>They can't handle it. That's not my problem, it's theirs.</i> | <i>They can't handle it. That's not my problem, it's theirs.</i> |
| 1019 - How about your dad? - <i>And it's not about my dad.</i> | How about your dad? <i>And it's not about my dad.</i> |
| 1020 <i>This is about how I feel, and I'm not letting the team down.</i> | <i>This is about how I feel. And I'm not letting the team down.</i> |
| 1021 <i>They let me down. So I'm gonna sing. What about you?</i> | <i>They let me down. So I'm gonna sing. What about you?</i> |
| 1022 - I don't know, Troy. - <i>Well, you need to say yes.</i> | I don't know, Troy. <i>Well, you need to say yes.</i> |
| 1023 <i>Because I brought you something.</i> | <i>Because I brought you something.</i> |
| 1024 What do you mean? | What do you mean? |
| 1025 <i>Turn around.</i> | <i>Turn around.</i> |
| 1026 ♪ This could be the start of something new | ♪ <i>This could be the start of something new</i> |
| 1027 ♪ It feels so right to be here with you | ♪ <i>It feels so right to be here with you</i> |
| 1028 ♪ Oh | |
| 1029 ♪ And now lookin' in your eyes | ♪ <i>And now looking in your eyes</i> |
| 1030 ♪ I feel in my heart | ♪ <i>I feel in my heart</i> |
| 1031 ♪ The start of something... | ♪ <i>The star of something</i> |
| 1032 ♪ new | ♪ <i>New</i> ♪ |

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| 1033 It's a pairs audition. | It's a pairs audition. |
| 1034 <i>(whistle blows, players yelling)</i> | (WHISTLE BLOWING) (PLAYERS SHOUTING) |
| 1035 Whoo | (PLAYERS WHOOPING) |
| 1036 Yeah! | Yeah! |
| 1037 Zn4, and by doing that, you end up with two... | Zn 4, and by doing that, you end up with two |
| 1038 and two. Got it? | and two. Got it? |
| 1039 Yes! | BOTH: Yes! |
| 1040 What's happening? | What's happening? |
| 1041 Come here. Go ahead and put five grams of this in, | Come here. Go ahead and put five grams of this in, |
| 1042 and that causes it to change from an acidic state. | and that causes it to change from an acidic state, |
| 1043 Causing the color to change from pink to blue. | causing the color to change from pink to blue. |
| 1044 Just like those pH strips. | Just like those pH strips. |
| 1045 Oh, gotta go. See you guys later! | Oh, gotta go. See you guys later! |
| | (PANTS) |
| 1046 Whoa! | Whoa! |
| | (GABRIELLA GIGGLES) |
| 1047 You're late! | TROY: You're late! |
| 1048 <i>(both)</i> ♪.. strength to believe | GABRIELLA AND TROY: ♪ ... <i>strength to believe</i> |
| 1049 ♪ We're soarin' | ♪ <i>We're soaring</i> |

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| 1050 ♪ Flyin' | ♪ <i>Flying</i> |
| 1051 ♪ There's not a star in heaven that we can't reach | ♪ <i>There's not a star in heaven that we can't reach</i> |
| 1052 ♪ Bop bop bop... | (SCATTING) ♪ <i>Bop bop bop...</i> |
| 1053 (Troy) ♪ If we're tryin' | TROY: ♪ <i>If we're trying</i> |
| 1054 (both) ♪ Yeah, we're breakin' free | GABRIELLA AND TROY: ♪ <i>Yeah, we're breaking free</i> |
| 1055 (gasps) | (GASPS) |
| 1056 Wow. They sound good. | Wow. They sound good. |
| 1057 (scoffs) | (SCOFFS) |
| 1058 ♪ Like a wave the ocean just... | TROY: ♪ <i>Like a wave the ocean just...</i> ♪ |
| 1059 We have to do something. | We have to do something. |
| 1060 OK, our call-back is on Thursday | Our callback's on Thursday |
| 1061 and the basketball game and scholastic decathlon are on Friday. | and the basketball game and scholastic decathlon are on Friday. |
| 1062 Too bad all these events weren't happening on the same day... | Too bad all these events weren't happening on the same day |
| 1063 at the same time. | at the same time. |
| 1064 That wouldn't work out because then Troy and Gabriella wouldn't be able to make... | That wouldn't work out because then Troy and Gabriella wouldn't be able to make... |
| 1065 I'm proud to call you my sister. | I'm proud to call you my sister. |
| 1066 I know. | I know. |

