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*This show is dedicated to the Musical Theater Center,
which brought all of us together in the first place.*

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Cast of Characters

WILL, 18

ANDY, 18

JACK, 18

SKIP, 19

Scene

A high school football field on a chilly midnight in May.

Present Day.

Musical Numbers

"My Three Best Friends"	Will
"Are You Ready?"	Will, Skip, Andy and Jack
"We've Got Girls"	Andy and Will
"Are You Ready? (Reprise)"	Will, Skip, Andy and Jack
"Right Here"	Will, Skip, Andy and Jack
"Open Road"	Jack
"Things are Different"	Andy and Will
"Generation Apathy"	Skip
"After All"	Will
"The Good Old Glory Type Days"	Will, Skip, Andy and Jack
"Are You Ready? (Reprise II)"	Will, Skip, Andy and Jack
"The Thing About Andy"	Will and Jack
"Forget About It"	Will, Skip, Andy and Jack
"Other Human Beings"	Jack and Andy
"My Turn"	Andy
"Boys"	Will and Skip
"My Next Story"	Will

Acknowledgments

Glory Days received its professional premiere at the Signature Theatre (Eric Shaeffer, Artistic Director) in Arlington, Virginia on January 15–February 17, 2008 and was subsequently produced on Broadway at the Circle in the Square Theatre in May, 2008. The production was directed by Eric Shaeffer and featured the following cast and crew:

WILL Steven Booth
ANDY Andrew C. Call
SKIP Adam Halpin
JACK Jesse JP Johnson
Understudies Alex Brightman, Jeremy Woodard
Costume Design Sasha Ludwig-Siegel
Sound Design for Signature Matt Rowe
Sound Design for Circle in the Square ... Peter Hylenski
Lighting Design Mark Lanks
Set Design James Kronzer
Music Direction Derek Bowley
Assistant Director Matthew Gardiner
Arranger, Orchestrator,
and Musical Supervisor Jesse Vargas
Prod. Stage Manager for Signature Jess Speaker III
Prod. Stage Manager
for Circle in the Square Greg Kirsopp

All production groups performing this play are required to include the following credit on the title page of every program:

Original Broadway Production by John O’Boyle and
Ricky Stevens

Originally produced January 2008 at Signature Theatre,
Arlington, Virginia (Eric Schaeffer, Artistic Director)

Special Thanks

Nick and James would like to acknowledge the following individuals who brought this show to life, and gave it the opportunity to be seen —Bill Craver, Jonathan Mills, and Sadie Jones at Paradigm; Kurt Deutsch, Noah Cornman, Katie Riegel and Joey Olivo at Sh-K-Boom Records; Ryan Watkinson, Brian Spitulnik and Zak Kilberg of the Banana Boyz.

Production Notes

In coming up with the idea for this show, it was our dream to write something that could be performed anywhere with nearly no production values—just four talented guys, a bench, and a band—and still be just as compelling as if every blade of grass was in place. Mainly, we were just poor and wanted our friends to be able to do the show too, even if they didn't have a big budget to put it up. So in licensing this show, we want to urge you to go back to the basics. Don't worry about every blade of grass. Just tell this story as simply and honestly as you can, and let the connection between these best friends do the rest. That being said, we do know this show is far from perfect, and as actors ourselves, we believe that that the last ingredient in creating a really fulfilling new piece of work is the input of the team for that specific production. The shows that we love most were written by the actors and director of the original production just as much as they were by the writers—with collaboration, and the goal of finding the most dramatically effective way to tell the story being the ultimate goal. Finding ways to fit the story to the people telling it is a great challenge, and it is one we would love to open up to you. So try anything—if that means reorganizing moments, cutting, changing tempos, doing it with just a guitar and drums—the interpretation of what's on the page is up to you. We're just two best friends who wrote a show about our best friends, and now we want to share it with you. So in the spirit of creating new theatre, take our show, and make it yours. Break a leg, and let us know if we can come see it. We'd love to.

—Nick Blaemire and James Gardiner

GLORY DAYS

music and lyrics by Nick Blaemire

book by James Gardiner

(WILL, 18 and still awkward but with a bright face, enters wearing a backpack and carrying a small notebook. He walks out to the center of the field.)

MY THREE BEST FRIENDS

WILL.

LOOK AT THIS FIELD
LOOK AT THIS PERFECT FIELD
THE POSSIBILITIES ARE ENDLESS HERE
JUST WHITE LINES
NO BOUNDARIES TO HOLD US HERE
EXCEPT FOR TIME
AND SO MUCH HISTORY
IMAGINE WHAT HAS HAPPENED HERE
ALL THE STORIES
GAMES THAT HAVE BEEN WON
AND FRIENDS HAVING FUN
COMING BACK FOR ONE PERFECT NIGHT
RIGHT HERE

(WILL sets his backpack down on the player's bench.)

THIS IS THE STORY OF FOUR BEST FRIENDS
WHEN WE'RE IN ONE PLACE THE NIGHT NEVER ENDS
WE TALK ABOUT THINGS THAT MATTER, AND THEN
IN THE SAME BREATH ACT LIKE WE'RE TEN
AND THEN DO IT ALL OVER AGAIN

WE'RE FROM— JUST IMAGINE THIS KIND OF TOWN
WHERE THE POPULAR CLIQUE KEEPS YOU DOWN
IF YOU CAN'T PUT ON PADS AND MAKE CAVEMAN
SOUNDS
AS YOU KNOCK SMALLER KIDS THAN YOU TO THE
GROUND
DOESN'T THAT SOUND FUN TO BE AROUND?
WE WERE NEVER BIG ENOUGH OR FAST ENOUGH
TO KEEP UP WITH ALL OF THEM

BUT WE WERE ALWAYS SMART ENOUGH AND QUICK
ENOUGH
TO KNOW WE'D BE BETTER IN THE END
THAN THE SENIORS FROM THE FOOTBALL TEAM
WHO WOULDN'T LET US PLAY
WE COULDN'T CATCH OR RUN AS FAST
SO THEY TOLD US WE WERE GAY
THEY TRIED TO MAKE US WORSHIP THEM
BUT WE LIKED THINGS OUR WAY
JUST ME AND MY THREE BEST FRIENDS

(WILL pulls his notebook out of his backpack.)

SKIP IS THE CYNIC AND JACK'S THE VOICE OF REASON
AND ANDY'S THE REASON THAT SKIP IS A CYNIC
WE'RE BICKERING BROTHERS, IT'S SICK
IT'S LIKE IF OIL AND WATER COULD MIX
THERE'S SOMETHING ABOUT US THAT JUST CLICKS

CUZ I AM THE GLUE THAT HOLDS US TOGETHER
OBSERVER, INVENTOR, AND SOLE DOCUMENTOR
CONSTANTLY WATCHING, THE CONSTANT INCENTIVE
TO KEEP MOVING FORWARD, AND ALWAYS REMEMBER
WHERE WE STARTED FROM, AND HOW FAR WE'VE COME
SINCE THE DAYS WHEN WE HAD NO ONE
BUT WE FORMED THIS PERFECT UNION
AND AN ERA HAD BEGUN
WE GET THIS LIFE SO DIFFERENTLY
THEN ANYONE OUR AGE CHOOSES TO SEE
ME AND MY THREE BEST FRIENDS

AND WE'RE COMING BACK TONIGHT
TO REMEMBER WHAT WE WERE LIKE
AND PICK UP RIGHT WHERE WE LET GO
ALMOST A YEAR AGO

I KNOW THIS STORY SO WELL
AND IT IS MINE TO TELL
BECAUSE IT IS HAPPENING TO ME
AND MY THREE
YEA ME AND MY THREE
YEA ME AND MY THREE BEST FRIENDS

*(SKIP, 19 and tall with a long unkempt shag of hair, enters without
WILL noticing.)*

SKIP. Who are you talking to?

WILL. SKIP!! (*Startled:*) HEY!!!

SKIP. HEYYYY buddy!

(WILL and SKIP hug.)

WILL. It's SO good to see you man!

SKIP. You too.

WILL. You look great!

SKIP. You look...the same.

WILL. What's up with your hair?

SKIP. You like? I'm letting nature do its thing.

WILL. (*Amused:*) You look like a girl.

SKIP. Oh, you wanna start *already*? Cause we can go asshole.

(SKIP playfully slaps WILL's ass.)

SKIP.

Let's go! Who's a girl now? Huh?

WILL.

I'm joking! No. Okay, okay!

WILL. HEY, look, if you don't stop I'm not telling you what we're doing tonight!

SKIP. (*Stops.*) What we're *doing*? I thought this was it.

WILL. Nope. I've got a plan. So tell me—

ARE YOU READY?

WILL. ARE YOU READY FOR TONIGHT?

SKIP. What?

WILL.

ARE YOU READY TO MAKE HISTORY?
RIGHT HERE ON THIS FOOTBALL FIELD
YOU AND ME
AND TWO OTHER GUYS
WHO COULD SHOW UP AT ANY TIME
WHEN EVER THEY DO GET HERE
I'M HOPING YOU'RE READY

SKIP. What are we doing?

WILL. I can't tell you that.

SKIP. Why not?

WILL. (*Coyly:*) Cause... I don't know if I trust you.

SKIP. Just tell me!

WILL. Not yet!

WHEN THE TIMING IS RIGHT
WE ALL WILL BE HERE FINALLY
AND WHEN WE ARE, YOU'LL FINALLY SEE
"WHAT THIS HIGH SCHOOL MEANS TO ME"

SKIP. HOW 'BOUT A HINT?

WILL. HOW 'BOUT WE WAIT FOR ALL THE GUYS

SKIP. I'LL ACT LIKE I'M STILL SURPRISED

WILL. FINE. DO YOU LIKE WATER RIDES?

SKIP. LIKE SLIP N' SLIDES?

WILL. Yes!

SKIP. Really?

WILL. No.

SKIP. Come on!

WILL.

DON'T EVEN TRY TO GUESS
YOU WONT BE ABLE TO
CAUSE WHAT WE'RE GONNA DO
IS GONNA DUMBFOUND EVEN YOU

(ANDY, 18, great looking and in great shape for a freshman in college, and JACK, 18 and small but fiery, enter bickering.)

ANDY. Oh pleeease dude, Batman is so much cooler. He's got all those gadgets and shit—

JACK. So!? Superman could pick up an entire planet and drop it on Batman.

ANDY. Yeah, but can he stop a Batarang?

JACK. He can travel at the speed of light, Andy. You don't think he can get away from a Batarang?

ANDY. Will, help me out here. Batman vs. Superman. Who wins?

WILL. Superman.

ANDY. *(To WILL:)* Fuck that!

WILL. Jaaaack!

JACK. Wiiiill! What up Holmes!?

WILL. What up Skillet!?

ANDY. *(Sees SKIP:)* Hey, who's the hippie?

SKIP. Nice to see you too!

(Without missing a beat, ANDY tries to get SKIP's opinion on the whole Batman vs. Superman debate.)

WILL. *(To JACK:)* ARE YOU READY FOR TONIGHT?

JACK. CAN YOU BELIEVE WE'RE BACK OUT HERE?

WILL. IT HAS BEEN THE LONGEST YEAR

JACK. *(Looking around:)* I GOTTA SAY IT'S PRETTY WEIRD

WILL. HOW WAS LIFE AT SCHOOL?

JACK. PROBABLY THE SAME AS YOU

WILL.

THERE IS NO WAY THAT'S TRUE UNLESS YOU ROOMED
WITH ANDY TOO.

SKIP. *(To ANDY:)* Drop it—

ANDY.

HOW THE HELL COULD YOU THINK THAT BATMAN
WOULD LOSE A BATTLE TO A GUY IN TIGHTS?
HAVEN'T YOU SEEN THOSE GAY RED UNDIES
HE WEARS OUTSIDE OF HIS PANTS?

SKIP.

I DON'T EVEN KNOW WHY YOU'D EVER BEGIN
TO ARGUE WITH ME, WHEN YOU KNOW YOU'LL NEVER
WIN

BATMAN IS HUMAN AND SUPERMAN'S NOT
SO WHO'S GONNA DIE IF ONE OF THEM GETS SHOT?

ANDY. What's your point?

WILL. Sooo...

ARE WE READY FOR TONIGHT?

SKIP. WHAT THE HELL IS GOING ON?

WILL. HAVE I EVER STEERED YOU WRONG?

SKIP. I DUNNO, IT'S BEEN SO LONG

WILL.

JUST GET READY FOR TONIGHT
AND WHAT A NIGHT IT'S GONNA BE
YOU AND YOU AND YOU AND ME

ALL. FINALLY

WILL. BACK TOGETHER

JACK. I'VE MISSED YOU GUYS

ANDY. (To JACK:)

YOU ONLY LIKE SUPERMAN CAUSE HE FLIES

WILL. NOW ARE YOU READY FOR

ALL THE GUYS.

READY
FOR TONIGHT
RIGHT
HERE

(WILL runs over to his backpack.)

SKIP. Where have you guys been?

JACK. (Indicating ANDY:) Ask slobbers over here, I was waiting outside his house for like 10 minutes.

ANDY. I said I was sorry! I'm sorry.

SKIP. Slobbers? What was he doing?

JACK. He was passed out in the living room watching "Ella Enchanted."

ANDY. I was not!

JACK. Slobbering all over the sofa.

ANDY. Whatever man! My sister was watching it.

SKIP. Oh yeaaaah, how's she doing?

(JACK laughs.)

ANDY. (To SKIP:) Don't start—

SKIP. What? I'm not allowed to ask?

ANDY. (Suspicious:) She's fine.

SKIP. That's good. (Beat.) Does she still ask about me?

ANDY. She's twelve years old!

JACK. Hey, whatever floats your boat, right?

ANDY. *(To JACK:)* MY sister is not allowed to float *anyone's* boat!

SKIP. Aww, you're no fun.

JACK. But your sister is!

SKIP and JACK. OHHHHHHH!!

(SKIP and JACK slap high five.)

ANDY. *(Grabbing at SKIP and JACK:)* Come here.

SKIP. What? Take it as a compliment, you're sister's bangin'.

JACK. Yeah, you've got good genes.

ANDY. I swear to God—

WILL. All right guys. Come on. Hey! HEY!

(WILL throws his arms around ANDY to hold him back.)

(To ANDY:) Chill. Look, we've got important business to take care of—

(ANDY stops struggling and WILL releases him.)

ANDY. *(To SKIP:)* I got you later.

SKIP. Oh yeah?

JACK. Really?

ANDY. *Yeah,* I do!

WILL. *(Scolding:)* Okay, enough! Here. Read.

(WILL hands ANDY a newspaper clipping.)

ANDY. What's this?

WILL. Just read.

(ANDY takes a look at the paper. Clears his throat and reads.)

ANDY. *(Reading:)* "Come one, come all to the First Annual Fighting Beavers Alumni Football Game." What!? FIGHTING Beavers? When did they change that shit?

WILL. Apparently they didn't think the beaver was intimidating enough on its own.

ANDY. But that makes no sense. Beavers aren't violent. They're gentle woodland creatures.

WILL. Keep reading!

ANDY. Okay! *(Reading:)* "On Saturday May 20th watch our very own Fighting Beavers"... *(Aside:)* mmmGAY... "take on the Varsity

Alumni in what promises to be a real treat. All Alumni are invited to attend."

SKIP. Wow, you read that really well.

ANDY. Shut up! *(To WILL:)* What the hell is this?

WILL. *This, my friend, is inspiration.*

(WILL takes the paper from ANDY and walks back towards the player's bench.)

ANDY. What?

SKIP. Oh no...

(WILL steps up on the player's bench as if it were his own personal soapbox.)

WILL. Do you guys realize what this means? Tomorrow afternoon. On this field, we're gonna have... *(Pointing to ANDY:)* ...can I get a drum roll please?

ANDY. Totes. *(ANDY begins drum roll.)*

WILL. Matt Hoffman, Chris Peterson, Colin Spencer, Danny Barwick—

JACK. No shit!?

WILL. Yes shit! The whole lot of em. And at exactly 1:30, while they're lining up for the opening kick, they're gonna witness... no scratch that... *EXPERIENCE* a miracle. You see that box?

(WILL points to a small weather box situated near the players bench. Beat.)

ANDY.

Yup.

JACK.

Yeah.

WILL. Skip?

SKIP. Uh-huh. Box. Got it.

WILL. That box contains the timer to the school's brand new... state of the art... sprinkler system. *(Reaches into his pocket and pulls out a key.)* And this, my friends, is the key.

(WILL tosses the key to ANDY.)

ANDY. *(Gets it:)* Fucking genius!

JACK. I don't get it.

ANDY. *(Amazed. To WILL:)* We're gonna soak the bastards!

JACK. Why?

ANDY. Cause it's *FUNNY!*

WILL. No, it's *payback*. For every time we got walked on or treated like we didn't matter. We've been waiting for this moment for five years and now this is our chance to finally say something to them. All we have to do is reset the timer.

ANDY. Blown! My mind is officially blown.

(SKIP takes the key from ANDY.)

SKIP. How did you even get this?

WILL. I have my sources.

JACK. Who?

WILL. I know people.

JACK. No you don't.

WILL. Look, it doesn't matter how I got it. The fact is I got it. So come on let's do this! *(Walks to box.)*

ANDY. Why're you being weird?

WILL. I'm not. It's just not important.

JACK. Will, you can't do that.

ANDY. Yeah, you have to tell us! Come on, we're not gonna say anything.

WILL. *(A strained, pregnant beat.)* Hannah Gillman.

ANDY. HORSEFACE!?

SKIP. Who?

WILL. *(To ANDY:)* Exactly why I didn't want to tell you.

ANDY. You don't remember Hannah!? Sophomore? Redhead? She's the janitor's niece. Kinda...horsefaced?

WILL. Andy—

ANDY. What!?

WILL. Don't call her that!

ANDY. I'm creating a visual.

JACK. *(To WILL:)* Wait, is this the girl who asked you to homecoming, but you said no for religious reasons?

ANDY. *(Hardly containing his glee:)* That's the one!

SKIP. Oh, HER! Wow.

JACK. Why'd she give it to you?

WILL. (*A slight hesitation:*) 'Cause she was being nice.

ANDY. (*Joking:*) Yeah right! What'd you do, take her out on a date?

WILL. (*Caught off guard:*) No, it wasn't a— (*Stops mid sentence. Catches himself.*)

ANDY. What?

WILL. Huh?

ANDY. It wasn't a *what*?

WILL. What?

ANDY. Oh sweet Lord Jesus NO! You DID!

WILL. No I— No. (*Pause.*) It wasn't a date—

ANDY. (*Hardly controlling himself:*) Then what was it?

WILL. We just went out to eat—

ANDY. To EAT!? You mean to GRAZE!

WILL. Andy—

SKIP. Did you let her gnaw on your carrot?

ANDY. OHHH!!! Nice!

WILL. You guys are jerks, you know that?

