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Cast of Characters

Good Mutants

TIDAL BOLT, leader of the good mutants, one of the few with an effective power, can create shock waves that knock his enemies out

LADY ELECTRICITY, can control electric currents, married to Tidal Bolt

SNOT BOY, has powerful sneezing powers

S FEATHER, heroic feather man with ability to sprout feathers

UNCLE TOOTHBRUSH / SHADE, uncanny ability to temporarily blind opponent, Sarah's Uncle

SARAH SHRIEK, screams at the speed of sound, louder than most 9th graders

LASTERDAY MAN, unprecedented power to know what happened yesterday

GOOD MUTANT, extra

Bad Mutants

DR. INVISIBLE, leader of the bad mutants, can turn invisible

EGG TOAD, jumps instead of walking, can create regular chicken eggs out of nothing

THE UGLY GENTLEMAN, absolutely supernaturally hideous, but sincere and polite

BUBBLE GIRL, thinks she can shoot lasers out of her eyes, but just chews a lot of gum, a ditz

FACT ZEBRA, capable of making random facts known at inopportune times

WOLFWOMAN, really fat, eats everything always

BAD MUTANT 1, extra

BAD MUTANT 2, extra

People

NEWS REPORTER WENDY WHITE-WRITE, T.V. news reporter covering mutant story

CAMERAMAN, her assistant

DR. IRENE STONE, Head of the Department of Accounting for Mutants, or the D.A.M. Foundation

DR. WINDMILL, her assistant

JOAN SHRIEK, Sarah's mother

DONAVAN SHRIEK, Sarah's younger brother
OFFICER, officer
GUARD, guard
DR. LAZER BEAM, psychologist

Character Notes

The parts of the Good Mutant, the Bad Mutant 1, the Guard, and Dr. Beam can be doubled, as can the parts of the Bad Mutant 2, the Officer, and the Cameraman. These parts can be played by either a man or a woman.

Time and Place

2038, New York City.

Production Notes

With the powers of the mutants and the character names being as ridiculous as they are, this can't help but be a comedy. With light being brought to some very serious situations, another level of comedy is added making it a sort of dark comedy. Each character's differences must be stressed so that characters will not be confused.

Tidal Bolt and Lady Electricity are a married couple in their late thirties. Being completely no nonsense, they don't let trivial matters bother them, but they are still sensitive to others' needs. Snot Boy, while immature at 16 years old, is still allowed to go out on missions and wants others to know it. S Feather, though condemned with a useless power, is the brain behind the good mutants. Being Sarah and Donovan's much older uncle on their father's side, Uncle Toothbrush is more of a grandfather than an uncle. He has witnessed the majority of the children's lives and therefore cares for them above all else. He might be slowly losing his mind. It's a tumultuous time for Sarah; as she is a ninth grader, she is in constant conflict with her mother, and is simultaneously discovering her hidden power. Lasterday Man's power is rarely needed, but it has yet to dishearten him.

Dr. Invisible is shrewd as a villain, but can be sidetracked or confused more easily than his followers would like. Mutant power wise, Egg Toad makes the best of the hand he has been dealt. He is sometimes more with-it than Dr. Invisible. The Ugly Gentleman is the only bad mutant who has any morals; however, he has been lead astray by the response to his grotesque disfigurement. His horribly scarred face leaves his personality scarred as well. Bubble Girl is about 15 years old, and has never done that well in school. Her delusions of having a mutant power are met with ridicule by the others. Fact Zebra thinks his mutant power is helpful and therefore makes use of it often. Others disagree. Wolfwoman's insatiable appetite has left her larger than life and really disgusting. Most of the others, including her colleagues, are grossed out by her.

Hidden underneath her tough, bloodthirsty exterior, Wendy White-Write is caring. She has established a name for herself with the mutant situation and wants more than anything to be big. Dr. Stone is as intelligent as she is clueless. She lacks social skills, but is the kind of honest person one would want to head the Mutant Foundation. Joan's bitter end with her husband has released hatred toward anything mutant related. She cares for her children, and will do anything to protect them from mutants.

Technical Requirements

This production can be done using the same basic set for Act I, Scenes 3, 5, 7, 9, and 11 and Act II Scenes 1, 3, 5, 7, and 15. Basic furniture including a couch, two easy chairs, a table and chairs, a desk and seat with a computer, and a bed will suffice for these scenes. Representational pieces can be used for the remaining scenes including the street, rooftop, restaurant, laboratory, park, warehouse, and asylum scenes. Sound effects include traffic noise, explosion, bank alarm, high pitched screams, glass breaking, electrical sounds, police sirens, and thunderous footsteps. Red flashing police lights are optional in more than one scene. A smoke machine is optional for one of the closing scenes. This production requires a center-opening main curtain.

Costume and Prop Suggestions

The good mutants wear blue, the bad mutants wear red, and the humans wear greens, yellows, purples, and oranges. These colors should be subtle. Since this is set in the future, when the mutants are in uniform, the clothing should look slightly futuristic. Often exercise clothing besides sweats works the best.

