

WHO'S YOUR BAGHDADDY

or how i started the iraq war

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www.dramatists.com and is for perusal only.

music and book by

MARSHALL PAILET

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lyrics and book by
A.D. PENEDO

from Dramatists Play Service, Inc.

Piano/Vocal



DRAMATISTS PLAY SERVICE, INC.

www.dramatists.com

440 Park Avenue South, New York, NY 10016

Tel. 212-683-8960 Fax 212-213-1539

1. The Pledge

*from Who's Your Baghdaddy
or how i started the iraq war*

**Marshall Paillet
A.D. Penedo**

LEADER

So why don't we make an effort today, if
we can.

(Beat)

Do you want to lead us in the pledge?

NELSON

(quickly, sarcastic)

So bad!

LEADER

(quickly)

Okay.

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*(This should feel casual. Like
a prayer in responsive reading.
It should, not feel polished.)* **Prayer** ♩ = 85

(going through the motions)

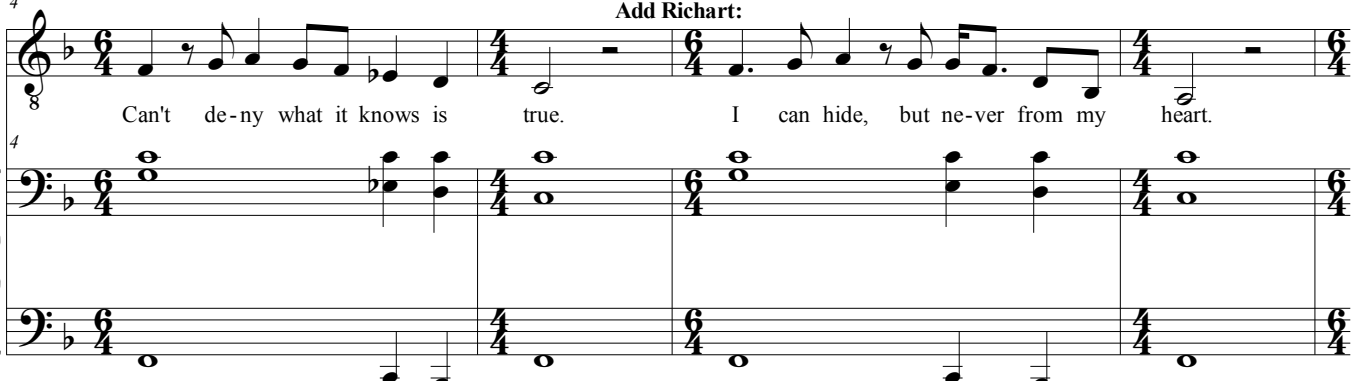
Nelson 

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Piano 

(off Leader's Cue) *mp*

Add Richart:



Can't de-ny what it knows is true. I can hide, but ne-ver from my heart.

Pno.

(All in Male octave)
 Add Berry: ¹⁰

8 *mp* Can't de-fy what it holds me to. But if I face the blame then grace will set me free.

Pno.

(In Male and Female octaves)
 All: ¹²

8 *mf* In my dark est ho ur peace will come to me. In my dark est ho ur if I

Pno.

15

8 turn, face the blame, then peace at last will come to me.

Pno.

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19

Pno.

This score has been downloaded from *rit.*
www.dramatists.com and is for perusal only. *Direct segue after dialogue*

(MARTIN enters the Support Group, distracted, clutching his flip-phone. HE takes his seat, but does not join in song, his mind elsewhere, somewhere dark.)

MARTIN

(going through the motions, putting away his flip-phone)

I'm Martin. I started the Iraq War.

ALL

Hi, Martin.

LEADER

Now, we know you're not big into the talking, but tell us if you can: do you blame yourself?

(No answer, as MARTIN struggles)

Do you blame yourself, Martin?

(No answer)

Martin?

(No answer)

Martin?

[SEGUE!]

2. Marty's Dilemma from *Who's Your Baghdaddy* or how i started the iraq war

Marshall Paillet
A.D. Penedo

(Suddenly, MARTIN stands as the house lights slam off and the theatrical lights go on. A ding of a **triangle** is played.)

