

Magic Box

by

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songs at
<https://www.dropbox.com/sh/d3o6uomdlcqauz7/AAAdH1ObLDv1ofw6joAdT8rWa?dl=0>

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Synopsis

Why did the Amazing Jack, a famous magician, leave all his magic props to his apprentice, the not quite competent Charlie? Jack even left Charlie the magic box, a powerful instrument for good that has the misfortune of attracting evildoers. Jack's daughter, Laura, a young but skillful magician, has just lost her father and now must protect the box from an oversexed witch who refuses to get old and who claims to be Laura's mother. Although she desperately wants a family or at least a friend, Laura finds both where she least expects them. She learns that the power she needs to win her father's battle has been within her all along.

The Magic Box

Dramatis Personae

Laura	20s, soprano. A talented magician, daughter of the late Amazing Jack. She wants to do only good in the world. She is frustrated because Jack left all his magic stuff to Charlie instead of to Laura.
Charlie	20s, tenor. An untalented magician, Jack's apprentice. Charlie is not very bright.
Armando	20s-30s, baritenor. He is a Latin lover, Spanish or Italian. A talented magician who was apprenticed to Jack until they had a falling out over artistic differences. Armando loved Laura, but appears to have been seduced by the dark side. Does he still love Laura or does he love Danielle?
Danielle	Ageless, sexy, seductive, mezzo-soprano. The dark side herself, an evil magician, Danielle is Jack's widow. She wants wealth and power and will do anything to anyone to get what she wants. She is French.
Merlin	50s or older, baritone. An old Scottish, Irish, or English magician, Jack's best friend. He doubles as the voice of the Magic Box.
Ensemble	Everyone gets to be ensemble, out of character, disguised or behind a screen or whatever makes you comfortable.

A note on the magic: Yes, these people are all magicians. They do tricks all the time. I will suggest a few, but use your imagination.

Setting

Contemporary. The action takes place on the stage of a theatre where the Great CharLee is billed. Throughout, there is a magician's cabinet, a magic box, on stage. The box is about 6 feet tall and about two or three feet deep and wide, like a telephone booth (remember those?) but opaque and covered with magic symbols. A door opens into the box.

1



2	
3	<i>01 Where is the Magic?</i>
4	<i>02 My Dad</i>
5	<i>03 Crazy</i>
6	<i>04 Remorse foretaste</i>
7	<i>05 Evil Ways</i>
8	<i>06 What I Want</i>
9	<i>07 Remorse</i>
10	<i>08 When You're in Love</i>
11	<i>09 Evil Wins</i>
12	<i>10 My Mom</i>
13	<i>11 Magic box</i>
14	<i>12 Hello</i>
15	<i>13 Second Act Love Song</i>
16	<i>14 Victory</i>
17	<i>15 Where is the Magic? Finale</i>
18	

Songs

s

19 Scene 1. CHARLIE and LAURA are onstage. HE is performing as the
20 Great CharLee (emphasis on the second syllable), dressed in an Asian
21 costume. LAURA is dressed as his assistant.

22 *Cue 01* Where is the Magic?

23

24 VOICE OFF

25

Ladies and gentlemen, direct from the exotic Orient, the Great Char-Lee!

26

27

(The rest of the company enters disguised or behind a screen and joins in
28 the ballet in which CHARLIE attempts to do a trick, say pulling a rabbit
29 out of a hat. HE goes through great contortions, putting his arm into the
30 hat and obviously struggling. HE waves a magic wand that becomes limp
31 in his hands. HE is just not very good. LAURA gets increasingly
32 impatient.)

33

34

LAURA

35

(Privately to CHARLIE)

36

Get it together, Charlie.

37

38

(LAURA passes her hand over the hat as though it is part of the act, and
39 CHARLIE at once is able to extract an extremely mangled toy rabbit.
40 During this ballet, CHARLIE continues his act, having difficulties with
41 the tricks HE is subtly rescued by LAURA, who makes the tricks work
42 while letting CHARLIE appear to be the magician.)

43

44

LAURA, DANIELLE, ARMANDO, and MERLIN

45

I GIVE YOU THE GREAT CHAR-LEE,
46 MYSTIC SORCERER FROM THE EAST.

47

48

LAURA

49

EAST SAINT LOUIS BY THE WAY,
50 FROM THE NUTHOUSE JUST RELEASED.

51

52

(DANIELLE, ARMANDO, and MERLIN sing harmony. CHARLIE
53 continues with his act, assisted by LAURA.)

54

55

TRAINED BY ONE OF MAGIC'S BEST,
56 BY MY FATHER, REST HIS SOUL,
57 TRAINING WASTED ON THIS FOOL,
58 WASTED TIME ON THIS ASSHOLE.

59

60

WHEN YOU WERE LEARNING,
61 YOU SEEMED MUCH BRIGHTER
62 YOU DIDN'T DROP THE BALLS OR BREAK THE BUNNY'S EARS,
63 MY FATHER TAUGHT YOU
64 AND THEN HE THOUGHT TO

65 ENTRUST YOU WITH HIS SHOW, BECAUSE HE DIDN'T KNOW
66 THAT YOU'D BE FUMBLING THE SPELLS YOU'RE MUMBLING,
67 YOU'VE GOTTEN WORSE WITH THE PASSING YEARS.
68

69 (Dialogue over the bridge.)
70

71 LAURA
72 I don't know why a magician of my father's stature took you as his apprentice.
73

74 CHARLIE
75 Well, I was his second choice, after Armando didn't work out.
76

77 COMPANY
78 Armando!
79

80 (Hearing ARMANDO's name upsets LAURA.)
81

82 CHARLIE
83 Armando still upsets you. I know you were sweet on him, and I think he was sweet on
84 you, too. At least until he dumped you.
85

86 ARMANDO
87 (HE is revealed, although only we can see and hear him)
88

89 HOW DO THESE THINGS BEGIN?
90 I DIDN'T PLAN TO FALL IN LOVE,
91 ALL I DID WAS WALK INTO THE ROOM,
92 AND THE REST WAS MAGIC.
93

94 MAGICAL LAURA,
95 I KNEW THE MOMENT I SAW HER
96 THAT SHE WOULD BE
97 MAGIC FOR ME,
98 MAGICAL, MAGICAL LAURA!
99

100 ARMANDO, LAURA,¹ DANIELLE, MERLIN
101 WHEN LAURA SAID THOSE MAGIC WORDS,
102 I KNEW AT ONCE WHAT MY LIFE LACKED,
103 I DON'T REMEMBER WHAT SHE SAID TO ME,
104 ABRACADABRA OR SOMETHING LIKE THAT.
105

¹ LAURA can step off, put on a mask, turn her back, or whatever it takes to make you comfortable with her singing about herself.

106 MAGICAL LAURA,
107 I KNEW THE MOMENT I SAW HER
108 THAT SHE WOULD BE
109 MAGIC FOR ME,
110 MAGICAL, MAGICAL LAURA!

111
112 (Dance break)

113
114 LAURA, DANIELLE, ARMANDO, MERLIN
115 I GIVE YOU THE GREAT CHAR-LEE,
116 MYSTIC SORCERER FROM THE EAST,
117 I GIVE YOU THE GREAT CHAR-LEE,
118 MYSTIC SORCERER FROM THE EAST.

119
120 LAURA
121 TRAINED BY ONE OF MAGIC'S BEST

122
123 LAURA, DANIELLE, ARMANDO, MERLIN
124 TRAINED BY THE AMAZING JACK.

125
126 LAURA
127 HE WAS MY DAD,
128 HE'D DO NOTHING BAD TO ME.

129
130 LAURA, DANIELLE, ARMANDO, MERLIN (canon)
131 HE WAS MY/HER DAD,
132 HE'D DO NOTHING BAD TO ME/HER.

133
134 WHERE IS THE MAGIC?
135 WHERE HAS IT GONE?
136 WHERE IS THE MAGIC THAT WE USED TO CALL OUR OWN?
137 WHEN WE WERE YOUNGER,
138 WHEN WE WERE HAPPY,
139 WITH THE AMAZING JACK,
140 WE WISH WE HAD HIM BACK,
141 HE DIDN'T KNOW YOU'D BE
142 A MEDIOCRITY,
143 IT'S TRAGIC TO SEE YOUR TALENT BLOWN.
144 MISS THE AMAZING JACK,
145 WE WISH WE HAD HIM BACK,
146 HE DIDN'T KNOW YOU'D BE
147 A MEDIOCRITY,
148 IT'S TRAGIC TO SEE YOUR TALENT BLOWN.

149
150 (Button. The act is over; CHARLIE and LAURA take their bows. THEY can stay
151 for the next scene, the rest of the COMPANY exits.)

152 Scene 2. Backstage. Not much change from Scene 1.
153 (Cue 02 My Dad.)
154 CHARLIE
155 They loved me.
156
157 LAURA
158 Don't kid yourself. They loved me. I let them think it was you. What happened to you?
159 You were so promising.
160 CHARLIE
161 All that practicing is so hard, it takes so much time. I'm going out for a beer.
162 (CHARLIE exits.)
163
164 LAURA
165 Dad, you've only been gone a week, but it seems like forever. I don't know if I can
166 manage this show without your magic. Mine might not be enough.
167 HE WAS MY DAD
168 HE'D DO NOTHING BAD
169 TO ME, BUT IT DOESN'T SEEM RIGHT
170 THAT HE GAVE EACH MAGIC TOY
171 TO THAT BLOCKHEADED BOY
172 INSTEAD, INSTEAD, INSTEAD, INSTEAD, INSTEAD, INSTEAD,
173 INSTEAD OF TO HIS HEART'S DELIGHT.
174
175 HE ALWAYS SMILED
176 ON HIS FAIR-HAIRED² CHILD,
177 THERE WAS NOTHING THAT HE WOULDN'T SHARE WITH ME,
178 SO IT'S STRANGE THAT HE MADE
179 ALL THE TRICKS OF HIS TRADE
180 A BEQUEST, A BEQUEST, A BEQUEST, A BEQUEST, A BEQUEST, A
181 BEQUEST,
182 A BEQUEST TO THAT BRAINLESS FLEA.
183
184 NOW I'M ALONE
185 TRYING ON MY OWN
186 WITH A MAGIC THAT MIGHT NOT BE UP TO SPEED,
187 FOR MY HEAD'S BEEN AWHIRL
188 SINCE I'VE BEEN AN ORPHAN GIRL,
189 ORPHAN GIRL, ORPHAN GIRL, ORPHAN GIRL, ORPHAN GIRL, ORPHAN
190 GIRL, ORPHAN GIRL ,
191 AND A FAMILY IS WHAT I REALLY NEED.
192
193 DAD, WHY DID YOU LEAVE ME?
194 AND WHY DID YOU LEAVE HIM EVERYTHING?
195 IT WAS JUST US TWO, THEN IT WAS HIM, TOO,

² If your LAURA had dark hair, use FAV'RITE CHILD instead of FAIR-HAIRED CHILD

196 HOW DID I FAIL YOU?
197
198 DID I STEP ON YOUR MAGIC WAND OR
199 MAYBE I SNEEZED ON YOUR FAIRY DUST,
200 GIVE ME A CLUE, POP,
201 HOW I MADE YOU STOP
202 GIVING ME YOUR TRUST.
203 GIVING ME YOUR TRUST.
204
205 PERHAPS MY DAD
206 WAS TOO AWFLY SAD
207 WHEN MY MOTHER DIED AS I WAS BEING BORN,
208 SO HE GAVE ALL HIS STUFF
209 TO THAT WORTHLESS POWDER PUFF
210

LAURA
AND LEFT ME, AND LEFT ME, AND
LEFT ME, AND LEFT ME
ALL ALONE, SO ALONE, SO ALL
ALONE, SO ALONE, SO ALONE,
AND LEFT ME TO WONDER HOW I
EARNED HIS SCORN.

