AN INVESTIGATION OF THE NARRATIVE RELATIONSHIP BETWEEN PARENT-MUSICALS AND THEIR SEQUELS

by

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DECLARATION BY CANDIDATE

“I hereby declare that this dissertation submitted for the degree M-Tech: Musical Theatre (MTMT01), at Tshwane University of Technology, is my own original work and has not previously been submitted to any other institution of higher education. I further declare that all sources cited or quoted are indicated and acknowledged by means of a comprehensive list of references.”

T. S. Kope-Baloyi
ABSTRACT

This study was motivated by the sparsity of extant literature on and the story progression in musical sagas. Using qualitative methodology, a content analysis was applied to the video recordings of six selected musicals – three parent-musicals and their respective sequels. Five analysis components were selected through a literature review of musical story construction: plot, goals, characters, time and setting. Clear indications were found of development and change in the musical saga’s story lines, such as; characters being added to the sequel as needed for dynamics in the narrative, and in two cases the sequel setting change was driven by the influence of the antagonist. By comparing the structure of changes in this sample of three sagas, the study illuminated the prospect of further study towards discerning generalised structure to musical sequels. This study acts as a basis for further research and understanding towards the subject of musical sequels.
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CHAPTER ONE
INTRODUCTION

1.1. OVERVIEW
This study aimed to fill the gap of academic knowledge regarding musical sequels. It sought to develop an understanding and documentation towards the structure of this distinctive grouping of musicals.

1.2. BACKGROUND AND MOTIVATION
Musicals are theatrical productions designed in such a manner that they utilise elements of singing, acting and dancing to depict a narrative\(^1\). When librettists write musicals, their intention is to have a satisfactory narrative that usually begins and ends within the duration of a two-act plot. Cohen and Rosenhaus (2006: 34) highlight that there are exceptions to this rule such as *Follies, A Chorus Line and 1776* which are single act musicals and that musicals such as *The Apple Tree, The Most Happy Fella* and *Anyone Can Whistle* are three act musicals. Since these musicals are considered ‘complete’, there is almost never an intention by writers to develop the plot further by creating a musical sequel to the preceding one. *Chicago, Into the Woods, Fiddler on the Roof* and *Oklahoma!* are just a few examples of musicals that do not have existing or publically known sequels.

For the purpose of this study, musicals, where the narrative derives from the storyline of a predecessor musical – parent-musical – are referred to as ‘musical sequels’. The concept of musical sequels is not recently conceived. One of the earliest known and documented musical sequels is the 1927 *Yes, Yes, Yvette* which is the sequel to the 1925 musical *No, No, Nanette*. Other recognised parent-musicals and sequels include: the 1930 musical *Of Thee I Sing!* and its sequel *Let ‘Em Eat Cake* in 1933; *The Boy Friend* in 1954 and its sequel *Divorce Me, Darling* in 1965; the 1960 parent-musical *Bye, Bye Birdie* and its sequel *Bring Back Birdie* in 1981,

\(^1\) A written or spoken account of connected events, i.e. a story.

Musicals are also presented in a category known as ‘movie-musicals.’ These are musicals that were originally written for television or film. Caggiano (n.d.) discusses known movie-musicals and their sequels such as *Funny Lady* (1975) the sequel to *Funny Girl* (1968) and *Grease 2* (1982) the sequel to *Grease* (1978). These are but a few of the well-known and documented movie-musical sagas. There are also a few impending musical sequels. According to Lawrence (2017) *Here We Go Again!* – the sequel to *Mamma Mia* – will be released in 2018, and also to be released in 2018 according to Pedersen (2016) is *Mary Poppins Returns* – the movie musical sequel to the 1964 musical *Mary Poppins*.

Television has also become a platform for this musical genre. According to Freeman (2016), many television series will include a musical episode at one point or another during the production of the series. Freeman (2016) explains the ‘Musical Episode’ as “a recognized trope in television and has been used many times over the years to varying degrees of success”. Freeman goes on to mention how some series use music and musical numbers in every episode. *Glee* (2006 – 2015), *Smash* (2012 – 2014), *Crazy Ex-Girlfriend* (ongoing since 2015) and *Galavant* (2015 – 2016) are just a few examples of musical centred series in recent years. Genzlenger (2016) credits the series *Cop Rock*, which ran in 1990, as the forerunner for the musical series. All these series may be viewed as musical sagas across a much longer timeframe since each episode could be considered the sequel of the previous one.

The musical art form, as an evolving industry, continually grows and changes and so too does the study and research materials about musicals. Many scholars and authors have written on various topics regarding musicals. Kislan (1995) writes about the history of musicals, Lamb (2000) discusses the development of musicals, Woolford (2012) addresses musical structure and design scheme, Jones (2011) discusses their influence on society, and even Singer (2004) speaks about their future expectations.
Despite all this literature on musicals, there is almost no scientific researchable literature on the topic of musical sequels. Given that the art of writing musicals, specifically musical sequels, is a more practical practice rather than a theoretical one, it is perhaps natural that there is almost no scientific researchable literature on this subject matter. Due to this lack of focused resources I had to utilise none academically accredited research material in an attempt to amass the available knowledge of musical sequels. The only relevant written accounts on musical sequels are online reviews\(^2\), recorded newspaper articles, playbills\(^3\), and magazine articles. At this stage, only a few extant accounts can be discussed, as well as an explanation of what inspired the researcher towards this study.

1.3. PROBLEM STATEMENT

The dominant fact about musical sequels is that they represent the continuing storyline of their parent-musical. Despite having an adequate selection of known musical sequels throughout history, there is a paucity of significant literature and documentation that specifically focuses on musical sequels as its own subject matter. Therefore story progression, from parent-musical to sequel, is essential as a basis for further investigation.

1.3.1. Research question

With respect to each musical saga’s own individuality, how does the story progress, develop or change from parent-musical to sequel?

1.4. PURPOSE AND AIMS OF THE STUDY

The purpose of this study is to provide methodical knowledge of musical sequels as a basis for their future study.

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\(^2\) A critical evaluation of a play, book, movie, etc. that is published on a website.

\(^3\) A theatre programme or poster describing the details of a theatrical performance.
1.4.1. **Main aim**
Investigate the story progression from selected parent-musicals to their sequels.

1.4.2. **Sub-aims**
1) Illustrate the plot progression of each parent-musical.
2) Illustrate the plot progression of each musical sequel.
3) Investigate the story development from parent to sequel using the chosen analysis components.

1.5. **CONTEXTUALISATION**

1.5.1. **Definition of terms**
The following are terms used within the context of this study.

**Musical**

Described by Hornby (2010: 973) as “a play or a film/movie in which part or the entire story is told using songs and often dancing”. For the purpose of this study, a musical refers to any performance piece (stage show or a movie) that utilises both dancing or movement, as well as singing to express emotion, thought, and progression of the plot.

**Parent-musical**

A musical whose storyline is continued further through a subsequent musical.

**Sequel**

Defined by Hornby (2010: 1347) as “a book, movie or play that continues the story of an earlier one.”

**Musical sequel**

A musical whose storyline is a continuation of a preceding musical.
Story

Story, narrative, or storyline, as defined by Waite and Hawker (2009: 915) is “an account of imagery or real events told for entertainment and is the plot of a novel, film, and so on”.

Progression

Waite and Hawker (2009: 732) define progression as “a gradual movement from one point or state to another”.

Story progression

The way in which the story develops from its parent-musical’s commencement until its sequel’s conclusion. This includes aspects such as the time and setting of the musical saga that change across the plotline from the parent to the sequel.

Saga

The complete story that carries through from the beginning of a parent-musical through to the end of its musical sequel(s), for instance Nunsense and Nunsense 2: The Second Coming form part of the Nunsense saga.

1.6. RESEARCH METHODOLOGY

1.6.1. Introduction

According to Wisker (2008: 67), methodology is “the rationale and the philosophical assumptions underlying a particular study rather than a collection of methods, though the methodology leads to and informs the methods”. She added to this by recognising that the methodology chosen to do any research depends on the kind of
information the researcher wants to discover, as well as the final outcomes of the research.

The primary objective of this study was to conduct primary or basic research on musical sequels. Basic research, as Salkind (2012: 10) stated, has “no other goal than the accumulation of knowledge and a better understanding of some phenomenon”. Therefore, as primary research, this study and its findings can be applied as the basis for further study and research around the subject of musical sequels.

1.6.2. Research design
This study utilised a qualitative research methodology. Leedy and Ormrod (2016: 24) provide the following explanation about qualitative research:

“Qualitative research involves looking at characteristics, or qualities, that cannot be entirely reduced to numerical values. A qualitative researcher typically aims to examine the many nuances and complexities of a particular phenomenon.”

Miller-Cochran & Rodrigo (2009: 107) point out that even though qualitative data cannot be statistically analysed, it can however provide insight to trends and patterns regarding a subject.

Leedy and Ormrod (2016: 269) further state that, should there be sparse information regarding a particular topic, qualitative studies may assist in ascertaining what is important and, ultimately, what must be studied regarding that topic. Therefore, since there is so little recorded information regarding the subject of musical sequels, a qualitative approach seemed most appropriate for this basic research study.

1.6.3. Research approach
Given the main aim of this research, a content analysis research design was considered appropriate for this study. Content analysis is described by Leedy and Ormrod (2016: 275) as a “detailed and systematic examination of the contents of a
particular body of material for the purpose of identifying patterns, themes, or biases.” This approach of systematically examining the musicals in explicit detail was considered to yield the most appropriate insights into their structure.

In her book on visual methodologies, Rose (2012: 87) explains that the basic procedure of content analysis involves counting and analysing the occurrence of specific elements within a sample. Though Rose is referring here to the analysis of images, the same methodology can be adopted for the analysis of other media, and in this instance to video recordings of musicals.

1.6.4. Sampling
The musicals selected to be investigated for this study were selected by a nonprobability sampling method – convenience sampling (accidental sampling). Leedy and Ormrod (2016: 182) explain that this method of sampling selects units or observations that are readily available. For the purpose of this study, the musical sagas selected were chosen because the observation material on them (video recordings of each musical) was readily accessible.

To justify the validity of a small sample producing adequate representational results, Rule and John (2011: 40) acknowledge that “examining a situation or event in depth is much more manageable than trying to examine all such situations or events in depth”. Therefore, the researcher limited the sample of the study to six musicals – three parent-musicals and their respective sequels.

The parent-musicals selected for this study were Nunsense, The Phantom of the Opera and High School Musical. The musical sequels selected were Nunsense 2: The Second Coming, Love Never Dies and High School Musical 2 respectively. At this point it must be highlighted that the findings of this study only reflect the three selected sagas and do not encompass the subject matter of musical sequels in its entirety.

1.6.5. Data collection
Data was collected through observation of the video recordings of the selected musicals. Mouton (2001: 166) states that such a study is an unobtrusive method and
therefore avoids errors regarding interaction between the subjects and the researcher: “the data sources are given, hence the only methodological issues concern the principles and procedures of selecting the data.”

Miller-Cochran and Rodrigo (2009: 94 – 96) state that observation research allows the researcher(s) to include their bias interpretations, comments or response to the information gathered from their observations. They further acknowledge that by reviewing the observations notes, patterns may emerge and lead to even further conclusions regarding the observed subject. They further caution that observations made in research are not entirely objective but are influenced by the observer’s individual beliefs, perspective and experience.

Rose (2012: 87 – 101) lists four general steps involved in content analysis – 1: Select the appropriate sample(s) needed for the study, 2: Formulate a coding system for the categories of your study, 3: Code the necessary elements of the sample(s), 4: Analyse the results. Based on the review of relevant literature, a coding system was developed to analyse the story progression. Utilising a similar approach to Rose’s, the following methodology was applied:

I observed and recorded the sequential development of each of the musical sagas stories from the beginning of the parent-musical through to the end of their respective sequels. I illustrated the plot progression of each individual musical from the observation of their video recordings. Scene by scene, from the beginning of each musical’s story until its conclusion, I wrote down a detailed account of how the musical’s story progressed. The write up of the plot progression included some significant dialogue said by the characters, the musical numbers performed during the musical, as well as the setting or the change of locations from scene to scene.

This method of data collection through observation was most preferred as it allowed for me to have optimum control over the observed material. Each scene and event in the musical sagas could be observed repeatedly so as to view every feasible and necessary detail within the musical sagas. The only other feasible method to collect
the data on the musicals’ stories would have been through reading the scripts or libretti of the musicals. However, these libretti were not readily available during the data collection phase of this study.

1.6.6. The components of data analysis

Following my review of literature regarding elements utilised in constructing a story, I isolated specific components that would be used for the analysis process. These components were selected as they were the most relevant characteristics vital in a developing story. Focusing on these components close attention was paid to them during the analysis phase of the musical sagas as the story progressed from parent to sequel. The following components were selected:

(a) Plot

Cowgill (2008: 15) defines plot as “the structuring of action and reaction…to achieve an intended effect.” Hatcher (2000: 7) regards plot as an “ordered narrative” that is an “arrangement of actions that take place in a play…to tell the story in an arranged sequence”. One may then say that story is expressed through the arrangement of actions, for instance plot. Within the context of this study, plot refers to the events that occur throughout the musical – from its story’s commencement to its conclusion. A musical’s plot, like those of a play, novel or movie, is expressed through drama and the actions of its characters and their experiences.

Hatcher (2000: 64) speaks about the “causality” of a play – how characters within a story overcome obstacles to achieve their goals and the linkage between events which then lead to new goals and new obstacles. The cycle of goals, obstacles and linkage is discussed in Appendix A. Within most if not all stories, the characters will achieve the main goal by overcoming obstacles and fulfilling subsidiary goals. Character actions and desires affect the plot and cause subsequent repercussions and consequent events to occur and manifest.

To further add to his depiction of musical structure, Jones (2004: 110 – 111) points out that musicals take place in a series of scenes in a variety of locales, and the sequencing of these scenes and locales is as much a part of the structure as is the sequencing of the songs and dances. Within a musical, characters are established, a
sense of conflict is brought into the characters’ reality; through a series of scenes the conflict is explored to the point where a climax is reached, and ultimately there is a resolution.

The plots of the musical sagas were analysed to assess if and/or how events that occurred in the parent-musical influenced and were linked to events and their outcome of their sequels.

(b) Goal
Cowgill (2008: 3-4) explains the role of characters in dramatic stories by stating that the characters must want and/or need something and must be prepared to act on that desire. This not only shows the audience the framework of the events within the story, but ambitious characters, aiming to achieve their goals and desires, create “the driving force for the action” of the story (Cowgill, 2008: 4).

Cowgill (2008: 13) also explains that characters act on their desires. That drive leads the characters into action and subsequently towards some form of conflict within the story. Cowgill (2008: 18) further states that characters are defined by their actions and reactions rather than the stories they tell. The desires of a character in the beginning of a story will drive them to overcome challenges in an attempt to achieve these desires through to the end of the story if necessary.

Within the context of this study, the ‘goal’ refers to objectives(s) that the main character(s) want to achieve in the musical’s story. Analysis was only done on the main characters that appear in both parent-musical and sequel. The main characters’ goals were observed to ascertain whether or not their objectives have been achieved, not achieved, continued or changed in the course of the musical saga.

(c) Characters
According to Cohen and Rosenhaus (2006: 82–83) characters can be grouped into three categories: main character(s), secondary characters and ensemble. The main characters are usually few in number and are the figures that the main story revolves around. The secondary characters usually have individual names in the story. They
serve as a relief of some kind from the main story plot and main character(s), or as commentators of the main plot. They sometimes help motivate or intensify the events surrounding the main character(s) and main plot. Finally the ensemble has no named identity in the show and represents the largest group of performers.

In his book – *Stage writing: A practical guide* – Taylor adds on to the description of characters by speaking of four character functions (titles) that are noticeable in many, if not all, stories. These four character functions are; the protagonist, the antagonist, the ally and the opponent. According to Taylor (2002: 84 – 85) the protagonist and antagonist represent forces (usually characters) in ‘combat’ with each other. The protagonist – the leading character in a story – is not inherently ‘good’ and the antagonist – a person or force that actively opposes the protagonist – is not inherently ‘bad’. The ally and opponent represent secondary characters that may be considered the ‘side-kicks’ to the main character figures. The protagonist may have an ally and an opponent, as too can the antagonist.

According to Cowgill (2008: 156), the focal character(s) of the story must gradually change as the story progresses. Through their actions and their reactions to conflict presented to them during the story, the characters must develop in some form or another. This change must be noticeable and believable: the change can be tracked and the character can be seen developing as time progresses.

Hatcher (2000: 11) asserts that drama must examine the lives of its characters under extreme circumstances, whether in the form of conflict, pressure or some sort of trouble. Hatcher (2000: 12) later speaks about how the conflict that the characters experience must be incited, developed through actions, complicated by crises and resolved by a climax before the conflict comes to a resolution.

The study observed the main characters, focusing on whether or not the main characters were added or removed from the musical saga, and then to ascertain the reasoning as to how and why such changes were introduced as the story progressed.
(d) Time

Hatcher (2000: 10) speaks of how most writers create stories that move forward in time (linear story), regardless of how much time passes within the story itself. Hatcher (2000: 11) does, however, acknowledge the entertainment and liberation that can be experienced by the writer and the audience when a play’s story is expressed in a nonlinear time line, with events jumping back and forth across time.

Hatcher (2000: 61) takes ‘time’ in this context to mean “the time it takes to perform the realistic action depicted in a realistic manner.” In context, ‘time’ does not refer to the duration of the show, but rather how much time passes within the story being portrayed, for instance years, months, days or even mere hours. Time manipulation within a show is a handy trick used in most musicals to compress the story time, for instance ten minutes in real-time can become mere seconds, days, months or even years within a story. Hatcher (2000: 62) speaks of Time = Time plays, where the duration of the show’s performance is the same length as the time it takes for the story to begin and conclude. Therefore, time does not accelerate forward or rewind during such a story.

Time is an important component to consider regarding the development of a parent – sequel story, where it represents the gap between the final events of the parent and the commencement of the sequel. Hence this was observed for each saga.

(e) Setting

Hatcher (2000: 57) speaks of the space of a play. ‘Space’, referring not to the stage where the show is being performed, but rather to the ‘fictitious’ setting wherein the dramatic action of the story takes place.

The study also observed and analysed the setting of each musical within the saga, to establish whether or not a change in setting or location occurs from parent-musical to musical sequel.

Using these analysis components I drew up the findings from observations regarding the story progression of the three musical sagas. To conclude I stated my conclusions from the study and made recommendations for further studies on the topic of musical sequels.
1.7. LIMITATIONS AND DELIMITATIONS

1.7.1. Limitations

Due to the extensive analysis required for this study and the availability of video recordings for the purpose of analysis, this study was limited to only the three aforementioned parent-musicals and their respective sequels.

The Nunsense and Phantom sagas data was collected from recordings of their live stage performances, whereas the High School Musical saga data was collected from the filmed movie-musical performances. Preferably, the analysis should have been done either on stage musicals or on movie-musicals, to ensure that only one uniform population was being sampled. Unfortunately recording of stage performances of either of the musicals in the High School Musical saga could not be found.

Another limitation was that observations were made from the particular performances of the video recordings and that various productions of the same musical may very well have differences to their presentations and performances. Nevertheless the general story of the musical will always remain the same, no matter where and when the production is being staged and or performed.

The final and, arguably, a major limitation is that this study focused only on the five aforementioned analysis components – plot, goal, character, setting, and time – when investigating the musical sagas. This means that aspects such as music (for instance accompaniment and underscoring) and dance were deliberately omitted in this study as components of analysis. This omission may appear problematic since the prime characteristic of musicals is their cohesive incorporation of music, dance and drama to further portray the musical's story. However, due to the focus of this study, music and dance were seen as unnecessary components of analysis as the music and dance utilised do not influence events in the story nor its progression.
1.7.2. Delimitations

Each parent-musical selected has at least one sequel but the Nunsense and High School Musical sagas have more than just one sequel in their sagas; This study only focused on the relationship between the original parent-musical and its first sequel, analysis of the second and any later sequels has not been conducted within this study.

The research did not focus on contributing factors of the musical such as its musical compositions, choreography, or the style of the musical, but focused primarily on how the story developed as the saga continued.

1.8. CHAPTER BREAKDOWN

Chapter one presents an overview to the study. It includes the background and motivation of the study of musical sequels. Also included are the preliminary research, contextualization and definition of terms used in the study, an outline of the aims, research design, methodology and trajectory of the study. This chapter also points out the limitations and delimitations experienced within the study.

Chapter two is the literature review, with a brief historical background of musicals, aspects of how to write and design a musical and available literature regarding sequels.

Chapter three contains the investigations of the Nunsense saga from Nunsense to Nunsense 2: The Second Coming. This includes the detailed plot progression of the parent-musical and its sequel, as well as their summary. The findings from the analysis are discussed.

Chapters four and five have the same structure as chapter three, but for the Phantom saga: The Phantom of the Opera to Love Never Dies and the High School Musical saga: High School Musical to High School Musical 2, respectively.

Chapter six discusses the findings of the investigations of the musical sagas given in the previous three chapters.
Chapter seven is the conclusive chapter of the study. It provides a summary of the entire study and its findings, conclusions drawn and recommendations for further study of musical sequels.

1.9. SUMMARY

This chapter serves as an introduction to the study in its entirety. Crucial aspects of the study are discussed; its background and rationale, the problem statement and the research question, the aims and the objectives, as well as the methodology used. This chapter also includes brief information regarding the subject matter – parent-musicals and their sequels.

The following chapter is the review of literature consulted for the study. Given that the lack of reviewable literature and research material is the basis of this study, it was necessary to ground it on what scholars have stipulated are the basic components in any story, musicals included and a brief history of the development of musicals and musical theatre.
CHAPTER TWO

LITERATURE REVIEW

2.1. INTRODUCTION

This chapter provides the literature review of the study. According to Salkind (2012: 25) the purpose of the literature review is to summarise both past and current information relevant to issues related to the topic of the study. This chapter includes a brief background on the history of musicals so as to provide a starting point for the analysis. It then reviews literature on how to write a musical story. Some of this literature primarily focuses on writing musicals whereas other literature refers to writing plays in the general sense. Both are relevant because there are techniques and approaches common to stories of both plays and musicals. Finally, the chapter reviews available literature regarding sequels and the purpose of their production.

2.2. BRIEF HISTORICAL BACKGROUND OF MUSICALS

There are numerous definitions of the term ‘musical theatre’. Smith (1950: 349) defined it as “a theatrical form that expresses some form of plot where speech and action are alternated with musical set-pieces and dance sequences to unify the plot”. I believe that musical theatre, as a definition, can refer to any piece which utilises music, drama, and dance even if the dance and music do not cohesive blend into the structure of the work but are used to merely add value to the show.

Taylor (2012: 1) states that it is commonly agreed that musical theatre is “a combination of song, visual spectacle and verbal text that is performed live in theatre...there is enormous diversity in works of musical theatre”. There are many genres and forms that fall within the spectrum of musical theatre and each has its own particular characteristic(s) which differentiate it from other forms of musical theatre. These include forms such as burlesque⁴, extravaganzas⁵, pantomime⁶,

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⁴ A theatre work involving parody, cabaret and often striptease.

⁵ Theatrical works, often spectacular productions which are free in style and structure.
revue\textsuperscript{7}, and of course the musical. Kantor and Maslon’s (2010: xiv) definition of a musical is that “[it] tells its stories in music, in lyrics, in dialogue, in performance, and in dance”. These definitions highlight the focal point that musicals, within the musical theatre art form, entail the joining together of acting, singing, and dancing aspects of performance cohesively for the development of the show.

According to Kenrick (2008: 13) and Cohen and Rosenhaus (2006: 15), the earliest forms of theatre involving dancing and singing date as far back as the 6\textsuperscript{th} century BC in ancient Greece. It is plausible that the origin of public performances involving dancing and singing go much further back, perhaps to the dawn of humanity more than 100 000 years ago, and developed independently in various cultures across the world. However, these are considered to be valid accounts of the evolution of the art forms leading to modern Western musicals which are the subject of this study.

Frankel (2000: 1 – 4) loosely classifies musicals into six main categories: revue, musical comedy\textsuperscript{8}, musical drama\textsuperscript{9}, “Broadway Opera\textsuperscript{10}”, “new” operetta\textsuperscript{11} and play-

\textsuperscript{6} A theatrical production that is usually performed during the festive season around Christmas time. The show utilises current and popular music, topical jokes, stock characters (the two lead lovers, pantomime dame, comic lead, good fairy, villains, pantomime horse) and slapstick comedy.

\textsuperscript{7} A show that consists of disparate musical numbers, either by many different composers or by one individual or team. The songs are performed rather than merely sung. Sometimes there might be a thematic thread running through some or all of the songs, but there is no overarching storyline.

\textsuperscript{8} One of the most prevalent forms of musicals. Results from revues whose separated sections were tied together by a book – the musical’s story.

\textsuperscript{9} Also known as the musical play. Incorporates ambitious music and long rhythmed dramatic emphases. Superficial aspects are mostly removed and the plot and score support each other. Subplots are more connected and character development is more complex in both dialogue and song and comedy is used as a relief from the dramatic action.

\textsuperscript{10} Musical productions where music, which originates from popular sources, is emphasized heavily and still balances out with the other elements of the musical. Focuses heavily on the spectacle of the musical, but rather than a standard opera, “Broadway opera” is far more vernacular than literary.
with-music\textsuperscript{12}. Frankel (2000: 3) further asserts that some musicals may have characteristics of more than one of these types of musicals. Cohen and Rosenhaus (2006: 10 – 13) also describe certain classifications for musicals, some similar to Frankel’s classifications. These include book shows\textsuperscript{13}, revues, musicals for children\textsuperscript{14}, new genres\textsuperscript{15}, and adaptations and originals.

Kenrick (2008: 18) states that “the dramas of Ancient Greece used dialogue, song, and dance as integrated storytelling tools”. Cohen and Rosenhaus (2006: 259) assert that musical theatre bears its origins from the times of ancient Greek plays as well as influences from the eighteenth century opera buffa\textsuperscript{16} and, most recently, from vaudeville\textsuperscript{17} and minstrel shows\textsuperscript{18}.

\textsuperscript{11} Lyrical musical theatre productions where song and music are the focal aspects. Fantasy is highly emphasized however it reflects reality more so than old (or classic) operetta.

\textsuperscript{12} A show where the story can play-through without the use of music. The music merely comments on the scenario and possibly increases the show’s enjoyment.

\textsuperscript{13} The most common form of musicals. Traditionally linear narrative with a central story line and an unswerving cast of characters. Dance, dialogue and song alternate in an unobtrusive and smooth manner throughout the musical.

\textsuperscript{14} One act book musicals, usually an hour long and can be spilt into two subcategories: younger children – children musicals are based on fairy tales and fantasies and incorporate physical comedy, audience interaction – and older children – musicals that are more verbal and their subject matter is either of a real-life situation relatable to the target age group or of the life of a famous individual.

\textsuperscript{15} Musicals that do not necessarily fit into the traditional categories of musicals but rather have formed categories of their own. These include: ‘jukebox musicals’ – songs from a particular era or band are brought together and an entire story line is formed around them – and ‘dance musicals’ – the story is told through dance (the modern equivalent of classical ballet).

\textsuperscript{16} Comic opera where the characters reflect everyday lifestyle.

\textsuperscript{17} Popular form of live entertainment in the early 20\textsuperscript{th} century which features a mixture of performance pieces such as comedy skits, songs, burlesque acts and dances.

\textsuperscript{18} An American form of live entertainment, popular in the early 19\textsuperscript{th} century. It usually mocked people of African descent and featured dancing, variety acts, musical performances and comedic skits.
Cohen and Rosenhaus (2006: 259) as well as Kantor and Maslon (2010: 20) affirm that many consider 1866 as the birth date of the musical as we know it. In 1866 the melodrama *The Black Crook* (which originally had no use for music) was integrated with a French ballet company, following the destruction of New York’s Academy of Music which left the troupe without a working space. The incorporation of dance and music to a non-musical show was a very new endeavour at the time as these performances aspects were rarely placed together within a unified form. Thus *The Black Crook*, the amalgamated production that boasted the combination of dancing and music, is considered by many to be the first American musical.

Kenrick (2008: 50), however, opposed *The Black Crook* to be regarded as the first musical by stating that it was “more of a business achievement than an artistic one”. Over time, many new musical shows – such as *Shuffle Along* and *Good News!* – were created to incorporate dancing in the show (Kantor & Maslon, 2010: 89, 96). Due to it having dance and music added but not fully integrated, *The Black Crook* could arguably be seen as merely a play-with-music. However, it did lay the foundation for the further structured amalgamated musicals to come.

*Show Boat* – premiered in 1927 – “a show that blended the integration of operetta with the unabashed spirit of musical comedy” (Kenrick, 2008: 203) was another musical to make great strides towards the development of musical theatre. Cohen and Rosenhaus (2006: 260) praise *Show Boat* for coming close to truly fully integrating the music and the libretto of a musical, more so than any other previous musical before and several musicals after it. Following the example set by *Show Boat*, integrating music, singing, and dancing to progress narrative came to be considered the standard for later musical shows.

Cohen and Rosenhaus (2006: 259) state that early musical theatre (approximately 1866 – 1904) was dominated by two main influences, the first being its imitation of European operettas and comedic operas, and the second being American styled musical comedies with their broad humour and subject matter. Cohen and Rosenhaus (2006: 260) add another influence of early musical theatre that appeared
in the early twentieth century in the form of revues, such as the Shubert *Passing Shows*, the Ziegfeld *Follies*, and the George White *Scandals*. These revues featured chorus girls, songs by prominent writers of the time, and a variety of different performers.

In the early 1930s, the majority of musical productions were still predominantly light-hearted and comedic. By the 1940s, with such musicals as *Pal Joey* and *Lady in the Dark* being produced and performed on stage, musical theatre began to adapt a more realistic stylisation (Kenrick, 2003). It was not until the revolutionary production of *Oklahoma!* that musicals began to go beyond merely fulfilling the simple conventions of musical comedy. Kantor and Maslon (2010: 197) recount how *Oklahoma!* discarded these conventions by omitting the overly clever songs, chorus girls and the predictability of many of its predecessor musicals. Instead, the driving force of the production was the storyline and the cohesive utilisation of all the musical elements to portray it. Cohen and Rosenhaus (2006: 261) add that *Oklahoma!* experimented with new techniques such as the Freudian ‘dream ballet’19, and the death of a main character.

According to Kantor & Maslon (2010: 202) when *Oklahoma!* premiered in 1943, it was the fullest expression to date of a movement toward the greater integration of a musical’s component parts: dialogue, song, and dance. Cohen and Rosenhaus (2006: 261) reaffirm this by stating:

“*Oklahoma!* was the first completely integrated work of musical [theatre]. Every aspect of the writing and the production furthered and enhanced the drama.”

It was this clever use of dance and movement that broke new ground for musical theatre and laid the foundation for future musicals. Soon, with productions such as *West Side Story* (premiering in 1957) coming to fruition, musical theatre performers had to have a combined skill set of singing, acting, and dancing (Kantor & Maslon, 2010: 264).

19 A ballet within a musical that expresses the hopes and dreams of a character.
Kenrick (2003) postulates that, following the ground-breaking influence of the creative pairing of Richard Rogers and Oscar Hammerstein II, many musicals from the 1950s onwards were designed with a common structure – the primary couple, the secondary couple, a motherly figure, a dream ballet, and a conditional ballad. *Carousel* (1945), *South Pacific* (1949), *The King and I* (1951), and *The Sound of Music* (1959) are other works by Rodgers and Hammerstein II which followed the ‘formula’. Smith (1950: 351) states that generally speaking, “the type [characteristics] of contemporary musical comedy continue to follow immemorial formulas of the light musical stage, though their outward attributes have been changed to conform with the times.” The Rodgers and Hammerstein II formula came close to becoming the universally accepted musical standard by almost all writers for the American musical stage.

Jones (2004: 68 – 69) reaffirms Smith’s statement that musical structure changes with the times. He claims that the Rodgers and Hammerstein form became too predictable, consequently from around the 1950s onwards people questioned it and looked for alternatives. The book’s importance began to fall away. Instead, the ‘shaping’ of the musical became the main focus. Jones (2004: 71) argues that all traditional components of the musical – the score, the book, the characters, the form – become part of the composite picture. Each was no more important than the set or the sound or the lights.

From around the 1960s, rock music began to influence musical theatre and gave rise to such musicals as *Hair, Jesus Christ Superstar and Rent*. Also during this time, musicals took to the screen with film versions\(^{20}\) of their stage musicals. Soon musicals such as *My Fair Lady, Camelot, Man of La Mancha, Bye, Bye Birdie, Gypsy, The Sound of Music, and Hello Dolly!* were to be seen in movie theatres and on television sets. Kenrick (2008: 15) commented on the adaptability of musicals by stating that “musical theatre has reshaped itself continually over the centuries to meet ongoing changes in popular taste”. Indeed as technology advanced and human interests changed, so too did musicals, even to this day.

\(^{20}\) These musicals could be categorised as ‘film adaptations’ of their stage versions.
The variety of musicals to date is too wide to delineate and more and more musicals continue to be written and produced. Hatcher (2000: 67) notes that writers can get their inspiration for stories from any feasible source; from current happenings, historical events, an overheard conversation, books, poems, personal experiences, or even a combination of several sources. Cohen and Rosenhaus (2006: 13) add to the variety of musical inspiration by stating that book shows (standard musicals) can be either adaptations or originals. Adaptations are musicals based upon existing literary works, or art works, or events in history, and provide the writer with an already devised plot with characters, for instance My Fair Lady which was based on George Bernard Shaw’s play Pygmalion.

Some musical writers find their inspiration from more contemporary sources, e.g. the musical Sunday in the Park with George was based on the Georges Seurat’s painting “A Sunday Afternoon on the Island of La Grande Jatte”. A prime example of a musical based on a famous person in history is the musical Evita, which is based on the career and life of Eva Perón – the wife of Argentine President Juan Perón and the First Lady of Argentina from 1946 until her death in 1952. According to Cohen and Rosenhaus (2006: 13) “an original requires more effort to cast in dramatic form, because it has not already been a dramatic or literary work.”

Frankel (2000: 73) asserts that adaptations prove more difficult to write than original musicals, due to two difficulties, the first being the complete redesign of the medium of the original work into that of a musical format. The second difficulty is that the adaptation must become an original of its own right, separate from its original. Cohen and Rosenhaus (2006: 13), however, state two advantages of writing original musicals rather than adaptations. Firstly, there is no need to pay for the rights for the musical material. Secondly, an original musical cannot be measured against a predecessor thus it bears no preconceived reputation to be judged by. The story of a musical can be based on any subject matter and importantly for this study; the story can be based, and continue from, on another pre-existing musical thus leading to a musical sequel.
2.3. SEQUELS

Sequels, in the broad sense, can be defined as the continuation of a story or idea through a secondary medium similar to the original. They manifest in almost every form of art, literature or media such as novels, films, paintings, videos games, plays and musicals. Successive works such as the Harry Potter novels and movies could be viewed as being sequels of the first novel or movie. Where a ‘series’ of works can be represented as one single work broken up into several parts, a sequel can be considered as the continuation of an already completed work. Due to this fact, it is difficult to precisely gauge when the concept of sequels originated. I believe that as long as stories and narratives have been told and documented, sequels (or rather continuations of story and ideas) have also existed.

Leland (2004: 46) and Gallo (2005: 124) both argue that the main drivers for creating sequels are financial. The success of the parent entices producers and creators to create a sequel to suckle on the success of the parent. Leland (2004: 46) enhances this viewpoint by noting that sequels are seen as low-risk endeavours that producers are willing to put money into as there is a strong possibility for a high-return on the profits of the sequel of a successful parent.

Leland (2004: 47) states that studio executives can never justly be scorned for making sequels. They might well experience severe criticism for not making a sequel. Gallo (2005: 124) adds that sometimes sequels are created because they are requested by followers of the work. An example is the author Gary Paulsen who intended to write only one novel, but due to popular demand created an entire series of novels. Gallo (2005: 125) affirms this point be stating that sequels are born due to the pressure from readers, curiosity from the writers, and interest from publisher. Gallo (2005: 125) adds that “some of the sequels equal their originals in quality and popularity, while others miss the high mark of their predecessors”.

Gallo (2005: 127) discusses the topic of ‘companion novels’. He states that though ‘companion’ works have similar characters to sequels, the difference being that where sequels continue from the parent, companions are related to the parent but not necessarily directly. Gallo affirms that in companion works, for example, a secondary character in the parent work or even the antagonist in the parent work...
could become the focal character or protagonist of the companion work. Examples of companion works in the context of musicals are *Sharpay’s Fabulous Adventure* (2011) and *Nunsense A-Men!* (1998) in the High School Musical and Nunsense sagas respectively. Each is linked to the respective original parent-musical of the franchise but deviate from the primary storyline.

Ravid (1999: 464) emphasises the popularity of [film] sequels by stating that “…if a successful formula is found, it must be tried again.” This avows that sequels are produced due to the successful popularity of its predecessor. Picker (2006: 363) reaffirms this by stating that sequels are usually intended to pull on the success of the original and attempt to recapture and further expand on that success. Leland (2004: 46) states “[The sequel] needn’t be great, or even all that good – all it has to do is stick to the formula.” In his online Playbill article, Botto (2006) states that “Broadway has had less luck with sequels.” This implies that the reliability of success with a stage sequel might be lower than in film.

Even Ravid (1999: 472) and Sood and Drèze (2006: 352) state that the success of a sequel is completely unpredictable. Sood and Drèze (2006: 352) in their article – *Brand Extensions of Experimental Goods: Movie Sequel Evaluations* – also add another characteristic of a sequel by stating the following:

“With sequels, studios try to capitalize on the success of an original movie by producing another film that reprises the same characters evolving in a new situation.”

Leland (2004: 47) states that sequels are more of a financial surety if their concept advances further from the parent. Sood and Drèze (2006: 352) affirm this stating that sequels are far more preferable when the storyline is not an exact replica of the parent, but rather carries distinct differences from the original.

Perhaps especially with novels, some sequels are less popular than their parents in comparison to their parent whereas others become far more successful. Gallo (2005: 124) illustrates this by recounting how the 1974 novel *The Chocolate War* was such a phenomenal success; yet its 1985 sequel, *Beyond the Chocolate War*, won little to no accolade. On the other hand *A Year Down Yonder* achieved greater accolades
than its predecessor - *A Long Way from Chicago*. Yet Gallo also cites the award winning novel *Roll of Thunder, Hear my Cry* which had several successful sequels that have earned their own awards and praises. Although sequels are generally produced based on the success of their predecessors, it is clear that the success of a sequel is in fact uncertain – they may surpass their predecessors in success or fall short of the predecessors’ accomplishments.

Leland (2004: 46) affirms that in America movie sequels are prevalent to the film industry as they are “critic-proof and nearly audience-proof”. From a business point of view, the film industry is more likely to make sequels of successful products and films so as to generate the same success as previously experienced by the predecessor. Through this, as Leland elucidates, companies have an opportunity to spend less money on advertising the impending sequel, because audiences would already have an understanding and enticement for the sequel due to their awareness and appreciation for its predecessor.

Regardless of the success or form of the sequel, the key point is that it carries through its predecessor’s story. Thus there are certain aspects that can be found present throughout the story, from the predecessor to the successor.

### 2.4. KEY ASPECTS OF ANY STORY

The following are key points that various authorities have identified as needed to create a story.

#### 2.4.1. Frankel’s basic elements

Whatever type of musical one is writing or what category it falls into, it contains universal elements. In his book, *Writing the Broadway Musical*, Frankel (1977: 26 – 52) lists the following as the basic factors in the implementation of a musical’s book:

- Action – refers to intention rather than a physical motion. The action can be further subdivided into *story action* – the main action/drive of the story – and *character action* – relates to the stake the individual character has according to the main action of the story. Action is what propels the story from its commencement to its conclusion. Actions define, reveal and explain characters when they are pitted
against difficulties within themselves or against other characters in an attempt to overcome a problem.

- **Characters** – appear clear, full-blown, sharp, contoured, and in colour from the very beginning. They are boldly expressed throughout the musical.

- **Situation** – the catalyst for every story, usually as personal and high Pressured as possible. Situations (or problems) provoke character actions and each action is in response to the situation. The situation may be centralized with numerous developments or it may occur initially and form the foundations for subsequent situations. The situation may pivot and/or intensify with each scene of the musical.