(And we're in MARTIN's head, looking back to his time at the CIA in the summer of 2001. The refreshment table for the Support Group becomes his desk. MARTIN is talking to his boss, NELSON, who is holding a clipboard.)

♩ = 150

Martin

Nelson

Piano

Mar.

Nel.

Pno.

ALL BUT MARTIN (to audience):
"How Martin Started the Iraq War."

I have an op - por - tu - ni - ty The U. N.

(selling)

(skaptical)

What?

TRACK IN
(click quarter note)
(high hat)

Cue: after "Iraq War" *mf* (R.H. Only)

spe - cial com - mis - sion, wants to pub - lish *me* on the web. My Com - pen - di - um. A

Pub - lish what? Oh god.

(gingerly) (desperate)

(immediately disengages)

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2. Marty's Dilemma 5/22/2018

2
10

(hard selling)

Mar. de-cade of re-search. Theo-ries, yes, *based* on re-search. Germ wea-pons.Sad - dam Hus-sein has *loads*.

Nel. Theo-ries.

Pno.

14

Mar. Germs, the *bad* stuff, an - thrax and clo - stri - di - um bo - tu - li - num. Sad - dam has *clo - stri - di - um bo - tu - li - num*, man,

Nel.

Pno.

MARTIN
I just need your permission to send it.

from Dramatists Play Service, Inc

MARTIN
But...

18

Mar. those are just the facts. Theo-ries, yes, based on facts.

Nel. Theo-ries.

Pno. *mp*
(Both Hands)

24

Mar.

Nel. *(a rehearsed lecture)*
mf Rules make up — our dai - ly gruel e - ven when they seem "un - cool,"

Pno. *mf*

28

Nel. pay them heed or play the fool. — Bring me proof, and then "raise the roof" you can

Pno.

from Dramatists Play Service, Inc.

(NELSON holds out his clipboard for Martin to consider the form sheet clipped to it, MARTIN brushes it aside.)

32

Mar.

Nel.

Pno.

3. We Deserve Better

from *Who's Your Baghdaddy*
or how i started the iraq war

Marshall Paillet

A.D. Penedo

(The Spiritual Woman in the Support Group holds a donut box top in front of her face like the frame of a TV screen. SHE has become the NEWS REPORTER.)

NEWS REPORTER (WOMAN)

(with the utmost confidence)

This just in: everything is the worst. Yes, it's April 3rd, 2001, and a series of tragedies has forced us to reconsider what it means to truly suffer. Napster shut down, shark attacks at an all-time high, and now we've received word of the untimely demise of a beloved national icon.

MARTIN

Not Baywatch.

NEWS REPORTER

It's Baywatch.

MARTIN

(tragedy)

No, God!

NEWS REPORTER

Yes, it's April 3rd, 2001, and the world deserves better.

(tempting him)

So why not just open up that computer, Marty?

(MARTIN is puzzled – did she just talk to me?)

Open it up.

(MARTIN opens his computer, which is a donut box that has been left on the table - with its lid standing up it kind of looks like a laptop. Once the lid is lifted, a flap drops down and covers up the word "Donuts" with "Computer.")

Now, why not just send that compendium, Marty? The world deserves it.

(MARTIN stares at his computer. HE lifts his finger, tempted to press "send.")

TRACK IN

Angsty ♩ = 135

Safety - 5x!

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Piano

(No Piano m. 1-5)
Cue: "No, god!"

mp

Cue: "The world deserves it."

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6 Women: (whispered)

p We de-serve bet-ter... We de-serve bet-ter, we de-serve it right now.

8 Men: (whispered)

p We de-serve bet-ter... We de-serve bet-ter, we de-serve it right now.

6 Pno. (Piano In)

9 *(tempting him)* *mf* We de-serve bet-ter. Please, Mar - ty. We des-erve... We de-serve bet-ter right now!

8 *mp* We de-serve bet-ter. Nelson: *(warning)* Men: *pp* Don't. We de-serve... *mf* We de-serve bet-ter right now!

(Actors slam chairs on ground)

Pno. *f*

(MARTIN turns away from the computer, torn.)

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12 **Martin:** How could I, how could I with - hold that which I a-lone, I a-lone can give. All my know-ledge and my ex -

mp

Pno.

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from Dramatists Play Service, Inc.