MERLIN (masked or offstage)
AND LEFT YOU, AND LEFT YOU,
AND LEFT YOU, AND LEFT YOU
ALL ALONE, SO ALONE, ALL ALONE,
SO ALONE, SO ALONE,

211
212 (MERLIN and ARMANDO join in harmony. Hide or mask THEM.)
213 I CAN'T UNDERSTAND
214 WHY THAT MAN SO GRAND
215 NEVER TAUGHT ME WHAT HIS MAGIC BOX WOULD DO,
216 IT'S A FORCE FOR GOOD
217 IS ALL THAT I UNDERSTOOD,
218 AND I DON'T TRUST THAT BOY WITH MY FATHER'S FINEST TOY,
219 THOUGH I'M IN HIS EMPLOY,
220 NO I CANNOT TRUST THAT SILLY BOY, COULD YOU?
221

222 (If THEY are visible to us, ARMANDO and MERLIN shake their heads
223 and mouth, "No.")
224

225 HE WAS MY DAD...
226

227 (Button. Enter DANIELLE, a voluptuous woman, dressed provocatively.
228 She speaks with a French accent.
229

230 DANIELLE

231 Good evening, young lady.
232

233 LAURA

234 Who are you? We don't invite people backstage.

235
236 DANIELLE
237 I am Danielle. I am a fan.
238
239 LAURA
240 A fan? Of what?
241
242 DANIELLE
243 Of the marvelous magician, the Great Char-lee. I have come to meet him, to sit at his
244 feet.
245
246 LAURA
247 He's not much of a magician, and he couldn't find his feet without help.
248
249 DANIELLE
250 I detect, shall we say, some jealousy.
251
252 (CHARLIE enters with a beer, in leisure clothes. HE looks rather sloppy.)
253
254 LAURA
255 Jealous? Hardly. You want him, take him. He's all yours.
256
257 CHARLIE
258 Huh? Take who?
259
260 LAURA
261 This lady is a fan of yours. She wants to sit at your feet.
262
263 CHARLIE
264 Maybe I should put on clean socks.
265 (HE extends his hand to DANIELLE.)
266 Glad to meet you; my name's Charlie.
267
268 DANIELLE
269 (SHE reverentially takes HIS hand in both of HERS.)
270 The Great Char-Lee! How I have looked forward to this day, to meeting you!
271
272 CHARLIE
273 The pleasure's all mine, I'm sure. See, Laura, I'm not such a bad magician. I have a fan.
274
275 LAURA
276 She's crazier than you are, Charlie.
277

278 DANIELLE
279 Not at all, not at all. I simply recognize talent when I see it. I am a connoisseur of magic.
280 You have that special something that I have not seen in a long time. Not since the
281 Amazing Jack.

282
283 CHARLIE
284 I was his apprentice, you know.

285
286 LAURA
287 You saw my father? And you're comparing this amateur to the Amazing Jack? You must
288 be joking.

289
290 DANIELLE
291 Joking? What is joking? I never joke. I am very strongly drawn to talented magicians. I
292 am crazy for talented magicians. *Quand je te vois sur la scène, je deviens folle.*³

293
294 CHARLIE
295 Talking dirty in Spanish! I like that.

296
297 DANIELLE
298 It is French, my darling. It means that I become crazy when I see you on the stage.
299 (Cue 03 Crazy. MERLIN and ARMANDO backup from offstage.)

300
301 WHEN YOU PULL THE RABBIT FROM THE HAT,

302
303 LAURA
304 WHICH HE DOES VERY POORLY I NOTE,

305
306 DANIELLE
307 YOUR SKILL AND YOUR TALENT SPEAK STRAIGHT TO MY HEART,

308
309 LAURA, MERLIN, and ARMANDO
310 BUT DOES THE BUNNY GET A VOTE?
311 DOES THE BUNNY GET A VOTE?
312 DOES THE BUNNY GET A VOTE?

313
314 DANIELLE
315 YOUR SMOOTH FLUID MOTIONS FILL MY EYES WITH AWE,

316
317 LAURA
318 WERE I THAT BAD I'D REALLY BE PISSED,

319
320 DANIELLE
321 I'VE NEVER SEEN ANYTHING LIKE IT BEFORE,

³ When I see you on stage, I become crazy.

322
323
324
325
326

LAURA, MERLIN, and ARMANDO
MAYBE YOU NEED AN OPTOMETRIST.

DANIELLE
I'M CRAZY FOR YOU,
IT'S SO MYSTERIOUS,
WHY I'M DELIRIOUSLY CRAZY.

LAURA (Ahs from ARMANDO and MERLIN)

YOU'RE CRAZY
THERE IS NO MYSTERY,
I TELL YOU SISTER, YOU'RE JUST CRAZY.

327

328

DANIELLE

329

I LOVE YOU,
YOU MADE ME LOVE YOU WHEN
YOU WAVED YOUR MAGIC THING,
COME VISIT IN MY PLAYPEN.⁴

330

331

332

333

334

DANIELLE

IT'S YOUR SKILL WITH YOUR BODY THAT MAKES ME SO FOND,

335

336

337

LAURA

WHY DON'T YOU SEE THAT CHARLIE'S A MUTT?

338

339

340

DANIELLE

MAY I SEE JUST HOW LONG IS YOUR MAGICAL WAND?

341

342

343

LAURA

You, my dear, are simply a nut.

344

345

346

DANIELLE (aside; ARMANDO & MERLIN ACCOMPANY)

347

WHEN I MARRY CHARLIE
HE WILL THINK IT'S JUST FINE
IF I TAKE FROM HIM THAT
WHICH IS RIGHTFULLY MINE.

348

349

350

351

SINCE JACK HELD IT BACK
I'LL ARRANGE ITS RETRIEVAL,
I'LL USE JACK'S FINE BOX
IN THE SERVICE OF EVIL.

352

353

354

355

356

357

⁴ DANIELLE could gesture to a part of her body, if you want to go there.

DANIELLE
IT'S MAGIC,
THE WAY YOU MAKE ME FEEL,
YOU MAKE ME SHUDDER WITH
YOUR MAGIC.

LAURA (Ahs from ARMANDO and MERLIN)

IT'S TRAGIC
WE NEED TO FIND A CURE,
YOUR DEDICATION'S PATHOLOGIC.

358

359

DANIELLE (aside)

360

TO ACQUIRE YOUR BOX

361

I WILL SNUFF OUT YOUR LIFE

362

THOUGH FOR SEVERAL SHORT DAYS

363

I WILL BE A GOOD WIFE.

364

365

DON'T GET IN MY WAY,

366

TO YOUR BOX I LAY CLAIM,

367

AND I WON'T BE AT PEACE

368

TILL YOUR WORLD IS AFLAME.

369

(It would be cool here if flames came shooting out of the box; see what

370

you can do.)

371

372

(DANIELLE shifts from her plot and directly addresses CHARLIE.)

373

I LOVE YOU,

374

YOU MADE ME LOVE YOU WHEN

375

YOU WAVED YOUR MAGIC THING,

376

COME VISIT IN MY PLAYPEN.

377

378

(Button.)

379

380

CHARLIE

381

And what did you say your name was?

382

383

DANIELLE

384

My name is Danielle.⁵

385

386

CHARLIE

387

Well, that's a right nice name. Maybe we should get to know one another better.

388

389

DANIELLE

390

In my country, a man would invite a lady out for a glass of champagne to get to know her better.

391

392

393

CHARLIE

394

Champagne—now there's a good idea, although I prefer beer. Let's do it, Danny-L.

⁵ *Dah-nee-el*. CHARLIE's pronunciation is more like *Denny-L*.

395
396 DANIELLE
397 (SHE corrects HIM)
398 Danielle.
399
400 CHARLIE
401 Right. Whatever. Maybe I'll just call you Danny.
402
403 DANIELLE
404 (SHE makes a face.)
405 Whatever.
406
407 CHARLIE
408 So we're set, then, Danny. I'll go put on some clothes and we'll head out to find some
409 bubbly. I have a nice suit, 'though it makes my balls itch.
410
411 DANIELLE
412 I will count the minutes, chéri.
413
414 CHARLIE
415 (HE corrects HER.)
416 Charlie. It's pronounced Charlie.
417
418 DANIELLE
419 Yes, of course. Hurry up, my dear.
420 (CHARLIE exits)
421
422 LAURA
423 He's not very sharp.
424
425 DANIELLE
426 We can't all be the Wizard of Oz.
427
428 LAURA
429 Some of us can't even be Toto. What do you want with a dim bulb like Charlie?
430
431 DANIELLE
432 I told you, I am strongly attracted to great magicians.
433
434 LAURA
435 You honestly think Charlie is a great magician? I must be doing a better job covering for
436 him than I thought.
437
438 DANIELLE
439 Your envy of him makes you very unappealing.
440

441 LAURA
442 Why would I envy Charlie?
443
444 DANIELLE
445 Perhaps because he owns everything here and you own nothing.
446
447 LAURA
448 How did you know that? That's very private family business.
449
450 DANIELLE
451 I know a great many things. I think I will take a walk around and inspect the backstage of
452 the Great CharLee.
453 (DANIELLE wanders around and comes to the magic box.)
454 And what is this strange looking box? I did not see it in the Great CharLee's show.
455
456 LAURA
457 (LAURA puts HERSELF between DANIELLE and the box.)
458 Stay away from it. You might get hurt.
459
460 DANIELLE
461 Hurt by a prop? Don't be silly.
462
463 LAURA
464 That box is very powerful. You don't understand it.
465
466 DANIELLE
467 And I suppose you do? How does it work then?
468
469 LAURA
470 I don't exactly know.
471
472 DANIELLE
473 I didn't think you did.
474
475 LAURA.
476 It was my father's. He was the only one who knew how it worked, but I'm studying it.
477 I'll figure it out.
478
479 DANIELLE
480 Oh, but if it was your father's, it must be Charlie's now. I can't imagine why you would
481 be studying Charlie's box. You have his permission, I suppose?
482
483 LAURA
484 I don't need Charlie's permission to study my father's box. And what business is it of
485 yours? It has nothing to do with you.
486

487 DANIELLE
488 Oh, but that will change. That will change.
489 (SHE exits.)
490
491 LAURA
492 (In a mocking tone)
493 “That will change, that will change.” That little baguette will never get her hands on my
494 father’s box as long as I’m alive.
495 (SHE strokes the box.)
496 Dad, why were you so mysterious about this box? You taught me everything else; why
497 couldn’t you teach me this?
498
499 (The box shakes or lights up or smoke comes from inside it. It is active!
500 LAURA backs away in alarm. MERLIN appears from inside the box, now
501 in character. HE is an old man dressed in a shabby suit and hat.)
502
503 MERLIN
504 (HE coughs.)
505 Oh, my. That was a rough ride. Excuse me, my dear, sorry to barge in on you, but you
506 can’t always time your arrival with these nutty boxes.
507
508 LAURA
509 Who are you?
510
511 MERLIN
512 Merlin’s my name. Not *that* Merlin. It’s a common name among magicians. You must be
513 Jack’s girl. Laura, isn’t it?
514
515 LAURA
516 Yes, pleased to meet you. You knew my father?
517
518 MERLIN
519 Knew him? I was his best friend. We were mates back in the day. Ah, we had some
520 wonderful times, Jackie and I.
521
522 LAURA
523 Why haven’t I ever met you? Why didn’t you come around before?
524
525 MERLIN
526 Ah, well, it’s a long story. Best friends sometimes lose track of one another, don’t they?
527 But I thought about Jack all the time, every day. And I was terribly broken up to hear of
528 his passing.
529
530 LAURA
531 Yes, that was tragic.
532

533 MERLIN
534 I thought about coming to the funeral, but it was a bit awkward for me. I decided to come
535 now, though. I figured you could use some help. Jack would have wanted me to help you.
536
537 LAURA
538 Help? What kind of help would I need?
539
540 MERLIN
541 A long time ago, shortly after your mother, ah, disappeared, your father was left alone
542 with a wee babe. That was you. All the women in the neighborhood found your father a
543 sympathetic soul and wanted to help him. He was very good looking, you know. But your
544 pa had no interest in making friends with the ladies. He was too preoccupied with you
545 and with his craft. Merlin, he said to me, one day, I won't be here to watch over my wee
546 lass, and I'm counting on you to see that she doesn't get cheated out of her inheritance.
547
548 LAURA
549 Inheritance? Ha! I've seen the will. Everything went to Charlie.
550
551 MERLIN
552 Even the box?
553
554 LAURA
555 Everything
556
557 MERLIN
558 Hmm. That doesn't seem right. I'm certain your father meant for you to have his magical
559 box.
560
561 LAURA
562 If he meant for me to have it, he sure kept it a secret.
563
564 MERLIN
565 I'm afraid I don't know very much about it, either. Jack kept very close about his box. I
566 was just thinking today about how I ought to come and find you and, poof! I was here. I
567 thought Jack might have taught you how to work the thing, but I see he kept it from you,
568 too. All I really know about it is that Jack spent years studying it. Didn't he include it in
569 his act?
570
571 LAURA
572 No. He said it was too dangerous.
573
574 MERLIN
575 Yes, surely it must be. Though all magicians seem irresistibly drawn to it, it surely is too
576 dangerous. Your father was pursued his whole life by people trying to steal his box. He
577 would have wanted me to make sure that after he was gone, they didn't steal it from you.
578

579 LAURA
580 I've noticed a lot of interest in that box. Dad's body is still warm, and we've had more
581 than our share of tourists hanging around ogling that thing.
582
583 MERLIN
584 You need to be very careful, my dear. That crew can be a desperate lot.
585
586 LAURA
587 Ha! Desperate they may be, but I just tell them to kiss off. We had one of those desperate
588 fellas here when my dad was alive, name of Armando. He apprenticed with my dad until
589 it was obvious that he was only hanging around to get at that box. He even pretended he
590 loved me. But we kicked his butt out the door, Dad and I. (beat) You're welcome to stay
591 here. My dad kept a bedroom at the back of the theatre. I'll show you.
592 (MERLIN and LAURA exit as ARMANDO enters opposite. HE addresses
593 the box, which lights up with warm colors in response)
594
595 ARMANDO
596 Hello, old friend. It's nice to see you again.
597 (Cue 04 Remorse foretaste)
598 WE BOTH KNOW I'M A RATHER SKILLED MAGICIAN,
599 I LEARNED THE TRADE FROM THE AMAZING JACK,
600 ALTHOUGH HE SENT ME PACKING, MADE ME MOVE AWAY,
601 I THINK WE BOTH KNEW I'D BE COMING BACK.
602
603 JACK SAID I WAS NO GOOD FOR HIS GIRL, LAURA,
604 BUT DID HE KNOW THE DANGER SHE'D BE IN
605 FROM EVIL PEOPLE TRYING TO TAKE HER BOX AWAY?
606 I would love to own it myself, I must say,
607 TO MAKE UP FOR THE LOVE THAT MIGHT HAVE BEEN.
608
609 LAURA
610 (SHE enters and is shocked to see Armando)
611 You!
612
613 ARMANDO
614 Yes. It is I.
615
616 LAURA
617 Armando!
618
619 ARMANDO
620 I have not changed my name.
621
622 LAURA
623 What are you doing here? I thought you left for good.
624

625
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666

ARMANDO

I came to express my condolences on the death of your father. And I came because I cared about you. We once had something special.

