



Audition Central: Disney's High School Musical JR.

Character Breakdown: Ryan Evans

Ryan Evans is Sharpay's fraternal twin and, like her, he lives to sing, dance, and get loads of attention. Subordinate to his sister, Ryan generally follows Sharpay's orders and lets her have the spotlight, but he longs to break free from her shadow and assert himself. Choose a "triple threat" for this actor – strong singer, dancer, and actor – because everything Ryan does is calculated and executed impeccably. Consider auditioning Ryan and Sharpay in pairs as the success of "Bop to the Top" depends on this dynamic duo performing perfectly – and with a ton of energy.

Vocal Range

G2 - A3



Audition Central: Disney's High School Musical JR.

Script: Ryan Evans

SIDE 2

SHARPAY

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

RYAN

Right. Rule Number One:

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

SHARPAY

Pick the right clique.

RYAN

Two:

SHARPAY

Act like your clique.

RYAN

Three:

SHARPAY

Dress for your clique.

RYAN

Four:

SHARPAY

Know where your clique clicks.

RYAN

And Rule Number Five:

SHARPAY

Stick to the status quo!

What I've Been Looking For

Shuffle ♩ = 140

The piano introduction is in 4/4 time with a key signature of two sharps (F# and C#). It features a melody in the right hand with eighth-note patterns and a bass line in the left hand with quarter notes. The dynamic marking *mf* is present.

5 **RYAN:** **SHARPAY,**
RYAN:

It's hard to be-lieve — that I could-n't see — you were al-ways there be-side me.

The first vocal line is in 4/4 time. The melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "It's hard to be-lieve — that I could-n't see — you were al-ways there be-side me."

9

Thought I was a-lone — with no one to hold, — but you were al-ways right be-side me.

The second vocal line is in 4/4 time. The melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "Thought I was a-lone — with no one to hold, — but you were al-ways right be-side me."

13

SHARPAY:

SHARPAY,
RYAN:

This feel-ing's like no oth-er. I want you to know:

The musical score for measures 13-16 is in G major (one sharp). The vocal line for Sharpay and Ryan begins at measure 13 with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a half note F#4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. At measure 16, the right hand has a triplet of eighth notes G4, A4, B4.

17

I've nev-er had some - one that knows me like you do, the way you do.

The musical score for measures 17-20 continues the vocal line. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

21

I've nev-er had some - one as good for me as you, no-one like you.

The musical score for measures 21-24 continues the vocal line. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

25

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

This system contains measures 25, 26, and 27. The vocal melody is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "So lone-ly be - fore — I fin - al - ly found — what". Measure 25 has a vocal line starting with a quarter rest, followed by eighth notes. Measure 26 has a vocal line with a half note and a quarter note. Measure 27 has a vocal line with a half note and a quarter note. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

28

I've been look - ing for. —

This system contains measures 28, 29, and 30. The vocal melody is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "I've been look - ing for. —". Measure 28 has a vocal line starting with a quarter rest, followed by eighth notes. Measure 29 has a vocal line with a half note and a quarter note. Measure 30 has a vocal line with a half note and a quarter note. The piano accompaniment consists of chords in the right hand and single notes in the left hand. There is a forte (*f*) dynamic marking in measure 29.

Stick to the Status Quo

ZEKE: Dude, you are so totally awesome!

TROY: Um, thanks. Why?

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

TROY, CHAD: What?!

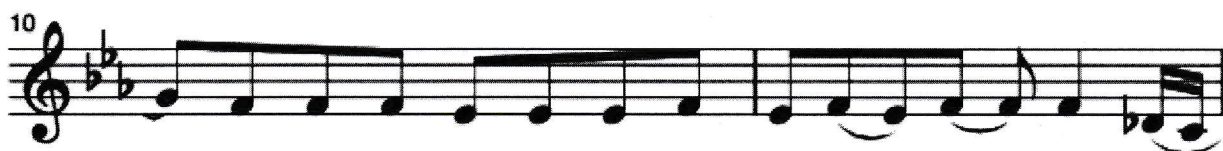
The musical score is written for a single melodic line in treble clef, key of B-flat major (two flats), and 4/4 time. It begins with a repeat sign and a first ending bracket labeled '2' and '3x'. The melody consists of eighth and quarter notes, with some rests. The lyrics are written below the staff, aligned with the notes. The score is divided into three systems, with measure numbers 6 and 8 indicated at the start of the second and third systems respectively.

