WHO’S YOUR BAGHDADDY

or how i started the iraq war

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music and book by
MARSHALL PAILET

lyrics and book by
A.D. PENEDO

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Piano/Vocal
1. The Pledge

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

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.)

Add Richart:

Can’t de-ny what it knows is true.
I can hide, but ne-ver from my heart.
Can't defy what it holds me to. But if I face the blame then grace will set me free.

In my darkest hour peace will come to me. In my darkest hour if I turn, face the blame then peace at last will come to me.
(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

(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.)

Martin  

NELSON (to audience): How Martin Started the Iraq War. I have an opportunity. The U. N. (skeptical)

Piano  

ALL BUT MARTIN (to audience): What?  

NELSON (to MARTIN): (-selling) TRACK IN

*Cue after "Iraq War"  

Piano/Vocal  

(R.H. Only)

My Compensation. A desperate

NELSON (immediately disengages)  

MARTIN: special commission wants to publish me on the web. Oh god. (desperate)

Marshall Pailet  

A.D. Penedo  

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MARTIN
I just need your permission to send it.

NELSON
Marty, this is the CIA. Nothing unsubstantiated goes public.

MARTIN
But...

those are just the facts. Theories, yes, based on facts.
Rules make up our daily gruel even when they seem "un-cool,"

Bring me proof, and then "raise the roof" you can

Tell me you don't think Sad-dam has 'em. Tell me and I'll

MARTIN brushes it aside.)
3. We Deserve Better
from Who's Your Baghdaddy
or how i started the iraq war

Marshall Pailet
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 the standing up lid, 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.”)

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We deserve better. Please, Marty.

We deserve... We deserve better right now!

Don't. We deserve...

We deserve better right now!

(Actors slam chairs on ground)

We deserve...

(Nelson: warning)

Men:

(MARTIN turns away from the computer, torn.)

How could I, how could I withhold that which I alone, I alone can give. All my knowledge and my expertise, my laser intuition, keep them from, keep them from the

We deserve... We deserve... We deserve better right now!
truth about his bioamunitionn, when truth alone can keep his plan from...

bioamunitionn! Oo_

bioamunitionn! Oo_

coming to fruition?

So sue me if I'd let a little rule slide. To spare

The rules you break will exact their take. So sue me if I'd let a little rule slide. To spare

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them from woe, yeah, I'd let them from woe, yeah, I'd let them from woe, yeah, I'd let them from woe, yeah, I'd let

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

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

Marshall Pailet
A.D. Penedo

Piano/Vocal

LEADER
We remember.

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

LEADER
We understand you just fine.

Track IN

Velkomming \( j = 120 \)

(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)

(CURVEBALL slams the top of the customs booth table with his hand, sings with the utmost urgency and gravitas.)

Mysterious and Urgent, \( j = 120 \)

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there comes mass devastation for you, and for all of your nation,

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

Ay—Stay. You must let me stay.

(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 Pailet
A.D. Penedo

Pop Shuffle $\frac{4}{4} = 170$
Swing! $\frac{3}{4}$

(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."

Women: 
Jerry/Man/CBall:
Martin/Nelson:

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

(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.)

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5. Das Man 9/17/2018

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Ric.

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

Pno.

10

Ric.

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

Pno.

14

Ric.

18 mak-HT how I'm ro-lin' long as I be re-ppin' and con-tro-lin' the bro _ that I

Pno.
Women/Man:

Jerrry/Martin/Nelson/CBall:

Ric.  

Pno.  

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

Marshall Pailet
A.D. Penedo

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HERO GIMMLEVAGUT
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’s file)

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?

(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
Alright buddy. [Go m.7]

---

There lies a treasure in here, jewels beyond

© Pailet & Penedo
C Ball

measure in here, yours at your leisure but

Pno.

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spilling____ from here, tales dark and chilling____ from here,

I'm more than willing____ but____ this good

fortune that I could send____ you must come back this way.
With a Sick Beastie Boys Beat \( \frac{q}{4} = 150 \)

(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.)

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static, bureau-crac tic, yo, this place is in para ly sis! Just sittin', till quit tin' time, our

Para ly sis!

butts are grow in' Callu ses! No shim mer, not a glim mer, hey, we're ro ra bo re a li ses! Not

Bo re a li ses!

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!
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!

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

Ensemble:

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!
Here's the hitch: Berry and the bad boy gonna make it our bitch. They can make it seem point-less, but they won't.

Hitch!

Point-less!

Can't destroy the bad boy and Ber-ry, that's Ber-ry and the bad boy.

Jerry:

Destroy!

I'm so bad I wear a clip on tie. I'm so bad I know my bronze age battle axes.
10. Berry's Dilemma

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

by

Marshall Pailet

A.D. Penedo

Piano/Vocal

Piano = 150

TRACK IN

3x repeat

Bernie

Martin

Hi-Hat

What?

3x total

(Piano R.H. Only)

Ensemble:

french-ish

Ensemble:

french-ish

Jerry:

Big mouth.

Martin

That's my thing.

Thanks.

It's French for courage.

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.

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.