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| 1067 (<i>Darbus</i>) I don't want to hear any more about Troy and that Montez girl. | DARBUS: I don't want to hear anymore about Troy Bolton and that Montez girl. |
| 1068 So, if you're telling me as co-presidents of the drama club | So, if you're telling me as co-presidents of the drama club |
| 1069 that changing the callbacks would be what's best for our theatre program, | that changing the callbacks would be what's best for our theater program, |
| 1070 I might actually agree with you. | I might actually agree with you. (SIGHS) |
| 1071 Is that a yes? | Is that a yes? |
| 1072 ♪Bop bop bop, up to the top | SHARPAY: ♪ <i>Bop bop bop, up to the top</i> |
| 1073 ♪ And wipe away your inhibitions | ♪ <i>And wipe away your inhibitions</i> |
| 1074 ♪ Stomp, stomp, stomp do the romp and strut your stuff | ♪ <i>Stomp, stomp, stomp, do the romp and strut your stuff</i> |
| 1075 ♪ Bop bop bop, straight to the top... | ♪ <i>Bop bop bop, straight to the top... ♪</i> |
| 1076 (<i>Chad</i>) No problem at all. It was crazy, man. | CHAD: No problem at all. It was crazy, man. |
| 1077 - Call-backs the same time as the game? - And the scholastic decathlon. | Callback's the same time as the game? And the scholastic decathlon. |
| 1078 - Why would they do that? - I smell a rat named Darbus. | Why would they do that? I smell a rat named Darbus. |
| 1079 - I think two rats, neither named Darbus. | I think two rats, neither named Darbus. |
| 1080 Do you know something about this, small person? | Do you know something about this, small person? |

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| 1081 Miss Darbus thinks she's protecting the show, | Miss Darbus thinks she's protecting the show, |
| 1082 but Ryan and Sharpay are only concerned with protecting themselves. | but Ryan and Sharpay are only concerned with protecting themselves. |
| 1083 Do you know what I'll do to those two show dogs? | Do you know what I'll do to those two show dogs? |
| 1084 Nothing. We're not gonna do anything to them. Except to sing, maybe. | Nothing. We're not gonna do anything to them. Except to sing, maybe. |
| 1085 Now this is only gonna happen if we all work together. | Now this is only gonna happen if we all work together. |
| 1086 - Now who's in? - You know I'm in. | Now who's in? CHAD: You know I'm in. |
| 1087 (classroom chatter) | (INDISTINCT CHATTERING) |
| 1088 - A pi pie. - (gasps) | ZEKE: A pi pie. (GASPS) |
| 1089 - Oh, my goodness! - Oh, my gosh! | Oh, my goodness! Oh, my gosh! |
| 1090 What? Thank you! | What? Thank you! |
| 1091 - Oh, we have something for you too. - Yeah, come here, look. | Oh, we have something for you, too. Yeah, come here, look. |
| 1092 (both) Ta-da | BOTH: Ta-da! |
| 1093 Oh... it's an equation. | Oh, it's an equation. |
| 1094 Oh! | PLAYERS: Oh! |
| 1095 That's awful! | That's awful! |

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| | (ALL LAUGHING) |
| 1096 Stay right there. Watch. | Stay right there. Watch. |
| 1097 From our team, to yours. | From our team, to yours. |
| 1098 G - o - d - r - a - m - a - c - l - u - b. | G - O - D - R - A - M - A - C - L - U - B. |
| 1099 Exclamation point. | Exclamation point. |
| 1100 Well, seems we Wildcats are in for an interesting afternoon. | Well, seems we Wildcats are in for an interesting afternoon. |
| 1101 Go. | Go. |
| 1102 G-o-d... dra.. Go dra... Go dray... | G-O-D... Go dra... Go dra... Go dray... |
| 1103 - Ugh! - Drame? | Ugh! Drame? |
| 1104 (bell ringing, students yelling) | (BELL RINGS) |
| | (STUDENTS SCREAMING EXCITEDLY) |
| | (DRUMS BEATING) |
| 1105 (rhythmic clapping) | (SUPPORTERS CLAPPING RHYTHMICALLY) |
| 1106 How you feeling? | How you feeling? |
| 1107 - Nervous. - Yeah, me too. | Nervous. Yeah, me, too. |
| 1108 - Wish I could suit up and play with you. - Hey, you had your turn. | Wish I could suit up and play with you. Hey, you had your turn. |
| 1109 You know what I want from you today? | You know what I want from you today? |
| 1110 - The championship. - Well, that'll come or it won't. | The championship. Well, that'll come or it won't. |
| 1111 What I want is for you to have fun. | What I want is for you to have fun. |
| 1112 I know all about the pressure. Probably too much of it has come from me. | I know all about the pressure. Probably too much of it has come from me. |

