

Cady - It Roars

102
 tough. Chal-lenge ac - cept - ed: I'm try'n to break in - to a pack. Like ba -

104
 boons. It's nat 'ral they at - tack. It's o - kay

106
 'cause some-day — I am gon - na fit in May-be

WOMEN:

Some-bod - y does - n't fit

MEN/KG/AARON:

Some-bod - y does - n't fit

108
 they want to be in - clu - ded like me? — 108A
 So e - ven - t'al-ly — 109 I'll

in.

in.

110 111

win! I'll

New Kid, poor her.

New Kid, poor her.

Detailed description: This block contains musical notation for measures 110 and 111. It features three staves. The top staff is a vocal line with a long note on 'win!' in measure 110 and a quarter note on 'I'll' in measure 111. The middle and bottom staves are piano accompaniment. The lyrics 'New Kid, poor her.' are written under the piano parts for both measures.

112 113 114

win! ev-'ry -

Just ig - nore her Did you ev - er get a feel - ing

Just ig - nore her. Did you ev - er get a feel - ing

Detailed description: This block contains musical notation for measures 112, 113, and 114. It features three staves. The top staff is a vocal line with a long note on 'win!' in measure 112 and a quarter note on 'ev-'ry -' in measure 114. The middle and bottom staves are piano accompaniment. The lyrics 'Just ig - nore her Did you ev - er get a feel - ing' are written under the piano parts for measures 112-114.

115 116

bod - y wants con - nec - tion. It's a whole school full of friends and

Detailed description: This block contains musical notation for measures 115 and 116. It features a single staff with a vocal line. The lyrics 'bod - y wants con - nec - tion. It's a whole school full of friends and' are written under the staff for measures 115 and 116.

#2 - It Roars

117 I'm just one— friend more? 'Cause I know they know this feel - ing so I

118

WOMEN:
No! you know this feel - ing

MEN/KG/AARON:
No! you know this feel - ing

119 brush off their re-jec - tion at our core we can't ig -

120

121

Just— ig - nore— her.

Just— ig - nore— her.

122 nore— the— roar!

123

124

JANIS + WOMEN:
Just— ig - nore— her. Roar. Roar.

DAMIAN + MEN/KG/AARON:
Just— ig - nore— her. Roar. Roar.

Cady - Stupid w/ Love

44

stu - pid with love,— I want to get it.— I wan-na get— it,—

47

but how? Smart with math but stu - pid with love,

50

I wan - na get it. I did - n't get it... 'til

52

CADY:

now. Two o - ver ze - ro is un - de - fined?

THEY high-five.

AARON:

Two o - ver ze - ro is un - de - fined? Jinx.

54

♩ = 120

CADY:

I'm a - stound - ed and non - plussed. I am filled with cal - cu - lust.

56 Does this guy— work out? He must. All sweat - y at— the gym.—

57

58 Could that im - age be more hot? Let me just en-joy that thought... School was rough, but now? It's not!

59

60

61 'Cause now there's him.

62

63 It's all so sim - ple!

64

$\text{♩} = 122$

65 **CADY:**

66 Stu-pid with love. But I— can get it. Watch this girl self - ed-u-cate.—

67

68

SELECT ENSEMBLE+KG:

Ah-hoo hhm—

Ah-hoo hhm—

69 I learned math, so I— can learn love. You wan-na bet it? That I can get it? Just

70

71

72

73

74 75 76

wait. Just wait. Just

Detailed description: This block contains the first line of musical notation. It starts with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). Measure 73 is a whole rest with the instruction 'wait.' below it. Measure 74 is a whole rest. Measure 75 contains a quarter note G4, a quarter note F4, and a quarter note E4, with the instruction 'Just wait.' below. Measure 76 contains a quarter note D4, a quarter note C4, and a quarter note B3, with the instruction 'Just' below. A slur covers measures 75 and 76.

77 78 79 80

wait!

Detailed description: This block contains the second line of musical notation. Measure 77 is a whole note G4 with the instruction 'wait!' below. Measure 78 is a whole note F4. Measure 79 is a quarter note E4, a quarter note D4, and a quarter note C4. Measure 80 is a whole note B3. A large slur covers measures 77 through 80. The notation ends with a double bar line and a fermata symbol.

APPLAUSE SEGUE to
#5A. PINK PRISON PARTY

5A

PINK PRISON PARTY

TACET

Plastics - Meet the Plastics

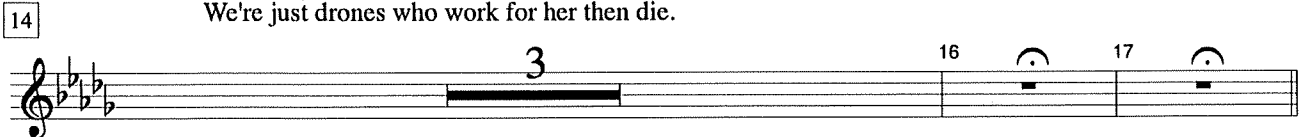
12 **JANIS:** 13



Like they mocked Jen Moore - cock 'til she burst in - to flame!

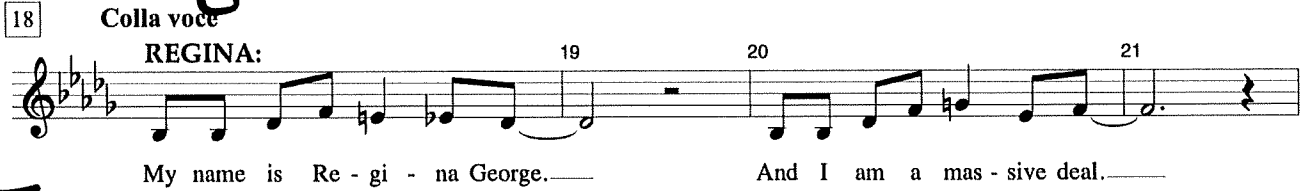
DAMIAN: And Ms. Moorecock was a teacher.
JANIS: Regina George is the Queenbee. She's always dressed up.
 She always wins Spring Fling Queen.
 We're just drones who work for her then die.