Each mutant, good and bad, will have casual clothing and uniforms in which they fight, indicated after the—. These are not set in stone.

Tidal Bolt: business casual clothing. Chinos, blue button-up dress shirt tucked into pants. —Dark blue jeans (pants), dark blue long sleeve shirt.

Lady Electricity: business casual clothing. Skirt, blue blouse, hair down, gloves. —Hair up, dark blue collared shirt, dark blue pants, dark blue gloves.

Snot Boy: shorts, blue hooded sweatshirt, flip-flops. Pepper shaker. —Dark blue exercise shorts, dark gray long sleeve exercise shirt.

S Feather: blue jeans, white button-up shirt with small holes from which feathers fall. White feathers. —Blue jeans, white T-shirt, Blue unzipped jacket in which feathers can be stored.

Uncle Toothbrush: jeans, button-up plaid shirt, dark blue blazer.

Sarah Shriek: female high school student clothing, pony tail, blue clothing is optional until later when she joins the fight. Backpack, lunch, suitcase, tissue.

Lasterday Man: khakis, dress shirt, blue tie, glasses. Wheelchair. —Dark blue jeans, blue collar shirt, no glasses.

Good Mutant: blue polo shirt, khakis. —Dark blue jeans, blue shirts. Icepack.

Dr. Invisible: dark jeans (not black), maroon shirt. Laptop. —Dark jeans, black T-shirt, maroon jacket unbuttoned.

Egg Toad: cargo pants, dark/dirty red sweat shirt. Two dozen eggs. —Dark jeans, black shirt, red/maroon gloves.

The Ugly Gentleman: business casual, khakis and button up shirt in first scene, light beige suit with white shirt and red tie later. Does not have a uniform. Mask. Handcuffs, wad of cash, cell phone.

Bubble Girl: female high school student clothing. Jean shorts and red on T-shirt. Wig for putting gum mess into. Possible side ponytail. Pink bubble gum. —Red tank top, jean shorts.
Fact Zebra: striped shirt with some red, khakis. Book. —Dark blue jeans or corduroys, dark red striped shirt.
Wolfwoman: any giant clothing with red in it somewhere, stuffing. Doritos, empty and full 2-liter soda bottles, empty pizza boxes. —Same as before.
Bad Mutants: jeans and shirts with some red somewhere. —Dark jeans, red shirts.
Wendy White-Write: business casual. Microphone, business card.
Cameraman: jeans, T-shirt, backwards hat. Camera.
Dr. Stone: business casual, long white lab coat, glasses, hair pulled up. Clipboard, pen. At lunch—classy dress clothing, glasses and hair pulled up still. Sunglasses, cell phone.
Dr. Windmill: business casual, long white lab coat. Clipboard, pen.
Joan Shriek: robe, slippers, relaxed attire. Magazine, hand gun.
Donovan Shriek: male child clothing. Blue optional. Backpack, bagged lunch, toy car, puzzle.
Officer: police officer uniform, gun, badge, hat. Paper bag.
Guard: guard uniform, nightstick, hat.
Dr. Beam: short white lab coat. Clipboard.

Scene Settings

ACT I

Scene 1, New York City

Scene 2, Street in New York outside of a bank, midnight

Scene 3, Shriek home in the suburbs, the following morning

Scene 4, Dr. Stone's Mutant Foundation laboratory, the same morning

Scene 5, Uncle Toothbrush's office, later that day

Scene 6, Street outside of First Bank of Manhattan, the same day

Scene 7, Fort of the good mutants, later that day

Scene 8, Street outside of the East River Manhattan Bank, the next morning

Scene 9, Fort of the good mutants, later that day

Scene 10, Upscale restaurant in midtown, noon the same day

Scene 11, Fort of the bad mutants, later that day

Scene 12, Street outside of the bad mutants' fort, the same day

ACT II

Scene 1, Fort of the good mutants, later that day

Scene 2, Outside the good mutants' fort, same day

Scene 3, Fort of the good mutants, same day

Scene 4, Central Park, the following evening

Scene 5, Fort of the bad mutants, later that evening

Scene 6, Sarah's room at the good mutants' fort, the same evening

Scene 7, Fort of the good mutants, that evening

Scene 8, Rooftop next to a hotel, later that night

Scene 9, Street behind a hotel, that night

Scene 10, Sarah's room at the good mutants' fort, that night

Scene 11, Alleyway behind a different hotel, that night

Scene 12, Abandoned warehouse, that night

Scene 13, Street outside hotel, the following morning

Scene 14, Dr. Beam's Insane Asylum, the same morning

Scene 15, Fort of the good mutants, that morning

SOMETHING MUTANT

by James Rickard

ACT I

Scene 1

(The stage is dark. The curtain is closed. Optional—traffic noise can be heard in the distance. Off stage we hear the voice of TIDAL BOLT and then DR. INVISIBLE.)