(HE produces a bouquet of flowers from thin air.)

LAURA

(SHE gestures and the bouquet goes up in smoke.)

Did we now? It was special until you realized you couldn't get what you wanted by using me.

(SHE catches ARMANDO glancing surreptitiously at the magic box.)

Yes, it's still there. And you still can't have it.

ARMANDO

You misunderstand me.

LAURA

Why did you run out on me?

ARMANDO

Your father and I had...differences. We could not get along. Our disagreements were poisoning the air. I had to breathe.

LAURA

Baloney. He wouldn't teach you how to work the box. And when you realized that I had no power to change his mind, you dropped me like a stone.

(*Cue 05 Evil Ways*)

MY FATHER TRAINED AND CARED ABOUT YOU LIKE A SON,
YOU COURTED ME BUT SUDDENLY WE WERE ON THE ROCKS
CAUSE YOU ARGUED WITH MY FATHER AND WENT ON THE RUN,
BECAUSE HE WOULDN'T LET YOU NEAR HIS MAGIC BOX.

ARMANDO

Laura, Laura, you've got it all wrong. I was too timid to tell you how I felt about you. Your father did not approve, and he told me to stay away from you. The box had nothing to do with my being here.

I BECAME YOUR DAD'S APPRENTICE
'CAUSE HE WAS THE BEST AROUND,
I LEARNED TO DAZZLE AND ASTOUND,
AS I GOT MY MAGIC OFF THE GROUND.

667 LAURA
668 YOU BECAME MY DAD'S APPRENTICE
669 'CAUSE HIS BOX WAS CALLING YOU,
670 LIKE A DIRTY COCKROACH CRAWLING IN MY BED,
671 YOUR BEHAVIOR WAS APPALLING, TOO.

672
673 I was so intimidated by your father that I never dared tell you how I felt.

674
675 YOU NEVER KNEW HOW MUCH I CARED,
676 DIDN'T KNOW HOW MUCH I LOVED YOU,
677 I DIDN'T KNOW IF YOU LOVED ME, TOO,
678 DIDN'T KNOW 'CAUSE I WAS SCARED.

679
680 LAURA
681 YOU DIDN'T TELL ME THAT YOU CARED,
682 I DIDN'T KNOW HOW MUCH YOU WANTED ME,
683 DIDN'T QUESTION YOUR DESPONDENCY,
684 SIMPLY THOUGHT YOU WERE IMPAIRED.
685

LAURA
WE HAD NO COMMUNICATION
BACK IN THOSE EARLY, EARLY
DAYS,
WAITING WITH ANTICIPATION
FOR A CLUE, FOR A CLUE
BEHIND THAT STONY GAZE.

ARMANDO
WE HAD NO COMMUNICATION
BACK IN THOSE EARLY DAYS,
WAITING WITH AN-LA-LA-LA-
CIPATION
FOR A CLUE, FOR A CLUE
FOR A CLUE BEHIND THAT STONY
GAZE.

686
687 LAURA
688 YOU'RE PROB'BLY TELLING ME A LIE,
689 YOU WERE NEVER ONE TO PLAY IT STRAIGHT
690 YOUR EXCUSES NOW ARE MUCH TOO LATE,
691 IT'S TOO LATE TO PACIFY ME.

692
693 ARMANDO
694 WE DIDN'T HAVE A FIGHTING CHANCE,
695 'CAUSE YOUR FATHER NEVER CARED FOR ME,
696 AND SO I BECAME A REFUGEE,
697 MOURNING OUR LOST LOVE, OUR LOST ROMANCE.
698

LAURA
YOU RECEIVED HIS CONDEMNATION
BACK IN THAT LONG GONE, LONG
GONE TIME,
SEARCHING IN YOUR CONVERSATION
FOR A CLUE, FOR A CLUE
THAT YOU WERE NOT A SLIME.

ARMANDO
I RECEIVED HIS CONDEMNATION
BACK IN THAT LONG GONE TIME,
SEARCHING IN MY LA-LA-LA-VERSATION
FOR A CLUE, FOR A CLUE
FOR A CLUE THAT I WAS NOT A SLIME.

699

700

(ARMANDO sings aside to us; LAURA doesn't hear HIM.)

701

I BECAME HER DAD'S APPRENTICE

702

TO GET NEAR HIS MAGIC BOX

703

It's true.

704

HE TRIED TO CHANGE MY EVIL WAYS,

705

BUT THERE WAS NO CURE FOR MY MALAISE.

706

707

LAURA

708

YOU ARE SUCH A SHAMELESS LIAR

709

THAT YOU'RE PROB'BLY LYING NOW.

710

711

ARMANDO

712

Hmmm.

713

714

LAURA

715

YOU WANT ME TO THINK YOU'VE CHANGED YOUR EVIL WAYS,

716

I CAN'T TRUST YOU 'CAUSE I DON'T KNOW HOW.

717

718

ARMANDO

719

Let me give it another try.

720

YOU NEVER KNEW HOW MUCH I CARED,

721

DIDN'T KNOW HOW MUCH I LOVED YOU,

722

I DIDN'T KNOW IF YOU LOVED ME, TOO,

723

DIDN'T KNOW 'CAUSE I WAS SCARED.

724

725

LAURA

726

YOU DIDN'T TELL ME THAT YOU CARED,

727

I DIDN'T KNOW HOW MUCH YOU WANTED ME,

728

DIDN'T QUESTION YOUR DESPONDENCY,

729

SIMPLY THOUGHT YOU WERE IMPAIRED.

730

LAURA
I WAS FULL OF HESITATION
BACK IN THOSE BAD OLD, BAD OLD
DAYS,
WAITING WITH ANTICIPATION
FOR A CLUE, FOR A CLUE

ARMANDO
YOU WERE FULL OF HESITATION
BACK IN THOSE BAD OLD, BAD OLD
DAYS,
WAITING WITH AN-LA-LA-LA- CIPATION
FOR A CLUE, FOR A CLUE
FOR A CLUE

YOU'D CHANGED YOUR EVIL WAYS, I'D CHANGED MY EVIL WAYS,
DAMN, YOU HAD SOME EVIL WAYS. DAMN I HAD SOME EVIL WAYS.

731

732

(Button. THEY exit in opposite directions.)

733

734

(CHARLIE enters. HE is all dressed up, but a bit too loud. HE spends
735 some time in front of a mirror combing his hair. DANIELLE enters, very
736 slinky, dressed to kill.)

737

738

DANIELLE

739

There you are, chéri. You look very handsome.

740

741

CHARLIE

742

Wow.

743

(HE makes a bouquet appear. The flowers are wilted, so he tosses it aside.)

744

745

DANIELLE

746

Do you like me, darling?

747

748

CHARLIE

749

I'll say. You sure are pretty.

750

751

DANIELLE

752

Oh, I just threw on some old things. You would like me much better without them.

753

754

CHARLIE

755

I can imagine.

756

757

DANIELLE

758

We'll go for a little glass of champagne, and after, you won't need to imagine.

759

760

CHARLIE

761

That sounds awfully nice, but aren't we moving a little fast? We just met.

762

763

DANIELLE

764

(SHE pouts.)

765

You hate me!

766

767

CHARLIE

768

No, no, nothing like that. I'm just kind of blown away. You're about the prettiest girl I've
769 ever seen. I'm not used to pretty girls throwing themselves at me.

770

771

DANIELLE

772

Throwing at you? What is throwing at you? Is this like throwing up? Are pretty girls
773 throwing up on you?

774

775 CHARLIE
776 No, no. Throwing themselves at me. It's an expression.
777
778 DANIELLE
779 This English is a very strange language. I don't understand it.
780
781 CHARLIE
782 Don't worry about it. But slow down a little. Don't be so aggressive.
783
784 DANIELLE
785 But, Charlie, I am going very slowly. I am being very gentle and very patient with you.
786 You have not seen aggressive yet. But if you do not cooperate, you will see much
787 aggression.
788
789 (Cue 06 *What I Want*. During the song, CHARLIE resists DANIELLE's
790 advances, but in the end, HE gives in.)
791 YOU CAN FIGHT ME IF YOU WANT TO LOSE,
792 IT'S YOUR HEADACHE IF THAT'S WHAT YOU CHOOSE,
793 AM I NOT THE BOLDEST FRENCH COQUETTE?
794 WHAT I WANT I GET.
795
796 WHEN I'M NEAR YOU, I AM GETTING HOT,
797 IF YOU SAY NO, I AM HEARING NOT,
798 PAY ATTENTION TO ME, *MON ENFANT*,
799 'CAUSE I GET WHAT I WANT.
800
801 CHARLIE
802 MY MOMMA TOLD ME, DON'T BE IMPOLITE,
803 AND HANGING OUT WITH YOU MIGHT BE ALRIGHT,
804 BUT I'M TOO WORRIED THAT I MIGHT REGRET
805 WHEN WHAT YOU WANT YOU GET.
806
807 DANIELLE
808 YOUR RESISTANCE IS A USELESS PLOY,
809 I'M YOUR TEACHER, YOU'RE MY FOND SCHOOLBOY,
810 IF YOU RUN FROM ME, I'LL BE UPSET,
811 WHAT I WANT I GET.
812
813 (Dance break)
814
815 DO I ATTRACT YOU? PLEASE LET DOWN YOUR GUARD,
816 WHY MUST YOU MAKE EV'RYTHING SO HARD?
817 I KNEW I FANCIED YOU WHEN FIRST WE MET AND
818 WHAT I FANCY I GET.

819

CHARLIE

I CAN'T EXPLAIN WHY I'M AFRAID
OF YOU,
MY PECKER'S READY TO JUMP IN
THE STEW,
MY HORMONES SAY LET'S SING A
HOT DUET, DUET, DUET
WHEN WHAT YOU WANT YOU GET.

DANIELLE

DUET, A HOT DUET, DUET
WHAT I WANT I GET

DANIELLE

SINCE I ATTRACT YOU,
PLEASE LET DOWN YOUR GUARD,
IF YOU WILL LET ME

CHARLIE

I'VE LET DOWN MY GUARD

I WILL MAKE IT HARD
I KNEW I WANTED YOU WHEN
FIRST WE MET AND
WHAT I WANT I GET,
WHAT I WANT I GET.

(CHARLIE looks down.)
YOU HAVE MADE IT HARD

WHAT YOU WANT YOU GET
WHAT YOU WANT YOU WANT
YOU GET.

820

821

822

823

824

825

CHARLIE

Yikes!

(Button. When the scene ends, it is clear that DANIELLE and CHARLIE
will spend the night together.)

826 Scene 3. The next morning. The lights come up on DANIELLE, making
827 herself quite at home backstage, brushing HER hair and putting on HER
828 make-up. MERLIN enters.

829
830 MERLIN
831 Well, look at the malodorous road kill the cat dragged in.

832
833 DANIELLE
834 Good morning, Merlin. I rather expected you'd turn up.

835
836 MERLIN
837 You're looking remarkably well preserved, Danielle.

838
839 DANIELLE
840 I have always been well preserved. I don't see the point in letting oneself get old.

841
842 MERLIN
843 Getting old is what people do.

844
845 DANIELLE
846 No, it is not what I do. It is never what I do.

847
848 MERLIN
849 I am not sure I would want to always be young. I did some very stupid things when I was
850 young.

851
852 DANIELLE
853 (SHE puts HER arms around HIS neck)
854 Are you counting me as one of the stupid things you did when you were young?

855
856 MERLIN
857 (HE detaches HER arms from around HIS neck)
858 You are the most stupid thing I did when I was young.

859
860 DANIELLE
861 Well it doesn't matter. I have a new young man now.

862
863 MERLIN
864 I suppose you're after Jack's young assistant since he inherited Jack's box. You should
865 be ashamed of yourself. You're old enough to be his grandmother.