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| 1113 What I really want is to see my son having the time of his life | What I really want is to see my son having the time of his life |
| 1114 playing the game we both love. | playing the game we both love. |
| 1115 You give me that, and I will sleep with a smile on my face no matter what the score. | You give me that, and I will sleep with a smile on my face no matter what the score. |
| 1116 Thanks, Coach... uh... | Thanks, Coach... |
| 1117 Dad. | Dad. |
| 1118 <i>(cheering, drummers drumming)</i> | (INDISTINCT CHATTERING) |
| 1119 <i>(announcer) Welcome to the tenth annual Scholastic Decathlon.</i> | MALE COMMENTATOR: Welcome to the 10th annual Scholastic Decathlon. |
| 1120 <i>East High Wildcats versus the West High Knights.</i> | The East High Wildcats versus the West High Knights. |
| | (SUPPORTERS CHEERING) |
| 1121 Hello! Right here, right here. | Hello! Right here, right here. |
| 1122 <i>(vocal gibberish)</i> | (BOTH VOCALIZING) |
| 1123 - Mah, mah, mah! - Mah, mah, mah! | |
| 1124 - Eeh! Eeh! - Ow! Ow! | |
| 1125 Stop! | Stop! |
| 1126 - I trust you. - Energy. | I trust you. Energy. |
| 1127 - <i>(all)</i> Whoo! - Come on, let's do it. | Come on, let's do it. |
| | (ALL CHEERING) |

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| 1128 <i>(announcer) And now introducing your East High Wildcats!</i> | MALE COMMENTATOR: <i>And now introducing your East High Wildcats!</i> |
| 1129 Let's go! Go! | Let's go! Go! |
| 1130 <i>...for this championship game between East High and West High!</i> | <i>...for this championship game between East High and West High!</i> |
| | (CLOCK TICKING) |
| 1131 Casting the leads of a show is both a challenge and a responsibility. | Casting the leads of a show is both a challenge and a responsibility. |
| 1132 A joy and a burden. | A joy and a burden. |
| 1133 I commend you and all other young artists to hold out | I commend you and all other young artists to hold out |
| 1134 for the moon, the sun and the stars. | for the moon, the sun and the stars. |
| 1135 Shall we soar together? | Shall we soar together? |
| 1136 Sharpay and Ryan! | Sharpay and Ryan! |
| | (SALSA MUSIC PLAYING) |
| 1137 <i>Mucho gusto!</i> | (SPEAKING SPANISH) |
| 1138 <i>Ay, que fabulosa!</i> | (SPEAKING SPANISH) |
| 1139 <i>(trills tongue) Ay! Ay! Ay!</i> | (BOTH VOCALIZING) |
| 1140 - <i>Arriba! - Quien es bailar?</i> | |
| 1141 ♪ <i>Mirame</i> | |
| 1142 ♪ I believe in dreamin', shootin' for the stars | ♪ <i>I believe in dreaming Shooting for the stars</i> |
| 1143 ♪ Baby to be number one you've got to raise the bar | ♪ <i>Baby to be number one You've got to raise the bar</i> |

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| 1144 ♪ Kickin' and a scratchin', grindin' out my best | ♪ <i>Kicking and a scratching</i> <i>Grinding out my best</i> |
| 1145 ♪ Anything it takes to climb the ladder of success | ♪ <i>Anything it takes to climb</i> <i>The ladder of success</i> |
| 1146 (both) ♪ Work our tails off every day | ♪ <i>Work our tails off every day</i> |
| 1147 ♪ Gotta bump the competition blow them all away | ♪ <i>Gotta bump the competition</i> <i>Blow them all away</i> |
| 1148 - ♪ <i>Caliente!</i> - ♪ <i>Suave!</i> | (BOTH SPEAKING SPANISH) |
| 1149 ♪ Yeah we're gonna | ♪ <i>Yeah we're gonna</i> |
| 1150 ♪ Bop, bop, bop bop to the top | ♪ <i>Bop, bop, bop</i> <i>Bop to the top</i> |
| 1151 ♪ Slip and slide and ride that rhythm | ♪ <i>Slip and slide</i> <i>and ride that rhythm</i> |
| 1152 ♪ Jump and hop hop till we drop | ♪ <i>Jump and hop</i> <i>Hop till we drop</i> |
| 1153 ♪ And start again | ♪ <i>And start again</i> |
| 1154 ♪ Zip zap zop pop like a mop | ♪ <i>Zip zap zop</i> <i>Pop like a mop</i> |
| 1155 ♪ Scoot around the corner | ♪ <i>Scoot around the corner</i> |
| 1156 ♪ Move it to the groove till the music stops | ♪ <i>Move it to the groove</i> <i>Till the music stops</i> |

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| 1157 ♪ Do the bop bop, bop to the top | ♪ <i>Do the bop, bop, bop to the top</i> |
| 1158 ♪ Don't ever stop bop to the top | ♪ <i>Don't ever stop Bop to the top</i> |
| 1159 ♪ Gimme, gimme, shimmy, shimmy | ♪ <i>Gimme, gimme, shimmy, shimmy</i> |
| 1160 Wildcats! | Wildcats! |
| 1161 (announcer)... <i>the coveted championship trophy!</i> | COMMENTATOR: ... <i>the coveted championship trophy!</i> |
| 1162 - (cheerleaders cheering in background) - (blows whistle) | (WHISTLE BLOWS) |
| 1163 <i>East High wins the opening tip, pushing the ball up the court.</i> | <i>East High wins the opening, too, pushing the ball up the court.</i> |
| 1164 (ding) | (DINGS) |
| 1165 (man) East High. | JUDGE: East High. |
| 1166 We did it! | GABRIELLA: We did it! |
| 1167 Great job! | Great job! |
| 1168 ♪ Shake some booty and turn around | ♪ <i>Shake some booty and turn around</i> |
| 1169 ♪ Flash a smile in their direction | ♪ <i>Flash a smile in their direction</i> |
| 1170 - ♪ Show some muscle - ♪ Do the Hustle | ♪ <i>Show some muscle</i> ♪ <i>Do the hustle</i> |
| 1171 All right, Wildcats, time for an orderly exit from the gym. | All right, Wildcats, time for an orderly exit from the gym. |