14



Regina

18 **Colla voce**
REGINA: 19 20 21



My name is Re - gi - na George. And I am a mas - sive deal.

22 **REGINA:** 23 24 25 **+DAMIAN (unison):** ♩=98



Fear me. Love me. Stand and stare at me. And these? These are real.

Harder groove

26 **REGINA:** 27 28 29



I've got mon-ey and looks. I am, like, drunk with pow - ah.

30 31 32 33



This whole school humps my leg like a chi-hua - hua. I'm the

34 pret-ti-est— poi - son you've— 35 ev-er seen. 36 I nev-er weigh more— 37 than— one - fif-teen.

38 My name is Re - gi - na George.— 39 40 And I am a mas - sive deal.— 41

42 I don't care— 43 who you are,— 44 I don't care— 45 how you

46 $\text{♩} = 160$, Uptempo Latin Feel JANIS: That's Gretchen Wieners. She knows everything about everybody.

47 feel. 48 2

DAMIAN: That's why her hair's so big. It's full of secrets.

50 4

Gretchen

54 GRETCHEN: 55 Yes, Re - gi - na. No, Re - gi - na. 56 Ev - 'ry wak-ing ho - ur I spend mak - ing sure Re - gi - na

57 58 59

George can stay in pow-er. If Re-gi-na is the sun, then I'm a dis-co ball. 'Cause

60 61

I'm just as bright and fun, if you've had al-co-hol.

62 63 64 65

I worm your sec-rets out— of you and bring them to my mas-ter.

66 67 68 69

Then I watch Re-gi-na make— your life— a big— dis-as-ter. Re-

JANIS & DAMIAN (unison):

Dis-as-ter!

GRETCHEN:

70 71

gi-na is the queen, but I'm the head of work-er bees, as I am

72 +DAMIAN: 73

seat-ed at her right hand like a Jew-ish Prin-cess Je-sus.

Regina: Someone Gets Hurt

35 that you chose her o - ver me? 36 Are you kid - ding? 37

MEN: *mf*
Are you kid - ding?

38 REGINA:

3 Poor lit - tle me, all trapped in this fab - u - lous show! 39 40 You could set me free, but

41 if you're go - ing, 42 go! 43 It's

MEN: *f*
No, no, no!

44

45 fine for you. It's fine to flirt and God you're hot 46 why do you e - ven wear a shirt? No, it's 47

mf
Ahh...

REGINA:

48 fine _____ 49 Damn you're fine and it's 50 fine _____ 51 'til some-one gets

AARON:

fine _____ Damn you're fine _____ and it's fine _____

WOMEN:

52 *f* Ahh! _____ 53 Ahh! _____ 54 Ahh! _____ 55

MEN/KG:

f Ahh! _____ Ahh! _____

REGINA:

56 'Til some-one gets 57 hurt. 58 'Til some-one gets 59 hurt.

APPLAUSE SEGUE to #10A. NOOOO!

10A

NOOOO!

APPLAUSE SEGUE from #10. SOMEONE GETS HURT

Frantic ♩=150

2x CADY (pre-record):

1 NOOOOOO! _____ 2 3 4

Gretchen: What's Wrong w/ me

41 42 43

44 45 46 47

Tell me who we hate to - day, and I will fall in line.

48 49 50 51

Hug me while my shoul-ders tense and we'll pre - tend we're fine. Though we

52 53 54 55

both know one day there'll be blood on the floor. But which

56 57 58 59

one will be - tray the oth - er more?

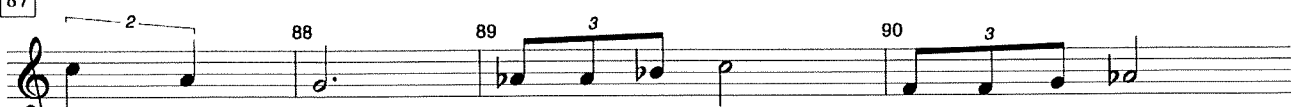
CADY: I'm gonna go home now. GRETCHEN: Okay. Fun. See you tomorrow!

60 63 (to 87)

3
60-62

What's

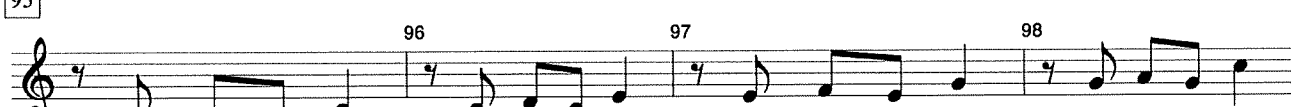
Start

87  88 89 90

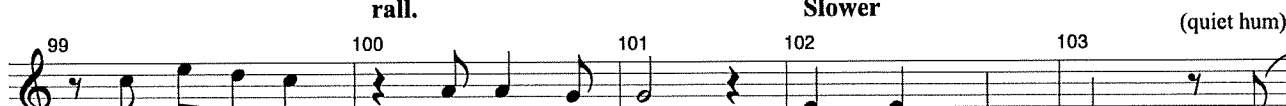
wrong with me? Where is my mind? Where does it end?

91  92 93 94

May - be I need to find a bet - ter friend?


95  96 97 98

What's wrong with me? What can I do? What's wrong with me? Could it be you?