2 3x 2 ZEKE:

You can bet there's noth-

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

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



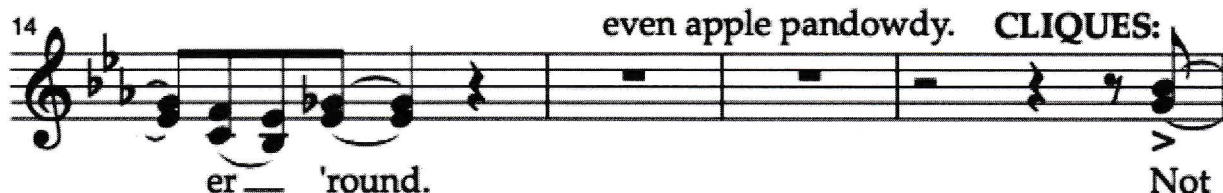
cret ob - ses - sion and it's mak - ing me — lose con - trol.



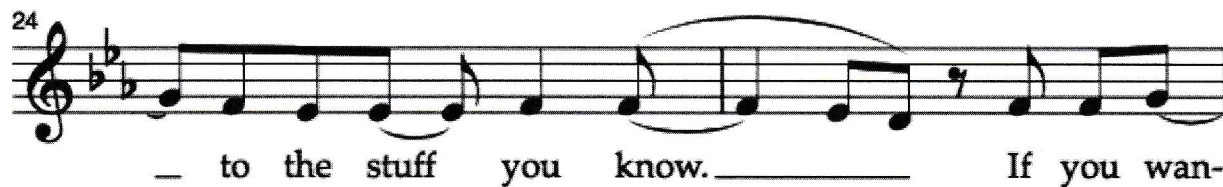
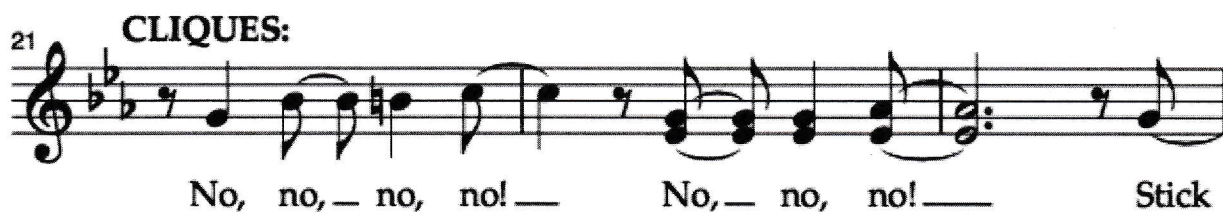
— Ev - e - ry - bod - y, — gath-

ZEKE: Scones, strudel,

even apple pandowdy. CLIQUES:



ZEKE: I dream of making
the perfect *crème brûlée*. 2x

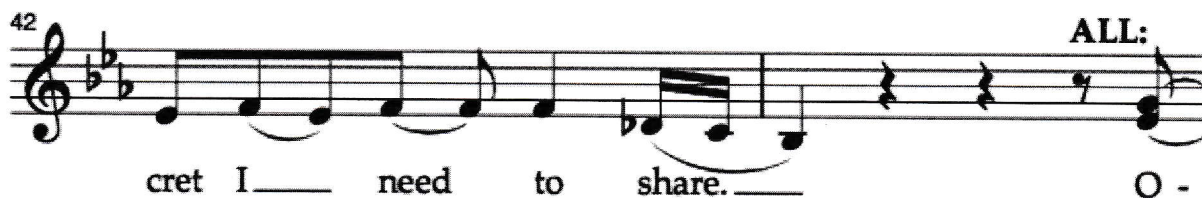
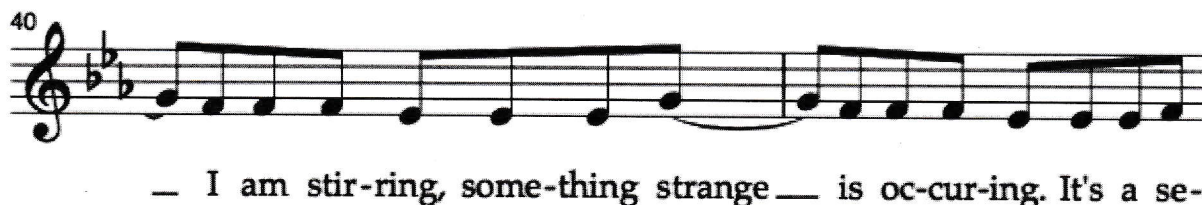
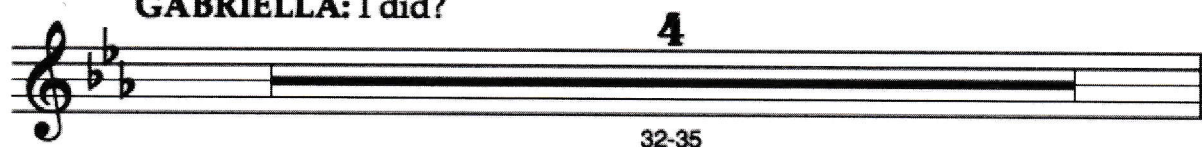