ANDY. Ah come on man. We're just playing. Look, I'm really proud of you. She's a catch.

JACK. Definitely.

WILL. She's not a catch and you know it.

ANDY. Why?

WILL. Cause she's...

ANDY. ...ugly? That's fucked up Will.

(*SKIP and JACK laugh at this.*)

WILL. I didn't say that. You're the one calling her that!

ANDY. All I'm saying is...she's a sure thing. (*Putting his arm around WILL:*) And Will, buddy, you need to start taking advantage of these opportunities. Cause let's be honest, you didn't really get any this year.

WILL. (*Pushing ANDY away:*) Just cuz I didn't want any of the diseased skanks that you and your frat brothers hooked up with doesn't mean I didn't get any.

ANDY. What are you talking about? Those girls were prime real estate!

SKIP. Woah, woah, woah. I'm sorry. You joined a frat?

ANDY. (*Proudly:*) Hells yeah manio! Delta Kai Epsilon. Deke Men—Class of 2010 baby!

SKIP. Oh God.

WILL. I know. Of all things. (*Points to ANDY:*) HUGE hypocrite!

ANDY. ME? WHY!?

WILL. Cause it goes against everything we stand for.

SKIP. And it's just lame.

ANDY. You're lame!

JACK. Isn't that kinda like buying your friends?

ANDY. (*Offended:*) No! It's about a brotherhood. A fellowship. A bond.

WILL. That you pay for.

ANDY. Whatever man, all I know is I was getting some high quality poon this year while you were sitting alone in the room jerkin the gherkin.

WILL. I was not.

ANDY. Oh really? Why don't you tell Jack and Skip how many girls you boofed?

WILL. They don't care.

SKIP. I'm kind of interested.

JACK. Me too.

ANDY. Well I'll tell you. The answer is zero. None! Nada! He is *incapable* of getting ass.

WILL. That's not true. Now can we just set off these—

ANDY. Uh, okay then. How many?

WILL. I don't know...like...probably...15.

SKIP. (*Amazed:*) Really?

WILL. Yeah really...maybe even 20.

JACK.

Wow man, good for you!

SKIP.

Yeah, I never would have thought—

ANDY. Bullshit!! (*To SKIP and JACK:*) He's lying!

WILL. I am not!

ANDY. (*To SKIP and JACK:*) I've been with him the whole year. He hasn't even talked to 15 girls.

WILL. You don't have to talk to 'em when you're doing it.

SKIP. He's got a point.

ANDY. You're so full of shit.

WILL. Don't be hurt.

ANDY. I'm not!

WE'VE GOT GIRLS

D'YOU EVER WONDER WHERE THE FEMALES GO
WHEN YOU'RE OUT AT THE BAR AND REALIZE YOU'RE
FLYING SOLO
TOO BAD FOR YOU BECAUSE THEY'RE HERE WITH ME
WAITING IN LINE UNTIL WE MAMBO HORIZONTALLY

WILL.

D'YOU EVER WONDER WHERE HE GETS THIS SHIT
OR IF ANY OF THE SKANKS THAT HE BANGS BELIEVE A
WORD OF IT?
HE ISN'T ANYBODY'S MR. RIGHT
I'M THE ONE THE LADIES WANT FOR MORE THAN JUST
A NIGHT

ANDY.

DON'T LISTEN TO A WORD HE SAYS
HE HASN'T BEEN KISSED SINCE TRUTH OR DARE

WILL.

HOW DO YOU KNOW THAT'S TRUE?
WHEN I'M WITH GIRLS I DON'T THINK YOU'RE THERE
I SAY WHAT THEY WANNA HEAR
AND YOU DON'T KNOW CUZ YOU DON'T CARE

IVE GOT GIRLS BY THE BALLS

ANDY. ...what?

WILL.

IVE FIGURED EM OUT AND GOT EM UP AGAINST THE
WALL

ANDY.

YOU'VE GOT NOTHING AT ALL
YOU'RE MAKING THIS UP
YOU'D HAVE TO HIDE IN A WOMEN'S BATHROOM STALL
TO GET A GIRL NEAR YOUR BALLS

ANDY. Don't lie Will, it makes you look bad.

WILL. Hey, I'm not saying I'm the best looking guy around. I never used to get any, but things change, Andy. Things change.

IN HIGH SCHOOL, GIRLS WERE OUT OF MY LEAGUE
AND I KNEW IT

JACK. I'm glad you knew it.

WILL.

ONE AWKWARD GLANCE OR THEY'D SEE ME DANCE
AND I BLEW IT

SKIP. What about Horseface?

WILL. BUT COLLEGE GIRLS ARE MUCH MORE MY STYLE

ANDY. CUZ THEY'RE JEWISH

WILL. — Oh God.

ANDY.

ALL THEY DO IS MAKE YOU AND YOUR BALLS BLUISH

WILL.

IT'S TOO BAD HE'S AN IDIOT
HE MIGHT GET SOME IF HE GOT TO CLASS

ANDY.

I NEVER NEEDED IT
I KNOW MY SHIT AND CAN STILL KICK YOUR ASS

ANDY and WILL.

YOU ARE THE OPPOSITE OF ME
I'M MORE THAN HAPPY TO AGREE

SKIP. Jesus, you guys haven't changed at all.

ANDY. You're right, Will's still a fucking liar.

WILL. I'm not lying.

ANDY. ARE you a virgin, yes or no?

WILL. Define virgin.

ANDY. Ah hah!

SKIP. You guys are ridiculous.

JACK. Yea, don't you wanna find something normal? Like love?

WILL. (ANDY "poontang's" throughout:)

OF COURSE WE WANT TO BE IN LOVE
AND WE'RE LOOKING FOR ROMANCE
BUT TIL WE FIND THAT LONESOME DOVE

ANDY and WILL.

WE'LL JUST GET INTO THEIR PAAAAANTS!!
WE'VE GOT GIRLS BY THE BALLS

THEY'RE LOOKIN FOR LOVE BUT THAT'S NOT WHAT
WE'RE MAKIN AT ALL
WE'VE GOT GIRLS BY THE BALLS AND WE'RE HOLDIN ON
IT'S TIME FOR EVERY GIRL TO BE GRABBED
BY THE BALLS!

ANDY. HOW DO YOU WIN A PLAYOFF RACE?

WILL. BY THE BALLS!

ANDY. AND WHERE DO WE LIKE A PRETTY GIRL'S FACE?

WILL. BY THE BALLS!

ANDY. AND WHERE DO WE HAVE JACK'S MOM?

WILL. BY THE... OHHHHHHH!

JACK. Fuck you guys!

WILL and ANDY. BALLS!

(JACK tackles ANDY. Playful fighting.)

JACK. (Punches ANDY:) Jerk! (To WILL:) I can't believe you lived with him for a whole year.

WILL. It was hard sometimes, he never showers.

ANDY. Shut up dude!

WILL. *Maybe* once a week.

ANDY. Whatever, I was a great roommate.

JACK. I wouldn't want to live with you.

ANDY. Why not!? We coulda been bunk buddies.

WILL. What if we had all gone to the same school?

ANDY. That woulda been tight! The four of us in a suite, trading bitches like Pokemon cards.

JACK. Sorry for ruining your dream.

WILL. I mean, just think of all the stuff we could've pulled on a college campus.

SKIP. You mean stupid pranks like this one?

WILL. What are you talking about? This is gonna be epic! We're gonna go down in history for this.

SKIP. With who? No one's even gonna know we did it.

WILL. Um, *we'll* know.

ANDY. (To SKIP:) What is your problem, Debbie Downer?

SKIP. Excuse me?

ANDY. You. Anytime there's any risk involved you look like you're gonna pee yourself.

SKIP. No I don't!

WILL. Yes you do!

ANDY. What about that time we took out your Dad's jeep?

SKIP. That was my idea.

ANDY. Yeah, but you were so nervous. "I dunno guys, maybe we should *abort...*"

JACK. To be fair, his dad is pretty frightening.

ANDY. Yea, but who says abort?

SKIP. My dad's in the military, jackass.

ANDY. Yeah, but you're not! Nobody said you had to talk like a douchebag.

WILL. Andy, will you shut up for a second!

ARE YOU READY (REPRISE)

WILL. ARE WE READY FOR TONIGHT?

SKIP. AREN'T WE ALREADY HERE?

ANDY. DID ANYBODY GET THE BEER?

WILL.

WE'LL DRINK IT WHEN WE'RE IN THE CLEAR
SO GET READY FOR TONIGHT

AND WHAT A NIGHT ITS GONNA BE
YOU AND YOU AND YOU AND ME

(The boys move over to the box.)

ALL. FINALLY...

(WILL turns the key, but—)

WILL. Shit.

ANDY. What?

WILL. It won't open.

ANDY. Yes it will.

WILL. No, actually, it won't.

ANDY. Get outta the way! You don't know how to turn a friggin key.

(ANDY pushes WILL out of the way.)

Here. See you just gotta turn it the other way you dildo. Righty Tigthy! Lefty Loosey... Lefty Loo... Lefty...

WILL. Yes?

ANDY. FUCK!!

WILL. See?

ANDY. *(To WILL:)* You got the wrong key!

WILL. *I* got the wrong key!? This is what she gave me.

ANDY. God damn it HORSEFACE HANNAH!

WILL. Andy—

ANDY. You got scammed by Mr. Ed!

WILL. She probably just got em mixed up.

JACK. Can you call her?

WILL. What? No!

ANDY. Why not?

WILL. *You* call her!

ANDY. Why the hell would I call her? She's your girlfriend.

WILL. She is not, shut up!

ANDY. Look, stop being a pussy. *(ANDY takes out his phone.)* If she got em mixed up then she can bring over the right one—

(ANDY tosses his phone to WILL.)

WILL. No, its gonna give her the wrong idea.

(WILL *tosses the phone back to ANDY.*)

ANDY. Just tell her to put down the oats and get over here—

(ANDY *tosses the phone to WILL.*)

WILL. I'm not doing it.

(WILL *tosses the phone back to ANDY.*)

ANDY. Well I guess we can't do the prank then.

(ANDY *tosses the phone to WILL.*)

WILL. Andy!

(WILL *tosses the phone to ANDY. SKIP catches it.*)

SKIP. Jesus Christ, *who cares!?*

WILL. What do you mean who cares?

ANDY. What are we supposed to do now?

SKIP. Why don't we try hanging out for a change? Ever think of that?

ANDY. We are.

SKIP. No, *this* is not hanging out. You guys wanna play Inspector Gadget or whatever, but I'd rather just sit here and drink some beers. Why do we have to DO something to make the night memorable? I haven't seen you guys in almost a year. Isn't that enough?

WILL. (*Beat.*) Sorry.

SKIP. Think about it. We don't have to associate ourselves with this place ever again, so why do you wanna come back and pull some stupid prank? We're past that.

WILL. It's not stupid!

JACK. It's pretty stupid.

WILL. Jack!?

JACK. Sorry, it is.

WILL. Guys! Andy? Help me out here.

ANDY. I mean, yeah, I still think it'd be funny as shit.

WILL. And it sends a message. (*The boys are unconvinced.*) It does!

SKIP. What message is that?

WILL. That we deserve respect.

SKIP. From who?

WILL. From them!

SKIP. Oh that makes a ton of sense, Will. (*Beat.*) You really think they're gonna start respecting us for setting off sprinklers during their little charity football game?

WILL. It's not about that.

SKIP. Then what's it—

JACK. Skip, if he wants to do it, let him do it.

WILL. No, I want ALL of us to do it. Come on, don't you think they deserve it.

SKIP. Will, it was *five years ago!*

WILL. So!? It still happened. And all because we didn't make their precious little team—

SKIP. Here we go.

WILL. No! They're the reason that we're friends. So why not, you know, celebrate that by giving them the fuck you that they deserve?

SKIP. But Will, they're not gonna care. They never did, so why would they start now?

WILL. Then maybe, it's not about them. Maybe it's about us.

RIGHT HERE

WHEN YOU WERE YOUNG
DIDN'T YOU HAVE DREAMS THAT YOU LET GO OF
CUZ SOMEBODY TOLD YOU THAT YOU WEREN'T AL-
LOWED TO DREAM
THE WAY YOU DO
JUST CUZ YOU WERE DIFFERENT

LIKE
WHEN I WAS 12
I BOUGHT MYSELF SOME LA LIGHTS
REMEMBER, THOSE SHOES THAT YOU COULD SEE AT
NIGHT
CUZ BRIAN NOONAN RULED AND HE WORE THEM TO
SCHOOL
AND I HATED HIM
BUT I WANTED TO BE COOL

AND WHEN I GOT TO 9TH GRADE
I REALLY THOUGH IF I MADE

THE FOOTBALL TEAM, THEY WOULDN'T BE MEAN
BUT I COULD NEVER HAVE SEEN
WHAT BEING CUT FROM A TEAM WOULD MEAN TO ME

CUZ RIGHT HERE WAS THE FIRST PLACE I FELT HOME
WITH NO FEAR OF MY LIFE SPENT ALL ALONE
IT WAS CLEAR UNDER THESE ELECTRIC STARS
THAT NO MATTER WHAT THEY SAID FROM OVER THERE
THIS FIELD WAS OURS
RIGHT HERE

SKIP. (*Sarcastic:*) Well that's touching.

WILL. Come on man, you used to love this stuff.

SKIP. *Used to!* I'd like to think I've changed a little since I left this place.

WILL. No, this place made us who we are!

SKIP.
DID YOU THINK
YOU'D NEVER CHANGE?
YOU'D JUST STAY IN SOME EPIC, STRANGE YEARBOOK
MOMENT
'CEPT YOU MOVED AWAY
AND YOU CAN PRAY THAT THEY'LL STAY
BUT THE GOOD OLD DAYS SAY GOODBYE
AND SORRY, YOU'RE DIFFERENT

WILL.
NO! CUZ WE'RE STILL
YOUNG
AND THOUGH YOU MAY
HAVE TRIED
TO RID OUR LIVES
OF THE COOL PEOPLE'S
BULLSHIT
THE BRUISES TO PROVE
THAT IT
STUNG ARE STILL HERE
CAUSE WE'RE STILL
DIFFERENT

ANDY.
YEAH

WHAT HE SAID

WE'RE STILL DIFFERENT

JACK.
OH PLEASE, JUST LET IT BE
CUZ NO ONE'S MAKING SENSE RIGHT NOW
YES WE CHANGE AND AREN'T SURE HOW

BUT I DON'T CARE WHAT IT TOOK TO GET ME TO HERE
FROM THERE
I MAY BE DIFFERENT
BUT I'M STILL ME I SWEAR

WILL.

I KNOW, YOU'RE RIGHT, BUT SO AM I
WE CAN CHANGE, BUT CAN'T DENY
WE'LL ALWAYS BE THE GUYS WE WERE WHEN WE MET

ANDY and WILL.

AND BACK WHEN WE BEGAN IT
WE DIDN'T PLAN IT
BUT WE CAN'T FORGET

RIGHT HERE WAS THE FIRST PLACE YOU FELT HOME
WITH NO FEAR OF A LIFE SPENT ALL ALONE
CUZ IT'S CLEAR UNDER THESE ELECTRIC STARS, THAT

JACK, ANDY, and WILL.

NO MATTER WHAT YOU SAY FROM OVER THERE

WILL. THIS IS OURS

JACK, ANDY, and WILL. RIGHT...??

SKIP. *(With the guys behind him:)*

HERE WAS THE FIRST PLACE I FELT HOME
WITH NO FEAR OF MY LIFE SPENT ALL ALONE
CUZ IT'S CLEAR UNDER THESE ELECTRIC STARS

ALL THE GUYS.

IT DOESN'T MATTER WHAT THEY SAY OVER THERE
CAUSE THIS IS OURS RIGHT HERE
IS A BETTER PLACE THAN HOME
CUZ ITS CLEAR THAT WE'LL NEVER BE ALONE
AND THIS YEAR UNDER THESE ELECTRIC STARS
NO MATTER WHAT YOU SAY FROM OVER THERE
WE'LL STILL BE
RIGHT HERE

WILL. All right let's do this!

ANDY. HELLS YEAH!

JACK. YEAH!!

SKIP. Hold on, guys! How are we getting into this box?

(Silence. ANDY, JACK, and SKIP look at WILL.)

ANDY. Will?

WILL. *(Sigh.) Fine. I'll call her.*

(WILL walks over to his backpack.)

ANDY. That's my boy. Take one for the team.

WILL. I'm always taking one for the team.

(WILL pulls out his cell phone. The guys crowd around him.)

Back up!

ANDY. You got her on speed dial?

WILL. *(To ANDY:) Shut up. Seriously. (Into the phone:) Hi, Hannah?*

ANDY. Neiiiiiiigh! *(Like a horse.)*

(WILL moves away from the guys.)

WILL. *(Glares at ANDY.)* It's Will. Hi. I'm fine. Listen, I'm calling because that key you gave me doesn't actually work. So...yeah. I was just wondering if there was any possibility— *(Beat.)* Oh, really!? No, that would be amazing. Thank you!

ANDY. What'd she say?!

WILL. Uh...Friday? I...ummm *(Looking to the guys for help:) See, the thing is, I can't hang out Friday cuz...I've got...a family reunion.*

(SKIP, ANDY, and JACK start laughing.)

ANDY. WHAT?!

WILL. *(To ANDY:) Shut up shut up shut up! (To Horseface:) Yeah, yeah, my family is going out of town for like a month. I would LOVE to hang out with you, SO MUCH, but, you know, gotta take one for the team.*

(WILL glares at the guys, who are impressed.)

THE GUYS. OOOOOOHHHHH! *(Raspberry.)*

WILL. Anyways, let me know if you find anything tonight, okay? Great thanks bye!

(WILL hangs up the phone.)

ANDY. You are the worst liar EVER!

WILL. Yeah, well you guys didn't help! Now I'm gonna have to go into hiding for a month.

JACK. What'd she say?

WILL. She's babysitting right now, she's going to look and see what she can find. She said she'd call me back.

SKIP. So we're just waiting?

WILL. I guess so.

ANDY. Dammit!

(Silence.)

JACK. I feel like we should have brought a board game or something.

ANDY. Like Jenga!?

WILL. Jenga's not a board game.

JACK. I was thinking more along the lines of like—Monopoly.

ANDY. I hate Monopoly.

SKIP. You would.

ANDY. What's that supposed to mean?

SKIP. You're just not a Monopoly kinda guy.

ANDY. Yea, cuz I hate it.

SKIP. No, I think it's more that you don't get it.

ANDY. Oh I get it.

SKIP. No...Monopoly requires a certain level of mathematical skill that I don't think you've acquired. You know, adding and subtracting. The ability to understand numbers. It's hard.

ANDY. Jenga has that! You have to add and subtract blocks. *(Long beat.)* Okay, that was a stretch.

SKIP. Thanks for admitting it.

JACK. I like Jenga, Andy. It takes a lot of focus.

ANDY. What?

JACK. Focus?