99  100 101 102 103

rall. *Slower* (quiet hum)

-It's prob' - ly me. See that? You see? What's wrong with me? Mm...

104  105 106 107

Mm... Mm...

APPLAUSE SEGUE to #7A. THOSE BITCHES

#7 - What's Wrong With Me?

Sexy - Karen

46 I can be who I want - na be, and hot!

47

I can be

48 **KAREN + WOMEN:** Be some - bod - y new. Do a to - tal trans - for - ma - tion.

49 50 51

52 **KAREN:** An - i - mal or min'r - al too, or e - ven veg - e - ta - tion. I give you: Sex-y Corn!

53 54 55 56

57 I can be who I want to be... and sex y As

58 59 60 **+ WOMEN:** **KAREN:**

61 Sex-y Quint from Sex-y Jaws, catch-ing sex-y sharks, Sex-y El-ea-nor Roo-se-velt or Sex-y Ro-sa Parks.

62 63 3 64

WOMEN:

Uh-huh! Uh-huh!

KAREN:

65 66 67 68

I can be a sex-y pi-rate, or a sex-y bal-let danc-er, I can be a sex-y doc-tor, and cure some sex-y can-cer!

KAREN: That's not right, is it?
GRETCHEN: No.
KAREN: I can sexy cure some cancer?
GRETCHEN: No.
KAREN: I can cure sex cancer?
GRETCHEN: Sex cancer doesn't exist. [OUT]

KAREN: I did it!!
 [GO ON]

VAMP (cut on cue)

69 70 71

72

KAREN + WOMEN:

77-78 79 88 88-89

Hap - py Hal - low - een!

KAREN:

90 91 92 93

This is mod-ern fem - i - ni-sm talk-in'. I ex-pect to run the world in shoes I can-not walk in.

94 95 96 97

I can be who I want to be... and sex, sex, sex -

KAREN: I'm a sexy mouse!

98 99

y!_____

end

63 **CADY:** Regina, wait! → 70 **JANIS:** 71

me. I don't need their good o-pin - ions, I have

ENSEMBLE: *f*

Ja - nis! Ja - nis! Ja - nis! Ja - nis! Ja - nis! Ja - nis!

72 73 74

plen-ty of o-pin - ions ev'-ry ass-hole has o-pin - ions, but it does-n't make them true, what's

Ja - nis! Ja - nis! Ja - nis! Ja - nis! Ja - nis! Ja - nis!

75 76 3 77 3

true is be-ing me, I'd ra - ther be me, I'd ra - ther be me than

WOMEN:
MEN:

I'd ra - ther be me, I'd ra - ther be me than

78 79 80

be with you! So

SOPRANOS:
ALTOS/TENORS:
BARITONES:

be with you!

81

82 83 84

raise 'em high, 'cause play-ing nice and shy___ is in - sult-ing my I Q.____

Yeah!_____ Yeah!_____ Yeah, yeah, yeah!

85 86 87 88

I'd ra-ther be me,___ I'd ra-ther be me,___ I'd ra-ther be me.____ than be with

I'd ra-ther be me, I'd ra-ther be me, I'd ra-ther be me, I'd

89 90 91 92

you! I'd ra-ther be me,___ I'd ra-ther be me, I'd ra-ther be me.____ than

ra-ther be me! I'd ra-ther be me! I'd ra-ther be me!

93 94 95 96 97 98

be with you!_____

APPLAUSE SEGUE to
#20A. I'D RATHER BE ME (Tag)

Janis

18B

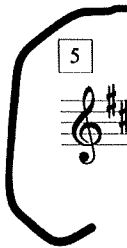
SOMEONE GETS HURT (Reprise)

DAMIAN: Oh no she did not. [GO]

JANIS: See that's the thing with you Plastics. You think everybody is in love with you, when actually, everybody hates you.

CADY: You made me like this! It was your idea for me to pretend to be Plastic!

Lilting but angry



5 JANIS:

Bud-dy, it's not pre-tend. You are as plas-tic as they come. You think your shit don't stink, you think the rest of us are

dumb, I hate Re-gi-na's guts but here's what you don't com-pre - hend. At least she has the guts to not pre-tend to be my

JANIS: Here, you can have this.

It won a prize.

CADY: Janis--

friend! No it's fine, real - ly fine, go be

fine. And I want my pink shirt!

CADY exits [GO ON]

SEGUE to

#19. WATCH THE WORLD BURN

Damian

3

WHERE DO YOU BELONG?

DAMIAN: Danny DeVito, I love your work! *(to Cady)*
Okay, Caddy. I once read on a tote bag that "everything fits somewhere." So let's get out there and pick your new life!

DAMIAN: ² *Colla voce*

My ma - ma used to tell me:— Ba-by girl,— don't ev - er eat lunch on the

JANIS: Your mother called you "baby girl"?
DAMIAN: Singing.

john. So what if all the duck - lings think you're

ug - ly, it's be-cause they've nev - er seen a swan. It

takes all kinds of peo - ple,— who need peo - ple,— so find peo - ple you can bear.

We'll find your group, your herd, your flock. Come take a walk and an - swer my small

16 *rit.* 17 18 **Grand**

ques - tion - naire, which I'll sing to you. Ah Ah Ah

19 *♩ = 141* 20 21 22 23

Ah... Ah Ah Ah Ah!

24 25 26 27

Where do you be - long?— Where do you be - long?

28 29 30 31

Where do you be - long?— Where do you be - long?—

32 **Swing** 33 34

You'll be judged on sight and made to fit, so find a

poco accel. 35 36 37

clique and stick— with it: Say, where— do you be -

#3 - Where Do You Belong?

$\text{♩} = 143$ DAMIAN: Let's take a walk around the cafeteria, shall we? I'll show you the world, as I see it.