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| 1172 <i>(buzzing)</i> | |
| 1173 <i>And West High pushes the ball around the perimeter on the offensive end.</i> | <i>And West High pushes the ball around the perimeter on the offensive end.</i> |
| 1174 <i>Nice ball movement by West High.</i> | <i>Nice ball movement by West High.</i> |
| 1175 <i>Driving the lane...</i> | <i>Driving the lane,</i> |
| 1176 <i>shot is up and...</i> | <i>shot is up and...</i> |
| 1177 <i>(buzzer sounds)</i> | (ALARM BUZZING) |
| 1178 <i>We seem to be experiencing some technical difficulties.</i> | <i>We seem to be experiencing some technical difficulties.</i> |
| 1179 <i>(whistle)</i> | (WHISTLE BLOWS) |
| 1180 <i>We've got a timeout on the court here.</i> | <i>We've got a timeout on the court here.</i> |
| 1181 <i>We have a problem. Stop the game. Stop the game.</i> | <i>We have a problem. Stop the game. Stop the game.</i> |
| 1182 <i>Referee has signalled timeout.</i> | COMMENTATOR: <i>Referee has signaled timeout.</i> |
| 1183 <i>Everyone please remain calm.</i> | <i>Everyone, please remain calm.</i> |
| | (EXCLAIMING) |
| 1184 <i>Go, go, go, go.</i> | <i>Go, go, go, go.</i> |
| | (ALL EXCLAIMING IN DISGUST) |
| 1185 <i>We'll get this figured out real soon. In the meantime, per safety regulations,</i> | <i>We'll get this figured out real soon. In the meantime, per safety regulations,</i> |
| 1186 <i>we need to all make an orderly exit from the gym, please.</i> | <i>we need to all make an orderly exit from the gym, please.</i> |
| 1187 <i>Thank you.</i> | <i>Thank you.</i> |

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| 1188 (both) ♪ Yeah, we're gonna bop, bop, bop | ♪ Yeah, we're gonna bop, bop, bop |
| 1189 - ♪ Bop to the top - ♪ Wipe away your inhibitions | ♪ Bop to the top Wipe away your inhibitions |
| 1190 ♪ Stump, stump, stump do the romp | ♪ Stump, stump, stump Do the romp |
| 1191 ♪ And strut your stuff | ♪ And strut your stuff |
| 1192 ♪ Bop, bop, bop straight to the top | ♪ Bop, bop, bop Straight to the top |
| 1193 ♪ Going for the glory | ♪ Going for the glory |
| 1194 ♪ We'll keep stepping up and we just won't stop, stop | ♪ We'll keep stepping up And we just won't stop |
| 1195 ♪ Till we reach the top | ♪ Till we reach the top |
| 1196 ♪ Bop to the top | ♪ Bop to the top ♪ |
| 1197 (applause) | (APPLAUSE) |
| | (AUDIENCE CHEERING) |
| 1198 Oh, hi! Call me. | Oh, hi! Call me. |
| 1199 Do you see why we love the theatre, people? Well done! | Do you see why we love the theater, people? Well done! |
| 1200 Ah, Troy Bolton, Gabriella Montez. | Troy Bolton, Gabriella Montez. |
| 1201 - Troy? Gabriella? - They'll be here. | Troy? Gabriella? They'll be here. |

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| 1202 The theatre, as I have often pointed out, waits for no one. I'm sorry. | The theater, as I have often pointed out, waits for no one. I'm sorry. |
| 1203 Well, we are done here | Well, we are done here. |
| 1204 Congratulations to all. The cast list will be posted. | Congratulations to all. (DOOR OPENING) The cast list will be posted. |
| 1205 Wait! Miss Darbus, wait! | Wait! Miss Darbus, wait! |
| 1206 - We're ready, we can sing. - I called your names, twice. | We're ready, we can sing. I called your name, twice. |
| 1207 - Miss Darbus, please! Please! - Rules are rules! | Miss Darbus, please! Please! Rules are rules! |
| 1208 <i>(students murmur)</i> | (ALL CLAMORING) |
| 1209 We'll be happy to do it again for our fellow students. | We'll be happy to do it again for our fellow students. |
| 1210 I don't know what's going on here, but in any event, | I don't know what's going on here, but in any event, |
| 1211 it's far too late and we have not got a pianist. | it's far too late and we have not got a pianist. |
| 1212 - Well, that's show biz. - We'll sing without a piano. | Well, that's showbiz. We'll sing without a piano. |
| 1213 Oh, no, you won't. Pianist here, Miss Darbus. | Oh, no, you won't. Pianist here, Miss Darbus. |
| 1214 - You really don't wanna do that. - Oh, yes, I really do. | You really don't wanna do that. Oh, yes, I really do. |
| 1215 Ready on stage. | Ready on stage. |
| | (SQUEALS SOFTLY) |
| 1216 Now that's show biz. | Now that's showbiz. |
| | (CHATTER CONTINUES) |