17 *mf* - per - tise, my la - ser in - tu - i - tionnn, keep them from, keep them from the

Women: *mf* *subito p* We de-serve bet - - -

Men: *mf* *subito p* We de-serve bet - - -

Pno.

21

truth a - bout his bi - o am - mu - ni - tionnn, when truth a - lone can keep his plan from
 ter... bi - o am - mu - ni - tionnn! Oo...
 ter... bi - o am - mu - ni - tionnn! Oo...

Pno.

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(MARTIN almost presses "send," then again turns away. BERRY and RICHART, in their own world, share in Martin's frustration.)

26

co - ming to irru - tion? So sue me if I'd let a lit - tle rule slide. To spare
 Berry:
 The rules you break wil ex - act their take. So sue me if I'd let a lit - tle rule slide. To spare
 Richart:
 The rules you break wil ex - act their take. So sue me if I'd let a lit - tle rule slide. To spare

Pno.

31

8 — them from woe, yeah, I'd let a rule slide. I'll show it to them cuz I owe it to them. They de - serve

8 — them from woe, yeah, I'd let a rule slide. I'll show it to them cuz I owe it to them. They de - serve

8 — them from woe, yeah, I'd let a rule slide. I'll show it to them cuz I owe it to them. They de - serve

31

Pno.

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(The ENSEMBLE begins to come alive around the space, pounding their bodies, chairs, the floor, channeling Martin's frustration.)

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35

8 — it. They de-serve it! The peo-ple de-serve a break!

8 — it. Whoa oh oo wuh wuh Wuh oh wuh oh

35

Pno.

4. Stay Preprise

from *Who's Your Baghdaddy*
or how i started the iraq war

Marshall Paillet
A.D. Penedo

LEADER
We remember.

RICHART
Okay, just let me know if the accent becomes a
problem.

LEADER
We understand you just fine.

RICHART
Okay. So an Iraqi walks into a customs booth...

(Suddenly theatrical again, we're in Frankfurt
Airport. The Leader and Spiritual Woman become
two chipper German CUSTOMS AGENTS,
checking passports.)

TRACK IN Velkomming $\text{♩} = 120$

(2 clicks in)

Customs Agent 1: (cheery German accent)

And here's your pas-sport. Dan-ke. en-joy your stay in

8va
Cue: "booth"
(whole notes)
R.H., play
L.H.)

(CURVEBALL, an Iraqi who has been
present in the Support Group the whole
time but has not participated in any way,
steps up to the customs booth. He has
slightly unkempt hair and a jittery look in
(To Curveball)

Deutsch-land. Gu-ten tag. Wel-come to Deutsch-land.

(play both hands) (whole notes) (play both hands)
R.H., play

(CURVEBALL slams the top
of the customs booth table
with his hand, sings with the
utmost urgency and
gravitas.) **Mysterious and Urgent,** $\text{♩} = 120$

Curveball:
Pas-sport? I've grave in-for-ma-tion for you

f

16

there comes mass de - va - sta - tion for you, and for all of your na - tion,

Pno.

23

but *f* it may not be too late if you heed what I have to say.

Pno.

from Dramatists Play Service, Inc.

TRACK OUT

30

Ay - *mp* Stay. You must let me stay. *stop ring before "another one."*

Pno. *mp gently ff mp*

(There is an eerie silence as the portent of Curveball's message hangs in the air. The CUSTOMS AGENTS turn to each other slowly, catch eyes,

5. Das Man

*from Who's Your Baghdaddy
or how i started the iraq war*

Marshall Paillet

A.D. Penedo

Pop Shuffle ♩ = 170

Swing! ♩ = ♩³♩

(CUSTOMS AGENT 2 puts an alarm clock (made of a donut and sandwich toothpicks) on the customs table, RICHART hops up to sit on the table and shuts off the alarm as if the table is his bed and he just woke up. A ding of a triangle is played.)

ALL BUT RICHART (to audience):
"How Richart Started the Iraq War."

TRACK OUT

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Women: *mp* ba da bow! *f*

Jerry/Man/CBall: *mp* Oh ba da bow! *f*

Martin/Nelson: *mp* Oh ba da bow! *f*

Piano: (Alarm Clock) (Live Triangle) (2 clicks in) "Iraq War" *mp* *f*

(Someone holds a mirror in front of RICHART'S face, HE checks himself out approvingly.)