866
867 DANIELLE
868 Perhaps. But he couldn't tell in bed last night. I'm still a tigress between the sheets.
869 Admit it. Merlin. You also swooned when I put my tongue in those special places, no?

870

871 (MERLIN doesn't want to remember; HE is ashamed of HIMself.)
872
873 DANIELLE
874 Poor Merlin has a conscience. What a shame; it's such an inconvenience to have a
875 conscience. Nothing bad came of our little fling, darling. So you made love to your best
876 friend's wife. Don't make it into such a big deal, *mon vieux*.
877
878 MERLIN
879 But you had a child...our child!
880
881 DANIELLE
882 Don't remind me. That little parasite nearly wrecked my gorgeous body. I was very
883 happy to run away from that unfortunate situation. I'm not the motherly type. I never
884 was. It's not my fault that the little bitch got thrust into this world.
885
886 MERLIN
887 Not your fault? How was it not your fault? You were there at the moment of conception,
888 as I recall.
889
890 DANIELLE
891 I was there, but I didn't ask to become a mother. You stuck your magic wand
892 (SHE grasps HIS crotch)
893 where it didn't belong.
894
895 MERLIN
896 (HE pulls away.)
897 I recall having been invited. Against my better judgment, I might add. You know that box
898 is hers by rights.
899
900 DANIELLE
901 That box is mine! Community property and all that.
902
903 MERLIN
904 He never let you near it, did he?
905
906 DANIELLE
907 No. He was very secretive about it. He tried to sneak it back here. But as soon as it came
908 within a hundred feet, my senses picked it up. I am quite a sensitive person, you know. I
909 felt the power of that box like I've never felt power before, as though all living souls are
910 speaking through it. I insisted that he tell me about it, but he refused.
911
912 MERLIN
913 He was on to you, was old Jack. He knew you were no good.
914

915 DANIELLE
916 For years I had to put up with his sanctimonious *merde* about doing good in the world.
917 There he was sitting on a source of immeasurable power in the universe, and he wants to
918 be a girl scout. Well, he's gone now, and the box is as good as mine.

919
920 MERLIN
921 How exactly do you plan to get it?

922
923 DANIELLE
924 If you must know, I plan to marry the new owner. He'll give me anything I want as long
925 as I wiggle my lovely *derrière* in his face.

926
927 MERLIN
928 You're going to marry that boy? That's obscene! I can't let you do that.

929
930 DANIELLE
931 How will you stop me, darling? The young man is smitten. Do you think he's going to
932 listen to an old man trying to tell him that his beautiful and sexy lover is really an old
933 witch out to rob him? Be realistic, Merlin. The box is mine. Well, I must be running. My
934 darling Charles will be craving my company. *Au revoir, mon vieux.*
935 (DANIELLE exits.)

936
937 MERLIN
938 That miserable woman. She's too much for me. I'm just too old to handle her. I never
939 could handle her. Too old, too old.

940
941 (Cue 07 Remorse)

942
943 I'M JUST A FRAIL AND TATTERED OLD MAGICIAN,
944 THESE BONES HAVE BEEN AROUND A TIME OR TWO,
945 THERE AREN'T MANY TRICKS I HAVEN'T MASTERED,
946 BUT NEXT TO HER, I DON'T KNOW WHAT TO DO.

947
948 THERE WAS A TIME WHEN I WAS YOUNG AND FOOLISH,
949 SHE TRICKED ME WITH HER BEAUTY AND HER CHARM,
950 SHE MADE ME WRONG THE ONLY FRIEND I'VE EVER HAD,
951 BUT WHEN SHE LOOKS MY WAY I STILL GET WARM.

952
953 I DON'T EXPECT REMORSE FROM HER,
954 I'M NOT A STUPID SORCERER,
955 THERE'S TOO MUCH SORROW TO INCUR
956 BY TELLING WHAT THERE IS TO TELL.
957

958 THAT WOMAN MAKES MY HORMONES STIR,
959 IT'S TEMPTING TO OF COURSE INFER,
960 THAT I MIGHT BE IN LOVE WITH HER,
961 EXCEPT THAT SHE'S A BITCH FROM HELL.

962
963 WE MET ONE SUNNY DAY, I THINK IN APRIL,
964 WHEN WINTER'S CHILL WAS GIVING WAY TO SPRING,
965 SHE HELD MY HAND AND BRAIDED FLOWERS IN MY HAIR,
966 SHE TOLD ME SHE AND JACK WERE QUARRELLING.

967
968 BUT QUARRELLING OR NOT, HE WAS HER HUSBAND,
969 HE WAS AMONG THE VERY GREATEST FRIENDS,
970 THAT DEVIL WOMAN SCHEMED TO HAVE MY DAUGHTER,
971 THAT IS WHY I NEED TO MAKE AMENDS.

972
973 I DON'T EXPECT REMORSE FROM HER,
974 I'M NOT A STUPID SORCERER,
975 THERE'S TOO MUCH DAMAGE TO INCUR
976 BY TELLING WHAT THERE IS TO TELL.

977
978 THAT WOMAN MAKES MY HORMONES STIR,
979 IT'S TEMPTING TO OF COURSE INFER,
980 THAT I MIGHT BE IN LOVE...

981 Oh, you get it.

982
983 MY OLD FRIEND JACK DID NOT SUSPECT BETRAYAL,
984 HIS DAUGHTER WAS HIS DAUGHTER, NEVER DOUBT IT,
985 BUT STILL I HAVE TO WONDER IF HE KNEW WHAT HAPPENED
986 AND CHOSE TO NEVER SAY A WORD ABOUT IT.

987
988 WHEN ALL IS SAID AND DONE, SHE IS HIS DAUGHTER,

989
990 ARMANDO
991 (HE appears, although HE and MERLIN do not see or hear one another.)
992 A DAUGHTER WHOM I LOVED MORE THAN MY LIFE,

993
994 MERLIN
995 WHEN ALL IS SAID AND DONE, SHE WAS HIS WIFE,

996
997 ARMANDO
998 A DAUGHTER WHO WILL NEVER BE MY WIFE,

999
1000 MERLIN ARMANDO
WHEN ALL IS SAID AND DONE, I'M JUST A SORRY OLD MAN, I'M JUST A SORRY MAN,

1001 MERLIN and ARMANDO
1002 AND LONELINESS IS ALL I HAVE IN LIFE.
1003 LONELINESS IS ALL I HAVE IN LIFE.
1004 (THEY sigh.)
1005
1006 (Button. ARMANDO disappears and CHARLIE enters. CHARLIE hasn't
1007 slept much.)
1008
1009 MERLIN
1010 You just missed her. She went that way.
1011
1012 CHARLIE
1013 Who are you? And what do you know about my business?
1014
1015 MERLIN
1016 (HE extends HIS hand.)
1017 Name's Merlin.
1018
1019 CHARLIE
1020 (Sarcastically)
1021 Yeah, right. And I'm Tinkerbell.
1022
1023 MERLIN
1024 I very much doubt that your name is Tinkerbell, Charlie, but I can assure you that my
1025 name is Merlin.
1026
1027 CHARLIE
1028 Hey, how'd you know my name?
1029
1030 MERLIN
1031 I know a lot of things. Like where you spent last night. And with whom.
1032
1033 CHARLIE
1034 Yeah, how about that? I was a beast.
1035
1036 MERLIN
1037 Yes, I'm sure you were.
1038
1039 CHARLIE
1040 Eat your heart out, old man. I'll bet you never had a piece that fine in your whole life.
1041
1042 MERLIN
1043 You shouldn't bet on things about which you are entirely ignorant.
1044
1045 CHARLIE
1046 You're all dried up. You just don't have what the chickies want.

1047
1048 MERLIN
1049 Perhaps. But things may not be as simple as they seem to you.
1050
1051 CHARLIE
1052 Nothing could be simpler. There's this stunning French gal with a body that never quits.
1053 And she wants what I got. She craves my anatomy. She refers to my equipment as a
1054 classic American hot rod. Isn't that wild? A Hot...Rod. Get it?
1055
1056 MERLIN.
1057 Yes, it's brilliant. You don't suppose she could be using you, do you?
1058
1059 CHARLIE
1060 Using me for what?
1061
1062 MERLIN
1063 Perhaps she's after your property.
1064
1065 CHARLIE
1066 Property? What property? I don't own anything except some crappy old magician props,
1067 a cane that goes limp just like your pecker, a deck of marked cards, a handkerchief with
1068 coins sewn inside it, an old hat stained with rabbit shit. She doesn't want that stuff. She's
1069 a classy lady.
1070
1071 MERLIN
1072 Are you sure you don't have anything of value?
1073
1074 CHARLIE
1075 You just don't get it. What she wants is me! My habeas corpus. My Hot...Rod.
1076
1077 MERLIN
1078 It seems rather hard to believe, doesn't it?
1079
1080 CHARLIE
1081 That's because you don't know anything about love.
1082
1083 MERLIN
1084 Ah, love is it?
1085
1086 CHARLIE
1087 Yes, love. If you never had it, you'll never understand it. It makes you want to climb to
1088 the top of the building and shout, to tell everyone about your hot honey, to describe the
1089 incredible lust that takes over when you're with her, to describe in detail all the moist
1090 places you've explored together.

1091
1092
1093
1094
1095
1096
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1135
1136

MERLIN

I see. It sounds rather disgusting, I must say.

CHARLIE

It's the best thing there is. Love changes you from being a loser one minute to being a superhero hunk rock star the next minute.

(Cue 08 When You're in Love)

BACK IN THE DARK DAYS WHEN I WAS IN SCHOOL,
I HAD BAD BREATH AND A PIMPLY COMPLEXION,
MY MOM SAID DON'T BE DISTRESSED 'CAUSE YOU'LL
FEEL BETTER WITH A ROMANTIC CONNECTION,
AND I DO, YES I DO,
AND I DO, I DO!

WHEN YOU'RE IN LOVE,
ISN'T ANYTHING YOU CAN'T DO,
WHEN YOU'RE IN LOVE,
NOTHING BETTER CAN HAPPEN TO ME, ME, ME, ME,
NOTHING BETTER CAN HAPPEN TO YOU.

MERLIN

What do you find to talk about?

CHARLIE

MY LOVE AND I
HAVEN'T ANYTHING LEFT TO DISCUSS,
DON'T BE PUT OFF,
ISN'T ANYTHING FINER THAN ME, ME, ME, ME,
ISN'T ANYTHING FINER THAN US.

YOU MIGHT HAVE THOUGHT THAT
NO WOMAN WOULD WANT MY STUFF,
BUT I'VE GOT A GIRLFRIEND NOW AND
SHE SAYS SHE CAN'T GET ENOUGH.

MERLIN

I for one have had enough.

CHARLIE

WHEN YOU'RE A SCHMUCK,
IT'S ASTOUNDING WHEN SOMEONE LOVES YOU,
IF YOU'RE IN LUCK,
SHE WON'T SEE HOW MUCH BETTER SHE CAN DO,
YES SHE CAN DO MUCH BETTER THAN YOU.

1137
1138 MERLIN
1139 True, very true.
1140
1141 CHARLIE
1142 SHE THINKS I'M CLASSIC,
1143 A VINTAGE AMERICAN HOT ROD,
1144 WHICH SHE LIKES NEXT TO
1145 HER SEXY FRENCH FEMININE BOD,
1146 OH, HER BOD, WHAT A WONDERFUL FEMININE BOD.
1147
1148 MERLIN
1149 Don't celebrate just yet.
1150
1151 CHARLIE
1152 You're just jealous. Although I admit, it's an amazing piece of luck for someone like me.
1153
1154 ASK ME HOW I
1155 GOT THAT GODDESS TO SLEEP IN MY BED,
1156 HAVEN'T A CLUE,
1157 WOULD HAVE THOUGHT SHE'D BE LAUGHING INSTEAD.
1158
1159 I'M NOT A LOSER AND
1160 I'M NOT JUST A PIMPLY MESS,
1161 CAUSE I'VE GOT A GIRLFRIEND NOW,
1162 AND SHE CRAVES ME
1163
1164 MERLIN
1165 Does she really?
1166
1167 CHARLIE
1168 MORE OR LESS.
1169
1170 (Button. LAURA enters. CHARLIE bows theatrically.)
1171
1172 CHARLIE
1173 Top o' the morning to you, Laura, or perhaps I should say
1174 (Of course, HE mispronounces it.)
1175 *bonjour*.
1176
1177 LAURA
1178 Whatever you say, Charlie.
1179
1180 CHARLIE
1181 Well, look who got up on the wrong side of the bed this morning. Thank goodness I'm in
1182 such a good mood, grumpy girl.