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| 1217 <i>(Kelsi plays intro)</i> | (PLAYING SLOW MELODY) |
| | (SHUDDERING) |
| | (MUSIC STOPS) |
| 1218 I can't do it, Troy, not with all these people staring at me. | I can't do it, Troy, not with all these people staring at me. |
| 1219 Hey, hey, look at me, right at me. | Hey, hey, look at me, right at me. |
| 1220 Right at me. Like the first time we sang together. Remember? | Right at me. Like the first time we sang together, remember? |
| 1221 Like kindergarten. | Like kindergarten. |
| 1222 ♪ We're soarin', flyin' | ♪ <i>We're soaring, flying</i> |
| 1223 ♪ There's not a star in heaven that we can't reach | ♪ <i>There's not a star in heaven that we can't reach</i> |
| 1224 ♪ If we're trying so we're breaking free | ♪ <i>If we're trying so we're breaking free</i> |
| 1225 ♪ You know the world can see us | ♪ <i>You know the world can see us</i> |
| 1226 ♪ In a way that's different than who we are | ♪ <i>In a way that's different than who we are</i> |
| 1227 ♪ Creating space between us till we're separate hearts | ♪ <i>Creating space between us till we're separate hearts</i> |
| 1228 ♪ But your faith, it gives me strength | ♪ <i>But your faith it gives me strength</i> |
| 1229 ♪ Strength to believe | ♪ <i>Strength to believe</i> |
| 1230 - ♪ We're breakin' free - ♪ We're soarin' | ♪ <i>We're breaking free</i> ♪ <i>We're soaring</i> |
| | (TEMPO PICKS UP) |
| 1231 ♪ Flyin' | ♪ <i>Flying</i> |

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| 1232 ♪ There's not a star in heaven that we can't reach | ♪ <i>There's not a star in heaven that we can't reach</i> |
| 1233 ♪ If we're tryin' | ♪ <i>If we're trying</i> |
| 1234 ♪ Yeah, we're breakin' free | ♪ <i>Yeah, we're breaking free</i> |
| 1235 - ♪ Oh, we're breakin' free - ♪ Oh | ♪ <i>Oh, we're breaking free</i> |
| 1236 ♪ Can you feel it building | ♪ <i>Can you feel it building</i> |
| 1237 ♪ Like a wave the ocean just can't control | ♪ <i>Like a wave the ocean just can't control?</i> |
| 1238 ♪ Connected by a feeling Ooh, in our very soul | ♪ <i>Connected by a feeling in our very soul</i> |
| 1239 ♪ Very soul, ooh | ♪ <i>Very soul</i> |
| 1240 ♪ Rising till it lifts us up | ♪ <i>Rising till it lifts us up</i> |
| 1241 ♪ So everyone can see | ♪ <i>So everyone can see</i> |
| 1242 ♪ We're breakin' free | ♪ <i>We're breaking free</i> |
| 1243 - ♪ We're soarin' - ♪ Flyin' | ♪ <i>We're soaring</i> ♪ <i>Flying</i> |
| 1244 ♪ There's not a star in heaven that we can't reach | ♪ <i>There's not a star in heaven that we can't reach</i> |
| 1245 - ♪ If we're trying - ♪ Yeah, we're breaking free | ♪ <i>If we're trying</i> ♪ <i>Yeah, we're breaking free</i> |

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| 1246 - ♪ Oh, we're breakin' free - ♪ Ooh! | TROY: ♪ Oh, we're breaking free |
| 1247 - ♪ Runnin' - ♪ Climbin' | ♪ Running ♪ Climbing |
| 1248 ♪ To get to that place to be all that we can be | ♪ To get to that place to be all that we can be |
| 1249 ♪ Now's the time | ♪ Now's the time |
| 1250 ♪ So we're breaking free | ♪ So we're breaking free |
| 1251 - ♪ We're breaking free - ♪ Ooh, yeah | ♪ We're breaking free ♪ Ooh, yeah |
| 1252 - ♪ More than hope, more than faith - ♪ This is true, this is fate | ♪ More than hope, more than faith ♪ This is true, this is fate |
| 1253 ♪ And together we see it comin' | ♪ And together we see it coming |
| 1254 - ♪ More than you, more than me - ♪ Not a want, but a need | ♪ More than you, more than me ♪ Not a want, but a need |
| 1255 ♪ Both of us breakin' free | ♪ Both of us breaking free |
| 1256 - ♪ Soarin' - ♪ Flyin' | ♪ Soaring ♪ Flying |
| | (AUDIENCE CHEERING) |
| 1257 ♪ There's not a star in heaven that we can't reach | ♪ There's not a star in heaven that we can't reach |
| 1258 ♪ If we're tryin' | ♪ If we're trying |