RICHART
Schnell yes, Junior
Detective Richart Becker.
Schnell. Yes.

TRACK IN
(1 click in)

Ric.: *mf* It's a - no - ther day think I be

Pno.: Cue: 2nd "Schnell. Yes." (R.H. Only)

10 Ric. vor-glu-hen like a bro bro, play— me some Nin - ten-do Six-ty Fo Fo I just go - tta

10 Pno.

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14 Ric. see. Sto-ppen! Keep it smooth now. All I go-tta say— it— don't rea- lly

14 Pno.

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18 Ric. mak-ht how I'm ro - llin' long— as I be re-ppin' and con-tro - llin' the bro— that I

18 Pno.

from Dramatists Play Service, Inc.

22 Ric. *8* be. Ja, I'm das schei-sse das bombe das wun-der-bar phe-nom.

Women *mp* Bro that I be.

Men *mp* Bro that I be.

Jerry/Martin/Nelson/CBall:

Pno. *8*

27 Ric. Call me a schwanz? A schwein? A ku-gel-blitz dumb-kopf??

Pno. *27*

31 Ric. *8* Yo, that's fine cuz, doo doo doo doo doo doo doo no mak-ht where I'm go-in'

Pno. *31* *f*

35

Ric. I am _ das man. _ I am _ das man.

Women *f* Ja! Ja! No

Men *f* Ja! Ja! No

Pno.

39

Ric. Doo doo doo doo, doo doo doo doo doo All the frau - leins know -in'

Women ku - gel - blitz dumb - kopf!

Men ku - gel - blitz dumb - kopf!

Pno.

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6. Stay

from *Who's Your Baghdaddy*
or *how i started the iraq war*

Marshall Paillet
A.D. Penedo

HERR GIMMLEVOGUT
Everyone else dismissed!

OTHER GERMAN AGENTS
Yes, Mein Leibe! [Go m.1]

[ONE PAGE OF DIALOGUE NOT IN SCORE]

RICHART
(peruses Curveball's file)
Uh oh. It says here you left a wife and daughter
back in Iraq? Hmmm... I'm sorry, Herr, but our
policy...

CURVEBALL
(Interrupting, confident)
I know about the weapons. [Go m.3]

(Beat. RICHART is in over his head.)

RICHART
Cool. So yeah, our policy, when you have
dependents back home, is.....

CURVEBALL
(Interrupting)
What weapons?

CURVEBALL
You are supposed to ask: what weapons.

(Beat)

RICHART
What weapons? [Go pickup to m.5]

CURVEBALL
(Holding up his handcuffs)
Please.

RICHART
Um, the handcuffs are precautionary.

CURVEBALL
As am I.

(RICHART chuckles nervously.)

RICHART
Alright buddy. [Go m.7]

TRACK IN

(4 clicks in)

♩ = 155

(Live wind chimes) **Enchanting, ♩ = 150** (Live finger cymbals)

1 freely mp
2
3 mp
4
5
6
7

Cue: After "Yes, Meine Leibe!"
"I know about the weapons."
"What weapons?"
"Alright, buddy."

8 (Points to his head)

8 mp
9
10
11
12

There lies a treasure in here, jewels beyond

C Ball

13 14 15 16 17 18

mea - sure _____ in here, yours at _____ your lei - sure _____ but

Pno.

C Ball

19 20 21 22

stay _____ let me...

Pno.

p

RICHART
(becoming transfixed)
What are you trying to say?

CURVEBALL
The weapons are biological.

RICHART
Meaning...?

CURVEBALL
You do not know?

RICHART
(HE doesn't)
Yeah but I'm making sure you do.
(The ENSEMBLE comes alive around the perimeter of the space. One of them plays the djembe.)

from Dramatists Play Service, Inc.

TRACK OUT TRACK IN

(Live wind chimes)

♩ = 160

C Ball

23 24 25 26 27 28 29

mf Pearls could come

Pno.

mp

27 (hi-hat)

mf (Djembe continues)

Cue: "Making sure you do." (Live djembe)

30 spill - ing from here, 31 32 tales dark and chill - ing from here, 33 34 35

C Ball

Pno.