1183
1184 LAURA
1185 (To MERLIN).
1186 What's wrong with him?
1187
1188 MERLIN
1189 He's in love.
1190
1191 LAURA
1192 That's ridiculous.
1193
1194 CHARLIE
1195 Danny doesn't think it's ridiculous. You don't understand. You've never been in love.
1196
1197 LAURA
1198 Maybe, maybe not.
1199
1200 CHARLIE
1201 Well, except for Armando. But he doesn't count, 'cause he dumped you.
1202
1203 LAURA
1204 Your French goddess will dump you, too. She's just using you.
1205
1206 CHARLIE
1207 Why would she be using me? Like I told grandpa, I haven't got anything she would want,
1208 except for my Hot...Rod.
1209
1210 LAURA
1211 (SHE points.)
1212 She wants that box.
1213
1214 CHARLIE
1215 That piece of junk? She can have it. It doesn't work anyway.
1216
1217 LAURA
1218 (SHE grabs HIM by the collar.)
1219 You listen to me carefully, Charlie. She. . . cannot. . . have . . . it.
1220
1221 CHARLIE
1222 (HE peels HER hand off HIS shirt.)
1223 Chill, girl. I'll give it to whomever I want. You're getting pretty uppity considering
1224 you're the hired help.
1225 (HE walks off, humming *When You're In Love*.)
1226

1227
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1270

LAURA

(SHE goes to the box and fiddles with it.)

I've got to figure out this box before Charlie does something stupid with it.

MERLIN

Yes, you must learn how to operate the box. I will look around—maybe there is an instruction manual somewhere. Although instruction manuals are all online these days.

(MERLIN exits.)

(LAURA is still tinkering with the box when ARMANDO and DANIELLE enter from opposite sides. LAURA hides in the box. DANIELLE rushes over to ARMANDO and embraces him).

DANIELLE

Armando! Darling!

ARMANDO

Hello, Danielle, did you have a nice night?

DANIELLE

Not at all. I spent it with the very silly boy who owns the box.

ARMANDO

He seems to have had a wonderful time. He's been going around telling everyone that you call him your hot rod.

DANIELLE

Are you jealous, my darling? You know I love only you. Besides, there is nothing hot about his rod. It's a rather mushy little *éclair*. Quite pathetic, actually. It will be quite boring to be married to the little man. But, I want that box and I will have it. After I marry him, I will make sure it is very clear that I own it before I send Charlie to the next world.

ARMANDO

And how will you get rid of him?

DANIELLE

It depends how much he annoys me. If he is nice to me and doesn't pester me to have sex with him, he will die quietly in his sleep. If he makes things unpleasant for me, he will pay for it with a very painful death.

ARMANDO

I want the box, too, Danielle, but I didn't sign up to murder anyone.

1271 DANIELLE
1272 Don't worry about it, my darling. You don't have to be involved. Just be available to
1273 support me through the marriage part.
1274 (SHE puts HER hand in HIS pants.)
1275 I'm going to need a lot of support.
1276
1277 ARMANDO
1278 (HE pulls away.)
1279 Not here Danielle.
1280 (HE gestures to the audience.)
1281 There are too many people around.
1282
1283 DANIELLE
1284 (SHE tries to lead HIM away by the hand.)
1285 You can start supporting me right now.
1286
1287 ARMANDO
1288 I'm really not in the mood.
1289
1290 DANIELLE
1291 Don't be silly, of course you are.
1292
1293 (DANIELLE drags ARMANDO off. LAURA emerges from the box to
1294 tritone underscoring. SHE has heard everything.)
1295
1296 (Cue 9 Evil Wins)
1297 LAURA
1298 That rat Armando. What did I ever see in him? Aside from his skill as a magician, his
1299 beautiful face, and his passionate kisses. I must be going crazy.
1300 DEVIL MUSIC ON MY BRAIN
1301 MAKES ME FEEL I'VE GONE INSANE
1302
1303 She plans to marry Charlie and then kill him. I don't know which will be worse for him.
1304
1305 NOW I KNOW THE PLANS THEY MADE,
1306 STUPID CHARLIE'S BEEN BETRAYED
1307 DEVIL MUSIC IN MY EARS,
1308 IT'S ME AGAINST THOSE RACKETEERS.
1309
1310 WHY IS IT NO SHOCK TO ME
1311 THAT SHE PLANS TO KILL THAT FLEA?
1312 EVIL BEATING ON THE DOOR,
1313 I CAN'T STAND IT ANYMORE.
1314

1315 WHY DOES HE HAVE TO DIE?
1316 HE'S SUCH A HARMLESS GUY,
1317 I DON'T WANT TO SAY GOOD-BYE LIKE THIS
1318 TO CHARLIE.*

1319
1320 I CAN'T SAY I'M HIS FRIEND,
1321 BUT HIS LIFE I MUST DEFEND,
1322 I JUST CAN'T ACCEPT THIS END
1323 FOR CHARLIE.

1324
1325 GUESS SHE MEANS TO STEAL MY BOX,
1326 SHE'LL BE TRICKY TO OUTFOX,
1327 TRITONE VOICING ON MY BRAIN,
1328 MAKES ME FEEL I'VE GONE INSANE.

1329
1330 (CHARLIE enters and, after his first line, DANIELLE and ARMANDO
1331 slink on, Danielle's clothing in disarray.)

1332
1333 CHARLIE
1334 EV'RYONE GATHER AROUND,
1335 I'VE GOT NEWS YOU'LL ALL WANT TO HEAR,
1336 YESTERDAY I WAS JUST A CLOWN,
1337 TODAY I'M A MAN THANKS TO MY DANNY DEAR.

1338
1339 SHE'S AMAZING, A REGULAR *BÊTE FAUVE*,
1340 That's French,
1341 I'M AMAZING, A TIGER IN PANTS,
1342 OR OUT OF THEM,
1343 IT'S AMAZING HOW HAPPY SHE'S MADE ME,
1344 OH, HOW SHE MADE ME,
1345 MADE ME, MADE ME,
1346 MY LITTLE ENCHANTRESS FROM FRANCE.

1347
1348 DANIELLE
1349 (SHE combs her hair with her fingers and ties to tuck HER blouse into her
1350 skirt)
1351 CHARLIE MY DARLING, YOU MAKE ME ALL FLUSTERED,
1352 I CAN'T KEEP MY T-SHIRT TUCKED INTO MY SKIRT.
1353 PERHAPS WE CAN TALK OF OUR FUTURE AT DINNER,
1354 AND THEN I WILL GIVE YOU SOME NAUGHTY DESSERT.

1355
1356 CHARLIE
1357 DANNY THE FUTURE IS NOW IF WE WANT IT,
1358 YOU ARE THE MOST WONDERFUL THING IN MY LIFE,
1359 I'D LIKE TO ASK YOU TO BE WITH ME FOREVER,
1360 I'D LIKE TO ASK, DANNY, WOULD YOU BE MY WIFE?

1361
1362 DANIELLE
1363 Yes.
1364
1365 LAURA
1366 NO!
1367 I CAN'T BELIEVE WHAT YOU TELL US.
1368
1369 CHARLIE
1370 LAURA, YOU'RE CUTE WHEN YOU'RE JEALOUS.
1371
1372 DANIELLE
1373 (SHE glares at LAURA)
1374 STAY OUT OF MY BIZNESS, WILL YOU?
1375
1376 LAURA
1377 I HEARD THAT WITCH SAY THAT SHE WOULD KILL YOU,
1378
1379 CHARLIE
1380 SHE WAS TALKING ABOUT LAST NIGHT IN BED,
1381 OH WHAT AN EVENING!
1382 ANOTHER AMAZING FUCKFEST⁶ LIKE THAT AND I'M DEAD.
1383
1384 LAURA
1385 CHARLIE YOU MORON, SHE'S TAKING ADVANTAGE.
1386
1387 DANIELLE
1388 SHUT UP CRAZY LAURA, YOU AREN'T REQUIRED,
1389
1390 LAURA
1391 SHE'LL ROB YOU AND CHEAT YOU, EXTINGUISH YOUR HEARTBEAT.
1392
1393 DANIELLE
1394 YOU LEAVE ME NO CHOICE BUT TO TELL YOU YOU'RE FIRED.
1395
1396 LAURA
1397 You can't fire me. You're not the boss.
1398
1399 CHARLIE
1400 But I am. You're fired.
1401

⁶ If your audience is sensitive, lovefest might be better, but knowing CHARLIE as I do, I think he would sing it as written here.

1402 (LAURA is devastated. SHE is being kicked out of HER father's theater
1403 by a usurper. ARMANDO sees how hurt SHE is and undergoes a change
1404 of heart.)

1405
1406 ARMANDO
1407 OH, LOOK AT HOW HIS WORDS HAVE INJURED HER,
1408 HOW HER WORLD NOW LIES IN RUINS,
1409 I CAN'T STAND TO BE INVOLVED WITH THIS,
1410 WHY THE HELL AM I A PART OF THIS?
1411 I LOVED HER ONCE, I LOVE HER STILL,
1412 I DON'T KNOW WHY I EVER LOST HER,
1413
1414 HOW DO THESE THINGS BEGIN?
1415 I DIDN'T PLAN TO FALL IN LOVE,
1416 ALL I DID WAS WALK INTO THE ROOM,
1417 AND THE REST WAS MAGIC.

1418
1419 ARMANDO & MERLIN
1420 MAGICAL LAURA,
1421 I KNEW THE MOMENT I SAW HER
1422 THAT SHE WOULD BE
1423 MAGIC FOR ME
1424 MAGICAL, MAGICAL, MAGICAL LAURA.

1425
1426 ARMANDO
1427 MAGICAL LAURA.
1428
1429 I LOVED HER ONCE, I LOVE HER STILL,
1430 I DON'T KNOW WHY I EVER LOST HER,
1431 I MAY BE BEYOND ALL HOPE
1432 BUT NOPE,

ARMANDO	MERLIN
I DON'T HAVE AN EVIL NATURE,	YOU DON'T HAVE AN EVIL
I DON'T HAVE AN EVIL NATURE.	NATURE

1433
1434 DANIELLE
1435 YES, I HAVE AN EVIL NATURE

1436
1437 CHARLIE
1438 NO ONE HAS AN EVIL NATURE

1439
1440 LAURE, ARMANDO, MERLIN
1441 I DON'T HAVE AN EVIL NATURE

1442
1443 COMPANY
1444 BUT EVIL WINS.

1445
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1466

(Button. End scene. Now would be a good time for an intermission if you would like to take one.)

Optional Intermission

(Magic Box was conceived in two acts, but it can be a one-act if that style suits you. As an optional intermission, we offer improvisation as the Magic Box, alone onstage, improvises interactions with the audience, at least those who don't need a drink. MERLIN doubles as the voice of the Magic Box, and MERLIN is very good at improv. Here are some suggested lines to get things started.)

You've never talked to a magic box, have you?
You in the lime green dress, where are you from?
Do they have any magic boxes where you're from?
I'd love to meet some new boxes. Any boxes will do. Music boxes, shoe boxes, soap boxes. Are there any other boxes out there?
It's not easy being a magic box. People expect extraordinary things from you, and sometimes you just don't feel up to it.
Anybody out there have a cigarette? I'm trying to cut down, but it's not easy.
People never think to offer a magic box a drink. We get thirsty you know.
Uh oh, I think they're coming back. Time for me to shut up and get back to work.

1467 Scene 4. Sometime later. The magic box is now center stage. Laura is found
1468 sitting on the ground with a large and ancient book in her lap. She is tinkering
1469 with the box as the curtain rises or lights come up. She pauses, a dreamy look
1470 coming over her.

1471

1472 (Cue Track 10: *My Mom*)

1473

1474

LAURA

1475 My father dead, and I've been thrown out of his theater. My old boyfriend fooling around

1476 with an evil witch who is planning to kill Charlie. I don't see how things could get worse.

1477 I would run to my mother, if I had a mother. She would protect me, she would comfort

1478 me. But I have no one to run to, no one who really cares.

1479 KIDS GROWING UP USUALLY HAVE A MOM,

1480 TO PACK THEIR LUNCH AND WIPE THEIR NOSES

1481 AND TO TAKE THE BLAME FOR THEIR ADULT NEUROSES,

1482 I WONDER WHAT MY MOTHER WAS LIKE.

1483

1484 I SEE HER AS A BLONDE OR PERHAPS A REDHEAD,

1485 BUT IN MY MIND SHE MIGHT AS WELL BE

1486 BALD, 'CAUSE MY FATHER WOULD NEVER TELL ME

1487 WHAT, WHAT MY MOTHER WAS LIKE.

1488

1489 (Dance break)

1490

1491 IT HURT HIM SO MUCH WHEN SHE PASSED AWAY,

1492 HE ALMOST COULDN'T BEAR TO LIVE WITHOUT HER,

1493 HE NEVER WOULD AGREE TO TALK ABOUT HER,

1494 I WONDER WHAT MY MOTHER WAS LIKE,

1495 I WONDER WHAT MY MOTHER WAS LIKE.

1496

1497 I IMAGINE SHE WAS SOFT AND KIND,

1498 THAT SHE SMELLED OF RAIN AND VIOLET,

1499 HUGS AND KISSES THAT I'D NEVER MIND,

1500 A HAPPINESS THAT I COULD NEVER FORGET,

1501 OR COULD I?

1502

1503 I GROWING UP NEVER HAD A MOM

1504 TO KISS MY BOO-BOOS AND MAKE THEM BETTER,

1505 I'M REALLY SORRY THAT I NEVER MET HER,

1506 I WONDER WHAT MY MOTHER WAS LIKE,

1507 I WONDER WHAT MY MOM WAS LIKE.

1508

1509 (Button. MERLIN enters.)