ANDY. Totes!

SKIP. What is this "totes" thing?

ANDY. It's short for totally. Come on, get with the times.

WILL. He says it every chance he gets, drives me freaking nuts.

ANDY. That's just cuz you can't pull it off.

WILL. Neither can you!

SKIP. I hate that abbreviated shit. The big one at my school is “sogs.”
(*Pronounced s-oh-gz.*)

JACK. What the hell does that mean?

SKIP. Like “so good.” Except retarded.

WILL. They’re all retarded! It’s not like you don’t have time for the extra syllable.

ANDY. I don’t. I have shit to do.

WILL. You’re an idiot.

JACK. Totes.

SKIP and WILL. OHHHHH!

SKIP. (*To JACK:*) What are they saying at your school?

JACK. I dunno, we spoke English mostly.

WILL. Well good for you guys! I should have gone to school with you.

JACK. Nah, you wouldn’t have liked it that much.

WILL. Why not?

JACK. I dunno.

WILL. Did you not like it?

JACK. It was fine.

SKIP. Wow. You’re being awfully descriptive.

JACK. Well...okay. Fuck. I actually left before the semester ended.

SKIP. (*Beat.*) What?

ANDY. Woah, woah, woah. Hold the phone...what did you do?

JACK. I left.

ANDY. Just...left?

JACK. Yeah.

SKIP. Where did you go?

JACK. I took a road trip.

SKIP and ANDY. GET OUT!

SKIP. That’s awesome!

WILL. Why didn’t you tell us?

JACK. I don’t know. It wasn’t a big deal.

ANDY. Are you shitting me?! That’s huge!

SKIP. How long were you gone?

JACK. A little over a month... I got back like three weeks ago.

SKIP. Wow, that's awesome. I'm jealous.

WILL. Wait...you've been home for three weeks? Why didn't you call us? (*Referencing ANDY too:*) We've been here.

JACK. I know.

WILL. I thought you were still at school. Did you not want us to know you were back?

JACK. No, I wasn't trying to keep anything from you. I just needed some time alone.

ANDY. Well, I don't care, I wanna know everything. Where'd you go? What'd you do? Who'd ya bang? Tell me everything!

JACK. Everything?

ANDY. Yeah.

JACK. Okay...

THE OPEN ROAD

WELL

I TOOK A MONTH OFF FROM SCHOOL

AND DECIDED TO GO ON A TRIP

I PACKED MY BAGS AND KISSED MY MOM GOODBYE

ANDY. You kissed your Mom dude? Gross...

JACK.

AND I GOT INTO MY CAR

WHAT A LOUSY PIECE OF SHIT

BUT I DIDN'T CARE

I JUST NEEDED TO TRY

AND GO DRIVING DOWN THE COAST

IN THE NICE DAYS OR THE RAIN

I WORE THE SAME CLOTHES AND GOT FOOD ON THE GO

SKIP. Wendy's?

JACK.

I TORE AROUND THOSE CURVES

JUST SPEEDING THROUGH THE PLAINS

SOMETIMES I WENT SO FAST I WANTED TO EXPLODE

CAUSE IT WAS JUST ME

AND THE OPEN ROAD

I STOPPED AT ALL THE PARKS
 AND SLEPT UNDER THE SKY
 AND WHEN I WOKE I DROVE THE REST OF THE DAY
 I TOOK SHORTCUTS THROUGH PEOPLES' YARDS
 AND RAN MY GAS TANK CLOSE TO DRY
 AND WHEN I SPED BY COPS I KNEW JUST WHAT TO SAY
 AFTER THE FOURTEENTH TIME
 WHEN I WAS DRIVING THROUGH THE EAST
 WITH THE WINDOWS ROLLED DOWN LOW
 THERE WAS SO MUCH AIR THAT I COULD HARDLY
 BREATHE
 I TAUGHT MYSELF THE LAND
 FROM THE BLUE RIDGE TO POCONOS
 I BECAME AN EXPERT ON HOW THE TRAFFIC FLOWED
 I LOVED MY LIFE ALONE
 ON THE OPEN ROAD

AND THEN I MET THIS KID
 WHO WANTED TO GO CROSS COUNTRY LIKE I DID
 HE WOULDN'T HITCH CAUSE HE HAD TOO MUCH PRIDE
 SO I OFFERED HIM A RIDE

AND WE LEARNED ABOUT EACH OTHERS LIVES
 AS WE TALKED ALL THROUGH THE NIGHT
 AND WHEN HE THOUGHT THE TIME WAS RIGHT
 HE KISSED ME IN THE CAR
 BENEATH A STARLESS SKY
 AND WITH THAT KISS HE OPENED UP MY MIND
 AND WE WENT DRIVING
 WE WERE DRIVING
 WE WERE DRIVING
 JUST ME
 A BEAUTIFUL BOY
 AND THE OPEN ROAD

(Silence.)

SKIP. Wow. *(Beat.)* Have you told your mom yet?

JACK. Yup.

SKIP. What'd she say?

JACK. She said she always knew—

SKIP. So did I.

JACK. — which was annoying.

SKIP. Oh. Sorry.

JACK. That's okay.

SKIP. *(Pause.)* Well... that's huge man, I'm really prouda you.

JACK. Thanks.

(SKIP stares at WILL.)

WILL. What? Oh. Yeah. No, I know. That's awesome. I'm sorry...it's just...new.

JACK. For me too.

WILL. It's great though!

JACK. Thanks.

(Awkward silence.)

SKIP. Well I don't know about you fellas, but I think this calls for a celebration! Everybody ready to get drunk?

ANDY.

Fuck yeah.

JACK.

Absolutely.

SKIP. Great! Who's coming with me to the car?

WILL. You already got it?

SKIP. Of course. Always a step ahead, amigo.

JACK. I'll help.

SKIP. Sweet. *(To WILL and ANDY:)* Be right back.

(SKIP and JACK start to exit.)

(To JACK:) Did you touch my butt?

JACK. Shut up.

(SKIP and JACK exit. Beat.)

WILL. *(To ANDY:)* Well. I wasn't expecting that.

(Silence. ANDY is sitting on the player's bench staring at his phone.)

Andy?

ANDY. Yeah?

WILL. You all right?

ANDY. Mhmm.

WILL. You sure?

ANDY. Yeah.

WILL. What's wrong?

ANDY. Nothing.

WILL. Please. I know you.

ANDY. (*Biting:*) Nothing's wrong. I'm fine.

WILL. You don't look fine.

ANDY. (*Beat.*) Well, are you?

WILL. Yeah.

ANDY. Good.

WILL. What is that supposed to mean?

ANDY. Will, what do you want me to say?

WILL. I dunno. What's the matter with you?

THINGS ARE DIFFERENT

ANDY.

DON'T LOOK AT ME THAT WAY
I'M NOT CRAZY
I DON'T REALLY CARE
HOW YOU'D LIKE ME TO FEEL
NOW IF IT DOESN'T BOTHER YOU
THAT HE'S CHANGING, FINE
BUT DON'T PRETEND THAT THIS
IS NOT A BIGGER DEAL
JACK IS—

WILL.

YOU ARE OUT OF LINE, JUST SO YOU KNOW
HE'S YOUR FRIEND AND THAT'S THE END OF IT

ANDY.

IF YOU WON'T LET ME TALK THEN I SHOULD GO

WILL.

NO
I JUST THINK YOU MIGHT HAVE TO BEND A BIT
WHY SHOULD ANYTHING CHANGE JUST CAUSE HE'S
OPENED UP?
WE SHOULD BE GLAD THAT HE'S LETTING US IN
IT'S BEEN A LONG TIME, IT'LL JUST TAKE SOME MORE
TO WORK IN OUR OLD WAY
OKAY?

ANDY.

HE IS DIFFERENT, WILL
IT'S KINDA HARD NOT TO SEE
NOW IF YOU'RE OKAY, THEN THAT'S OKAY
BUT DON'T TELL ME THAT I HAVE TO BE

WILL.

WHY ARE YOU MAD?
WE'RE GONNA BE FINE
THIS ONLY CHANGES WHAT YOU LET IT CHANGE

ANDY. DON'T TRY TO ACT LIKE THIS PROBLEM IS MINE

WILL.

WELL EVERYONE ELSE IS ACTING THE SAME
SO WHY GREET THAT CHANGE
BY CAUSING HIM PAIN?

ANDY. I DON'T WANT TO HURT HIM

WILL. CAN'T YOU SEE THAT YOU WILL?

ANDY. WILL YOU LISTEN TO ME?

WILL.

YOU'RE HIS FRIEND,
YOU SHOULD
UNDERSTAND HIM

ANDY.

WHY DON'T YOU

UNDERSTAND ME

WILL.

THIS ISN'T WRONG, ANDY
THIS IS JUST NEW
YOU CANT WRITE OFF JACK
CAUSE HE'S DIFFERENT THAN YOU

ANDY.

DON'T MAKE IT SOUND
LIKE I'M WRONG
I WISH WE COULD BE
WHAT WE USED TO BE
FOR SO LONG BUT...
THINGS ARE DIFFERENT,
WILL
IT'S KINDA HARD NOT
TO BLAME, WHEN

WILL.

YOU'RE NOT
WRONG, BUT...
NEITHER IS THIS ANDY,
HE'S GROWING UP
YOU WILL BE FINE
IF YOU GROW WITH HIM

JACK NEVER SAID THAT
YOU HAD
TO LIVE YOUR LIFE ONE
WAY
LET GO OF YOUR BIAS
HE IS YOUR FRIEND
OR THIS COULD BE

JACK IS THE REASON
THAT WE DON'T FEEL
THE SAME.

NOW ITS JUST YOU AND
ME AND SKIP
WE'LL WORK AS THREE

WILL and ANDY. NOT FOUR ANYMORE

WILL. Andy—

ANDY. WHAT ARE YOU ASKING ME TO DO?

WILL. JUST LET IT GO

ANDY. IS THIS FOR HIM OR FOR YOU?

WILL. LET IT GO

ANDY. WHY ARE YOU PUTTING THIS ON ME

WILL.

LOOK, IM NOT SAYING I DISAGREE
BUT PLEASE, FOR ME, KEEP QUIET

ANDY. Fine.

WILL. Fine.

*(ANDY sits on the bleachers, while WILL walks down the field.
JACK and SKIP enter carrying two cases of Natty Light.)*

SKIP. The pride parade is back!

(JACK and SKIP set the cases on the player's bench.)

WILL. What did you get?

SKIP. Only the best for my boys. Natty Light!

(SKIP tosses a can to WILL.)

WILL. *(Sarcastic:)* Mmm... Did you steal those from your Dad's fridge?

SKIP. Nope. *(Proudly:)* Bought em.

WILL. How?

SKIP. THIS guy!

(SKIP flashes a fake ID.)

WILL. Let me see that.

(SKIP hands the ID to WILL.)

SKIP. (*Recites the info from memory:*) Julio Mendez. 5225 Ridgemon Court. Ironwood, Minnesota. September 7th, 1983.

JACK. Impressive.

SKIP. I know.

WILL. This looks nothing like you.

SKIP. Sure it does.

WILL. This kid is Hispanic.

SKIP. Well it worked didn't it?

(SKIP takes his ID away from WILL.)

JACK. (*Grabbing a beer:*) You know, I didn't have a single drop of alcohol this past year, and guess what, I'm still sane.

SKIP. Yeah, but you're gay. See what sobriety can do to you?

WILL. (*WILL, covering, takes a sip.*) This stuff is terrible.

SKIP. Then don't drink it.

WILL. Just saying, I thought you had better taste than this.

SKIP. Listen, I had ten dollars. For ten dollars, this is quality.

JACK. (*To WILL:*) Did what's her face call?

WILL. Nope.

SKIP. How long are we gonna to wait around for this girl?

WILL. I don't know. You got places to be?

SKIP. No, I just don't wanna be out here all night. That's all.

ANDY. Amen to that.

WILL. (*To JACK, about SKIP:*) So...what do you think of this new look?

JACK. I wasn't gonna say anything but, you kinda look like a pot-head.

WILL. I think he looks like Anne Heche.

SKIP. I don't really care if it looks good or not.

WILL. You should.

SKIP. Why? Who am I trying to impress?

ANDY. Not us, apparently.

JACK. I have to admit, I'm a little surprised. I thought you were gonna come back looking like a total Ivy League prep. You know, pink polo with the popped collar...

SKIP. Never! My roommate was like that. He wore plaid shorts every day of the week. It'd be 15 degrees outside and he'd still be wearing plaid shorts and boat shoes. Dumbass.

WILL. Sounds like your kind of guy.

SKIP. Not to mention the fact that his dad bought him a Lexus when he graduated from high school.

WILL. Jesus.

JACK. I got a check from my grandma that bounced.

SKIP. Yeah. And he was all pissed off cause it wasn't a Beamer.

ANDY. Shut up!

WILL. So what did you say?

SKIP. About what?

WILL. To him, about the car.

SKIP. Nothing.

WILL. Why not?

SKIP. What was I supposed to say?

WILL. I dunno, a guy like that— I figured you'd let him have it.

SKIP. Why would I "let him have it?" Nothing I'm gonna say is gonna change anything, so why waste the energy?

JACK. ...When you can just grow your hair out.

SKIP. Exactly.

WILL. Are you kidding me?!

SKIP. What?

WILL. I've just never heard of you backing down from an opportunity like that. You're the most opinionated guy I know.

SKIP. My opinion doesn't mean shit Will. It's just one opinion. So why not go with the flow? I mean I'm doing your prank, aren't I?

WILL. It's not my prank! It's OUR prank!

SKIP. Right. I forgot. Sorry. Who cares anyway.

WILL. I care!

SKIP. Sure, but no matter how much you CARE, it doesn't matter. No one really listens to anyone, we're all too wrapped up in ourselves. So why should I be any different?

WILL. Because you *are*. You always have been. It's why we're friends.

SKIP. I thought we were friends because we sucked at football.

WILL. No, come on. We're friends because we're—

SKIP. Different? No we're not. You'd like to think we are. But you're sitting here, talking about how things should change and not doing shit. Just like everybody else.

GENERATION APATHY

IN A WORLD THAT DEFINES ITSELF WITH X's Y2K's and Z's
 YOU'RE PRESENT FOR A THIRD WORLD WAR
 THAT'S REAL BUT YOU CHOOSE NOT TO SEE
 YOU DON'T CARE OR EVER DARE OUTSIDE OF YOUR
 COMPLACENCY
 BUT IT'S NOT JUST YOU, THERE'S A NEW WORLD ORDER:
 GENERATION APATHY

WILL. I am not like that.

SKIP. Yes you are, you just don't want to hear it.

WE'RE JUST VIRGINS WHO ARE BURGEONING WITH
 READINESS FOR MORE
 BUT WE'VE GOT PORNOS IN OUR DRAWER
 SO WE DON'T HAVE TO USE THE DOOR
 WE FEED A NEED TO NEVER BLEED UNLESS WE'RE AB-
 SOLUTELY SURE
 WE GO THROUGH PAINSTAKING MEANS TO NEVER
 FEEL PAIN ANYMORE

WE USED TO BE YOUNG AND STUPID BUT NOW WE'RE
 JUST YOUNG
 CAUSE WE DON'T ADMIT THE STUPID SHIT WE'VE DONE
 NOW THAT REAL LIFE HAS BEGUN
 OUR GENERATION'S WAY OVERSEXED AND UNDERLOVED
 AND UNDERWHELMED BY ALL OF THE ABOVE

WILL. Skip, I think that's a—

SKIP. Am I wrong?

WE COMPLAIN ABOUT OUR PERFECT LIVES WITH BIG-
 GER WORDS THAN MOST
 WE SPEW OUT FACTS AND FIND IT RELAXING TO TALK
 SHIT AS WE BOAST
 ABOUT ME AND ME AND ME AND ME, LET'S ALL RAISE
 A TOAST

TO THE GENERATION THAT'LL TURN THE NATION
FROM A SUPERPOWER INTO A GHOST

OUR FATHERS ARE COMMUTERS
BUT WE'RE STUCK IN OUR COMPUTERS
WHICH TAKE US ALL AWAY FROM ONE ANOTHER
BUT WHO CARES
CUZ WE'RE TOO OCCUPIED TO NOTICE WHAT WAS
THERE HAS DIED
BETWEEN THE FAMILIES WHO USED TO LOVE EACH
OTHER
CUZ WHO CARES
THE PROBLEMS OF THE WORLD WE'RE IN WILL ALWAYS
BE RIGHT HERE
BUT RATHER THAN US FIXING THEM WE'LL JOIN IN
WITH THE CHEER
WHO CARES
WHO CARES
WHO CARES, WHO CARES, WHO CARES
WHO CARES

WE MAY GRADUATE WITH HONORS BUT THERE'S NO
HONOR IN IT
WE ARE RUNNING A RACE BUT WE'RE OKAY IF WE DON'T
WIN IT
WE ARE SMART BUT WE DON'T TRY
THE "DO I HAVE TO?" KIND OF GUY
WHO'LL NEVER RISK AND NEVER FAIL IF HE CAN SPIN
IT
CHIVALRY AND BRAVERY, AND THE QUALITIES WE USED
TO BE
ARE NOW ONLY A MEMORY
AND WHAT I'M STILL WONDERING
IS WHAT'S THE MOST EXPENSIVE THING I CAN GET FOR
FREE

I FEEL BAD BUT CAN'T HELP THE LAUGHTER
AT THE GENERATION THAT COMES AFTER
GENERATION APATHY

(WILL pulls his phone out of his pocket and walks away.)

SKIP. *(To WILL:)* Where are you going?

WILL. *(Agitated:)* Calling Hannah.

SKIP. What? Are you pissed at me?

WILL. No, I just wanna know where she is.

(WILL walks down the field, away from the guys and starts to call Hannah.)

SKIP. *(To JACK and ANDY:)* You see, no one wants to hear it.

(WILL closes his phone and puts it back in his pocket.)

AFTER ALL

WILL.

WHEN I FEEL ALONE, I HAVE THESE FRIENDS OF MINE
THE OTHER HALVES OF ME, WHO KEEP ME SANE IN
TROUBLED TIMES
AND WHEN I LOSE MY WAY, I HAVE THEM THERE IN
THE BACK OF MY MIND
AND THEN I DON'T FEEL LONELY AFTER ALL
WHEN I WAS YOUNG I ALWAYS HAD MYSELF
TO GUIDE MY LIFELESS ACTION FIGURES TO THE FLOOR
DOWN FROM THE SHELF
MY BEDROOM WAS MY PLAYGROUND
TO DRAW AND WRITE AND PRAY
THAT I WOULD FIND SOME REAL FRIENDS TO GUIDE ME
SOMEDAY

(JACK notices Will's notebook under the bench.)

JACK. What's that?

SKIP. What?

(JACK picks up the notebook.)

JACK. *(Reads:)* "The Personal Memoirs of William Frances Levinson."

SKIP. What!? Let me see.