36 I'm more than will - ing but *f* this good 37 38 39 40

C Ball

Pno.

Accel. to ♩ - 170

41 for - tune that I could send you must come back this way. — 42 43 44 45

C Ball

Pno.

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8. Berry and the Badboy

from *Who's Your Baghdaddy*
or how i started the iraq war

Marshall Paillet

A.D. Penedo

(A funky hip-hop beat starts playing. Some of the cast might throw in some ad libs like "oh, shit girl." ALL put on dorky analyst glasses.)

(ALL become analysts in the CIA's Analysis Room. Two of them, BERRY and JERRY, are bored out of their minds, and feeling like they might have to Beastie Boys rap about it.)

With a Sick Beastie Boys Beat ♩ = 150

TRACK IN

ALL:

(Various scattered improvs like "oh shit, girl" and "mm, get ready.")

ff Wel - come to the C M!

mf

TRAX ONLY FOR A WHHLE (Happy early Hanukkah)

Drum beat growing underneath

muted bass

6

(muted guitar)

(muted guitar)

Pno.

from Dramatists Play Service, Inc.

11

Berry:

Yo, Je - rry. Man it blows here in a - nal - y - sis! So

Jerry:

Yo, Be - rry. a - nal - y - sis!

11

(muted guitar)

Pno.

15
sta - tic, bu-reau-cra - tic, yo, this place is in pa - ra - ly - sis! Just sit - tin', till quit - tin' time, our

Pa - ra - ly - sis!

Pno.

18
butt's are grow - in' Ca - llu - ses! No shim - mer, not a glim - mer, hey, we're 'ro - ra bo - re - a - li - ses! Not

Ca - llu - ses! Bo - re - a - li - ses!

Pno.

21
ze - roes, but he - ros of your Bos - ton's and your Da - lla - ses! Un - end - in - 'ly de - fen - din' your

Da - lla - ses!

Pno.

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24

hum - ble homes and Pa - la - ces! I'm Be - rry. I'm stoked to save the world with my a - na - ly - sis! Keep

Pa - la - ces! A - na - ly - sis!

Pno.

27

hold - in' me back , bitch be com - in' for your phal - lu - ses. We *Both:* wan - na stand tall but they're

Ensemble: *ff* tall!

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Pno.

30

gi - vin' us squat. We need to let loose but we're tied in a knot. They keep throw - in' us scraps yo, but

Squat! Let loose! Knot! Scraps!

Pno.

34

here's the hitch: Ber-ry and the bad boy gon-na make it our bitch. They can make it seem point-less, but they

Hitch! Point-less!

Pno.

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38

can't de - stroy the bad boy and Ber-ry, that's Ber-ry and the bad boy.

De-stroy! Jerry: I'm so bad I wear a

Pno.

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43

clip on tie. I'm so bad I know my bronze age ba - ttle ax - es.

Pno.

Piano/Vocal

10. Berry's Dilemma

from *Who's Your Baghdaddy*
or how i started the iraq war

Marshall Paillet
A.D. Penedo

♩ = 150

TRACK IN

3x repeat

Berry: We have an op-por-tu-ni-ty. A source that needs a lit-tle ex - pert *french-ish* vér-i-fá-ca-tion.

Martin: What?

Piano: *mf* 3 x total *mp* (Piano R.H. Only)

Hi-Hat: *mf*

TRACK OUT

Berry: Germs. Sure, ya da king. Dig-gin' the name by the *french-ish* way. Bou-chard.

Jerry: *Ensemble:* Bou-chard. *Jerry:* Big mouth.

Martin: That's my thing. Thanks. It's French for cour-age.

Pno. *mf*

MARTIN
Excuse me?

JERRY
Bouchard is French for "big mouth."

MARTIN
You can say it means "big mouth," I'll say it means "courage."

JERRY
I would, but that's not really how truth works.
(Points to himself)
Bad boy.

TRACK IN

10. Berry's Dilemma Rev. 9/18/2018

TRACK OUT

2
13 (2 clicks in)

Berry
Jer-ry's on trans-la-tions. No-thing.

Jerry
8
Trans - la-tion: I'm a thug. Ho - ly spear wa-ri-or.

Martin
8
What does Jer-ry mean?