- **Time and Place** – Time can range from season, era and hour, whereas place represents site, culture, and environment. This factor maximizes situation and suggests a sense of location, a state of mind, behaviour, attire and language.

- **Dance** – assists in telling the story or to express pure movement. It is capable of evoking things beyond just words and extending any unspoken moment. Dance is capable of condensing meaning better than many songs and dialogue. It can also establish situation more strongly, faster and livelier and can enlarge any song. It is also able to provide commentary on a situation and bridge together certain aspects. Dance may trigger or further an action, climax it or resolve it. It is sometimes capable of solving a situation better than a song or dialogue can.

- **Dialogue** – the exposition of news to the characters and subsequently news to the audience as well. Dialogue condenses dramatic moments. Dialogue can also manifest itself in the lyrics of songs. In musicals, it often serves as underpinning and the link between the choreographic and musical moments.

- **Plot** – the organization of all of the above factors. It is the direction a situation goes. It is the outcome of character responses in pressuring situations. It may be linear (the audience wants to know what happens next) or non-linear (the audience wants to know what happens now) but either way the plot must be revealing in its progressive nature. In a musical plot the events are large and with few details.
2.4.2. Aristotle’s Poetics

Jeffrey Hatcher’s book – *The Art and Craft of Playwriting* – primarily addresses the craftsmanship of writing plays\(^{21}\) and Hatcher (2000: 21 – 56) speaks of the six *Poetics*\(^{22}\) of Aristotle – also known as *Ars Poetica*. These *Poetics* are functional with regards to the story of a musical. These *Poetics* are:

- **Action or plot** – defined in Hatcher (2000: 34) as “the arrangement of actions designed to tell the story of a play.” Subplots may exist but they must assist the development of the main plot. Plot depends on tension and suspense through the arrangement of information and actions happening in the story. Action can be considered as the feats characters undertake to resolve their “life” problems. Every action must cause a reaction to some degree and progress events forward.

- **Character** – these can be the hero/heroine (protagonist), the villain (antagonist), the love interest, the friend of the hero/heroine, a catalytic character\(^{23}\), the comic relief, the messenger, the God who helps by intervening at the last possible moment, and several minor characters. The characters, their persona, their goals, and their situations, should be compelling and relatable to the audience. Characters should show a sense of growth, however if they do not change through the story, the reasoning must be valid and fascinating.

- **Thought or ideas** – commonly referred to as the ‘theme’ – nonconcrete feelings and matters that manifest from the dramatic action. There can be prominent or superfluous themes within a play. Successful plays have themes that concern the personal/societal/spiritual concerns of either the writer or the audience. Theme must be experienced by the audience with the intention to deepen or change their feelings and thoughts about it. It can be expressed overtly through the words of the play or through the actions of the characters.

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\(^{21}\) A form of literature, intended to be performed, normally consisting of merely dialogue between characters.

\(^{22}\) The earliest known work focusing on Western literature theory and dramatic theory.

\(^{23}\) Enters the plot at a key moment and springboards a new action or development in the story.
• Language, diction or verbal expression – what and how the characters speak throughout the play. Language is unique to the character and the play and assists in moving the plot forward and defining characters. According to Hatcher, Aristotle states that the language of a play expresses its imagery, sound and tone. Musicals are able to ‘speak’ to the audience not only through speech but also through physical movement, dancing, music and singing. Language sets the plays background, setting, style of the play and its time period. Language delivers the exposition (what has happened), depicts action (what is happening) and assures future action (what may happen).

• Music or song – throughout history, music has always been an integral part of theatre and stage performances. Music brings mood, melody, vitality and elucidation of character and action. The pioneering production of Show Boat in 1926 showcased how songs – music and lyrics – could help move the story forward. Music is also used in plays and musicals as underscoring to the scene as well as to heighten the emotions and feelings of the moment being portrayed. Sound effects are also utilised to create an air of atmosphere within a story – a cleverly placed sound can easily have a tremendous theatrical effect. Even silence can be influential when used correctly.

• Spectacle, image or visual adornment – what the audience sees on stage. The costumes, props, a massive chorus, lavish stage designs, intricate fight and dance scenes all form part of the visual spectacle of theatre. Even a bare stage with minimal set and props can become a spectacle with actors cleverly portraying characters on stage with just their bodies.

Hatcher writes that Aristotle’s Poetics, though they were written for the classical Greek tragedies in fifth century B.C., still hold true to the approach to writing plays in the present day. Musicals, like plays, incorporate many of the elements that these Poetics speak of.

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24 Music that is played quietly under dialogue or a visual scene to establish a mood or theme.
2.4.3. Taylor's six basic questions

Taylor (2002: 35 – 36) presents six basic questions that are vital in understanding and placing the story of any play during its early stages of development.

1. Where? – defines the space or location of the ‘world’ of the story. The where can be anything from a city, a country, a farm or even a dining room. Where also orientates the cultural nature of the story’s ‘world’ such as the type of people that exist within the ‘world’ of the story.

2. When? – defines the time of the ‘world’ of the story. Then when may be any time in history – the present or the future. Understanding when the story exists provides a general impression of the cultural status of the inhabitants of the ‘world.’ Time also provides the chronological progression of the story by showing its depiction. Depending on the length of the story’s narrative, time can range between over a short period, for instance a few days, or over an extended period of time, for instance several years. The when is not necessarily linear – with time moving only in a forward progression – it may be portrayed in a nonlinear fashion – moments of the past or future interweaving with each other and the present throughout the story.

3. Who? – defines the people and inhabitants of the ‘world.’ Who illustrates the social class of characters, their background, the relationship between them, as well as their position and status within the ‘World’. Each character bears different and/or similar defining qualities such as physical, psychological, emotional, behavioural, ideological, or qualities of desire.

4. What? – refers to the story that unfolds in the ‘world’. What elucidates the events of the story, shape its progression from commencement until its conclusion, and how the characters affect and are affected by its movement.

5. Why? – defines the reasoning behind the action and reaction of the characters and the motivation of the story’s development. Why may illustrate past events to explain the motivation behind the story’s commencement, how the characters are directly, or indirectly, affected, and subsequently how characters may reaction.
6. How? – represents the method with which the story is being portrayed. By understanding the angle that the story is being told one is able to better orientate themselves with the space and time of the ‘world’. The two main tools with which a story is told through are visual – the stage; actor’s gestures; movement; lighting; costumes; costumes; make up; props; etc. – and aural – actor’s spoken dialogue or non-verbal utterances; instrumental music; sound effects; etc. These tools provides us with the answers to where? when? who? what? and why?

2.4.5. Jones’ musical guidelines

Jones (2004: 67–68) identifies what he believes to be fundamental rules that come into play when writing a musical. These basic rules are predominantly treated as recommendations for the general structure of a musical. Below are a few of his proposed musical guidelines:

- A musical must fulfil the needs of the characters as well as the story itself.
- Every element of the production should cohesively integrate into the others, forming a unified whole.
- There must be a sense of movement, for instance change either in the scenery and/or time.
- Singing and dancing (or to a lesser extent, movement) must be present, performed by an adequate number of people.
- Songs should be melodic and easy enough to ‘grasp’ upon hearing. Reprises are beneficial so as to leave the audience with a lasting tune after the performance.
- Even if unpleasant events occur during the show, the musical’s primary message or theme should be a positive one. The ending should be satisfactory.
- The characters should be interesting and, to an extent, relatable to the audience without being too ‘complex.’
• In whichever aspect; scenery, dialogue, songs or dance sequences, above all else, a musical must be entertaining.

2.4.6. Spencer’s basic components

Spencer (2005: 28 – 40) also offers a set of basic components for a strong musical story design, acknowledging that these “selling points” are tentative to several factors including the musical’s topic and its premier location and time. Here are his stated components:

• A larger than life hero/heroine with an ambitious objective. The hero/heroine and his/her objective(s) drive the show forward.

• Functional and interesting supporting characters. They are idiosyncratic with their own unique desire or trait that distinguishes them from other characters. They must be connected to the main plot of the main character but can have their own ideals and objectives.

• Rather than having a plot driven storyline, the story should be character driven. The story unfolds through the main character’s actions and desires. By the end of the story, a sense of transformation must occur within the main character(s).

• Conflict should be initiated early in the story and be resolved by the end of the story. There must be forces or situations that hinder the main character from reaching their desires.

• A musical must set its ‘permissions’ (the dramatic theme, the tone, the language) early in the show so as to provide the audience with the show’s bearings. These ‘permissions’ must be adhered to until the end of the show.

• The underlying dramatic theme must be something that goes beyond the story. Each scene, each character, needs to inform the story and vice versa.

• Avoid waste – every character, every detail introduced must at some point drive the story forward and/or affect its resolution.
• Through their music, scenery and language, musicals carry the ability to transport the audience to different realities so providing a sense of escapism. The musical’s location should be far from the contemporary facets of everyday life.

• No matter the alternative reality the musical exists in, its location must be believable.

• Balance must be established when the show’s resolution is reached. This does not necessarily imply a happy ending, as long as the ending points towards hope.

2.5. SUMMARY
This chapter provided a brief history of the development of musicals and musical theatre as well as literature regarding sequels. It then highlighted what some scholars have identified as the basic components in any story and musicals in particular. The following chapters – three, four and five – each discuss one musical saga – Nunsense, The Phantom and High School Musical respectively. Within each chapter is a brief background to the specific saga, then a story summary and detailed plot progression of the parent-musical, followed by the same for the sequel. Based on the selected components of investigation, is a description of the development and/or change of these components from parent-musical through to its sequel.
CHAPTER THREE

3.1. INTRODUCTION

This chapter focuses on the musicals of the Nunsense saga. Within this chapter is a background of the Nunsense saga, a summary of the parent-musical and sequel musical’s stories, lead characters in each musical, as well as a detailed plot description of each musical; which provides explicit details of the events in the musicals. Finally there is a discussion of the Nunsense saga in which information is drawn from the musicals based on the five analysis components of this study.

NUNSENSE SAGA

3.2. BACKGROUND OF THE NUNSENSE SAGA

Nunsense premiered in 1985 and its book, music and lyrics were written by Dan Goggin. Goggin devised the idea for Nunsense from a line of greeting cards which showcased a nun presenting jokes with religious connotation. Goggin expanded on this greeting card concept and developed a predecessor cabaret show to the Nunsense musical titled: The Nunsense Story. The popularity of this show inspired Goggin to further develop a full-length musical, for instance Nunsense. The musicals of the Nunsense saga can be categorised as standard comedic book musicals as the drama and story is furthered through in the incorporation of music and dance.

Goggin himself directed the first production. Nunsense has won several awards including an Outer Critics Circle award for Best Off-Broadway Musical and Best Book and Music (Outercritics, 2017). Following the success of Nunsense several sequels were created, these include: Nunsense 2: The Second Coming, Sister Amnesia’s Country Western Nunsense Jamboree, Nuncrackers: The Nunsense Christmas Musical, Meshuggah-Nuns!, Nunsensations: The Nunsense Vegas Revue and Nunset Boulevard. The franchise has also produced spin-off productions which include: the German adaptation Non(n)sens, the all-male version of the show titled Nunsense A-Men and Sister Robert Anne’s Cabaret Class. For the purpose of this study only Nunsense (as the parent-musical) and Nunsense 2: The Second Coming (as the first sequel) were investigated.
3.2. **NUNSENSE**

3.2.1. Story summary

Fifty-two nuns from The Little Sisters of Hoboken convent accidentally die. After only being able to bury forty-eight of their deceased sisters, a few of the remaining nuns conduct a fundraising performance to acquire the necessary funds to bury the last four dead nuns. As the show goes on it is later discovered that one of the performing nuns had previously won a large sum of money in a competition. The nuns subsequently use her winnings to lay the last unburied nuns to rest. Refer to Appendix B.

3.2.2. Characters

Reverend Mother, Sister Mary Regina/Rev. Mother – Reverend mother of The Little Sisters of Hoboken

Sister Mary Hubert/Hubert – Second in command and the mistress of novices of The Little Sisters of Hoboken

Sister Mary Robert-Anne/Robert – Drives the convent’s car

Sister Mary Leo/Leo – A novice and newest member of the convent

Sister Mary Amnesia/Amnesia – Suffers from severe amnesia and cannot remember who she is

Brother Michael – The band conductor

3.2.3. Detailed plot progression

Act One

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25 This analysis was done on the 1993 filmed stage performance of Nunsense recorded at the Frauenthal Theatre in Muskegon, Michigan.
Prologue

At Mount Saint Helen’s convent in Hoboken, twenty-seven, fifty-two nuns of The Little Sisters of Hoboken accidentally die after eating vichyssoise soup prepared by their convent’s cook – Sis. Julia, Child of God.

Scene 1

Following their deaths, a fundraising benefit performance is held at the theatre of Mount St. Helen’s School. During the same period as the benefit, the 8th graders of the school are performing the musical Grease so the theatre’s stage is filled with props and set from the musical Grease. The benefit is performed by five of the surviving nineteen nuns namely: the Rev. Mother, Hubert, Robert-Anne, Amnesia and Leo.

After welcoming the audience, the sisters perform their introductory song – Nunsense is Habit-Forming – where they “share with [the audience] the humour of the nun” (Goggin, 1993). Within the song the nuns also introduce themselves, describe their duties within the convent and provide a little information about each’s individual personalities and history. Within the song the nuns explain that Amnesia lost her memory when a crucifix fell on her head. The nuns also explain that Hubert is the second-in-command following Rev. Mother, that Robert-Anne drives the convent car and that Leo is a novice and the newest member of the convent.

Scene 2

After the song, Rev. Mother goes on to explain why they are having the fundraiser. She explains the following to the audience: their cook – Sis. Julia, Child of God – prepared vichyssoise soup that caused nearly every one of their sisters to die

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27 A city in Hudson County, New Jersey.

28 A thick soup usually made of puréed and boiled leeks, cream, onions, chicken stock and potatoes.

29 Whenever the nuns refer to Sis. Julia they always say the addition ‘Child of God’. Thus her full title is Sis. Julia, Child of God.
instantly of botulism\textsuperscript{30}. Fortunately, they avoided the deadly soup as they were out playing Bingo with a group of Maryknolls\textsuperscript{31}. Upon their return to the convent, they found their 52 sisters dead and began to pray for guidance. Then Rev. Mother had a vision of either St. Catherine of Siena or St. Thomas Aquinas in drag instructing her to use their fellow nun – Sister Mary Cardelia – as a model for their new greeting card company to raise funds, which turned out to be a huge success. Unfortunately, they were only able to bury 48 of the 52 dead nuns because Rev. Mother had bought a VCR and a camcorder for the convent with some of the money. Rev. Mother goes on to explain that they had to put the last four dead nuns in the freezer until they could raise enough money from their fundraiser to bury them.

Rev. Mother goes on saying that she held try-outs for the fundraiser show and chose sisters she felt were “the very best of what's left of [the nuns]” and asked that they prepare something to show off their talents. Hubert then states that they will provide the audience with “a little history of The Little Sisters of Hoboken” and the nuns gather together onstage in preparation to sing \textit{A Difficult Transition}.

During the song, Rev. Mother tells the audience to pay attention to the song as there will be a quiz after it. As the nuns perform \textit{A Difficult Transition} they recount the journey Rev. Mother, Hubert and Robert-Anne embarked on when they were missionaries joining an order working with lepers\textsuperscript{32} on an island south of France. The song also elucidates the sisters’ uneasiness to perform for the audience since performing is a different enterprise from their having been missionaries.

Scene 3

After the song, Hubert reminds Amnesia that she is in charge of the quiz with the audience that Rev. Mother spoke of. Amnesia says that she had forgotten about the quiz and then goes to get ready. As she does, Rev. Mother whispers to Hubert “I

\textsuperscript{30} A rare illness caused by a toxin created by the Clostridium botulinum bacterium.

\textsuperscript{31} Religious figures that form part of the Roman Catholic Church.

\textsuperscript{32} An individual who suffers from leprosy – a contagious disease that causes lumps and discolouration on the skin and, in severe cases, deformities and disfigurement.
keep hoping when she remembers who she is, we’ll discover she belongs to the Franciscans”. Rev. Mother and Hubert then leave Amnesia alone with the audience to conduct the quiz.

She asks the audience questions, based on the information given during the song *A Difficult Transition*, and gives awards to those that answer correctly. One audience member receives a St. Christopher’s Motorist Prayer Book and another wins a plastic statue of supposedly Dominic Savio33. As Amnesia asks her third question which was given to her by Hubert – “do you think it was wrong for Rev. Mother to buy a VCR and camcorder before all the sisters were buried?”. Rev. Mother enters the stage and escorts Amnesia off the stage.

Scene 4

Rev. Mother then introduces Leo stating that Leo will perform “her interpretation of Morning at the Convent.” Leo then performs the song *Benedicite/Morning at the Convent*, while dancing *en pointe*, and sings about dancing ritual which she does every morning at the convent.

Scene 5

Hubert enters the stage and congratulates Leo on her performance. Leo explains that she would have done more had Rev. Mother allowed her to wear a tutu. Leo goes on telling Hubert that she entered the convent with the intention of “dedicate [her] life to God through ‘the dance’” and further expresses her worry of not being able to become a famous nun ballerina. Hubert warns her to remain humble in her circumstances and both of them sing *The Biggest Ain’t the Best*. During the song, Hubert tells Leo: “I always wanted to be a nun ever since I was a little girl. My dream was to enter the convent, work my way up to Mother Superior34, then turn the Little Sisters of Hoboken into The Big Sisters of Newark.” Hubert, through the song, inspires Leo to focus on perfection in what and where she is rather than in position.

33 an Italian adolescent student of Saint John Bosco. He was studying to be a priest when he became ill and died at the age of 14.

34 Title given to the female head of a religious community, convent or group.
Scene 6

Rev. Mother enters the stage to congratulate Hubert and Leo on their duet. Robert-Anne also enters and mentions to Rev. Mother that she has prepared a solo song for the performance since Rev. Mother, according to Robert-Anne, had “forgotten to include a solo for [Robert-Anne]”. By this point Leo and Hubert have already left the stage leaving Rev. Mother and Robert-Anne alone. In an attempt to convince Rev. Mother to give her a chance to perform alone, Robert-Anne cues Brother Michael and begins singing *I Just Want to be a Star*. Rev. Mother interjects her and reaffirms Robert-Anne that she is Rev. Mother’s understudy which, according to Rev. Mother, is a great honour and responsibility. Robert-Anne, however, sings the song *Playing Second Fiddle* and exclaims how being the understudy does not give her a proper chance to perform alone on stage. By the end of the song Rev. Mother still refuses to give Robert-Anne a solo spot, yet Robert-Anne is still determined to convince Rev. Mother that Robert-Anne deserves a leading role.

Scene 7

Rev. Mother addresses the audience regarding Sis. Julia, Child of God’s failure in her vocation\(^{35}\) by sharing a story with them of how Sis. Julia, Child of God had set up the ironing board to prepare pressed duck\(^{36}\). Rev. Mother goes on to express her frustration towards Sis. Julia, Child of God since it was her fault that they went from having seventy-one members of their order to only nineteen. Amnesia interrupts her and reminds Rev. Mother that “I was supposed to tell this part”. Rev. Mother then allows Amnesia to take over and, before leaving to ‘the little nun’s room’, instructs Hubert (who is seated watching with Leo and Robert-Anne) to keep an eye on Amnesia.

Amnesia takes centre stage and re-introduces herself to the audience. As she does she attempts to introduce herself using her real name but sadly can still not

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\(^{35}\) A person's main occupation which requires their dedication and shows their worth.

\(^{36}\) A traditional French meal comprised of parts of a duck served in a sauce of its blood and bone marrow, which is extracted by way of a press.
remember it. She goes on with her performance to explain what being a nun means to her through the song *So You Want to be a Nun*. As she is singing she is abruptly interrupted by Sister Mary Annette – a ventriloquist’s puppet that Amnesia has in her right hand. Amnesia continues singing of the positive side of the virtues and vows that nuns follow all the while being interrupted by Annette and her crass opinions about their nun lifestyle. Eventually, Amnesia finishes her performance and rushes off once she notices Rev. Mother has seen her with Annette.

Scene 8

Rev. Mother is upset by Amnesia’s use of the Annette and accuses Hubert of knowingly beforehand that Amnesia had Annette. Rev. Mother apologises to the audience hoping that no one was offended by Annette while Hubert asks that the audience’s generosity is not affected. Rev. Mother goes on to express the nuns’ urgency to get their dead sisters out of the freezer as soon as possible lest the Health Inspector pays them a surprise visit before they can raise the funds to bury them.

Amnesia returns to stage curious about what the others were discussing and Leo informs her that they were wondering when the Health Inspector may come to check on them. Amnesia then tells them that the Health Inspector came that afternoon after having phoned and made an appointment the previous day. Distraught by Amnesia’s actions, Rev. Mother urges Amnesia to call the convent and find out what has happened.

After Amnesia’s call to the convent, the sisters discover that Sister Ralph-Marie had to go to the Board of Health for questioning. Rev. Mother passively blames Amnesia for their current predicament and Amnesia rushes off stage followed by Robert-Anne and Leo. Hubert says to Rev. Mother “Oh [Rev. Mother] you didn’t have to be so hard on [Amnesia]. Rev. Mother states that she did not intend to be and further instructs that Hubert go check on Amnesia.

Rev. Mother, now alone on stage, addresses the audience of the difficulties of being Mother Superior and, in fact, being a leader. She goes on to elucidate that that very morning Robert-Anne came to her wanting to write a book for her gym class entitled
The Catholic Girl’s Guide to an Immaculate Conception. Rev. Mother goes on to tell the audience that she had not always wanted to be a nun and in fact was a tightrope walker in the circus with her hefty parents and their act was billed as Two Tons on a Tightrope. She then recounts the story of how she ended up as a nun: her parents were performing their tightrope act in London without a safety net below them, as a publicity stunt, when it suddenly snapped and they both fell into the River Thames. In a moment of desperation, Rev. Mother had promised The Lord that if He saved them she would become a nun. Her parents survived the fall and subsequently Rev. Mother kept her promise and joined the convent. She claims that she is in fact happy to be a nun; however, she still cannot resist the ‘call’ of the spotlight.

She performs the song Turn Up the Spotlight and expresses the joy and thrill she experienced when she performed in the circus. For the final verse, she is handed a pair of feathered fans and sings: “Turn up the spotlight, ‘cause when I’ve got light, I’m a barrel full of fun. I’m your right Rev’rend Mama (say “Hello, Dalai Lame”). Your right Rev’rend Mother. There isn’t any other. Your right Rev’rend Mother, not your sister or your brother. Your right Rev’rend Mother Superior nun. Oh, yeah!”

Scene 9

Hubert and Amnesia re-enter the stage. Leo also enters the stage holding a bouquet of lilacs given to the sisters by the Ladies of the Hadassah37. The nuns begin to sing the song Lilacs and how their fragrance can bring back memories. Leo sings that when she smells lilacs she remembers how she “fell in love” with dancing. Hubert sings of how the fragrance reminds her of the day the Bishop gave her her new name – Hubert. Rev. Mother, Leo and Hubert suddenly get the idea that perhaps the lilacs fragrance can help Amnesia remember something about herself. Amnesia inhales the lilacs’ fragrance and at first is not able to remember anything. Then she begins to recall a vague memory, seemingly from her youth, but the details are not substantial enough to discern her identity.

Scene 10

37 The Women’s Zionist Organization of America
Robert-Anne enters stage in her usual animated and high-spirited manner which begins to annoy Rev. Mother. Then Robert-Anne shows Rev. Mother a brown paper bag and commences to inform Rev. Mother that she found something quite concerning in the girl's locker-room, stating that there may be a student with a "serious problem". Before having a chance to explain what the contents of the bag is, Rev. Mother takes the bag and instructs all the sisters to get ready for the first act finale.

Left alone on stage, waiting for the sisters to get ready for the act one finale, Rev. Mother opens the bag to find a small bottle labelled Rush\textsuperscript{38}. Unaware of what the liquid may be, Rev. Mother investigates the aroma of the liquid after reading the usage instructions and inhales a dose of its aroma. She soon enters a state of euphoric intoxication. While in her intoxicated state Rev. Mother acts rather foolishly in front of the audience such as: falling over herself, unable to speak coherently, forgetting the name of the show she in fact performing and, pretending a bar stool is a car wheel; all the while taking inhalations of Rush every now and then. After several humorous displays, Hubert finds Rev. Mother lying on the floor and escorts her off stage.

Robert-Anne enters stage to be informed by Leo and Amnesia that Rev. Mother got high. In an attempt to save the show, Hubert rushes back on stage and instructs the others to put on their tap shoes as they must perform a number from the second act immediately. Hubert, Robert-Anne, Amnesia and Leo then close act one by performing \textit{Tackle That Temptation with a Time Step}. As they perform the number Rev. Mother, still in an inebriated state, re-enters stage and performs alongside them, making a fool of herself until she is eventually taken off by the others.

\textbf{End of Act One}

\textsuperscript{38} A liquid drug which, when inhaled, makes the user feel temporarily "high" or befuddled.
Act Two

Scene 11

Leo, Amnesia and Hubert open act two by telling a few jokes to the audience. Robert-Anne soon enters and calls the others to have a private discussion on stage. She then turns to the audience and informs them that Rev. Mother is “still backstage doing penance” which means that she, as Rev. Mother’s understudy, gets to assume the leading role for the fundraising benefit until Rev. Mother returns. She instructs the other sisters to prepare for the next number and Leo, Hubert and Amnesia leave.

Once they leave, Robert-Anne entertains the audience with her “habit humour” and impersonations. Following which, Robert-Anne recounts her childhood and the harsh circumstances she grew up with which led her to being sent to St. Claire’s School for the Deplorable. She goes on to speak of how the head of St. Claire’s – Sis. Rose-Francis – was the one person who made Robert-Anne believe that she was worth something and influenced her to becoming a nun. Robert-Anne adds that she misses St Claire’s and then proceeds to sing Growing Up Catholic, accompanied by Leo, Hubert and Amnesia, as she narrates about her time at St. Claire’s and what she has learnt from her experiences.

Scene 12

Rev. Mother returns to the stage and shows the other sisters a summons she has just received. After giving the other the summons, Rev. Mother leaves the stage to go and “pray for guidance”. The sisters, by singing the song We’ve got to Clean Out the Freezer, explain the content of the summons. In it the Jersey Board of Health sends their final warning and claims that the sisters had misled them. According to the song, the Board also demands that the sisters remove the deceased nuns from the freezer by the morning of the next day.

Scene 13

39 Robert-Anne readjusts the material of her habit to “become” other known personalities.
Immediately after the song, the phone in the auditorium starts ringing. At the same time Rev. Mother returns to the stage after still not having had a vision as to what the sisters must do next. Leo answers the phone call, which is from Sister Mary Euthanasia – the convent’s nurse – who states that Sis. Julia, Child of God is in the hospital getting her stomach pumped after eating another one of her experimental dishes and thus will be unable to do her segment in the show. Robert-Anne tries to seize the opportunity and requests to do her number but Rev. Mother denies her request and instead states that she herself will have to do Sis. Julia, Child of God’s segment. Rev. Mother asks for Sis. Julia, Child of God’s book and when Amnesia tells her that she had left it in their station-wagon, Rev. Mother instructs Robert-Anne, Amnesia and Leo to fetch it.

Frustrated by all the stressful dilemmas occurring, Rev. Mother exclaims “[W]hat’s a Mother to do?” Hubert then begins the song Just a Coupl’a Sisters (which Rev. Mother joins in in singing) to help reassure Rev. Mother that Hubert has been, and will always be, by her side to help pull her through every crisis. The two of them perform the song which expresses their compatibility and harmony.

Scene 14

As Rev. Mother begins introducing the next segment of the show, Robert-Anne interjects and introduces Leo who performs The Dying Nun Ballet – a dance about a nun who dies after being fed deadly soup. Afterwards Rev. Mother gets annoyed at Leo and Robert-Anne and the pair of them rush off stage, still thrilled by their joke performance.

Scene 15

Rev. Mother, Hubert and Amnesia conduct Sis. Julia, Child of God’s segment to promote the sale of her cook book – Baking with the Blessed Virgin Mary – to bring in extra money for the fundraiser. The three of them go through some of the recipes in the book to try to entice the audience into purchasing a copy. However, upon reading the disgusting collection of sordid recipes and ingredients, it becomes clear to the sisters that the book is a failure.
The sisters, including Robert-Anne, start making suggestions of what to do in lieu of continuing the advertisement of Sis. Julia, Child of God’s book. Rev. Mother finally permits Robert-Anne to do her number and she immediately prepares for it as everyone else leaves the stage. Finally Robert-Anne performs her solo song – *I Just Want to be a Star*. In the song she expresses how she does not care if she famous or rich, she merely wants to be a star.

Scene 16

After Robert-Anne’s solo, Rev. Mother then introduces Amnesia, Leo and Robert-Anne as Patty, Maxene and LaVerne, respectively, as The St. Andrew’s Sisters of Hoboken. The three of them then sing *The Drive-In*, a song about the joys and relief of going to a drive-in cinema when one is stressed. After the song the sisters then play a silent film for the audience which shows an edited (fake) image of Rev. Mother in skimpy attire. Rev. Mother immediately stops the film and drags Robert-Anne and Leo off stage, leaving Amnesia alone on the stage.

Scene 17

Perplexed by the unplanned turn of events, Amnesia asks Brother Michael what she should do. He recommends she tells the audience a story and she then decides to tell the audience the story she told him about herself a week prior.

Amnesia then performs the song *I Could’ve Gone to Nashville* and sings about her dream to be a country singer if she weren’t a nun. She fanaticises about the wigs she would wear and having back-up singers. As she continues to fantasise about her life as a country singer she begins remember details about her life that she had forgotten due to her amnesia. She remembers that she did in fact want to be a country singer, she remembers being involved in a big contest and “walking out on a huge stage”. As she sings she continues to remember more and more until finally she remembers her real name – Sister Mary Paul.

Scene 18

40 Three famous American sisters who sang as a group, also known as The Andrews Sisters.
Amnesia (now Sister Mary Paul) jubilant from remembering her name, calls out to the other sisters who rush onto stage. Amnesia goes on to tell them who she is and the few details she can remember. She explains that she had wanted to be a country singer but felt she had a deeper calling to become a nun and that her real name is Sis. M. Paul. She goes on to speak about how she was involved in a contest of sorts.

Suddenly Rev. Mother remembers that a Sis. M. Paul was the winner of the Publisher’s Clearing House Sweepstakes but no one could find her. This meant that Amnesia was the lost winner of that extremely large sum of prize money. The sisters become overjoyed at the realisation that with Amnesia/Paul’s winnings they can finally bury the last four nuns. They gather together and sing “Gloria in excelsis Deo\(^4^{1}\)”. Leo exclaims that they can bury the last dead sisters and Robert-Anne adds that they can buy a flat screen TV for the VCR. Rev. Mother goes on to speak of how each of them, including the audience, can claim their heavenly reward and become a Saint themselves. Hubert, later joined by the other, starts singing the song Holier Than Thou suggesting how one can become a saint by imitating what the known saints, such as St. Bernadette, St. Lucy and St. Anthony, did to earn their title.

Scene 19

The sisters perform a closing number – Nunsense is Habit-Forming (Reprise) – as they bow to the audience, concluding their fundraising benefit and ending the musical.

End of Act Two

End of Nunsense

\(^4^{1}\) Latin for "Glory to God in the highest".
3.3. **NUNSENSE 2: THE SECOND COMING**

3.3.1. Story summary

Following their prior fundraiser event to raise funds and bury their deceased sisters, Rev. Mother, Hubert, Robert-Anne, Amnesia, Leo and a few other members of their convent conduct another entertainment programme to thank their audience for assisting them. During the programme con-artists attempt to steal away Amnesia and her winnings from The Little Sisters of Hoboken. However, their plan is foiled and Amnesia, along with her winnings, remains with The Little Sisters of Hoboken. Refer to **Appendix C**.

3.3.2. Main characters

Reverend Mother Sister Mary Regina/Rev. Mother – Reverend mother of the Little Sisters of Hoboken

Sister Mary Hubert/Hubert – Second in command and the mistress of novices of the Little Sisters of Hoboken

Sister Mary Robert-Anne/Robert – Drives the convent’s car

Sister Mary Leo/Leo – A novice and newest member of the convent

Sister Mary Amnesia/Amnesia / Sister Mary Paul/Paul – struggles to remember things

Brother Michael – The band conductor

Sister Brunhilda – The Health Inspector posing as a Franciscan

A Franciscan – The Health Inspector’s accomplice

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42 This analysis was done on the 1994 filmed stage performance of *Nunsense 2: The Second Coming* recorded at the Frauenthal Theatre in Muskegon, Michigan.
3.3.3. Detailed plot progression

Act One

Prologue

Five nuns – Rev. Mother, Hubert, Robert-Anne, Paul (who still answers to Amnesia) and Leo – arrive by car to an awaiting audience at the Mount St. Helen’s School’s theatre.

Scene 1

Rev. Mother starts the show by greeting the audience. She then introduces each of the nuns, explains their position and duties in the convent and provides a little background of each’s history such as: Leo’s dream of becoming the first nun-ballerina and Amnesia’s incident with the crucifix that caused her to lose her memory. She goes on to explain that Mount St Helen’s will be hosting the Interfaith Musical Society of Hoboken’s annual show which was decided to be The Mikado hence why the stage setting appears the way it does. She then elucidates that their show is dedicated to the audience for their support in the past. The sisters then perform their opening number – Jubilate Deo/Nunsense, the Magic Word.

Scene 2

Rev. Mother tells the audience that the sisters were excited to hear that they would be performing a Thank you programme, since they were itching to get back onto the stage after the fundraiser benefit show. She continues to express their concern that members of the audience who did not attend the first show would not understand the purpose of their second show. So, in an attempt to address that concern, Hubert reads out a written transcript of the main events that transpired in their first show, for instance the predecessor musical: Nunsense. Robert-Anne, Amnesia and Leo, in a comedic and fast-paced fashion, re-enact the events as Hubert reads the following to the audience:

“Six weeks ago our cook, Sister Julia, Child of God, made some vichyssoise soup and fifty-two of our sisters died instantly of botulism. Rev. Mother prayed for guidance and had a vision of either St. Katherine of Siena or St. Thomas Aquinas in
drag. She still hasn’t figured out which. Anyway, she was told to make greeting cards to raise money for the burials, which she did. But then she spent part of the money on a VCR for the convent. So we had to put on a show to raise money for the rest of the burials.

Now the 8th graders were using the stage at the time for their musical production of *Grease* which Rev. Mother thought was ‘Vaseline’ but we couldn’t wait because we had to put the last four dead sisters in the convent freezer, and if the Health Inspector came snooping around it would have been curtains for all of us.

Well, just before the end of the show, Sister Amnesia, who Rev. Mother had hoped would turn out to be a Franciscan, remembered that she was on her way to Nashville to become a country singer when she felt this ‘calling’. She decided not to become a big star and become unimportant like all of us. She said her name was Sister Mary Paul. Suddenly, Rev. Mother remembered that M. Paul was the name of the nun who won the Publishers Clearing House Sweepstake and no one could find her. Sister Amnesia had saved the day. We were rich and that’s all there is to it.”

**Scene 3**

The sisters perform the song *Winning is Just the Beginning* and sing about their good fortune following the disastrous circumstances surrounding their previous show. During the song Rev. Mother is called off stage by one of the clergymen. When she returns, while the others are still performing *Winning is Just the Beginning*, she urgently shows the other sisters a letter. The letter states that a talent-scout has been sent to see their show and should be watching them presently, which could mean a “big break” for the sisters. The sisters continue performing *Winning is Just the Beginning*, however, now they are each more theatrical and vibrant in their performance so as to make an impact on the supposed talent-scout in the audience.

**Scene 4**

Excited by the letter’s news of a talent-scout in the audience, Rev. Mother calls out for the talent-scout to stand and make their presence known. However, the talent-
scout does not stand up. The sisters assume that the talent-scout wants to remain anonymous and so the sisters continue with the show. Leo and Robert-Anne leave the stage in excitement as Rev. Mother and Hubert set up for the Bingo game. Amnesia then gives Rev. Mother a bowl and Amnesia proceeds to break an egg in the bowl, which she believes is an act of good luck. Hubert corrects her by informing her that “you break a ‘leg’ for good luck”. Rev. Mother and Hubert begin to leave the stage and as they do, Rev. Mother quietly asks Hubert: “Why couldn’t [Amnesia] have been a Franciscan?”

Amnesia is left alone to conduct the Bingo game with the audience and give away a prize to the winner. Unfortunately numerous audience members get Bingo simultaneously and Amnesia, in a panic, rushes off stage.

Scene 5

Hubert enters to introduce Leo’s ballet performance, however, Leo interjects and states that she has decided to do “something different”. Thus Hubert introduces Leo’s performance as “something different” and leaves the stage. Leo then performs her solo *The Prima Ballerina* on roller-skates. She sings of how she wants to be a sister prima ballerina but, due to Rev. Mother’s ‘no tutu’ rule, Leo has had to improvise and find a different outlet for her passion for dancing – roller-skates.

Scene 6

Hubert re-enters the stage, curious as to why Leo did not perform her ballet dance instead. Leo, slightly irritated by Rev. Mother’s stifling ‘no tutu’ rule, exclaims her frustration and that she believes Rev. Mother is afraid of nuns with talent. Hubert then begins singing *The Biggest Still Ain’t the Best* (which Leo joins in on singing). Hubert, through the song tells Leo that “there are no small parts, only small actors” and that “the way to get what’s due, is to be so very special that the folks remember you”. Eventually Leo learns not to be envious of others, but rather to be satisfied in excelling in the position she is already in.

Scene 7
Rev. Mother enters after Leo and Hubert’s duet and is soon followed by Robert-Anne and another of her dramatic acting jokes. Rev. Mother says to Robert-Anne that as Rev. Mother’s understudy she has an image to maintain. Robert-Anne attempts to convince Rev. Mother to make her more than just Rev. Mother’s understudy and performs the song *I've Got Pizazz*. As she performs the song, Robert-Anne praises Rev. Mother as someone no one could possibly duplicate and states that rather than attempting the impossible – by being her understudy – Robert-Anne should just be allowed to do her own acts her own way in the show. However, Rev. Mother rejects her request.

Scene 8

Rev. Mother addresses the audience and narrates a humorous incident that occurred the previous week involving Sis. Julia, Child of God and a rude old priest who had visited the sisters. Rev. Mother recounts how, during lunch, the priest had said that his food was not suited for a pig and that Sis. Julia, Child of God responded by saying: “[W]ell wait, I’ll get you something that is.” Rev. Mother carries on and introduces Amnesia (Paul) who has been encouraged to not ignore her dream of becoming a country western singer.

Amnesia (Paul) enters and begins singing *The Country Nun*. She sings about how she is a country singing nun going to Nashville to make extra money. She goes on to sing that the record man had come to see her and invited her to come to Nashville where he will make her a country star. Amnesia is then abruptly interrupted by the puppet – Sis. M. Annette. The two then go on to sing together – Amnesia sings about the positives prospects of her future while Annette continuously tries to dampen her positive attitude.

Scene 9

When Amnesia notices that Rev. Mother has seen her with Annette she rushes off stage and Rev. Mother attempts to catch her. Rev. Mother then asserts that Hubert must ensure that Amnesia gets rid of the puppet. When Hubert argues that it was in fact Rev. Mother who got Amnesia the puppet Rev. Mother affirms that she did so because the doctor suggested it as a means to help Amnesia regain her memory.
The theatre’s phone rings and Leo rushes to answer it. As she does so, Rev. Mother asserts that if it is the Heath Inspector on the phone then Leo should tell him that Rev. Mother has left the country. Amnesia states that she had already told the Health Inspector that numerous times and asks why no one wants to speak to him.

On the phone, Leo is having difficulty speaking to their fellow nun – Sis. Maria-Chiquita-Rosetta-Benita-Guadalupe – who seemingly only speaks Spanish. Leo, unable to understand what their sister is saying, hands the receiver to Robert-Anne who does, apparently, speak Spanish. Leo questions why the Rev. Mother was concerned that the Health Inspector would be the one calling them since their freezer is clean. Hubert explains that the Health Inspector wants revenge against the sisters since Rev. Mother expelled his son – Vinny – from Mount St. Helen’s school. Rev. Mother does not stipulate what exactly Vinny did however she does state that she had no choice since what he did may have caused their other sister to “be on lithium\(^{43}\) for the rest of her life.”