(GABRIELLA and TAYLOR enter. MARTHA COX runs to them.)

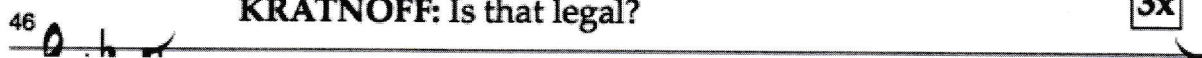
MARTHA COX: Gabriella, you've changed my entire life!

GABRIELLA: I did?



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

KRATNOFF: Is that legal?

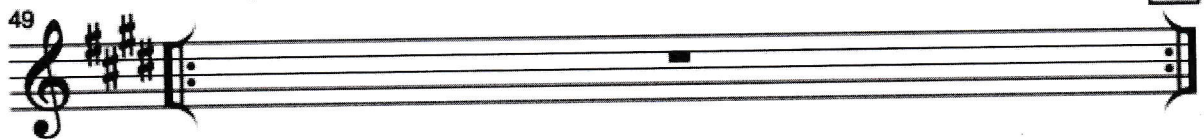




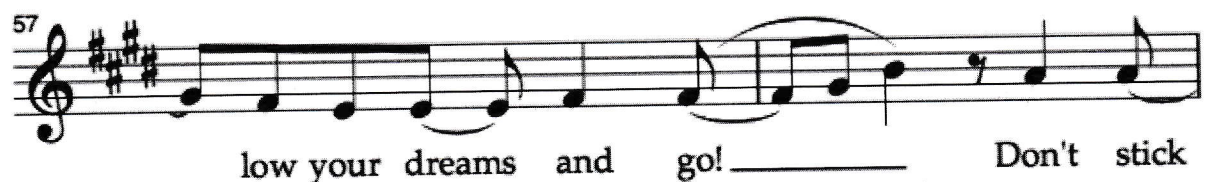
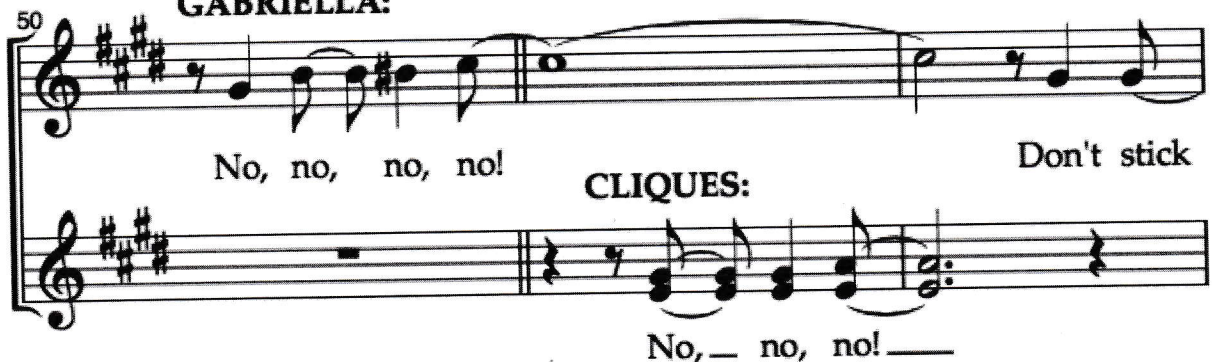
Not — an - oth - er peep! —

MARTHA COX: It's just dancing. And the truth is, sometimes I think it's even cooler than homework.
(TROY and GABRIELLA gather with ZEKE, MARTHA COX, and a few others as REBELS standing up to the CLIQUES.)