1510

1511

MERLIN

1512 Laura! You were fired. You're not supposed to be here.

1513
1514 LAURA
1515 I can't help it. This box was my father's most prized possession. Making it work is a way
1516 to connect to him. And maybe also to my mother. Merlin, you knew my mother, didn't
1517 you?
1518
1519 MERLIN
1520 (Guardedly)
1521 Yes.
1522
1523 LAURA
1524 Tell me about her. What was she like?
1525
1526 MERLIN
1527 Well, she was...special.
1528
1529 LAURA
1530 In what way? What do you mean?
1531
1532 MERLIN
1533 Once you met her, you never forgot her.
1534
1535 LAURA
1536 Oh, yes, I was sure of that. Was she pretty?
1537
1538 MERLIN
1539 Oh, my. Very pretty.
1540
1541 LAURA
1542 What was her hair like? Was she a blonde or a redhead?
1543
1544 MERLIN
1545 She could be either. Or a brunette. She changed her hair quite often. At the blink of an
1546 eye. Very unpredictable, your mother.
1547
1548 LAURA
1549 They must have been very much in love, my parents.
1550
1551 MERLIN
1552 (Under his breath)
1553 One of them was.
1554
1555 LAURA
1556 What was that?
1557

1558 MERLIN
1559 Oh nothing, nothing. How are you going to get that box to work?
1560
1561 LAURA
1562 This instruction manual is not very helpful. It's written in six different languages, and
1563 some of them are written upside down. I think I'm making some progress, though.
1564 Watch this.
1565 (SHE waves her arms and mutters an incantation. A small puff of smoke
1566 comes from the box).
1567
1568 MERLIN
1569 Yes, I suppose that would be progress.
1570
1571 LAURA
1572 Why don't you try, Merlin? Take a look right here.
1573 (SHE indicates in the book.)
1574 I can't quite make it out. What do you think?
1575
1576 MERLIN
1577 (HE looks in the book, turns it upside down.).
1578 Hmm. Very interesting. Let's see.
1579 (HE gestures and utters an incantation. A squeak comes from the box, then
1580 a dove appears from inside it and flies offstage.)
1581
1582 LAURA
1583 Bravo! Although I don't think this box was made to create birds.
1584
1585 MERLIN
1586 No, I rather think we have a ways to go. Why don't you go online and google it?
1587 (Throughout the rest, LAURA tries to search the internet on her phone, but
1588 SHE keeps getting interrupted.)
1589 I'm afraid you don't have much time. That witch is coming.
1590 (He exits, as DANIELLE enters opposite.)
1591
1592 DANIELLE
1593 Why are you here? This is quite impossible. You were told that you may not trespass
1594 here.
1595
1596 LAURA
1597 How can Armando and Charlie be attracted to you? You're repulsive.
1598
1599 DANIELLE
1600 Attractive enough for the Amazing Jack.
1601
1602 LAURA
1603 That's low, even for you.

1604
1605
1606
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1646
1647

DANIELLE

Oh, it's quite true. Jack succumbed to my charms quite early. He absolutely insisted we be married the instant he laid eyes on me.

LAURA

You and my father? What a joke. That would make you my mother. What a sad thought.

DANIELLE

Deny it as much as you like, my girl, but can't you see the family resemblance? Yes, yes, something about the eyes, and definitely the mouth. Why, we look like sisters, don't we? Of course, you are a good deal wider in the hips and not so excellent in the chest. No, young lady, you are my daughter, although you are even more unpleasant now than when I shat you out on the floor, screaming with pain and grieving for the ruination of my beautiful female parts.

LAURA

What a horrible thing to say. If you're my mother, why did my father say nothing about you?

DANIELLE

Jack failed. He failed to make a good marriage, and he failed to make a good father. The Amazing Jack was the world's most amazing loser. But, as has always been the case, I stunned him with my superb body. Another few months, and I would have gotten that box! Although I must say, my own box is rather magical.

(Cue 11 Magic box)

I GET MEN TO DO WHAT I SAY
WITHOUT A CARE FOR WHAT THEY MIGHT WANT,
BECAUSE I INSIST THAT THEY
TASTE MY *ENTRÉE*⁷,
AND TELL THEM THEY MUST BECOME MY *AMANT*.

THEY WANT MY MAGIC, MAGIC BOX,
AND IT WORKS LIKE A CHARM BECAUSE MEN THINK WITH THEIR
COCKS,
EVERY SECRET THOUGHT MY VA-JAY-JAY UNLOCKS, YES IT'S MY
MAGIC, MAGIC BOX.

THANKS TO MY MAGIC, MAGIC BOX,
I CAN MAKE MY WAY PAST THE MOST OBSTRUCTIVE ROAD BLOCKS,
'CAUSE ALL MEN THINK OPPORTUNITY KNOCKS,
WITH JUST A PEAK AT MY MAGIC BOX.

⁷ A double or triple entendre, meaning the main course in a meal in the US, an appetizer in French, and also entrance, French again.

1648 POOR ARMANDO ISN'T SUCH A BAD SORT,
1649 FOR ANY GIRL HE'D BE A GOOD CATCH,
1650 BUT AS A VILLAIN ARMANDO COMES UP SHORT
1651 ALTHOUGH HES TAKEN THE BAIT OF MY SNATCH.

1652

1653 Armando is just not reliable. So I've had to recruit Charlie.

1654

1655 NOW TAKE CHARLIE, MY AMAZED FIANCÉ,
1656 HE DOES QUITE WELL AS MY FAITHFUL POOCH,
1657 I KNOW HE'LL ALWAYS DO JUST AS I SAY,
1658 AS LONG AS HE GETS INTO MY COOCH,
1659 YES, MY COOCHIE COOCH.

1660

1661

LAURA

1662 You're disgusting.

1663

1664

(CHARLIE, ARMANDO, and MERLIN come on as back-singers)

DANIELLE

THE MEN

HE LIKES MY
MAGIC, MAGIC BOX,
AND IT WORKS LIKE A CHARM
BECAUSE MEN THINK WITH THEIR
COCKS,
EVERY SECRET THOUGHT MY VA-
JAY-J AY UNLOCKS, YES IT'S MY
MAGIC, MAGIC BOX.

MAGIC, MAGIC BOX,
AND IT WORKS LIKE A CHARM
BECAUSE MEN THINK WITH THEIR
COCKS,
EVERY SECRET THOUGHT HER VA-
JAY-JAY UNLOCKS, YES IT'S HER
MAGIC, MAGIC BOX.

THANKS TO MY MAGIC, MAGIC BOX,
I CAN MAKE MY WAY PAST THE
MOST OBSTRUCTIVE ROAD BLOCKS,
'CAUSE ALL MEN THINK
OPPORTUNITY KNOCKS,
WITH JUST A PEAK AT MY MAGIC
BOX.

THANKS TO HER MAGIC, MAGIC BOX,
SHE CAN MAKE MY WAY PAST THE
MOST OBSTRUCTIVE ROAD BLOCKS,
'CAUSE ALL MEN THINK
OPPORTUNITY KNOCKS,
WITH JUST A PEAK AT HER MAGIC
BOX.

1665

1666

(Dance break)

1667

1668

LAURA

1669 There is no way you're my mother.

1670

1671

DANIELLE

1672 Wait, Darling. The news gets worse.

1673

1674

1675

1676

YOUR PAL MERLIN IS YOUR FATHER YOU KNOW,
ALTHOUGH HE ACTS LIKE A SAINTLY SOUL,
BUT WHEN WE WERE IN BED, I MADE HIM LET GO,
AND THEN YOU CAME OUT MY GORGEOUS GIRL HOLE.

1677
1678 YOU WRECKED MY MAGIC, MAGIC BOX,
1679 BUT NOW IT WORKS RIGHT AGAIN ‘ CAUSE MEN STILL THINK WITH
1680 THEIR COCKS,
1681 AND THEIR DARK SECRETS MY VA-JAY-YAY UNLOCKS,
1682 YES IT’S MY MAGIC, MAGIC BOX.
1683

DANIELLE
THEY LOVE MY
MAGIC, MAGIC BOX,
I CAN MAKE MY WAY PAST THE
MOST OBSTRUCTIVE ROAD
BLOCKS,
‘CAUSE ALL MEN THINK
OPPORTUNITY KNOCKS,
WITH JUST A PEAK AT MY MAGIC
BOX.

THE MEN
WE LOVE HER
MAGIC, MAGIC BOX,
SHE CAN MAKE MY WAY PAST
THE MOST OBSTRUCTIVE ROAD
BLOCKS,
‘CAUSE ALL MEN THINK
OPPORTUNITY KNOCKS,
WITH JUST A PEAK AT HER MAGIC
BOX.

WITH JUST A PEAK AT MY MAGIC
BOX,

1684 (Button)

1685
1686 LAURA

1687 I don’t believe you.

1688
1689 DANIELLE

1690 The Amazing Jack was not so amazing in bed. He was shooting blanks. Although
1691 Merlin’s a wrinkled old windbag now, he was more of a man in his day. Sadly, I got too
1692 big a dose of his magic joy juice. Before I knew it, wham bam, how do you say it,
1693 knocked down.

1694
1695 LAURA

1696 Knocked up. You’re pitiful.

1697
1698 DANIELLE

1699 (DANIELLE loses her French accent here. Consider a Brooklyn accent.)
1700 No, you, little girl, with your faith in an old, washed up, and very dead imitation father
1701 are pitiful.

1702
1703 LAURA

1704 You’ve lost your French accent, you fraud.

1705
1706 DANIELLE

1707 The French accent is very useful. Men love it; it makes them hard. Now, be a good girl
1708 and clean up after yourself before you leave here... forever.

1709 (DANIELLE exits as ARMANDO enters opposite.)

1710

1711

1712

LAURA

1713 It's like Grand Central station in here. Go away, Armando. I heard you and Danielle

1714 plotting to kill Charlie. Danielle who, by the way, says she's my mother.

1715

1716

ARMANDO

1717 It's true that Danielle plans to kill that boy, but I won't have anything to do with it. And

1718 it's true that Danielle and I had a...a thing, but I'm finished with Danielle. I'm on your

1719 side.

1720

1721

LAURA

1722 Yeah, right. You're a real hero. As soon as Danielle gets her hooks into that box, Charlie

1723 is dead. I won't let Danielle have that box and I won't let her kill Charlie.

1724

1725

ARMANDO

1726 And I will stand by you. I love you.

1727

1728

LAURA

1729 That's just cruel, Armando. I hoped once that you loved me, but I've grown up. You

1730 don't love me.

1731

1732

ARMANDO

1733 I will prove it to you. You want to learn how to work that box, don't you? I will teach

1734 you.

1735

1736

LAURA

1737 How will you teach me? If you knew how to work the box, you would have stolen it long

1738 ago.

1739

1740

ARMANDO

1741 I thought that having Jack's box would be some compensation for not having his

1742 daughter. Now I know I was wrong. There's no substitute for you, Laura. Besides, I

1743 fooled myself that I could steal the box, but I could not have stolen it. It is not mine.

1744

1745

LAURA

1746 Why would that have stopped you?

1747

1748

ARMANDO

1749 Because the box will not work for just anyone. It will only work for the few magicians

1750 whom it recognizes and with whom it has a special relationship.

1751

1752

LAURA

1753 A relationship? It's a box!

1754

1755 ARMANDO
1756 Of course. But, it's a magic box. You don't expect it to be inert, like an overgrown
1757 umbrella stand, do you? The box knows me, and although we have a cordial relationship,
1758 the box does not belong to me. It belonged to your father, and I'll bet the box would be
1759 happy to meet Jack's daughter. Why don't you try saying hello?

1760
1761 LAURA
1762 (Sarcastically)
1763 Say hello to the box. Right.

1764
1765 ARMANDO
1766 Laura, you won't get anywhere with the box until you have properly introduced yourself.

1767
1768 LAURA
1769 I would feel silly talking to a box. It's so...inanimate.
1770 (Cue 12: *Hello*)

1771
1772 ARMANDO
1773 You talk to Charlie, don't you?

1774
1775 LAURA

1776 You have a point. I'll give it a try.
1777 (LAURA sings to the box, and the box
1778 responds with flashing lights as chords
1779 crash in the bass. Think of the spaceship
1780 in *Close Encounters of the Third Kind*.)

1781 HELLO, MR. BOX, MY NAME IS LAURA,
1782 I HUMBLY COME TO STAND BEFORE YA,

1783
1784 I HEAR YOU CAN HEAR AND MAYBE SEE, TOO,
1785 IT'S A REAL PLEASURE TO FINALLY MEET YOU.