After the call, Robert-Anne rushes back on stage exclaiming that The Lord has heard Rev. Mother’s prayers and reports that two Franciscans have arrived at the convent claiming that Amnesia is theirs. Upon hearing this Amnesia becomes frantic, stating that she does not want to be a Franciscan and runs off stage in an attempt to hide away. Hubert and Leo run after her and Rev. Mother sends Robert-Anne to the convent to find out what exactly is going on.

Rev. Mother, left alone on stage, exclaims how she would never been in such a mess had she stayed in the circus. She goes on to reminisce about the night she made her first solo appearance, with her brother, as the Statue of Liberty or a 4th of July\(^{44}\) performance. She narrates to the audience that she accidentally singed the seat of her brother’s pants which ultimately led him to fall off the tightrope wire and onto the safety net below. Even with all the commotion Rev. Mother was able to stay

\(^{43}\) Lithium is used as psychiatric medication for such disorders as depression and bipolar

\(^{44}\) A federal holiday in the United States that commemorates July 4th, 1776 – the day the Declaration of Independence was adopted.
on the wire and successfully got back to the platform. She recalls the look on her mother’s face and performs the song Look Ma, I Made It.

Rev. Mother figuratively sings to her mother about all that Rev. Mother has accomplished and experienced. Then, to finish off her song, Rev. Mother grabs two fans and says “once more, for old time’s sake”. She then proceeds to act as if she were walking across a tightrope wire while singing the final verse: “Turn up the spotlight, ’cause when I’ve got light, I’m a barrel full of fun. Here I come. I’m your right Rev’rend Mother. There isn’t any other. Your right Rev’rend Mother, not your sister or your brother. Your right Rev’rend Mother Superior nun. Oh, yeah!” After her song, Rev. Mother leaves.

Scene 10

Amnesia appears on stage hiding behind a piece of the set in an attempt to hide from the Franciscans, but Leo notices her and assures her that the Franciscans are not at the school. Amnesia leaves stage to discard her hiding prop and as she does Hubert enters. Leo presents Hubert with some fiddlebacks that were discovered by the cleaners earlier. Amnesia returns to stage to find Hubert discussing the unfortunate notion that woman are not allowed to be priests.

All three sisters – Leo, Amnesia and Hubert – then put on the fiddlebacks and converse about the idea of having women as priests and being number one instead of number two. They then go on to perform the song The Padre Polka and sing about the comfortable lifestyle of a priest. Amnesia brings on an accordion and plays while Leo and Hubert dance in a polka fashion. Rev. Mother enters to find them dancing and singing. Leo and Hubert stop dancing once they notice her and Amnesia tries to disguise their actions by singing “Ave, Maria” before running off stage.

Scene 11

45 Traditional vestments commonly worn by Catholic priests.
Robert-Anne enters, returning from the convent, and informs the others that she has convinced the Franciscans to let Amnesia stay with the sisters. However, the Franciscans claim that since Amnesia (or rather Sis. M. Paul) is a Franciscan the prize money Amnesia won from the Publishers Clearing House Sweepstakes belongs to them.

This news causes Rev. Mother to experience a fainting-spell. Hubert helps her sit down and requests that someone bring her some water. Robert-Anne and Leo rush off stage in a panic while Amnesia brings a bottle of liquid from off stage for Rev. Mother who exclaims that the liquid tastes “awful”. Hubert drinks it as well, suggesting “it must be well water”. The both of them become progressively more tipsy and befuddled as they continue drinking the liquid from the bottle.

Rev. Mother says that they must solve their problem with the Franciscans wanting the money. Hubert then gets the idea to “sell [their] story to the movies” and make money from it. Rev. Mother acknowledges that that is a good idea. She and Hubert then start imaging themselves as movie stars and perform the song *The Classic Queens*. In an intoxicated state, the pair of them imagine themselves portraying famous characters such as Elizabeth II, Cleopatra and Helen of Troy.

Scene 12

Robert-Anne enters and tells Rev. Mother and Hubert that what they're drinking is not water but in fact sake\(^46\). Robert-Anne calls Leo and Amnesia to usher the drunken Hubert and Rev. Mother off stage. Once all the other nuns leave, Robert-Anne begins the song *A Hat and Cane Song* which Leo and Amnesia join in on. The three of them perform the song with canes in hand and wearing tap shoes. As the sisters perform, Rev. Mother and Hubert are carrying out shenanigans and acting silly in the background. After the song, all the nuns rush off stage and two other nuns suspiciously enter from the opposite side of the stage and glare across the stage.

**End of Act One**

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\(^{46}\) Traditional Japanese rice wine.
Act Two

Scene 13

Leo, Robert-Anne and Amnesia enter the stage and Robert-Anne announces to the audience that she, Amnesia and Leo will be handling things while Rev. Mother and Hubert recite the Act of Contrition\textsuperscript{47}. Leo suggests that Robert-Anne perform her ‘Habit Humour’ while she and Amnesia tend to Rev. Mother and Hubert.

After dramatizing a few nun-themed impressions and impersonations, Robert-Anne tells the audience about a letter she recently received from prison. The letter is from an ex-Mount St. Helen’s pupil who says that things have not been going well for him. The letter goes on to say that the inmates buddy – Vinny – was just sent to the same prison and that they have met six other guys who also went to Mount St. Helen’s.

After one last impersonation, Robert-Anne confesses that she learnt the ‘Habit Humour’ from Annie Greene – a good friend that grew up with her in Brooklyn. Robert-Anne sings \textit{Angeline} about how Annie became Sis. Angeline but lost her way due to several challenges and hardships.

Elsewhere, back stage, Amnesia sees the two suspicious nuns carrying away a large box marked ‘fragile’ and ‘color television’.

Scene 14

Amnesia enters stage in a panic and begs Robert-Anne to save her from getting taken by the Franciscans whom she claims are there at the school looking for her. Robert-Anne assures her of the deal she made with them so that they won’t take her. However, Amnesia claims that while hiding back stage she heard them say: “no deals”. She also tells her that Sis. Brunhilda took the 36 inch screen Robert-Anne bought for the VCR and put it in the Franciscans’ station-wagon claiming: “zey bought zis mit da prize muney, unt its ars”. Robert-Anne, upset at the idea of her screen being taken, rushes off to fight to get it back. Sis. M. Amnesia, repeating what she heard Sis. Brunhilda saying earlier, claims “there’s something real familiar about

\textsuperscript{47} A Catholic prayer that expresses one’s sorrow(s) over their sin(s).
that voice” and is troubled that the sense of familiarity she feels might mean she really is a Franciscan.

Scene 15

A loud crash is heard from off stage and the other four nuns enter and Rev. Mother is scolding Robert-Anne for fighting with Brunhilda. Amnesia asks if they are still there and Rev. Mother tells her that they have gone to get ice-packs but will return. Rev. Mother turns to Hubert and asks: “what [is Rev. Mother] gonna do?”. Leo suggests they tell Rev. Mother about Robert-Anne’s idea. Hubert, Leo, Amnesia and Robert-Anne go on to elucidate Robert-Anne’s idea of offering their services as nuns to the dead. To explain the idea further, Robert-Anne, Hubert, Amnesia and Leo perform the song *We’re the Nuns to Come to* and sing about offering funeral services for the deceased. However, Rev. Mother states that it is a ridiculous idea.

Scene 16

The phone rings again and Leo answers it. She informs the other sisters that Sis. Julia, Child of God is in jail after having assaulted a hen in a failed attempt to prepare battered fried chicken. Leo says that someone must go and bail her out. Robert-Anne, Amnesia and Leo go to Sis. Julia, Child of God’s aid.

Once the three leave, Rev. Mother turns to Hubert for ideas to rectify their various problems, however, Hubert exclaims that Rev. Mother is the Mother Superior and that Hubert is only number two. Rev. Mother reassures Hubert that Rev. Mother has always considered Hubert her equal. Rev. Mother begins to panic over the possible repercussions she may have to face due to everything that is happening. Desperate for a solution, Rev. Mother begins to sing *What Would Elvis Do?*, accompanied by Hubert, and tries to imagine what Elvis Presley would do if he were in her shoes.

Scene 17

Upon their return, Robert-Anne informs Rev. Mother and Hubert that they were able to get Sis. Julia, Child of God out of jail. Leo tells Rev. Mother that they have a surprise for her to try and cheer her up since she is having a “difficult time”. Leo, Robert-Anne and Amnesia get dressed up and perform the song *Yes We Can* – a
vibrant Can-Can\textsuperscript{48} number about thinking positively when faced with difficult situation.

Scene 18

Rev. Mother requests Hubert to help her set up a podium and asks Amnesia to bring her ‘that' book. Hubert asks if Rev. Mother remembers what happened with “that last book?” Amnesia brings Rev. Mother the book she requested and answers Hubert’s question by stating that Rev. Mother was fined for selling ‘poisoned recipes’. Amnesia hands Rev. Mother the book which is titled ‘Catholic Guide to Gift Giving’.

Rev. Mother’s idea is to advertise the book to the audience and get them to buy it. The book has numerous gifts that the convent sells for those looking to give Catholic orientated gifts to their loved ones including, but not limited to: a Create-Your-Own Pasta-Madonna-Kit, an autographed picture of St. Anthony, a home exorcism video and kit, and Our Lady of Fatima diet-drinks.

Scene 19

Robert-Anne and Leo rush in exclaiming that the Franciscans have returned to the school. All the sisters, except Robert-Anne, rush off the stage in a frantic panic. Robert-Anne seizes the opportunity of being alone on stage and performs her solo song \textit{I am Here to Stay}. Robert-Anne sings about how Sis. Rose-Francis made her believe that each person is special. Robert-Anne then knew that there was more in life for her. She expresses that touching a kid’s soul it makes her feel whole. She admits that she adores the applause and thrill she gets when she performs but acknowledges that there is more to enjoy than just that and being cool.

Scene 20

Hubert and Leo return to the stage and tell Robert-Anne that Rev. Mother is still in discussions with the Franciscans. The sisters, still driven to provide the audience (and the hidden talent-scout) with a great show decide, per Amnesia’s suggestion, to

\textsuperscript{48} A high-energy dance that is usually associated with a chorus line of female dancers. The main features of the dance are high kicks, cartwheels and splits.
sing *I Know a Convent Song*. The song is led by the four sisters and the audience members join in on singing the chorus. The song narrates tales of sisters stuck in comedic situations.

**Scene 21**

*I Know a Convent Song* comes to a halt as a sombre Rev. Mother enters stage. She downheartedly tells the sisters that the Franciscans want everything – the money and Amnesia. The sisters gloomily accept the situation seeing it as the Will of The Lord. With a saddened disposition, Amnesia sings *No One Cared Like You* and says her goodbyes to each of the sisters. She sings of how the others cared for her, the special feelings she has for them all and that every day she will think of them.

**Scene 22**

Amnesia finishes her song seated on a bench. Unexpectedly, a cuckoo clock falls on her head. Robert-Anne rushes to Amnesia and asks if she is ok. Amnesia then repeats but she heard Brunhilda say earlier: “zey bought zis mit da prize money, unt its ars”. Suddenly Amnesia, having realised something about Brunhilda’s voice, rushes off stage followed by Robert-Anne and Leo. Rev. Mother and Hubert, while still on stage, see arguing and fighting from off stage.

Robert-Anne, Amnesia and Leo return to stage rejoicing. Amnesia then explains that she remembered where she had heard Brunhilda’s voice before and that is was the voice she heard while speaking to the Health Inspector over the phone. Amnesia exclaims that Brunhilda is in fact the Health Inspector. Rev. Mother asks why the Health Inspector would do such a thing and Robert-Anne tells her that it was an act of revenge towards the sisters for expelling his son Vinny from the school. She also says he had wanted to do it legally over the incident with the four dead sisters in their freezer. However, the sisters fixed that issue by acquiring the prize money before he could achieve his revenge. Leo goes on to say that the Health Inspector’s partner was in the audience the day they held the benefit performance and had heard Rev. Mother saying how she hoped Amnesia was a Franciscan, which is how they came up with their plan. Robert-Anne adds that there was never a talent-scout in the
audience for their show, and that the letter was sent by the Health Inspector to divert the nuns’ attention.

Having thwarted the Health Inspector’s plan, the sisters become overjoyed realising that they can now keep Amnesia, the prize money and all the items they bought, and will buy, with it. Hubert then segues into the song *There’s Only One Way to End Your Prayers*. The song highlights that when you give thanks to The Lord for all your blessings you must end every one of your prayers with an “Amen”.

Scene 23

The nuns then perform their closing number *Nunsense, the Magic Word (Reprise)* as they bow to the audience and end their show and the musical.

End of Act Two

End of *Nunsense 2: The Second Coming*

3.4. DISCUSSION OF THE NUNSENSE SAGA

3.4.1. Plot

(a) The accidental death of the fifty-two nuns of The Little Sisters of Hoboken is the initial trigger of the events that follow throughout the Nunsense saga; from parent-musical right-through into the sequel, and further, considering there are several other musical sequels in the Nunsense saga. It can be said that if those nuns never died, the sisters never would have needed the funds; never would have put on a fundraiser; Amnesia would have never sung her song and thus never remembered her name; the prize money would never have been collected, the sequel would not have happened because they would not have needed to do their ‘Thank you’ programme because the fundraiser would not have been put on.

(b) The nuns are pressured by the Health Inspector to remove the deceased nuns from their freezer once he had discovered them. It is only elucidated in the sequel that the Health Inspector was pressurising the nuns as an act of revenge against them for expelling his son from the convent’s school.
The idea to take Amnesia and her winnings away from the Little Sisters of Hoboken by posing as a Franciscans in the sequel arose from the fact that the Health Inspector’s partner was present at the fundraising benefit and had heard Rev. Mother stating that she hoped Amnesia would remember who she was and that she was a Franciscan. This provided the Health Inspector the means to conduct another act of revenge against the nuns.

The ‘Thank you’ programme – the basis of the entire musical sequel conducted in *Nunsense 2: The Second Coming*, results from the successful fundraising benefit – the basis of the entire parent-musical – conducted in *Nunsense*. After conducting the successful benefit in *Nunsense*, the nuns return in *Nunsense 2: The Second Coming* with a ‘Thank you’ programme to show their appreciation to the audience for their assistance during the nuns’ crisis in the parent *Nunsense*.

3.4.2. Goal

(a) The nuns have a shared goal in *Nunsense* – to acquire the necessary funds to bury the last dead sisters. Subsequently the sisters put on the fundraising benefit. The shared goal in *Nunsense 2: The Second Coming* was firstly to put on the ‘Thank you’ performance. The focus then changed when the supposed talent scout was said to be in the audience. The sisters then focused on performing for the talent scout. When the fake Franciscans appeared wanting Amnesia and her winnings the sisters goal became that of keeping Amnesia and the winnings.

(b) Beyond the shared main goals of the Nunsense saga each of the main characters speaks of their own individual desires throughout the saga. Though they each consider themselves happy and content living their lives as nuns, they each speak of a personal desire that they have – a dream that they wish to pursue in one way or another.

(c) *Reverend Mother* – In both musicals, Rev. Mother recounts her time as a performer in the circus with her family. In both musicals she sings about her love and passion for being in the spotlight. Rev. Mother expresses the joy she feels when she performs. Even though she is a nun and content with her life she still dreams and yearns for the spotlight.
(d) *Sister Mary Hubert* – Since she was a child, Hubert has always wanted to be a nun. Yet she desires not to merely be second-in-command but rather to assume the role of Mother Superior. In *Nunsense*, Hubert speaks of her dream to advance the Little Sisters of Hoboken into the Big Sisters of Newark. In *Nunsense 2: The Second Coming* Hubert, though she does not proclaim it as directly as she did in *Nunsense*, still desires to ascend up the rankings of the convent – to become more than merely the Mistress of Novices.

(e) *Sister Mary Leo* – Throughout the saga, Leo dreams of becoming a famous Nun-Ballerina. Her goal, as she puts it, is to “dedicate her life to God through the dance”. Even in the sequel Leo still aspires to become, as she puts it, a ‘Sister Prima-Ballerina.’

(f) *Sister Mary Robert* – Robert-Anne longs to be a star and have her chance to show her skills and talents as a performer. More specifically she desires to have a solo part in both the fundraising and ‘Thank you’ programmes instead of always just being Rev. Mother’s understudy.

(g) *Sister Mary Amnesia* – At the start of the saga, Amnesia yearns to remember who she really is. She achieves that goal near the end of *Nunsense*. Coincidentally, while she sings *I Could’ve Gone to Nashville* – the song she sings when her memory returns to her – she sings about another dream she has to be a famous country singer if she were not a nun. In the sequel, Amnesia also desires not to be taken away by the Franciscans. Fortunately for her that goal is achieved.

### 3.4.3. Characters

(a) All of the original main characters from *Nunsense* appear again in *Nunsense 2: The Second Coming*. The health inspector is a character that was mentioned in *Nunsense* but only appears in the saga in *Nunsense 2: The Second Coming*. His partner in crime – the false talent-scout – only appears in *Nunsense 2: The Second Coming* but, according to the letter Rev. Mother reads out, is said to have been present in the audience during *Nunsense*. 
(b) Excluding the health inspector and his accomplice, there is seemingly no new character added to *Nunsense 2: The Second Coming*. However, it would seem that after her brief appearance at the very beginning of *Nunsense*, Sis. Julia, Child of God, no longer appears in the sequel. However, she is referenced and referred to throughout both musicals.

(c) The character of Brother Michael, who is in charge of the band – The Mount Saint Helen’s Eruptions – that accompanies the nuns, also does not appear in *Nunsense 2: The Second Coming*. During *Nunsense* Brother Michael is clearly seen and even speaks a few lines during the musical. Yet, in *Nunsense 2: The Second Coming*, he is not seen at all but is merely referenced to as the leader of the unseen musicians of the band accompanying the nuns’ performance, as in *Nunsense*.

(d) There are also some key auxiliary characters\(^\text{49}\) that are referenced and spoken about/to but they do not make a physical appearance in the Nunsense saga. These include the health inspector’s son who was kicked out of Mount Saint Helen’s school. He is referred to in *Nunsense* when the nuns discuss his expulsion and referred to in *Nunsense 2: The Second Coming* when Robert-Anne reads the letter from prison.

### 3.4.4. Time

(a) There is approximately a six week gap between the end of *Nunsense*’s story and the beginning of *Nunsense 2: The Second Coming*’s story.

### 3.4.5. Setting

(a) The performance of *Nunsense* happens on the stage of the Mount St. Helen’s theatre. The stage is set up as a stage setup for their eighth graders’ musical performance of *Grease*. The performance of *Nunsense 2: The Second Coming* again happens at Mount St. Helen’s theatre. However, the stage is then set up for the musical production of *The Mikado* for the Interfaith Musical Society of Hoboken’s annual show.

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\(^{49}\) Characters who influence the development of the story indirectly.
3.4.6. Nunsense saga summary

There is a very strong link in story between *Nunsense* and *Nunsense 2: The Second Coming*. The entirety of the Nunsense saga stems from the incident in the prologue of *Nunsense* and several plot events of *Nunsense 2: The Second Coming* are direct responses from *Nunsense*. Characters do not change over the six week time gap between the musicals and neither do their characteristics and goals. The Nunsense saga has very strong elements of repetition in its sequel. So much so that *Nunsense 2: The Second Coming* can be considered a “modified” copy of *Nunsense* with selective differences.
CHAPTER 4

4.1 INTRODUCTION

This chapter is structure exactly as the previous chapter. It focuses on the musicals of the Phantom saga. Within this chapter is a background of the Phantom saga, a summary of the parent-musical and sequel musical’s stories, lead characters in each musical, as well as a detailed plot description of each musical; which provides explicit details of the events in the musicals. Finally there is a discussion of the Phantom saga in which information is drawn from the musicals based on the five analysis components of this study.

PHANTOM SAGA

4.2 BACKGROUND OF THE PHANTOM SAGA

The Phantom of the Opera first premiered in 1986 in London. The musical was written by Andrew Lloyd Webber and Richard Stilgoe. Lloyd Webber also composed the music for the musical while Charles Hart wrote the lyrics. The musical is based on Gaston Leroux’s 1911 novel titled Le Fantôme de l’Opéra.

The Phantom of the Opera was not the first musical adaptation of Gaston Leroux’s novel. Ken Hill wrote the musical titled Phantom of the Opera which premiered in 1976, roughly a decade before The Phantom of the Opera. It was this production that sparked Lloyd Webber’s interest to venture into creating the popular musical The Phantom of the Opera. It went on to win the 1986 Laurence Olivier Award for Best New Musical as well as the 1988 Tony Award for Best Musical.

Following the global success of The Phantom of the Opera, Lloyd Webber along with Glenn Slater, Charles Hart, Ben Elton and Frederick Forsyth created the musical sequel Love Never Dies. The musical is loosely adapted from the novel The

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50 Awards given to individuals involved in West End productions and other leading non-commercial theatres based in London across a range of categories including plays, operas, dance and musicals.

51 Equivalent to the Laurence Olivier Award, the Tony Awards are presented annually in recognition of excellence in live Broadway theatre across different categories.
Phantom of Manhattan written by Forsyth and Lloyd Webber. Lloyd Webber had begun working on Love Never Dies in 1990 however he only truly focused on creating it in 2006. The show eventually premiered in 2010 after several incidents caused it to be repeatedly postponed. The musicals of the Phantom sagas are categorised as megamusicals\(^\text{52}\).

According to Hertzfeld’s (2012) online article, Lloyd Webber is quoted to have said:

“Clearly, [Love Never Dies] is a sequel, but I really do not believe that you have to have seen Phantom of the Opera to understand Love Never Dies. I really don’t. But I hope if you see them together, if you wanted to see them back-to-back, that what you would get from them — from both of them — is the extension of where the story goes”.

4.3 THE PHANTOM OF THE OPERA\(^\text{53}\)

4.3.1 Story summary

The Opera Populaire theatre has long been terrorised by a mysterious figure – The Phantom. The Phantom, obsessed with the Christine (a chorus girl), and has been secretly tutoring her in singing and forces the owners of the Populaire to do his bidding. Things escalate when Christine falls in love with her old friend, Raoul, much to the Phantom’s dissatisfaction. In the end Christine is forced to choose between Raoul or the Phantom. Refer to Appendix D.

4.3.2 Main characters

The Phantom of the Opera/Phantom/Opera Ghost – A mysterious and dangerous man that plagues the Opera Populaire

\(^\text{52}\) A fully (or an almost entirely) sung-through musical show. These types of shows are generally produced on a very large scale with great focus placed on staging, spectacle and special effects rather than on the plot, characters, libretto or score.

\(^\text{53}\) This plot/story summary is done on the 2011 filmed performance of the stage production of the musical The Phantom of the Opera filmed at the Royal Albert Hall.
Christine Daaé – A beautiful woman with an exquisite singing voice

Raoul, Vicomte de Chagny – Childhood friend of Christine and private beneficiary of the Opera Populaire

Madame Giry/Giry – The ballet instructor of the Opera Populaire and liaison to the Phantom and the management of the Opera Populaire

Meg Giry/Meg – A chorus dancer at the Opera Populaire, daughter of Madame Giry and Christine’s friend

Carlotta Giudicelli – The resident prima donna\(^{54}\) of the Opera Populaire and leading soprano singer for 19 seasons

Monsieur Richard Firmin/Firmin – One of the new owners of the Opera Populaire

Monsieur Gilles André/ André – One of the new owners of the Opera Populaire

Ubaldo Piangi – The lead male singer of the Opera Populaire

4.3.3 Detailed plot progression

Act One

Prologue

It is Paris 1905. An auction is being held on the stage of the dilapidated Opera Populaire. Items from various productions performed there are being auctioned off. One item – a poster from the theatre’s production of Hannibal – is sold to Raoul, Vicomte de Chagny who is seated in a wheel chair with his personal attendant.

Another item being auctioned is a papier-mâché musical box in the shape of a barrel-organ attached to a figure of a monkey in Persian robes playing the cymbals. After explaining that the item was discovered in the vaults of the theatre and is still in working order, an auction assistant cranks the musical box up and activates it as a

\(^{54}\) A title given to the lead female singer of an opera company.
demonstration. The monkey musical box plays a soft short melodic musical piece. Raoul, with the assistance of his nurse, bids for the musical box and outbids the other auction attendees which include Madame Giry.

Before the musical box is taken away to be prepared, Raoul calls out to the auction assistant to bring the musical box closer to him. As the assistant brings it to Raoul, Raoul begins to sing of how a woman from his past spoke of the monkey musical box and its details as “she said”.

The auction continues to lot 666 – a broken chandelier – which the auctioneer claims is related to the mysterious and famous disaster surrounding the story of the Phantom of the Opera. He then states that the chandelier has been restored and fitted with wiring to resemble its former illumination. The Overture begins to play as the chandelier is lit and its covering rises up to reveal it. Time moves backwards and the dilapidated theatre slowly restores to its magnificent design.

Scene 1

Carlotta and a large cast of performers are busy rehearsing a scene from the new production of Chalumeau’s Hannibal on the stage of the Opera Populaire. Monsieur Lefèvre enters, followed by Firmin and André. The three gentlemen take to the stage and, with the help of Giry, get the company’s attention. Lefévre announces his retirement and that Firmin and André are now the new owners of the Opera Populaire. Lefèvre then introduces the two gentlemen to Carlotta and her co-lead male performer Piangi. André, a self-proclaimed fan of Carlotta, requests for her to perform an aria from Hannibal. Carlotta happily accepts.

As Carlotta sings her rendition of Think of Me in front of the company and production team, a backdrop suddenly collapses. Everyone on stage scrambles in a panic. Meg, along with some other company members, sings out “he’s there, the Phantom of the opera.” Following the panic, Lefévre calls for Joseph Buquet – chief of the flies –

55 A long solo song, usually in an opera, sung with or without musical accompaniment

56 Curtains, backdrops, lights, mechanisms and scenery that are lowered and lifted when necessary during a stage piece.
for an answer as to what happened. Buquet enters and exclaims that he was not at his post when the backdrop fell and that, in fact, no one was there. Buquet exclaims that it must have been a ghost. Meg sings out again: “he’s there, the Phantom of the opera!”

André attempts to calm the crowd down, specifically Carlotta, stating that “these things do happen.” Outraged by his statement, Carlotta exclaims that “these things do happen all the time for the past three years!” She adds that unless the owners stop these things from happening she will no longer perform. Carlotta leaves in a distraught state, followed swiftly by Piangi. Lefévre, washing his hands of the situation, leaves as well.

Giry tells André and Firmin that she has a message for them from the Opera Ghost. The message is that the Opera Ghost welcomes Firmin and André to his opera house, commands that they continue to leave box five empty for his use, and reminds them that his salary is due. André and Firmin both laugh at the message. Giry continues to explain that Lefévre paid the Opera Ghost 20 000 Francs a month and proposes that they might be able to afford more with the Vicomte de Chagny as their patron. She goes on to ask if the Vicomte will attend that evening’s performance and Firmin answers that he shall be in their box.

Panicked about Carlotta’s abrupt departure, André asks who her understudy is and is told that there is no understudy. Meg suggests that Christine can sing Carlotta’s role. Meg goes on to state that Christine has been taking lessons from a “great teacher.” André asks from whom but Christine says that she does not know. Firmin is bothered at the notion of cancelling the evening performance with an expected full-house. André gestures to Christine and asks if she bears any relation to the famous violinist, which she responds with “yes, my father.”

Madame Giry tells André to let Christine sing and that “[Christine] has been well taught.” André agrees and the music is cued to play from the beginning of the aria – *Think of Me*. Christine begins to sing. At first she is nervous and withdrawn but progressively becomes more confident. During the song – *Think of Me* – the scene
changes from the rehearsal to the actual performance that evening. Christine is still singing but she is now alone on stage in front of an audience.

One of the audience members is the Vicomte de Chagny, Raoul. Raoul is mesmerized by Christine’s performance. During the song Raoul sings: “can it be Christine? … It seems so long ago, how young and innocent we were. She may not remember me but I remember her.” Upon finishing her aria, Christine receives thunderous applause from the audience as the curtains close.

Scene 2

The ensemble of ballet dancers rush to Christine to congratulate her. Giry appears to congratulate Christine as well stating that “he will be pleased”. Giry’s attention then turns to the ballet dancers. She expresses her disappointment in their performance and demands that they rehearse immediately. As the dancers begin rehearsing, Christine hears a mysterious voice. The mysterious voice also congratulates her on her performance. Turning away from the dancing rehearsal, Meg calls out to Christine saying “Christine. Christine.” The mysterious voice then utters a third “Christine”.

Meg approaches Christine and exclaims that she was perfect. Meg asks Christine who her new tutor is. Christine begins to explain to Meg, and they go on to perform the song *Angel of Music*. Christine elucidates how Christine’s father used to speak to her about an ‘angel’ and that she would dream he would appear to her. Christine states that when she sings she can sense him. By now the pair have made their way to Christine’s dressing room. They both sing out for the Angel of Music to reveal himself. Christine further expresses how frightened she feels, but Meg, still very curious about this ‘angel’, urges Christine not to be frightened.

Giry approaches the girls and commands Meg to return to her dance practise. Giry gives Christine a letter that she was given to present to Christine. The letter reads: “A red scarf, the attic, Little Lotte.”

Firmin and André enter Christine’s room, accompanied by their partners and Raoul. Firmin and André are both in high spirits following Christine’s successful
performance. Raoul requests to visit Christine alone, to which the gentlemen comply. As they leave Firmin states that “they appear to have met before”.

Scene 3

As Raoul approaches Christine he asks her where is her red scarf stating that she cannot have lost it after the effort he went through to get it back for her when he was only fourteen. Christine, at first unsure of the strange man’s identity, joyously realises what he was referring to. Christine recounts how Raoul ran into the sea to retrieve her scarf and realises that the young boy she knew so long ago and the man standing in front of her are one and the same. They begin to sing *Little Lotte* as they recollect the memories and experiences they shared when they were younger.

Christine goes on to tell Raoul about the promise her father once made to her: that when he is in heaven he would send the Angel of Music to her. She goes on to tell him that she has indeed been visited by the Angel of Music since her father’s passing. Raoul then proposes that they go for supper. Christine urges against it claiming that “the Angel of Music is very strict”. However, Raoul is unconcerned by Christine’s words and rushes off to ready himself to change and escort her to supper. After Raoul has left, Christine cries out: “things have changed, Raoul”.

The accompaniment of *The Mirror* begins. A disembodied voice exclaims: “insolent boy, this slave of fashion, basking in [Christine’s] glory! Ignorant fool, this brave young suiter, sharing in my triumph!” Christine sings out to her angel affirming that she will listen when he speaks and pleading with him to stay by her side and guide her. The Angel calls Christine towards her dressing room mirror that he has inexplicably appeared in. The Angel wears a very distinctive white mask that covers half his face. The mirror opens and Christine, lured by her Angel’s voice, steps through the revealed passageway towards him. The mirror closes behind her. As it closes, Raoul re-enters Christine’s dressing room to find her gone.

Scene 4

Christine and her Angel – The Phantom – sing *The Phantom of the Opera* as he leads her through an underground labyrinth towards his secret lair. Once they reach
his hideaway, the Phantom commands Christine to sing for him and pushes her to sing higher and bolder for him. Christine complies and sings notes that astonish even her. The Phantom exclaims to her that from the moment he heard her sing he needed her to serve him and “sing for [his] music”.

The Phantom then sings *The Music of the Night*, enticing Christine towards the fantasies and magnificence of the strange new world with him and his music. More and more Christine becomes entranced by the Phantom. Suddenly, as if overwhelmed by the sensations she feels, Christine faints into the Phantom’s arms and he rests her gently down.

Scene 5

Time passes and Christine is still asleep in the Phantom’s hideaway. The Phantom is loudly playing on an organ inside his hideaway. Yet, the noise from the organ does not wake Christine. Soon, a monkey musical box starts to play a soft and short musical piece. The melody, as soft as it is, wakes Christine up and seems to trigger something within the deep recesses of her memories.

As she wakes, she begins to sing *I Remember*. She sings of a man in a boat on a lake. Questioning the identity of this man from her dreams – the Phantom – Christine then approaches the Phantom. The Phantom is lost in his musical composition and is unaware of Christine approaching him. Once she is close enough, Christine swiftly removes the mask which covers half of the Phantom’s face.

The Phantom, enraged by her action, bursts outs and sings *Stranger Than You Dreamt It*. He curses Christine and throws her to the ground bellowing at her in song and stating that now she can “never be free”. The Phantoms asks Christine if she will “dare to look or even bear to think of [him]” because of his facial disfigurement. He expresses how he yearns for heaven while he burns in hell. He then suggests to her that “fear can turn to love” hoping that she may one day love him. Feeling sympathetic towards the Phantom, Christine gives him his mask back. The Phantom

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57 This is the same musical box that was auctioned off to Raoul (in the future) at the beginning of the musical.

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puts it back on and ushers Christine offstage, stating that they must return and that “those two fools who run My theatre will be missing you.”

Scene 6

Back at the Opera Populaire, some ballerina dancers gather together buzzing with conversation and excitement. Overhead, standing above on a stage railing, Buquet dangles a noose over the side of the railing and scares the ballerinas by letting out a terrifying scream. He then proceeds into song singing *Magical Lasso*. In song, he expresses the terrifying actions and appearance of the Opera Ghost. He warns the ballerinas listening that they must stay vigilant lest they get caught in the Opera Ghost’s lasso. The ballerinas all scream and run away. Giry enters on the same rail as Buquet and, to the tune of *Magical Lasso*, sings to Buquet. She warns him to watch what he says lest the Opera Ghost that he makes light of “burn [Buquet] with the heat of [the Opera Ghost’s] eyes”.

Scene 7

In André and Firmin’s office, Firmin is boisterously laughing as he reads newspaper articles regarding the events of the Hannibal performance and the leaving of Carlotta and disappearance of Christine. He goes into singing *Notes* and seems pleased with what the articles are saying, whether good or bad, so long as tickets are being sold. André enters, stressed by the negative comments he has read about their show. Firmin tells him that it is all free publicity and hands him a letter stating that he also received a letter. André reads it.

In song he sings out the text in the tune of *Notes*. The letter praises Christine’s performance, acknowledges a lack of bereavement at Carlotta’s absence, and other critiques about the chorus’ dancing. Firmin then sings the text of the letter addressed to him. The mysterious writer reminds Firmin (in Firmin’s letter) that the writer’s salary has not been paid and that the writer’s orders must be obeyed. After briefly questioning who could have sent them these letters they both come to the realisation that it must be the Opera Ghost. Both gentlemen, appalled at the Opera Ghost’s actions, seem to be disinclined to acknowledge the statements and demands in the letters, exclaiming that the Opera Ghost is “quite insane”.

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Raoul enters the office, and to the tune of *Notes* exclaims “where is she?”. André asks if Raoul is referring to Carlotta but Raoul corrects him by stating “I mean Miss Daaé! Where is she?”. Raoul then presents Firmin with a note, suspecting it comes from Firmin, and queries if either of them sent it to Raoul. André and Firmin both deny sending Raoul the note and inform him that Christine is not with them. Questioning them again whether either of them had sent Raoul the note, André takes it from Raoul and sings out the text. Raoul’s letter states that the Angel of Music has Miss Daaé and they need not worry about her. It further states that Raoul should make no further attempt to see her again. Raoul, accepting the fact that it was neither André nor Firmin who wrote the letter to him, asks them who did, in fact, write it.

Suddenly, Carlotta bursts in, accompanied by Piangi. Carlotta cries out “where is he?!” André attempts to welcome Carlotta back; however she appears more focused on finding the writer of the letter she has clasped in her hand. Suspecting that the writer of her letter is Raoul, Carlotta confronts him about it. Firmin asks Raoul if he wrote that letter to Carlotta to which Raoul replies “of course not”. Raoul then takes Carlotta’s letter and sings out the text. Carlotta’s letter states that Carlotta’s “days at the Opera Populaire are numbered,” that Christine will be taking Carlotta’s role and that Carlotta will meet great misfortune should she try to take Christine’s place.

André and Firmin are troubled by the appearance of all the notes and they worry that most of the issues revolve around Christine. Giry and Meg enter the office and Giry informs the group that Christine has returned. When André queries where Christine is, Giry informs him that she has sent Christine home to rest. Raoul asks if he may see her but Giry asserts that Christine will see no one. The rest of the group frantically ask whether Christine will sing that evening.

Giry then shows them all a note which they all anxiously try to see. Firmin gets a hold of Giry’s note and reads out the text, in an unsung manner. The letter is addressed to André and Firmin. It postulates that André and Firmin have not followed the mysterious writer/the Opera Ghost/the Phantom’s instructions and that the Opera Ghost will give them one last chance. As Firmin continues reading out the letter, the voice of the speaker shifts from Firmin’s to the Phantom’s.
The Phantom continues speaking the note’s text which informs them all that Christine has returned to them and that the writer is anxious that her career progresses. The writer then says that in their next production, Carlotta must be casted as the Page Boy – which is a silent role – and Christine as the Countess – which the writer claims is a role that requires charm and appeal. The writer goes on to say that he will be watching from his normal seat in box five, which must be kept empty for him. The writer then exclaims that if his demands are not met, an unimaginable disaster will occur. Finally the writer finishes the letter by stating “I remain, gentlemen, your obedient servant. O.G. (Opera Ghost)”. 

Carlotta, thrown deeper into a frantic and furious state, again suggests that Raoul is in fact the one who sent the letter. André and Firmin try to calm her down and insist that the Opera Ghost’s demands are ridiculous. André and Firmin further reassure Carlotta that, contrary to the Opera Ghost’s demands, Christine will perform the role of the Page Boy while Carlotta plays the lead. Giry urges everyone to heed the Angel’s word because he sees and knows all. Raoul asserts that he must see Christine while André and Firmin continue to assure Carlotta that she is better than Christine.

The music for the song Prima Donna begins. André and Firmin begin to sing to Carlotta. They further affirm that the world wants her rather than Christine. Piangi joins André and Firmin in flattering Carlotta. They praise her as the Prima Donna with all the glory and benefits that title represents. Carlotta is finally convinced to return to her principal position. As the song progresses Carlotta is assisted into changing into the costume for the role of the Countess. Soon after Carlotta has changed, the group hear the disembodied voice of the Opera Ghost threatening them with an unimaginable disaster should his demands not be met. However, despite the Phantom clear threat, it is clear that the decision has been made to have Carlotta play the role of the Countess while Christine is cast as the Page Boy.

Scene 8

The evening show of their newest production is about to begin. Carlotta is playing the lead and Christine as the Page Boy. Raoul, confidently, leads André and Firmin
to their seats in box five stating that those are the only available seats to them, much to André’s uneasiness over the idea.

The show begins with the song *Poor Fool, He Makes Me Laugh*. During the song, the Phantom’s voice is heard bellowing across the entire opera house exclaiming “did I not instruct that box five was to be kept empty?!” Meg immediately jumps up and exclaims “he’s here, the Phantom of the opera!” Christine becomes fearful once she too realises to whom the voice belongs. Carlotta approaches Christine and states “silent, little toad”. However, the disembodied voice calls out stating that perhaps it is in fact Carlotta who is the toad.

Carlotta, unperturbed by the voice’s comment, instructs the maestro to continue. As Carlotta continues to sing, her voice unexpectedly becomes croaky, so much so that she becomes completely incomprehensible. Carlotta, unable to sing at all and in tears, is assisted offstage. The Phantom’s voice bellows out “behold! [Carlotta] is singing to bring down the chandelier!” Firmin, from box five, immediately apologises to the audiences and announces that the performance will continue in ten minutes and that Christine will sing the role of the Countess. Firmin gestures to Christine to go and prepare herself.

As Christine rushes off stage to get ready, André rushes onto stage. He announces to the audience that in the meantime the company will perform the ballet from act three of the evening performance. After instructing the maestro to begin the music, André attempts to leave the stage while accidentally bumping into some of the ballet dancers who are rushing onto stage.

As the ballet dancers are dancing, Buquet is crossing the overheard stage rail. The Phantom appears behind him and wraps a noose around his neck, choking him. Suddenly, Buquet’s lifeless body is seen dangling over the railing. The dancers burst into a screaming frenzy as they all rush off stage. All the while, the Phantom’s boisterous laughter can be heard throughout the opera house. In an attempt to quell the chaos, Firmin pleads with the audience not to panic and remain in their seats, assuring them that it was an accident.