TIDAL BOLT. With the recent biological and technological progression of the past thirty-three years, unforeseen consequences have been the results of medicinal testing, intense medical treatments, and experimental therapies. Having their DNA altered from these tests, normal human beings have developed powers that are supernatural, the likes of which have never been seen before. These mutations, passed on genetically, often cause turmoil and persecution from the peers of those afflicted.

DR. INVISIBLE. For a long time good mutants and bad mutants fought. A lot! Earthly and unearthly creatures from this world and the next were at war. But they don't know about... Something Mutant!

Scene 2

(Dimly, the lights turn on revealing THE UGLY GENTLEMAN standing center stage by himself with a mask on talking to the unseen DR. INVISIBLE.)

DR. INVISIBLE. *(We hear his voice:)* The First Bank of Manhattan. Eight hundred billion dollars pass through its doors every day. This reservoir of money provides funding for mutant research. This is our target. Leave nothing behind. Bind and gag all guards. We'll meet at the corner of 5th and Madison.

THE UGLY GENTLEMAN. Yes sir.

(THE UGLY GENTLEMAN exits Stage Right; we hear an explosion, then a bank alarm, then police sirens. They fade out. Blackout.)

Scene 3

(Lights come up. The curtain opens to a home in the suburbs, Stage Right. DONOVAN sits at a table while JOAN, on a couch, flips through a magazine. Two packed lunches sit on the table.)

JOAN. Sarah! Get down here. It's time for school. Donovan, the bus is here. *(He gets up, with a backpack, grabs his lunch and stands at the door to wait for SARAH.)*

SARAH. *(Offstage:)* Coming! *(She enters Stage Right with her backpack, and picks up her lunch.)* Mom? *(Pause.)* Mom? Can you pick me up after school?...Mom? *(The mother seems distant; SARAH becomes annoyed; louder:)* Mom!?

JOAN. What!?! *(Annoyed.)*

SARAH. *(Pause.)* Nothing! *(SARAH, upset, pushes her lunch into her backpack. She sits at the table and begins to cry quietly.)*

JOAN. *(Sees SARAH crying, still annoyed:)* What's the matter?

SARAH. I miss dad!

JOAN. *(Blasé:)* I know dear. Me, too. *(She continues reading.)* If he hadn't chosen that line of work, none of this would have happened.

SARAH. Mom, he was trying to help.

JOAN. Help? How can you *help* them, Sarah? They're freaks.

SARAH. They're not *all* bad.

JOAN. They *are* all bad. Mutants are *all* bad. Mutants are all disgusting, disgusting freaks.

(Pause.)

SARAH. *(SARAH stands and walks over to the side of the couch.)* Mom, what would you do if someone you knew were a mutant?

(JOAN stops reading and looks at SARAH.)

JOAN. What would I do? Why would you ask that? *(Pause.)* Sarah!?! *(She stands and grabs SARAH by the arm.)* Why would you ask that?

SARAH. Let go. You're hurting me.

JOAN. What do you know? Do you know a mutant!? *(She shakes her arm.)* Do—you—know a mutant?

SARAH. Mom, my arm. *(She tries to break free.)*

JOAN. Sarah, they caused your father's death! They killed him! If you know anything about mutants, you know that they're evil. If you know a mutant, I want you to say it. Stay away from them. It's their fault your father's dead, Sarah. They caused his death.

SARAH. No they didn't! It's not their fault. It's *your* fault! YOU did it! YOU did it! *(Trying to break free.)*

JOAN. Don't you say that. *(She slaps SARAH.)* He was going to expose you and your brother to them. He was bringing them home, Sarah. I don't know if you know this, but he was a carrier of the disease. What if he's already passed this sickness on to you or your brother? I was protecting you.

SARAH. *(In disbelief:)* Then it's true. You did kill him. You killed dad. *(SARAH breaks her arm free and backs across the room toward Stage Right.)*

JOAN. Go up to your room. You're not going to school today. Donovan, leave. *(DONOVAN stays where he is; JOAN slowly corners SARAH.)* I can't have you telling people at school that I killed your father. Now, go up to your room.

SARAH. I want to go to school. *(JOAN slowly approaches SARAH; SARAH is getting scared.)*

JOAN. You're not going anywhere.

(As JOAN slowly approaches, SARAH, horrified, screams inhumanly loud and long. She can use a cordless mike to amplify it or a prerecorded scream may be used. JOAN grabs the tablecloth and pulls it off the table making noise and exaggerates falling backward. We hear windows and glasses from the table breaking; JOAN can roll across the floor. DONOVAN, covering his ears, should fall over, too. SARAH stops screaming, grabs DONOVAN by the hand, and runs out the door Stage Right.)

Scene 4

(Stage Left, THE UGLY GENTLEMAN, sans mask, sits at a chair with handcuffs. DR. STONE, DR. WINDMILL, and the OFFICER stand in the room. The OFFICER holds a paper bag. DR. STONE examines THE UGLY GENTLEMAN who DR. WINDMILL and the Officer can't look at. DR. STONE holds a clipboard and takes notes.)

DR. STONE. How disgusting. I've never seen anything so sickening. Take a look at his face, Dr. Windmill.