ANDY. What are you doing?

SKIP. *(Flipping through the pages of the notebook:)* Exploring.

JACK. Maybe we shouldn't read it.

SKIP. Or maybe we should. "There was no real reason why we should have been friends." ...Is this about us?

WILL.

AND NOW WHEN I FEEL
ALONE
I HAVE THESE FRIENDS
OF MINE

JACK.

"—Jack was incredibly small for his age. He was targeted by the same group

THE OTHER HALVES
OF ME
WHO KEEP ME SANE IN
TROUBLED TIMES

AND WHEN I LOSE MY
WAY, I HAVE THEM
THERE IN THE BACK OF
MY MIND

WILL.

AND THEN I DON'T FEEL LONELY...
SO WHEN I LOSE MY WAY
WOULD THEY EVEN CARE
SINCE WHEN I WENT AWAY
THEY WERE NEVER THERE
AND WHEN I LOSE MY WAY
WHERE ARE THEY WHEN I AM LONELY
WELL NOBODY ASKED ME IF WE'RE ALLOWED TO
CHANGE
MAYBE I'M THE ONLY ONE WHO STAYED THE SAME

AND NOW I AM STILL ALONE WITH ALL THESE FRIENDS
OF MINE
THE OTHER HALVES OF ME WHO RAN AWAY IN TROU-
BLED TIMES
AND NOW I FEEL THE SHAME OF HOLDING ONTO
WHAT'S NO LONGER MINE
MAYBE THINGS ARE DIFFERENT AFTER ALL
AND I JUST NEVER SAW IT AT ALL

of 12th graders who decided
that he would fit nicely in a
trashcan—"

SKIP.

"Skip was a military brat
whose father insisted that his
boy maintain a GI Joe style
crew cut. On his way to school
every day, Skip looked like
a toy soldier storming the
campus."

ANDY.

Let me see that! "Andy's
brothers all played Varsity
for the Beavers, so it was very
important that he not only
make the team as a freshman,
but that he also make All-
State."

ANDY. "Andy seemed destined for athletic glory, except for one minor problem: he was a terrible athlete. On the first day of tryouts Andy managed to run the ball into the wrong end zone. Twice."

(Everyone except ANDY laughs at this.)

Whatever man. At least I touched the ball. You guys didn't even make it past wind sprints.

JACK. *(Sarcastic:)* Yeah, you're amazing.

ANDY. I know.

(WILL runs over.)

WILL. What are you doing? Don't!

ANDY. What?

WILL. Please don't read that.

ANDY. Why?

WILL. Cause it's not yours.

SKIP. What is it, a diary?

WILL. It's nothing. Give it back.

ANDY. Come on, we're just getting to the good part.

WILL. Look, could you not. It's private—

SKIP. Private? Like...a diary?

WILL. It's not a *diary*!

ANDY. Quiet! I'm reading. "The seniors called him Conan the Barbarian, but I don't think Andy ever really understood why." *(To WILL:)* What!? Yeah I did! Cause I was strong as shit!

SKIP. More like dumb as shit.

ANDY. *(Doesn't understand:)* Nuh uh.

WILL. Andy, please—

ANDY. I've only got a paragraph left, lemme finish. "When we left the field that day becoming friends seemed like a last resort. But it actually resulted in an unexpected brotherhood. We knew we were different and as we spent more and more time together, we began to loath the idea of being 'normal.' We'd never be homecoming kings or football stars but in the grand scheme, that didn't matter. Our friendship was defined by who we were, by our standards. Life pushes you in a direction whether you choose it or not. Oddly enough, life turned us around so we could find each other."

(Silence.)

JACK. It's really good, Will.

WILL. Thanks.

(ANDY slams the notebook shut and tosses it to JACK.)

ANDY. Well I hate it!

SKIP. Come on Andy. We never would have become friends if you'd run those touchdowns into the right end zone. (Beat.) Either time.

(The guys laugh.)

ANDY. True, but it's a story, can't you change it a little? Artistic likeness?

SKIP. License?

ANDY. That's what I said.

JACK. (Flipping through the pages:) There's a lot here.

WILL. (Embarrassed:) I know.

SKIP. When did you write all this?

WILL. At school.

ANDY. Is that why you were in the room so much? I always thought you were, you know...

WILL. Well...that too.

JACK. Will, what does this mean? (Reading:) "When I first met Jack, he was wearing baggy sweatpants and a jersey that was almost twice his size. All I could think was that Jack bore a striking resemblance to Popeye." I don't get it!? Why Popeye?

WILL. Cuz you were so small.

JACK. So?

WILL. When you put pads on you looked like you'd eaten your spinach.

(SKIP laughs at him.)

SKIP. That's so true. Well put.

JACK. Oh shut up, GI Joe!

SKIP. Oh, Popeye is so much worse.

ANDY. Besides, where's all the shit about you?

WILL. What are you talking about?

ANDY. Why isn't there anything in there about you being a fatty?

WILL. I was not!

ANDY. No no no, don't lie. You were a fucking tub! You were so fat your belly came out from under your jersey.

(SKIP laughs hard.)

WILL. Whatever man, that was baby fat.

ANDY. Dude, that was not baby fat. That was *fat* fat. You came to school with like twenty Snack Packs a day. You looked like Chunk from The Goonies.

(They all laugh.)

WILL. You guys suck.

SKIP. Truffle Shuffle, truffle shuffle...

JACK and ANDY. Truffle shuffle, truffle shuffle...

THE GOOD OLD GLORY TYPE DAYS

ANDY. CHUNK!

SKIP. POPEYE THE SAILOR MAN

WILL. GI JOE

WILL and ANDY. THE AMERICAN HERO

JACK.

AND CONAN
THE BARBARIAN
NOT O'BRIEN

WILL.

LOOK
WE ARE STILL THE BOYS
FRESHMAN YEAR, WE WERE QUEER
SORRY
WE WERE "DIFFERENT"
FORGOT YOU'RE GAY NOW

JACK.

YOU WEIGH THE SAME THAT YOU DID BACK THEN
BUT YOU WERE FIVE FOOT FOUR, NOW YOU'RE FIVE
FOOT TEN
WELL AT LEAST FIVE NINE, WELL AT LEAST YOU'RE
TALLER

SKIP.

LOOK WHO'S TALKING ABOUT BEING AN AWKWARD
MESS
YOU WERE SO GANGLY, YOUR ARMS JUST DANGLED
THEY WRAPPED 'ROUND TWICE WHEN YOU'D FOLD 'EM
'CROSS YOUR CHEST

ANDY. AND I WAS STRONG

JACK. BUT YOU WERE DUMB

SKIP. STILL ARE

ANDY. SHUT UP

WILL. YOU ARE

WILL and ANDY. YOUR MOM!!

ALL except ANDY. SEE

ALL.

MAN THIS BRINGS ME
BACK TO THOSE GOOD OLD GLORY TYPE DAYS

WILL. WHEN WE WOULD RUN FROM BULLIES

JACK. WHEN WE WOULD HIDE IN TRASH CANS

SKIP.

WHEN ALL THEY WANTED TO DO
WAS PUT US IN ONE

ANDY. AND WE'D SAY WE HAD GIRLFRIENDS

WILL. BUT NOBODY COULD MEET THEM

JACK. CAUSE THEY WERE ONLINE

SKIP. AND PROBABLY MEN

ALL.

MAN THIS BRINGS ME
BACK TO THINGS I
HAVEN'T THOUGHT ABOUT SINCE THOSE GOOD OLD
GLORY TYPE DAYS

WILL.

HEY
WHAT ABOUT YOU
MR. YOU-KNOW-WHO
JUNIOR ROTC

SKIP.

YEA THAT WAS ME
IT WAS MY DAD'S PLAN, BUT I GOT SOMETHING OUT OF
IT
I COULD END YOUR LIFE WITH MY BARE HANDS

WILL. FUCK YOU, BRING IT ON

ANDY. WATCH OUT, ARE YOU NUTS?

JACK. DON'T FIGHT, COME ON GUYS

SKIP. YOU'RE MINE!

ALL.

SEE, THIS IS WHAT THE GOOD OLD DAYS SHOULD BE
LIKE

JACK. FOOTBALL IN THE LIGHTS

WILL. PIZZA EVERY NIGHT

ANDY. HORSEFACE EVERY NIGHT

SKIP. STREET FIGHTER 2

ALL.

ARE THE THINGS THAT REMIND ME OF YOU AND ME
AND HERE
DREAMING OF AMAZING THINGS
THE NEW IDEAS THAT WE WOULD BRING
TO A WORLD THAT ISN'T GROWING
ISN'T GOING WHERE IT COULD BE
LIFE ISN'T ABOUT WHAT IS
BUT WHAT SHOULD BE
GENERATION YOU
AND ME AND HERE

WILL.

GOOD OLD GLORY DAYS ALWAYS SEEM TO SAY GOOD-
BYE

SKIP.

AND THEY BECOME THE PAST TENSE THAT WE APPLY
TO OUR LIVES

ANDY.

THE GOOD OLD DAYS ARE ONLY GOOD WHILE YOU'RE
THERE

JACK.

AND WHEN THEY'RE DONE, THEY'RE NOT AS FUN
EVEN THOUGH YOU STILL DO CARE
MAN I MISS THOSE...

SKIP. UGLY GYM CLOTHES

ANDY. WILL'S BIG JEW NOSE

WILL. ANDY'S SISTER'S PANTYHOSE

ANDY. Hey!

JACK. MAN I MISS THOSE

SKIP. HIGH SCHOOL DANCE WOES

ANDY. BATHROOM PEEP SHOWS

WILL. WATCHING US GROW

ALL.

MAN I MISS THOSE
MAN I MISS THOSE
MAN I MISS THOSE
GOOD OLD GLORY TYPE
MAN I MISS THOSE
GOOD OLD GLORY TYPE DAYS

WILL. This is perfect.

JACK. What?

WILL. This. The four us back together again. I missed it so much.

SKIP. Maybe if you were better at staying in touch...

WILL. You're one to talk.

SKIP. Touché.

JACK. To be honest, if I'd been around you guys all year I never would have gone and done what I did. And I needed to. I needed that time away from you fools.

SKIP. I don't know if you needed it. I could have told you—

JACK. Shut up jerk.

WILL. I hated this year.

SKIP. Why?

WILL. It just wasn't for me. Everyone kept walking around being like "oh I love this, we're *free*"—and I just never got that.

SKIP. No, I hear you. Everyone gets to college and thinks life's gonna get so much easier...like they can do whatever they want and mommy and daddy will just pay for it.

JACK. Here we go again.

SKIP. What? It's the truth.

JACK. No, you can't just group everyone together like that. We're not all that entitled.

WILL. Like you. You did something. You left.

JACK. (*To WILL:*) Exactly. Thank you. (*To SKIP:*) So stop being bitter.

ANDY. I don't understand you guys. I loved college.

SKIP. I don't remember hearing from you.

ANDY. I was busy!

SKIP. Doing what?

ANDY. Gettin my bone smooched!

WILL. See why I didn't have anything to write home about?

ANDY. F you!

(Will's phone rings, Britney Spears' "Toxic.")

SKIP. Is that really your ring?

WILL. What? Leave her alone. (*Answers the phone:*) Hello? Horsef—Hannah? Hey! Hi. So did you find the... Really? (*Disappointed:*) Oh.

ANDY. What?

WILL. (*Into the phone:*) No, it's okay. Don't worry about it.

ANDY. What is she saying?

WILL. We'll just figure something else out.

ANDY. Let me talk to her!

WILL. (*To ANDY:*) Stop! (*Into the phone:*) It's gonna be fine. Thanks though. Okay. Bye. (*Hangs up.*)

ANDY. Come on dude! I wanted to talk to her.

WILL. (*Snaps at ANDY:*) Andy, shut up for once!

ANDY. Woah! What'd I do?

WILL. She doesn't have it.

JACK. What do you mean? What'd she say?

WILL. She thinks it's in the building.

ANDY. What!?

WILL. I know. Apparently it could be in the maintenance closet.

JACK. So what did she give us?

WILL. Who knows.

ANDY. (*Sarcastic:*) We probably have her Dad's car keys. (*Kicks something:*) What are we supposed to do now?

SKIP. (*Beat.*) You know...we could always try and sneak into the building?

ANDY. Keep talking!

WILL. How?

SKIP. Well...there's that window in the gym. The one we used to sneak out of during assemblies.

ANDY. Oh my God, totes!

(*WILL shakes his head.*)

SKIP. We could definitely get in through there. And if the closet's locked, screw it, let's just break in.

ARE YOU READY (REPRISE II)

AREN'T YOU READY FOR TONIGHT?

WILL. I'VE BEEN READY SINCE 5 YEARS AGO

JACK. TRESPASSING'S A CRIME, YOU KNOW

SKIP. THEN WE'LL ABORT IF COPS SHOW

ANDY. I like where your head's at.

WILL. I DUNNO...

SKIP. ARE YOU SCARED NOW?

WILL. NO

ANDY. I'LL GO WITH YOU

SKIP. (*To JACK and WILL:*)

IF YOU SEE SOMEONE FIND SOMETHIN LOUD TO DO

SKIP and the GUYS.

NOW ARE YOU READY FOR
READY FOR TONIGHT...

ANDY. All right. Let's do this!

(SKIP and ANDY exit, whooping and hollering.)

WILL. SSShhhhhhhhhhhh! Guys!

JACK. They're going to set off some alarm in that building and we're all gonna get caught.

WILL. No they wont, Jack! Bad vibes!

JACK. Okay fine. Good vibes, good vibes. But you know I'm right.

WILL. Probably.

(Long silence.)

So...is there a guy? Like a guy, like a boyfriend guy? Is that what you call it?

JACK. Sure. You can call *it* that.

WILL. Sorry. (Beat.) So is there?

JACK. No. There isn't.

WILL. What about the guy you met.

JACK. I dunno. He lives in Iowa. I live here. It's not like I'm gonna start doing long distance. (Beat.) We're friends on Facebook, that's something, right?

WILL. (Laughs.) I guess. (Beat.) So, can I ask...how long you've known? I mean, was it something that you've always known or just suddenly realized or what?

JACK. (Wryly:) Why so curious?

WILL. I dunno— I mean, I just wanna understand what you're going through.

JACK. Well...I think I always kinda knew on some level. I just fought it and then I realized I didn't have to. I can actually be who I am and if people don't like who I am then fuck them. I'm fine.

(WILL nods. Beat.)

Does that bother you?

WILL. No, of course not.

JACK. Good. (Beat.) What do you think Andy thinks?

WILL. (Caught off guard:) I don't know. I'm not...

JACK. I'm just curious. I didn't know if he said anything to you—

WILL. What would he have said?

JACK. I don't know. But he hasn't really said much of anything since— I just don't think he's too thrilled.

WILL. Andy's weird. "What do you think Andy thinks" is kind of a loaded question.

JACK. Yea. But I can tell when something's bothering him.

WILL. (*Beat.*) Well...okay. Okay, he did say something.

JACK. He did? What?

WILL. Just that he's not all that cool with it, that you should have told us a while ago. Like you've been lying to us or blah blah blah. I dunno, it was pretty much bullshit.

JACK. He said that?

WILL. ...Yeah.

JACK. Why didn't you tell me?

WILL. Cuz he asked me not to.

JACK. I just don't understand why he'd think that! Why would I try to screw things up?

WILL. It's not you, Jack. It's him.

THE THING ABOUT ANDY

HE'S NEVER BEEN LIKE US
 THAT'S BEEN CLEAR SINCE BACK THEN
 SO THE FACT THAT HE'D CHANGE WITHOUT TELLING
 US WHEN
 IS NOT TOO SURPRISING
 CAUSE IT'S ALWAYS BEEN CLEAR
 THAT THERE'S SOMETHING GOING ON HERE

WITH ANDY
 THE THING ABOUT ANDY
 IS HOW CLOSE WE ARE TO HIM
 AND HOW MUCH WE STILL DON'T KNOW
 ANDY
 THE THING ABOUT ANDY
 IS WHY HE SHUTS DOWN SO FAST
 AND ACTS LIKE HE CANT LET GO
 SO HE WON'T HAVE TO SHOW
 THE THING ABOUT—

JACK.

MAYBE
THE THING ABOUT ANDY
IS HE DOESN'T KNOW HIMSELF
THE WAY THAT HIS BEST FRIENDS DO
MAYBE
THE TRUTH IS THAT ANDY
JUST ISN'T AS SMART AS US
SO HOW CAN WE EXPECT HIM TO?

WILL.

OR MAYBE THAT'S NOT TRUE
AND WE DON'T KNOW ANDY

JACK.

BUT HOW CAN THAT BE?
HE'S STILL THE PERSON WHO
WE STOOD NEXT TO SINCE WE WERE KIDS

WILL.

BUT OBVIOUSLY
THE BEST FRIEND YOU THOUGHT YOU KNEW
WOULD NEVER DO WHAT HE JUST DID

JACK and WILL.

IT'S EMBARRASSING THAT WE
CAN LOOK SO HARD AND STILL NOT SEE

JACK. WHAT SOMEONE ELSE COULD FEEL FOR YOU...

WILL. WHEN YOU DON'T MAKE A MOVE...

JACK. WHAT FAKE FRIENDS SAY AND REAL FRIENDS DO...

WILL. IT'S JUST ANOTHER WAY TO PROVE...

JACK and WILL.

THAT I NEVER REALLY KNEW
A THING ABOUT

WILL.

ANDY
THE THING ABOUT ANDY
IS HOW MUCH HE DOESN'T GET
THE WORK THAT A BEST FRIEND DOES

JACK.

ANDY

THE THING ABOUT ANDY
IS HE'S BETTER FRIENDS WITH US
THAN WE ARE TO HIM BECAUSE

JACK and WILL.

THERE NEVER REALLY WAS
A THING ABOUT—

*(JACK leans in and kisses WILL on the cheek. WILL pulls away.
Silence.)*

WILL. What was that for?

*(Silence. JACK leans in and kisses WILL on the lips. ANDY and
SKIP appear, having seen the second kiss.)*

ANDY. What are you doing?

(JACK and WILL pull away from each other.)

JACK. Shit.

ANDY. Will, what are you DOING?!

WILL. Andy— It was nothing.

ANDY. Nothing? That was nothing?

SKIP. What's going on?

JACK. I'm sorry. I shouldn't have—

ANDY. I don't believe this.

(ANDY grabs his jacket off the bleachers.)

WILL. Andy, come on, we need to talk about this...

ANDY. Will. *Do you realize* what you just did?!

WILL. You're right! I'm sorry. But it's not what you—

ANDY. Fuck this.

(ANDY turns to exit.)

WILL. Andy, come on—

JACK. *(Overlapping WILL:)* Andy, please, can we talk for a second?

ANDY. About what?

JACK. Well, you're obviously upset.

ANDY. *(To JACK:)* You came here tonight and dropped this shit on us and thought that everything would be fine. It's NOT fine. You *lied* to us—

JACK. What?