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| 1259 ♪ Yeah, we're breaking free | ♪ Yeah, we're breaking free |
| 1260 ♪ Breaking free | ♪ Breaking free |
| 1261 - ♪ We're runnin' - ♪ Ooh, climbin' | ♪ We're running |
| | ♪ Ooh, climbing |
| 1262 ♪ To get to the place to be all that we can be | ♪ To get to the place to be all that we can be |
| 1263 - ♪ Now's the time - ♪ Now's the time | ♪ Now's the time |
| | ♪ Now's the time |
| 1264 - ♪ We're breaking free - ♪ Oh, we're breaking free | ♪ So we're breaking free |
| | ♪ Oh, we're breaking free |
| 1265 ♪ Oh | |
| 1266 ♪ You know the world can see us | ♪ You know the world can see us |
| 1267 ♪ In a way that's different than who we are | ♪ In a way that's different than who we are ♪ |
| 1268 (applause and cheering) | (AUDIENCE ROARING) |
| 1269 Whoo! | |
| 1270 - (boy) That's amazing! - (girl) Amazing, yeah! | STUDENT 1: That was amazing! |
| | STUDENT 2: Amazing, yeah! |
| 1271 (announcer) And West High pushin' the ball. Fast break. Looking for an open man. | MALE COMMENTATOR: And West High pushing the ball. |
| | Fast break. Looking for an open man. |
| 1272 Oh, but it's stolen by number 14 heading back the other way! | Oh, but it's stolen by number 14 heading back the other way! |

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| 1273 <i>East High has the ball! Time is running down on the clock!</i> | <i>East High has the ball! Time is running down on the clock!</i> |
| 1274 <i>Looking for an open man.</i> | <i>Looking for an open man.</i> |
| 1275 <i>Fake. Swing to the outside. Ball on the perimeter.</i> | <i>Fake. Swing to the outside. Ball in the perimeter.</i> |
| 1276 <i>Looks for a man on the inside. Nice screen.</i> | <i>Looks for a man in the inside. Nice screen.</i> |
| 1277 <i>Shot's up! And it's good!</i> | <i>Shot's up! And it's good!</i> |
| 1278 <i>A 12-foot jump shot as time expires for the victory!</i> | <i>A 12-foot jump shot as time expires for the victory!</i> |
| 1279 <i>East High has won the championship! Your East High Wildcats are champions!</i> | <i>East High has won the championship! Your East High Wildcats are champions!</i> |
| 1280 <i>Congratulations, East High!</i> | <i>Congratulations, East High!</i> |
| 1281 <i>(crowd chants) Troy! Troy! Troy!</i> | <i>ALL: (CHANTING) Troy! Troy! Troy!</i> |
| 1282 <i>- Congratulations. - Thanks.</i> | <i>Congratulations. Thanks.</i> |
| 1283 <i>Coming through! Coming through! Coming through!</i> | <i>Coming through! Coming through! Coming through!</i> |
| 1284 <i>- (player) What team? - (all) Wildcats!</i> | <i>PLAYERS: What team? SUPPORTERS: Wildcats!</i> |
| 1285 <i>- What team? - Wildcats!</i> | <i>What team? Wildcats!</i> |
| 1286 <i>- What team? - Wildcats!</i> | |

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| 1287 - Wildcats! - Get your head in the game! | Wildcats! Get your head in the game! |
| 1288 Oh, yeah, bro! | Oh, yeah, bro! |
| 1289 - I'm proud of you, son! - Aw, thanks, Dad! | I'm proud of you, son! Thanks, Dad! |
| 1290 - Bravo! - Brava! | Bravo! Brava! |
| 1291 - (<i>boy</i>) Troy, you're the man! - No, you! | BOY: Troy, you're the man! No, you! |
| 1292 - Congratulations, Wildcat! - What about your team? | Congratulations, Wildcat! What about your team? |
| 1293 We won too! | We won, too! |
| 1294 Yo! Team voted you the game ball, Captain! | Yo! Team voted you the game ball. Captain! |
| 1295 Yeah, thank you. Thanks a lot. | Yeah, thank you. Thanks a lot. |
| 1296 So... you're going with me to the after-party, right? | So, you're going with me to the after-party, right? |
| 1297 - Like on a date? - Must be your lucky day. | Like on a date? Must be your lucky day. |
| 1298 Chad just asked me out. | Chad just asked me out. |
| 1299 Well, congratulations. I'll be the understudy in case you can't make a show, so... | Well, congratulations. I'll be the understudy in case you can't make a show, so |
| 1300 break a leg. | break a leg. |