DR. WINDMILL. No, I don't think I can, Dr. Stone. *(She's obviously grossed out by The Ugly Gentleman's appearance.)* I briefly saw him when I walked in. I can't look again. He makes me sick to my stomach.

DR. STONE. Well, his skin seems to be melting off his face. Take note. His teeth are rotten, his eyeball is decaying, and his hair is thinning. Oops, and he's missing an eyelid. It does make him difficult to look at. And his hands are just as revolting. *(Poking at one:)* I think I see some bone sticking through.

THE UGLY GENTLEMAN. Dr. Stone, I can hear everything you're saying, you know.

DR. STONE. So he's decided to talk. Tell us: what do you know of your mutation? Were your parents carriers of the disease? When did this happen? When did you become so grotesque? My colleague can't even look at you.

THE UGLY GENTLEMAN. I do apologize for my appearance, ladies, but I do not apologize for this. *(DR. STONE falls over backwards reacting to an invisible push; we hear footsteps and DR. WINDMILL reacts to being hit by an audible invisible punch. THE UGLY GENTLEMAN's handcuffs fall off; the OFFICER looks over, reaching for his gun. THE UGLY GENTLEMAN reacts by facing the officer, making him barf into the paper bag, and THE UGLY GENTLEMAN head butts him. The OFFICER falls over, and THE UGLY GENTLEMAN exits Stage Left.)*

(The curtain closes.)

(THE UGLY GENTLEMAN walks across the stage from Stage Left in front of the curtain. THE UGLY GENTLEMAN puts on his mask.)

THE UGLY GENTLEMAN. Dr. Invisible, I thank you for springing me from Dr. Stone's Department of Accounting for Mutants. I didn't even hear you enter the room that time. I believe they were about to perform experiments on me.

DR. INVISIBLE. *(Still unseen:)* Don't worry about it. I should have been there sooner. Dr. Stone's D.A.M. Foundation's practices have always been questionable.

(EGG TOAD approaches from Stage Right. EGG TOAD jumps the whole way.)

EGG TOAD. Dr. Invisible, the good mutants are in the process of recruiting a new mutant. A fourteen year old who's able to scream really loudly.

DR. INVISIBLE. That's it? She screams really loud? That's a dumb power. Should we be concerned?

THE UGLY GENTLEMAN. Do you know her name? Have *you* heard her scream?

EGG TOAD. No and no. There have only been the rumors so far.

THE UGLY GENTLEMAN. Hmm. I wouldn't be alarmed yet, not until we hear the intensity of her screams.

DR. INVISIBLE. Plus, she's only fourteen. What could she do?

EGG TOAD. I wouldn't rule her out yet, Dr. Invisible. Research shows that some of the younger mutants are actually turning out to be some of the most powerful.

DR. INVISIBLE. Maybe we can reach her first. She could prove quite useful in our secret plan. Ahahaha, hahahahaha, HAHA-HAHA!

(EGG TOAD joins in the laughing to appease DR. INVISIBLE, but is confused as to what he's laughing at. Blackout.)

Scene 5

(Curtain opens.)

(SARAH enters an office Stage Right, leaving the door open; DONOVAN is in tow. UNCLE TOOTHBRUSH sits at a desk.)

SARAH. Uncle Toothbrush! We have to talk to you!

UNCLE TOOTHBRUSH. Sarah, Donovan, shouldn't you be in school?

SARAH. Uncle Toothbrush, mother went crazy!

UNCLE TOOTHBRUSH. What!?

SARAH. There's more. I think she might have killed father because he was a mutant.

(UNCLE TOOTHBRUSH goes to the door and closes it.)

UNCLE TOOTHBRUSH. Whoa, whoa, calm down. You *know* that your father was a mutant? Have a seat. We need to talk.

(They all sit. UNCLE TOOTHBRUSH thinks about where to begin.)

UNCLE TOOTHBRUSH. Sarah, your father discovered when he was about 17 years old that he had the unique ability to set people on fire. They would be calmly doing something, then they would burst into flames. Now his ability got him into trouble at times. He set our parents on fire once, our sister, your Aunt Lisa; the dog; his teacher; his principal; his boss one time; me; you, accidentally, when you were a baby; and several others. When he met your mother, she domesticated him in a way. And after you were born and were accidentally set on fire, your mother was furious with him and gave him an ultimatum. If he used this power, this fire-starting ability again, she would make him sorry. When he turned up missing, I suspected your mother, but I couldn't prove it. Apparently he had been using his power behind her back, and she found out about it. You said your mother went crazy?

SARAH. Yes. She hit me, and then she cornered me. *(Kind of embarrassed:)* I think I might have a power too. When she cornered me, I

broke all the windows in the front of the house. Plus I knocked mother down, and blew a hole through the door.

UNCLE TOOTHBRUSH. (*Astonished:*) How did you do it?

SARAH. I screamed.

UNCLE TOOTHBRUSH. (*UNCLE TOOTHBRUSH thinks.*) I think there's something I should show you.

(Curtain closes.)