Pno.
13
"Bad Boy!"
mf

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BERRY
Okay thanks, Jer. Just... okay.

TRACK IN

18 (2 clicks in)

Berry
So we have an op-por-tu-ni-ty. Oh, we will— It's just be-fore we do:

Martin
8
A new source, eh? Spill it

Pno.
18
"Just... okay"
Drum

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TRACK OUT

TRACK IN

22 (2 clicks in)

Pno.
Relaxed
"You know" *f* "on the web" "down here" "on probation"
(Piano Both Hands)
a tempo
Ped.

BERRY
(knowingly)
We wanted to let you know that we know about the...
well... we know.

MARTIN
You know what?

BERRY
(so so knowingly)
You know.

MARTIN
[Chord] About the Compendium they forbade me to
publish on the web? [Chord] About how when I did
publish it, they stuck me down here [Chord] on
probation [Chord] in Basement 2 because of their
stupid rules? [Next Page]

31 Jerry, Berry

Jerry

Well?

Martin

Yeah, well... Well rules are there some - times to bend — when the truth could

Pno.

mp

(Piano R.H. Only)

This score has been downloaded from

36

Martin

(quickly checks his flip-phone, then puts it away)

mean our end. Thank your stars that I hit "send" *start dialogue*

Pno.

mf

(Tracks Only)

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MARTIN

You've read my compendium I presume?

42

Berry

So just read this. It's short— (it ain't Chek - hov) then check off that it checks

Pno.

(muted guitar)

from Dramatists Play Service, Inc.

11. Hydrangea Reports

RICHART

Treat me right and you'll be a hydrangea in a Mercedes. [Go m.1]

from Who's Your Baghdaddy or how i started the iraq war

Marshall Paillet
A.D. Penedo

BERRY

(To the Support Group)

The deal with Germany was that Richart would produce these write-ups called...

(RICHART speaks into a dictaphone.)

BERRY, RICHART

...the Hydrangea Reports...

BERRY

...which were sent to the CIA where Grandpa checked...

BERRY

...against his data, this dependent on an accurate German to English translation of, lo and behold, the...
(Enter JERRY.)

...Hydrangea Reports...

JERRY

(late to say it with Berry)
...the Hydrangea Reports...

BERRY

(continuous over Jerry's line)

...by Jerry. In return, Grandpa would tell Jerry to tell Richart whether the intel checked out. And all of this after Richart had translated Curveball's statements from Arabic in the first place. So

(music cuts out)
What could go wrong?

(MARTIN opens a folder)

With Energy ♩ = 110

still just piano

RICHART, JERRY
"Hydrangea, 1st report. August 2nd, 2001."

TRACK IN

Musical score for Piano introduction. The score is in G major (one sharp) and 4/4 time. It begins with a treble clef and a key signature of one sharp. The first measure contains the text "Mercedes." followed by a dynamic marking of *mf*. The second measure is a whole rest with the instruction "Vamp". The third measure contains the text "So." followed by "Music Out" and "What could go wrong?" followed by "Go on". The fourth measure is a whole rest with the instruction "(Tracks Only)". The piano part consists of a simple bass line of quarter notes.

(feel free to adjust rhythms to make them more casual)

Musical score for Richart's first line. The score is in G major and 4/4 time. The vocal line (Richart) starts at measure 6 with the lyrics "We have found the sub-ject ra-ther fid-get-y but clear, I'll of course con-tin-ue to ap-". The piano accompaniment (Pno.) features a sustained chord in the right hand and a bass line in the left hand. The dynamic marking is *mf*.

JERRY *(to Berry)*
Curveball's talking.

Musical score for Richart's second line. The score is in G major and 4/4 time. The vocal line (Richart) starts at measure 9 with the lyrics "praise him. We have fur-ther learned he was a se-nior en-gi-neer, he'll squeal so long as B N D". The piano accompaniment (Pno.) continues with a sustained chord in the right hand and a bass line in the left hand.

2

JERRY
He's on their payroll.

13

8

pays him. Oo _____

Richart: *mp* *subito p* Hy - dra - nge-a.

Women: *mp* *subito p* Hy - dra - nge-a.