Scene 9
Christine runs away from the Opera Populaire panic-stricken by what has happened to Buquet. She is followed by Raoul who is singing Why Have You Brought Me Here? Raoul desperately tries to convince Christine that the Phantom is just a figment of her imagination. However, Christine is far too terrified at the idea that the Phantom may kill her as well if he finds her. The two of them sing together, overlapping each other, and each affirming their concerns about the Phantom.

Raoul takes hold of Christine to firmly convince her that there is no Phantom of the opera, she begins to sing Raoul, I've Been There. In song, she explains the terrifying face she saw and the “darkness” she experienced when she was with the Phantom. However, she then expresses how his voice and the music in her mind made her soul “soar”. Raoul continues to assure her that the music she heard was merely a dream. Christine carries on singing about the Phantom’s eyes and how they carried the “sadness of the world”. Raoul again tries to get Christine’s attention by calling out to her “Christine. Christine.” Suddenly they both hear a faint voice calling out Christine’s name, which pushes Christine to further panic and tears.

The music transitions into All I Ask of You as Raoul comforts and embraces Christine. Raoul sings to her, urging: “let me be your shelter. Let me be your light.” Christine warms up to Raoul’s proposal stating that “all I want is freedom…and you always beside me”. After the two of them profess their love for each other, they devise a plan to meet each other later that evening. They leave to return to the Opera Populaire. Above them, appearing from a ledge, the Phantom emerges having heard all that they had both said. He begins to sing All I Ask of You (Reprise) lamenting over how Christine has rejected him for Raoul even after all the Phantom claims he helped her accomplish. Still hearing Raoul and Christine singing together in the back of his mind, the Phantom exclaims that Christine “will curse the day you did not do all that the Phantom asked of you!”

Scene 10

Back at the Opera Populaire, the company is taking their final bows to end their performance. As Christine takes her bow the Phantom fires a flare towards the opera house’s chandelier. It begins to flicker and release sparks. The entire company,
except Christine, rush off stage. Soon, all the lights of the opera house turn off leaving the entire auditorium in darkness.

End of Act One

Act Two

Scene 11

Roughly six months have passed since the incident with the Phantom and the chandelier. The Opera Populaire is hosting a New Year's Eve party. André and Firmin nervously enter stage, both dressed in festive and ghoulish attire. After startling each other, the gentlemen begin to sing *Masquerade* as they toast in celebration. The stage slowly fills up as more and more people enter, all clad in festive costumes and masks, some playing small instruments. Soon the entire company, including André, Firmin, Giry, Carlotta, Raoul, Christine, Piangi and many others, are all singing, dancing and enjoying the party.

During the festivities Christine and Raoul privately discuss their secret engagement. However, Raoul questions why it must be a secret stating “it's an engagement not a crime”. He further asks Christine “what are you afraid of?” Christine gives no direct answer but simply requests that they not argue.

As *Masquerade* concludes the music transitions into *Why So Silent* and a figure wearing a skull-like mask appears from behind the company. It soon becomes apparent that the mysterious figure is in fact the Phantom/Opera Ghost. Singing *Why So Silent*, the Phantom informs everyone that he has written them a new opera – Don Juan Triumphant. The Phantom throws the finished score to André and advises that they comply with his clear instructions. He further announces that “there are worse things than a shattered chandelier.” The Phantom’s attention then turns to Christine and he says to her “your chains are still mine. You will sing for me!”. In a flash of fire and smoke that send the company running off in fear, the Phantom disappears.

Scene 12
Everyone leaves the stage in a panicked frenzy, all but Raoul and Giry. Raoul calls out to Giry who turns to him and requests that he not ask her anything. She exclaims “I know no more than anyone else.” However, Raoul insists that, for the sake of everyone, she tells him what she knows. Giry hesitantly complies.

She begins to tell him a tale of a travelling fair in the city years ago. She tells him of a man she saw locked in a cage. She expresses that the caged man was a prodigy; a scholar, musician, architect and an inventor. The caged man was boasted to have constructed the Maze of Mirrors for the Shah of Persia. Raoul asks her “who was this man?” and Giry responds saying “a freak of nature, more monster than man”.

She further confirms Raoul’s assumption that the caged prodigy was deformed, seemingly from birth. She continues to tell Raoul that the caged prodigy went missing after having escaped. She says that he was never found and was declared dead. Raoul questions whether the caged prodigy had truly died and he comes to the conclusion that the Phantom is in fact the caged prodigy from Giry’s tale. Giry, terrified that she has told Raoul too much information, rushes off stage professing that “there have been too many accidents!” Raoul calls out to Giry asking what she meant by the term “accidents”. However, receiving no response from her, Raoul rushes off stage in the opposite direction.

Scene 13

André and Firmin enter their office singing Notes. They are both agitated by the Phantom, the new score forced upon them and the Phantom’s demands. However, they both acknowledge that they cannot refuse the Phantom’s wishes again, least they risk another chandelier.

Firmin presents André with a letter addressed to André while Firmin is holding a letter addressed to him. These letters both express orders that the gentlemen must fulfil regarding the Phantom’s new opera; such as getting another first bassoon player and firing some of the chorus members that do not have a sense of pitch.

Carlotta and Piangi, having just read the Phantom’s new opera, squawk their outrage at the piece claiming that their roles are an insult to them. Christine and Raoul enter
the office and are immediately met by Carlotta’s insults. André and Firmin inform Christine that she has secured the largest role in the new opera. However, Carlotta asserts that Christine does not have the voice to perform the role. Raoul asks André and Firmin if they are agreeing to the Phantom’s demands and André stresses that they have no choice. All the while Carlotta continues to declare that Christine is behind the entire situation.

Agitated by Carlotta’s comments, Christine exclaims that she wants nothing to do with the opera. André and Firmin both ask “why not?” whereas Carlotta views Christine’s decision as an opportunity to take Christine’s role. André states that Christine has a duty, however, Christine asserts that “I cannot sing it, duty or not”. Raoul reassures Christine that no one can make her sing if she does not want to.

Giry enters announcing that she bares another note. As Giry reads the content of her letter, the reader’s voice shifts from Giry to the Phantom’s. Giry’s note states that Carlotta must be taught to act, Piangi (who is assigned the role of Don Juan) must lose some weight as his size is unhealthy at his age and that the managers – André and Firmin – must learn that their place is in the office and not the arts. Lastly, the note addresses Christine stating that, though she is very talented, if she wants to excel she must return to her teacher – the Phantom. The note is signed “your obedient friend and angel”.

Christine refuses to comply with what the note instructs her to do. Raoul then seemingly comes up with an idea to ensnare the Phantom. He suggests that they play along with the Phantom’s game understanding that they hold the “ace.” He continues, stating that should Christine sing the Phantom will attend. André and Firmin add on to the plan by exclaiming that they must ensure the doors are barred and that armed men are stationed around the opera house. The three gentlemen together declare that the reign of the Phantom will end.

However, Giry stresses that their idea is madness and that “there is no way of turning the tide”. Raoul, André and Firmin ask that Giry help them carry out their plan rather than simply warning them against it. When she claims she cannot, Raoul queries whether Giry is in fact on the Phantom’s side. Upon which Carlotta and
Piangi immediately accuse Giry of being the Phantom’s accomplice. Giry defends herself and warns the others that “you have seen him kill!”

The entire group then begin to overlap each other, each voicing their own separate opinions concerning the situation. Carlotta and Piangi continue to blame Christine, Raoul cries out to the Angel of Music to be fearful of Raoul while Giry reasserts her warning regarding their plan to capture the Phantom.

Christine, brought to tears, screeches in fear and frustration and begs Raoul not to make her sing lest the Phantom find her and take her away forever. Raoul reminds her that even she had said that the Phantom was merely a man. He adds, affirming “while he lives, he will haunt us ‘til we’re dead.” Christine begins to sing *Twisted Every Way* and sings out her confictions regarding the situation. She questions whether she is able to “betray the man who once inspired [her] voice” knowing full-well the murderous monster that he is. She sings “I know I can’t refuse and yet I wish I could. Oh God, if I agree, what horrors wait for me in this, the Phantom’s opera”.

Raoul then sings to her “Christine, Christine don’t think that I don’t care but every hope and every prayer rests on you now”. Everyone commences to crowd Christine, each asserting their opinions about the situation. Christine, overwhelmed and frantic, rushes off stage exclaiming “I can’t”. Aggravated, Raoul calls out to the Phantom and bellows “so, it is to be war between us. But this time, my clever friend, the disaster will be yours”.

Scene 14

The company including Christine, Carlotta and Piangi, are rehearsing Don Juan Triumphant. Much to the musical director’s dismay, Piangi keeps singing the incorrect notes of the piece. However Carlotta suggests that Piangi’s way is better, stating that “at least he makes it sound like music”. Giry asks if Carlotta would speak that way if the composer were present. Carlotta states that the composer is not here, however Giry abruptly asks Carlotta if she is certain that the composer is indeed not present. An anxious and hushed state envelopes the room.
The company immediately goes back to rehearsing, yet Piangi is still unable to correctly sing his part. Carlotta exclaims that no one will know or care if it is being sung right or wrong. Suddenly, the rehearsal piano begins to play by itself. The entire company becomes aware of the situation and begin to sing correctly to the tune of the ghostly accompaniment.

Scene 15

The scene and music transition and Christine is alone at a Graveyard in Perros. She sings a short excerpt from the song *The Phantom of the Opera* as she approaches the graveyard. As Christine wanders the graveyard she approaches a tombstone with the name “Daaé” written on it. She sings *Wishing You Were Somehow Here Again* and sings of her desire to see and hear her father again and of the promise her father made to her regarding the Angel of Music. She sings out to her departed father for the strength to say goodbye to him.

After her song, the Phantom appears on a ledge above her and begins to sing *Wandering Child* to Christine. The Phantom sings to her as if he were her fatherly guardian. Christine responds and sings “angel or father, friend or phantom? Who is it there staring?” Raoul approaches to find the Phantom once again clouding Christine’s mind with his words and singing. Christine becomes more and more compelled by the Phantom’s words.

Before the Phantom is able to completely lure Christine to him, Raoul cries out to the Phantom demanding that he let Christine go. Raoul turns to Christine and exclaims that “whatever you may believe, this man, this thing is not your father!” Christine finally comes to her senses, rushes to Raoul and embraces him. The Phantom then focuses his attention on Raoul and, using some of his pyrotechnic “tricks,” attempts to challenge him. Raoul asserts that “you can’t win her love by making her your prisoner!” Raoul and Christine finally manage to escape the graveyard. As they do, the Phantom boldly declares war upon the both of them.

Scene 16
Back at the Opera Populaire, it is the premier of the opera Don Juan Triumphant. Raoul, André, Firmin and several police officials have commenced the preparations for their plan to capture the Phantom. Raoul gives the order and the policemen scatter to their assigned stations. Raoul then orders one policeman stationed in the orchestra pit to shoot to kill, if necessary, once he can clearly see the Phantom in box five.

Firmin questions whether the plan will work and whether Christine will sing, however Raoul affirms that Firmin need not worry. Once the policemen are positioned, they secure all the exits and entrances of the theatre. Immediately, the voice of the Phantom can be heard calling out to them from all around the theatre. The pit-stationed policeman, confused by the numerous voices, fires off a shot towards box five. Raoul bellows that the officer must only fire when the time comes. When the officer tries to explain his actions, the bodiless voice of the Phantom agrees with Raoul's command. The Phantom then states “seal my fate tonight…the joke's wearing thin. Let my opera begin.”

Scene 17

The music transitions and the opera company, which includes Carlotta and Piangi, enter the stage and begin the performance. As part of the performance Piangi leaves the stage cloaked in black. Christine then enters stage singing. Behind her, a figure cloaked in black appears, supposedly Piangi. The cloaked figure sings The Point of no Return to Christine as part of the show's staging. Christine continues with the performance and sings with the cloaked figure slowly but surely noticing that something is amiss.

As the song comes to an end, Christine swiftly removes the hood of the cloaked figure to reveal it to be the Phantom parading as Piangi. The Phantom begins to sing All I Ask of You (Reprise) as he places a ring from his own finger onto Christine’s finger. Christine suddenly removes the mask from the Phantom’s face, publicly revealing his deformed face. Outraged, the Phantom pulls Christine off stage. Raoul cries out to the policemen not to shoot at the Phantom lest they accidentally harm Christine.
As the Phantom and Christine disappear from the stage, the set structure opens to reveal Piangi hanging by his neck from a noose, dead. Meg and a few other ballet dancers, screech in fear from the sight of the corpse and the entire opera house is thrown into disarray. Policemen rush on stage to attend to Plangi’s corpse, while some stage-hands remove the set from the stage.

Giry grabs Raoul and urges him to come with her as she knows where the Phantom has taken Christine. Giry further states that Raoul should “keep your hand at the level of your eyes” to keep him safe from the Punjab Lasso. Meg suggests she go with them but is immediately instructed by her mother to stay behind. Giry takes Raoul by the hand and escorts him off stage exclaiming “come with me, Monsieur. Do as I say but hurry or we shall be too late”.

Scene 18

The Phantom sings Down Once More as he pulls Christine through the underground labyrinth towards his secret lair. He explains to Christine that he was put in chains simply because of the “wickedness of my abhorrent face”. As they continue through the labyrinth, they hear the voices of a crowd singing out “track down this murderer. He must be found”. The Phantom cries out his sorrows of being hunted and never receiving a kind word or compassion from anyone. The Phantom turns to Christine and asks “why…why?”

As the Phantom and Christine exit one side, Giry and Raoul appear from the other side following them. Giry reiterates that Raoul must keep his hand at the level of his eyes. She points the way for him, to find the Phantom across the lake. She asserts “this is as far as I dare go”. As Giry leaves, Raoul thanks her. The voices of the angry mob can be heard as they continue searching for the Phantom.

Scene 19

Phantom and Christine have arrived at the Phantom’s lair. Christine has been forced to change into a wedding gown. She asks the Phantom “have you gorged yourself at

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58 A noose utilised as a weapon to strangle someone caught in it.
last in your lust for blood? Am I now to be prey to your lust for flesh?” The Phantom then tells of the sorrows of having a face like his that has denied him “the joys of the flesh”. He exclaims that his face poisons the love between him and Christine. He then tells how his own mother loathed and feared him because of his face and how a mask became his first “unfeeling scrap of clothing”. He abruptly places a veil on Christine bellowing to her that she must face her fate.

Christine responds that it is no longer his face that makes her afraid, but rather his soul is what is truly distorted. The Phantom notices Raoul steadily approaching and grips Christine around her neck. Raoul begs that the Phantom release Christine. Eventually the Phantom lets her go and steps away as Raoul rushes to Christine. The Phantom returns and wraps a Punjab Lasso around Raoul’s neck and tightens it. The Phantom’s attention then turns to Christine. He offers Christine a deal to “buy” Raoul’s freedom by submitting to the Phantom and starting a new life with him. He continues to declare that should she refuse him, Raoul will die.

Christine proclaims that the tears she may have shed for the Phantom have turned to tears of hate. The Phantom declares that it is too late for Christine to turn back and demands that she make her choice. Christine states “you deceived me. I gave my mind blindly”. Christine softly sings to the Phantom “pitiful creature of darkness, what kind of life have you known? God give me courage to show you that you are not alone”. She carefully approaches the Phantom and, as an act of showing him the affection he has been denied his entire life, she kisses him. Christine hugs the Phantom and kisses him a second time. Left speechless by Christine’s actions, the Phantom slowly steps away from her, takes a candle from one of his candelabras and, using the flame, burns apart the rope holding the noose around Raoul’s neck, thus freeing Raoul.

In the distance, the sound of the mob can be heard encroaching on the Phantom’s lair. The Phantom grabs Raoul by the arm and states “take [Christine], forget me, forget all of this”. Raoul rushes to embrace Christine. The Phantom cries out to the mob “leave me alone”. He turns to Raoul and Christine and exclaims “forget all you’ve seen. Go now, don’t let them find you. Take the boat. Swear to me never to tell of the secret you know of this angel in Hell. Go, go now and leave me!”
Raoul and Christine rush off and the Phantom is left weeping on the floor. The papier-mâché musical box, the same musical box that awoke Christine, suddenly begins to softly play a gently tune of the accompaniment of *Masquerade*. The Phantom, in tears, begins to sing to the box’s musical tune. He sings “masquerade. Paper faces on parade. Masquerade. Hide your face so the world will never find you”.

As he finishes singing, Christine returns to him and gives him his ring back. He turns to her and says “Christine, I love you” as he takes back the ring. Christine is brought to tears as she walks away from him, but before she completely exits she begins to sing an excerpt of *All I Ask of You*. Raoul begins to sing with her as he reaches out for her hand to lead her away. Once Christine and Raoul leave, the Phantom concludes the song and sings “you alone can make my song take flight. It’s over now, the music of the night”.

The Phantom then goes to the throne-like chair in his lair. He sits upon it and completely covers himself with a black drape. Meg enters the lair and approaches the throne draped in black. She removes the draping to find nothing there but the mask the Phantom wore to cover the deformity of his face. Meg takes the mask off from the throne and gazes at it with an expression of mystified curiosity.

*End of Act Two*

*End of *The Phantom of the Opera*

**4.4 LOVE NEVER DIES**

**4.4.1 Story summary**

Ten years have passed since the horrific events at the Opera Populaire. The Phantom has now relocated to Coney Island, New York. There he runs a circus with his devotees Madame Giry and Meg Giry – the star performer. Christine, Raoul and

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59 This plot/story summary is done on the filmed stage production of the musical *Love Never Dies* recorded in 2011.
their son Gustave arrive on Coney Island under a ruse created by the Phantom to reunite with Christine. The situation intensifies when the identity of Gustave’s father is brought into question. Christine is again faced with the decision of choosing between Raoul or the Phantom. Refer to Appendix E.

4.4.2 Main characters
The Phantom – The mysterious man who plagued the Opera Populaire and now owns a circus of freaks on Coney Island

Christine Daaé – A famous singer who was fawned over by the Phantom

Raoul, Vicomte de Chagny – Christine’s husband

Madame Giry/Giry – Servant of the Phantom and Meg’s mother

Meg Giry/Meg – Madame Giry’s daughter and devoted servant of the Phantom

Gustave – Christine’s son

Fleck – One of the Phantom’s lackeys

Squelch – One of the Phantom’s lackeys

Gangle – One of the Phantom’s lackeys

4.4.3 Detailed plot progression

Act One

Prologue

The following digitised words appear in front of a background of lights and smoke: “Paris, 1895. A mysterious fire consumed the Opera Populaire. A mob rampaged through the theatre’s twisted catacombs baying for the masked man they held responsible. Only his mask was ever found.”

It is 1905. The Phantom is seated alone at a lavishly designed organ, playing out chords. Suddenly, he slumps onto the keys in a state of frustration. Slowly he begins to sit up again and, for a moment, gazes into the distance. His attention then turns to the sheet music on the organ. He begins to inscribe onto it. Once he finishes
inscribing onto the sheet music, he looks at the page for a moment before crumpling up the paper.

The Phantom begins singing ‘Til I Hear You Sing. He sings of the past ten years of his life. He claims that for ten years he has been “living a mere façade of life...wasting my time on smoke and noise”. The Phantom calls out to his Christine. He stares towards a picture of Christine as he continues singing. He expresses how incomplete he feels without Christine and her voice. He sings “my broken soul can’t be alive or whole...I’ll always feel no more than halfway real, ‘till I hear you sing once more”.

Scene 1

On Coney Island, Fleck, Squelch and Gangle – performers of the circus on Coney Island – begin to perform The Coney Island Waltz. They sing of the splendour and mystery of Coney Island filled with strange and spectacular performers, to entice audiences to come and attend their spectacle of a circus. Progressively more and more of the Coney Island performers of all shapes and sizes begin to appear and sing The Coney Island Waltz. Each one bares their own unique skill and appearance, ranging from a dwarf, to a gymnast, a stilt-walker and so on. They sing to the audience and welcome them to “the master’s ball”.

After the song, Fleck, Squelch and Gangle announce that “Mister Y welcomes you to Phantasma”. They then proceed to introduce themselves. Then they introduce Coney Island’s ‘Ooh-la-la girl’ – Meg Giry. After announcing Meg, the three of them leave the stage and the stage curtain opens to reveal Meg.

Meg, accompanied by some other circus performers, performs the song Only For You. Meg and the performers, dressed in colourful costumes, welcome the audience to their performance. They sing of all the marvel, illusion, delight and excitement that their show offers. Fleck, Squelch and Gangle join in at the end of the musical number. The song ends and Fleck, Squelch and Gangle continue their act in front of the curtain.
Meanwhile, backstage, Madame Giry is instructing the performers to hurry up since they have more shows to perform. Giry takes a seat and begins to read the newspaper. Meg rushes in and immediately bombards Giry with questions. Meg asks if Giry watched Meg perform and whether or not “he” watched as well. Meg expresses how she felt scared at first but then she became aware of a presence in the air which she believes was “his”.

Noticing how unresponsive her mother was being, Meg asks Giry “what's wrong?” Giry gives Meg the newspaper and Meg begins to read it. Giry explains that the newspaper states that Oscar Hammerstein⁶⁰ has made a surprise announcement that Christine will be singing at the opening of his new Manhattan opera house. Meg calls out “Christine, Christine” and Giry says the third “Christine”.

Giry begins to sing *Ten Long Years*. She sings about how after ten years of not hearing nor seeing Christine, she suddenly appears. Giry sings how she hopes Christine will stay away from them and from “him and his dreams and his goals”. When Meg asks Giry what she means Giry begins to recount the events that occurred the day the mob came after him. Giry elucidates how she and Meg supported him whereas Christine had disappeared and deserted him. Giry goes on to remind Meg that it was through her and Meg’s efforts that he was able to flee from France and purchase his first sideshow, among other things. Giry declares that it was them who stayed with him, advised him and loved him whereas Christine despised him and betrayed him when she chose Raoul instead. Giry exclaims that Christine “fled from the master, yet fled with his heart”.

However, after hearing all that Giry had to say, Meg simply reflects on the good times she shared with Christine as shy and starry-eyed dancers. Meg is excited for the chance to see her old friend. Both Meg and Giry sing “Ah, Christine, long ago, how I watched as you rose like a star. Ah, Christine, we have all travelled long, travelled far.” Meg continues to sing of her excitement to see her friend again very

⁶⁰ A German-born theatre impresario and famed composer in New York City. He opened several opera houses and rekindled the popularity of opera in America.
soon. She sings of all the sites she will show her once they meet, imagining that they will be as close as they were in the past.

Scene 2

Elsewhere, at the harbour, crowds of spectators, journalists and photographers have gathered awaiting the arrival of some famed individuals, one being Christine. A few other famous people step off the boat and onto the pier, however the crowd seems to be anxiously awaiting Christine’s arrival above all others. Finally, Christine emerges followed by Raoul and their son, Gustave. They are greeted by a swell of camera flashes and journalists calling out Christine’s name to get her attention.

Raoul steps forward and boldly declares that Christine’s name is “Madame de Chagny”. Raoul is completely disregarded by the crowd. Raoul calls for Gustave and demands that no pictures be taken of him. One individual requests Christine to sing for them. A journalist then asks Christine why, after her long hiatus from singing, is her return performance not at the Met? Raoul responds by announcing that Christine was requested by Oscar Hammerstein to perform at the opening event of his new opera house in Manhattan.

One crowd member asks how Mr Hammerstein was able to attract Christine to perform for him. Another crowd member answers, claiming that it was the money that brought Christine to Manhattan to perform. When Raoul asserts that Christine is “an artist”, a journalist adds by exclaiming that it is Christine’s artistry that has to pay off Raoul’s gambling debts. Another journalist asks Raoul “is it true you left your entire fortune on a Roulette table in Monte Carlo?” Raoul, angered by this, begins to approach the journalist but is caught off-guard by the camera flashes.

The attention then moves to Gustave. One journalist asks Gustave “how does it feel to have a famous mother?” Another asks him “it’s two weeks ‘til the opera house opens, whaddya gonna do?”. Gustave declares “I want to go to Coney Island and learn how to swim”.

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61 A large museum in New York City famed for its vast collection of various art pieces. Also known as the Metropolitan Museum of Art, it hosts various social events and benefits such as the Met Gala.
Suddenly it begins to rain and the crowd disperses. A carriage, not drawn by horses and seemingly moving on its own, appears from behind the crowd. Gustave draws Christine’s attention towards this mysterious carriage. Fleck, Squelch and Gangle step out from inside it. The three of them then welcome Christine, Raoul and Gustave as “honoured friends”. Squelch then states that Mr Hammerstein is expecting them. Gustave, with the assistance of Gangle, jumps into the carriage. Raoul questions where Hammerstein is as they were expecting him to welcome them in-person upon their arrival.

Gustave, while standing inside the carriage, sings out and asks what they are going to see. Gangle ushers Christine and Raoul into the carriage while Squelch continues to reassure Raoul that Mr Hammerstein sent the three of them to escort Christine, Raoul and Gustave. Raoul concedes and gets into the carriage instructing Fleck, Squelch and Gangle to take them to Mr Hammerstein. Before the carriage departs, Gustave steps forwards and sings out saying “mysteries and melodies play inside my mind. Fairy-tales and fantasies silently unwind.” Fleck, Squelch and Gangle then sing in unison “ask no questions, have no fear. Anything can happen here.” As the carriage and its passengers disappear, the Phantom emerges (unbeknownst to the passengers), standing on a ledge descending slowly from above. As the ledge descends the Phantom sings “I am your angel of music. Come to me, angel of music” and then walks away.

Scene 3

Raoul, Christine and Gustave are in their hotel room waiting for Mr Hammerstein. Raoul begins to sing *What a Dreadful Town!* remarking on their situation and their terrible experience since their arrival. Raoul continues to complain about their encounter with the journalists and “crude, common, lower class scum”, Gustave pleads with Raoul to play with him and his toy. Ignoring his son’s request, Raoul continues to vent about their host. Raoul exclaims to Christine “I've got a mind to pack and go. Never you mind the debt we owe. Who would believe we've sunk this low?” Gustave asks Raoul again to play with him, however, Raoul exclaims “Gustave enough! The answer's No”. 
Gustave, in his saddened state, then begins to play out a melody on the piano in their room. The melody seems to catch Christine's attention. Raoul asks Gustave “must you play now?” to which Gustave responds “I think it's beautiful.” After Raoul enquires as to what the melody is, Gustave states that he is simply playing from the sheet music that is laid out on the piano. Raoul exclaims that the music hurts his head and Gustave then stops playing.

In an attempt to quell the tension in the room, Christine steps in and asks Raoul that not to fight and states “I'm sure Mr Hammerstein never intended a slight, dear.” Raoul exclaims that they never should have accepted Hammerstein's offer, however, Christine reminds him that they accepted it because they need the money, nothing more. She further avows that things have not been right for them since money became an issue. Raoul perceives her statement as her blaming him for their current circumstances. Christine suggests that, if it will calm Raoul's mind, they can leave for home during the night, singing to him “leave the hurt behind.”

Gustave sings out to Raoul asking him to come and look at the new toy he received from Fleck, Squelch and Gangle. The toy is a wind-up music box with a monkey holding cymbals sitting on the top. Gustave winds up the toy and it begins to play a tune. The music coming from the music box catches Christine's attention. Soon, there is a knock at their door. A man enters and delivers a letter for Raoul. The letter comes from Mr Hammerstein and instructs Raoul to come alone and meet him in the hotel bar. Raoul expresses his delight at the idea of meeting up with Mr Hammerstein at a bar to discuss business. Christine attempts to request something from Raoul but noticing his demeanour she decides to hold her tongue. Raoul exits the room, leaving Christine alone with Gustave.

Gustave asks Christine whether his father loves him since his father never plays with him. Christine instantly begins to comfort Gustave and sings Look with Your Heart. She sings to Gustave instructing him to look at others with his heart and not with his eyes. She tells him that love can be disguised and, at the start, it may not be beautiful. Thus Gustave must look with his heart since, as Christine states, “a heart understands, a heart never lies. Believe what it feels and trust what it shows.” Gustave, beginning to understand his mother's words, sings along with her.
While embracing Gustave, Christine notices the music box playing by itself. She then tells Gustave that it is time for bed and ushers him away. She turns back to find the music box has stopped playing. Yet as she approaches it, it begins to play again. She takes it and places it on the piano stool. Suddenly, the mirror walls open up and the Phantom steps through, much to Christine’s surprise. Christine faints and falls to the floor overwhelmed by the sight of the Phantom. The Phantom rushes to her, lifts her up and places her gently on a chair in the room. The Phantom gazes at her for a moment and slowly attempts to caress her face. As he does, Christine wakes up.

As she wakes, Christine exclaims “so it was all an empty lie? One final lie to fool us all. To make your death a story’s end. To put your life beyond recall. How dare you come to claim me now? Invade my life, ensnare my voice.” The Phantom begins to express his grief to her. He tells her that he had no choice but to do what he did. The Phantom says “my Christine” and Christine immediately declares that she was his for one brief night a long time ago. She further states that she had spent that night with a man she no longer knows. The Phantom pleads with Christine, affirming that she cannot deny that she had come to find him that night long ago.

The Phantom begins to sing *Beneath a Moonless Sky*. He sings about the night they spent together, desperately trying to tempt Christine towards him once again. Christine joins and sings with him and together they recount what happened between them that night long ago. They recollect the passion and feelings they experienced between them.

The Phantom then admits how ashamed he was to have her look at him after their night together and confesses that he said goodbye and snuck away while she slept. Christine confesses that she loved him and would have gone with him. She further states that she was going to profess her love for him when she woke, but found that he had disappeared. They both exclaim that they both understood why he had to leave and that neither of them regrets the night they spent together. After the song, the Phantom queries about their relationship now in the present, yet Christine asserts that “there is no ‘now” for the two of them.

Scene 4
Christine steps out onto the balcony of the room and begins to sing *Once Upon Another Time*. She sings of the actions they took and the choices both she and the Phantom had to make in the past. She professes that they have no choice now but to do what they must do. The Phantom sings as well and confesses that long ago, he knew how their relationship would end and wishes he was strong enough to bend time and change the past.

They sing together exclaiming “We love, we live. We give what we can give and take what little we deserve. Once upon another time.” The Phantom then expresses the yearning he has had for the past ten years to hear Christine sing. He offers her a deal to pay double what Hammerstein is offering her in exchange for her to sing just one song for one night only in his concert hall. She refuses and confronts him for letting her believe he was dead for ten years and then expecting her to submit to him and his orders again. Christine exclaims that she owes the Phantom nothing.

Gustave then comes running in and wraps his arms around Christine. He explains that he had an awful dream of a strange and mad person grabbing and drowning him. Christine hugs and comforts him. Christine then introduces Gustave to her “friend”. The Phantom welcomes Gustave to his world. When Gustave enquires about the Phantom’s ‘world’ and where they are, the Phantom informs him that they are in his world called Phantasma on Coney Island.

The Phantom asks Gustave where he would like to go and what he would like to see. Gustave requests to see “all Phantasma’s mysteries. All that’s strange and wild and dark in the shadows of the park”. The Phantom promises that he will personally show Gustave all those things the next day. Christine instructs Gustave to go back to sleep but before he leaves, he asks Christine why her friend wears a mask. Gustave asks whether he is a magician to which Christine responds “yes darling, in his way” and then ushers Gustave away and back to bed.

The Phantom compliments Gustave, acknowledging how full of youth and life he is. The Phantom proceeds yet again to convince Christine to sing his work for him. This time he intimidates her with the notion that Gustave may disappear on the island should she continue to refuse him. Christine, aghast at his threat, asks the Phantom
“what are you saying? How could you? After all that we've been? Who are you?” to which the Phantom exclaims “I am your angel of music!” he further demands that she sing for him and threatens to take away all that she has ever loved.

The Phantom concludes his threat by declaring that a man as hideous as he is capable of doing anything. Christine submits, and asks what she must sing. The Phantom states that she need only sing one song that he has composed. Christine asks whether she and her family will be free to leave once she sings his composition, to which the Phantom agrees and adds that she will receive her “princely fee”. The Phantom gives Christine the sheet music that Gustave was playing from earlier and exits, leaving Christine in tears. She begins to learn the song, humming out the tune from the sheet music the Phantom gave her.

Soon afterwards Christine heads towards the balcony where the Phantom had exited to try and find him. As she approaches the balcony, Raoul re-enters, infuriated by the fact that Mr Hammerstein did not show up for their meeting at the bar. Christine calls Raoul to catch his attention. Raoul turns to Christine to enquire what is the matter and Christine tells him “things have changed Raoul.”

Scene 5

The next day, Meg and some other performers are rehearsing Bathing Beauty – led by Meg – under the watchful eye of Giry. While rehearsing, they make a choreographic mistake. Giry instructs the gentlemen to go and rehearse with Meg, while the female performers rehearse elsewhere with Giry. As everyone leaves to rehearse separately, Gustave enters playfully chasing Fleck, who is dressed in a mouse-like costume. Christine enters in a hurry and instructs Gustave to slow down as there are people working around them. Gustave says to Christine “but I want to find Mister Y, and go see the island” to which Christine responds “I'm sure [Mister Y'll] send for you when he's ready”.

Raoul enters, accompanied by Squelch and Gangle, and asks “who is this Mister Y? What does he do, Apart from spending ludicrous amounts of money on light entertainment?” Gustave’s attention is then caught by something in the distance and
he runs towards it, calling out to his father to look as well. Raoul follows Gustave off into the distance while telling him to slow down.

Meg enters and notices Christine wondering around the rehearsal room. Meg begins to sing *Dear Old Friend* as she stares in amazement at the sight of her old friend, Christine. Christine starts singing as well, unsure at first of who Meg is but she soon realises and remembers her old friend. The two exchange pleasantries and continue singing together. Eventually, Christine confesses that she has come to Coney Island to sing, a fact which Meg does not appear too elated with. Suddenly the other female performers appear and notice Christine. With excitement they all rush to her, blocking off Meg from the huddle.

Giry and Raoul also emerge and their eyes catch each other. They join in in singing *Dear Old Friend* as they also exchange pleasantries. Giry asks Raoul “what brings you here?” to which Raoul responds “who do you think? Christine.” Raoul adds that Christine has been requested to sing. Giry states that she heard Christine was to sing for Mr Hammerstein, however, Raoul informs Giry that plans have changed and Mr Hammerstein has been outbid. When Giry asks who has outbid Mr Hammerstein for Christine’s services, Raoul gives Giry the newest contract for Christine and states that “it’s rather strange.”

Close by, the female performers have finally dispersed. Meg then asks Christine if in fact she is to sing on Coney Island. Christine confirms Meg’s enquiry stating that she will be singing that following night. Meg asserts “that seems odd. There must be some mistake.” Meg informs Christine that the following night’s performance is intended for the leading lady, which Meg has been booked for already and says “this was meant to be my lucky break.” Realising how saddened Meg seems over the news of Christine singing in her show, Christine affirms that she will only be singing an aria. Meg then says she is thrilled at the idea of sharing a stage with Christine.

Meg and Giry simultaneously sing to Christine and Raoul respectively “my dear old friend, it’s becoming clear, old friend. Someone’s overlooked his leading act.” Raoul then asks Giry to clarify the identity of the man they have signed a contract with – Mister Y. Giry tells Raoul “it’s ‘him’.” Raoul immediately realises to whom Giry is
referring. Raoul asks if Giry indeed works for him, to which Giry responds by highlighting the fact that Raoul now also works for Mister Y. Raoul begins to express his worry for Christine when she discovers that “he” is in fact not dead as they had thought, however, Giry proposes the notion to Raoul that Christine may have known that “he” was not dead.

Christine approaches Raoul and asks if he is alright. Raoul clutches Christine’s arm and demands that she tell him who wrote the music she has been contracted to sing on Coney Island. Christine pleads to him not to squeeze her so tightly, yet, Raoul exclaims “something’s going on here. I’ll deal with you later.” Meg approaches Giry and asks her “what’s this about” but Giry admits “I wish I knew.” Then Giry and Raoul affirm to Meg and Christine respectively that before they are done, the truth will come out.

The four of them continue to exchange pleasantries while singing *Dear Old Friend* altogether. All the while each of them is searching for answers and asking of the others what is going on. Giry and Meg suggest it is all a joke and Christine and Raoul suggest that it is a silly game. Meg expresses her confusion and that the situation of Christine singing seems unfair to her. Giry whispers to Meg that they must think up a plan of some sort and how dazed she is feeling about the circumstances. Raoul takes a moment for himself and expresses that he needs a drink. Flustered over the situation, Christine expresses to Giry her amazement at the whole situation.

By the end of the song, the four have gathered together for a toast. Raoul states that he requires something “stronger” than what they are drinking and begins to leave. Before leaving, Raoul turns to the women and states “[Giry], I shall see you tomorrow night at the concert where I am sure [Christine and Meg] will both surpass yourselves.” As Raoul exits, Christine calls out to him exclaiming “Raoul, please, I can explain!” but to no avail. Christine begins to panic when she realises that Gustave is missing. Christine rushes out to find him and Meg follows her.

Scene 6
Elsewhere, Fleck, Squelch and Gangle are leading Gustave through a mysterious passageway. As they venture through, Fleck, Squelch and Gangle tell Gustave to follow them to meet the master, if he dares to. When they arrive at their destination, Gustave excitably asks “what is this place?” The Phantom appears and informs Gustave that they are in his realm. Gustave then rushes to the piano in the room and asks the Phantom if Gustave may play on it. The Phantom asks if Gustave can play and Gustave immediately begins playing a few notes on the piano. The Phantom asks Gustave what is it he is playing and Gustave says “just a song in my head.” The Phantom then tells Gustave to continue playing, which he does.

As Gustave plays, he states “I think it’s beautiful. Hear how each note seems to float. Hear how they all die and fall, just like the night.” The Phantom, astonished by what he is hearing, says to himself “this boy, this music. He plays like me.” The Phantom then reflects on the fact that Gustave is ten years old. The Phantom then takes Gustave by the hand and tells Gustave to come with him, further stating “I need to show you something…I want to know what you think.”

Scene 7

The Phantom then sings *The Beauty Underneath* as he takes Gustave to a strange new location. The Phantom, while singing, asks Gustave “have you ever yearned to go past the world you think you know? Been enthralled to the call of the beauty underneath?...When the dark unfolds its wings, do you sense the strangest things? Things no one would ever guess, things mere words cannot express?” to which Gustave simply replies “yes”. The Phantom brings Gustave to a room filled with dark and strange people and freakishly deformed individuals, mounted in display cases around the room. Rather than being afraid of the ghoulish things around him, Gustave states that it is all strange yet beautiful.

The Phantom avows that what he suspects cannot be true; however he acknowledges that both he and Gustave see things in a similar way. Gustave then, singing *The Beauty Underneath* as well, asks the Phantom “is there music in your head? Have you followed where it led, and been grazed with the taste of the beauty underneath?...Tell me you need it too, need the beauty underneath.” The Phantom
then asks “can it be?...To [Gustave] it’s beautiful.” They both sing out and assert “all of my most secret dreams somehow set free.” The Phantom then encourages Gustave to come closer to the beauty underneath, to accept and embrace it, and Gustave excitedly agrees.

Confirming that Gustave can handle seeing things that are deformed and yet find beauty in them, the Phantom then kneels before Gustave and begins to remove his mask that covers the deformity of his face. Gustave is terribly frightened by the Phantom’s scarred face and runs away screaming. Christine and Meg come rushing into the dark room calling out to Gustave after hearing his scream. As they enter, the Phantom hides away, avoiding being seen by them. Gustave hugs Christine and exclaims “it’s horrible. Horrible!” and Christine tries to comfort him.

The Phantom voice bellows out “how could you think I wouldn’t guess? How could you think I wouldn’t know?” The Phantom then appears and approaches Christine and asks her “do you have something to confess?” Christine then instructs Gustave to go with Meg back to the hotel, stating that she must speak with Mister Y alone. Christine begs Meg to take Gustave away, which Meg grudgingly agrees to do. Meg leads Gustave out and away from the Phantom’s dark room.

Left alone with the Phantom, Christine begins to explain that the night they spent together, they had in fact conceived a son. The Phantom begins to weep as Christine continues her explanation stating that the Phantom had disappeared, leaving her with no other choice. The Phantom asks Christine to forgive him and admits that Gustave shuns him as Christine once did. The Phantom demands that Christine take Gustave and leave, pleading that she never reveals to Gustave that the Phantom is his father. Christine swears to never tell Gustave. She further promises that she will honour her earlier arrangement with the Phantom to sing his composition one last time. Christine then leaves and the Phantom is left alone, gazing at his reflection in a mirror.