Scene 6

(Center stage in front of the curtain. WENDY WHITE-WRIGHT stands holding a microphone; a CAMERAMAN records her. One egg sits on the ground. A GUARD stands next to them covered in two broken eggs.)

WENDY. The only things left behind were these eggs. (*She holds up an egg.*) There were half a dozen, and four of them were broken. The guard on the scene reported seeing a man jumping instead of walking, but failed to get a good look at his face. Tell us sir; was there anyone else with him?

GUARD. I only saw him and a masked figure, but it seemed like they were talking to somebody else. Possibly through an earpiece, but I didn't see one.

WENDY. Thank you. I think it's pretty evident that this incident was caused by mutants. This other unseen mutant fits the description of Dr. Invisible perfectly. This is Wendy White-Wright reporting live from the First Bank of Manhattan.

Scene 7

(Curtain opens to the fort of the good mutants; TIDAL BOLT, LADY ELECTRICITY, and SNOT BOY sit at a table center stage.)

TIDAL BOLT. It's uncharacteristic of Dr. Invisible to rob a bank. He must need funding for something. Lady Electricity, I'll want you

and Snot Boy to investigate after Uncle Toothbrush arrives with his niece.

LADY ELECTRICITY. Sure.

SNOT BOY. What about The Ugly Gentleman? He's just escaped again.

TIDAL BOLT. We can figure that out later, Snot Boy. You're close to the age of Uncle Toothbrush's niece. I'll need you to befriend her when she gets here. Show her the ropes. Be kind to her. Her younger brother's coming with them. Don't forget him. We don't know yet if he has a power. Make them feel welcome.

SNOT BOY. Boring!

TIDAL BOLT. Snot boy.

SNOT BOY. All right.

TIDAL BOLT. Thank you.

LADY ELECTRICITY. What about the reporter, Wendy White-Wright? She still seems to believe that all mutants are bad. And she's spinning her stories to that end.

TIDAL BOLT. Good point, Lady Electricity. The truth will become known before this play is through. Ah, here they are now.

(UNCLE TOOTHBRUSH, SARAH, and DONOVAN enter Stage Left.)

UNCLE TOOTHBRUSH. This is the main room. We have a meeting area, a control center and a common area. The bedrooms are back that hallway, and we have a kitchen and training room down this way.

DONOVAN. Where's the restroom? I need to go.

UNCLE TOOTHBRUSH. This is Tidal Bolt, Lady Electricity, and Snot Boy.

LADY ELECTRICITY. Hello.

UNCLE TOOTHBRUSH. These are my brother's children, Donovan and Sarah.

TIDAL BOLT. *(To DONOVAN:)* Hello young man. How are you?

DONOVAN. I have to go to the bathroom.

TIDAL BOLT. *(To SARAH:)* So I hear you have quite a scream.

(SARAH just stares. There's a moment of awkward silence. SARAH and DONOVAN are not comfortable yet.)

TIDAL BOLT. Snot Boy here just turned fifteen. When he sneezes at his most powerful, he can collapse a building.

SNOT BOY. I blew up a horse in Central Park the other day.

(SARAH feigns interest, but is kind of grossed out.)

SARAH. *(To LADY ELECTRICITY:)* Lady Electricity, was it? What about you? What do you do?

(LADY ELECTRICITY lifts her hands pointing to the stage lights above and they go out; she then points to the house lights in the auditorium which turn on. She turns the stage lights back on and turns the house lights back off. Optional: Electrical sounds should accompany.)

LADY ELECTRICITY. I can control electricity.

(S FEATHER and the GOOD MUTANT EXTRA enter from Stage Left and work at the computer at the desk. S FEATHER drops feathers behind him as he walks.)

DONOVAN. Can I please go to the bathroom? *(He rocks back and forth trying to hold his bladder.)*

TIDAL BOLT. Uh, this is S Feather. He can, um..., grow feathers.

(SNOT BOY snickers, TIDAL BOLT joins in, and elbows SNOT BOY's shoulder.)

UNCLE TOOTHBRUSH. *(Whispering to SARAH:)* He's smart. That's the only reason we keep him around. *(SARAH smiles.)*

(S FEATHER approaches and shakes hands with SARAH; feathers drop as he does.)

SARAH. Weird.

S FEATHER. Egg Toad and Bubble Girl were just seen leaving another bank that's been robbed. I'd say that Dr. Invisible is behind it. He was probably there with them at the time, but the witnesses couldn't see him.

TIDAL BOLT. Lady Electricity, go with Snot Boy to the fortress of Dr. Invisible. S Feather and I will go to the bank to see what they know. Shade, stay here with Sarah and Donovan. Show them around.

(TIDAL BOLT and S FEATHER exit Stage Left. LADY ELECTRICITY and SNOT BOY exit Stage Right.)

SARAH. Um, Uncle Toothbrush, why did he call you Shade?

UNCLE TOOTHBRUSH. That's what they call me here. You know I'm a mutant too?

SARAH. *(Surprised:)* You're a mutant?

UNCLE TOOTHBRUSH. Well, yes. I wouldn't just hang out with these freaks for fun, Sarah. It's not bad.