SKIP. Jesus, he didn't lie to you!

WILL. Guys, please—

JACK. *(Overlapping WILL:)* No, you lied to me *too*, Andy. Will told me what you said.

WILL. Jack—

ANDY. What?

JACK. That you couldn't deal with it. That you've been sitting here all night not saying anything. Why not? Why don't you just talk to me?

ANDY. *(To WILL:)* Why would you tell him that...

JACK. He was being a good friend, Andy. I think I have the right to know.

ANDY. *(To WILL:)* I don't believe you.

SKIP. Why is this bothering you so much?

JACK. I didn't tell you earlier, because I wasn't ready yet, Andy—

ANDY. Look, do whatever you want. I'm going.

(ANDY starts to exit.)

SKIP. Why? What the fuck is your deal right now?

WILL. Everybody STOP IT! *(To ANDY:)* You're right! I'm sorry. Look its over. *(ANDY starts to leave again. WILL grabs him.)* Andy, LISTEN TO ME!

FORGET ABOUT IT

WHEN YOU WERE YOUNG
DIDN'T YOU HAVE DREAMS THAT YOU LET GO OF?
CAUSE SOMEBODY TOLD YOU
THAT YOU WEREN'T ALLOWED TO DREAM THE WAY
YOU DO
DIDN'T YOU?

ANDY. I USED TO

(ANDY turns to exit.)

WILL.

HEY!
WE'RE STILL HERE
UNDER THESE ELECTRIC STARS
AND IT'S CLEAR THIS IS NOT HOW WE USUALLY ARE
BUT NOW WE'RE GONNA RELEARN HOW TO FIT
SO NO MATTER WHAT YOU'RE THINKING OVER THERE
PLEASE JUST
FORGET ABOUT IT

SKIP.

HOW BOUT YOU STAY TO TELL US
WHY YOU'RE SO GOOD AT BEING SUCH A PRICK?

JACK. Skip—

SKIP.

COME ON JACK, YOU KNOW IT'S TRUE
WHAT DID WE DO?

JACK. NO, WHAT DID I DO?

ANDY.

NOTHING! NOTHING! YOU'RE PERFECT, IT'S FINE
I'M THE ONE WHO'S OBVIOUSLY OUT OF LINE

SKIP. I AGREE BUT I DON'T THINK YOU DO

ANDY. WELL THAT'S PRETTY DAMN SMART OF YOU

SKIP. What, are you gonna hit me Andy?

JACK.

STOP! THIS IS MY FAULT
AND I'M SORRY
I NEVER SHOULD HAVE SAID OR DONE A THING

SKIP. What?!

JACK.

IF I HAD KEPT MY MOUTH SHUT THIS EVENING
NO ONE WOULD BE OUT HERE ARGUING

SKIP. Come on—

DON'T APOLOGIZE TO HIM

ANDY. YEA, DON'T APOLOGIZE TO ME

WILL.

THEN DON'T GO
PLEASE DON'T GO
NOTHING'S COLLAPSED
JUST A MOMENTARY LAPSE
STAY PLEASE
CAUSE YOU KNOW
WE CAN FIX THIS IF YOU DO

ANDY. YOU THINK I'D STAY FOR YOU?

SKIP. LET HIM GO

WILL.

NO, LET THIS GO
THINGS CAN CHANGE

ANDY. AS LONG AS WE DON'T FIGHT

WILL.

JUST FORGET ABOUT IT
AND MOVE ON
ALL RIGHT?

JACK. ALL RIGHT

SKIP and ANDY. IT'S NOT THAT EASY

WILL.

YES IT IS
PEOPLE CHANGE
AND PEOPLE LIE
PEOPLE TRY TO SAVE A
FRIENDSHIP
IS IT SO HARD
TO SEE WHY

SKIP and ANDY.

IT'S NOT THAT EASY
JUST TO FORGET ABOUT
THIS

JACK.

THIS ISN'T US GUYS
WE'RE BETTER THAN
THIS
SO LETS TRY

WILL.

WE HAVE TO TRY
AND JUST FORGET ABOUT IT
COME ON GUYS

ANDY.

DO YOU SEE WHAT
YOU'RE DOING?

JACK.

I DIDN'T DO
ANYTHING TO YOU
I MADE A MISTAKE

SKIP.

I DIDN'T KNOW YOU
WERE SUCH A BIGGOT

ANDY.

WHAT THE FUCK DID I
DO?

JACK.

BUT YOU'RE MY FRIEND

SKIP.

OH DON'T

WILL.

FORGET
ABOUT IT
FORGET
ABOUT IT
FORGET
ABOUT IT
FORGET
ABOUT IT
FORGET
ABOUT IT
FORGET
ABOUT IT

SKIP.

YOU PIECE
OF SHIT
AND I'M NOT
GOING
TO EVER...

JACK.

WE CAN
FORGET
ABOUT IT!
THIS ISN'T US
GUYS

ANDY.

LISTEN.
SKIP.
WILL
WHAT
DID
YOU DO?

PLEASE JUST

WILL, SKIP, and JACK. FORGET ABOUT IT

ANDY.

YEA, YOU'RE RIGHT
BE YOURSELF WILL
DON'T HOLD IT IN
SAY YOU'RE A FAGGOT JUST LIKE HIM

(Silence.)

JACK. (*Disbelief:*) What did you just say?

ANDY. I didn't mean it like that... I just...

OTHER HUMAN BEINGS**JACK.** *(To ANDY:)*

THERE ARE CERTAIN THINGS
 YOU NEVER DO TO OTHER HUMAN BEINGS
 THAT NO ONE NEEDS TO LEARN
 CUZ IT'S PART OF WHO WE ARE

BUT YOU DON'T UNDERSTAND
 DO YOU?
 I MEAN, OTHER HUMAN BEINGS
 CUZ IF YOU DID, YOU'D SEE
 THAT YOU JUST WENT TOO FAR
 CUZ WE HAVE THE ABILITY TO CHOOSE
 WHAT WE MAKE A PERSON FEEL
 SO TAKE RESPONSIBILITY FOR WHO YOU LOSE
 WHEN THE PAIN YOU INFLICT BECOMES REAL

(ANDY starts to walk away.)

SO BEFORE YOU GO, YOU SHOULD KNOW
 THAT OTHER HUMAN BEINGS
 DO NOT ACCEPT
 WHEN YOU TALK LIKE THAT TO A FRIEND
 SO, AS ONE OF THEM
 WATCH WHAT YOU DO TO OTHER HUMAN BEINGS...

ANDY. *(Overlapping JACK:)*

LOOK WHO'S "SPEAKING OUT"
 LIKE HE KNOWS ABOUT OTHER HUMAN BEINGS
 JUST PUT THE BLAME ON ME
 THEN DO WHATEVER YOU WANT

JACK.

YOU HAD THE ABILITY
 TO CHOOSE
 WHAT YOU WERE GOING
 TO MAKE ME FEEL
 SO TAKE RESPONSIBILITY
 FOR WHO YOU LOSE

ANDY.

YOU DON'T CARE HOW
 I FEEL
 SO WHY SHOULD
 I CARE
 WHAT I SAY TO YOU?

WHEN THE PAIN YOU
 INFLICT BECOMES REAL

SO BEFORE I GO, YOU
SHOULD KNOW
THAT OTHER HUMAN
BEINGS
DONT FUCK WITH
EACH OTHER
UNLESS THEY WANT TO
LOSE EACH OTHER...
AND YOU JUST LOST ME

NO, I THINK YOU
SHOULD KNOW
THAT OTHER HUMAN
BEINGS
DON'T FUCK WITH
EACH OTHER

(Silence.)

JACK. (*Near tears:*) And now you have nothing to say? (*Beat.*) Kay. I'll go.

WILL. Jack—

JACK. No. It's okay.

(*JACK exits.*)

SKIP. Why would you say that to him?

ANDY. I wasn't calling him that!

SKIP. He's supposed to be one of your best friends and you treat him like he wronged you. He did nothing to you.

ANDY. Skip—

SKIP. You just fucked up a friendship for all of us because you're too selfish to get that it's not always about YOU!

ANDY. Can I please say something?

SKIP. No! Everything that's coming out of your mouth tonight is shit and I'm tired of listening to you.

ANDY. You're *not* listening to me. I would never call him—

WILL. Andy, stop—

ANDY. No! (*To SKIP:*) It's not about him being gay, Skip, it's about—

MY TURN

WILL.

ANDY
THE THING IS
THAT, ANDY—

ANDY.

IS HE'S THE ONE TALKING
SO SHUT THE FUCK UP

WHY ANDY?
IT'S ALL ABOUT "ANDY"
BUT NOBODY LETS ME SPEAK
WHEN I'VE BEEN TRYING TO FIT IN
AND BE LIKE YOU WANT ME TO BE
TRYING TO BE LIKE YOU
BUT I GUESS YOU CANT CHANGE—

SKIP.

I DONT REALLY CARE WHEN YOU ARE THAT UNFAIR
TO—

WILL. ANDY, PLEASE CALM DOWN, THERE'S

SKIP and WILL. OTHER HUMAN BEINGS—

ANDY.

THAT INCLUDES ME TOO, YOU GUYS
YOU CANT JUST ERASE ME
I'M SORRY THIS FIGHT HAD TO CHANGE YOUR NIGHT
BUT THE LEAST YOU CAN DO IS FACE ME

YOU CAN'T KEEP LYING TO YOURSELF
AND HOPE YOU'LL FORGET IT
LYING TO KEEP US CLOSE
BUT IT WENT TO SHIT CAUSE YOU LET IT

WILL. Listen—

ANDY.

NO! IT IS MY TURN TO LET ME TALK
IF YOU DON'T
I'LL TAKE MY TURN TO TELL THE TRUTH
IF YOU WON'T
IM NOT SAYING JACK WAS WRONG
OR I'M THE ONE WHO'S RIGHT
BUT IT IS MY TURN TO SAY MY PIECE TONIGHT

THINGS ARE DIFFERENT WILL
LOOK AROUND
YOUR GOOD OLD GLORY DAYS
ARE NOWHERE TO BE FOUND

(ANDY picks up the notebook up off the bleachers.)

AND ALL OF THESE MEMORIES WE USED TO ENJOY
THE NIGHTS OUT HERE MAKING TOO MUCH NOISE

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Instrumentation

Piano / Conductor (Various Pianos, Electric Pianos,
Guitars, Organs, etc.)

Guitar (Acoustic & Electric Guitars)

Electric Bass (also optional Acoustic Guitar)

Drums (also Djembe, Glock, and aux. Percussion)

Piano/Conductor

Glory Days

1

My Three Best Friends

(Will)

Arrangement & Orchestration by
JESSE VARGAS

Loose Tempo-'Pondering' **A tempo**

1 *solo* 2 3 *f* (band in)

4 5 6 7 8 WILL: Look at this *mf*

Freely-Colla Voce

9 10 11

field, look at this per - fect field The pos - si - bil - i - ties are end - less here,

mp D(add2) C(add#4) Bm7

12 13

8 just white lines... No boun - da - ries to hold us here, ex -

GMaj9 Bm7

Piu Mosso

14 15

8 cept for time. And so much his - to - ry! I - ma -

Asus D2

16 17 18

8 - gine what has hap - pened here... All the sto - ries Games

/E /F# /G

19 20

8 that have been won and friends ha - ving fun, co - ming back

Bm7 Asus

Pno.-Cond.

My Three Best Friends

Glory Days

21 22 23 **A tempo**

8 — for one — per-fect night, — right here!

G2 C7/Bb /C *p* Cymb. Swell

24 25

8 This is the stor-y of four best friends. When we're in one place — the night nev-er ends — We

f G2 + 12 String Gtr. /C /A

26 27

8 talk a-bout things that mat-ter and then — in the same breath, act — like we're ten. — And then

G2 G2/B /C

28 29

8 do it all o - ver a - gain — We're from

G2/F F6(add2no3rd) C2

30 8 Just im - ag - ine this kind of town where the pop - u - lar clique keeps you down. If you can't

mf G2 /C /B /C /A
Drs: Djembe groove

32 8 put on pads and make cave - man sounds as you knock small - er kids than you to the ground

G2 /C Em7
(Gtr. Rhythm)

34 8 Does - nt that sound fun to be a - round? We were ne - ver

F2(add6)

36 8 big e - nough or fast e - nough to keep up with all of them But we were al - ways

mp C2 C2/E

38 smart e - nough or quick e - nough to know we'd be 39 bet - ter in the end. than the

40 sen - iors from the foot - ball team who 41 would-n't let us play. We

42 could - n't catch or run as fast, so they 43 told us we were gay! They

44 tried to make us wor-ship them but we 45 like things our way, just 46 me... and my

C2 C2/E

F2(#4)/B (gtr. cont.) Em7

F2/B A/B

C2 G5/F *mf* C2

+Bass

47 48 49

three best friends.

D7sus4/F#

f G2 (+ Dr Groove) /C /D C2 /D Em7 D2/F#

50 51

Skip is the cyn - ic and Jack's the voice of rea - son and

mf G2 /C /D G2/E G2/B G2/A

52 53

An - dy's the rea - son that Skip is a cyn - ic. We're

G2 F6(add2no3rd) C2/E C2

54 55

bi - cker - ing bro - thers, it's sick! 'S'like if oil and wa - ter could mix..... there's

G2 /C /D G2/E G2/B G2/A

56 some - thing a - bout us that just clicks. Cause

57

G2 /B /D F(add2)

58 I am the glue that holds us to geth er. Ob - ser - ver, in - ven - tor and sole do - cu - men - tor.

59

mp

60 Con - stant - ly watch - ing, the con - stant in - cen - tive to keep mo - ving for - ward and al - ways re - mem - ber where we

61

62 start - ed from and how far we've come since the days when we had no one. But we

63

mf F2 (+ Triangle) Em7(no3rd)

64 8 formed this per - fect u - nion, and an e - ra had be - gun. We

65

66 8 get this life so dif - rent - ly than a - ny - one our age choo - ses to see, me and my

67

68 C2

69 8 three best friends. Your best friends

70

71 C2/F# C2

72 8 o - pen up your mind to parts of you you could - n't find... (Softly but with intensity)

73

74 p C5 /D /E /F#

Lead.

75 76

They saved my life fresh-man year ____ and I ____

C5

77 78 79

them ev-'ry day ____ right ____ here. ____ We've been a-way ____

/D /E /F

80 81

____ for way ____ too long, ____ and all that time a - lone ____ felt ____ 'cause we be - long

82 83 84

right ____ here ____ And we're coming

Dsus4 Bass +Bass

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Piano/Conductor

Glory Days

2

Are You Ready?

(Will, Skip, Jack, Andy)

Arrangement & Orchestration by
JESSE VARGAS

Cue - WILL: Skip! Hey!

Moderate Funk Groove ♩ = 124

SKIP: Heeey buddy! WILL: It's so good to see you! (HUG) SKIP: Where is everybody...(etc.)

The musical score is written for piano and voice. It begins with a piano introduction in 4/4 time, marked 'Moderate Funk Groove' with a tempo of 124 beats per minute. The piano part features a rhythmic melody in the right hand and a bass line in the left hand, with dynamics ranging from *mf* to *mp*. The vocal part enters with lyrics from Skip and Will. The score includes measures 1 through 8, with a repeat sign and a '3x' marking for measures 5 and 6. The piano part continues with a similar rhythmic pattern, ending with a '(Last x)' marking. The vocal part concludes with the lyrics 'Are you'.

1 *mf* + Bs. >

2

3 *mp*

4

5 3x *sim.*

6

7 WILL: HEY, look, if you don't stop, I'm not telling you what we're gonna do tonight!
SKIP: What we're gonna do? I thought this was it.

8 WILL: Nope. I've got a plan. Tell me - WILL:
Are you

(Last x)

8 9 rea-dy for to-night? 10 Are you rea-dy to___ make his - to-ry?___

mf +Elec. Gtr (etc.) *sempre*

8 11 Right here on___ this foot - ball field, 12 you and___ me___ and

8 13 3 two oth-er guys 14 who could show up___ at a - ny - time. When-

8 15 e - ver they___ do get___ here, I'm___ 16 ho - ping___ you're___ rea-dy.

Detailed description: This is a musical score for a piano-conductor. It features a vocal line and a piano accompaniment. The vocal line is written in treble clef with a key signature of one flat (B-flat). The piano accompaniment is written in grand staff (treble and bass clefs). The score is divided into measures, with measure numbers 8 through 16 indicated. The lyrics are: 'rea-dy for to-night? Are you rea-dy to___ make his - to-ry?___', 'Right here on___ this foot - ball field, you and___ me___ and', 'two oth-er guys who could show up___ at a - ny - time. When-', and 'e - ver they___ do get___ here, I'm___ ho - ping___ you're___ rea-dy.' The piano part includes dynamic markings like *mf* and *sempre*, and performance instructions like '+Elec. Gtr' and '(etc.)'. The score is for a piano-conductor, as indicated by the header.

17 18

8

SKIP: What are we doing? WILL: I can't tell you that. SKIP: Why not?

mp

19 20

8

WILL: Cause...I don't know if I can trust you. SKIP: Just tell me! WILL: Not yet!

When the

F G^s A^b5 B^b5

21 22

8

ti - ming is right, we all will be here fi - nal - ly, and

mf

23 24

8

when we are you'll fin - 'lly see "What this high school means to me".

25 WILL: 26

How a - bout we wait___ for all___ the guys.____

8 SKIP: 8

How 'bout a hint?

27 28

Fine. Do you like wa-ter rides?___

8 8

I'll act like___ I'm still___ sur- prised.____

29 30

Yep! No!

8 8

Like Slip 'N Slides?___ Real-ly? Come on!

Gtr

31 WILL:
8 Don't e - ven try to guess, you won't be a - ble to. Cause

32

Am Dm

mf

33 what we're gon - na do is 34 gon - na dumb - found e - ven you.

C2

ANDY: Oh pleease dude, Batman is so much cooler...

35 36 37 38

mp

39 40 41 42

Am Dm D(/C) A♭Maj7 G^{sus}

Gtr (Gtr cont.)

Vamp-(Jump from any bar)

ANDY: Will, help me out here. Batman v. Superman. Who wins? WILL: Superman.

ANDY: Fuck that!

43 *Gtr.* **TACET** 44

WILL: Jaaaack! JACK: Wiiiill! What up, Holmes!?

WILL: What up Skillet!?

ANDY: Hey, who's the hippie?

SKIP: Yeah, nice to see you too. (GO)

WILL:

45 46 47 **PLAY** Are you

48 JACK: 49 Can you be-lieve we're back out here? rea-dy for to-night?

50 JACK: 51

I got - ta say it's pret-ty weird!

WILL:

It has been the long - est year.

52 53

Pro - bab - ly the same as you.

How was life at school?

(Gtr. rhythm)
C C/D

54 55 SKIP: Drop it -

There is no way that's true un - less you roomed with An - dy too.