The Phantom reflects over his feelings towards his son. The Phantom asks how such a “light” as Gustave can come from such “ugliness” as his. The Phantom exclaims that Gustave is free to shun him and that he will hide from Gustave if he
needs to. Lastly, the Phantom boldly declares that his son shall have everything the Phantom can give to him; his creations and, as the Phantom states “all that I'll never be worth, all shall be his!” The Phantom then leaves his dark room of mirrors, and as he leaves, Giry appears from behind one of the mirrors having heard all that has occurred and all that the Phantom has declared.

Giry expresses her frustration at the fact that the Phantom intends on giving his newly discovered son all that the Phantom owns. She exclaims “ten long years and he casts [Meg and I] aside. Ten whole years, this is how we're repaid…All our hopes were at last in our grasps…Everything is vanishing.” Concluding her outburst, Giry boldly exclaims “all would be ours if that bastard had never been born!”. Giry stands silent, pondering her current situation regarding the Phantom and his intentions.

End of Act One

Act Two

Scene 8

It is the next morning, the day of the concert. Raoul is at a bar after having been there drinking right through the night. After having served Raoul all through the night, the barman leaves as his shift ends and the next barman must take over tending the bar. Raoul sings Why Does She Love Me? and starts to reflect on his relationship with Christine wondering why and how she could possibly love him after how he treats her. He admits to making her sorrowful and failing to give her the things she yearns for. He asks the new bartender for another drink and says to himself “leave the hurt behind.” Raoul continues to say “She wants the man I was; husband and father…Beneath this mask I wear there's nothing of me, just horror, shame, despair. Why does she love me?” Raoul then turns to the bartender asking him what he thinks Raoul should do.

Suddenly, Meg enters the bar and orders a coffee while drying herself off after having had a morning swim. She then notices Raoul seated at the bar and asks him if he is drowning his sorrows. Raoul answers by saying “on the contrary, I'm
celebrating a reunion with old friends. Friends I had long thought dead and buried.” Raoul then asks what Meg is doing and she affirms that she had just been swimming. Meg continues to affirm that “this town is coarse, and cold, and mean. It’s hard to keep your conscious clean.” Meg further states that she sinks herself into the blue, cool, kind and freeing sea each day to wash away the troubles of the town and, as she asserts, “leave the hurt behind.”

Meg then asks Raoul what he believes will happen at the concert once the Phantom hears Christine sing. Raoul avows that he does not know and confesses that Christine’s music has always been a mystery to him. Meg then asserts “there’s more to this than the music monsieur…There’s something…I don’t know.” Unable to fully explain what she had witnessed between the Phantom and Christine, Meg simply suggests that, for the sake of them all, Raoul take Christine and leave. Meg suggests that Raoul “sail across the sea. Put us out of mind. Close your eyes and flee. Let yourself stay blind.” Raoul then demands she explain what it is she is implying, yet Meg simply asserts that Raoul must not let Christine sing, adding “once [the Phantom] gets into [Christine’s] soul there's nothing [Christine] won’t do for him.” As her last statement, Meg tells Raoul to “leave this place behind” as she exits the bar.

Raoul rushes after her, calling out to her but to no success. Raoul returns to the bar exclaiming “[The Phantom’s] not Mephistopheles⁶², you know! When it comes down to it, he’s just another circus freak! I’m not afraid of him”. Raoul then orders another drink from the bartender. However, without Raoul noticing, the Phantom had replaced the bartender with himself. As the Phantom appears, he queries of Raoul whether he truly is not afraid of him. Raoul asserts “stay back or I’ll kill you!” The Phantom steps out from behind the bar and asks Raoul “you think you own more of [Christine’s] soul than I do?” to which Raoul affirms that Christine is his wife. Raoul adds by saying to the Phantom “your music may speak to her, but her heart will always follow me.” The Phantom then poses the question to Raoul as to whether or not Christine will indeed stay with Raoul, given all Raoul’s flaws.

⁶² A demon from German folklore
The two of them then sing the song *Devil Take the Hindmost*. Within the song, the Phantom lists Raoul’s flaws – his large debt and his alcoholic inclinations – and suggests they make a wager between them. Raoul retaliates by listing the Phantom’s flaws – his deformity and horrible demeanour – and then accepts the Phantom’s proposition of a wager. The Phantom proposes that they determine who Christine wants to be with by wagering on whether or not Christine will sing that night at the concert.

The Phantom states that should she sing, Raoul must leave her and disappear. Raoul agrees and asks what will happen if Raoul wins the bet and Christine does not sing, to which the Phantom avows that he will pay off all of Raoul’s debt. They both agree to the terms of their wager. Raoul emphasises “we’ve a son, our bond secure”, however, the Phantom asks Raoul if he is sure of what he claims. Raoul asks the Phantom what he is implying and the Phantom begins to highlight Gustave’s talent with music and asks Raoul “is [Gustave] more you or me?” Raoul denies the Phantom’s accusations asserting “no woman could, or ever would love such a man. You’re insane” but the Phantom points out to Raoul that he now doubts his wife and the legitimacy of his son.

Finally, the Phantom restates the terms of their agreement and then leaves the bar. Raoul comes to the realisation that the deal he has made with the Phantom may cause him to lose Christine forever. With that in mind, Raoul rushes out of the bar calling out Christine’s name.

Scene 9

Later, back at the Coney Island circus, Fleck, Squelch and Gangle are welcoming the audience to the show. They tell the audience of the fantastic acts they have instore for them including Christine’s one-night-only performance later that evening. The three then introduce Meg, who performs *Bathing Beauty*, accompanied by several other performers. After her song, Gangle comes on and proceeds to act as MC for the show, highlighting Christine’s upcoming performance.

Scene 10
After her performance, Meg rushes to her mother who is in her office. Meg excitably asks if Giry watched her performance and, without waiting for an answer, begins expressing how she felt about her performance. She professes how loudly the crowd was cheering just for her. Giry tries to get her attention but Meg carries on in her excited state and affirms that “the master must have heard…Mother, tell me, did he see?” Giry desperately tries to get Meg to stop and listen to her. Unfortunately, Meg is too thrilled by her performance and the hope of getting the attention she so greatly desires from the Phantom to even hear her mother. Meg passionately asserts that the master will soon realise that Meg is all he needs.

Finally, Giry gets Meg’s attention and says to her “Meg, sweet fool, you did all that you could. Charming, bright, and yet still not enough.” Meg asks Giry what she means. Giry declares that though everyone was entranced by her performance, the one person that mattered to them was not. Giry then tells Meg that the Phantom was too focused on Christine and too concerned with his son to care about Meg.

Giry continues, saying to Meg “all that you gave him has all been a waste…Now he has them. As for us, we have both been replaced.” As she slowly begins to understand what Giry is telling her, Meg becomes progressively more and more distraught. The notion of having lost all that she had worked for to Christine and the son she shares with the Phantom sends Meg into a state of agitation and tears.

Scene 11

Elsewhere, Christine, with some assistance from Gustave, is getting ready for her performance. When Christine asks him how she looks, Gustave replies, singing “you look so beautiful…Like a queen in a book.” Christine returns the compliment and tells Gustave that once the performance is over, the two of them will spend some time together.

Raoul enters the room and Gustave enquires to him “Father, doesn’t mother look lovely tonight?” Raoul agrees that she does adding “as lovely as she looked the very first time I came to her dressing room door.” Christine then states “look at you, Raoul. You look just like that handsome boy in the opera box. The one who would always toss me a single red rose.” Raoul then asks Gustave to wait outside and
Gustave asks when Christine will be singing lest he misses it. Christine instructs Gustave to “go and wait backstage, my dear. Soon Papa will fetch you there. You can both watch from the wings.” Once Gustave leaves Raoul speaks openly and honestly to Christine.

He affirms that “since our wedding day things have gone astray. I’m not proud of the way that I’ve acted. The demands I’ve made, all our hopes mislaid. I’m aware of the price they’ve exacted.” Raoul then sincerely avows to Christine that if she loves him as much as he loves her, she will not sing, adding “you have to know something’s terribly wrong, dear.” Confused by Raoul’s request, Christine asserts that she must sing and that it was already agreed upon. Raoul asserts that the Phantom has been playing with them all along, yet Christine stresses that she needs to get through the performance.

Raoul confesses to her that she needs so much that he has denied her and that she needs the man she once knew. He declares that if she asks it of him, he will again be the man she once knew, if she still loves him. However, they must leave Coney Island immediately. Christine stresses that she is about to go on stage but Raoul continues to plead with her. He tells her that he has arranged for them to leave on a ship that night and asks that, for all their sakes, the three of them must leave Coney Island behind. Christine finally agrees and instructs Raoul to get Gustave and tell the stage manager not to disturb her as she needs time.

Unbeknownst to the two of them, the Phantom has been watching and listening in on their conversation through the mirror in Christine’s dressing room. Raoul leaves to do what Christine had told him to. After he leaves Christine tries to follow but finds that the door cannot be opened. As she turns away from the door, she sees that the Phantom has suddenly appeared in her dressing room. The Phantom then declares to Christine “you know [Raoul’s] love is not enough. You know it isn’t what you need.”

The Phantom adds that Christine is too good for Raoul and must leave him behind so that she can be the woman she should be and do what she must do to free the music within her. The Phantom begins to sing to her, putting her into a trance-like
state, as he entices her to sing and fulfil her destiny. When he finishes singing, the Phantom disappears. Outside her dressing room door, someone informs Christine that she has five minutes before she is to perform.

Alone in her dressing room, Christine begins to contemplate her situation. She sings out “Twisted every way. What answer can I give? I know I can’t refuse and yet I wish I could. Oh, God”. From nowhere, Christine hears Raoul’s voices singing to her “Christine, don’t think that I don’t care”. Then she hears the Phantom’s voice singing “but every hope and every prayer rests on you now.”

Scene 12

On stage, the stage hands are setting up set for the show. All the while, Gustave is aimlessly walking around, humming the tune to Devil Take the Hindmost to himself. Raoul, standing on the railing on one side of backstage, begins singing Devil Take the Hindmost (Reprise). He questions whether Christine will sing or not and thereby whether she will choose him or the Phantom. Further up the railing, the Phantom joins in on the singing and states that Christine must obey her heart and sing for him and then be his. Giry then joins and suggests that Christine may lose her nerve and fail the Phantom by not performing, hoping she and Meg finally get what they deserve from the Phantom.

As Raoul, the Phantom and Giry continue singing, each professing their desired outcome of the situation, Gustave is led away from all the dangerous setting up on stage by a stage hand to a corner back stage. While there, Meg appears and approaches Gustave. Elsewhere, Giry approaches the Phantom and affirms to him “I hope Christine is worthy of you. I hope her singing makes up for what your blindness has done to Meg and me.” Back at the side of backstage, Meg takes Gustave by the hand and leads him away and as she does she utters the phrase “Devil take the hindmost” and concludes the song as the two of them exit. As they leave, the curtains begin to open for Christine’s performance.

Scene 13
Christine appears alone on stage. On one side of stage Raoul is watching through the wings, and the Phantom is watching through the opposite side. At first Christine seems extremely hesitant to sing, but eventually she begins to sing *Love Never Dies* – the song the Phantom composed for her to sing. As she sings she turns to Raoul to see him leaving the stage, having realised that he has lost his wager against the Phantom. Christine finishes the song and the audience cheers and claps for her.

**Scene 14**

After her performance, Christine is back in her dressing room and is met by the Phantom. The Phantom boldly exclaims “what a triumph you gave me tonight, my Christine. All the dark silent years now put right”. Christine interrupts him and says that the song sounded beautiful and she felt beautiful. The two of them express the feeling of being lost in the music like they had been before. They then kiss.

Christine then notices a red rose on her desk along with a letter – written by Raoul. Hearing Raoul’s voice as she reads it, Christine reads out the letter which states “my dearest wife. Little lotte, I beg you, forgive me. Little lotte, ah, what fools we once were, long ago in our youth in Paris at the opera. Romantic idiots. Those two people are gone. Now I must go. Our choices are made. The opera is done. The last notes have been played. May your angel of music watch over you now and give you what I wish I gave you somehow. Yours in regret, Raoul.”

After reading the letter, Christine begins to worry about Gustave and the idea that Raoul may have taken Gustave away with him. The Phantom becomes infuriated exclaiming “I will kill that drunken fool! That he dare take this child, a child that isn’t his.” Suddenly, Squelch appears, interrupting the Phantom’s rant and telling him that he saw Raoul leave alone. Squelch then asks if there was anyone else backstage during Christine’s performance and the Phantom recollects that Giry was backstage at the time. The Phantom commands Squelch to find Giry, bring her to him and retrieve his son unharmed.

Giry, forcibly escorted by Gangle, is brought in. As they enter, she asks “what is the meaning of this?” The Phantom demands that she tell him what she has done with Gustave, yet Giry affirms that she would not do anything to Gustave and asserts that
she knows Gustave’s identity. Suddenly Fleck calls out to the Phantom to catch his attention, and everyone else’s. She informs them that she had passed Meg’s dressing room. She adds that Meg’s room was empty but her mirror was smashed into pieces. Giry then declares “God, I left her so distraught. God knows what she must have thought. Foolish child she must be caught.” Christine then panics, but Giry stresses to her that Meg would never hurt Gustave. The Phantom then announces that he knows where she has taken Gustave and declares that they must hurry there at once.

Scene 15

Travelling through the confusion and crowds of Coney Island’s circus people, Giry and Christine follow the Phantom to where Meg has taken Gustave. Far ahead of them Meg is dragging Gustave by his arm, all the while he pleads with her “please, Ms. Giry, I wanna go back.” Elsewhere, Raoul is also trying to find his way through the crowds of Coney Island and finally leave.

Scene 16

Finally, Meg and Gustave arrive at the dock above the sea. Gustave exclaims that he wants his mother, but Meg absentmindedly states “the sea is calm the sea is grey. It washes everything away.” Gustave in a panicked state tells Meg that he cannot swim and that her grip on him is hurting him. However, Meg consoles him and states “oh don’t worry. It’s almost over. Sink into the deep, blue and cool and kind. Then drift off to sleep. Let the past unwind. Leave the hurt behind.”

As Meg and Gustave approach the edge of the ledge, Christine, Giry and the Phantom finally arrive. Christine calls out to Gustave. The Phantom demands Meg to let go of Gustave. Meg forces Gustave to the edge of the ledge with only her grip on him keeping him from falling. Meg asserts “not another step. Not another word. Always wondered how to make you watch. Well, watch me now!”

Meg then describes her life since she came to Coney Island all for the Phantom. She describes all the things she had to do, as instructed by her mother. She describes how she gave everything she had, including her own body, just to satisfy the
Phantom. Meg explains that she had offered herself to so many people and found herself, as she puts it, “on their laps, in their arms, in their beds.” She declares how desperate she was for the Phantom’s affection that she kept performing and how now she is to be cast aside, and left with nothing.

Meg suddenly pulls Gustave off from the edge, seemingly about to push him off, much to everyone else’s horror. Yet, Meg lets Gustave go and he immediately rushes into Christine’s arms. Meg then declares to the Phantom “now that I've got your attention at last, here’s the big finish and then you can go!” Meg pulls out a gun and points it at herself, aiming for her head. Giry desperately cries out “no, Meg, don’t!” as she tries to rush towards Meg but is held back by the Phantom.

The Phantom then pleads with Meg trying to coax her from pulling the trigger. The Phantom says to her “give me the gun, Meg. Give me the hurt and the pain and the gun, Meg. Give me the blame for not seeing the things that you’ve done, Meg…Give me chance to see you clear at last.” Meg is still not swayed by his words and continues to press the barrel of the gun against her head. The Phantom continues to try persuade her.

He claims that she feels ugly and used yet affirms that he can see the beauty underneath to which she agrees. He further postulates that she has been robbed of pride and love and has been cast aside. Yet again, he affirms that there is beauty within her and she again agrees with him. The Phantom slowly steps closer and closer to Meg to try and get the gun away from her. He continues to speak to her and says “diamonds never sparkle bright, if they aren’t set just right. Beauty sometimes goes unseen. We can’t all be like Christine.” However, his final statement sends Meg into a state of hysteria and she exclaims “Christine? Always, Christine!”

The Phantom quickly tries to forcibly remove the gun from of Meg’s hands, but in the tussle the gun accidentally fires. Suddenly, Christine collapses to the floor, hit by the stray bullet. Meg screeches in terror at the realisation of what has happened. The Phantom rushes to Christine and commands Giry to run and get Christine some help. Giry calls out to the hysterical Meg to come with her to get help. Giry and Meg leave.
Gustave then calls out for his father – Raoul – wondering where he is. Christine grabs Gustave by the hand and begins to tell him the truth about his father. The Phantom pleads with Christine not to tell Gustave the truth but she says “I know, I promised, but you are all he has now. He has to know the truth.” Christine turns to Gustave and confesses “your father, your real father, is here” and Christine indicates towards the Phantom. When Gustave disbelieves Christine’s confession, Christine sings to Gustave “look with your heart and not with your eyes. The heart understands. The heart never lies.” However, Gustave refuses to believe her and runs away screaming “No!”

The Phantom calls out to him and Christine tries to go after Gustave but her wound impedes her and she falls back into the Phantom’s arms. The Phantom frantically clings to Christine as he solemnly sings out “once upon another time our story had only begun. I had a taste of joy, the most I ever knew. Now there isn’t any time and somehow our story is done.” The Phantom asks what he is to do about Gustave and Christine sings to him and instructs him “just love, just live. Just give what you can give and take the love that you deserve.” The Phantom agrees that he will give what he can and take what little he deserves.

Christine asks him to come closer to her and tells him to remember that love never dies. She tells him to kiss her and as they kiss Christine dies. The Phantom is left in tears, grief-stricken by Christine’s death. Soon afterwards, Gustave returns with Raoul following close behind him. Realising that his mother has passed, Gustave approaches her and lies against her lifeless body and begins to weep. The Phantom tries to comfort Gustave by stroking Gustave’s head as he cries. Raoul and the Phantom catch each other’s gaze and the Phantom decides to step away from Christine and Gustave and leave them in Raoul’s care.

After gently placing Christine’s body into Raoul’s arms, the Phantom, overcome with grief, steps away towards the edge of the ledge over the sea. Gustave then slowly approaches the Phantom and places his hand on the Phantom’s shoulder, this time trying to console him. The Phantom slowly turns to face Gustave. The Phantom looks into Gustave eyes and sings “Love never dies. Love never falters. Once it has spoken love is yours. Love never dies. Love will continue.” Gustave and the
Phantom then hug each other. Eventually, Gustave gazes at the Phantom and reaches out to his face to remove his mask, much to the Phantom’s initial hesitancy. With the mask removed, Gustave gently brushes his hand across the Phantom’s scared face and the Phantom smiles at his son.

**End of Act Two**

**End of Love Never Dies**

4.5 DISCUSSION OF THE PHANTOM SAGA

4.5.1 Plot

(a) *The Phantom of the Opera* begins with an auction of noticeable memorabilia from before the Opera Populaire was destroyed by a fire. Madame Giry and Raoul the Vicomte de Chagny are in attendance. According to the details of the musical, this auction takes place ten years after the events of *The Phantom of the Opera*. *Love Never Dies* also takes place ten years after *The Phantom of the Opera*. However, given Raoul’s demeanour and statements during the auction, it would seem that Christine is no longer with him. Considering the fact that Christine dies at the end of *Love Never Dies*, one may assume that the auction at the beginning of *The Phantom of the Opera* happens after the events of both *The Phantom of the Opera* and the events of *Love Never Dies*.

(b) For ten years, it was believed by all except Christine that Raoul is in fact Gustave’s biological father. However, it is revealed in the sequel that the Phantom is in fact Gustave’s biological father. It is also explained in *Love Never Dies* that Gustave was conceived one night during the events of *The Phantom of the Opera*.

4.5.2 Goal

(a) *The Phantom* – From the onset the Phantom is very clear in what he wants and is always prepared to go to extremes to ensure his desires are achieved. In *The Phantom of the Opera* he is hell bent on ensuring Christine’s position as the
singer for the Opera Populaire’s productions and to have her be with him. He does so by not only training her himself but also by forcing everyone into submitting to his will through frightful means. When Raoul and Christine are reunited, it becomes apparent that the Phantom is in fact in love with Christine and wants him all to himself. By the end of The Phantom of the Opera the Phantom’s goal appears unachieved when Christine escapes his lair with Raoul.

(b) In Love Never Dies the Phantom still desires to have Christine by his side, singing for him. In an attempt, once again, to have Christine for himself he orchestrates a plan have her come to him on Coney Island under false pretences. It is his goal to have her sing a song that he has written. His goals change when he discovers that Gustave is his son. The Phantom then intends to have not only Christine stay with him but Gustave as well. Ultimately, though Gustave eventually accepts the Phantom as his real father, Christine dies and the Phantom’s goal of having them both with him is lost.

c Christine Daaé – At the beginning Christine is focused on pleasing her mysterious Angel of Music and wishes to meet him believing that he was her connection to her departed father. Once she reunites with Raoul, her objective becomes one of feeling free and she believes that this freedom may come with being with Raoul. Christine becomes torn between her devotion to her Angel of Music – the Phantom – and her desire to be free with Raoul. This befuddlement would seemingly stay with Christine right through until the end of her life in Love Never Dies. Even though she admits to her fears of the Phantom she is still drawn to him and the strange feelings he ignites within her.

d) In the sequel Christine’s initial objective is to support her husband – Raoul – however she can, no matter the circumstances. Her fears and her desires for the Phantom are still evident when she and he reunite for the first time in the sequel. With the Phantom’s appearance, Christine finds herself again having to make a choice between Raoul and the Phantom…

(e) Raoul, Vicomte de Chagny – All Raoul wants is to be with Christine. However, he becomes aware in The Phantom of the Opera that she will never be truly his until
she is released from the Phantom’s hold. Thus, to achieve his goal of being with Christine, Raoul’s main objective in *The Phantom of the Opera* is to free Christine from the Phantom’s grip. In the end, the Phantom chooses to release Christine and Raoul to be free to live and love each other. Though it was through the Phantom’s actions alone that Raoul was finally able to achieve his goal of having Christine.

(f) *Madame Giry* – In the Phantom saga, Madame Giry comes across as, first and foremost, a fearful and cautious subordinate of the Phantom. Her actions suggest that she is aware and very fearful of what the Phantom is capable of. In *The Phantom of the Opera* as the messenger of the Phantom, she endeavours to follow the Phantom’s orders and tries to insist that others heed his orders as well. Her goal is to maintain, as best she can, the peace between the Phantom and those working at the Opera Populiare. This ultimately changes when Piangi is murdered, Christine is forcefully taken by the Phantom, and the Opera Populiare is thrown into chaos.

(g) Her objectives in *Love Never Dies* remain centred around following the Phantom and helping him fulfil his goals through his artistry. She has always supported him, his artistry, his goals, and his intelligence. In the sequel she seeks to benefit from his brilliance and to receive the dues for her efforts in helping him escape France and supporting his endeavours on Coney Island. Though she has her desires she is well aware of the consequences should she act against him in any manner. Due to her fearfulness of him, Madame Giry’s actions are not in an attempt to actively ensure her goals are achieved. Though she had always supported his ventures, she has rarely reaped the full fruits of her labours.

(h) *Meg Giry* – Meg is a caring and supportive character especially towards Christine. Throughout *The Phantom of the Opera* Meg is driven by her curiosity. She is inquisitive about Christine’s mysterious tutor – the Angel of Music. This may also suggest that a part of Meg wants to be like Christine and to also be trained by the Angel of Music. She also seems to want to help and be involved in situations, especially when the time comes to pursue the Phantom. Her curiosity is what compels her to disobey her mother’s instructions to stay behind and
instead she becomes part of the group that intends to find the Phantom in the end.

(i) All through *Love Never Dies* Meg’s greatest objective is to receive acknowledgement from the Phantom. Her deepest desire is to be recognised and appreciated by the Phantom just as he had recognised Christine. Though initially Meg is excited to be reunited with Christine again, her delight soon turns to dread when it becomes clear that the Phantom is fixating on Christine again. Even more so when the truth is revealed that Gustave is in fact the Phantom’s son. This threatens the achievement of Meg’s goal of being the Phantom’s only admired performer. Her desperation for his approval drives her to the extremes – threatening Gustave’s life and eventually taking Christine’s. In the end, it would appear that the Phantom finally takes notice of Meg but not for the reasons she had wanted.

### 4.5.3 Characters

(a) Excluding Carlotta Giudicelli, Richard Firmin and Gilles André, all the other main characters from *The Phantom of the Opera* return in the sequel *Love Never Dies*. Key characters added are Gustave – the Phantom and Christine’s lovechild – and the Phantom’s lackeys: Fleck, Squelch and Gangle.

### 4.5.4 Time

(a) Approximately ten years have passed since the end of *The Phantom of the Opera* and the beginning of *Love Never Dies*. Yet, the auction at the beginning of *The Phantom of the Opera* seemingly happens after both musicals in the saga.

### 4.5.5 Setting

(a) Most of the events of *The Phantom of the Opera* take place within and around the Opera Populaire in Paris; on its stage, on its ceiling railings, in its offices, in its rehearsal spaces, etc. Even the auction at the beginning of *The Phantom of the Opera* takes places in the Opera Populaire. A few other scenes take place in the catacombs beneath the theatre, in the Phantom’s secret lair and at the graveyard where Christine’s father is buried.
(b) Unlike *The Phantom of the Opera*, *Love Never Dies* takes place on Coney Island in New York. It is unclear where, or even when, the opening scene with the Phantom working on his music happens. Other scenes happen in and around Coney Island; on the docks of Coney Island, in a hotel room and on its balcony. One scene takes place in a bar near the waters and the final scene happens on the docks. Several other scenes happen at the Coney Island’s entertainment area including its dressing rooms, onstage and backstage areas and what appears to be Madame Giry’s office, and in the Phantom’s hidden ‘realm’.

### 4.5.6 Phantom saga summary

The story progression of the Phantom saga is unique in that the sequel adds dynamic to the parent-musical by revealing information and providing answers from questions made in the parent-musical. The sequel is indeed a continuation of its parent-musical however the story seemingly can stand alone without depending heavily in the structure or events of the parent-musical. *Love Never Dies*’ change of location, decade long time gap and change in character goals allows for an almost completely independent story boasting its own uniqueness from *The Phantom of the Opera*. 
CHAPTER FIVE

5.1 INTRODUCTION

This chapter is structure exactly the same as the previous two chapters. It focuses on the musicals of the High School Musical saga. Within this chapter is a background of the High School Musical saga, a summary of the parent-musical and sequel musical’s stories, lead characters in each musical, as well as a detailed plot description of each musical; which provides explicit details of the events in the musicals. Finally there is a discussion of the High School Musical saga in which information is drawn from the musicals based on the five analysis components of this study.

HIGH SCHOOL MUSICAL SAGA

5.2 BACKGROUND OF THE HIGH SCHOOL MUSICAL SAGA

Written by Peter Barsocchini, High School Musical is the first instalment of the High School Musical trilogy. High School Musical was released in 2006 as a musical film for television. It was produced by DCOM (Disney Channel Original Movie). High School Musical’s story is considered by some as the modern day Romeo and Juliet story. Its sequel, High School Musical 2 was also written by Peter Barsocchini and released by the same company in 2007.

As far as recorded viewers in the United States, High School Musical 2 had more viewers watching its premier than its parent-musical. The High School Musical saga also has a second sequel – High School Musical 3: Senior Year. Unlike its predecessor musicals, High School Musical 3: Senior Year was originally released first in cinemas in 2008. However, for the purpose of this research, High School Musical 3: Senior Year was not investigated in this study. The musicals of the High School Musical saga are categorised as film musicals, within the framework of musical theatre, as they were all produced for the screen rather than for the stage.

63 A tragedy written by William Shakespeare about two young star-crossed lovers whose deaths reconcile the feud between their two families.
Note: unlike the Nunsense saga or the Phantom saga musicals, the High School Musical saga musicals are not divided into acts. Therefore the detailed plot progressions do not indicate where the acts begin or end. Though, they do indicate where the musical story ends.

5.3 HIGH SCHOOL MUSICAL

5.3.1 Story summary
Troy and Gabriella, two high school students from different backgrounds, together uncover their mutual desire and talent for singing. However, their musical desire is faced with challenges from their respective social cliques and the diva of their high school – Sharpay. Eventually, the pairs’ desire to sing together breaks down the social barriers of the school, encouraging interpersonal relations across all the cliques within the school. Refer to Appendix F.

5.3.2 Main characters
Troy Bolton – The captain of East High’s basketball team
Gabriella Montez – The very smart “new girl” of East High
Sharpay Evans – Ryan’s twin sister and co-president of East High’s Drama Club
Ryan Evans – Sharpay’s twin brother and co-president of East High’s Drama Club
Chad Danforth – Troy’ best friend and a member of East High’s basketball team
Taylor McKessie – President of the East High’s Chem Club
Coach Bolton – Coach of East High’s basketball team and Troy’s father
Ms. Darbus – East High’s drama teacher
Kelsi Neilsen – Pianist for East High’s Drama Club and the composer of the winter musical

64 This plot/story summary is done on the original 2006 DVD recording of the musical High School Musical.
5.3.3 Detailed plot progression

Scene 1

It’s New Year’s Eve day and several people are celebrating at a ski lodge. Gabriella Montez is not celebrating like everyone else but is instead sitting and reading a book. Gabriella’s mother approaches her and takes the book away encouraging Gabriella to attend the Teen Party. Gabriella eventually agrees and follows her mother to go and get changed for the party.

Elsewhere, at what appears to be the ski lodge’s gym room, Mrs Bolton walks in to find her husband and their son – Troy – intensely practising Troy’s basketball skills. Troy’s mother reminds her husband and son that it is the last night of vacation and that there is a party happening, which she herself is already dressed for. She instructs them to go and get ready for the party.

Scene 2

Troy, dressed for the party, enters the party venue. Gabriella also enters, clutching a book, and takes a seat to continue reading. Soon afterwards, as part of the festivities, Troy and Gabriella are randomly selected to take centre stage and sing a karaoke duet together in front of everyone. They both reluctantly step onto the stage.

The music of the song *Start of Something New* begins and Troy, reading the lyrics off of the karaoke prompter, hesitantly starts singing his part. After singing a few lines, Troy begins to leave the stage. Gabriella timidly starts to sing her part of the song which attracts Troy to return and continue singing with her. As the song progresses, the both of them gradually become more and more comfortable with the performance and with each other. By the end of their duet the on looking crowd is left in applause and Troy and Gabriella confidently introduce themselves to each other.

Scene 3

65 A screen placed in sight of a speaker or singer that shows the words of their speech or the lyrics of their song.
Outside of the party venue, Troy and Gabriella are conversing and getting to know each other, each one complimenting the other on their singing capabilities. In the background they hear the crowd of party attendees counting down into the new year. Troy and Gabriella do not count down but simply stand by each other seemingly nervously. For a moment, they gaze into each other’s eyes before Gabriella suddenly states that she must go find her mother to wish her a Happy New Year. Troy suggests he should go wish the same to his parents. Before separating, they exchange cell phone numbers, after which Gabriella leaves. Troy continues speaking unaware that Gabriella has already left and states that singing with Gabriella was the most fun he’s had on his vacation. Eventually he turns to realise that she has gone.

Scene 4

One week later and it is the first day of school at East High School in Albuquerque, New Mexico. Numerous students are playing around and greeting each other outside the school building. A school bus stops outside the school and Troy steps off from it. As he does, he is welcomed by a crowd of his fellow students including his best friend – Chad Danforth. After Troy greets everyone, Chad expresses his excitement for their upcoming championship basketball game and how Troy will lead the team to “infinity and beyond”. The entire crowd starts chanting the team war cry “What Team? Wildcats!” as they head towards the school building.

Scene 5

Sharpay Evans and her brother Ryan are walking through the school hallways. As they do, students appear to step out of the way of Sharpay. As Sharpay and Ryan walk passed Troy and Chad’s group Sharpay walks right through the centre of the group gesturing at them to step aside and out of her way. After Sharpay passes through the crowd, Zeke - a friend and teammate of Troy and Chad – says “The ice princess has returned from the north pole”. Chad adds onto the commentary by saying that Sharpay most probably spent her holiday shopping for mirrors.

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66 The northernmost point on the Earth located in the Arctic Ocean.
As Troy and Chad’s group continue through the hallway, they pass by Taylor McKessie. Taylor, addressing those around her, then remarks: “Behold the zoo animals heralding the New Year. How tribal?”. The school bell rings and the students leave for their first class.

Scene 6

In another hallway of the school, Gabriella is with her mom and the principle of East High. Gabriella is nervous to be attending a new school but her mother assures her that she will do great. Her mother goes on to say that she has made certain that they will not move again, due to her work, until Gabriella graduates. Gabriella asserts that: “I don’t want to be the school’s freaky genius girl again.” but her mother encourages her stating that she must just be herself. After a kiss from her mother, Gabriella is ushered away by the principle.

Scene 7

Troy, Chad, Sharpay, Ryan, Taylor and several students others are gathering in a classroom for their first class. Gabriella enters and presents her transcripts to Ms Darbus – the teacher. As Gabriella goes to sit down, Troy notices her but is not quite sure if she is the same girl he met at the New Year’s Eve party. Sharpay tries to intercept Troy’s gaze by greeting him but he seems far too distracted. As the class commences, Ms Darbus begins to make announcements to the class. She talks to them about checking sign-up sheets in the lobby for the various school activities beginning soon. The activities include the winter musical, which will be having auditions soon, and the scholastic decathlon\(^{67}\) competition.

In an attempt to confirm whether or not Gabriella is in fact the girl Troy met at the New Year’s Eve party, Troy uses his cellphone to dial the number the Gabriella gave him at the party. Gabriella’s phone starts ringing and confirms Troy’s suspicions. As Gabriella’s phone rings Sharpay and Ryan both check their phone to see if it is either theirs phones ringing. Ms Darbus, who has a strict policy against the use of

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\(^{67}\) Students representing their school compete in a competition where they are must answer questions involving and range of subjects such as maths and science.
cellphones in her class, swiftly begins to walk around the classroom with a bucket collecting all the cellphones she can see. Not only does Ms Darbus confiscate the cellphones but she also gives the perpetrators detention for that afternoon. Sharpay and Ryan’s cellphones are the first to be confiscated as it appeared to Ms Darbus that the siblings were using them. Gabriella’s cellphone is the next to be collected by Ms Darbus who says to Gabriella “We have zero tolerance for cell phones in class. So we will get to know each other in detention…and welcome to East High, Ms Montez.” Lastly Ms Darbus catches Troy with his cell phone in hand and confiscates it and gives him detention as well. However, Chad quickly interjects and states that Troy cannot go to detention as they have a basketball practise. Ms Darbus speedily responds by giving Chad fifteen minutes in detention. Taylor whispers a snide comment to her fellow classmates regarding Chad receiving detention and Ms Darbus gives her fifteen minutes in detention as well. Ms Darbus firmly declares that “Holidays are over people! Way over!”

Scene 8

The school bell rings and everyone leaves Ms Darbus’ class. Troy anxiously wait for Gabriella outside the classroom. As she steps out the two start talking. Gabriella explains that because of her mom’s job, they had to move to Albuquerque. Gabriella adds to say that she tried to find Troy at the ski lodge the day after they met. However, Troy explicates that he and his family had to leave immediately on the first. Gabriella enquires why Troy is whispering to her. Troy confesses that although his friends know of his time at the ski lodge, no one knows about the incident with him singing on stage with Gabriella. Troy continues to affirm that singing is not what he does but rather “a different person”.

The both of them continue walking through the hallways and Troy shows Gabriella the notice board and sarcastically asks if she will sign-up for the school’s winter musical. Gabriella asserts that “I won’t be signing up for anything for a while. I just want to get to know the school”. However, Gabriella adds to say that should Troy sign up, she would consider coming to watch the show. Troy, declares that him signing up for the school’s winter musical would be impossible.
Suddenly, Sharpay appears from behind the singing board commenting that she did not expect “impossible” to even exist in Troy’s vocabulary. She goes on to say: “It’s so nice of [Troy] to show our new classmate around”. Sharpay then proceeds to write her name on the musical sign-up sheet in very large pink writing under the ‘pairs auditions’ section for the leading roles. Sharpay inquisitively asks if Troy or Gabriella were going to sign-up as well. She arrogantly adds that she and her brother have always starred in the school’s productions and that they welcome newcomers to fill up the supporting roles. Gabriella affirms that she was simply looking at all the bulletin boards and the various activities at the school. Gabriella leaves but not before complementing Sharpay on her penmanship.68

Sharpay’s attention turns to Troy as she asks about his vacation. Troy answers by stating that he merely played basketball and went snowboarding. Sharpay then asks when the “big game” is happening. Troy says in two weeks and Sharpay compliments Troy on his dedication, much like her own. She then asks that he promises to come watch her in the musical. Troy nervously nods his head before leaving.

Scene 9

The school’s basketball team, which includes Troy and Chad, are warming up and practising in the school’s gymnasium. Troy asks Chad if it is true that students get extra credit for auditioning for the musical and adds that extra credit may be good for college. Chad responds “Who cares?...You ever think a LeBron James69 or Shaquille O’Neal70 auditioned for their school musical?...The music in those shows isn’t Hip-Hop or Rock…it’s like show-music. It’s all costumes and make-up…it’s frightening.” Troy tries to cover up his idea by saying that it may be good to laugh and that

68 The skill and/or art of hand-writing.

69 A professional American basketball player for the Cleveland Cavaliers of the National Basketball Association (NBA).

70 A retired professional American basketball player famed for his skill and performance in the NBA.
Sharpay is “ kinda cute too”. However, Chad responds by saying that a mountain-lion is also cute but must not be petted.

Troy signals to the entire team to pair-up and start their practise and the team commence to perform the song *Getcha’ Head in the Game*. During the song, which is led by Troy, he sings about his internal conflict between focusing on basketball and trying out to be a performer. By the end of the song Troy seems to still be conflicted between his two contradicting passions.

Scene 10

During their science class, Sharpay queries Gabriella about her connection to Troy, but Gabriella affirms that Troy was merely showing Gabriella around the school. Focusing on her class work, Gabriella notices a mistake in the equation on the board and brings it to the teacher’s attention. At first the teacher is sure Gabriella is incorrect. However, after checking it herself, the teacher corrects the equation on the board and acknowledges Gabriella. All the while Taylor, who is seated next to Gabriella in the class, is attentively observing the entire event.

Scene 11

In the lobby, Troy checks the musical audition sign-up sheet unaware that Ryan is watching him. After gazing through the sign-up sheet, Troy leaves. Sharpay walks by and Ryan grabs her and informs her that Troy was looking at their audition list. Sharpay enquires “again” and continues to state that Troy and “ that new girl” were both looking at the list. The both of them leave and head to use the school’s computer facilities to investigate the identity of Gabriella.

Online they find out more information about Gabriella and her prior scholastic achievements. Ryan questions why a smart girl like Gabriella would be interested in their musical. Sharpay hatches a plan to ensure that Gabriella gets involved in “ school activities that are appropriate for [Gabriella]” and prints out the online information about Gabriella.

Scene 12
Later that day, Ms Darbus is running detention in the school’s auditorium. The students in detention are sewing costumes, painting set and making props for the winter musical as part of their detention punishment. Taylor rushes in and approaches Gabriella, clutching the printed out pages of information regarding Gabriella’s stating “The answer is: yes.” Taylor carries on stating that the school’s scholastic decathlon team will have their first competition the following week and that there is a spot on the team for Gabriella. Gabriella queries where Taylor got the pages of information. Taylor expresses that she had assumed Gabriella sent them to her. Taylor then tells Gabriella that the team meets every day after school. However, Gabriella asserts that she must catch up on the curriculum of the school before joining any clubs. Sharpay, who (along with Ryan) has been listening in on Taylor and Gabriella’s conversation, quickly steps in to suggest that the best way to catch up would be to meet with the “smartest kids in school”.

Elsewhere, in the school’s gymnasium, the school’s basketball team is about to start their practise. Before commencing, Coach Bolton notices that Troy and Chad are not present and adamantly enquires to the rest of the team where the two of them are. When the rest of the teammates timidly respond that Troy and Chad are in detention Coach Bolton immediately storms out of the gymnasium.