38 long? 39-41

42

3 43 44 45
Var-si-ty Jocks and J - V Jocks, will throw you in a lock-er if you say "hel-lo."

46 47
The Rich Ston - ers hate the Gang - sta Whites, though they're

48 49 50
all smo - kin' the same o - re - ga - no. —

51 52 53 54
Here's — the Sex'-lly Ac-tive Band Geeks, I got two words for you: "em-bou-chure" and "ew".

55 56 57
And if you like blow - ing... and fin - ger - ing, **BAND GEEKS:**

this is the

Aaron: More is Better

71 **Faster, straight**

AARON:

I would pre - fer — the girl — you were, — not who you're

try'n to be. — You think this works with me? — Well you thought

— wrong. — Look - ing at this place I see you try - ing to e - rase what is


CADY: Aaron, I— (AARON:)

best a - bout your - self, just to be - long. — You say

Smoothly, swing

"More is al - ways bet - ter." But there is less of you than there was be - fore. — So if

"More is al - ways bet - ter." ...Then you should have thought it through a bit

rall. Straight  Colla voce

94 95 96 97

CADY: 3

AARON:

I should have thought it through a bit

more.

98 99 100 101

You know what I had more of? Stars.

WOMEN:

8

8

8

Hmm...
NEAR SEGUE to
#18A. AHHHH!

18A

AHHHH!

TACET

Mrs. George - What's Wrong Repr.

MRS. GEORGE: Like, Honey, why are you eating a Kälteen bar?
Those are what we gave Nanna Joan when she needed to gain weight.

Slight Rit.

Musical staff with two measures. Each measure is marked with a '2' above it, indicating a two-measure rest. The first measure is labeled '43-44' and the second '45-46'.

Start

REGINA SCREAMS [PAUSE]
REGINA SCREAMS again [GO ON]

MRS. GEORGE: 48

Musical staff for Mrs. George starting at measure 47. It contains three phrases: 'What's wrong with me?' (measures 47-49), 'Ask me for help!' (measures 50-51), and 'Ask me for hugs!' (measures 51-52). There are slurs and accents over the notes.

Musical staff for Mrs. George starting at measure 52. It contains two phrases: 'Girl stuff sucks.' (measures 52-54) and 'Why could - n't it just be drugs?' (measures 54-56). There are slurs and accents over the notes.

Musical staff for Mrs. George starting at measure 56. It contains two phrases: 'I try to give you love.' (measures 56-58) and 'I try to give you space.' (measures 58-60). There are slurs and accents over the notes.

Musical staff for Mrs. George starting at measure 60. It contains the phrase 'You roll your eyes so hard they're gon - na roll right off your face. What's' (measures 60-63). Below this staff is a staff for Gretchen, which is mostly empty with some notes at the end.

What's

64

65 66 67

wrong with me? Why are you mad? Why do we fight?

wrong with me? Why are you mad? Why do we fight?

Detailed description: This block contains two staves of music for measures 64 through 67. The top staff has a treble clef and a key signature of one flat. Measure 64 starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 65 has a quarter note C5, a quarter note B4, and a quarter note A4. Measure 66 has a quarter note G4, a quarter note F4, and a quarter note E4. Measure 67 has a quarter note D4, a quarter note C4, and a quarter note B3. The bottom staff has a bass clef and a key signature of one flat. Measure 64 starts with a quarter rest, followed by a quarter note G3, a quarter note A3, and a quarter note B3. Measure 65 has a quarter note C4, a quarter note B3, and a quarter note A3. Measure 66 has a quarter note G3, a quarter note F3, and a quarter note E3. Measure 67 has a quarter note D3, a quarter note C3, and a quarter note B2. Lyrics are written below each staff.

68 69 70 71

Why can't I do an - y - thing right?

Why can't I?

Detailed description: This block contains two staves of music for measures 68 through 71. The top staff has a treble clef and a key signature of one flat. Measure 68 starts with a quarter note G4, a quarter note A4, and a quarter note B4. Measure 69 has a quarter note C5, a quarter note B4, and a quarter note A4. Measure 70 has a quarter rest, followed by a quarter note G4, a quarter note F4, and a quarter note E4. Measure 71 has a quarter note D4, a quarter note C4, and a quarter note B3. The bottom staff has a bass clef and a key signature of one flat. Measure 68 has a whole rest. Measure 69 has a quarter note G3, a quarter note A3, and a quarter note B3. Measure 70 has a quarter note C4, a quarter note B3, and a quarter note A3. Measure 71 has a quarter note G3, a quarter note F3, and a quarter note E3. Lyrics are written below each staff.

2

72-73

Detailed description: This block contains a single staff of music for measures 72 and 73. The staff has a treble clef and a key signature of one flat. Measures 72 and 73 are both whole rests. A large number '2' is written above the staff, and '72-73' is written below it.

74 MRS. GEORGE:

75 76 77

Some - day you'll have chil - dren too, and then, ba - by, wait and see. You'll be

78 79 80 81

wor - shipped for years. And then she'll turn three. And

Detailed description: This block contains a single staff of music for Mrs. George's part, measures 74 through 81. The staff has a treble clef and a key signature of one flat. Measure 74 starts with a quarter note G4, a quarter note A4, and a quarter note B4. Measure 75 has a quarter note C5, a quarter note B4, and a quarter note A4. Measure 76 has a quarter note G4, a quarter note F4, and a quarter note E4. Measure 77 has a quarter note D4, a quarter note C4, and a quarter note B3. Measure 78 has a quarter note G4, a quarter note A4, and a quarter note B4. Measure 79 has a quarter note C5, a quarter note B4, and a quarter note A4. Measure 80 has a quarter note G4, a quarter note F4, and a quarter note E4. Measure 81 has a quarter note D4, a quarter note C4, and a quarter note B3. Lyrics are written below the staff.