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| 1301 In theatre that means good luck. | In theater that means good luck. |
| 1302 Hey, Sharpay. I'm sorry you didn't get the lead, but I think you're really good. | Hey, Sharpay, I'm sorry you didn't get the lead, but I think you're really good. |
| 1303 - I admire you so much. - And, why wouldn't you? Now, bye-bye. | I admire you so much. And, why wouldn't you? Now, bye-bye. |
| 1304 - Wait. I baked you some cookies. - Ew. | Wait, I baked you some cookies. Ew. |
| 1305 - Nice game. - Thanks. | Nice game. Thanks. |
| 1306 Composer, here's your game ball. You deserve it, playmaker. | Composer, here's your game ball. You deserve it, playmaker. |
| 1307 - <i>(all cheer)</i> - Yeah! | (ALL CHEERING) Yeah! |
| 1308 Whoo, that's what I'm talkin' about. | That's what I'm talking about. |
| 1309 Here we go! | ♪ <i>Here we go!</i> |
| 1310 ♪ Together, together, together everyone | ♪ <i>Together, together, together everyone</i> |
| 1311 ♪ Together, together, come on, let's have some fun | ♪ <i>Together, together, come on, let's have some fun</i> |
| 1312 ♪ Together, were there for each other every time | ♪ <i>Together, we're there for each other every time</i> |
| 1313 ♪ Together, together come on, let's do this right | ♪ <i>Together, together, come on, let's do this right</i> |
| 1314 ♪ Here and now it's time for celebration | ♪ <i>Here and now it's time for celebration</i> |

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| 1315 ♪ I finally figured out | ♪ <i>I finally figured out</i> |
| 1316 ♪ Yeah, yeah | ♪ <i>Yeah, yeah</i> |
| 1317 ♪ That all our dreams have no limitations | ♪ <i>That all our dreams have no limitations</i> |
| 1318 - ♪ That's what it's all about - ♪ Come on, now | ♪ <i>That's what it's all about</i> ♪ <i>Come on, now</i> |
| 1319 ♪ Everyone is special in their own way | ♪ <i>Everyone is special in their own way</i> |
| 1320 - ♪ We make each other strong - (both) ♪ Each other strong | ♪ <i>We make each other strong</i> ♪ <i>Each other strong</i> |
| 1321 ♪ Were not the same, we're different in a good way | ♪ <i>We're not the same, we're different in a good way</i> |
| 1322 ♪ Together's where we belong | ♪ <i>Together's where we belong</i> |
| 1323 ♪ We're all in this together | ♪ <i>We're all in this together</i> |
| 1324 ♪ Once we know that we are we're all stars and we see that | ♪ <i>Once we know that we are, we're all stars and we see that</i> |
| 1325 ♪ We're all in this together | ♪ <i>We're all in this together</i> |
| 1326 ♪ And it shows when we stand hand in hand | ♪ <i>And it shows when we stand hand in hand</i> |
| 1327 ♪ Make our dreams come true | ♪ <i>Make our dreams come true</i> |
| 1328 ♪ Everybody now | ♪ <i>Everybody now</i> |

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| 1329 ♪ Together, together, together, everyone | ♪ <i>Together, together, together, everyone</i> |
| 1330 ♪ Together, together, come on, let's have some fun | ♪ <i>Together, together, come on, let's have some fun</i> |
| 1331 ♪ Together, we're there for each other every time | ♪ <i>Together, we're there for each other every time</i> |
| 1332 ♪ Together, together, come on, let's do this right | ♪ <i>Together, together, come on, let's do this right</i> |
| 1333 ♪ We're all here and speaking out with one voice | ♪ <i>We're all here and speaking out with one voice</i> |
| 1334 ♪ We're gonna rock the house, yeah, yeah | ♪ <i>We're gonna rock the house, yeah, yeah</i> |
| 1335 ♪ The party's on, now everybody make some noise | ♪ <i>The party's on, now everybody make some noise</i> |
| 1336 ♪ Come on, scream and shout | ♪ <i>Come on, scream and shout</i> |
| 1337 ♪ We've arrived because we stuck together | ♪ <i>We've arrived because we stuck together</i> |
| 1338 ♪ Champions one and all | ♪ <i>Champions one and all</i> |
| 1339 ♪ We're all in this together | ♪ <i>We're all in this together</i> |
| 1340 ♪ Once we know that we are we're all stars | ♪ <i>Once we know that we are, we're all stars and we see that</i> |
| 1341 ♪ And we see that we're all in this together | ♪ <i>We're all in this together</i> |