Back in the auditorium, Ms Darbus’ is speaking aloud about the heinous use of cellphones in theatre. Coach Bolton enters the auditorium and bellow “Where’s my team, Darbus?”. Darbus argues stating that is it “crime and punishment” and that “proximity to the arts is cleansing for the soul.” Coach demands that he and Darbus have a discussion and that Troy and Chad get to the gym immediately. Troy and Chad then leave.

Scene 13

In the principal’s office, Coach and Darbus are both making their arguments regarding Troy and Chad being in detention. Coach argues that they can paint sets at night, not during their practise and that their championship game is merely days away. Darbus counter-argues that they are in the midst of the auditions for the winter musical and that the school is about more than just sports. The principle interjects
stating that Coach and Darbus continuously have the same argument with each other. The principle also adds to stating “[w]e are one school, one student body, one faculty! Can we not agree on that?” The principle then proceeds to ask Coach how the team is, much to Darbus’ dismay.

Scene 14

Later, during the team’s basketball practise, Coach psyches them up by asserting the importance of their upcoming championship game against the West High Knights. He adds to say that the team needs each person to be focused on their goal. The team, led by Chad, then break out into their chant: “What team? Wildcats! What team? Wildcats! What team? Wildcats! Wildcats! Getcha’ head in the game!”

Elsewhere, outside on the school’s courtyard, Taylor is still trying to convince Gabriella to join the scholastic decathlon team. However, Gabriella continues to give excuses and suggests she may join next year. Gabriella then asks Taylor what she knows about Troy Bolton. After insulting Troy as a “sub-species” Taylor suggests that she and Gabriella exist in a universe that is different to Troy the “basketball boy”. Gabriella enquires if Taylor has ever tried to get to know Troy and Taylor simply response by suggesting that Gabriella pay attention to what happens the following day when Gabriella sits to eat lunch with Taylor and her group.

Scene 15

Later that day, Troy is practising basketball with his dad – Coach. During the practise Troy enquires about wanting to try something new but being afraid that his friends will laugh at him. Coach, under the assumption that Troy is referring to something basketball related, responds by saying that “well then maybe they're not really you’re friends.” Coach then proceeds to profess the importance of Troy’s position as the leader of basketball team. Troy tries to explain that he is not talking about basketball but Coach interjects him and states that there will be college scouts watching their championship game who may be willing to offer Troy a scholarship based on his performance. Coach asserts that Troy must focus and they continue with their practise.
Scene 16

The next day at school Darbus announces to the class that, during the morning’s free period, the pairs and singles auditions for musical will be happening until noon.

Later, Chad approaches Troy to discuss the practise session, arranged by the other teammates, during the free period. However, Troy states that he has homework to catch up on and will not be able to join the practise and leaves Chad in the school hallway. Still sceptical about Troy’s excuse regarding missing practise, Chad stealthily follows Troy through the school to discover where he is going. Troy notices Chad is following him and decides lose him. After preventing Chad from following him and almost being caught by his father, Troy eventually makes it to his destination – on the stage of the auditorium.

Scene 17

In the auditorium, Darbus, alongside Kelsi Nielson – the winter musical’s composer and a student of East High – are about to begin conducting the auditions. Several hopeful students, accompanied by Kelsi on piano, audition for Darbus by performing the ballad What I’ve Been Looking For. Troy is still adamant to not be seen by Darbus or anyone else and hides at the back of the auditorium during the auditions. Gabriella appears and startles Troy. After a short discussion, they both express that they are both too scared to audition.

Eventually the auditions progress to the leading role auditions and Darbus calls up Sharpay and Ryan who are the only ones signed up to audition for leads. As Darbus calls them up she states “I think it might be useful for [Ryan and Sharpay] to give us a sense of why we gather in this hallowed hall.” Sharpay and Ryan approach the stage to do their couple audition. Kelsi asks Ryan which key she should play for them. Ryan responds by informing Kelsi that he and Sharpay already have a recorded arrangement prepared for their audition. Sharpay and Ryan then do their audition to a very up-tempo version of What I’ve Been Looking For complete with choreography.
After Ryan and Sharpay’s audition, Kelsi approaches Sharpay and states that “if [Sharpay and Ryan] do the part, with that particular song, I imagined it much slower.” Sharpay, in an aggressive tone towards, highlights that she has been in several school productions than that Kelsi’s music has only been selected now for the first time. Sharpay then goes on and asserts to Kelsi that she “does not offer direction, suggestion or commentary.” Sharpay concludes by stating that Kelsi should be grateful to Sharpay and Ryan for “lifting your music out of its current obscurity.”

Darbus asks if there are any more people intending to audition. When no one responds, Darbus begins to leave the auditorium. Suddenly, just as Darbus is leaving and much to Troy’s surprise, Gabriella appears from the back entrance of the auditorium and requests to audition. However, Darbus refuses saying that “the individual auditions are long, long over and there are simply no other pairs.” Troy declares that he will sing with Gabriella as a paired audition and he hesitantly appears from his hiding spot. Darbus asserts that since they did not respond to her call for the pairs audition on time, their chance is over. Troy attempts to convince her by affirming that Gabriella is an amazing singer. Unfortunately, Darbus is not persuaded enough to stay and listen to either of them sing and she leaves the auditorium.

Meanwhile, on stage, Kelsi is busy clearing up her papers from the piano and accidentally trips and falls to the group, her papers scattering on the floor. Troy and Gabriella rush on stage to help her. As they help her, Troy asks if Kelsi wrote the entire show that they were hosting auditions for to which Kelsi confirms. Troy then suggests that since Kelsi is the composer of the show that makes her the show’s playmaker – the person who creates the work that everyone will do.

Kelsi asks if the two of them would like to hear how the duet is supposed to sound. The three of them gather at the piano and as Kelsi plays the music, Troy and Gabriella sing *What I’ve Been Looking For (Reprise)* in the ballad style that Kelsi intended it to be. As they finish, Darbus appears from the back of the auditorium and announces that Troy and Gabriella have a call-back. Darbus then instructs Kelsi to

71 In sporting terminology, it is significant player who initiates offensive plays.
give Troy and Gabriella the material to prepare for their call-back and that Kelsi should help them prepare it. An overexcited Kelsi hands them the material and starts listing all the times and places she is available to rehearse with them. At the same time, a very confused Troy is wondering exactly what has just happened.

Scene 18

The next day a loud screech can be heard throughout East High coming from Sharpay. She screamed after seeing that not only do her and her brother have a call back for the lead roles of the winter musical but so do Gabriella and Troy. Ryan immediately assumes that they are victims of a prank but Sharpay is fully aware of the severity of their situation. Chad and a few other basketball team members pass by Sharpay and Ryan, curious about Sharpay’s flustered demeanour. When the team reads what is written on the board there is a collective silence and sense of confusion amongst them.

Scene 19

Later on, in the school’s cafeteria, Sharpay and the rest of her group (which includes Ryan and Kelsi) are gathered on the higher floor seating section of the cafeteria which overlooks the rest of the cafeteria. Sharpay is still rattled by Troy and Gabriella’s getting a call back. Sharpay exclaims “How dare she sign up? I’ve already picked out the colours for my dressing room… Someone’s gotta tell her the rules!” To which Ryan responds: “Exactly, and what are the rules?”

In the lower section, amidst all the talking and comradery, the students sing Stick to the Status Quo. Zeke starts singing to his friends and expresses his passion for playing basketball but also his love of baking. After Zeke, one of the nerds of the school – Martha – sings about her passion for dancing Hip-Hop. Similarly, one of the ‘surfer boys’ of the school, also inspired by Troy’s desire to sing, comes clean and tells his friends that he in fact plays the cello. After they profess their secret passions which do not tie in with their particular group’s persona at school each individual is met with negative commentary from their respective cliques. They are each urged to subdue their “alternative” passions and “stick to the status quo” rather than pursuing their own personal ambitions.
Eventually the entire cafeteria breaks out into song and dance. Sharpay, overlooking all the chaos of the cafeteria sings “[T]his is not what I want. This is not what I played. And I just gotta say, I do not understand”. She and Ryan then exclaim “And we’ve got to get things back where they belong. We can do it”. Sharpay calls out for quiet. Upon Sharpay’s declaration for quiet, the cafeteria suddenly falls into silence as all the attention is drawn towards Gabriella, who has just innocently entered holding her lunch on a tray. Gabriella, confused by all the staring assumes that the attention is on Taylor who is standing next to her. However, when Taylor informs her that the attention is in fact for Gabriella, Gabriella quickly draws to the conclusion that it involves her receiving a call back. The cafeteria immediately breaks out into song and dance again.

During the continued singing and dancing, Gabriella and Taylor try to make their way through the chaos to their seats. Meanwhile, Sharpay and Ryan walk down from the upper floor towards Gabriella and Taylor. Gabriella then slips on some spilt milk on the floor and accidentally launches her food up into the air. Gabriella’s food then falls directly onto Sharpay, who is standing right behind her. Sharpay lets out a loud and sharp screech which catches the attention of the entire cafeteria. As Gabriella tries to help clean the mess off of Sharpay, Taylor quickly grabs Gabriella and rushes her away. Troy also enters and just as he rushes towards where Gabriella and Sharpay are, Chad intercepts him stating “[Troy does] not want to get into that man, too much drama”.

Darbus then appears beside Sharpay and publicly queries “What is going on here?” Sharpay immediately answers stating that “That Gabriella girl just dumped her lunch on me, on purpose! It’s all part of their plan to ruin our musical, and Troy and his basketball robots are obviously behind it. Why do you think he auditioned? After all the hard work you’ve put into this show, it just doesn’t seem right.” Sharpay then storms off and after she does so too does Darbus.

Elsewhere, Chad is reprimanding Troy for auditioning for the musical and throwing the school into chaos. Chad tells Troy that “suddenly people are confessing” using Zeke as an example. Chad continues to scold Troy by stating that Troy’s actions are breaking up their team. Chad also states that “suddenly people think that they can do
other stuff, ok. Stuff that's not their stuff. They’ve got you thinking about show-tunes, when we've got a playoff game next week”. After his scolding of Troy, Chad leaves.

Scene 20

Following the incident in the cafeteria, Darbus goes to confront Coach in his office in the men’s locker room. Darbus demands that Coach be upfront and honest. She accuses him of being upset about her giving Troy and Chad detention and that he is now acting out his revenge against her. However, Coach expresses that he does not know what Darbus is referring to. Darbus informs Coach that Troy auditioned for the musical and that she gave Troy a chance. When Coach asserts that Troy does not sing Darbus affirms that Coach is wrong. Darbus continues to declare that she will not allow Troy to fool around or make a farce of her Twinkle Town musical. When Coach giggles at the name of Darbus’ musical, Darbus abruptly storms out of his office.

Scene 21

Meanwhile, Gabriella and Taylor are discussing the incident between Gabriella and Sharpay. Taylor informs Gabriella that Sharpay has been the star of every musical she's been in since Kindergarten. Gabriella tries to defend her and Troy by saying “[Gabriella and Troy] didn’t even audition. We were just singing.” However, Taylor asserts that Sharpay won't see the situation in that manner. Taylor adds on by commenting that “If [Sharpay] could figure out a way to play both Romeo and Juliet, her own brother would be aced out of a job.” Gabriellaaffirms that she enjoyed singing and asks Taylor “Did you ever feel like there's this whole other person inside of you just looking for a way to come out?” Taylor then replies “Not really, no”.

Elsewhere, Sharpay is getting a new outfit from her locker to change into, following the food debacle from earlier. Zeke approaches her and asks that since Troy is going to be a part of her show, that she may be interested to come watch Zeke play basketball sometimes. However, after firmly declaring that Troy is not going to be a part of her show, Sharpay asserts that she will not come watch Zeke play basketball and would rather put pins in her eyes. As she walks away from Zeke, Zeke cries out “I bake! If that helps”.

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Scene 22

Gabriella finds a letter in her locker. After reading it she finds Troy waiting for her in his secret hiding place. Gabriella arrives and is marvelled by the beauty of Troy’s spot, which is similar to is a greenhouse-like garden on the roof of the school. After Troy tells her that his friends do not know that his secret spot even exists, Gabriella comments saying “you pretty much have the school wired don’t you Troy?” She further avows how everyone in the school wants to be Troy’s friend, but Troy responds saying that that will not be the case should his team lose the match.

The two then continue to discuss the pressures of wanting to be a part of the school musical while maintaining their reputations and personal responsibilities. Gabriella encourages Troy to be honest with who he is and what he wants to be and do. They both come to the decision that they will do the call back for the musical.

Scene 23

As the days pass, Troy and Gabriella, with the assistance of Kelsi, prepare for the call backs. They each find their own secret spot at the school to rehearse their songs during school, all the while avoiding Ryan, Sharpay and anyone else from catching them rehearsing.

Scene 24

During one of the basketball team’s practises, Coach asks Jason if he has seen Troy, to which Jason responds with a simple “No, Coach.” Meanwhile Troy and Gabriella are helping with the set and costumes for the musical. Later, as the basketball practise ends, Troy rushes into the gymnasium. Troy tells Coach that he’ll continue to practise on his own, to which Coach responds by saying “[W]ell, since you missed practice, I think your team deserves a little effort from you today.”

As Coach exits the gym, Gabriella walks in from the other side. Gabriella remarks saying “[S]o this is [Troy’s] real stage?” to which Troy response “I guess [Gabriella] could call it that”. The two discuss how they have each been rehearsing with Kelsi for their call back. The two of them then begin playing around with the basketball and as they do, Coach walks enters the gymnasium. Coach immediately declares to
Gabriella that “this is a closed practise”. When Troy tries to argue that fact Coach asserts that the team rule states that practise continues until the last player (which in this case is Troy) leaves the gym. Troy introduces Coach to Gabriella who seems abrasive towards her, calling her Troy’s “detention buddy”. Gabriella says her goodbyes to both Troy and Coach and leaves the gym.

Troy and Coach then get into a dispute. Coach asserts that Troy meeting Gabriella has changed Troy and not for the betterment of him nor his team. As Troy tries to defend Gabriella, Coach further emphasizes that Troy is the team leader and states “what you do affects not only this team but the entire school. And without you completely focused, we’re not gonna win next week. The championship games, they don’t come along all the time”. Coach ends off by saying to Troy “…you’re playmaker, not a singer” to which Troy responds saying “Did you ever think maybe I could be both?” Troy leaves the gymnasium and as he exits he passes some of the basketball team members (which include Chad and Zeke) who were gathered behind the door and had overheard Troy and Coach’s argument.

Scene 25

In the school’s library, Chad confronts Troy and asks him “What spell has this elevated IQ temptress girl cast that suddenly makes you want to be in a musical?” Chad continues to persuade Troy that Troy is a basketball player rather than a musical performer. Troy, though slightly unsure of his decision, is still not fully won over by Chad’s attempt to shy Troy away from taking part in the musical.

Scene 26

Later that day Chad, Zeke and Jason approach Taylor and her group during school and Chad tells Taylor that they need to have a discussion. Ryan and Sharpay notice them speaking with each other and draw to the conclusion that they must be plotting a way to ensure that Troy and Gabriella play the lead roles in the musical. Ryan says to Sharpay that “The jocks run most of the school but if they get Troy into the musical then they’ve conquered the entire student body.” Sharpay adds to Ryan’s statement by stating “And if those science-girls get Gabriella hooked-up with Troy Bolton the scholastic club goes from drool to cool.” She concludes by declaring to Ryan that
they must “save [their] show from people who don’t know the difference between a Tony Award and Tony Hawk.” Meanwhile, Chad and Taylor conclude their discussion to, as Chad puts it, “save Troy and Gabriella from themselves and they agree to commence their plan the following day.

Scene 27

The next morning Chad and Taylor meet up just as the school day begins and agree to execute their plan during lunch time later that day. At lunch time Troy enters the men’s locker room and finds himself being confronted yet again by not only Chad but the entire Wildcat basketball team. The team have gathered numerous photos, trophies and awards won by the predeceasing Wildcat basketball teams of the school. By means of showing Troy these mementos from previous Wildcat basketball captains and highlighting their triumphs and accolades, the rest of the basketball team attempts to coax Troy into focusing on the game rather than on his impending audition. While they do, the teammates repeat the phrase “getcha’ head in the game” to Troy.

The team profess their concern that they are going to lose the championship game if Troy is too distracted by his audition. As a final trump card, Chad shows Troy an old picture of Coach when he was a member of the Wildcat basketball team. Chad says to Troy “You’re forgetting about one very important 13th member of our squad…Wildcat basketball champion, class of 1981. Champion, father and now coach. It’s a winning tradition like no other.”

Elsewhere, Taylor and other nerdy students have gathered in one of the school classrooms to confront Gabriella. Taylor firmly asserts to Gabriella that “Troy Bolton represents one side of evolution, and our side, the side of education and accomplishment is the future of civilisation! This is the side where you belong.”

Back at the men’s locker room, Troy asserts his dedication towards the championship game to his fellow teammates. As Chad queries about Troy and his

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72 An American professional skateboarder, widely considered as one of the most influential and successful icons of modern vertical skateboarding.
singing, Chad and another teammate inconspicuously set up a video transmitting device to capture Troy’s response. They then transmit it to Taylor’s laptop so that Gabriella can see and hear Troy’s statements. As Troy continues to speak out, unaware of the recording device and the fact that Gabriella is watching, he states that “[Gabriella’s] just someone I met. Alright, the singing thing is nothing. Probably just a way to keep my nerves down, I don’t know. It means nothing to me. You’re my guys and this is our team. Gabriella is not important. I’ll forget about her. I’ll forget the audition, and we’ll go out and get that championship. Everyone happy now?”

The transmission ends and Taylor, referring to Troy says “Behold lunk-head basketball man”. At this point Gabriella is in tears and Taylor makes her final statement saying “We’d love to have you for the scholastic decathlon”. Taylor and the rest of her group exit the room leaving Gabriella alone and in tears. Gabriella can hear the cheers of numerous students coming from outside through the windows of the classroom.

As she looks through the window she sees several students, including cheerleaders and a marching band cheering outside. Also in the group is Troy being idolised by the other basketball players around him. In her moment of sadness she starts to sing *When There was Me and You* to express her sorrows over what Troy and the loss of the fantasy idea relationship she had with Troy.

Scene 28

Troy finds Gabriella at her locker but before he is able to say what is on his mind, Gabriella interrupts him. Gabriella states that she understands the stress Troy is getting from his friends. She further states, much to Troy’s surprise, that “[she does not] want to do the call backs either”. She continues to assert that they must both focus on their own things; hers, the scholastic decathlon and his, the championship game. Gabriella walks away, leaving Troy still confused as to her sudden change of heart.
Scene 29

Later, the rest of the basketball team are practising on the school's outside basketball court. When Chad approaches Troy to suggest Troy joins their practice, Troy unhappily declines and goes off running by himself. The team is left confused and curious about Troy's actions.

Scene 30

Later, at the Bolton residence, Troy is practising alone on their basketball court. However, Troy cannot seem to get the ball through the hoop. Coach quietly watches Troy from a distance and notices Troy's unpleasant. Troy is clearly aggravated and upset over something and Coach can see that something is most likely distracting his mind and causing him to perform badly.

Scene 31

Time passes. One day during lunch at the school's cafeteria, Troy and Gabriella bump into each other. However, before Troy can get a word in, Gabriella leaves to sit down for lunch. Chad then calls out to Troy for him to come sit with Chad and the rest of their group. However, Troy denies the invitation and leaves the cafeteria. Taylor and Chad, who both witnessed the encounter between Troy and Gabriella, approach each other and appear to begin discussing something.

Scene 32

Later the same day, Chad, Zeke and Jason find Troy at his secret spot. Chad informs Troy that they had just had another team meeting. Chad continues stating “We had a team meeting about how we haven’t been acting like a team. I mean us, not you. Chad, Zeke and Jason then declare that they, as a team, will support Troy should he want to sing, rather than discourage him away from it. However, Troy states that he will not be singing because, for reasons he does not know, Gabriella refuses to even speak to him. Chad reluctantly admits that they know why.

Elsewhere, Taylor and her group approach Gabriella who is toiling away at some chemistry work in a classroom. Taylor admits that “we thought that Troy and the
whole singing thing was killing our chances of having [Gabriella] on the scholastic decathlon team”. Taylor further confesses that they planted the recording device knowing full well that Chad would be able to get Troy to say what he said to and make Gabriella forget about the call backs. Gabriella remarks saying that “no one forced Troy to say anything…We should be preparing for the decathlon now. So it's time to move on”. Taylor, however, asserts that Gabriella’s feelings towards Troy are more important than the decathlon. Gabriella is unmoved by Taylor words and carries on with her chemistry work. Taylor and the others concede and leave Gabriella alone.

Scene 33

In the evening, Troy goes to the Montez’s home. He is received at the door by Gabriella’s mother. As Troy introduces himself to Ms Montez, Gabriella quietly listens from the staircase and signals to her mother that she does not want to speak with Troy. Ms Montez, understanding her daughter’s request, says to Troy that “Gabriella is kinda busy with homework and such so now is not really a good time”. Troy immediately asserts “I made a mistake, Ms Montez, and I would really like to let Gabriella know that. Could you tell her that I came by to see her?” Ms Montez agrees, exchanges good night with Troy and closes the door.

As Troy begins to leave, he gazes up towards the upper floor of the Montez household and seems to have some sort of idea. Troy then sneaks around the house into the backyard garden. As he enters the garden he uses his cell phone to call Gabriella on her cell phone. As she answers the call, while in her bedroom, Troy immediately begins to explain himself. He declares that what she heard him say was merely an attempt by him to get his friends to stop nagging him about the call back and the championship game. As the conversation between them continues, Gabriella turns on the light of her bedroom. When Troy notices the light turn on from outside, he straightaway begins to make his way to her bedroom balcony. Gabriella expresses how crazy everyone has become because of the pair of them singing together but Troy assures her that he does not care whether or not everyone else can handle Troy wanting to sing.
As their conversation over the phone comes to a conclusion, Troy instructs Gabriella to turn around and she sees him standing outside on her bedroom balcony. In an attempt to convince Gabriella to forgive him and sing at the call backs, Troy sings the chorus of *Start of Something New*. The gesture appears to have swayed Gabriella into finally accepting Troy’s apology and choosing to sing with him for the call back.

**Scene 34**

Sometime later, back at school, Troy and the rest of the basketball team are practising. Troy seemingly appears far more focused and performing remarkably well, much to his team’s excitement. Elsewhere, Gabriella is leading a chemistry session and also seems to be working impressively, much to her group’s delight. Back at the boys’ locker room, following the practise session, Troy is rushing out. Meanwhile, back at the science classroom, Gabriella is still leading the rest of the group when she notices the time she exclaims “Gotta go. See you guys later” and rushes out of the classroom. Troy and Gabriella meet up in one of the corridors and together they rush off to their singing rehearsal with Kelsi.

As the three of them are rehearsing – Troy and Gabriella are singing as Kelsi plays the accompaniment – Ryan and Sharpay pass by their rehearsal room and overhear them singing. Ryan acknowledges their singing and states “Wow, they sound good.” Sharpay on the other hand exclaims “We have to do something” and devises a plan to ensure their triumph over Troy and Gabriella. After considering that the call backs are scheduled to happen the coming Thursday and that both the championship game and school decathlon are scheduled to occur that coming Friday, Sharpay states “Too bad all these events weren’t happening on the same day, at the same time.” Eventually Ryan wises up to her plan realising that should all three events happen at the same time Troy and Gabriella would not be able to attend the call backs.

**Scene 35**

Later that day, in the auditorium, Kelsi is busy with her music when she overhears Darbus speaking with Sharpay and Ryan. Kelsi overhears Darbus saying to Sharpay and Ryan “So if you’re telling me, as co-presidents of the Drama Club, that changing
the call-backs would be what’s best for our theatre programme, then I might actually agree with you.” The three of them leave unaware that Kelsi had overheard their conversation.

Scene 36

The next day Troy and Gabriella along with the rest of their gang enter the school to find Kelsi gazing at the notice board. The notice states that the call-backs have been rescheduled to Friday at 3:30pm. There is slight panic amongst the group once they realise that the call-backs, the scholastic decathlon and the championship basketball game are all happening at the same time. Everyone becomes suspicious as to who may have caused the change. When Chad suggests that it was Darbus, Kelsi exposes that it is in fact Sharpay and Ryan’s doing. Upon hearing the facts from Kelsi, Chad suggests retaliation against Ryan and Sharpay. However, Troy interjects with a plan of his own and states “this is only gonna happen if we all work together. Now who’s in?” The group show positive solidarity in supporting Troy’s plan.

Scene 37

It’s finally Friday, the day of the call-backs, decathlon and championship game. Before class starts, Zeke, Troy, Chad and Jason give a pie (baked by Zeke) in the shape of Pi\(^73\) to Gabriella and Taylor as a gesture of support for their decathlon later that day. Also as a gesture of support, Gabriella and Taylor present the boys with a drawing of the Wildcat’s mascot performing a slam dunk. Furthermore, as a gesture to Darbus, Ryan and Sharpay, the basketball team spell out “Go Drama Club!” with each letter on each team member’s shirt (with Troy’s having the ‘!’). Upon seeing it, Darbus remarks “[W]ell, seems we Wildcats are in for an interesting afternoon.”

Scene 38

Later, before the game, Coach and Troy have a heartfelt discussion in the boys’ locker room. Coach states that Troy winning the championship game is not what is important to him. Coach tells Troy “[W]hat I want is for you to have fun. I know all

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\(^{73}\) The sixteenth letter of the Greek alphabet, also used as a mathematical constant in maths and physics.
about the pressure and probably too much of it has come from me. ‘Cause what I really want is to see my son having the time of his life playing the game we both love. You give me that and I will sleep with a smile on my face no matter how the score comes out.” Troy acknowledges his father’s sincere words as Coach exits.

Scene 39

Elsewhere, the scholastic decathlon between the East High Wildcats and the West High Knights is beginning. At the same time, Darbus is ushering spectators into the auditorium to watch the call backs. As Kelsi is going through her piano music for the call-backs, Sharpay and Ryan are backstage doing their vocal warm ups and focus exercises in preparation for the call-backs. Back at the gymnasium, the championship game is about to begin. The Wildcats basketball team make their way onto the court, to the sound of a cheering crowd. Back at the decathlon venue room, the invigilator signals the commencement and Gabriella and her opponent begin working out their equations.

Meanwhile, in the auditorium, Darbus is making her opening speech before beginning the call backs. Upon concluding, Darbus calls for Sharpay and Ryan to begin their call back audition. The pair then starts to sing their duet audition song *Bop to the Top* and sing about doing all you have to do to reach your goals. As they're singing, Kelsi is anxiously checking the time. The championship game starts. At the same time, Gabriella and the rest of the scholastic team are taking the lead in their respective competition. All the while Sharpay and Ryan are still performing their call back duet.

Back at the decathlon venue, Taylor and Gabriella take their seats and Taylor opens up her laptop and starts typing. As she types, Taylor quietly says “Alright Wildcats. Time for an orderly exit from the gym” and initiates some sort of programme on her laptop. Back at the gymnasium, the game is still going. All of a sudden, the lights of the gymnasium begin to dim and the electronic display system showing the score and time of the game begins to flicker on and off. The match’s referee calls a timeout and stops the game. Amidst the confusion, Chad rushes to Troy and signals him to leave the gymnasium. Troy follows suit and rushes out of the gym.
Back at the decathlon venue, Taylor and Gabriella, with grins upon their faces, close Taylor’s laptop. Their gaze then adjusts to a beaker, containing boiling blue liquid, which seems to be part of their assigned apparatus for the decathlon. The beaker’s content continues to heat up into a gaseous state and releases an awfully pungent aroma. The aroma is so terrible that everyone is forced to leave the decathlon venue. Back at the gymnasium, the principle is making an announcement to everyone in the gymnasium. He announces that the problem with the system will be attended to and that, as a safety precaution, everyone should exit the gymnasium. The Wildcats basketball team are among the first to leave the gymnasium.

Scene 40

Back the auditorium, Sharpay and Ryan finish their duet and are applauded by those present in the auditorium. Darbus then takes the stage, firstly to congratulate Ryan and Sharpay on their performance and secondly to call out Troy and Gabriella for their audition. Darbus repeatedly calls their names out, but they do not appear. Kelsi tries to convince Darbus that Troy and Gabriella are on their way; however Darbus asserts that “the theatre, as I have often pointed out, waits for no one. I’m sorry.” Kelsi runs off, distraught by Darbus’ remark. Darbus then proceeds to conclude the call-back session.

Before Darbus is able to finish speaking, Troy and Gabriella rush into the auditorium pleading for Darbus to let them sing. Unfortunately, Darbus stresses that “rules are rules!” Suddenly, the auditorium becomes filled with students and people who were attending the decathlon and basketball game before they left their respective venues. Sharpay and Ryan step forward and Sharpay suggests she and Ryan redo their performance for the newly acquired crowd. Darbus, dumbstruck by the sudden influx of audience members, asserts “It’s far too late and we have not got a pianist”. Troy suggests that he and Gabriella will sing without a piano, however Kelsi rushes back to the stage and offers to play for Troy and Gabriella’s audition. Sharpay glares at Kelsi threatening her not to play for them, but Kelsi brazenly affirms that she will and goes off to prepare. Darbus comments by saying “Now that’s showbiz.” and leaves the stage allowing Troy and Gabriella to do their duet, followed by a very upset Sharpay and a rather concerned Ryan.
As the siblings leave centre stage, Troy hands Gabriella a microphone. As she takes the microphone from Troy, Gabriella nervously gazes ahead to the mass of people watching, waiting to hear them sing. Troy signals to Kelsi to start playing, but when it's time to sing Gabriella stands still and silent. Troy signals again to Kelsi, this time to stop playing. Troy approaches Gabriella to find out what is wrong. Gabriella exclaims “I can't do it Troy. Not with all these people staring at me.” As Gabriella begins to leave the stage, Troy stops her. He tells her to focus only on him and to think back to the first time they sang together. Troy then cues to Kelsi to start playing, which she does. Troy and Gabriella lock eyes and Troy starts singing their duet *We’re Breaking Free*.

Eventually Gabriella starts to sing with him. As the song continues, Gabriella’s confidence builds until the both of them are performing their duet with great enthusiasm and passion. So much so, that a vast majority of the audience, including Darbus, is up on their feet clapping to the rhythm of the song. In the distance, at different entrances of the auditorium, Gabriella’s mom and Troy’s father enter to see their children confidently singing on stage in front of everyone and enjoying themselves. Troy and Gabriella finish their duet to the sound of a roaring audience.

**Scene 41**

Later, the basketball game has resumed. During the final few seconds of the match Troy successfully makes the winning shot of the game resulting in the Wildcats’ victory. Amidst all the cheering and celebrations, Coach brings the championship trophy to Troy. The team then cries out their Wildcat chant. Troy shares a heartfelt embrace with his dad which is interrupted by Darbus who approaches Troy to congratulate him as well. Soon after, Gabriella rushes into the gymnasium to congratulate Troy on his team's victory. She also informs Troy that she and the decathlon team also won their competition.

As the pair of them are about to kiss, Chad jumps in-between them. Chad tells Troy that Troy was voted to have the game ball and presents it to Troy. Chad then approaches Taylor and suggests she go with him to the after party. Taylor questions if he is implying going out on a date and Chad responds by saying “Must be your
lucky day.” Taylor then turns to Gabriella and excitedly informs Gabriella that Chad just asked her out. As Taylor steps away from Gabriella, Sharpay and Ryan approach Gabriella. Sharpay gives her congratulations to Gabriella for attaining the lead role in the musical. Sharpay further says “I guess I’m going to be the understudy in case you can’t make one of the shows. So, break a leg. In theatre that means ‘good luck’.”

As Sharpay and Ryan walk away, they are intercepted by Zeke. Zeke expresses his condolences to Sharpay for not getting the lead role in the musical, proclaims how good he believes she is, and affirms how much he admires her. However, Sharpay is not swayed by Zeke’s kind words and begins to walk away from him. Finally, as an attempt to express his affection for Sharpay, Zeke offers her cookies he baked. Sharpay simply states “eww!” and walks away, leaving Ryan to accept the cookies instead. Ryan tells Zeke “nice game” and follows his sister.

Close by, Troy presents, the very withdrawn, Kelsi with the game ball declaring to her “here’s your game ball. You deserve it, playmaker”. Everyone around them cheers, however, Kelsi simply sleeks away holding the game ball in hand. Suddenly, Jason approaches her and, with a friendly gesture, breaks Kelsi out of her withdrawn demeanour and helps her throw the game ball up and through one of the hoops.

Finally, everyone in the gymnasium – including Troy, Gabriella, Sharpay, Ryan, Chad and Taylor – start performing the finale song We’re All in this Together. After the song, everyone is cheering, dancing and celebrating together.

Scene 42

Long after all the celebrations; the gymnasium is completely empty except for a lonely Zeke pacing across the floor. Suddenly, Sharpay rushes into the gymnasium, with a cookie in one hand and declares “there’s cookies are genius! The best things I’ve ever tasted! Will you make some more for me, Zeke?” Sharpay then rushes towards a very confused Zeke and wraps her arms around him. Zeke then replies saying “I might even make you a crème brûlée.” With Sharpay wrapped around him, and a large grin across Zeke’s face, the pair disappears off.
5.4 HIGH SCHOOL MUSICAL 2

5.4.1 Story summary
East High officially breaks for summer vacation and Troy, Gabriella and all their friends get summer jobs working at the spa resort owned by Ryan and Sharpay’s parents. Sharpay plots and schemes to ruin Troy and Gabriella’s relationship so as to steal Troy away for herself and have him perform with her at the resort’s upcoming talent showcase. However, in the end, all her attempts fail and eventually the entire East High group, including Sharpay herself, enjoy their time working and performing together at the spa resort. Refer to Appendix G.

5.4.2 Main characters
Troy Bolton – Captain of East High’s basketball team and Gabriella’s boyfriend

Gabriella Montez – Troy’s girlfriend and recently employed life-guard at the Lava Springs country club

Sharpay Evans – Ryan’s twin sister and daughter to the owners of the Lava Springs country club

Ryan Evans – Sharpay’s twin brother and son of the owners of the Lava Springs country club

Chad Danforth – Troy’s best friend and a member of East High’s basketball team

Taylor McKessie – President of the East High’s Chem Club

Kelsi Neilsen – Pianist for the Lava Springs country club

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74 This plot/story summary is done on the original 2007 television film recording of the musical High School Musical 2 Extended Edition Dvd which includes an extra scene not usually shown in the musical. The scene will be highlighted so as to acknowledge that it is merely extra in the musical.
5.4.3 Detailed plot progression

Scene 1

It’s the final day of school at East High before summer vacation. The usual East High gang – including Troy, Sharpay, Gabriella, Chad, Kelsi, Ryan, Zeke, Taylor and Jason – are in Ms Darbus’ class anxiously waiting for the final bell to ring and their holiday to begin. As Darbus recounts the events of one of her summer vacations from her past, the pupils progressively start chanting “summer” as they watch the classroom clock slowly ticking by.

As the bell rings, there is an uproar of excitement and the group starts singing the opening song *What Time is it?* They all sing about their excitement for summer vacation and the various plans each one has for spending it.

Scene 2

After the song, in the school hallway, Troy is telling his friends about having to earn money during summer vacation. Troy tells them “My parents keep talking about how much college is gonna cost.” Zeke and Chad also confess that they’re in need of some way to earn extra money during their vacation.

Elsewhere, Sharpay catches Gabriella’s attention in the hallway. Sharpay, with a grin across her face, says to Gabriella “I understand you’ve moved every summer for the past five years and I’d hate to think today is goodbye.” However, Gabriella informs
Sharpay that Gabriella’s mother already promised that they would not move again until after Gabriella’s graduation. Despite Sharpay’s insincere joy over the news of Gabriella staying, Gabriella in fact thanks Sharpay for helping her during the winter musical for giving Gabriella vocal exercises. After comically acting out the vocal exercise, Gabriella says her goodbyes to Sharpay.

Elsewhere, Taylor is telling Martha about how she and Gabriella have not successfully acquired work for their summer vacation, even though they have applied to several jobs. Taylor adds saying “[She and Gabriella] keep getting beat out by college kids.” Martha agrees, stating that the same thing is happening to her. Kelsi joins in on their conversation and informs them that her plans for summer vacation are to “grow, write music, grow.” Troy comes rushing passed them to find Gabriella at her locker.

Troy declares himself Gabriella’s ‘Summer Activities Consultant’. Gabriella comments that she hopes some of the activities will involve having a job during summer vacation. Troy reassures her by saying that “whatever happens, as long as we’re together, it’s cool, right?” Then as a gesture of affection, Troy places a necklace around Gabriella’s neck with the letter ‘T’ hanging from it, with the ‘T’ standing for ‘Troy’. As the two are about to kiss each other, a younger student approaches Troy with his school Yearbook in hand, intending on having Troy sign it for him thus interrupting Troy and Gabriella’s kiss. After Troy finishes signing the yearbook, he and Gabriella try to kiss again but are interrupted this time by Chad calling out to Troy saying “hoops” and signalling that they leave. Troy and Gabriella continue discussing their vacation plans as their whole friends group continues down the school hallway.

The group pass by Sharpay at her locker, who overhears Troy and Gabriella’s conversation. After making fun of their conversation, Sharpay turns her attention to Kelsi, who is standing at her own locker. Sharpay offers Kelsi a summer job as a pianist at their country club which Kelsi accepts. Ryan tries to cheer up Sharpay, reminding her that it is summer and stating that “[It’s] summer…everything changes”.

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Sharpay then asks Ryan who the Primo-Boy\textsuperscript{75} of East High is. Ryan answers that it is Troy. However, when Sharpay asks who the Primo-Girl\textsuperscript{76} of the school is, Ryan seems to be inclined to suggest Gabriella. Sharpay demands that he answer her and Ryan finally answers, affirming that Sharpay is the Primo-Girl. Sharpay proposes that she should be the one dating Troy. However, when Ryan points out that Troy does not seem to think the same as Sharpay, Sharpay quotes her brother’s previous words stating “But it’s summer, Ry. Everything changes.”

Soon afterwards the entire student body exits the school and gathers on the front court yard for a final celebratory performance of *What Time is it? (Reprise)*.

Scene 3

At the Bolton’s house Coach Bolton, Troy, Zeke, Chad and Jason have just finished playing basketball. Coach asks them all how their search for summer jobs is going and Zeke responds by saying “the big zero”. Suddenly, Troy gets a phone call from Thomas Fulton – the general manager of the Larva Springs Country Club. Thomas offers Troy a job to work at the country club during summer vacation. Troy gladly accepts and uses the opportunity to get Gabriella a job there as well.

Following what appears to be a successful phone call, Coach and the others become curious about whom Troy was talking to and about what. However, Troy chooses to withhold the information. Coach decides to change the topic back to basketball and the boys get into an excited flurry. At that moment, Mrs Bolton enters and declares “can we all redirect this energy by carrying in the groceries”. All the men agree with her and go out to fetch groceries.

Scene 4

Sharpay, Ryan and Sharpay’s pet dog arrive at the Larva Springs Country Club. Upon their arrival they are greeted by Thomas and several workmen who carry in their luggage for them. Entering the lobby, Thomas informs Sharpay and Ryan that

\textsuperscript{75} The boy who is the most popular within the school.

\textsuperscript{76} The girl who is the most popular within the school.
the embossed flyers for the club’s annual Midsummer Night’s Talent Show are ready. As Sharpay signs a few of them, she demands to Thomas that “[she plans] to limit member-talent auditions to thirty seconds each”. She and Thomas both agree that amateur performers are draining. Sharpay asks Thomas where she and Ryan should put their trophy, if and when, they win the talent show? Thomas responds by informing Sharpay that plans are in process to expand their trophy case. Finally, Sharpay, out of earshot of Ryan, whispers to Thomas querying about “the staffing matter we discussed”. Thomas proudly informs her that it has been discreetly taken care of.

Scene 5

Later, as Ryan and Sharpay approach the club pool, Sharpay is greeted by her entourage of three girls. Javier – a worker at the Lava Springs – informs Sharpay that he will see to it that the new lifeguard is fully briefed on all of Sharpay’s requirements. Sharpay recounts to her entourage a few of the “shocking” events that transpired recently to her at East High. Ryan interjects saying “sis, we’ve got the pool, the entire club and the whole summer to enjoy it.” Sharpay’s entourage also list some of the exciting activities and facilities available at the country club. One entourage member asks “what could be more fabulous?”