Pno. *mf* Covered Wagon Boom Chuck, slightly accel. *subito p*
(Piano Both Hands)

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17

8

Oo _____

mf *subito p* Hy - dra - nge-a.

Women: *mf* *subito p* Hy - dra - nge-a.

Pno. *mf* *subito p*

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RICHART
He speaks of his
occupation.

(feel free to adjust rhythms to make them more casual)

21

8

I went to work for C E D C we de - signed ma - chines for

Curveball: *f*

Women: Ah _____

Pno. *mf* *In 2. Rockier, ♩ = 100, feels same tempo*

drum fill

26
8
far - mers that would help their crops to fight off fun - gus and thrive. Then they

Women: *mp* Fight fun - gus and thrive. —

Pno.

31
8
moved me to a se - cret team to de - sign a mo - bile sy - stem that made to - xic germs

Women

Pno.

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36
8
no one could sur - vive. *dramatically* I thought 'please *mp* no!' —

Women/Man: *mp* please please please please

Men: *mp* please please please please

Pno. *mf*

14. Music to Me

*from Who's Your Baghdaddy
or how i started the iraq war*

**Marshall Paillet
A.D. Penedo**

NELSON

I'm not sure... I entirely understand
what you're saying.

BERRY

Then why don't you ask.

*(JERRY appears outside Nelson's
office, watching Berry. Tender music
plays.)*

TRACKING

$\text{♩} = 85$, **lightly**

2x

Jerry: *mp* You are _____ the ban-jo that I'm strum-min', the

Piano *mp* "Why don't you ask." *(Tracks Only)*

7

Jerry *mp* mer-ry -tune I'm hu-mmm full of glee. You are _____ the

Pno.

13

Jerry *mp* sym-pho-ny — that slays me, my me-lo-dy — that stays right in key.

Pno.

19 5x

Jerry *mp*
 You are mu - sic to me. [Go Dialogue]

Pno.
 (Piano R.H. Only) (Light R.H. Improv) "I got crabs once."

NELSON *(Sits next to Berry on the desk)*
 I don't work out. And I haven't said
 the "F word" in ten years.

NELSON *(Knowingly)*
 Because... I'm full of surprises too.

BERRY
 Those are the lamest fucking secrets I've ever

BERRY
 Why are you telling me this?

26 Jerry
 You are tone of my pi - a - no, my chor - tl - ing so -

Pno.
 (Piano Both Hands)

31 Jerry
 pra-no chick-a - dee. You are the theme of my can -

Pno.

Piano/Vocal

(MAN and WOMAN rip off their clothes to reveal scanty 90's Music Video garb underneath. Maybe the MAN is in short shorts and nipple tassels. THEY have become MUSIC VIDEO GIRLS.)

15. Who's Your Baghdaddy

from *Who's Your Baghdaddy*
or how i started the iraq war

Marshall Paillet
A.D. Penedo

TRACK IN

Music Video

Girl (Man): (whispered sluttily)

Dirty Rap Beat ♩ = 160

Who's yo bagh - da-ddy?

Who's yo bagh - da-ddy? Bagh - da (ddy now? [Go Dialogue])

Piano (Tracks Only) *mp*

(RICHART and CURVEBALL are stylin', ready for a big night in Berlin.)

No performance or use of this score is

RICHART
Alright, Curvie. Fly me to Fur-lin and beyond.

allowed without written authorization

CURVEBALL
Hell, yes, nija. We shall fuck this town up!

(During what follows, CURVEBALL and RICHART drive to Fur-lin, a Berlin strip club, music video style.)

[Go Singing Slutty Girls]

Music Video Girls:

They gon - na make this whole town burn,

Pno.

9 Male Voice (Nelson):

8 Look out la-dies!

Music Video Girls:

9 Oh there's rea-son for ___ con-ce - rn— They gon-na paint this whole town

Pno.

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13

Curveball: (gangsta rap)

8 Look out la-dies! Let me tell you what it is ba-by:

red, There's trou-ble up ___ a-he - ad there's trou-ble up ___ a-head. (Ensemble should feel free to hype-man throughout)

Pno.

18

8 I'm your bagh - dad - dy, not your ca - mel cab - by, your jin - go Ji - had - dy.

Pno.

21

I'm your bad I-ra-qi— bad e-ven though you think I'm shab-by. Think I stink? I bet you cook bad-ly. No

Pno.