C/E Gtr.

A little faster

56 ANDY: 57 58 59

How the hell could you think _____ that Bat - man would lose _____ a bat - tle to a guy _____ in tights?

Am Dm7 D7 E7 (Gtr cont.)

60 61 62 63

Have-n't you seen those gay red un - dies he wears out-side of his pants?

SKIP: I don't e-ven

Am Dm7 D7 E

64 65 66

know why you'd e - ver be - gin _____ to ar-gue with me _____ when you know you'll ne - ver

(half time feel) Am Dm F

67 win... 68 Bat - man is hu - man and 69 Su - per - man's

(original feel) C C/D

70 71 72 ANDY: What's your point? 73 WILL: **A bit faster**

"So..." Are we

not. So who's gonna die if one of them gets shot?

C/E *f* *8va*

74 ready for tonight?__ 75 76 WILL:

Have I e - ver steered__you wrong?__

SKIP:

What the hell__ is go - ing on?__

+Elec. Gtr *sempre*

77 78 79

Just get ready for tonight. And what a night — it's gon-na be.

I dunno, — it's been — so long.

80

81 ANDY:

fin - al - ly —

SKIP:

fin - al - ly —

WILL:

You and you — and you — and me — fin - al - ly —

JACK:

fin - al - ly —

The musical score is for a piano-conductor part. It features three systems of music. The first system (measures 77-79) has a vocal line with lyrics 'Just get ready for tonight. And what a night — it's gon-na be.' and a piano accompaniment. The second system (measures 80-81) introduces four vocal parts: ANDY, SKIP, WILL, and JACK, all singing 'fin - al - ly'. The piano accompaniment continues. The score uses treble and bass clefs, a key signature of one flat, and a 3/4 time signature. Measure numbers 77, 78, 79, 80, and 81 are indicated at the start of their respective lines.

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We've Got Girls

(Will, Andy)

Arrangement & Orchestration by
JESSE VARGAS**Bright 'teenage' Punk**  = 158

1 **ANDY:**

8 D'You e - ver won - der where the fe - males go, when you're out at the bar and re - a -

2

3

ROCK SYNTH & ELEC. GTR.

Tutti *(Drs.-Time in H.H.)*

f A5 A7(no3rd) F(add2)/A

4

8 lize you're fly - in' so - lo? Too bad for you be - cause they're here with me

5

6

7

8 wait - ing in line un - til we mam - bo hor - i - zon - tal - ly!

F(add2)/A

WILL:

8 9 10 11

D'You e - ver won - der where he gets this shit? Or if a - ny of the skanks that he bangs. —

A5 G2/A F2/A

12 13 14

— be - lieve a word of it? He is - n't a - ny - bo - dy's Mis - ter Right. —

A5 G2/A

15 16

I'm the one — the la - dies want for more than just a night.

F2/A

17 ANDY: 18 19

Don't lis - ten to a word he says! - He has - 'nt been kissed ____ since truth

GTR. STACC. MUTED SFX w/DELAY

mf ROCK SYNTH & ELEC. GTR

20 21

or dare! ____

WILL:

How do you know ____

22 23 24

____ that's true? ____ When I'm with girls ____ I don't ____ think you're ____ there.

8 25 I say what they wan-na hear____ and you don't know____ cause you____

26 27

8 28 don't care____

29

ROCK SYNTH & ELEC. GTR

E7(#9)

Tutti

8 30 I've got girls____ by the balls.____ ANDY: ...what? I've

31 32 33

f A G2 F2

Gtr., Bs.

8 34 fi-gured 'em out____ and I got____ 'em up a-against - the wall.____

35 36 37

A F#m7 G2 A/C# D7

ANDY:

38 You've got no - thing at all. 39 40 You're making this up. 41 You'd

A5 F#m7 G5 Em F5 C9 D7

42 have to hide 43 in a wo - man's bath - room stall 44 to get a girl near your balls. 45

A5 F#m7 G5 Em D7

46 Vamp-(Jump from any measure) 47 48 WILL:

ANDY: Don't lie Will, it makes you look bad. WILL: Hey, I'm noy saying I'm the best looking guy around. In

TACET I never used to get any, but things change, Andy. Things change.

mp

49 high school, girls 50 were out of my league, 51 and I knew it. One

ANDY: That's right peanut dick!

Gtr. mf PLAY L.H.

52 53 54

8

ANDY: You didn't blow it with Fat Pat...

awk-ward glance, or they'd see me dance, and I blew it. But

55 56 57

8

ANDY:

'cause they're Jew-ish!

col - lege girls are much more my style

58 59 60

8

All they do is make you and your "Jew" balls blu-ish!

WILL:

It's

Bs.

8 61 62 63 64

too bad he's an i - di - ot. He might get some if he got _____ to class. _____

PLAY Both Hands

Gtr.

8 65 66 67 68

ANDY:
I ne-ver need - ed it. I know my shit and can still _____ kick your _____ ass!

GTR. STACC. MUTED SFX w/DELAY

8 69 70 71

You are _____ the op - po - site _____ of me, _____ I'm more _____ than hap -

You are _____ the op - po - site _____ of me, _____ I'm more _____ than hap -

A/C#

ROCK SYNTH & ELEC. GTR

72 73 74

8 - py to a - gree!

8 - py to a - gree!

ff *Gtr.* *Bs.*

WILL: If you've hooked up with so many girls, then why are you always jacking off?...

JACK: You guys haven't changed a bit.

ANDY: Yeah, you're right, Will's still a lying sack of shit!

WILL: At least I have a sack! Pussy.

SKIP: Knock it off. Man, you guys can't fight for shit.

JACK: Come on! Don't you two want nice, sane things? Like love?

75 76 77 78 //

TACET

A Little Slower

79 80 81

WILL: *mp* Of course we want to be in love and we're look-ing for ro - mance.

Gtr.

PLAY *mf* 'AIR SUPPLY' PIANO

82 **ANDY** 83 84

Poon - tang.

but 'til we find that lone - some dove, We'll just

Tempo 1

85 86 87 88

Poon - tang

get in - to their pants.

+Gtr. C D(add2) E7sus4 E/F# *f* Drum Fill

89 We've got girls _____ by the balls _____ They're

90 Weve got girls _____ by the balls. _____ They're

PIANO & ROCK SYNTH

B5 G#m7 A F#m G *Gr.* *Tutti*

ROCK SYNTH & ELEC. GTR.

93 look-in' for love, but that's not _____ what we're mak-in' at all! _____

94 look-in' for love, but that's not _____ what we're mak-in' at all! _____

95 look-in' for love, but that's not _____ what we're mak-in' at all! _____

96 look-in' for love, but that's not _____ what we're mak-in' at all! _____

B5 G#m7 A5 *Gr.* E G5 A5

97 We've got girls _____ by the balls _____ and we're hold-in' on. _____ It's

98 Weve got girls _____ by the balls. _____ and we're hold-in' on. _____ It's

99 Weve got girls _____ by the balls. _____ and we're hold-in' on. _____ It's

100 Weve got girls _____ by the balls. _____ and we're hold-in' on. _____ It's

B5 G#m7 A F#m G D9 E9 *Bs.*

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Right Here

(Will, Skip, Jack, Andy)

Arrangement & Orchestration by
JESSE VARGAS

SKIP: "But Will....(GO) they're not gonna care..."

Loose Tempo

The musical score is written for piano and voice. It begins with a piano introduction in 3/4 time, marked 'TACET' and 'Solo Gtr. (Acoustic)'. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The vocal part enters at measure 5 with the lyrics 'When you were young'. The piano accompaniment continues with a steady rhythm. The score includes various musical notations such as slurs, ties, and dynamic markings like 'mf'. The lyrics are written below the vocal staff, and the piano part is written below the vocal staff. The score is divided into measures, with measure numbers 1 through 10 indicated. The piano part includes chord symbols like 'Gsus4', 'Bs.', 'G/B', and 'Am7'.

1 2 3 4

TACET
Solo Gtr. (Acoustic) **mf**

5 WILL:
8 When you were young did-n't you have dreams that you let go

6 7

8 9 10

8 of? 'Cause some-bo - dy told you that you weren't al-owed to dream

G/B Am7

11 12 13

8 the way you do just 'cause you were diff - 'rent...

PLAY YAMAHA PNO.

D/F# Dm7 +Dr's. Gsus4

A Tempo-Driving pulse

14 15

8 like... When I was twelve I

Gtr.

Lightly

16 17

8 bought my self - some "L. A. Lights" Re -

Dsus4 D

18 member those shoes you could see at night? 19 Cause Bri-an Noo - nan ruled 20 and

C/G E/G# Am7

21 he wore them to school and I 22 ha - ted him! 23 But I want-ted to be cool! (to m. 34)

G F6 Bb2

Slower Laid Back Tempo ♩ = 142

34 And when I 35 got to ninth grade, I real-ly 36 thought if I made the foot -

mp F F2(add#4) F F2(add#4)

37 38 39

8 - ball team, I would-n't be mean. But I could ne-ver have seen what be-ing

Am7 G/F F F2(add#4)

40 41 42

8 cut from a team could mean to me! 'Cause right

Set up new tempo

TACET

Dm7 Bb(add2) + Drs.

Fast Rock

43 44 45 46

8 here was the first place I felt home with no fear of my life spent all a-lone. It was

PLAY

Tutti *f* C2 F2 *Tom fill* Am7 Gsus4

47 48 49 50

8 clear un-der these e-lec - tric stars — no mat-ter what — they said — from o - ver there, —

C2 F2 Am7 Gsus4 G

51 52 53 54

8 ————— this field was ours... ————— Right here!

mf Dsus4 D F Ab(add2) Bb(add2)

SKIP: "Well that's touching..." (GO ON)

Tempo 1-Faster

55 56

YAMAHA PNO & AC GTR

57 58

8 ————— WILL: "...This place made us who we are!" SKIP: Did you

Dr's. *Bs.*

59 think... you'd ne - ver change? 60 You'd just stay in some 61 epic strange year - book mo -

YAMAHA PNO

mf

Gtr. (Elec.)

(Bs. cont.)

62 - ment? 63 'Cept you moved a-way and you can 64 pray that they'll stay, but the

65 good old days say good - bye 66 and sor - ry, you're dif - 'rent! 67

Gsus4

68 WILL: 69 70

8 No! 'Cause we're___ still young... and though we may___ have tried to rid___ our___

YAMAHA PNO & AC GTR C3 to G4 C5

71 72 73

8 ___ lives___ of the 'cool' peo - ple's bull - shit, the bruise-es___ to prove that it

Yeah! What he said! -

Gsus4 G5 C5



74 75 76 JACK:
Oh,

stung are still here 'cause we're still diff-rent.

we're still diff-rent.

Gtr.(8vb)

77 78 79
please just let it be 'cause no one's making sense right

(Gtr. cont.)

Drs. 16th's C5/D C5/A

80 81
now Yes we change and aren't sure

Dsus4/F# F5

82 how _____ but I _____ don't _____ care what it

83

84 took me to get to here _____ from there, _____ I

85

86 may be _____ diff - 'rent _____ but I'm still me I _____ swear!

87

88

WILL:
I

F(add9) (Gtr. cont. 8th's)

B $\flat$

89 *(Half-time Feel)* 90 91 92

know you're right, but so am I. We can change, but can't de-ny we'll

YAMAHA PNO.

mf YAMAHA PNO & EL. GTR

Gtr.

(Bs.) (Bs. cont.)

93 **Pull Back A Little** 94 95 **Tempo 2**

al-ways be the guys we were when we met. And back when we be-gan it, we did-n't plan it

Am *Am9/G* *F*

Gtr.

Dm7 *Dm7/C*

96 **WILL:** 97 98

but we can't for - get.

ANDY:

But we can't for - get Right

Dm7/Bb *Gsus4*

YAMAHA PNO & AC GTR

YAMAHA PNO & EL. GTR

Gsus4

99 100 101 WILL: 102

With no fear of my life spent a - lone. It's

(ANDY:)

here was the first time you felt home___ with no fear of my life spent all a - lone. 'Cause it's

(Clean open chords)

f C5 F2 Gtr. C5/A Gsus4

103 104 JACK: 105

no mat - ter what___ you say___

(WILL:)

clear un - der these e - lec - tric stars___ that no mat - ter what___ you say___

(ANDY:)

clear un - der these e - lec - tric stars___ that no mat - ter what___ you say___

C5 F2 Gtr. Am7 Gsus4 F2

106 107 108

from o - ver there... from o - ver there... this is ours...

109 110 JACK: 111 112

Right (WILL:) right SKIP: Right ANDY: Right

B-3 ORGAN

mf A^b(add2) A^b(#4) B^b(add2)

(Gtr. cont.)

Bs.(15vb)

113 ^{SKIP:} here was the first time I felt home with no fear of my life spent

114 115

f *8va* *D^b5* *+Gtr.* */G^b* *D^b5/B^b* */A^b*

YAMAHA PNO & EL. GTR

116 JACK: It's clear it does-n't

117 118

WILL: "cause it's clear un-der these e - lec - tric stars it does-n't

all a - lone. It's clear it does-n't

ANDY: It's clear it does-n't

(8va) *Bs.* *(Gtr.)*

119 120 121

mat - ter what they say o - ver there

mat - ter what they say o - ver there

mat - ter what they say o - ver there

mat - ter what they say o - ver there

(8^{va})

(Gtr. high solo line)

E^bsus4

122 123 124

'cause this is ours right

'cause this is ours right

'cause this is ours right

'cause this is ours right

F^m G^b(add2)

YAMAHA PNO & AC GTR

YAMAHA PNO & EL. GTR

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Piano/Conductor

Glory Days

5

Open Road

(Jack)

Arrangement & Orchestration by
JESSE VARGAS

Freely

1 JACK: 2 3 3 3

mf Well, I took a month off from school and de - cid-ed to go on a trip. So I

4 5 6

packed my bags and kissed my mom good - bye. And I got in - to my car, what a

7 8 9

lou - sy piece of shit, but I did - n't care 'cause I just need-ed to try and go

solo

Piano-Cond.

Open Road

Glory Days

Moderate 4 ♩ = 90

10 driv - ing down the coast in the nice days or the rain. I

B♭2 F/A Dm7 C(add4)

12 wore the same clothes and got food on the go. I tore a-round those curves just

Gm7(add4) Fsus4/A B♭2 Csus4 B♭2 F2

15 speed - ing through the plains. Some - times I went so fast I want - ed to ex -

F(add2) C(add4) Gm7(add4)

17 plode. Cause it was just me - and the op - en

ten. **Freely** **Slight Rit.**

C2 C B♭2 /G Csus4

Light Rock $\text{♩} = 103$

20 road. (Lightly-not featured) I

PLAY F (Acoust.. Gtr) + Bs. Cm7/F

24 stopped at all the parks and slept un - der the sky, —

F Bb2 Dm Csus4

27 — and when I woke, I drove the rest. — of

Csus4 F/A Bb2

30 the day. — I took shot - cuts through peo - ples'

C(add4) F Bb2

33 yards and ran my gas tank close to dry. —

34

35 — And when I sped by cops I knew just what to say —

36

37

38 — af - ter the four - teenth — time! — When I was

39

40

41 dri - ving through the East with my win - dows rolled down —

42

43

44

Bb2

Dm7

Csus4

Csus4

Gm7

Fsus4/A

Bb(add2)

C

Gm7

C7sus4

Bb2

Gr. cont. groove more action

F/A

/D

Csus4

C

(Bs cont. sim)

45 46 47 48

so much air that I could hard - ly breathe. I

F2/A Bb Eb2 (Bs) Csus4

Folky Pno Fill.....

49 50 51

taught my - self the land from the blue ridge to po - ca - nos

F(add2) Bb2 Dm7

52 53 54 55

I be - came an ex - pert on how the traf - fic flowed

Csus4 C Fsus4/A Bb2 Gm7 C(add2)

56 57 58 59

I loved my life a - lone on the o - pen

C(add2) C

The musical score is written for Piano and Voice. It consists of five systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has one flat (Bb). The time signature is 8/8. The lyrics are: 'so much air that I could hardly breathe. I taught myself the land from the blue ridge to pocahontas. I became an expert on how the traffic flowed. I loved my life alone on the open road.' The piano accompaniment includes various chords and textures, including a 'Folky Pno Fill' section. The page number 64 is at the bottom.

60 road. And

Gtr.

(bring out)

F

Bs

62 then I met this kid who wan-ted to go cross - coun - try like I did... but

63

64

65

B $\flat$ (+*Gtr*, *Bs*) C(add4) B $\flat$ F(add2)

66 would-n't hitch 'cause he had too much pride. So I of-fered him a

67

68

69

Freely

B $\flat$ (add2) Gm7 C(add4)

A Tempo

8

ride _____ And we

Gtr.

'Folk' Fill

70 71 72 73

74 75 76

learned a - bout _____ each - o - ther's lives as we talked all through the night.

B $\flat$ C/B $\flat$ B $\flat$ (add2)

Slight Rit.

8

And when he thought _____ the time was right he

F B $\flat$ F/A E $\flat$ (add2)

77 78 79 80 81

Poco Meno Mosso

8

kissed me in _____ the car _____ be - neath a star - less sky. And

mp

82 83 84 85

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Things Are Different

(Andy, Will)

Arrangement & Orchestration by
JESSE VARGAS**Recit. - Colla Voce**

1 ANDY:
Don't look at me that way? I'm not cra-zy. I don't real ly care___ how you'd like me to feel. Now, if it

2
does-n't bo-ther you that he's chang - ing, fine,___ but don't pre - tend that this is not a big-ger deal.

3
4
5 Jack is gone... If

6
WILL: You are out of line, just so you know... He's your friend and that's the end of it!

mf + Gtr. Trem. chords

(Gtr)

Gtr Harmonics

7 8

you won't let me talk, then I should go..

No. I just think that you might have to bend a bit. Why should

Light Pulse, approx. ♩ = 96

9 10

a - ny - thing change just 'cause he's op - ened up? We should be glad that he's let - ting us in. It's

+ Bs.

11 12 13

been a long time, it-'ll just take some more to work in our ___ old way ___ o - kay? -

+ Tri.
(Gtr. Feedback)

Faster Moving 4 ♩ = 124

14 ANDY: 15 16

mf He is _____ diff - 'rent, Will. _____ It's kind of hard not _____ to see. _____

F2 C2 F(#11) G(add4)

17 18 19

_____ Now if you're o - kay, _____ then that's _____ o - kay, _____ but don't

(Gtr) (Bs)

20 21

tell me that _____ I have _____ to be!

Bs

Tempo 1-Slow 4, approx. ♩ = 96

22 **WILL:** 23

Why are you mad?____ We're gon-na be fine!____ This on-ly chan-ges what you let it change. -

Gtr

* + Kick Drum (quarters)

24 **ANDY:** 25

Don't try to act like this prob-lem is mine!____

WILL: Well ev-'ry one else____ is still act-ing the same so

26 27

why greet____ that change____ by caus-ing him pain?____

I

Poco Allargando

28
8

don't want to hurt him. Will you

Can't you see that this will? ____

Rall...