SARAH. What can you do?

UNCLE TOOTHBRUSH. Watch this.

(He turns toward the GOOD MUTANT at the computer and motions a power in his direction. The GOOD MUTANT goes blind, stands, flails his arms, knocks over his chair and runs into the wall in panic, where he gets knocked out.)

UNCLE TOOTHBRUSH. He'll be fine. I just blinded him temporarily. That's why they call me Shade.

(SARAH is a little bit freaked out; DONOVAN is in shock.)

UNCLE TOOTHBRUSH. Now let's find rooms for the two of you. I'll bet you're pretty tired. I'll get your belongings from your mother's house. Not to worry.

(DONOVAN tugs at Uncle Toothbrush's shirt.)

DONOVAN. I still have to go to the bathroom. Bad!

(They all exit Stage Right. DONOVAN takes small steps, trying to hold it in.)

(Curtain closes.)

Scene 8

(WENDY WHITE-WRIGHT reports with the CAMERAMAN recording center stage. Red police lights can flash.)

WENDY. Like the other recent bank heist, it's been reported that three more eggs have been found at the scene of the crime. No word has come forward as to the true identity of the culprits, but police are referring to one of them simply as "Egg Toad." "Egg" for the eggs that have been left behind, and "Toad" for the manner in which he carries himself, jumping like a moron instead of walking. The other perpetrator, this time a teen, was seen obnoxiously chewing gum and blowing bubbles the entire time. Reporting live from outside the East River Manhattan Bank, this is Wendy White-Wright.

CAMERAMAN. And cut.

(TIDAL BOLT and S FEATHER enter from Stage Right; S FEATHER drops feathers as he walks. WENDY sees this, is grossed out, and snaps at the CAMERAMAN to start recording.)

WENDY. Excuse me, sir. Were you present when this bank heist was underway?

S FEATHER. We were not. We just heard about it on the news.

WENDY. Isn't it true that all mutants operate together? It's been said by the police that mutants are responsible for this heinous crime.

S FEATHER. What makes you think that I'm a mutant?

(WENDY looks at the feathers on the ground, and the CAMERAMAN aims the camera at the feathers. We hear footsteps; the CAMERAMAN, dropping the camera, gets pushed off of the stage. DR. INVISIBLE, while invisible, fights with TIDAL BOLT and S

FEATHER. *They can duck punches, hit the air, and react to being hit.)*

TIDAL BOLT. It's Dr. Invisible!

(Feathers go everywhere as they continue to fight; meanwhile EGG TOAD and BUBBLE GIRL enter from Stage Left. EGG TOAD jumps across the stage, grabs WENDY WHITE-WRIGHT and takes her off Stage Left. BUBBLE GIRL stands Stage Left and blows bubbles with pink gum. TIDAL BOLT and S FEATHER both end up on the ground. Blackout.)

Scene 9

(Curtains open. In the fort of the Good Mutants, the GOOD MUTANT sits at the computer desk holding an ice pack to his head and working on the computer. UNCLE TOOTHBRUSH enters Stage Right with SARAH then DONOVAN following. DONOVAN has wet himself.)

DONOVAN. Uncle Toothbrush, is Mommy going to be in trouble?

UNCLE TOOTHBRUSH. *(Talking in a baby voice:)* Yes, Donovan. She'll most likely go to jail for a very long time. Maybe forever.

DONOVAN. Do I still get to keep my toys?

UNCLE TOOTHBRUSH. Yes, Donovan. You don't need to worry about it. *(Motioning to GOOD MUTANT at the computer:)* Now go and ask that mutant if he's all right. *(DONOVAN walks over.)*

SARAH. Who *is* that man?

UNCLE TOOTHBRUSH. He's just an extra. He doesn't have any lines or powers. Sarah, have a seat. *(Pause; they sit on the couch.)* I know this is a very confusing time for you. With this new power and the situation with your mother. But it's important that you're able to control your power. If what you say is true about this gift, then you've got a powerful weapon at your disposal. You've got to harness this ability to use it for good. For example, break that window right there. *(He points to an imaginary window in the direction of the audience. TIDAL BOLT and S FEATHER enter from Stage Left and walk to SARAH and UNCLE TOOTHBRUSH.)*

TIDAL BOLT. Bad news, Shade. We had a little encounter with Dr. Invisible. And he's kidnapped the reporter.

UNCLE TOOTHBRUSH. *(He stands.)* Wendy White-Wright? We've got to alert Lady Electricity and Snot Boy. They're on their way to Dr. Invisible's fort now. Maybe they can rescue her.

TIDAL BOLT. Good thinking, Shade. Perhaps *they'll* have more luck than we did.

(Curtain closes.)

Scene 10

(DR. STONE sits at a romantic table for two, Stage Right with THE UGLY GENTLEMAN. Candles are lit; they hold hands on the table.)

DR. STONE. There's just something about your face. It's so grotesque in a way that words can't describe. I just can't take my eyes off it. It makes me want to throw up the lunch that I just ate, but at the same time I also want to kiss you. Forgive me for being so forward, but it's so intriguing to me.