25

I don't wear a tur-ban, ain't no low-life ver-min— I'm an tur-ban Ger-man

Pno.

28

and I'll get you squir-min'. So don't talk smack to me, turn your back to me, give me flack, you see, you

Pno.

32

don't mean jack to me. I'm not a bag la-dy, I'm your bagh - dad - dy.

Music Video Girls + All:
(female octave)

mf They gon-na

Pno.

16. Change of Tone

*from Who's Your Baghdaddy
or how i started the iraq war*

**Marshall Paillet
A.D. Penedo**

Intense $\text{♩} = 70$

TRACK IN

Women

Martin:
Optional -----

Men

8 One two three four!

p Black tower of smoke

Piano

f

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Women

9

Men

8

9

Pno.

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(Piano R.H. Only)

caves and cras - hes - cras - hes. Grey wall of

caves and cras - hes - cras - hes. Grey wall of

Women

16

Men

8

16

Pno.

dust, soot and a - shes - A - shes.

dust, soot and a - shes - A - shes.

22 *mf*

Women We will track you, find you, own you— change of

Men We will track you, find you, own you— change of

22 *mf* (Piano Both Hands)

Pno. (Add Piano L.H. Half Notes)

27 *f*

Women game, Change of tone.

Men game, Change of tone.

27 *f* *p*

Pno.

NEWS REPORTER 1 (WOMAN)

(To camera)

This just in: everything is not cool here. And if you're a terrorist, it's about to be not cool where you are too.

NEWS REPORTER 2 (MAN)

Because we may not know where Afghanistan is, but our military probably does, so watch out!

32 *mf* Man:

Men When the

32

Pno.

38

Men

seeth-ing of our wrath sur - rounds you— a thun - der - cloud. And our

All Men:

Pno.

mf (Play R.H. As Written, L.H. Whole Notes)

This score has been downloaded from

41

Women

shock and awe rains down and pounds you till our

Men

shock and awe rains down and pounds you till our

Women:

mp blue

Men

mp blue

Pno.

p (Piano Both Hands) *subito p* (Play R.H. As Written, L.H. Whole Notes)

from Dramatists Play Service, Inc.

45

Women

blaze of fire comes and wakes you,

Men

blaze of fire comes and wakes you,

Pno.

CURVEBALL
I am not a liar.

RICHART
So tell it to me again.

(RICHART pulls out his
dictaphone, presses record.

NELSON reads aloud in his NELSON

Anxious Pulse ♩ = 120 To the desk of Tyler Nelson: Hydrangea. 13th report.

17. Hydrangea Reprise

from *Who's Your Baghdaddy*
or *how i started the iraq war*

Marshall Paillet
A.D. Penedo

TRACK IN

3x Richard:

mf Seems as if the sub-ject has ex-pen-ded all his charm. He's

Piano After "So tell it to me again." *mf* (R.H. Only)

4

drink - ing hard, his temp - era - ment shows cracks. No need to con-clude this is a

Pno.

7 Curveball:

mf rea-son for a-larm, as long as he's con-sis-tent with his facts. I ne-ver said I was the

Pno. (Piano Both Hands)

11

8
mas-ter-mind, I was just a - no-ther field-hand who su - per-vised con - struc-tion some of the

Pno.

16

16
time. Stop do - ing this stop ac - cu-sing me_ of these bull-shit con - tra-dic - tions. Am

Pno.

21

21
I on trial_ for some kind of big crime? He fine tunes his sto - ry a sig -

Pno.

Richard:

Anxious Pulse ♩ = 120 (R.H. Only)

25

25
nif - i - cant a-mount, in and of it - self, no cause to fret. His

Pno.

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28

own role gets more mo-dest with each pass-ing day's a-count, un-like all the con-men that we

Pno.

31

Curveball:

www.dramatists.com and is for perusal only.

I ne-ver said I saw the ac-ci-dent, but my friend bur-ly sur-vived

Pno.

(Piano Both Hands)

35

NELSON

1st report.

it. His dad had no such luck, I went to his wake. ne-ver meant to say the

Pno.

ff

40

ac-cid-ent had to do with that germ pro-ject, if I said that then I made a mis-take.

Pno.