29
8

lis - ten to me? - Why don't you un - der-stand me? ____

30

31

You're his friend, you should try un - til you un - der-stand him! ____

Piu Mosso

32
8

3

33

3

3

WILL: This is - n't wrong, ____ An - dy this is just new. You can't write off Jack 'cause he's diff - rent than you.

mp Gtr: Tremolo chords

Broadly-A Tempo (slow 4)

34 **ANDY:** 35 36

Don't make it sound like I'm wrong. I wish we could be what we used to be for so long _____ but

WILL:

You're not wrong, but

+ Full Band

+ Bs.

37 38

Things are diff - 'rent, Will. It's kind of hard not to blame _____ when

neither is this he, An - dy. He's grow - ing up... You will be fine if you _____ grow with him!

Gtr

f

(Bs)

39 40

8

Jack is the rea - son that we don't feel the same! —

8

Jack ne - ver said that you had to live your life one way. Let

41 42

8

Now it's just you and me and Skip, We'll work as three...

8

3 3

go of your bi - as, he is your friend, or this could be

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Piano/Conductor

Glory Days

7

Generation Apathy

(Skip)

Arrangement & Orchestration by
JESSE VARGAS

Moderate Pop

1 SKIP: 2 3

In a world that de - fines it - self with X - 's, Y - 2 - K's and Z's You're

4 5 6

pre - sent for a third world war that's real but you choose not to see.... You don't care or e - ver dare out -

7 8 9

side of your com - pla - cen - cy, but it's not just you there's a new world or - der: Gen - er - a - tion A - pa -

10 thy! We're just

Tri. *(Tri. cont.)*

+ *Bs.*

12 vir-gins who are bur-geon-ing with read-i-ness for more, but we've got por-nos in our drawer so we don't

+ *Gtr. (muted)* *sempre*

15 have to use the door.... we feed a need to ne-ver bleed un-less we're ab-so-lute-ly sure. We

18 go through pain stak-ing means to ne-ver feel pain a-ny-more.

19

20 We used to be young and stu - pid, but now we're just young 'cause we

21

legato
Dr's (lite Cym ride)

(Gtr.)

22 don't ad - mit the stu - pid shit we've done now that real life has be - gun

23

24 Our gen - er - a - tion's way o - ver - sexed and un - der - loved and

25

26 un - der - whelmed by all of the a - bove We com -

27

28

+Dr's (Time on Cross Stick)

(Gtr. rhythm cont.)

29 30 31

8 plain a - bout-our per - fect lives with big - ger words than most. We spew out facts and find it re - lax - in' to

32 33

8 talk shit as we boast.... a - bout me, and me, and me, and me! Let's all

34 35

8 raise a toast to the gen - er - a - tion that' - ll turn the na - tion from a

36 37 38

8 su - per pow - er in - to a ghost Our

mp

Reflective

39 40

fa - thers are____ com - mu - ters but we're stuck in our____ com - pu - ters which

Gtr.

(Bs./Drs. out)

41 42

take us all a - way____ from one a - no - ther but who cares 'Cause

43 44

we're too oc - cu - pied____ to no - tice what____ was there has____ died____ be - tween

Gtr. cont. sim.

45 46

fa - mi - lies____ who used____ to love____ each o - ther 'cause who cares The

47 8 prob - lems of the world we're in will al - ways be right here but

48

49 8 3 ra - ther than us 3 fi - xing them we'll join in with the cheer! Who cares? Who cares?

50 51

52 8 Who cares? Who cares? Who cares? Who cares?

53 54

55 8 Who cares? We may

56 57 58

Tri.

legato

mp

+ Gtr.

59 8 grad - u - ate with ho - nors, but there's no 60 ho - nor in it. We are

61 8 run - ning a race but we're o - kay if 62 we don't win it. We are smart

63 8 but we don't try. The "do I have to?" kind of guy who'll ne - ver risk 64

65 8 and ne - ver fail if he can 66 spin it.

67 8 Chi - val - ry and bra - ve - ry and the qual - i - ties we used to be are

68

mf *Gtr.*

69 8 now on - ly a me - mor - y

70

mp And what I'm

Colla Voce

71 8 still won - der - ing is what's the most ex - pen - sive thing I can get for free...

72

mp

73 8 I feel bad, but can't help the laugh -

74

75

p

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Piano/Conductor

Glory Days

8

After All

(Will)

Arrangement & Orchestration by
JESSE VARGAS

Freely but moving-Light folk lullaby

8

1 2 3 4

When I feel a - lone I have these friends of mine. The

mp Gtr solo (Bass player)

8

5 6 7

oth - er halves of me who keep me sane in trou - bled times.

8

9 10

And when I lose my way I have them there

PLAY

11 12 13

8 in the back of my mind. And then I don't feel lone -

14 15 16

8 ly Af - ter all When

(Glock)

Tempo - Pensive

17 18 19 20

8 I was young I on - ly had my-self To

Acoust. Gtr.

21 22 23

8 guide my life - less act - ion fi - gures to the floor down from the shelf

24 25 26

8

My bed-room was my play - ground to draw

(+Gtr)

27 28 29

8

and write and pray That I would find some real

(Gtr) Fm7 + Bs.

30 31 32

8

friends to guide me some - day

E $\flat$ 2/G D $\flat$ (add#11) Slight Rit.

V.S.

(Dialogue)

33 34 35

solo

36 37 38

+ Glock

39 40 41

And now

+ Cymb. Swell

+Bs

Moving Tempo

42 43 44

When I feel a - lone I have these friends of mine.

(Glock)

mf *E^b2* *Gtr* */G* */F*

45 46 47

8 The oth - er halves of me who keep me sane.

48 49 50

8 in trou - bled times. And when I lose my way

51 52 53

8 I have them there in the back of my mind....

54 55 56

8 Then I don't feel lo - ne - ly... So

slight accel.

+Tri.

Gtr

57 58 59

8 when I lose my way Would they e -

(more aggressive)

f Db(#11) Bb^{sus}4/D Eb

(+Gt, Bsr)

60 61 62

8 - ven care since when they went a - way

Gm7 (Gtr) Db(#11) G7/D /B

63 64 65

8 they were ne - ver there. and When I lose my way,

Cm Bb^{sus}4 Eb/G

(Bs)

66 67 68

8 where are they when I am lone - ly. Well

Eb2/Ab Db(add2) G7 Cm

69 70

no - bo - dy asked me if we're al - lowed to change.....

Gtr

71 72

May - be

73 74 75 **Rall.** **A Tempo**

I'm the on - ly one..... who stayed the same.... And now

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Piano - Conductor

GLORY DAYS
Music and Lyrics by
NICK BLAEMIRE

9

The Good Old Glory Type Days

(Will, Skip, Andy, Jack)

Arrangement & Orchestration by
JESSE VARGAS

SKIP:

1 2

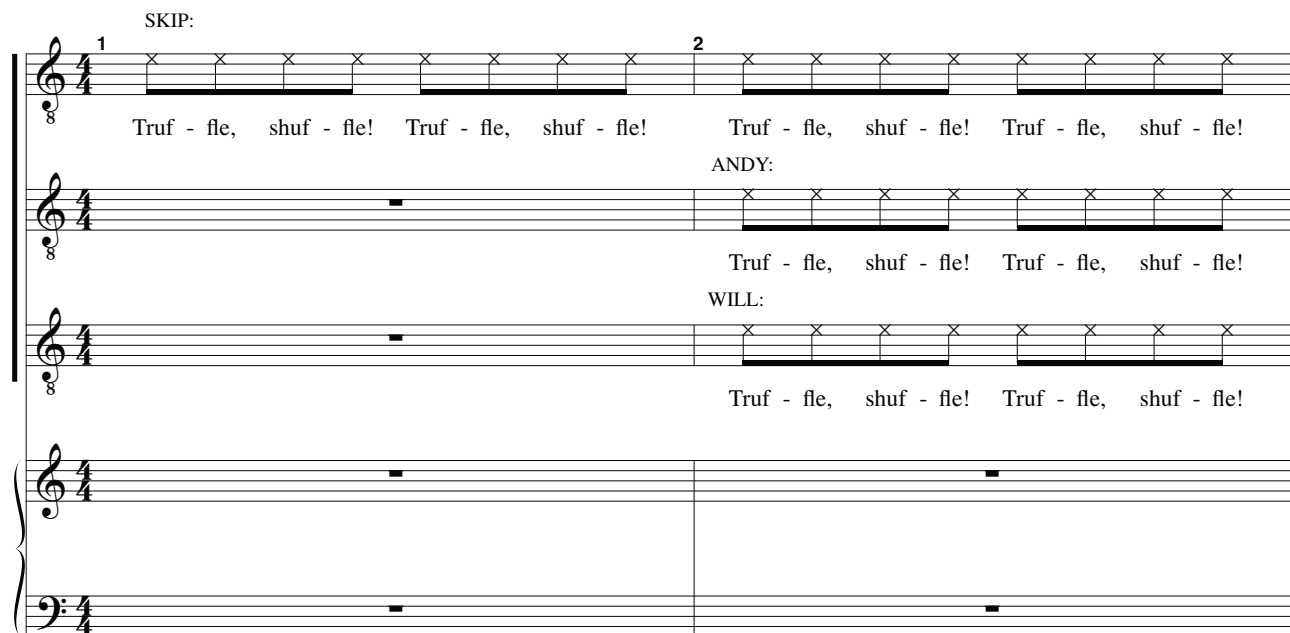
Truf - fle, shuf - fle! Truf - fle, shuf - fle! Truf - fle, shuf - fle! Truf - fle, shuf - fle!

ANDY:

Truf - fle, shuf - fle! Truf - fle, shuf - fle!

WILL:

Truf - fle, shuf - fle! Truf - fle, shuf - fle!



Easy 'Motown' Groove

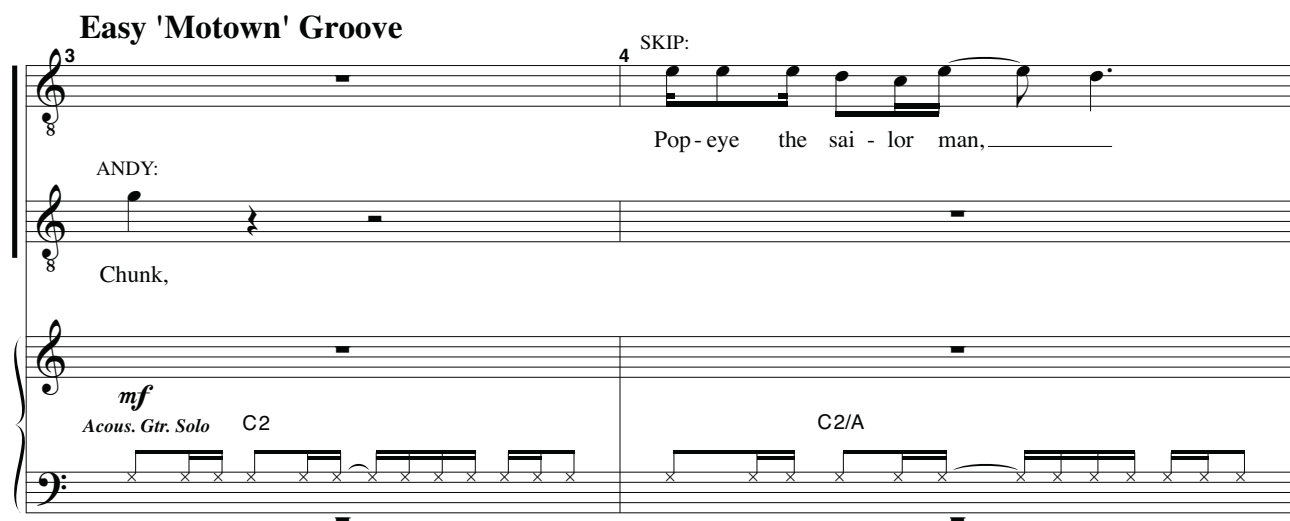
3 4 SKIP:

Pop-eye the sai - lor man, _____

ANDY:

Chunk,

mf
Acous. Gtr. Solo C2 C2/A



5 JACK: 6 7

And Co-nan the Bar-bar-i-an not O-Bri-en

WILL: 8

G. I. Joe the Am-er-i-can he - ro,

ANDY: 8

the Am-er-i-can he - ro,

C2/F Dm7(no3rd) F2 Gsus4

8 WILL: 9 10

Look. We are still the boys. Fresh-man year we were queer.

PLAY

SUITCASE RHODES & PIANO

(Gtr. as before)

+ Shaker

11 12

Sor - ry, we were "diff-'rent." For - got you're gay now.

P/C

Glory Days

Glory Days

JACK:

13 You weigh the same that you did back then but you were

14

(Gtr. cont.)

15 five - foot - four now you're five - foot - ten, or at least five - nine, well, at least you're tall - er.

16

SKIP:

17 Look who's talk - in' ab - out be - ing an awk - ward mess, -

18

19 You were so gang - ly, your arms just dangled, they wrapped round twice when you fold 'em ac - ross your chest.

20

21 22 SKIP: Still

JACK: But you were dumb. _

ANDY: I was strong _

3

23 24 25 26

are. See?! _

See?! _

WILL: You are. Your mom!! See?! _

ANDY: Shut-up! Your mom!!

+ Bs.

27 28 29

8 Man this brings me back to those good old glo-ry type days!

8 Man this brings me back to those good old glo-ry type days!

8 Man this brings me back to those good old glo-ry type days! WILL: Where

8 Man this brings me back to those good old glo-ry type days!

+ Gtr., Bs.

30 31 32

8 When all they wan - ted to do was

JACK: 8 When we would hide in trash cans.

8 we would run from bul - lies.

C(add2) (Band In) /A /F

33 34 35

8 put us in one.

8 put us in one.

8 put us in one.

8 put us in one. And we'd say we had girl - friends...

JACK:

'cause

WILL:

but no-bo-dy___ could meet___ them...

C(add2) /A

36 37 38

8 and pro-bab-ly men! Man this___ brings___ me

8 they were on - line... Man this___ brings___ me

8 Man this___ brings___ me

8 Man this___ brings___ me

/F + Gtr.

39 40 41

8 back to ___ things ___ I have-n't ___ thought ___ a-bout since those good old glo - ry type

8 back to ___ things ___ I have-n't ___ thought ___ a-bout since those good old glo - ry type

8 back to ___ things ___ I have-n't ___ thought ___ a-bout since those good old glo - ry type

8 back to ___ things ___ I have-n't ___ thought ___ a-bout since those good old glo - ry type

42 43

8 days.

8 days.

WILL:

8 days. Hey what a - bout _____ you? Mis-ter you-know -

8 days.
(lighter)

YAMAHA PIANO

Bs.

47 48 49

8

It was my dad's plan but I got something out of it: I could end your life with my bare hands.

V.S.

P/C

Glory Days

Glory Days

50 51 52

SKIP: You're mine! See this is what the

JACK: Don't fight... come on, — guys! See this is what the

WILL: Fuck you. Bring it on! See this is what the

ANDY: Watch out. Are you nuts? See this is what the

a la "Generation Apathy" *sempre*

53 54 55

SKIP: good old days — should be like! Street Fighter Two!

JACK: good old days — should be like! Football in the lights!

WILL: good old days — should be like! Pizza ev'ry night...

ANDY: good old days — should be like! Horse Face ev'ry night!

Gtr. (stac.) *Gtr. cont. sim*

56 8 are the things that re - mind me of you and me

57 8 are the things that re - mind me of you and me

8 are the things that re - mind me of you and me

8 are the things that re - mind me of you and me

58 8 and here

59 8 and here

60 8 and here

8 and here

(Gtr. & Bs. Fills)

+ Dr. Fill

61 Dream-in' of a-ma-zing things, the new i-deas that we would bring to a world that is -n't grow-ing, is -'nt

62 Dream-in' of a-ma-zing things, the new i-deas that we would bring to a world that is -n't grow-ing, is -'nt

63 Dream-in' of a-ma-zing things, the new i-deas that we would bring to a world that is -n't grow-ing, is -'nt

64 go-ing where it could be. Life is-n't a-bout what is.... but what_____ should be____

65 go-ing where it could be. Life is-n't a-bout what is.... but what_____ should be____

66 go-ing where it could be. Life is-n't a-bout what is.... but what_____ should be____

67 go-ing where it could be. Life is-n't a-bout what is.... but what_____ should be____

Chords: C(add2), /F, /A, /G, C(add2), G7, F2

68 69 70 71 72

8 Generation you and me and here

8 Generation you and me and here

8 Generation you and me and here

8 Generation you and me and here

FAT RHODES & LT. PIANO

PLAY

73 74 SKIP:

8 And

WILL: *f*

8 Good old glo - ry days al - ways seem to say good - bye.

(Like a brass line)

(Band plays full groove)

D /B

75 8 they be - come the past tense which we ap - ply to our lives.

76

/G Em7 F#m GMaj7 /A

77 8

ANDY:

The good old days are on - ly good while you're there.

JACK:

And

D2 /B

79 8 when they're done, they're not as fun e - ven though you still do care. Man I miss those

80 81

/G Asus

82 SKIP: 83 84

U - gly gym clothes

WILL:

An-dy's sis-ter's pan-ty - hose

ANDY:

Will's big Jew nose.