1786
1787 ARMANDO
1788 It hears you, Laura. Go on.

1789
1790 LAURA
1791 MY FATHER WAS JACK, I THINK YOU KNEW HIM,
1792 SINCE HIS DEATH, MY LIFE HAS BEEN RATHER GRIM,
1793 HE GAVE ALL HIS STUFF TO A GUY NAMED CHARLEY,
1794 WITH WHOM I HAVE BEEN RATHER QUARREL-LY.

1795
1796 I KNOW YOU MUST BE BUSY AND I HATE TO BOTHER,
1797 BUT A WITCH IS TRYING TO STEAL YOU, AND SHE SAYS THAT SHE'S
1798 MY MOTHER,
1799 IF I WEREN'T SUCH A PACIFIST, I'D BEAT HER SENSELESS WITH MY
1800 FIST,



1801 I WONDER IF IT'S POSSIBLE TO SEND HER TO CALLISTO.

1802

1803 ARMANDO

1804 Callisto? What's Callisto?

1805

1806 LAURA

1807 The fourth Gallilean moon of Jupiter. A very cold place and very far away.

1808

1809 ARMANDO

1810 (HE smiles.)

1811 She'll just hate it.

1812

1813 THE BOX.

1814 LAURA MY DEAR GIRL, OF COURSE IT'S MY PLEASURE

1815 TO HELP OUT THE DAUGHTER OF MY BUDDY, JACK,

1816 I NEVER MUCH CARED FOR THAT HARLOT, YOUR MOTHER,

1817 I'D BE VERY GLAD TO STAB HER IN THE BACK.

1818

1819 LAURA

1820 GEE, MISTER BOX, THAT'S VERY KIND OF YOU,

1821 IT'S BEEN VERY DIFFICULT TO FIGURE OUT WHAT TO DO,

1822 BEING A MAGICIAN HAS ALWAYS BEEN MY FONDEST DREAM,

1823 AND NOW WE'LL HAVE A HAPPY ENDING,

1824 NOW WE'LL HAVE A HAPPY ENDING,

1825 NOW WE'LL BE JUST FINE,

1826 KICKING ASS TO PROTECT WHAT IS MINE,

1827 HAPPY ENDING WITH YOU ON MY TEAM,

1828

1829 LAURA and THE BOX.

1830 HAPPY ENDING WITH YOU ON MY TEAM.

1831

1832 (No button, underscoring segue to Second Act Love Song.)

1833

1834 ARMANDO

1835 What did I tell you? You had it in you all the time.

1836

1837 LAURA

1838 Of course, you would help me bring it back to life. Now it's all the more dangerous. Evil

1839 people could take it over. Evil people like you.

1840

1841 ARMANDO

1842 I admit I was seduced by evil, but I'm no longer after the box. I'm trying to help you. I

1843 love you.

1844

1845 (Cue 13: Second Act Love Song)

1846

1847 LAURA
1848 THERE WAS A TIME WHEN I WAS YOUNG,
1849 WHEN I WOULD HAVE BELIEVED
1850 THAT YOU LOVED ME,
1851 BUT I WAS DECEIVED
1852 THAT YOU LOVED ME.

1853
1854 ARMANDO

1855 Laura, I'm so sorry.
1856 IN MY LIFE, I'VE BEEN A SKILLFUL ACTOR,
1857 PLAYING PARTS ACCORDING TO MY NEEDS,
1858 THE NEEDS OF OTHER PEOPLE JUST WERE NOT A FACTOR,
1859 MY SELF-ABSORPTION LED TO MY BAD DEEDS.

1860
1861 ALL MY LIFE HAS BEEN NOTHING BUT THEATRE
1862 USING PEOPLE AS PROPS, BUT THE VERY WORST FACT
1863 WAS THAT WITH YOU I WAS SUCH A CONFABULATOR
1864 AND THAT WAS THE THEME OF MY FIRST ACT.

1865
1866 BUT THIS IS MY SECOND ACT LOVE SONG,
1867 THE ACT WHEN I FIND YOU ONCE MORE,
1868 THE ACT WHEN I TELL YOU MY LOVE'S NOT AN ACT
1869 WHEN YOU SEE THAT I'VE CHANGED FROM BEFORE.

1870
1871 (Dance break. LAURA wants to believe him, but has trouble given
1872 ARMANDO's past misbehavior.)

1873
1874 I LOST MY WAY ON THE STAGE OF MY OWN DRAMA,
1875 MY MISBEHAVIOR WAS KNOWN ALL OVER THE TOWN,
1876 I'M SORRY YOU CAME AWAY WITH PSYCHOLOGICAL TRAUMA,
1877 THE WAY I PLAYED MY FIRST ACT SHOULD HAVE BROUGHT THE
1878 CURTAIN DOWN,
1879 THE WAY I PLAYED MY FIRST ACT SHOULD HAVE BROUGHT THE
1880 CURTAIN DOWN.

1881
1882 (Dance break in which ARMANDO appeals to LAURA. LAURA wants
1883 to believe HIM, and joins HIM in the song.)

1884

ARMANDO
BUT THIS IS MY SECOND ACT LOVE
SONG,
THE ACT WHEN I FIND YOU ONCE
MORE,
THE ACT WHEN I/ TELL YOU
MY LOVE'S NOT AN ACT,
WHEN YOU SEE THAT I'VE
CHANGED,

LAURA
BUT THIS IS YOUR SECOND ACT
LOVE SONG,
THE ACT WHEN YOU FIND ME
ONCE MORE,
THE ACT WHEN YOU TELL ME,
YOUR LOVE'S NOT AN ACT,
WHEN I SEE THAT YOU'VE
CHANGED

1885
1886
1887
1888

ARMANDO
WHEN YOU SEE THAT I'VE CHANGED,

ARMANDO
SEE THAT I'VE CHANGED FROM
BEFORE.

LAURA
SEE THAT YOU'VE CHANGED FROM
BEFORE.

1889
1890

(Button)

1891
1892

LAURA

(SHE pulls away.)

1893
1894
1895

You sing a pretty song, but it's hard for me to believe you. Why would you, with your good looks, your careful manners, your sleek hairdo, and your lying mouth ever change?

1896

ARMANDO

1897
1898
1899
1900

It's true, Laura, that I had an interest in the box, but it is a box I could never have, a box the workings of which I could never understand the way Jack understood and the way you will understand. Yes, I want the box, but more than the box, I want you.

1901

LAURA

1902
1903

And if I don't believe you, if I won't have you?

1904

ARMANDO

1905
1906
1907

Then send me to Callisto! If the only way for me to be touched by you is to be banished by you, I am ready.

1908

LAURA

1909
1910

A little melodramatic, don't you think?

1911

ARMANDO

1912

I am perfectly serious.

1913

(HE steps into the box).

1914

1915

If you can't believe that I am sincere, send me away, remove me from your sight, cut me off from human contact. Better the cold of the outer solar system than the freezer of your disregard.

1916

1917

1918 LAURA
1919 Quite a speech, I must say.
1920 (SHE shrugs.)
1921 Okay, Armando, whatever you say.
1922
1923 ARMANDO
1924 (HE Sticks his head out.)
1925 You're sure you won't give me another chance?
1926
1927 LAURA
1928 Well, you are a rather nice looking fellow, and I did like you at one time. But, no, I think
1929 you'd better be off.
1930 (ARMANDO pulls himself back into the box as LAURA waves her arms
1931 as if to cast a spell.)
1932
1933 ARMANDO
1934 (HE sticks HIS head out again.)
1935 We would make a handsome and powerful couple.
1936
1937 LAURA
1938 Yes, we would. But, no, I don't think it's going to work. Back into the box.
1939 (ARMANDO pulls himself back into the box as LAURA waves her arms
1940 again.)
1941
1942 ARMANDO
1943 (HE sticks HIS head out yet again)
1944 And goodness knows, you've been very irritable without me.
1945
1946 LAURA
1947 Yes, I have been. I think it would be very healthy for me to have a boyfriend. But, maybe
1948 not. Boyfriends can be such a bother. I can just get out my vibrator, much simpler. Back
1949 you go.
1950 (ARMANDO reluctantly pulls himself back into the box. LAURA waves
1951 her arms, the lights of the box blink, but nothing happens.)
1952
1953 ARMANDO
1954 (From inside the box)
1955 You need to say something. The box doesn't have eyes, you know.
1956
1957 LAURA
1958 All right.
1959 (SHE waves her arms)
1960 Abracadabra!
1961 (And with a crack, ARMANDO is gone. MERLIN enters and sees the box
1962 blinking).
1963

1964 MERLIN
 1965 Fabulous, you've got it working!
 1966
 1967 LAURA
 1968 Yes, it wasn't so hard after all. Armando helped me.
 1969
 1970 MERLIN
 1971 (HE looks around)
 1972 Armando. . . where is he? We have to be careful of him.
 1973
 1974 LAURA
 1975 Don't worry. He's gone.
 1976
 1977 MERLIN
 1978 Gone where?
 1979
 1980 LAURA
 1981 Let's just say I sent him away.
 1982
 1983 MERLIN
 1984 Ah, so we're alone?
 1985
 1986 LAURA
 1987 Yup. Just you, me, and the box.
 1988
 1989 MERLIN
 1990 So, how does it work?
 1991
 1992 LAURA
 1993 I wave my arms and say abracadabra. It's pretty simple.
 1994
 1995 MERLIN
 1996 What if you just wave your arms or just wish something?
 1997
 1998 LAURA
 1999 It doesn't work. I've got to say something.
 2000
 2001 MERLIN
 2002 Splendid!
 2003 (HE produces a roll of duct tape and a gag.)
 2004 Then, we won't have any interference from you.
 2005 (MERLIN binds LAURA's wrists and calls offstage.)
 2006 Danielle, my dear, come look what I have for you.
 2007
 2008 LAURA
 2009 What are you doing, Merlin, are you crazy?

2010
2011 MERLIN
2012 (HE gags LAURA.).
2013 Settle down Laura. We can do without your mouth for a little while.
2014
2015 DANIELLE
2016 (SHE enters.)
2017 How nice, Merlin, you've got the box working and the little cow is all tied up. How sweet
2018 of you.
2019
2020 MERLIN
2021 Yes, my dear. I believe we've won.
2022 (To LAURA)
2023 Oh, Laura, I suppose I should explain. During the last scene change, Danielle and I
2024 became. . . reacquainted. She convinced me that there was virtue in helping her take
2025 charge of Jack's box. She was, after all, Jack's faithful wife and by rights, she ought to
2026 have inherited his possessions.
2027 (LAURA objects, but can only make wordless noise.).
2028
2029 DANIELLE
2030 I used *my* magic box to get *your* magic box.
2031 (SHE laughs diabolically.)
2032 (Cue *Track 14 Victory*)
2033 EV'RY SECRET THOUGHT MY VA-JAY-JAY UNLOCKS,
2034 YES IT'S MY MAGIC, MAGIC BOX.
2035
2036 LAURA
2037 (SHE sings wordlessly behind her gag the bit from Magic Flute.)
2038 HM! HM! HM! HM! HM! HM! HM!
2039 HM! HM! HM! HM! HM! HM! HM! HM! HM!
2040
2041 MERLIN
2042 WE'VE GOT HER WHERE WE WANT,
2043 WE'VE GOT HER TIED UP TIGHT,
2044 WE'VE GOT HER MOUTH SHUT UP,
2045 WE'VE FINALLY DONE IT RIGHT.
2046
2047 DANIELLE
2048 I ALWAYS KNEW I'D WIN,
2049 YOU'RE A PATHETIC CLOWN,
2050 THAT'S WHY IT MAKES ME LAUGH
2051 TO SEE YOU BEATEN DOWN.
2052
2053 LAURA
2054 HM! HM! HM! HM! HM! HM! HM!
2055 HM! HM! HM! HM! HM! HM! HM! HM! HM!