Sharpay, accompanied by Ryan and her entourage, then performs the song \textit{Fabulous} and lists all the things she wants to make her summer vacation fabulous. As the song nears its end, Sharpay sees Thomas ushering in Troy and several other students from East High towards the pool area. Sharpay, delighted to see Troy, readies herself to be noticed by him. However, she quickly becomes aggravated when she realises that Troy’s attention is focused on Gabriella, who is standing at the lifeguard post with Javier.

Sharpay, in her unfocused state, accidentally falls into the pool and starts flailing about. Gabriella immediately dives in to assist her. All the while, all the East High students rush to the pool to see what is happening. After finally calming down, Sharpay abruptly asks Gabriella why she is at the country club. Gabriella informs her that Gabriella is the new lifeguard of the country club, much to Sharpay’s horror.
When Troy asks Sharpay if she is a member of the club, Sharpay throws another tiny fit and leaves the pool area.

Scene 6

Sharpay later confronts Thomas while Ryan quiet stands behind her. She asserts that she had told Thomas to hire Troy and only Troy. However, Thomas affirms that his orders from her were to hire Troy Bolton, “whatever it takes.” Sharpay then queries why he did not warn her about the rest of the East High students he hired. Thomas answers that he did discuss the matter with the board of the Larva Springs. Ryan and Sharpay then realise that Thomas is stipulating that their mother – Mrs Evans, a member of the Lava Springs board – was involved in the hiring of the East High students.

Scene 7

Sharpay, with Ryan close behind her, rushes to find her Mrs Evans at one of the club’s yoga classes. Sharpay exclaims to her mother “Gabriella Montez and the Wildcats? Mother, how could you?” Mrs Evans calmly responds stating “think of [Sharpay’s] future, kitten. These are your school chums, not the fuddy-duddy Larva Springs staff.” However, Sharpay asserts that the East High students are not her friends, and that they will steal away the upcoming talent show from her. Mrs Evans adds that they will contribute to the talent show as fresh talent.

Sharpay demands that Ryan to Mrs Evans as it is apparent that Mrs Evans refuses to see things Sharpay’s way. Yet, rather than confront his mother like Sharpay did, Ryan simply greets her pleasantly and joins her in her yoga exercises. Realising the pointlessness of the situation, Sharpay leaves them.

Scene 8

Sharpay returns to Thomas and demands that the East High students be kicked out. When Thomas tries to avow that it was Sharpay’s own mother who made the decision, Sharpay asserts that if Thomas cannot fire them then he must force them to want to quit.
Scene 9

Elsewhere, the East High students are in the club’s kitchen preparing to be assigned their duties. Zeke expresses his excitement to work under the chef of the country club and that he will be able to see Sharpay every day. Troy confesses he did not know Sharpay’s parents owned the Larva Springs when he was first contacted by Thomas. Thomas then appears in the kitchen and begins assigning duties to the East High students.

Troy and Chad are assigned as waiters and as caddies when necessary. Thomas assigns Taylor to handle Member Activities and Kelsi to playing the piano during the club’s lunch time and cocktail hour. Martha gets assigned to chopping food and preparing plates, and Zeke is assigned to assisting chef Michael in the kitchen, much to Zeke’s delight.

Chad asks Thomas if it would be fine for him and Troy to draw straws to decide who will wait on Sharpay. Thomas corrects him by stating “none of you will be waiting on Sharpay. You will be serving Ms Evans.” Thomas adds that they must always address the members as “Mr, Mrs or Ms”. Thomas tries to demonstrate how to address members on Jason by asking him “Ms Evans, would you care for lemonade?” However, the absent minded Jason responds by saying “actually, I’m not Ms Evans, I'm Jason.”

Gabriella then enters the kitchen praising the delicious smells and asking what is being served for lunch. Before the other East High students are able to catch her attention and warn her, Thomas turns to her and states “Ms Montez, it would seem your lunch break does not start for 3.5 minutes.” Thomas continues by announcing to everyone that they must clock in and out on time and that they will be fired should they make three infractions of any kind.

As Thomas leaves the kitchen the East High group begins complaining about their current circumstances. However, Troy tries to encourage everyone by listing the

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77 A person who carries a golf player’s clubs and bag. They also provide their golfer with support and advice during their game.
positive aspects of their new, and necessary, employment. The entire group then perform the song *Work It Out* and sing about all the stresses of working at the country club. Troy responds to their grievances and sings about working hard together to make their summer a great one. By the end of the song the group is inspired by the ideas of luxuries they will reap if they work hard enough together. Once the song ends, Thomas re-enters the kitchen. Troy and Chad immediately leave with grins on their faces to go perform their duties, while everyone else is inconspicuously busy in the kitchen.

Scene 10

After their shifts later that day, Troy invites Gabriella to the club’s golf course for a picnic. At their picnic, they start talking about working towards their futures and college. When Gabriella asks Troy if he is worried about college and his future, Troy tells her that “college costs a fortune.” Gabriella tries to encourage him stating that he has a great chance to earn a scholarship with his basketball skill, however Troy remarks saying “I’m only as good as whatever happens next season.” He adds to say he’s always enjoyed “being in charge of [his] future until it actually started happening.” Then Gabriella states that they should focus on the present since she has never been able to remain in one place for an entire summer.

The two them continue to enjoy their picnic and running around on the golf course, unaware that they are being watched from a distance by Sharpay and Ryan. Sharpay makes a phone call to Thomas and instructs him to have maintenance activate the sprinkler system where Troy and Gabriella are having their picnic (in an attempt to ruin Troy and Gabriella’s enjoyment).

Meanwhile, Troy and Gabriella are enjoying their time together. As they are about to kiss each other, the sprinklers suddenly turn on, yet instead of running away, the two of them begin to dance and run through the sprinklers in absolute glee. Sharpay instructs Ryan to watch Troy and Gabriella’s actions the following day and to keep Sharpay informed. When Ryan questions why Sharpay is smiling, since her plan had failed, Sharpay response saying “no worries, Ryan. This is our turf, remember?”
Scene 11

Troy and Gabriella are being reprimanded by Thomas for gallivanting on the golf course. Thomas seems to be focusing on Gabriella’s misconduct rather than both hers and Troy’s. When Troy tries to point out that it was his idea to be on the golf course Thomas interjects and demands that they not let the incident happen again.

Scene 12

The next day, after clocking into work, Troy and Gabriella hear piano music coming from the room next to the kitchen. They follow the music to find Kelsi playing on the piano. After Gabriella comments on how good the music sounds, Kelsi expresses her excitement for the country club’s talent showcase and the fact that the staff is allowed to perform as well. Kelsi then lists the ideas she has for the East High students to perform in the talent show. However, Troy interjects, stating that his singing career began and ended with the East High winter musical and that his intentions are simply to work, get paid and enjoy himself while at the country club.

Gabriella asks Kelsi about the music they heard Kelsi playing. Kelsi confesses that she wrote the song for Troy and Gabriella to sing should they do the talent show. Gabriella encourages Kelsi to play the song. Kelsi begins playing and singing the beginning of You are the Music in Me – a love song. Gabriella, following the sheet music starts singing and takes over from Kelsi. Eventually, Troy becomes interested in the music and starts to sing with Gabriella.

As the two continue singing, the other East High students walk in and join in as backup singers by following Kelsi’s sheet music. After they finish the song, everyone congratulates Kelsi on the song. Taylor points out that she has the talent show signup sheet with her and asks if Troy will do the talent show. Everyone anxiously waits for Troy’s answer. Troy eventually concedes and declares “maybe we can work this out, but only if we’re all in this together.” Kelsi excitedly begins explaining how they can coordinate rehearsal practise with their work shifts. Unbeknownst to the
East High group, Ryan has been secretly listening in on them. Through his walkie-talkie\textsuperscript{78}, he reports to Sharpay that “[Ryan and Sharpay] may have a problem.”

Scene 13

Later, Ryan reports to Sharpay about the East High students’ plan to perform in the talent show. They discuss the matter while Sharpay and Mrs Evans are getting a seaweed scrub. Ryan reports that although Kelsi’s song is brilliant, she did not write it for Ryan and Sharpay but rather for Troy and Gabriella. Sharpay informs Ryan that Troy’s participation in their talent show could be wonderful. Ryan exclaims that the talent show will be centred around Troy and Gabriella should they sing together. However, Sharpay affirms that Gabriella is not suited to help Troy achieve his full potential at the country club. Sharpay then asks Mrs Evans when their father – Mr Evans – will be arriving, to which Mrs Evans responds “We tee-off at noon. Join us?” to which Sharpay gladly agrees.

Scene 14

Back at the kitchen, Troy and Chad appear to be having more fun being waiter. Their enjoyment is brought to a halt when Thomas enters with caddie outfits for them, stating “[they’re] caddying today, forty dollars a bag. You’ve been requested.” Troy queries about whom they have been requested by, but Chad, excited more about the extra payment, exclaims he would caddie for Godzilla\textsuperscript{79}. Thomas responds by suggesting that Godzilla is a close representation to whom they will be caddying for.

Scene 15

Later, on the golf course, Troy and Chad arrive to discover that they will be caddying for Sharpay and her family. After Chad and Troy meet Mrs Evans, Troy asks where Sharpay’s father is. Sharpay points towards a helicopter which is about to land on the golf course. Once the helicopter lands, Mr Evans proudly steps out of it with golf club in hand. After greeting his family, Mr Evans attention turns to Troy and Chad. Mr

\textsuperscript{78} A handheld transceiver and transmitter that acts as a portable, two-way communication device.

\textsuperscript{79} An enormous fictional monster widely known for its destructiveness and lizard-like form.
Evans praises them for their well-played basketball season. Sharpay highlights that Troy also played in the golf team, which impresses Mr Evans. Mr Evans then asks what other sports Chad plays and Chad lists baseball, track and field. After a horrendous first swing by Mrs Evans, Sharpay informs Chad that he will caddie for Mrs Evans and tells Troy that he will caddie for “Daddy”. After Mr and Mrs Evan play their first shots the group go off to play.

Scene 16

During the golf game, Mr Evans asks Troy’s advice about which golf club he should use for his next shot. After listing several influential factors, Troy makes his suggestion of the best suited golf club for Mr Evans’ shot. After what appears to be a successful shot by Mr Evans, he praises Troy for his advice.

At one of the later holes, Mr Evans gives Sharpay the opportunity to sink the ball into the hole. As Sharpay strikes the ball, it hurls straight towards Chad, who quickly dodges the oncoming ball. As Chad recovers himself up from the floor, Sharpay and Ryan speedily drive pass him in their golf-cart and cause Chad to fall back down again.

As the game continues, Troy manages to steal a moment to find Gabriella by the pool and ask her if she would like to have dinner with him that night and sneak into the pool. As Gabriella agrees, Sharpay comes whizzing in in her golf-cart, ushers Troy into it and they drive off to re-join Chad and the Evans’ back at the course.

Later, during the golf game, Sharpay asks her dad to let Troy take a shot, which Mr Evans happily agrees to. Troy reluctantly agrees and, according to Mr Evans, plays “a beautiful swing.” Sharpay then drives her golf-cart towards Troy and pulls Troy (who is very confused by her actions) in and drives off to the next location of the course. They are followed by: Mr and Mrs Evans happily jogging behind them, a frustrated Chad who keeps reminding himself that “I am saving up for a car” and an exasperated Ryan who must now carry the golf bag Troy was assigned to carry.

As the game progresses and Troy continues to play, Sharpay comments to Mr Evans stating that is a shame Troy is busy with dishes considering his talent in
sports. Mr Evans remarks that the University of Albuquerque’s Redhawks team would be interested in Troy. He then asks Troy how Coach Bolton is, to which Troy responds “fantastic” and the both of them go off. Sharpay, ecstatic about Troy and Mr Evans’ bonding, notices Chad leering at her, seemingly aware that she is up to something.

Scene 17

Later that evening, after the golf game, Troy and Chad are back with the others in the kitchen. Chad is soaking his feet in a bucket of ice water while Troy is icing his neck. Thomas enters and remarks about Chad soaking his feet stating “this is a kitchen, not a day-spa.” He then instructs Chad and Jason to suit up for waiter duty during dinner. Thomas then presents Troy with a formal jacket, shirt and tie, and instructs him to change and follow him.

Scene 18

Later, in the dining hall where Kelsi is playing piano music in the background, Thomas ushers the newly suited Troy to the Evans’ table. The entire Evans family is already seated along with two other people. Mr Evans introduces Troy to Peter and Claire – the two other people seated with the Evans’. After Mr Evans praises Troy’s skills in both basketball and golf to Peter, Mr Evans invites Troy to sit down and dine with them and discuss Troy’s future.

Troy takes a seat next to Sharpay. Sharpay informs Troy that Mr Evans is a member of the Board of Directors at the University of Albuquerque. Peter recounts watching Troy’s excellent performance at the championship game and winning the game in the last few seconds. Troy adds on, indicating to Chad and Jason who are serving their table and states “actually my team mates here stole the ball otherwise I wouldn’t have had a chance…” Sharpay interrupts him, highlights how modest he is being and brags to the table about how Troy was voted MVP80 for the entire season. Mr Evans and Peter are impressed by that fact.

80 A sports acronym for ‘Most Valuable Player.'
As the night continues, Mr Evans speaks about the basketball programme and scholarship programme at the University of Albuquerque. Mr Evans adds that he and Peter have a strong influence at the University of Albuquerque. Suddenly, Troy attempts to excuse himself from the table, however, Mr Evans states that they must still have dessert and discuss golf. Sharpay interjects and expresses that not only is Troy good at basketball and golf but also singing. Mrs Evans then suggests that Troy participates in the talent show. When Sharpay tries to get Troy to sing for them by calling out to Kelsi, Troy immediately gestures to Kelsi to not play anything. Troy states that his voice is feeling hoarse from all the talking. As Troy says his finally appreciation for the food and conversations, Sharpay asks that he promise to sing at a later stage with her. Overwhelmed by the looks from Mr and Mrs Evans, Troy agrees.

Scene 19

After the dinner with the Evans’ and company, Troy strolls into the empty kitchen. Breaking the silence, Troy lets out a scream of frustration. Then, after realising what time it is, he rushes out of the kitchen and heads over to the pool. He finds Gabriella clearing out the pool area with Taylor. He immediately apologises to Gabriella for being late and asks that she give him two more minutes just to change out of his attire.

As Troy leaves to change, Taylor approaches Gabriella and tells her even though Troy is a nice guy, him being an hour late and forgetting things he should not forget should not be something Gabriella should just allow.

Scene 20

As Troy reaches the kitchen to clock off of duty, he is intercepted by Thomas who informs Troy that he is not finished. Troy tries to explain that he is done for the day and expected elsewhere for a date. Unfortunately, Thomas asserts “Mr Bolton, you’re under the mistaken impression I’m interested in what you have to say. Just follow me.” Troy unenthusiastically follows Thomas.

Scene 21
Thomas leads Troy to a cave-like area of the country club. When Troy tries to question where they are going and how long it will take Thomas does not provide him with any definitive answers. Before leaving Troy behind, Thomas instructs Troy to “hold your applause to the very end” and seats Troy down on a stone-like chair. At this point Troy is confused and slightly anxious, when all of a sudden, lights come up and music begins playing.

Ryan and Sharpay, along with Sharpay’s entourage, suddenly appear dressed in lavish Hawaiian apparel and perform the song *Humuhumunukunukuapua’a*. The song is about a pineapple princess – Sharpay – who is in love with a boy that was sadly turned into a fish. As they perform the song, Ryan pretends to be the fish that the pineapple princess wants to save. Nearing the end of the song, Ryan realises that Sharpay intends to have Troy play the role of the boy she falls in love with.

After the song Troy asks Sharpay if she ever considers just singing without utilising backup dancers and lavish props and costumes. Sharpay responds by saying “well, it would be much harder to get applause that way”. Troy explains that he means just spending time with friends, keeping it simple and singing for fun rather than for applause. Unintentionally, Troy gives Sharpay an idea for how Sharpay and Troy will perform for the talent show. However, Troy stresses that he is only at the country club to work and that being on stage is Sharpay’s niche and not his. When Sharpay says “It could be [Troy and Sharpay’s] thing” Troy instantly asserts that he already has a thing with Gabriella.

As Sharpay tries to push further the idea of her and Troy singing in the talent show together, Troy, as a means to distract Sharpay, tells Sharpay that he loves her shoes. Sharpay then looks down to her shoes and starts talking about them unaware that Troy has used her distracted state to hide behind from her. When Sharpay finally realises Troy has vanished she cries out to her entourage to run the song *Humuhumunukunukuapua’a* again. As Sharpay leaves, Troy seizes the opportunity to finally escape.

Scene 22
Elsewhere, Gabriella is patiently awaiting Troy. Troy rushes to the pool, having finally changed out of the suit, and jumps into the water. After apologising for being late, Troy says that he has everything they need for a late private dinner. Troy then asks Gabriella to get into the pool with him. However when she affirms that they are not supposed to be in the pool due to the rules of the country club, Troy playfully fakes having a cramp and Gabriella follows suit in the make-believe and jumps into the pool.

Before the two can enjoy themselves in the pool Thomas appears by the poolside. Troy tries his best to insist that it was Troy’s idea to be in the pool and in no way Gabriella’s fault. However Thomas is not swayed and warns Gabriella that she has two strikes and should not get a third.

Scene 23

Later, at the Bolton household, Troy and Coach are working on fixing up an old car. Troy is recounting the events of his day with the Evans. Troy tells his dad how weird it felt to have Chad and Jason serve him while he discussed scholarship programmes with Mr Evans’ group over dinner. Coach assures Troy that he should not feel bad. Coach goes on to say “You’re not gonna be a Wildcat forever. Team is now, and that’s, that’s good. But everybody’s got their own future.” Troy then states “I didn’t get my friends jobs at the club so they could sit and watch me eat in the dining room”. Coach emphasises that Troy should not be ashamed of the attention that he has earned himself. Coach adds by pointing out that scholarships are very special and those who get them have earned them. They finish working on the car. Coach, much to Troy’s surprise and joy, hands Troy the car keys so that Troy can take the car out for a drive.

Scene 24

The next day, Gabriella is giving an aqua aerobics class in the pool to some of the club members. Troy approaches her and apologises stating “I really didn’t mean to get you into trouble” to which Gabriella responds “same here.” Their conversation is interrupted by Sharpay calling out to Troy from inside the club building and holding up a sign at Troy reading “See Fulton Now!!” Troy and Gabriella continue talking and
make arrangements to see each other later that day during Gabriella’s 1:30pm lunch break, all the while Sharpay is continuously calling to Troy. Eventually Troy and Gabriella make their plans and he leaves to clock in. As Troy leaves Taylor approaches Gabriella and asks her what Sharpay is up to. When Gabriella says “who knows” Taylor states “Believe me, [Sharpay] does”.

Scene 25

As Troy clocks in for work Thomas appears next to him. Troy immediately tries to explain the events of the previous night stating that Thomas cannot blame Gabriella. Yet before Troy is able to finish, Thomas informs him that Thomas is promoting Troy to an assistant to the golf pros. Thomas continues by adding that his promotion is a salary job that will not require Troy to clock in and that Troy will be paid a weekly amount of $500 plus tips. Troy is very excited to hear about the pay increase; all the while the rest of the East High group is listening in on Thomas and Troy’s conversation with intrigue and confusion. Thomas gestures to lead Troy out of the kitchen; however, Troy waits a moment to turn to his fellow East High friends in amazement before leaving.

At the ‘Members Only” male locker room, Troy queries if in fact Thomas wants Troy to teach golf, to which Thomas responds “to kids. Oh, the joy.” However Troy insists that he does not believe he is qualified to teach golf. However, Thomas explains that Troy will merely have to ensure that the children know which end of the club to hold and to set the ball up for them. Thomas continues to stipulate Troy’s promotion benefits which include membership privileges (as granted by the board) and complete use of club facilities. Thomas asserts that Troy’s access to club facilities does not extend to the other East High students. Further benefits include new attire, Troy’s own set of golf clubs and keys to Troy’s very own golf cart – number fourteen, the same number on Troy’s basketball uniform.

When Troy asks how all of this happened, Thomas answers by stating “it would seem that the Evans family believe you have untapped potential.” Thomas concludes by suggesting to Troy that he use his newly established relationship with the Evans’
to reach new heights for his future. Troy seems more enthusiastic about his circumstances and opportunities after considering Thomas’ suggestion.

Scene 26

Later, at the golf course, Troy is assisting several kids with their golfing skills. Eventually, Sharpay arrives for her 11o’clock golf training session with Troy, much to Troy’s disappointment. As they commence with the session, Sharpay expresses that she is excited for the talent show and that she and Troy will find a great piece to perform together. Troy attempts to affirm that singing is not his niche, but Sharpay interjects him and informs Troy that important university officials will be at the showcase. Sharpay adds by saying “we’ll lock up your scholarship with a high C right from centre stage… we’re all in this together right?”

Although slightly enticed by the opportunity, Troy attempts again to make Sharpay understand his point and states “[Sharpay’s] parents have been really, really nice, Sharpay. But singing with you isn’t a part of my job.” Sharpay acknowledges that fact but reminds Troy that singing with her is something Troy promised to do.

Unbeknownst to either of them, Taylor is closely watching and listening in on their conversation. Sharpay goes on to compliment Troy on his new clothes. Troy receives the compliment and decides to properly help Sharpay improve on her golfing skills.

Elsewhere, Gabriella and Chad are inquisitively observing Troy and Sharpay’s demeanour towards each other as Troy helps Sharpay with her golfing skills. Taylor approaches Gabriella and Chad and expresses how she believes that Sharpay is up to something involving Troy. When Chad and Gabriella both avow that Troy is capable of looking after himself, Taylor declares “[Sharpay’s] basically offering him a college education just to sing with her in the talent show.” Chad and Gabriella are still not convinced by Taylor’s statements and depart.

Almost simultaneously, Troy is instructed to see Thomas in the lobby, to which he happily departs for, leaving Sharpay to continue practising alone. After Troy leaves,
Sharpay takes another swing with her golf club performing, an excellent shot, which Taylor sees. Taylor then realises that Sharpay was pretending to be bad at golf.

Scene 27

Troy rushes into the lobby to find Thomas who then ushers Troy towards Mr Evans who is escorting three other gentlemen. As Mr Evans tries to introduce Troy to the three gentlemen, Troy interjects stating “I've seen them all play, U of A.” One of the gentlemen then invites Troy to join them for a game of basketball later at their gym. At first Troy is astonished by the offer to play with them but then gladly accepts their proposal.

Mr Evans suggests they all get lunch. Sharpay appears, throwing a tie over Troy’s shoulder and excitably exclaiming “I knew it, coral-blue! It’s perfect for your skin tone and mine too. We are majorly skin-tone compatible, Troy.” Troy is then ushered away by Sharpay and then Mr Evans and the three basketball gentlemen follow heading towards their lunch table.

Scene 28

During lunch, Troy is giving golfing tips to one of the basketball players, all the while Jason and Chad are serving them. As Chad places Troy’s food down, Troy states “that looks great. Hey, I almost forgot”. In that instance Chad attempts to introduce himself to the basketball player from the University of Albuquerque’s Redhawks. However, Troy simply gives back the food Chad had just placed for Troy, stating that the food delivered was incorrect. Troy continues to converse with the basketball player, all the while Chad, who is extremely confused by Troy’s actions, is being ushered away by Thomas instructing him to attend to another table. Troy carries on discussing golf techniques with the basketball player, as a very gleeful Sharpay watches from behind.

Later, in the kitchen, Chad hands Troy’s unwanted food to Zeke for it to be corrected. As Zeke goes off to make the necessary adjustments, Chad approaches Taylor and Gabriella who are seated in the kitchen. Chad, in a frustrated state, confirms that Taylor was right about Troy’s changed behaviour and declares to them “there's a guy
out there that looks just like Troy Bolton, but I have no idea who he really is.” The girls appear disheartened by Chad’s words.

Scene 29

Ryan is with Kelsi who is seated at the piano. Sharpay enters and begins to peruse through Kelsi’s sheet music. Ryan says to Sharpay “Kelsi’s got some great new ideas to spice up the talent show”. However, Sharpay interrupts Ryan and turns her attention to Kelsi demanding that she give Sharpay the duet Troy and Gabriella sang – *You are the Music in Me*. Kelsi timidly tries to explain that she wrote that song specifically for Troy and Gabriella. Sharpay reaffirms Kelsi’s position as an employee of the country club and takes the sheet music right from Kelsi’s arms.

Sharpay then instructs Kelsi to transpose\(^81\) the sheet music into Sharpay’s key and states the she and Troy will be singing it in the talent show. She further instructs Kelsi to speed up the tempo stating “we’ll need to keep people awake.” Ryan then asks what he is supposed to do if Sharpay is to perform with Troy instead of him, but Sharpay brushes him off and instructs him to rather focus on spying on the East High group. Sharpay then says to Ryan “don’t worry, I will find a song for you somewhere in the show, or the next show.” Realising the true character of his sister, Ryan leaves, telling Sharpay not to bother. Calling her brother “temperamental” Sharpay leaves as well, reminding Kelsi to transpose the duet for her, much to Kelsi’s dismay.

Scene 30

Later, Gabriella finds Troy practising basketball by himself at the club’s court. Gabriella compliments him on the new jacket Troy is wearing. Troy explains that the jacket is a gift from the basketball players. Troy informs Gabriella that he will be leaving soon and promises that he will be back in an hour to pick her up to go and watch a movie together. Gabriella avows that “‘promise’ is a really big word Troy.” She then reminds him of the staff baseball game happening after work and asserts that he promised he would play in the baseball game. When Troy affirms that he will

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81 To write or play music in a different key thus making the music sound lower or higher than before.
meet Gabriella at the baseball game, she affirms that he had forgotten about it. Troy declares that he merely confused the dates for the baseball game.

Troy then apologises for missing lunch that day with Gabriella and justifies it by exclaiming how well things have been going at the country club. Gabriella acknowledges his statement and lists some of the new things Troy’s been receiving from the club. When Troy asks what Gabriella is implying, she says “it just doesn’t seem like new stuff. Seems like a new Troy.”

Suddenly, Chad, Zeke and Jason enter intending on playing basketball with Troy. At the same time the three Redhawks players drive up and one of them calls out to Troy to get into the car. Zeke suggests Troy asks the Redhawks players to join them in their game of basketball. However Troy discards the idea by stating “I don’t think that’s how they roll.” As Chad expresses his confusion as to what Troy is implying, Troy tries to correct himself by stating that “it’s a closed practise”. The Redhawk player continues to call out to Troy and honk the car to notify Troy to get in so that they may leave. Zeke then recounts that the previous day Troy had said that they would play a 2-on-2 game of basketball before the baseball game. Troy apologises again as he grabs his bag and the basketball he was playing with and heads towards the Redhawk players car.

As Troy steps away, Chad makes comments “come on Zeke that was so yesterday. You know, when we were all on a team!” Trying to block out Chad’s words, Troy greets the Redhawk players. As he does, Chad calls out “hey Bolton. That’s my ball.” Troy throws the basketball he is holding to Chad, gets into the car and leaves with the Redhawk players. Gabriella, Chad, Zeke and Jason head off, disappointed by Troy and his actions.

Scene 31

Later that day, Gabriella and Taylor, travelling in a golf-cart, run into Ryan. When Gabriella asks if Ryan is busy with rehearsal, Ryan informs them that Sharpay is busy with a different piece. Gabriella then asks Ryan if he is coming to the baseball game, yet Ryan stipulates that it is a staff game thus he was not invited. Gabriella
affirms that “everyone’s invited” and gestures to Ryan to jump into their golf cart and go with them to the game. The three of them drive to the nearby baseball field.

As they arrive, Chad notices Ryan and asks Ryan if Thomas sent him to the baseball game to spy on them. Ryan then informs him that Sharpay sent him because she is concerned they will upstage her in the talent show. Zeke exclaims “no worries. We were gonna do the show, but then Troy bailed on us. So, whatever.” Gabriella questions what Zeke is implying and states “it’s our summer, remember? I thought we decided doing the show would be fun?” Martha and Taylor agree with her but Chad, Zeke and Jason disagree, collectively suggesting that they, as a group, do not know how to put on a show. Gabriella then indicates to Ryan and says “[Ryan] does. If we have a real director putting it together, it could be great.” Gabriella then asks Ryan if employees had ever won passed talent showcases. Gabriella continues and says to Ryan “I know what you can do, Ryan. So why not do it for us?” Chad immediately asserts to Ryan “look, if you wanna play ball, then grab a mitt. But I don’t dance.” Ryan confidently asks Chad if he believes dancing does not require a similar set of skills to baseball. Chad then asks Ryan “you got game?” to which Ryan, cheekily, responds “a little.”

After deciding that Ryan’s team will pitch first and Chad’s will subsequently bat first, the two teams move onto the field to commence the baseball game. They begin singing the song *I Don’t Dance*. During the song, Chad continues to assert that he does not dance. However, Ryan keeps challenging that fact by suggesting that if Ryan is able to play baseball, Chad is able to dance.

By the time the musical number ends so too does the match, with Chad’s team as the winning side. After the game Chad calls out to Ryan and states “I'm not saying I'm gonna dance in the show. But if I did, what would you have me do?” With a grin across his face Ryan walks away, leaving the others to celebrate their victory.

Scene 32

Elsewhere, in the University of Albuquerque’s basketball court, Troy is playing a friendly game of basketball with some of the Redhawk players. Watching from the stands are Mr Evans, Coach and a few men in suits seated behind them. Mr Evans
compliments Troy on his skills and Coach adds by saying “Troy gives 110 24/7. That you can count on.” Mr Evans turns to the men in suits behind him and they appear pleased and satisfied with what they are seeing. After their friendly game, Troy tries to call Gabriella on her cell phone.

Back at the country club’s baseball field, the East High group are enjoying a meal together. When Chad confronts Ryan about his skills in baseball, Ryan confesses that he played and won Little League Championship game when he was younger. Amidst all the conversation and enjoyment, no one could hear that Gabriella’s phone was ringing. After not being able to reach Gabriella, Troy hangs up the phone and continues playing with the Redhawks.

Scene 33

The next day, Ryan approaches Gabriella who is busy cleaning the club pool. Gabriella is astonished by Ryan’s choice of red and white floral attire – colours representative of East High. Ryan explains he is attempting to be true to his school. Gabriella informs him that the rest of the staff is excited to do the talent show. As Ryan talks about how he believes everyone thinks he is simply Sharpay’s “poodle” Gabriella interjects him and exclaims that if they were, they are no longer thinking that.

She then asks Ryan how to do the swing step he did that previous night after the baseball game. While Ryan demonstrates how to do it, Troy appears and sees them dancing together and laughing. Troy says that he attempted calling Gabriella the night before to explain that he was occupied at the Redhawks’ gymnasium. Ryan states that he heard from his father that Troy made a good impression on the scholarship gentlemen. As Troy expresses his joy for being able to play alongside the Redhawks, Gabriella informs him that he missed a great game and a fun night. Ryan adds by highlighting how amazing the brownies Gabriella’s mom made for them were, to which Troy responds “I know, I've had them.” Ryan then departs and leaves Troy and Gabriella alone. However, even after Ryan leaves, neither Gabriella nor Troy says anything to each other. Eventually, Troy heads off.
Scene 34

Troy makes his way into the kitchen to get food for himself. While in the kitchen, Zeke asks how Troy’s experience with the Redhawks went and informs Troy that they managed to get a substitute to fill Troy’s position in their baseball game the previous day. After Troy states that it was Mr Evans who scheduled him to play with the Redhawks, Chad questions Troy if he, as the team captain, did not ask if the rest of the East High basketball team could be included. Troy immediately defends himself by stating “I didn’t go looking for the Redhawks, the Redhawks came to me, ok. I didn’t sign up for this golf job, Fulton offered it. I said ‘yes’. My decision, but I show up to work, same as you. So chill, man.” Chad and Troy then get into a heated argument.

Chad accuses Troy of completely changing his persona now that things are being offered to him, becoming self-centred and neglecting his real friends. Troy defends himself by asserting that Chad would have done the same thing if he were in Troy’s position. Troy adds by declaring that Chad does not in fact know all the facts about Troy and his situation, and exclaims that he does not answer to Chad. As a final statement, Chad declares to Troy “then maybe you should start answering to yourself! Look, we have been like brothers since pre-school. If I don’t know who you are these days then who does?”

Thomas enters, breaking up the quarrel and announcing to everyone in the kitchen “excuse me, you’re all being paid to work, not play Dr Phil”. Everyone then returns to work.

Scene 35

Later that evening, Mrs Evans, with the assistance of Martha and Taylor, is deciding the table settings for the talent show. Troy enters the venue and is met by an excited Sharpay. She rushes to him and informs him that arrangements have been made for the entire scholarship committee to be seated very close to the stage of the talent show. Mrs Evans then informs Troy that after speaking to Mrs Bolton, they have arranged for Troy’s parents to be seated at a table next to the Evans’.
Sharpay then escorts Troy onto stage and announces the commencement of their rehearsal for the showcase. Before starting, Troy says to Sharpay “I know I promised I’d do this but just take it easy on me. I’m kinda new to the whole performing thing”. Without giving Troy’s words even a bit of thought, Sharpay counts in the music by calling out “5, 6, 7, 8.” Complete with pyrotechnics, lights, choreography, smoke machines, a live on-stage band (with Kelsi on piano) and her entourage trio as backup performers, Sharpay starts to sing *You are the Music in Me (Reprise)*. It is the same song that Kelsi prepared for Troy and Gabriella to sing as a duet ballad, however, the tempo of this version has been increased, and it has more of a Rock-n-Roll stylization. After recovering from the surprise of the dramatic beginning, Troy begins to sing with Sharpay, trying to keep up with her high-energy performance.

After the song, which Sharpay predominantly sung alone, Sharpay announces a break for everyone. Sharpay then says to Troy “You know Troy, I’ve always known you were special, and it’s pretty obvious I’m special too. I think we were meant to sing together, don’t you?” After hearing Sharpay’s words, in his mind, Troy pictures Sharpay dressed in a wedding gown. After pausing for a moment he states that he needs air and leaves the rehearsal area. Sharpay cries out to him saying “don’t be long, we’re gonna run it again.”

Scene 36

The next day, Troy is out on the club’s basketball court playing by himself. With each throw of the ball Troy cannot make a single shot. Troy then hears music coming from a distance and begins to head towards the music. When he finally reaches where the music is coming from, he finds Ryan leading the other East High kids in a rehearsal for the showcase. Everyone is having fun and dancing around to the music. Troy then notices Sharpay approaching and hides to avoid her noticing him. Sharpay then sees the other East High kids dancing and quietly observes them.

The rehearsal ends and everyone leaves. Troy seemingly goes after Gabriella while Sharpay confronts Ryan about his actions. She declares “I said “keep an eye on them” not “turn them into the cast of *Grease!*” She further asks Ryan “do you want us to lose the Star Dazzle Award to a bunch of dishwashers?” Ryan, puzzled by
what she means by the term “us” responds by affirming “well, I guess that’s showbiz.” Sharpay asks Ryan when he became one of them, a statement which Ryan receives as a compliment. As Ryan leaves the rehearsal space, he remarks that she and Troy should have a good show. Sharpay turns to him and responds by saying “oh, we plan to.”

Scene 37

Later on, Sharpay makes her way into Thomas’ office. She emphasises the importance of the showcase to her and her family and declares “those Wildcats will turn it into a farce.” Thomas highlights that staff involvement in the talent show is a standard tradition at the country club. However, Sharpay argues and states that “traditions change.” Sharpay then justifies having all employees working rather than performing on the night of the talent show by stating that her parents will have important guests present to watch the show. As a last attempt to make Sharpay see reason, Thomas avows that they are not just employees but are, in fact, her fellow students. He adds that she should be cautious of her actions and think things through. Following Thomas’ advice, Sharpay spends mere seconds thinking over her decision before demanding that Thomas follow her instructs. Sharpay exits the office, leaving Thomas in a flustered state.

Scene 38

The next day, Taylor is travelling by golf-cart outside the club, when she is brought to a screeching halt by Thomas standing in her path. He gives her some notices and instructs her to distribute them in the staff area but only after shift time. After quickly reading the notices Taylor calls out to Thomas but Thomas expresses that there will be no discussion on the matter.

Thomas then exclaims “this is a business. Welcome to the world of ‘Adults who wish to keep their jobs because they have mortgages they wish to pay, tuition bills, car payments,’ etcetera, etcetera, etcetera. So sometimes we have to perform tasks, however unpleasant, that are necessary for that all-too-important pay-check to land in our all-too-empty pockets!” Noticing Thomas’ frustration, Taylor offers to make him
some tea, to which Thomas responds “camomile would be lovely.” He enters Taylor’s golf-cart and the two of them drive off.

Scene 39

Later that evening, the East High staff group is having some fun in the kitchen. Taylor enters and asks for everyone’s attention. Once the group quiets down, Taylor reads out the information written on the notices she received earlier from Thomas. The notice states that “all junior staffers will be required to work on show night. No staff participation in the show will be allowed. No exceptions.” Taylor states that these are orders from Thomas and that there is nothing that can be done to change them. Chad exclaims “there's no way this is [Thomas’] idea.” Kelsi adds by stating “unless [Thomas] suddenly has blonde hair and wears designer flip-flops.” Exasperated by the news given to them, Gabriella storms out of the kitchen.

Scene 40

Gabriella approaches Sharpay, who is by the pool along with her entourage and calls out to get Sharpay’s attention. The two of them then step to one side, away from Sharpay’s entourage, to speak. Gabriella confronts Sharpay about how her actions not only affect the East High staff group but also her own brother, Ryan, who has worked painstakingly hard on the show. Sharpay asserts that Gabriella not lecture her regarding Ryan and stresses how Gabriella has been interfering with Troy’s future. Sharpay then lists all the write ups Troy received from Thomas while Troy was with Gabriella. Sharpay declares that she had to intervene to protect Troy from being fired because of Gabriella and her actions. Gabriella then exclaims “I'm not interested in what you think you're doing for Troy. That’s between you and him. But you're messing with my friends, my summer and that’s not ok with me.” Sharpay postulates that Gabriella is upset because Sharpay won. Gabriella exclaims further, questioning what is it that they were competing over. Gabriella asks if the prize they were supposedly competing over was Troy or the Star Dazzle Award and states “[Sharpay] had to go through all this just to get either one?”

By this time, and unbeknownst to the girls, Troy has appeared and is listening in on the conversation. Gabriella continues her outburst by affirming to Sharpay “you're
very good at a game that I don’t wanna play. So I'm done here.” Gabriella concludes by highlighting to Sharpay that after all the demand she has caused, that she should be aware that her fellow East High students will be right behind her. Sharpay pauses for a moment to register Gabriella’s words before calling out to her entourage and leaving with them following.

As they leave Troy approaches Gabriella and asks her what she is suggesting when she said she was “done here” and says that she cannot quit. Gabriella confesses that the idea of them working together sounded good in the beginning and then states that “plans change and people change.” She adds, stating that the show is important to Sharpay and evidentially to Troy’s future. Troy tries to affirm that he has not changed, however, Gabriella then lists the things he has been doing since arriving at the club – neglecting his friends and missing dates with Gabriella – and says “if that’s Troy, it’s good to know.” Troy desperately attempts to validate his actions by stating that he is working towards attaining the college scholarship. Gabriella exclaims to Troy “but if along the way you act like someone you’re not, pretty soon that’s who you will become.” Troy affirms that he meant what he had said to Gabriella before coming to the club about them being together for the summer. However, Gabriella also affirms that she meant what she had said to him; that she wanted to have a summer worth remembering, though not as it is now.

Gabriella then begins to sing *I Gotta go my Own Way*. She sings about how things have changed between her and Troy. She sings goodbye to Troy and sings that she reluctantly needs to find a path for herself. Troy tries to convince her not to leave. After grabbing her things and giving back the ‘T’ necklace Troy gave her, Gabriella is picked up and Troy, disappointingly, watches her leave.

Scene 41

Later, at the Bolton household, Coach enters Troy’s room to find him lying on his bed. Coach remarks that Troy has barely left his room in the past few days. Coach then suggests they call over the other Wildcats for a game of basketball, however, Troy avows that they would not come if Troy called them. Troy then asks Coach if
Troy seems different lately, to which Coach responds “you dress a lot better, that’s for sure.”