Kevin G

17

WHOSE HOUSE IS THIS?

CADY: I got enough cheese and crackers for eight people.
You think that's enough?

GRETCHEN/KAREN: Mmm hmmm. [GO]

Hip Hop meets House groove ♩=101

1

KAREN/SOPRANOS/BARITONES:

Whose house is this? Whose house is this? Whose

ALTOS/TENORS:

It's my house now! It's my house now!

KEVIN G:

(to 9)

house is this? Se - ri - ous - ly: Whose house is this?

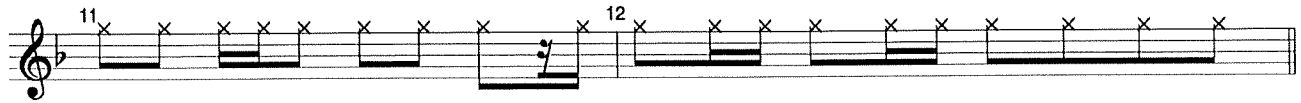
It's my house now!

DICE ROLL

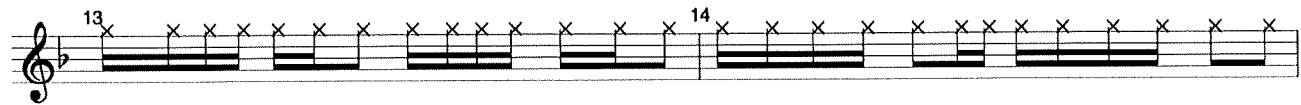
9

KEVIN G:

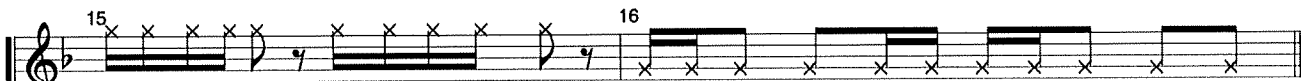
Hear a-bout a par - ty? Here's the pro-ce - dure: Text all your friends, tell 'em where to meet-cha. So you



know no - bod-y that's not what counts, it's some - bod - y's house and they got no BOUNC-ER!



Clouds of ma-ri-jua-na, and Mol-ly in the kahn-nah, and drink-in' from the neck of a bot-tle, what the heck! We



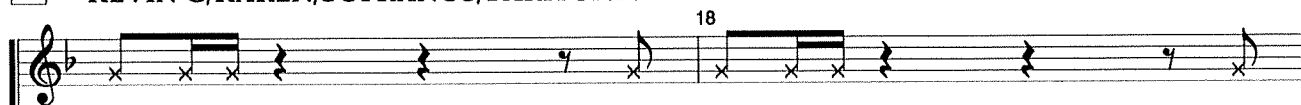
lit up like a torch smo-kin' on your porch, try - na main - tain while the neigh-bors com - plain! Whose

SOPRANOS/BARITONES:



Whose

17 KEVIN G/KAREN/SOPRANOS/BARITONES:

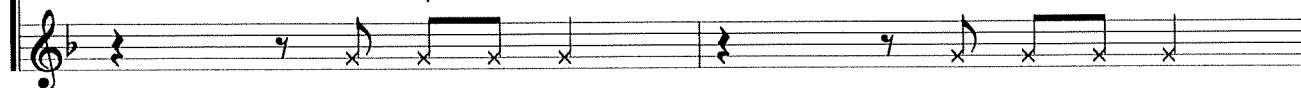


house is this?

Whose house is this?

Whose

ALTOS/TENORS:



It's my house now!

It's my house now!

KEVIN G/KAREN/SOPRANOS/BARITONES: KEVIN G:

19 house is this? 20 Se - ri - ous - ly: Whose house is this?

ALTOS/TENORS:

It's my house now!

21

GRETCHEN: Who invited you? KEVIN G: No one, mama!

8

21-28

29

CADY:

30 Real - ly, this is not... Real - ly, that's a lot... Real - ly, is that pot?

GRETCHEN:

Ca - dy, do a shot!

ALL BUT CADY:

31 Shot! Shot! Shot! Shot! 32 Shot! Shot! Shot! Woo!

33

CADY:

34 Oh, wow- that's real-ly strong, and why's Aa-ron— tak-ing so long, and 35 put that down that's not a bong!

36

KEVIN G:

Spin-nin' on the ster-e-o of some-bod-y I bare-ly know. Hey, Ca-dy Her-on, mu-sic's blar-in'

CADY:

You seen Aa-ron?

GRETCHEN:

No.

KEVIN G:

Sen-ior jocks and band freaks, throw-in' all your an-tiques, drink-in' till we slur, hence hope you got in-sur-ance!

GRETCHEN:

Whose

40

GRETCHEN:

house is this?

ENSEMBLE:

Whose house is this?

Whose

It's my house now!

It's my house now!

#17 - Whose House is This?

35 36 37 38

stars. You shine as bright as day. I will look

39 40 41 42

out for you. We'll light each other's way. You're all

A little faster ♩=146
2x

43 44

stars.

45 46 47 48

See, I went low, not high. That was my problem. Mine.

49 50 51 52

Don't be frightened like me the darker the night the brighter you shine.

53 **JANIS:** 54 **CADY:** 55 **JANIS:** 56

Plastic don't shine, glitter don't shine, rhinestones don't shine the way you do.