THE UGLY GENTLEMAN. I'm flattered, truly, but let's talk about you. I must apologize for the way you were treated back at the lab. My manners were deplorable. My sincerest apologies. *(There's a pause in the conversation.)* So, tell me, do you like the theatre?

(BUBBLE GIRL enters Stage Left chewing gum and blowing bubbles. She approaches the table.)

BUBBLE GIRL. There's like this lady from T.V. back at the fort; I don't know. But Dr. Invisible wants you to go back there or something, and I guess your phone was off because you were on a date?

THE UGLY GENTLEMAN. I'm sorry Bubble Girl; I've a prior engagement. Dr. Invisible will have to wait.

BUBBLE GIRL. I was like, "I should just *blast* her, because who even watches the news?"

THE UGLY GENTLEMAN. *(To BUBBLE GIRL:)* No, Bubble Girl, you should *not* blast her. *(Whispering to DR. STONE about BUBBLE*

GIRL:.) She's under the impression that she can shoot lasers out of her eyes.

DR. STONE. Oh my.

BUBBLE GIRL. So you're not coming?

THE UGLY GENTLEMAN. No. Tell Dr. Invisible, I cannot make it. I have other plans. Sorry.

DR. STONE. It's ok. I understand. You can go.

THE UGLY GENTLEMAN. Don't be ridiculous. We haven't had our dessert.

DR. STONE. *(Melodramatically:)* No... It's all right. I'll take a rain check on dessert. There's somewhere you need to be. I understand. Go.

THE UGLY GENTLEMAN. *(He thinks about it for a few seconds.)* Well, here's for lunch, tip, and a cab home. *(He hands her a wad of cash.)* I shall call you tomorrow, and I do apologize.

DR. STONE. I'll be waiting.

(THE UGLY GENTLEMAN puts his mask on. He and BUBBLE GIRL exit Stage Left.)

Scene 11

(The curtain opens to the fort of the bad mutants. It's exactly the same as the fort of the good mutants but reversed. WOLFWOMAN sits on the couch eating out of a bag of Doritos and sipping out of a 2-liter soda bottle; empty pizza boxes and empty soda bottles litter the couch next to her; food and drink spills are on her shirt; she eats more food and soda spills onto her shirt. She's so fat that she can't move. WENDY sits next to her, staring, grossed out. DR. INVISIBLE, EGG TOAD, and FACT ZEBRA enter from Stage Right and gather around the desk.)

DR. INVISIBLE. Our plan is going exactly according to schedule. With one last bank under our belts, we'll have just enough money. \$4,000,000 more should do it, don't you think? Nobody will be able

to stop us. Nobody! Not even Tidal Bolt and his loser friends. It will be as easy as crushing a 500 pound rat. *(EGG TOAD is confused.)*

FACT ZEBRA. The ability to deal with hypothetical and potential situations comes during a stage called the formal operational stage. This stage comes anywhere from the age of eleven to adulthood.

EGG TOAD. *(To FACT ZEBRA:)* Do not start.

WENDY. How long do you plan to keep me here, Dr. Invisible?

(DR. INVISIBLE walks over to WENDY. EGG TOAD and FACT ZEBRA work on the computer.)

DR. INVISIBLE. That all depends on the police, Ms. White-Wright. If our plan doesn't work out or if the good mutants decide to step in, then I'll need you for leverage. Who better for collateral than TV's big shot reporter covering the mutant story?

WENDY. Any harm you do to me will just make my stories true.

DR. INVISIBLE. Well then, let's hope the good mutants don't do anything stupid.

(LADY ELECTRICITY and SNOT BOY walk through the audience and approach the stage sneaking the whole way.)

WOLFWOMAN. *(Burp!)* Burrrrrrrrrrrrppp!

WENDY. Eww!

DR. INVISIBLE. Oh, I'm sorry. You haven't been properly introduced. Wendy White-Wright, meet Wolfwoman. Don't get too close to her, or you might get eaten. *(Laughs.)* But seriously, she's usually pretty hungry.

(WOLFWOMAN holds out her hand to shake it. There's pizza sauce on it; WENDY is disgusted.)

WENDY. What's her mutation?

DR. INVISIBLE. She eats everything, at all times. She's eaten whole animals, an airplane, furniture, the circus, and even people. When she was nine, she ate her whole family. That's what got her arrested the first time. I sprung her from prison about five years ago and recruited her for our purposes. She's been on that couch ever

since. She hasn't moved. She just retains it all. It's disgusting really. Write a story on that.

WENDY. What do you use her for?

DR. INVISIBLE. Trash detail, mostly. Garbage removal in the city is expensive.

WENDY. Wow. Against *all* social norms.

EGG TOAD. Dr. Invisible, the plans are finished. I've secured them on the computer. *(He closes the laptop.)*

DR. INVISIBLE. Good. We'll put them in the vault. Now prepare my tomatoes for my tomato and lettuce sandwich.