Troy expresses his concern that his friends were possibly right about Troy changing and being a completely different person. Coach asks Troy to explain further. Troy states that since he has been so focused on his future: Chad refuses to speak to him, Gabriella quit her job and none of the Wildcats want to come to his house anymore. Coach asks “is this about going after what you want?” Troy exclaims that he understands that the scholarship is important, however, Coach states that “it’s only a big deal if it makes sense to you.”

When Troy states that he does not know who he is anymore, Coach grabs one of Troy’s framed photo of Troy in his basketball uniform. Coach indicates to the picture and says to Troy “I’ve known this kid for a long, long time. And I got a lotta faith in him. He looks a lot like you.” Still indicating to the picture of the younger Troy, Coach concludes by saying “I am absolutely sure he’s gonna figure out the right thing to do.”

Scene 42

The next day at the country club, Troy enters the kitchen. As he walks through the kitchen the East High staff group suddenly become silent and cold-shouldered towards him. As Troy sits down near Chad, Jason and Kelsi, Chad and Jason walk away from the table. Troy’s attention then turns to Kelsi who shows Troy the notice regarding the banning of staff from the showcase. After reading it and realising what in fact is going on Troy storms out of the kitchen.

Troy finds himself outside and starts singing Bet On It. He sings about ignoring what other people try to impose on him and follow his own choices to making things right and turn his life around.

Scene 43

It is the day of the talent showcase and guests are already arriving. Suddenly, a piercing screech from Sharpay can be heard throughout the country club. Troy has just told Sharpay that he will not be performing in the talent show. Sharpay in a state of hysteria asks him why he is not doing the show. Troy elucidates that he is
employee and due to the new rules, he is not allowed to do the show. Sharpay reminds him that he was given the title of honorary club member and is therefore allowed to perform. Troy informs Sharpay that he asked Thomas to be reinstated to kitchen duty and is therefore no longer an honorary member. All the while Kelsi is quietly listening in on their conversation from a distance.

Troy then proceeds to confront Sharpay about how she has been treating his friends and, by the by, how he has been treating them as well, hence his actions. Sharpay explains that it is because of her efforts that several university boosters are attending the show explicitly to see Troy. Troy declares that they will be thrilled to see him wait on them instead. When Sharpay exclaims that the event could change Troy’s life, Troy asserts that he is more interested in how he sees himself and what his friends think of him. Sharpay tries to drag Troy onto the stage declaring that “We have a show to do.” However, Troy states “no, you have a show to do. I’ve got a kitchen to clean” and leaves. Sharpay storms off but not before instructing Kelsi to find Ryan.

Scene 44

Later that evening, more and more guests are arriving at the country club. The showcase is already underway and numerous guests are already seated and being served. Elsewhere, Ryan enters Sharpay’s lavish dressing room. Sharpay immediately instructs him to prepare to perform *Humuhumunukunukuapua’a*. However, Ryan informs her that he will not be performing in the showcase. Ryan then adds by saying to Sharpay “you’ve always wanted the spotlight, now you’ve got it. Break a leg.” As Ryan leaves, Thomas enters telling Sharpay “the curtain’s up. Show time” which makes Sharpay agitatedly scream.

Scene 45

Elsewhere, Troy is dressed in his waiter’s uniform and enters the kitchen to find the others busy working. Troy and Chad’s eyes lock for a moment and then Chad steps forward towards Troy. Chad informs Troy that Kelsi has told them what had happened earlier between Troy and Sharpay. Troy expresses how he is more concerned about what has happened between him and Chad. Troy confesses that he was “a jerk” to which Chad agrees. Troy further states that “brothers fight” and
Chad adds by saying “they're still brothers.” They hug each other and the rest of the East High staff group applaud and cheer.

Troy apologises to everyone for ruining their show and then apologises to Ryan for spoiling all of his hard work with the group. Ryan expresses that they all had fun. Chad, excitedly informs Troy that Troy should see Ryan play baseball, to which Troy states that he looks forward to it. Ryan then makes a plea to Troy to sing with Sharpay and not let her humiliate herself in front of all the invited people.

Scene 46

Back in her dressing room, Sharpay is crying over her current situation and declaring to Thomas that she does not deserve the humiliation. Thomas urges her to get to the stage and perform stating that the current performer on stage – a lady with a sock-puppet – is “stinking up the premises” and leaves.

Later, while Sharpay is trying to compose herself, Troy enters her dressing room. Troy asks her how her show is going, to which she responds by saying “my show makes the captain of the Titanic\(^\text{82}\) look like he won the lottery.” Troy tells Sharpay that he will sing with her stating that he intends on keeping the promise he made to her. Then Troy asks her to carefully think back and remember what she said to him when he started working at country club. Eventually, Sharpay remembers she said “we’re all in this together” to Troy.

Feeling more confident, Sharpay exclaims that they should get out there, however Troy presents one condition to him singing with Sharpay. He stipulates that he will only perform in the show if the other Wildcats are allowed to perform in the show. Sharpay confesses that she wishes Troy was doing all of this for her and expresses that Troy is a good guy. Much to Sharpay amazement, Sharpay confesses that at that moment she likes Troy more than she likes herself. Troy leaves and Sharpay prepares herself. Kelsi, after having heard their entire conversation, peers through with excitement.

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\(^{82}\) A British passenger liner that sank in the North Atlantic Ocean on 15 April 1912 after it collided with an iceberg during its maiden voyage resulting in the death of more than 1,500 people.
Scene 47

Back at the showcase venue, news is spreading fast amongst the staff about the talent show performance. Back in the kitchen, the kitchen staff is getting ready to perform. Kelsi enters and gets everyone’s attention and says to Ryan “show’s on.” Ryan then asks where the music is and Kelsi hands him some sheet music. As Ryan asks where Troy is, Troy enters the kitchen and steps forward stating that he has spoken to Sharpay and sorted everything.

Ryan then informs Troy that Sharpay wants Troy to learn a new song – *Everyday* – to perform for the showcase. Ryan then presents Troy with the sheet music he received from Kelsi. Troy begins to panic over the idea of having to learn a new song right before going on stage to perform. However, Ryan states that Kelsi will help him learn it quickly. Kelsi drags Troy off to go practise the song, while the others excitedly leave the kitchen chanting their Wildcats chant – “what team? Wildcats!”

Kelsi and Troy step into the piano room located next to the kitchen (where Troy and Gabriella sang *You are the Music in me*) and begin rehearsing *Everyday*.

Scene 48

Later, at the showcase, Thomas announces Sharpay and Troy’s performance. However, backstage Sharpay is pacing around and questioning where Troy is. Suddenly Troy appears and asks Sharpay why she changed their song at the last minute. However, Sharpay is confused by Troy’s statement regarding the songs being changed. Before Troy is able to elucidate further, Thomas rushes in and drags Troy out and onto the stage. Sharpay, still puzzled, states that she did not learn a new song. Ryan pats her on the back and says “exactly” as he leaves for the stage.

Scene 49

Troy enters the stage and accompanied by Kelsi and the rest of the band, begins to sing *Everyday*. Suddenly, Gabriella’s voice is heard singing the accompanying line of *Everyday* and not Sharpay, as Troy thought it would be. Troy continues singing while desperately trying to find where Gabriella’s voice is coming from. At the far back of the venue, behind all the tables, the East High group are gathered and from amidst
that crowd, Gabriella steps forward to reveal herself. Gabriella slowly approaches the stage and is met halfway by Troy who escorts her onto stage while they are both still singing.

As the song continues and builds, the entire East High group starts singing with them. Ultimately they all make their way onto stage. Gabriella pulls Ryan from off stage to join them while Troy escorts Sharpay from the side of stage to also step up and join them. By the end of the song the entire audience is on their feet cheering and applauding.

Thomas then makes his way onto stage to announce the winner of the Star Dazzle Award. However, before he is able to finish making the announcement, Sharpay takes the microphone from him and declares Ryan as the winner. Sharpay presents the trophy to Ryan and the pair of them embrace each other.

Scene 50

Later one night, Troy, Gabriella, Ryan, Sharpay, Kelsi, Chad, Taylor, Jason, Zeke and Martha have gathered on the club’s golf course. Each of them is holding a lit sky lantern\(^{83}\). As the others continue walking along the field, Gabriella and Troy stay and talk. Gabriella declares “here’s to the future” and Troy adds on stating “no, here’s to right now”. They kiss each other while letting go of their sky lanterns which float up into the air as a flurry of fireworks goes off behind them. They kiss again and as they do the field’s sprinkler system goes off and showers the entire group. However, unfazed by the water, the other East High kids continue to run around, laughing and enjoying themselves while Troy and Gabriella kiss each other again.

Scene 51

It is a new day. Countless people have gathered in and around the club’s pool. A sign is posted near the pool reading: ‘Pool Closed. Staff Party.’ Sharpay, Ryan, Troy, Gabriella, Taylor and Chad then make their way up onto the raised stone feature over the pool where a band is playing and microphones have been set up for each of

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\(^{83}\) A small hot air balloon-like lantern made of paper. The lantern has an opening at the bottom where a small fire is attached. The heat from the fire propels the lantern upwards into the sky.
them. The entire group then celebrate their summer and perform the group finale number *All for One*.

**End of High School Musical 2**

5.5 DISCUSSION OF THE HIGH SCHOOL MUSICAL SAGA

5.5.1 Plot

(a) The story development of the High School Musical saga is an evidently progressive one. The events of *High School Musical 2* follow the events that occur in *High School Musical*. Furthermore, it is apparent that certain situations and circumstances that occur in *High School Musical* are seemingly replicated in a similar fashion in *High School Musical 2*.

(b) In *High School Musical 2* the Wildcats championship game from *High School Musical* is regularly mentioned and referenced, especially when a scholarship for Troy is being discussed.

(c) The High School Musical saga primarily centres on Troy and Gabriella, their relationship and their impact on those around them. Their incidental meeting in the beginning of *High School Musical* at the New Year's Eve party and their coincidental reunion at East High influence the events that transpire afterwards.

(d) In *High School Musical*, Troy and Gabriella’s relationship triggers a robust change to the traditional standards of identity among the people of East High. Troy and Gabriella’s experience singing together at the New Year’s Eve party inspired them to break the superficial boundaries set within East High and subsequently bring everyone closer together as friends.

(e) Sharpay’s vendetta against Troy and Gabriella exists through the High School Musical saga. In *High School Musical* Troy and Gabriella pose a threat to Sharpay as competition for the leading roles of the school’s winter musical. In *High School Musical 2* Sharpay’s vendetta is more targeted at all the other East High students, including Gabriella but excluding Troy, in regard to the country club talent showcase.
5.5.2 Goals

(a) Troy Bolton – He is driven by his desire to succeed. In *High School Musical* he wants to be able to be his school’s star player and be able to sing freely with Gabriella. By the end of the musical’s story, this goal is achieved by him playing and winning the championship game while also being able to do his call-back performance with Gabriella and subsequently earning the title role of the school’s musical.

(b) In the sequel he is consistently concerned about his future and making extra money to afford going to college. At the same time he desires to have a great holiday with Gabriella and his friends. His goals seem achievable when he and all his friends get to work together at the Lava Springs. His aspirations heighten when his position at the Lava Springs rises further and further. Even more so when the prospects of him getting a scholarship and being selected by the University of Albuquerque’s to join their basketball team – the Redhawks. Eventually Troy realises how his ambitions, actions and behaviour have had a negative effect on his relationships between his friends and Gabriella. Troy’s new objective is to resolve the conflict and strife between him and his friends. Finally, through his actions and decisions, Troy is able to resolve the conflict between him and his friends by returning to his original appointed position and working alongside his friends. By the end of the story, Troy achieves his goals of working alongside his friends and enjoying his holiday with Gabriella.

(c) Gabriella Montez – From the onset of *High School Musical* Gabriella simply wants to assimilate herself into the school quietly without drawing too much attention to her. However, her objective steadily changes when she befriends Taylor, joins the scholastic team and sings with Troy for the winter musical audition. She then wants to balance her life between her studies, her friendships and her preparations for the winter musical call-backs. By the end of the story Gabriella has made a fair amount of new friends, she had successfully won with the Scholastic Decathlon team, and she and Troy had performed together and earned the main roles in the winter musical.
(d) Gabriella, though also focused on having a job during her summer vacation, is concerned about just enjoying her first summer holiday where she does not have to move or change schools because of her mom's work. Working at the Lava Springs alongside Troy and their friends seems to prove beneficial towards her achieving both those goals. Gabriella's desires become increasingly harder to attain with Sharpay actively trying to spoil their summer holiday and trying to come between Troy and Gabriella and also with Troy seemingly neglecting her and the rest of their East High friends. With her all her goals seemingly unattainable, Gabriella leaves the Lava Springs. Yet, once Troy actively stands up for his friends and admits to his mistreatment of them, Gabriella returns to the Lava Springs. She is finally able to fulfil her objective of working with her friends and enjoying her summer vacation alongside Troy.

(e) Sharpay Evans – Her objective has seemingly long been to be in a romantic relationship with Troy while remaining East High's top diva performer. However her goal is thrown into disarray with the arrival of Gabriella and her association with Troy. Sharpay's goal then becomes one of sabotage against Gabriella, and also Troy, to ensure her and Ryan's positions as the leads of the school's winter musical. However, all her attempts fail and she ends up being Gabriella's understudy in the musical instead of the lead.

(f) In the sequel Sharpay's main objective is to have Troy all to herself and her influence at the Lava Springs would seemingly fulfil that goal. Yet it backfired when several of the other East High students were also hired to work at the Lava Springs. Sharpay's newest goal was to force the rest of the East High students, excluding Troy, to quit their jobs by imposing her influence over Thomas. Her other objective was to, once again, be the winner of the Country Club's talent show with Troy performing with her. Ultimately all her endeavours fail and even though she would have been declared the winner of the talent show (purely due to her influence), Sharpay instead insures that Ryan be pronounced the winner.

(g) Ryan Evans – Throughout the saga, Ryan does not appear to have his own individual goal. During High School Musical his goal appears to coincide, or in fact follow, Sharpay's goal. Auditioning for the musical with Sharpay and
becoming the leads of the musical is all that Ryan seemingly wants to attain. Even though he goes along with Sharpay's plans sabotage Troy and Gabriella's chance to outdo them at the call back, it's seemingly apparent that he is not as obsessed as Sharpay is to be the leading role in the winter musical.

(h) From the onset of *High School Musical 2* Ryan's goal is simply to enjoy summer vacation. However, Ryan heads up having to go along with most of Sharpay's endeavours. Yet, once it becomes clear to him that she is not as devoted to him or their duo performance for the talent show, he resolves himself the notion of spending summer alone. Eventually, through Gabriella's influence inspiring both Ryan and their fellow East High students to do the talent show under Ryan's guidance, Ryan's objective seemingly reverts to what it was originally – enjoying his summer vacation but this time alongside his fellow school mates. In the end Ryan is able to enjoy his summer vacation with friends and, due to Sharpay's great gesture, is awarded the winner of the talent show.

(i) **Chad Danforth** – During *High School Musical*, Chad is focused on the Wildcats to win at their upcoming championship game. Troy's new found interest in singing seems superfluous to Chad who initially would rather have Troy put all his focus and energy into their championship game. In an attempt to achieve his goal and keep Troy focused on the game Chad conspires with Taylor and their respective cliques. However, their plan backfires and Chad soon realises that his goal for victory can still be achieved even with Troy focused on both the game and the call backs. Soon Chad's objective becomes to help his friend no matter what which in turn leads to all their goals being achieved.

(j) Much like everyone else in *High School Musical 2*, Chad wants to have a job and earn some money during the summer holiday. This is achieved when he and his fellow East High friends get jobs working at the Lava Springs. Ostensibly throughout the sequel Chad had no other definitive individual goal besides having a positive experience working with his friends. By the end of the story this desire is realised.
Taylor McKessie – As the Chem Club president in *High School Musical*, Taylor is focused on her team doing well in the impending Scholastic Decathlon competition. She wants not only to have Gabriella on the team but also, in the beginning, to have her focused on doing exceptionally well in the competition. However, much like Chad, she soon realises that her goals can be achieved by supporting and helping Gabriella fulfil hers rather than standing in the way for her own benefit.

Just like the majority of her friends, Taylor desires to have a summer job. Eventually that goal is achieved when she and the others get jobs at the Lava Springs. Later Taylor’s goal is to enjoy their time at the Lava Springs and to perform alongside everyone at the talent show. That goal is almost unattained due to Sharpay’s interference and personal agenda. Yet, by the end of the story, Taylor’s goals are achieved when she and her friends perform at the talent show and enjoy the rest of their time working at the Lava Springs.

In *High School Musical 2* every one of the Wildcats is concerned about getting jobs and making extra money during their summer vacation. Fortunately they are all hired at the Lava Springs resort which fulfils their desire to have summer vacation jobs. However, their experience working there becomes unpleasant due to Sharpay’s endeavour to force them all, except Troy, to quit. Nonetheless, with the Lava Spring imminent talent show, soon their objective becomes that of performing together at the talent show and simply trying to enjoy their time at the Lava Springs. This, even with Sharpay’s exertion, proved achieved by the end of the story.

### 5.5.3 Characters

(a) All of the main characters from *High School Musical* appear in *High School Musical 2*. Ms Darbus however, from being a key character in the parent-musical, appears very briefly at the beginning of the sequel and then does not appear again throughout the story. Key characters are brought into the sequel – Mr and Mrs Evans and Thomas Fulton. A few other auxiliary characters are brought into the sequel story; Sharpay’s three backup performers/entourage and the University of Albuquerque Redhawk players.
5.5.4 Time
(a) America’s school calendar generally begins in August and ends in May the following year. Schools break for an approximate two month summer vacation. The events of *High School Musical 2* take place during their summer vacation. Troy and Gabriella met at a New Year’s Eve party and were reunited when school reopens a week later. The championship game in *High School Musical*, according to Troy, happens two weeks after the school reopened, therefore it stands to reason that the entire events of *High School Musical* happen within the month of January. Therefore, assuming that *High School Musical 2* happens during that summer vacation of that same year, the time gap between *High school Musical* and *High School Musical 2* is roughly four months.

5.5.5 Setting
(a) The musical saga’s setting is both real and fictitious simultaneously. *High School Musical* is set around East High in Albuquerque, New Mexico. However, the real East High school that the musical was performed in is in fact located in Salt Lake City, Utah.

(b) Excluding the initial scene at the New Year’s Eve party and a scene at the Bolton and another at the Montez household(s), all of the events of *High School Musical* are set at the East High school in Albuquerque, New Mexico. Similarly in *High School Musical 2*, excluding the opening scene at East High school and the following scene at the Bolton household, the entire musical is set at the Larva Springs Country Club in Albuquerque, New Mexico.

5.5.6 High School Musical saga summary
Though the sequel continues the story and makes reference to the parent-musical, the events of the sequel are not necessarily direct repercussions of events in the parent-musical. *High School Musical* seems to be able to stand independent of its predecessor. The goals and setting of the sequel have changed due to situations established in the sequel. The addition and removal of characters is influenced by the change in location and the time gap seemingly serves no substantial purpose other than to allow for the change in location from parent-musical to sequel.
CHAPTER SIX

FINDINGS FROM THE MUSICAL SAGAS

6.1. INTRODUCTION

At this point it is important to reaffirm that this study focused on the aforementioned analysis components – plot, goal, characters, time and setting. Aspects such as choreography, time period, musical numbers or musical interludes, are not focal areas of investigation within this study. Therefore details about the musical sagas were omitted as they were not necessary to this study.

6.2. MUSICAL SAGA TRENDS

6.2.1. Plot

(a) The plots of each of the musical sequels stem directly from the plots of their respective parent-musical. It is clear that events that occur in the musical sequels are repercussions or subsequent outcomes of events that took place in the parent-musical, for instance the Health Inspector attempting to enact his revenge on the nuns in Nunsense 2: The Second Coming because his initial plan had failed in Nunsense. These outcomes or circumstances derived from events or instances in the parent-musical whereby actions or occurrences could be resolved or explained further. Such phenomena are evident in the Nunsense and Phantom sagas. The musical sequels utilise and/or explain information or events that occurred, or are suggested to have occurred, in the parent-musical.

(b) In the Phantom saga Gustave is a ‘repercussion’ in Love Never Dies from events (his conception) in The Phantom of the Opera. Similarly in Nunsense 2: The Second Coming the health inspector attempting to sabotage the nuns in their exploits is due to Rev. Mother expelling his son from their school and his failed attempt at revenge during Nunsense.

(c) Even though some musicals sequels events are direct results from events that occurred in the parent-musical, some sequels exist parallel to their parent-musical. Where events in Nunsense 2: The Second Coming expands from events in Nunsense (such as the Health Inspector’s idea to take away Amnesia and her
winnings), events in *High School Musical 2* are not necessarily direct repercussions stemming from *High School Musical*. The Lava Spring’s talent show in *High School Musical 2* is not a direct result of anything that happened in *High School Musical*.

### 6.2.2. Goal

(a) Goals are relative and unique to each of the musical sagas and similarly are unique to the specific musical’s story. Main characters have their own personal goals and some characters have shared goals. These goals, both personal and shared, are ostensibly achieved, unachieved or altered in some manner by the end of the musical story.

(b) The nuns acquiring the necessary funds to bury their deceased sisters is an example of a shared goal being achieved. Similarly in *Nunsense 2: The Second Coming* their shared goal of performing the programme and keeping Amnesia and her winnings is also achieved. In *The Phantom of the Opera* many of the main characters desire to be rid of the Phantom that plagues them in the Opera Populaire and seemingly, with the Phantom’s disappearance at the end, it would appear that that desire is finally achieved. Another example of a shared goals being achieved is in *High School Musical 2*. In the sequel many of the main characters desire to have summer jobs during their holiday and that is achieved when they all get jobs at the Lava Springs.

### 6.2.3. Characters

(a) When a main character is added or removed, an initial question asked is ‘why’. This ‘why’ may provide for a basis to developing a story that attempts to answer or justify that question.

(b) Characters added into the sequel added new dynamics and tension to the story. The auxiliary characters in *Nunsense 2: The Second Coming* are not necessarily seen often in the foreground of the story however their presence heightened the tension of the story, for instance will they take away Amnesia and her winnings? Gustave is the character, in the Phantom saga, whose presence in the story adds a tensed dynamic to the story, for instance who is Gustave’s real father?
Thomas, though he acted on Sharpay’s orders, brought tension to the East High group’s summer jobs, for instance is Mr Fulton going to fire us?

(c) Characters were also added according to the change in location of the sequel from the parent-musical. Since the story of Love Never Dies was set on Coney Island and not the Opera Populaire as was The Phantom of the Opera there needed to be characters affiliated with Coney Island, hence Squelch, Fleck and Gangle. Similarly in High School Musical 2 Mr and Mrs Evans are brought into the sequel as the board members of the Lava Springs – the location of the High School Musical 2 story. It should also be highlighted that the characters added into the sequel are closely linked, in some form or another, to the antagonist of the sequel – Squelch, Fleck and Gangle work for the Phantom and Mr and Mrs Evans are Sharpay’s parents and Thomas works for the family.

(d) Only Nunsense 2: The Second Coming does not have characters added in necessarily based on the changed location from parent-musical to sequel. However, it must be highlighted that the location of Nunsense 2: The Second Coming did not necessarily change from the location of Nunsense, only the adornments and set was changed.

(e) The removal of characters was a vital focus point as it drew attention to why the characters were removed and how this impacted the story. The removal of characters, much like the addition of characters, seemingly relates to their necessity within the sequel story as well as the location of the sequel’s story. Understandably, characters that perished in the parent-musical would not appear in the sequel – Piangi. When a character is removed from the story it could be viewed as an opportunity for the sequel’s story to introduce a new dynamic to the story (loss, death, longing for someone) or to allow for less or equal focal characters in the sequel which may bring in characters of its own.

(f) The Nunsense saga is the only one of the studied sagas that did not remove any key characters from the parent-musical to the sequel.

(g) In the Phantom saga the key characters removed – Carlotta, Firmin and André – did not reappear in the sequel because they were directly associated with the
Opera Populaire and not with Coney Island. Madame Giry and Meg were also affiliated with the Opera Populaire but not as excessively as they were affiliated with the Phantom. Thus, they chose to follow the Phantom to Coney Island hence their reappearance in the sequel.

(h) In the High School Musical saga characters are not necessarily removed. Ms. Darbus, though she does not appear as much in the sequel, does appear in the beginning of the story. She appears when the location is still at East High before the location of the musical moves to Larva Springs where her presence would not coincide with the location and story. Principal Dave Matsui and Mrs. Montez are auxiliary characters that do not reappear in the sequel whatsoever.

6.2.4. Time

(a) In each sequel, usually early in the story the characters mention how much time has passed since the events that took place in the parent-musical. In Nunsense 2: The Second Coming Hubert explains that the fundraiser had occurred six weeks prior to their ‘Thank you’ programme. During the first song in Love Never Dies – Till I Hear You Sing – the Phantom indicates that ten years have passed since the events depicted in The Phantom of the Opera. The time gap for the High School Musical saga had to be calculated through research of the American academic year calendar, to four months as none of the characters explicitly state how much time has passed since the end of the events in High School Musical.

(b) The six weeks gap of the Nunsense saga allowed for the sisters to bury the remaining dead sisters and for the Health Inspector and his accomplice to devise a plan to enact revenge on the sisters.

(c) The ten year gap of the Phantom saga allowed for Gustave to be born and be old enough to play a key figure in Love Never Dies story. It also allowed for the Phantom to re-establish himself and his endeavours away from France on Coney Island.

(d) The four month gap of the High School Musical saga itself has no real purpose other than the mere fact that the setting of the sequel was set during their holiday vacation at the Lava Springs.
(e) The time gap between each saga is relative and vastly different. The gaps seem to coincide with important events and circumstances related to the settings and story specifications of each of the musical sequels. This suggests that the time gap can seemingly vary from weeks to months to years, depending on the story specifications of the sequel.

6.2.5. Setting

(f) The setting of the musical sequels changes from the location of its parent-musical. The setting of Nunsense 2: The Second Coming is technically the same as Nunsense. However the set of the sequel – the set of The Mikado – was different to the parent-musical – the set of Grease. The setting for The Phantom saga’s locations changed continents, moving from France, Europe to Coney Island, North America. Likewise the High School Musical 2 location changed from the location of High School Musical, from East High school to the Lava Springs Country Club.

(g) An interesting point with the change of locations in both the Phantom and High School Musical sagas is that the location of choice is seemingly caused by the influence and actions of the antagonist (or “villain”) of the story. In Love Never Dies the Phantom lures Christine, Raoul and Gustave to America where he now resides with his devotees Madame Giry and Meg. Likewise, in High School Musical 2, Sharpay imposes her influence to get Troy, and consequently the other kids from East High, to work at the Lava Spring – the location for the majority of the musical – during their summer vacation.

6.3. REPETITIONS

During the course of my investigations I noticed a certain trend that is apparent in the musical sequels – repetitions. Repetitions, within the context of this study, refer to musical pieces or interludes, phrases or situations that occur in the parent-musical and are repeated in the sequel in an almost exact or similar form. These repetitions are not simply considered as reprises because they occur across the musical sagas – in the parent-musical and in its sequel.
6.3.1. Nunsense repetitions

_Nunsense 2: The Second Coming_ is well known for being an almost exact copy of its predecessor. The original creator – Dan Goggin – sought to profit off of the parent-musical’s successful formula and recreated it into its sequel. Therefore there are several noticeable repetitions that occur in the sequel. The manners with which the musicals’ stories are structured reflect a prominent amount of repetition. It must be said that even though the following points are considered repetitions, there are obvious differences between the repetitions that occur between _Nunsense_ and _Nunsense 2: The Second Coming_; either in presentation or in title.

(a) There nuns’ set in both musicals is always based on the set of another musical.
   In _Nunsense_ the set is based on the musical _Grease_ and in _Nunsense 2: The Second Coming_ the set is based on the musical _The Mikado_.

(b) In both musicals of the Nunsense saga, Amnesia conducts a game with the audience members. In _Nunsense_ she conducts a quiz and in _Nunsense 2: The Second Coming_ she conducts a Bingo contest.

(c) Leo performs her solo number _Benedicite_ in pointe shoes in _Nunsense_ and then, in _Nunsense 2: The Second Coming_, she performs her solo number _The Prima Ballerina_ in roller skates.

(d) Hubert and Leo sing the song _The Biggest Still Ain’t the Best_ in _Nunsense 2: The Second Coming_ which is a clear repetition (almost exactly in title) to their duet in _Nunsense_ – _The Biggest Ain’t the Best_.

(e) In both musicals of the Nunsense saga, Annette – Amnesia’s puppet – makes a “surprise” appearance. She makes a surprise appearance in _Nunsense_ during the song _So You Want to be a Nun_ and again in _Nunsense 2: The Second Coming_ during the song _The Country Nun_.

(f) In both musicals Rev. Mother sings a solo about her time as a performer in the circus alongside her family. Both songs – _Turn Up the Spotlight_ and _Look Ma, I Made It_ from the parent-musical and sequel respectively – ends in a very similar way with almost exactly the same lyrics.
There is an incident in both musicals where the characters unintentionally become intoxicated or befuddled. In the parent-musical Rev. Mother becomes tiddly after repeatedly inhaling Rush\textsuperscript{84} and in the sequel Rev. Mother and Hubert get drunk after accidentally drinking sake\textsuperscript{85}.

The first act of both the parent-musical and the sequel end with a group song including a tap dance.

Robert-Anne performs her ‘habit-humour’ during the early moments of act two in the parent-musical as well as the sequel.

Robert-Anne, in both Nunsense musicals, sings a song about her past in act two of both musicals. In Nunsense she sings Growing Up Catholic – a song about her experience growing up in a Catholic school – and in Nunsense 2: The Second Coming she sings Angeline – a song about an old friend of hers who was also a nun.

The auxiliary character Sis. Julia, Child of God always ends up in some predicament in act two resulting in the other nuns having to help or cover for her. In Nunsense Sis. Julia, Child of God ends up in the hospital after eating one of her experimental dishes and in Nunsense 2: The Second Coming she gets arrested by the police for assaulting hens at the Hoboken Hatchery.

Rev. Mother, Hubert and Amnesia try to market a book to sell to the audience during act two in both musicals. They attempt to market the book Baking with the BVM in Nunsense and then Catholic Guide to Gift Giving in Nunsense 2: The Second Coming.

In both musicals near the end when the nuns realise that they are rich or, in the case of the sequel, still rich they gather together and sing the phrase “Gloria in excelsis Deo”\textsuperscript{86}.

\textsuperscript{84} A recreational drug taken through inhalation that causes a “high” sensation.

\textsuperscript{85} An alcoholic beverage and the national beverage of Japan. Also known as a Japanese rice wine.

\textsuperscript{86} Latin for “Glory to God in the highest”.
6.3.2. Phantom repetitions

(a) Throughout the Phantom saga the phrase “Christine, Christine” appears a number of times. In *The Phantom of the Opera* Meg calls out to get Christine’s attention saying “Christine, Christine” and a third “Christine” is whispered across the theatre by the Phantom. Later, Raoul calls out the phrase to get Christine’s attention and again the third “Christine” is seemingly said through the wind by the Phantom. In *Love Never Dies* after hearing from Madame Giry of Christine’s impending arrival, Meg again calls out “Christine, Christine.” However, instead of the Phantom saying the third “Christine” like in the parent-musical Madame Giry says the third “Christine”. This obvious use of repetitions across the musical sagas draws attention to the importance of the phrase, and in turn the importance of the character Christine. Due to this it can be argued that the entire musical saga centres around.

(b) In both the parent-musical and the sequel the Phantom sings the phrase “I am your Angel of Music. Come to me, angel of music” in reference to Christine. In *The Phantom of the Opera* he sings it as he draws Christine to him through the mirror of her dressing room and again later he repeatedly sings it to her as she cajoles her at the graveyard. In *Love Never Dies* he sings it after Christine, Raoul and Gustave get into their carriage after arriving in America.

(c) In *Love Never Dies* when Gustave plays the toy that he got from the Phantom’s lackeys the melody resembles the music that the Phantom played to Christine in *The Phantom of the Opera* in his lair before he sang *Music of the Night* to her.

(d) The accompaniment for *Stranger Than You Dreamt It* in *The Phantom of the Opera* is a similar accompaniment used in *Love Never Dies* when the Phantom coaxes Christine to sing for his show.

(e) In *The Phantom of the Opera* Christine exclaims “Things have changed, Raoul!” after he insists they dine together after her performance. She repeats the exact same phrase to Raoul in *Love Never Dies* after having reluctantly agreed to sing the Phantom’s song.
(f) During act two of both musicals of the Phantom saga, when Christine is faced with making a crucial decision between Raoul and the Phantom she sings a certain phrase. In Love Never Dies she sings “Twisted every way, what answer can I give? I know I can’t refuse and yet I wish I could. Oh God.” Previously in The Phantom of the Opera she sings the exact same lyrics along with a few other statements.

(g) During The Phantom of the Opera Raoul sings “Christine, Christine, don’t think that I don’t care but every hope and every prayer rests on you now” when trying to convince her to assist in capturing the Phantom. That immediately transitions into the musical accompaniment of Prima Donna. A similar moment happens during Love Never Dies. When Christine is faced again with deciding between the Phantom and Raoul, Raoul and the Phantom can be heard singing the phrase again which then transitions into Prima Donna as it did in the parent-musical.

6.3.3. High School Musical repetitions

(a) The call-and-response mantra – “What team? Wild Cats!” – is repeatedly used through the High School Musical saga, generally to hype people up. An example of it in High School Musical is led by Chad during one of their basketball practises. Then in High School Musical 2 Troy leads the cry when trying to encourage his friends to work hard and enjoy their experience at the Lava Springs.

(b) In both musicals of the High School Musical saga Kelsi’s ballad duet is altered into an up-tempo version. In High School Musical Ryan and Sharpay change What I’ve Been Looking For from the slow version that Kelsi envisioned for it into a faster up-tempo rendition. Similarly in High School Musical 2 the duet You are the Music in Me, which was intended originally as a ballad, is turned into an up-tempo pop-rock version by Sharpay.

(c) Sharpay lets out a loud scream that causes a surprised and frightful reaction to the numerous people that hear it in both musicals. In High School Musical she

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87 A slow melodic song, usually carrying a romantic theme.
screams when she finds out that Troy and Gabriella received a call back for the same role she and Ryan auditioned for. She again lets out a high-pitched scream in *High School Musical 2* when Troy tells her that he is not doing the talent show.

(d) On a few occasions the phrase “we’re all in this together” is said during the sequel. This phrase also makes reference to the finale song from the parent-musical which was titled *We’re All in This Together*.

(e) While *High School Musical 2* has fewer noticeable repetitions which appear mainly as verbal references to events within the parent-musical.

### 6.3.4. The impact of repetition

(a) The use of repetitions in sequels is a clear reference to their parent-musical. It can be said that these repetitions are not accidental but are intended as a means to accentuate the link between the parent and the sequel by rehashing a particular point, theme or mood associated with the repetition.

(b) Each sequel makes several repetitions that can be viewed as “modified” duplicates from the parent-musical. These repetitions can manifest musically, lyrically, visibly as well as structurally – through the actions of the characters and, sometimes, due to the repetitiveness of the plot.

(c) It brings to light the effectiveness of the use of repetition in sequels as well as the plausibility of ‘repetition’ being a significant element utilised in the story progression between parent-musical and sequel.

### 6.3. SUMMARY

With focus on the five analysis components, and the additional component of repetition, the findings illustrate clear changes and developments of story progression across the musical sagas. These indications help to further conceptualize the story progression from parent-musical to their sequel. Each musical saga’s story progression is unique, based on its own context. However, it can be said that there are plausibly shared traits and trends in the story progression of musical sagas.
CHAPTER SEVEN

CONCLUSION AND RECOMMENDATIONS

7.1. Summary

This study sought to contribute to the great sparsity of academic knowledge regarding musical sequels as a subject matter. The aim was to investigate the story progression from parent-musicals to their respective sequels. It should be reaffirmed that, even though this study was conducted on musicals, the primary focus was on the story progression of the musicals and not the elements that make up musicals. Only aspects that relate to story development were focused on in this study. Other aspects such as music and dance, although central elements in musicals and musical theatre in its entirety, were purposively omitted in this study as they were not considered relevant for the focus of this study – the story progression from parent-musical to sequel.

The study utilised a qualitative methodology by observing the video recordings of three musical sagas – three parent-musicals and their respective sequels – which were selected by means of a convenience sampling method. The literature review of the study provided a brief history of musicals. It further illustrated what authors believe to be vital elements in the construction of a musical storyline, as well as available literature regarding sequels. Five analysis components were selected after conducting the literature review. These components were selected at the researcher’s discretion as they were considered to be the most relevant characteristics involved in a developing story. These components were: plot, character, goal, time and setting. A content analysis approach was conducted using the five analysis components to investigate the story progression of each musical saga.

The findings were drawn from the content analysis which revealed the how the stories developed and changes across each musical saga. These findings, however, only reflect the selected musical sagas investigated and not musical sequels in their entirety. However when compared, they suggest definitive trends that can be found amongst musical sagas, specifically within sequels, for instance a change in location
and the passage of time. During the observation period a supplementary component – repetition – manifested. This component further validates the trends found amongst musical sequels.

7.2. Recommendations

(a) Due to the lack of knowledge regarding musical sequels, more investigations should be done that incorporate more sequels and more sagas in order to further validate specific trends in musical sequels.

(b) Future investigations should utilise more analysis components that this study did not employ such as; music composition, choreography or theme.

(c) The components used to analyse the musical sagas should be extrapolated from either various literary analysis theories or from one specific literary theorem such as Aristotle’s *Poetics*.

(d) As a means of better defining the format of musical sequels, a study should be conducted that utilises more sagas in the investigation and more analysis components. Once those have been investigated, the findings of each saga should be compared to each other to ascertain similarities amongst the components. This may provide a generalised format to musical sequels which in term may lead to a comprehensive formula to the design of musical sequels.

(e) Since the styles and genre of the investigated musicals within this study were dissimilar, I also recommend that musical sequels of similar genres and styles be analysed so as to ascertain a stronger formative structure.

(f) I further recommend that an investigation be conducted on musical sagas that include three, or more, musicals in the franchise such as *High School Musical*, *Nunsense* and *The Cheetah Girls*. This may aid in the further investigation and understanding of musical story development across multiple sequels.

7.3. Discussion

As discussed earlier in this document, this study was conducted as basic research into investigating a topic that has not as yet been intellectually studied. This study
acts as a foundation for further, more scrutinised study towards understanding and defining 'musical sequels'. This study and its tactics were limited in both method and approach. However it is believed that this study can lay the seed for further investigation which will include stratagems, methodologies and findings that will far succeed this study.
APPENDIX A

Example of the cycle of goals, obstacles and linkage – *Shrek: The Musical*

**Goal:** Shrek wants the fairy-tale creatures occupying his home to leave.

**Obstacle:** The fairy-tale creatures were ordered to live there by the ruling figure – Lord Farquaad.

**Solution action:** Shrek goes to speak with Lord Farquaad to request his, and the other fairy-tale creatures, home(s) back.

**Further obstacle:** Farquaad agrees to Shrek’s request but only if Shrek rescues and brings Princess Fiona to Farquaad so that he may marry her and become a true king.

**Further goal:** Shrek must rescue Fiona and bring her to Farquaad.

**Solution action:** Shrek travels and rescues Fiona.

**Complication:** On their journey back to Farquaad, Fiona and Shrek fall in love with each other.

**Obstacle:** Shrek falls under the assumption that Fiona does not care for him.

**Solution action:** Shrek begrudgingly delivers Fiona to Farquaad.

**Complication:** Shrek discovers that Fiona does indeed care about him.

**Solution action:** Shrek interrupts Farquaad and Fiona’s wedding to reveal his true affects for Fiona and disclose Farquaad’s true reasoning for marrying Fiona.

**Complication:** Fiona reveals the truth about herself – that she is cursed to turn into an ogre at night until she finds true love and true love’s first kiss.

**Further action:** Farquaad is killed and Fiona and Shrek are free to be together and experience true love’s first kiss.

**Payoff:** After kissing Shrek, Fiona remains in her ogre form and the two are free to live and love each other.
APPENDIX B

Figure 1: Nunsense dvd cover
Figure 2: Nunsense 2: The Second Coming dvd cover
Figure 3: *The Phantom of the Opera* poster
APPENDIX E

Figure 4: Love Never Dies dvd cover
Figure 5: High School Musical movie poster
Figure 6: High School Musical 2 movie poster
BIBLIOGRAPHY