Mean Girls Callbacks:

REGINA:

48 fine _____ 49 Damn you're fine and it's fine _____ 50 fine _____ 51 'til some-one gets

AARON:

fine _____ Damn you're fine _____ and it's fine _____

WOMEN:

52 *f* Ahh! _____ 53 Ahh! _____ 54 Ahh! _____ 55 Ahh! _____

MEN/KG:

f Ahh! _____ Ahh! _____

REGINA:

56 'Til some-one gets hurt. 57 'Til some-one gets hurt. 58 'Til some-one gets hurt. 59

APPLAUSE SEGUE to #10A. NOOOO!

10A

NOOOO!

APPLAUSE SEGUE from #10. SOMEONE GETS HURT

Frantic ♩=150

2x

CADY (pre-record):

2x

1 NOOOOOO! _____ 2 3 4

Cady - It Roars

48 Majestic 1/2x feel

49 50

I have danced with the Maa - sa - i. I have climbed

51 52 53

Kil - i - man - ja - ro. Who knows what I

54 55 56

Will do to - mor - row? Will do

57 68

to - mor - row? Did you

Start

69 70

ev - er get a feel - ing that a whole new world is wait - ing to bring

71 72

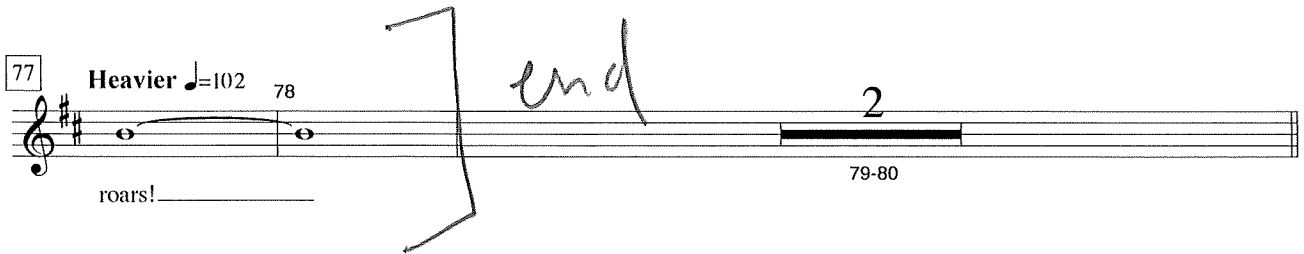
hap - pi - ness and friends to the brave girl who ex - plores? It's a

73 74 75 76 **Rit.**



scar - y kind of feel - ing, but it's so ex - hil - a - rat - ing how it roars. It roars. It

77 **Heavier** ♩=102 78



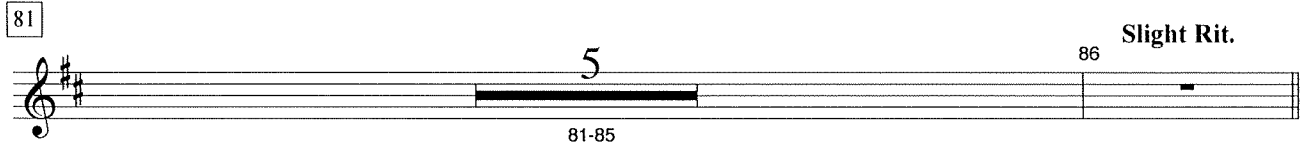
roars!