85 86 SKIP: 87

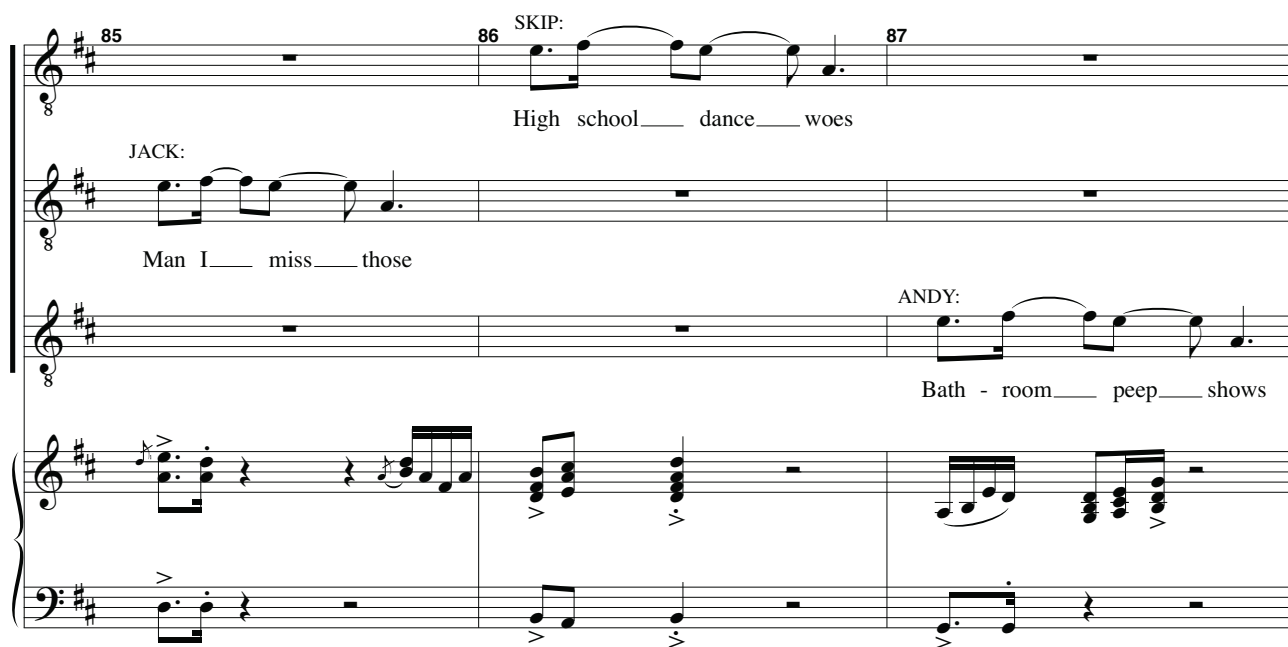
High school dance woes

JACK:

Man I miss those

ANDY:

Bath - room peep shows



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Piano/Conductor

GLORY DAYS
Music and Lyrics by
NICK BLAEMIRE

10

Thing About Andy

Arrangement & Orchestration by
JESSE VARGAS

Recitative, Colla Voce

1 WILL: 2 3

He's ne-ver been like us. That's been clear since back then... So the

4 5 6

fact that he'd change with - out tel-ling us when is not too sur-pri - sing, 'cause it's

7 8 9

al-ways been clear: that there's some - go-ing on here with

+ Acoust. Gtr
mp

Easy Pulse in 2 ♩ = 58

10 An - dy. The thing a - bout 11 An - dy, is how close we 12 are to him, and how much we

13 still don't know 14 An - dy. The thing a - bout 15 An - dy, is why he shuts

16 down so fast, and acts like he 17 can't let go, so 18 he won't

19 have to 20 show 21 the thing a - bout...

JACK:

22 May - be the thing a - bout 23 An - dy, is he does - 'nt

A little more groove.

mf

Gtrs

24 know him - self the way that his 25 best friends do. 26 May - be, the thing is that An -

27 28 29 WILL:

Or

- dy just is - 'nt as smart as us. So how can we ex - pect him to?

30 May - be that's not true...

31

32

33 and we don't know An - dy

34

35 JACK:
But how can that

36 be? He's still the per - son who we've stood next to since

37

38

mf (+Gtrs)

39 WILL: 40 41

But ob - vi - ous - ly _____ the best friend you thought you knew would

we were kids. _____

42 43 44 45

ne - ver do what he just did. It's em - bar - ras - ing _____ that

JACK:

It's em - bar - ras - ing _____ that

Gtrs

46 47 48

we _____ can look so hard and still not see

we _____ can look _____ and not see _____ what

Poco Meno Mosso

49 50 51

when you don't make a move... it's just a-
 some-one else could feel for you... What fake friends say, and real friends

Gtr

subito mp

52 53 54 WILL:
 no-ther way to prove that I ne-ver real-ly knew a thing a-bout
 do... I ne-ver real-ly knew...

55 56 57
 An - dy. The thing a-bout An - dy is how much he'll ne-ver get the work that a

p *Gtr*

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Forget About It

(Will, Andy, Skip, Jack)

Arrangements & Orchestration by
JESSE VARGAS

Bright - Tempo di 'Right Here'

WILL: You're right. I'm sorry. I'm sorry.
Look it's over. Just stay and we'll figure it out.
Andy, don't! LISTEN TO ME!

Vamp **2** WILL: **3**

DIST. PIANO When you were young did-nt you have dreams

TACET **PLAY**

(Last x-Cue Drs.) *mf* *Gtr.*

Bs. solo

4 **5**

that you let go of? 'Cause

6 **7**

some - bo - dy told you that you weren't al - lowed to dream

8 the way you do

10 Did - n't you? 11 *Out of time....* 12 "Hey!" We're still

ANDY:
I used to...

mp

A Tempo

13 here, un - der these 14 e - lec - tric stars and it's 15 clear this is not how we

mf (+Gtr. & Bs.) (Gtr)

16 17 18

u - sually are. But now we're gon - na re - learn how to fit. So no

19 20 21

mat ter what you're thin - king, o - ver there...

(Gtr)

(Bs)

22 23 24

Please just for - get a - bout it!

B $\flat$ (#4) C(add2)

25 SKIP: 26 27

How 'bout you stay to tell us... why you're so good at

(Gtr) (Bs)

JACK: Skip... 28 29 30

be - ing such a prick! Come on, Jack! You know _____ it's true.....

31 32 JACK: 33

No what did I do?

What did we do? _____

(+Gtr. & Bs.)

34 ANDY:

No - thing! No - thing! You're per - fect, it's fine! I'm the one who's ob -

35

36

f

(Gtr)

37

38 SKIP:

I a - gree but I don't think you do.

39

vi - ous - ly out of line!

40

41

42 JACK:

Stop! This is

SKIP: What, are you gonna hit me Andy?

ANDY:

Well that's pret - ty damn smart of you.....

Slow and driving (pseudo half tempo)

43 my fault, and I'm sor - ry! I 44 ne - ver should have said or done a thing. If

mp (Gtr)

45 I had kept my mouth shut this eve-ning, 46 no one would be out here ar-gu-ing!

SKIP: Come on... Don't a -

Dictated

47 48 WILL: *f* Then don't

pol - o - gize to him!

ANDY: Yeah, don't a - pol - o - gize to me.

mf

Tempo 1 - L'istesso Fast 4

49 go! please don't go! 50 51 No-thing's col-lapsed! Just a mo-

52 -men-ta-ry lapse! Stay, please! 53 'Cause you know we can 54

55 fix this if you do! 56 57

ANDY:
You think I'd stay for you?

+Gtr
(Bs)
(Gtr)
f

58 59 60 WILL: 61

No! Let THIS go! For -

SKIP:
Let him go_____

Gtr (SFX)

(Gtr)

Bs solo

62 63 64

get a - bout it When you see all the in - con - sis - ten - cies in the

Gtr.

mf

PLAY

(Bs)

65 66

we see the world. For - get a bout it when

67 68 69

you learn that some - one wants _____ to be di - fferent. _____

L'istesso-Slow 4 Rubato

70 71 72

Things can change. Just for - get a-bout it _____ and move

ANDY:

As long as we don't fight!

(Move it along)

mf (+Gtr) G2 *mp*

73 74 75

JACK:

All right?

on... All right?

ANDY:

It's

SKIP:

It's

F(add2) G(add2)

Tempo 1

76 77 78 79 JACK: 3

This is-'nt us guys!___

WILL:

Yes it is People change.____ And peo - ple lie.____

not that ea - sy! It's

not that ea - sy! It's

PLAY R.H.

f D5 B-3 ORGAN (Bs.) (Gtr)

80 81 82 83 3

We're bet-ter than

Peo - ple try___ to save___ a friend - ship. Is it so hard___ to see___ why?___ we

not that ea - sy just to___ for - get a-bout___ this!_____

not that ea - sy just to___ for - get a-bout___ this!_____

D5 (Gtr)

84 this, so let's try... 85 I 86 did-n't do a - ny - thing to you! I 87

have to try just for - get a-bout it! Come on, guys. For-

I

Do you see what you're doing?

Gtr.

cresc. poco a poco

mf (*Bs. cont. build*)

cresc. poco a poco

88 made a mis - take... 89 but you're my friend. 90 And just for- 91

get a - bout it. For - get a-bout it. For-

did-nt know you were such a big-ot! Oh, don't!

What the fuck did I do?

(add Leslie)

BOSS. PIANO

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Piano/Conductor

Glory Days

12

Other Human Beings

(Jack, Andy)

Arrangement & Orchestration by
JESSE VARGAS

Slow and Freely, with intensity

JACK:

1 2 3 4

There are cer-tain things____ you ne-ver do____ to

BOSS. PIANO

Bs. + Gtr. throughout

5 6 7

o - ther hu-man be - ings____ That no one needs____ to learn____ 'cause it's

8 9 10

part of who____ we are.____ But you don't

(Bs)

11 12

8 un - der - stand do you? I mean

Gtr

13 14

8 o - ther hu - man be - ings. 'cause

very legato

Poco Piu Mosso

15 16 17

8 if you did you'd see that you just went too far 'Cause

mf

18 19

8 we have the a - bil - i - ty to choose

20 what we make a per - son feel _____ So

21

22 take re - spon - si - bil - i - ty _____ for who you _____ lose. _____ When the

23

(Bs)

Poco Meno Mosso**Slight Rit.**

24 pain you in - flict be - comes _____ real. _____ So be -

25

A Tempo

26 fore you go _____ you should know _____ that o - ther hu - man be - ings _____

27

28

Gtr

29 30 31 3

do not ac-cept when you talk like that to a friend

(Bs)

32 33 34

So as one of them, watch what you do to o - ther hu - man be -

ANDY:
Look who's

Moderately, more intense ♩ = 110

35 36

ings.

speaking out like he knows about

E5 +Gtr, Bs

37 38 39

o-ther hu - man be - ings. Just put the blame on me then

Poco Piu Mosso

40 41

do what - e - ver you want

42 43

JACK: You had the a - bil - i - ty to choose what

f *Gtr*

44 45

you were going to make me feel. So

ANDY:

f You don't care how I feel.

46 47

take re-spon - si - bil - i - ty for who you lose when the

So why should I care what I say to you

Slight Rit.

48 49

pain you in - flict be - comes real. So be -

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My Turn

(Will, Andy, Skip)

Arrangement & Orchestration by
JESSE VARGAS

1 2 3

mf
WILL:

...Is he's the one talk - ing so

An - dy, the thing is that An - dy is...

mf
Gtr.
Bs

4 5

shut the fuck up! Why An - dy? It's all a - bout

(Gtr.)

6 7 8

"An - dy". But no - bo - dy lets me *f* speak. When I've been

(Tutti)

8 9 10

try - ing to fit in and be like you want me to be.____

mp BOS. PIANO

Gtr.

11 12

Try - ing to be____ like you____ but I guess you can't____ change...

13 14

WILL:

8 An - dy please calm down! There's

SKIP:

8 I don't real - ly care when you are that____ un - fair to

Gtr.

mf

(Bs.)

15 16 ANDY:

That in -

o - ther hu - man be - ings...

o - ther hu - man be - ings...
(+ Gtr.)

17 18

cludes me too, you guys, — you can't just e - rase me. I'm

f TREATED PIANO

(Gtr.)

+ ELEC. GTR

19 20 21

sor-ry this fight had to change your night, but the least you can do is face me. You can't keep

(Gtr.)

22 ly - ing to your-self and hope you'll for - get it. 23 24 Ly - ing to keep us close but it

(+Gtr.)

mf BOS. PIANO

25 WILL: Andy, listen... 26

went to shit 'cause you let it. No! It is

f Bass

27 28

my turn to let me talk, if you don't I'll take

(+Gtr-Bs)

(Gtr)

TREATED PIANO

29 30

my turn to tell the truth. If you won't,

31 32

I'm not say - ing Jack was wrong, or I'm the one who's right but it is

(Gtr)

33 34 35

my turn to say my piece to-night.

Loose Tempo

36 37 38 39

Things are diff - 'rent Will, look a - round. Your

Gtr. *mf*

40 41 42 43

good old glo - ry days are no-where to be found.

Piu Mosso

44 And all of these mem - 'ries we used to en - joy,

Gtr.
mp BOS. PIANO *poco cresc.*

46 the nights out here mak - ing too much noise, the bro - thers that no

+Bs

49 one could e - ver de - stroy, were worth

50

(+Gtr-Bs)

51 no-thing! No-thing! No-thing!! What hap-pened to my boys? Now it is

52

53

ff + ELEC. GTR

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Piano/Conductor

Glory Days

14

Boys

(Will, Skip)

Arrangement & Orchestration by
JESSE VARGAS

Slowly

1 2 3 4 WILL:

BOSS. PIANO

p solo

When we were boys

Loose Tempo

5 6 7 8

we had fun and blamed mistakes on be-ing hu-man. But now we're old

F Maj9 Am7 Gm7 Eb9

9 10 11 12

and e-ven one with good in-tent has pow-er to ru-in You know I'm

F Maj9 Am7 Gm7 Eb9

Easy in 4 ♩ = 79

13 try - in _____ to be a man _____ but this is a part of it _____ that I don't un-der-

14

15

16 stand. _____ All of my mem -

17

18 'ries from be - ing a kid _____ are filled with the things _____

(the most heartfelt 'Ben Folds' piano part)

19

20 _____ that all _____ of us did. _____ When we were youn - ger we were so sure....

21

22

8

mp C(add11) Bb2 C(add11)

mf Dm9 + Gtr. (Acous.) Bb2

Dm9 Bb2 Dm9

Move

23 24 25 26

that we'd ne-ver stop be-ing boys a-ny - more..

SKIP:
I don't know

Bb(add4) *mp* Db(add2) Eb FMaj9 BbMaj9

A Tempo

27 28 29

who you think is dead you're whin - ing like your life is o -

mf Bs. FMaj9 Am7 Gm7

WILL:

30 31 32 33

It feels that way.

ver But no one said you can't screw up when you get ol -

Eb9 FMaj9 Am7 Gm7 + Bs.

34 WILL: 35 36

We were so _____ per - fect _____ un-til to-day _____

8 der SKIP: But An-dy's right

E $\flat$ 9 C(add11) B $\flat$

37 38 39

ne - ver stay _____ All of my mem -

8 the good old days _____ ne - ver stay _____ All of my mem -

C(add11) E $\flat$ (add9) + Gtr. (simple fills)

40 41 42

'ries from be-ing a kid _____ may have been changed _____ by what _____ we did. _____

8 'ries from be-ing a kid _____ may have been changed _____ by what _____ we did. _____

Dm9 B $\flat$ Dm9

43 44 45

8 We are - 'nt wor - king like be - fore

8 We are - 'nt wor - king like be - fore but does that

Bb2 Dm9 Bb(add4)

46 47

8 mean we can't be boys a - ny - more?

8 mean we can't be boys a - ny more?

Db(add2) Eb(add9)

Piu Mosso

48 49 50

WILL:
8 I don't like this feel - ing that I could be los - ing you.

Gtr.

Bb(add11) Dm(add9) Eb(add9)

51 **SKIP:** 52 53

No - bod-y is los - ing, Ev-'ry one's just grow - ing too.

Gtr. cont. sim.
B $\flat$ (add11) Dm(add9) E $\flat$

54 **WILL:** 55 56

What if this was ne-ver right? And it took us un - til to-night to re-a-lize this

Gtr. Dm9 Gm7

57 58 59

place was ne-ver home and we were bet-ter off a-lone?

SKIP: 3

Don't fight to fi-gure out some-thing we'll all

E $\flat$ B $\flat$ 2 Dm9

60 61 62

8 just laugh a - bout one day one

Gm7 Eb(add9)

63 64 65 66 WILL:

8 day one

Bb2 F/A Csus4

67 68

8 day day

Bb2 Am7

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My Next Story

(Will)

Arrangement & Orchestration by
JESSE VARGAS

8

A B C 1 WILL:

Look at this

mf solo

Loose Tempo

8 2 3 4

field. Look at this per - fect _____ field. _____ What real - ly keeps _____ peo - ple here?

BOSS. PIANO

C#m7 + 12 Str Acoustic Gtr F#7sus4 A2

8 5 6 7 8

These white lines? No boundaries _____ to hold us here ex - cept for mine. _____ It

E7 A2 F#7sus4

Ad Lib.

8 might be time____ to try and find____ a dif - ferent kind____ of sto - ry in -

9 10

E(add2) F#7(add4)

8 11 12

stead of one____ that I've____ be - gun____ but can't seem to com - plete____ 'cept

A2 B sus4

8 13 14

this is all____ I know____ and I don't know where else to go____ or what else____ there is____ to

E(add2) E2(add#11) F#7

8 15 16 17

me____ if they're not gon-na be____ in

A2 B sus4 F#7 (add4)

Easy Rock (Swing 16th's)

8 18 my next sto - ry. 19 20 They

8 21 say to write the things you know, well that I have, and there they go.

8 23 A - way from here.... no

8 25 way to sew them back to - get - ther. I

8 26 27

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8 1119

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28 want to say I'm sor - ry for my in - dis - cre - tions from be - fore but

29

30 no one's here to hear a - ny - more and bring us back to get - her I did - n't

31

32 want to get it when shift - ing star - ted to oc -

33

34

35 cur I did - n't want to let it make us

36

37

mp

Gtr

(Bs)

38 39 40

who we are from who we were But there

(Gtr) *f* (+Bs fill)

41 42

real-ly would be some-thing good if I could write a sto-ry. With

mf (sim.)

43 44

no con-ver-sions of ver-sions of my self I hate to be. And

45 46

this draft that I'd do would be com-plete-ly true which seems quite o-ver-due to

E(add2) F#7

me _____ but that does-n't mean I _____ see _____

'Ben Folds' Pno. Fill.....

A2 Bsus4

my next sto - ry. Let's see, _____ I'm

(+Gtr)
+ ACOUST. GTR

ma - king mis - takes and each _____ one takes _____ me in a to - tal - ly dif - ferent di - rec - tion. I'm

Bs - slap

get - ting lost and find - ing out the cost _____ of push - ing too hard to make _____ a con - nec - tion

57 When am I grown up? 58 When am I still im - ma - ture Will I

59 e - ver be more than just un - sure? 60 And

61 when am I a man? 62 And when I am will I still just be do -

63 - ing the best that I can? 64 65 When

C#m7 Gtr B(add 4)/D#

A(add 2) BOSS. PIANO F#7sus4

66 8 I was the glue that held us to - get - ther ob - ser - ver, in - ven - tor and sole doc - u - men - tor.

67

mp (Gtr./Bs./Drs. out)

68 8 Con - stant - ly wat - ching the con - stant in - cen - tive to keep mo - ving for - ward and al - ways... -

69

70 8 - re - mem - ber... -

71

72 al - ways re - mem -

Gtr. =

A2 *mf*

+ Bs.

73 8 - ber.... I

74

(Piano Fill)

F#7sus4

75 8 don't know how but star - ting now I vow to tell a sto - ry that

comp.

f E2 (Gtr) F#7sus4

77 8 takes ac - count of the a - mount I don't tell truth - ful-ly... but

A2 B7sus4

79 8 still can find a way to say this is ex - act - ly who I am to-day, and there's

80

E2 F#7

81 8 so much more I see right here....

82 83 Bring us home...

A2 Bsus4 (Gtr) F#7

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