4x



**TROY,
GABRIELLA:**



**TROY, GABRIELLA,
REBELS:**





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

62

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

64

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

66

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

(TROY, GABRIELLA, REBELS):

68

— you won't stick — to the stat - us —

CLIQUES:

Stick

(SHARPAY makes a grand entrance with RYAN.)

70

▲ SHARPAY:

quo! This is

— to the sta - tus quo!

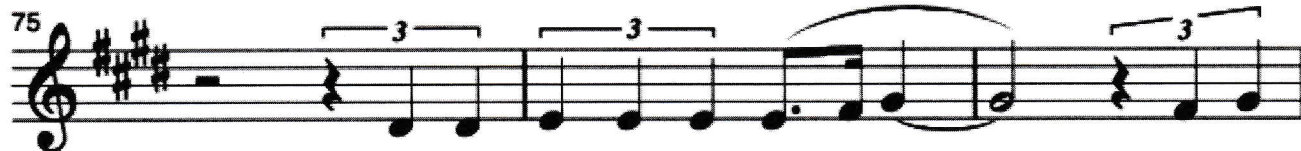
72

(SHARPAY):

not what I want.

This is not what I planned.

75



And I just got - ta say, _____

I do

78

not un - der - stand. _____

80

(SHARPAY):

Some - thing is real - ly...

RYAN:

CLIQUES, REBELS: Some - thing's not

Some-thing is chan - ging.

83

SHARPAY, RYAN, CLIQUES:

real - ly wrong. _____ And we

right!

REBELS:

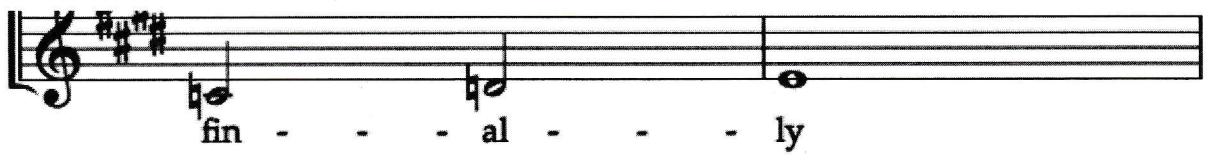
Some-thing is hap-pen-ing. Some-how I

86

(SHARPAY, RYAN, CLIQUES):

got - ta get — things back — where they be -

(REBELS):



88

long! _____

be - long! _____ We can

90

CLIQUE:

Stick _____ with what you know!

do it! We can

92

SHARPAY:

They _____ have got to go!

MARTHA COX:

Hip-hop-hoo-ray!

(REBELS):

do it! We can

94 **SHARPAY:**

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

ZEKE:

Crème brû-lée!

(REBELS):

do it!

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

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

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

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

97 **ALL:**

p No No No No No No No No

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

f Oh! No! No, — no, no! — Stick

REBELS:

No, no, — no!

104

— to the stuff you know. — It is be -

No! Fol-low your dream and

106

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

go! Go! — Go! —

108

— with the flow, oh no. — Stick

Got - ta live, — got - ta grow!

110

— to the stat - us quo! — Stick

Don't stick — to the sta - tus quo!

112

— to the sta - tus quo! — Stick

— Don't stick — to the sta - tus quo!

114

— to the sta - tus quo! —

— Don't stick — to the sta - tus quo!

116

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

118 **ff**

Quo! —

Ouo! —

120

Two staves of music in G major (one sharp). The melody consists of eighth and quarter notes, mostly beamed together. The lyrics "Quo!" are written below each staff.

122

Two staves of music in G major. The melody continues with eighth and quarter notes. The lyrics "Quo!" are written below each staff.

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

124

A single staff of music in G major. It begins with a half note G4, followed by a whole rest. A fermata is placed over the half note. The number "3" is written above the staff, indicating a three-measure rest. The staff ends with a double bar line.

Bop to the Top

8 SHARPAY:



RYAN:



12

got to raise — the bar! —

MODERATOR: Question number 17: valences and chemical bonding.

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

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

JACK SCOTT: And Bolton grabs the rebound!

4

13-16

17

SHARPAY, RYAN: **COACH BOLTON:** Take the shot, Bolton, take the shot!