end

2

79-80

81

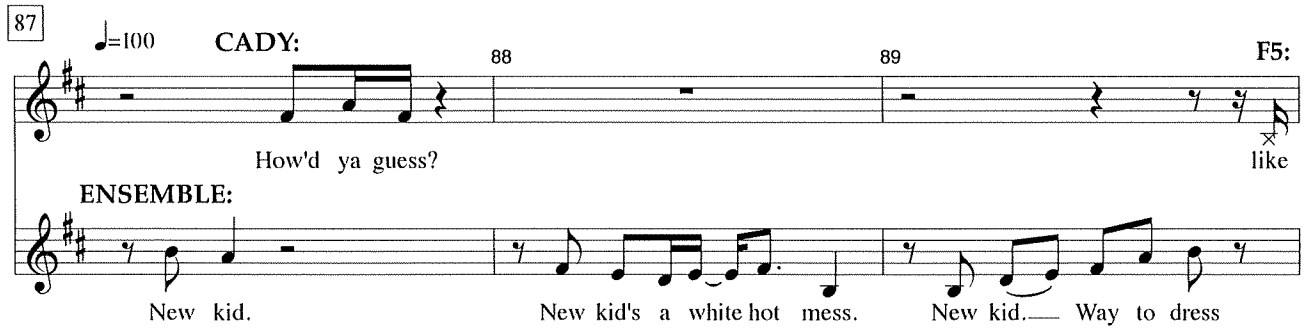


86 **Slight Rit.**

5

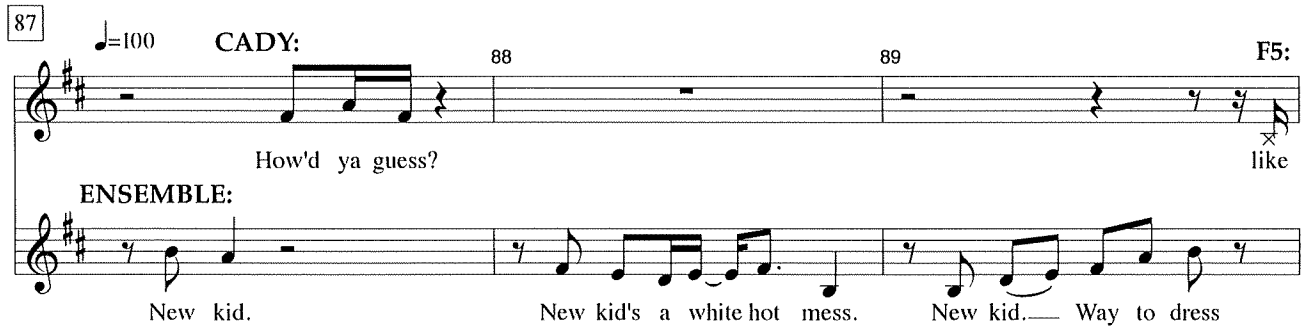
81-85

87 ♩=100 **CADY:** 88 89 **F5:**



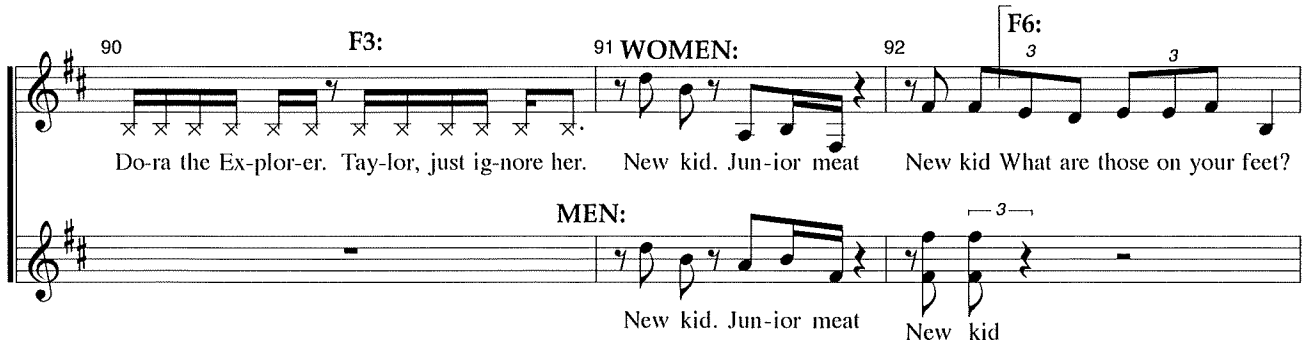
How'd ya guess? like

ENSEMBLE:



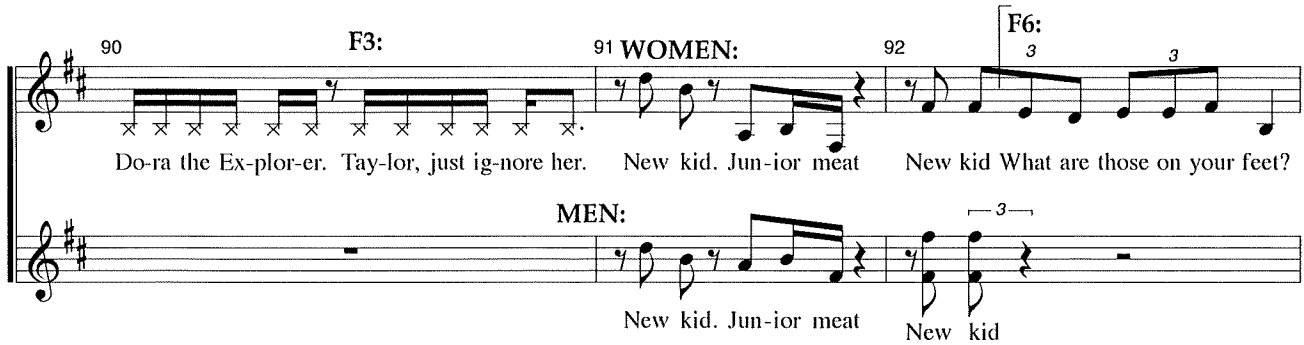
New kid. New kid's a white hot mess. New kid. Way to dress

90 **F3:** 91 **WOMEN:** 92 **F6:**



Do-ra the Ex-plor-er. Tay-lor, just ig-nore her. New kid. Jun-ior meat New kid What are those on your feet?

MEN:



New kid. Jun-ior meat New kid

Regina - World Burn

35 watch the world burn, and 36 ev - 'ry - one get-

REGINA: —just so upset, Mr. Duvall! I found it in the girls’ bathroom. I mean, the things it says about me. The things it says about all of us. *REGINA sobs.*

MR. DUVALL: Is this true? Rachel Hamilton fills her inhaler with vodka? Is that—does that work? Ms. Norbury is a “sad old drug pusher”? What does this say? Caitlyn Caussin has what?

REGINA: “Hairy nips.”

MR. DUVALL: Good lord. Well, don’t worry. We’re gonna find out who did this.

REGINA: There’s only three girls in the whole school who aren’t in it.

MR. DUVALL: Can you give me names?

REGINA hands HIM a small piece of paper from HER bra.

37

12
37-48

49

REGINA:

50 51
Ca-dy, time to watch your back. Ca-dy, time to turn and cough. Be-cause you took me down.


52 53 54
But you did - n't fin - ish me off.

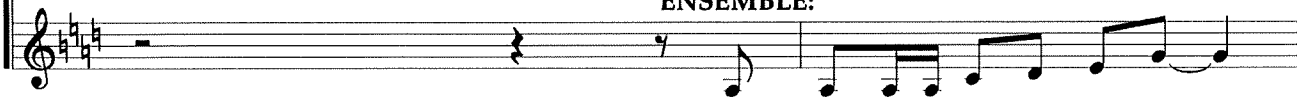
55


56
My name is Re - gi - na George, and in case you're keep - ing score:


57  58
 Ca - dy may have won the bat - tle but I will win the war for

59 **Faster** ♩ = 98

REGINA:  60
 I wan - na watch the world burn. ———


ENSEMBLE: 
 Trang Pak is a grot - sky bey - otch! ———

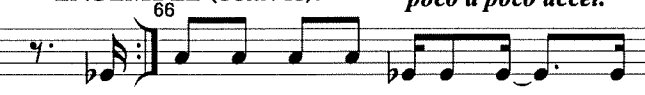
REGINA:  61 62 63
 I brought the gas - o - line. I wan - na make the world burn.