TRAXK OUT

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

MARTIN
[knowingly]
We wanted to let you know that we know about the...
well... we know.

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.
Jerry

Well?

Martin

Yeah, well...

Well, rules are there sometimes to bend when the truth could

Pno.

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

Start dialogue

MARTIN
You've read my compendium I presume?

BERRY
Why read it when I've got the guy who wrote it?

Berry

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

Pno.

(muted guitar)
11. Hydrangea Reports
from Who's Your Baghdaddy
or how i started the iraq war

Marshall Pailet
A.D. Penedo

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

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...

(MARTIN opens a folder.)

We have found the subject rather
fidgety but clear.

JERRY
Curveball’s talking.

Pno.
(piano R.H. Only)

We have further learned he was a senior engineer, he’ll squeal so long as B N D

BERRY
...against his data, this dependent
on an accurate German to English
translation of, lo and behold, the...

(Enter JERRY.)

...Hydrangea Reports...

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

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.

What could go wrong?

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JERRY
He’s on their payroll.

Women

Pno.

Richard:

Hy - dra - nge-a.

Women:

Pno.

Covered Wagon Boom Chuck, slightly accel.

Richart:

(Richard Both Hands)

Hy - dra - nge-a.

Women:

Pno.

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

Curveball:

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

Women:

Ah

Pno.

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

In 2. Rockier, \( \text{j} = 100 \). feels same tempo
Women: far-mers that would help their crops to fight off fun-gus and thrive. Then they

Women: Fight fun-gus and thrive.

moved me to a se-cret team to de-sign a mo-bile sys-tem that made to-xic germs

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I thought 'please no!'
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.)

Jerry:

You are ___ the ban-jo that I'm strum-min’, the

Piano

"Why don't you ask."

(Tracks Only)

Jerry:

mer-ry tune I'm hu-mm-in' full of glee. You are ___ the

Pno.

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

© Pailet & Penedo
I don’t work out. And I haven’t said the “F word” in ten years.

Because... I’m full of surprises too.

Those are the lamest fucking secrets I’ve ever
15. Who's Your Baghdaddy

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

Marshall Pailet
A.D. Penedo

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.)

TRACK IN

Music Video Girl (Man): (whispered sluttily)

Who's yo bagh - da-ddy?

Music Video Girl (Woman): (whispered sluttily)

Both: (whispered sluttily)

Who's yo bagh - da-ddy?

Both: (whispered sluttily) [Go Dialogue]

Piano

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

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

CURVEBALL
Hells yes, ninja. We shall fuck this town up!

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

[Go Singing Slutty Girls]

Music Video Girls:

They gon-na make this whole town burn,

© Pailet & Penedo
9 Male Voice (Nelson):

Look out la-dies!

Music Video Girls:

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

Pno.

9

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Curveball: (gangsta rap)

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.

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

Pno.
I'm your bad 1-raq— bad e-ven though you think I'm shab-by. Think I stink? I bet you cook bad-ly. No
even though you think I'm shab- by.

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

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

They gon-na Music Video Girls + All: (female octave)
16. Change of Tone
from Who's Your Baghdaddy
or how I started the Iraq war

Women

Martín:
Optional

Black tower of smoke

Men

One two three four!

Black tower of smoke

Piano

Wall of soot and ashes—Ashes.

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We will track you, find you, own you—change of tone.

We will track you, find you, own you—change of tone.

(Add Piano L.H. Half Notes)

(Add Piano L.H. Half Notes)

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!
Men

38

seething of our wrath surrounds you—a thunder-cloud. And our

Pno.

mf

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

Women

41

shock and awe rains down and pounds you till our

Pno.

(Piano Both Hands)

susito p

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

Women:

45

blaze of fire comes and wakes you,

Men

45

blaze of fire comes and wakes you,

Pno.
17. Hydrangea Reprise
from Who's Your Baghdaddy
or how i started the iraq war

Marshall Pailet
A.D. Penedo

Piano/Vocal

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

\textbf{Anxious Pulse} \quad q = 120

\textbf{To the desk of Tyler Nelson: Hydrangea. 13th report.}

\textbf{NELSON:}

\textbf{Track in}

\textbf{RICHART:}

\textbf{NELSON reads aloud in his}

\textbf{Piano}

\textbf{NELSON:}

\textbf{Pno.}

\textbf{NELSON reads aloud in his}

\textbf{Pno.}

\textbf{Curveball:}

\textbf{NELSON reads aloud in his}

\textbf{Pno.}

\textbf{NELSON reads aloud in his}

\textbf{NELSON reads aloud in his}

\textbf{NELSON reads aloud in his}

\textbf{NELSON reads aloud in his}

\textbf{NELSON reads aloud in his}

\textbf{NELSON reads aloud in his}
mas-ter-mind, I was just another field-hand who supervised construction some of the

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NELSON
15th report.

Anxious Pulse $q = 120$
(R.H. Only)

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own role gets more modest with each passing day's account, unlike all the con-men that we

---

Curveball:

---

ac-cident had to do with that germ project, if I said that then I made a mistake.

---

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