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| 1342 ♪ And it shows when we stand hand in hand | ♪ <i>And it shows when we stand hand in hand</i> |
| 1343 ♪ Make our dreams come | ♪ <i>Make our dreams come</i> |
| 1344 ♪ We're all in this together | ♪ <i>We're all in this together</i> |
| 1345 ♪ When we reach, we can fly know inside | ♪ <i>When we reach, we can fly, know inside we can make it</i> |
| 1346 ♪ We can make it | |
| 1347 ♪ We're all in this together | ♪ <i>We're all in this together</i> |
| 1348 ♪ Once we see there's a chance that we have and we take it | ♪ <i>Once we see there's a chance that we have and we take it</i> |
| 1349 ♪ Wildcats sing along | ♪ <i>Wildcats sing along</i> |
| 1350 ♪ Yeah, you really got it goin' on | ♪ <i>Yeah, you really got it going on</i> |
| 1351 ♪ Wildcats in the house | ♪ <i>Wildcats in the house</i> |
| 1352 ♪ Everybody say it now | ♪ <i>Everybody say it now</i> |
| 1353 ♪ Wildcats everywhere wave your hands up in the air | ♪ <i>Wildcats everywhere Wave your hands up in the air</i> |
| 1354 ♪ That's the way we do it let's get to it | ♪ <i>That's the way we do it Let's get to it</i> |
| 1355 ♪ Time to show the world | ♪ <i>Time to show the world</i> |
| 1356 Hey! | ♪ <i>Hey!</i> |

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| 1357 Ho! | ♪ <i>Ho!</i> |
| 1358 Hey! Ho! All right, here we go! | ♪ <i>Hey! Ho!</i> <i>All right, here we go!</i> |
| 1359 ♪ We're all in this together | ♪ <i>We're all in this together</i> |
| 1360 ♪ Once we know that we are we're all stars and we see that | ♪ <i>Once we know that we are we're all stars and we see that</i> |
| 1361 ♪ We're all in this together | ♪ <i>We're all in this together</i> |
| 1362 ♪ And it shows when we stand hand in hand | ♪ <i>And it shows when we stand hand in hand</i> |
| 1363 ♪ Make our dreams come true | ♪ <i>Make our dreams come true</i> |
| 1364 ♪ We're all in this together | ♪ <i>We're all in this together</i> |
| 1365 ♪ When we reach, we can fly know inside we can make it | ♪ <i>When we reach, we can fly, know inside we can make it</i> |
| 1366 ♪ We're all in this together | ♪ <i>We're all in this together</i> |
| 1367 ♪ Once we see there's a chance that we have and we take it | ♪ <i>Once we see there's a chance that we have and we take it</i> |
| 1368 ♪ Wildcats everywhere wave your hands up in the air | ♪ <i>Wildcats everywhere Wave your hands up in the air</i> |
| 1369 ♪ That's the way we do it let's get to it | ♪ <i>That's the way we do it let's get to it</i> |
| 1370 ♪ Come on, everyone! | ♪ <i>Come on, everyone!</i> |

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| 1371 - Yeah! - (<i>giggles</i>) | Yeah! |
| 1372 - Whoo. - Whoo! | |
| 1373 Yeah! Go. | Yeah! Go. |
| 1374 (<i>boy</i>) Whoo. | |
| 1375 ♪ Wildcats sing along | ♪ <i>Wildcats sing along</i> |
| 1376 ♪ They really got it goin' on | ♪ <i>Yeah, you really got it going on</i> |
| 1377 ♪ Wildcats in the house | ♪ <i>Wildcats in the house</i> |
| 1378 ♪ Everybody sing out | ♪ <i>Everybody sing out</i> |
| 1379 ♪ Wildcats everywhere, wave your hands up in the air | ♪ <i>Wildcats everywhere</i> <i>Wave your hands up in the air</i> |
| 1380 ♪ That's the way we do it, let's get to it | ♪ <i>That's the way we do it</i> <i>Let's get to it</i> |
| 1381 ♪ Time to show the world | ♪ <i>Time to show the world</i> |
| 1382 ♪ Wildcats sing along | ♪ <i>Wildcats sing along</i> |
| 1383 ♪ Yeah, you really got it goin' on | ♪ <i>Yeah, you really got it going on</i> |
| 1384 ♪ Wildcats in the house | ♪ <i>Wildcats in the house</i> |
| 1385 ♪ Everybody say it now | ♪ <i>Everybody say it now</i> |

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| 1386 ♪ Wildcats everywhere, wave your hands up in the air | ♪ <i>Wildcats everywhere</i> <i>Wave your hands up in the air</i> |
| 1387 ♪ That's the way we do it, let's get to it | ♪ <i>That's the way we do it</i> <i>Let's get to it</i> |
| 1388 ♪ Time to show... | ♪ <i>Time to show... ♪</i> |
| 1389 (panting) | (PANTING) |
| 1390 These cookies are genius! | These cookies are genius! |
| 1391 The best things I've ever tasted! | The best things I've ever tasted! |
| 1392 Will you make some more for me, Zeke? | Will you make some more for me, Zeke? |
| 1393 I might even make you a crème brûlée. | I might even make you a creme brulee. |