Work our tails off ev - 'ry day. —

19

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

20

JOCKS: **BRAINIACS:** **SHARPAY:**

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

22

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

bop bop bop, bop to the top. Slip and slide and ride that rhy - thm.

24

Jump and pop, hop 'til we drop and start

...and start

25

a - gain.

a - gain.

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

TAYLOR: You can do it, Gabriella. Focus!

MODERATOR: I warned you once, Ms. McKessie.

3

ALL:

26-28

Do the bop bop

30

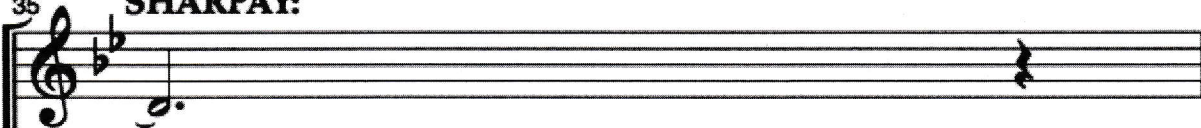
bop to the top. Don't ev-er stop! Bop to the top!

BRAINIACS: SHARPAY,
JOCKS: RYAN:

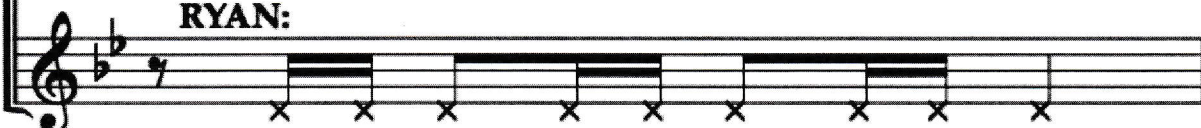
33

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

35 **SHARPAY:**



RYAN:



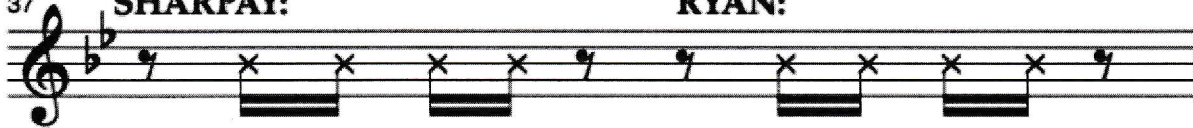
(And a-round, and a-round, and a-round.)

36 **SHARPAY, RYAN:**



Flash a smile in their— dir - ec - tion.

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

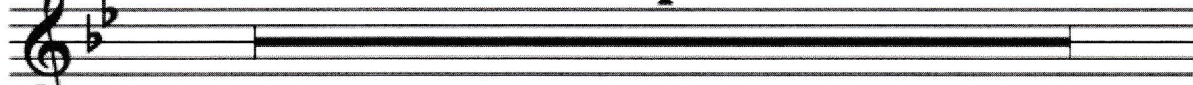


Show some mus - cle. Do the hus - tle.

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

MODERATOR: You have thirty seconds remaining to
finish the equation.

4



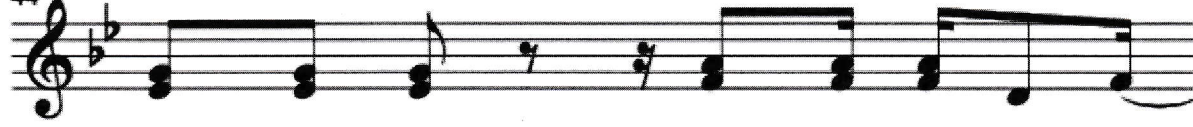
38-41

42 **ALL:**

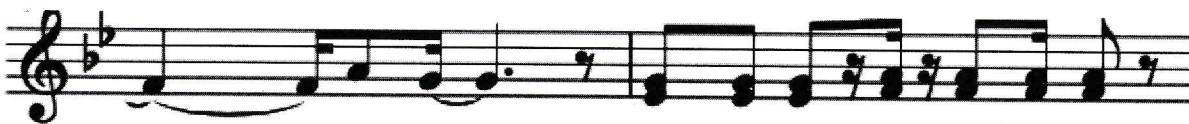


Bop bop bop, bop to the top. Wipe a-way your in - hi-bi - tions.

44



Stomp stomp stomp, do the romp and strut



_____your stuff.

Bop bop bop, straight to the top,