ENSEMBLE:  3
 Ms. Nor - bu - ry's a drug push - er!

JANIS: That's original.
 "Damian Hubbard is too gay to function?!"
 That's only okay when I say it.

DAMIAN: Wait, only Cady could have written that.

ENSEMBLE:  64 65 3x
 Jan - is is a Space - dyke!

ENSEMBLE (octaves):  66 *poco a poco accel.*
 Re - gi - na is a fug - ly cow! Re -

67 **68 REGINA:** 69

WOMEN: And you can quote this... Ooh...

gi-na is a fug-ly cow! Who wrote this? Who wrote this? Who wrote this?

MEN:

gi-na is a fug-ly cow! Who wrote this? Who wrote this? Who wrote this?

70 ♩ = 102

I wan-na watch the world burn. I got the gas - o - line.

Ooh... Ooh...

Ooh... Ooh...

72 73

I wan-na watch the world burn, and ev-'ry - one turn

MR. DUVALL: Ms. Heron, have you ever seen this book before?

CADY: No. I mean, yes. I've seen it before but it's not mine.

GRETCHEN: It's Regina's. She's trying to make it look like we wrote it, but really she wrote it.

MR. DUVALL: Ms. Weiners, why would Regina write, "Aaron Samuels has a fake address"? Isn't he her boyfriend or something?

(dialogue continues)

MR. DUVALL: Ms. Smith, this is no laughing matter. [GO ON]

(CONT'D:)

MS. NORBURY: Rick, help! I tried to break up a fight and one of 'em... stabbed me in the leg... with either an Epipen... or one of those pens that has five colors.

Either way, my heart is racing. [GO ON]

MR. DUVALL: Oh, hell no! I did not leave the Southside for this. All junior girls report to the gymnasium, immediately. Immediately! [GO]

Cady / Janis - Apex Predator

125A

GRETCHEN: Irregardless! Ex-boyfriends are off limits to friends.
That's just, like, the rules of feminism. **[MUSIC OUT]**

125A-125C

GRETCHEN: Don't worry.
I'll never tell Regina what
you said. **[GO ON]**

GRETCHEN: Sorry! Sorry! Sorry! Sorry!
A Tempo ♩=112

Dictated

125D

→ 125F

(to 138)

Start

138

CADY:

Did I think I'd be pro - tect - ed by my new ex - ot - ic pet?

Not a chance, if she sus - pect - ed I was an - y kind of re - pro - duc - tive threat. But

JANIS:

REGINA hands CADY a shoe box.

she does - n't know... yet...

CADY:

she does - n't know yet, no, she does - n't know... yet...

150

She's the Queen of Beasts, at this beast - ly school: Got to keep things cool

She's the Queen of Beasts, at this beast - ly school: Got to keep things cool

153 154 155 **JANIS:**

— with the A - pex Pred-a-tor. but you're kind of — prey-

CADY:

— with the A - pex Pred-a-tor. So I'm kind of — friends, —

156 157

— with the A - pex Pred - a - tor,

Je - sus, what a — day — with the A - pex Pred - a - tor,

158

159 160 161 162

Will she braid your hair? Will she eat your heart? How can you out - smart

Will she braid your hair? Will she eat your heart? How can you out - smart

163 164 165 166 167

The A - pex Pred - a - tor? —

The A - pex Pred - a - tor? —

APPLAUSE SEGUE to #6A. APEX PLAYOFF

#6 - Apex Predator

Cady / Damian / Janis - Where Do You Belong?

145 **Swing 1/2's** 146 147 148

Here's where you be - long— Here's where you be - long

Here's where you be - long— Here's where you be - long

Here's where you be - long— Here's where you be - long

Here's where you be - long— Here's where you be - long

ALL (except CADY):

149 150 151 152

Here's where you be - long— Here's where you be - long

Start

DAMIAN:

153 154 155 156

You need pro - tec - tion with piz-zazz! And help - ing hands that al - so jazz!

JANIS:

that al - so jazz!

WOMEN:

that al - so jazz!

MEN/KG:

that al - so jazz!

157 **Faster** ♩=148

DAMIAN: 158 159 160
 Stay! Here's _____ where you be - long... Stay! Here -

JANIS:
 Here's where you be - long, stay here...

CADY:
 O - kay. I'm stay - in'!

WOMEN:
 Here's where you be - long, stay here...

MEN/KG:
 Here's where you be - long, stay here...

161 **DAMIAN:** 162 163
 Yes, here's where you be -

JANIS:
 Here's where you be -

WOMEN:
 Here's where you be -

MEN:
 Here's where you be -

#3 - Where Do You Belong?

DAMIAN: 164 Hey, Ca-dy! This is where you fit! 165 Hey, Ca-dy! This is where you sit! 166 167

JANIS: Hey, Ca-dy! This is where you fit! Hey, Ca-dy! This is where you sit!

WOMEN: long! Be - long!

MEN: long! Be - long!

2
168-169

170 **f** **DAMIAN:** Here's where you be - long! 171 *cresc. poco a poco* 172 *sfz p* 173 174 175

f **JANIS:** Here's where you be - long! *sfz p cresc. poco a poco*

f **WOMEN:** Here's where you be - long! *sfz p cresc. poco a poco*

f **MEN:** Here's where you be - long! *sfz p cresc. poco a poco*

APPLAUSE SEGUE to
#3A. WHERE DO YOU PLAYOFF?

#3 - Where Do You Belong?