2056
2057 DANIELLE and MERLIN
2058 NOW YOU CAN KISS MY ASS,
2059 AND YOU CAN LICK MY FEET,
2060 'CAUSE EVEN YOU CAN SEE
2061 THAT WE HAVE GOT YOU BEAT.
2062
2063 LAURA
2064 HM! HM! HM! HM! HM! HM! HM! HM!
2065 HM! HM! HM! HM! HM! HM! HM! HM!
2066
2067
2068 DANIELLE
2069 VICTORY, IT'S SWEET, IT'S MAGIC AND IT'S
2070
2071 DANIELLE AND MERLIN
2072 ALL FOR ME,
2073 IT'S SOMETHING I WON'T SHARE WITH YOU!
2074
2075 DANIELLE
2076 HAVE YOU HEARD THE NEWS?
2077 SINCE I WIN, YOU LOSE,
2078 IF YOU'VE GOT THE BLUES, SING THEM.
2079
2080 DANIELLE and MERLIN
2081 YOU MIGHT BE IN SHOCK
2082 THAT YOU'RE A LAUGHINGSTOCK
2083 AND WE OWN YOUR BOX NOW.
2084
2085 MERLIN
2086 YOU NEED TO PACK YOUR BAGS,
2087 AND TAKE THE NEXT BUS OUT,
2088 BECAUSE OUR CRUSHING YOU
2089 IS WHAT IT'S ALL ABOUT.
2090
2091 DANIELLE
2092 YOUR LOSER DAD WOULD BE
2093 SO PROUD OF LOSER YOU,
2094 YOU SCREWED HIS PLANS UP MORE
2095 THAN HE COULD EVER DO.
2096
2097 DANIELLE and MERLIN
2098 VICTORY, IT'S SWEET, IT'S MAGIC AND IT'S
2099 ALL FOR ME,
2100 IT'S SOMETHING WE WON'T SHARE WITH YOU!
2101

2102 DANIELLE
2103 HAVE YOU HEARD THE NEWS?
2104 SINCE I WIN, YOU LOSE,
2105 IF YOU'VE GOT THE BLUES, SING THEM.
2106
2107 LAURA
2108 HM! HM! HM! HM! HM! HM! HM!
2109 HM! HM! HM! HM! HM! HM! HM! HM! HM!
2110
2111 DANIELLE and MERLIN
2112 YOU MUST BE AMAZED,
2113 MAYBE COMPLETELY CRAZED,
2114 SINCE WE OWN YOUR BOX NOW.
2115
2116 VICTORY, IT'S SWEET IT'S MAGIC AND IT'S
2117 ALL FOR ME,
2118 IT'S SOMETHING WE WON'T SHARE WITH,
2119 AND NOTHING CAN COMPARE WITH
2120 THE THRILL WE HAVE IN BEATING YOU.
2121
2122 (Button.)
2123 DANIELLE
2124 You've been a good boy, Merlin. You'll get your reward later, but first, let's get me in
2125 the driver's seat of this thing. How does it work?
2126
2127 MERLIN
2128 It's quite simple, my dear. The box has been activated, as you can see. Now we must
2129 transfer Laura's power to you. You need to enter the box and the box's energy will flow
2130 into you. After that, it will do your bidding.
2131
2132 DANIELLE
2133 I'm not sure I should get inside the box with that nasty little girl sitting right here. She
2134 might make it do something to me.
2135
2136 MERLIN
2137 She can't! She has to speak to make the box work. No words, no magic, right, Laura?
2138
2139 LAURA
2140 (*Struggling wordlessly*) Hm! Hm! Hm! Hm!
2141
2142 DANIELLE
2143 Oh, look how mad you made her. That must be right. All right, Laura, I'm taking
2144 possession of your box. It's so nice when children are seen and not heard.
2145
2146 LAURA
2147 Hm! Hm! Hm! Hm!

2148
2149 (DANIELLE enters the box as MERLIN holds the door for her. HE closes
2150 the door. From inside the box, Danielle can be heard singing Victory.
2151 MERLIN hurries to LAURA, releases her hands and removes her gag.)
2152
2153 DANIELLE
2154 (SHE speaks from inside the box.)
2155 Ah, Laura, I feel the energy entering me; what a lovely feeling to have all that warm
2156 energy entering me.
2157
2158 LAURA
2159 That's great, lady. I'm so glad you like it, because you're going to be very cold very
2160 soon.
2161
2162 DANIELLE
2163 (SHE screams and tries unsuccessfully to open the door.)
2164 You're talking! How is that possible? You tricked me, Merlin! Laura, you disgusting
2165 little bitch, let me out!.
2166
2167 LAURA
2168 (SHE waves her arms.)
2169 Bye, Mom. Abracadabra!
2170 (And with a crack, DANIELLE is gone.)
2171
2172 MERLIN
2173 Well done! Where have you sent her?
2174
2175 LAURA
2176 Callisto.
2177
2178 MERLIN
2179 The fourth moon of Jupiter? She'll hate it. Laura, I'm sorry I had to treat you roughly, but
2180 I needed to make Danielle believe that I had betrayed you.
2181
2182 LAURA
2183 Did you really, you know, have sex with her during the scene change?
2184
2185 MERLIN
2186 Ah, my, it was very difficult.
2187
2188 LAURA
2189 Thank you. I appreciate your sacrifice.
2190

2191 MERLIN
2192 It's sad though that you sent Armando away. I hope you didn't also send him to Callisto.
2193 A lifetime with Danielle on a cold Jovian moon. I'm not sure I could think of anything
2194 worse. As I hear tell, he was a pretty fair magician.
2195
2196 LAURA
2197 He was. He was my father's apprentice. I used to love watching him perform.
2198
2199 MERLIN
2200 So what happened between you? It sounds like there was something there.
2201
2202 LAURA
2203 We had some trust issues.
2204
2205 MERLIN
2206 What a pity. What will you do now for companionship? What will you do for magic?
2207
2208 (CHARLIE enters, wearing a fancy new magician's outfit.)
2209
2210 CHARLIE
2211 Howdy, everyone! What do you think of my new threads? I look pretty sharp, don't you
2212 think? Say, where's Danielle?
2213
2214 MERLIN and LAURA
2215 Gone.
2216
2217 CHARLIE
2218 Wow. That's nice. She was really starting to annoy me. And she sucked as an assistant.
2219 You know what I mean, not sucked in a good way but *sucked*. No sense of theatre at all.
2220 All she wanted to do was strut around her stage showing off her body. Well, Laura, I
2221 guess it's you and me again, just like it used to be.
2222
2223 LAURA
2224 No, I don't think so, Charlie. I think it's time I went out on my own.
2225
2226 CHARLIE
2227 Sorry, that doesn't work for me, Laura. You're a much better magician than I am. I
2228 couldn't deal with the competition. And besides, your father left all his stuff to me, so
2229 you're out of luck. Say, old man, you were his friend. Why did he leave his show to me
2230 instead of Laura?
2231
2232 MERLIN
2233 I imagine he knew that scoundrels would be after the magic box, so he put the villains
2234 onto you instead of onto his daughter. He knew that you would never get the box working
2235 and that Laura would. He and the box had that kind of understanding.
2236

2237 CHARLIE
2238 I was used! Oh well. But still, I own all the magic junk, so you'll just have to stay with
2239 me, Laura.
2240
2241 LAURA
2242 No, Charlie, I have my own magic and I have a better partner.
2243
2244 CHARLIE and MERLIN
2245 Who?
2246
2247 LAURA
2248 Armando. It turns out, he's not such a bad guy after all. And he loves me.
2249
2250 MERLIN
2251 But I thought you sent him to Callisto.
2252
2253 LAURA
2254 I told you I sent him away, but I didn't say I sent him to Callisto. You see, he put himself
2255 in a vulnerable position; he trusted me. I was learning to like him, and I thought I might
2256 want him around, so I only sent him down to the corner store.
2257
2258 (ARMANDO enters carrying a six pack and a bag of chips.)
2259
2260 CHARLIE
2261 Oh, good, you brought snacks.
2262 (CHARLIE takes a can and the chips).
2263
2264 ARMANDO
2265 Laura!
2266 (LAURA and ARMANDO hand-in-hand look into one another's eyes.)
2267
2268 (Cue 15: *Where is the Magic? Finale*)
2269
2270 LAURA
2271 YOU BEAUTIFUL MAGICIAN WITH YOUR TENDER TOUCH,
2272 YOUR CHARMING DISPOSITION IS AN ADDED PLUS,
2273 COULD IT BE THAT YOU'RE THE MAGIC THAT I NEED SO MUCH,
2274 I'M READY FOR WHAT THE FUTURE HAS IN STORE FOR US.
2275
2276 MERLIN
2277 (MERLIN puts HIS arm around CHARLIE.)
2278 Come on my boy. I think we need to go.
2279
2280 CHARLIE
2281 (CHARLIE's mouth is full of chips.)
2282 Where are we going, pops?

2283
2284 MERLIN
2285 (MERLIN to himself)
2286 Pops? Shit, am I his father, too?
2287 (MERLIN decides no, and shakes HIS head. HE addresses CHARLIE.)
2288 I'm taking you under my wing, young fellow. I might be able to make a fair magician out
2289 of you.
2290
2291 CHARLIE
2292 (CHARLIE sniffs.)
2293 Yeah, maybe, but I don't like that nasty old man smell coming from under your wing.
2294 Tell you what, you teach me magic, and I'll teach you how to take a bath. Then maybe
2295 you'll be able to get yourself a hottie like I got for myself.
2296
2297 MERLIN
2298 Yes, my boy, I'm sure you're right.
2299
2300 LAURA
2301 (SHE catches HIM before HE exit).
2302 Merlin. . .
2303
2304 MERLIN
2305 Yes?
2306
2307 LAURA
2308 My wicked mother told me something that really shook me. I need to know if it's true. I
2309 need you to tell me the truth.
2310 (beat)
2311 Are you my father?
2312
2313 MERLIN
2314 (HE looks LAURA straight in the eye.)
2315 No. Jack was your father.
2316
2317 LAURA
2318 (SHE smiles broadly.)
2319 I knew it. But, thanks.
2320
2321 (MERLIN smiles, nods, and steps aside, leading CHARLIE. Don't go far,
2322 guys, we'll need you for backups in the finale.)
2323
2324 ARMANDO
2325 TWO TOGETHER WE'LL FIND OUR WAY,
2326 I LOST TIME, I WAS REMISS,
2327 WE'LL MAKE UP FOR THAT LOST TIME,
2328 FINDING MAGIC IN A KISS.

2329 (THEY kiss.)
2330 LAURA
2331 WE ARE TWO OF MAGIC'S BEST,
2332 TRAINED BY JACK TO BE EXACT,
2333
2334 ARMANDO
2335 MAGIC BETTER THAN THE REST,
2336 LOVE IS MAGIC, THAT'S A FACT.
2337
2338 ARMANDO and LAURA
2339 LIFE WOULD BE TRAGIC
2340 WITHOUT YOUR MAGIC,
2341 WE'LL MAKE A MAGIC THAT WE'LL PROUDLY CALL OUR OWN,
2342
2343 LAURA
2344 NOW THAT I'VE FOUND YOU,
2345
2346 ARMANDO
2347 WE CAN BE BOUND TO,
2348
2349 LAURA and ARMANDO
2350 EACH OTHER'S HAPPINESS,
2351 THERE'S NO ACCEPTING LESS,
2352
2353 ARMANDO
2354 WE'LL BE A MAGIC TEAM,
2355
2356 LAURA
2357 BEYOND MY FONDEST DREAM,
2358
2359 LAURA ARMANDO
'CAUSE I HAVE ARMANDO BY MY SIDE. 'CAUSE I HAVE LAURA BY MY SIDE.
2359
2360 COMPANY (except DANIELLE)
2361 WHEN LAURA SAID THOSE MAGIC WORDS,
2362 I KNEW AT ONCE WHAT MY LIFE LACKED,
2363 I DON'T REMEMBER WHAT SHE SAID TO ME,
2364 ABRACADABRA OR SOMETHING LIKE THAT.
2365
2366 MAGICAL LAURA,
2367 I KNEW THE MOMENT I SAW HER
2368 THAT SHE WOULD BE
2369 MAGIC FOR ME,
2370 MAGICAL, MAGICAL LAURA!
2371

2372 DANIELLE
2373 (SHE appears. Not sure how you want to stage HER appearance, but here
2374 SHE is!)

2375 Magical Laura, my ass!
2376 NOW IT CAN'T BE RIGHT
2377 THAT I'M A SATELLITE,
2378 IT'S WAY TOO COLD OUT HERE IN FUCKING OUTER SPACE,
2379 WE NEED A SEQUEL,
2380 WOULDN'T IT BE JUST SWELL,
2381 IF I WON IN THE END
2382 WITH MERLIN AS MY FRIEND,
2383 INSTEAD OF FLOATING WHERE
2384 I HAVEN'T GOT A PRAYER
2385 OF CATCHING MEN IN MY HOT EMBRACE.

2386
2387 COMPANY
2388 WHERE IS THE MAGIC?
2389 WHERE HAS IT GONE?
2390 WHERE IS THE MAGIC THAT WE USED TO CALL OUR OWN?
2391 WHEN WE WERE YOUNGER,
2392 WHEN WE WERE HAPPY,
2393 WITH THE AMAZING JACK,
2394 BUT NOW WE HAVE HIM BACK
2395 IN LAURA AND HER BEAU

2396
2397 LAURA
2398 THE HANDSOME ARMANDO

2399
2400 COMPANY
2401 AN ENDING JACK MUST HAVE ALWAYS KNOWN.

2402
2403 WITH THE AMAZING JACK,
2404 BUT NOW WE HAVE HIM BACK
2405 IN LAURA AND HER BEAU

2406
2407 DANIELLE
2408 THE WELL-HUNG ARMANDO

2409
2410 COMPANY
2411 AN ENDING JACK MUST HAVE ALWAYS KNOWN.

2412
2413 (END)