(THE UGLY GENTLEMAN and BUBBLE GIRL approach in the audience behind LADY ELECTRICITY and SNOT BOY. THE UGLY GENTLEMAN gets out a cell phone, dials, and puts it up to his ear. BUBBLE GIRL blows bubbles.)

FACT ZEBRA. Ulcers afflict three to eight percent of the population in the third world.

EGG TOAD. *(To FACT ZEBRA:)* That's enough.

(FACT ZEBRA opens a book and starts leafing through it. Phone rings; EGG TOAD answers the phone.)

EGG TOAD. Yes. *(Listens.)* I understand. *(Listens.)* I understand. *(He holds his hand over the receiver and says to DR. INVISIBLE quietly:)* It's The Ugly Gentleman. It seems that we have company. *(Pointing:)* Out. Side.

DR. INVISIBLE. Splendid! Show them in.

(THE UGLY GENTLEMAN and BUBBLE GIRL bring LADY ELECTRICITY and SNOT BOY up onto center stage.)

DR. INVISIBLE. Welcome, welcome, welcome.

LADY ELECTRICITY. We know what you're up to, Dr. Invisible. We know everything.

DR. INVISIBLE. You do? *(As if he's not even sure that he knows everything.)*

LADY ELECTRICITY. We heard it all.

FACT ZEBRA. *(He holds the book up and shows it to LADY ELECTRICITY and SNOT BOY.)* Each hand symbol represents a different letter of the alphabet. As you can see down here, there are also symbols that represent numbers.

EGG TOAD. What did I say? That's ee-nough.

LADY ELECTRICITY. We've already notified Tidal Bolt and S Feather, and they're on their way.

DR. INVISIBLE. What's S Feather going to do? Throw feathers at us? *(He laughs and looks around, but nobody else is laughing.)* They'll be too late anyway. You'll be dead by then. Egg Toad, Bubble Girl, prepare for Tidal Bolt and S Feather's arrival. I think a trap is in order. Who's hungry?

WOLFWOMAN. Me.

BUBBLE GIRL. What room should we keep the prisoners in? *(She blows a bubble.)*

FACT ZEBRA. A sentence should never be ended using a preposition.

EGG TOAD. *(To FACT ZEBRA:)* Start running. *(FACT ZEBRA gets scared and EGG TOAD chases him off Stage Right.)*

(THE UGLY GENTLEMAN takes LADY ELECTRICITY and SNOT BOY over to the living area where they sit with WOLFWOMAN and WENDY. DR. INVISIBLE stands at the desk re-typing something in the plan.)

THE UGLY GENTLEMAN. *(To LADY ELECTRICITY and SNOT BOY:)* That was Fact Zebra. He finds it necessary to relay random facts at inappropriate times. Egg Toad has little tolerance for him. Every once in a while he's useful. *(To BUBBLE GIRL:)* Keep an eye on them.

BUBBLE GIRL. I'll blast them if they move.

THE UGLY GENTLEMAN. Right. *(He walks back to where DR. INVISIBLE stands.)*

LADY ELECTRICITY. Ms. White-Wright, are you all right? Are you hurt?

WENDY. Like you care.

LADY ELECTRICITY. We do care actually. We're not all bad, Wendy.

WENDY. Humph.

LADY ELECTRICITY. Snot Boy here saved a woman from being mugged by sneezing on the mugger's face just yesterday.

SNOT BOY. And Lady Electricity foiled Captain Insane once when he tried to blow up the sun. And we stopped Wolfwoman here from eating the World Bank some twenty years ago.

WENDY. That was you? *(In disbelief.)*

LADY ELECTRICITY. *(She nods.)* Yep.

WENDY. That's amazing.

LADY ELECTRICITY. All mutants are different, Wendy. Just like people. We believe that we can live in peace with people. Dr. Invisible and his team of bad mutants do not. He's up to something big, and we've got to stop him before he carries through with it. *(She looks around.)* We're running out of time. Snot Boy, Wendy, we're getting out of here.

(DR. INVISIBLE closes and picks up the laptop. LADY ELECTRICITY stands up and points to the laptop. It electrocutes DR. INVISIBLE making a zapping sound. The lights flicker and he drops it on the desk. She then quickly points to the stage lights one at a time and they go off. The stage goes dark and when the lights come back on, LADY ELECTRICITY, SNOT BOY, WENDY, and the laptop are gone.)

(Curtain closes.)

Scene 12

(Lights up. LADY ELECTRICITY, WENDY, and SNOT BOY carrying the laptop walk from Stage Left to Stage Right.)

WENDY. Wow. That was incredible. *(Reaching into her pocket:)* I'd love to do a story on the World Bank incident. Here...here's my card. You contact me since you probably aren't listed. I had you all wrong. I apologize.

LADY ELECTRICITY. It's not a problem. People are afraid of that which is different. Right now we've got to get this computer to our fort to find out what Dr. Invisible is up to. You should come with us.

(They walk off Stage Right. The CAMERAMAN who has been on the floor of the auditorium the whole time wakes up from having been knocked out. He climbs up onto the stage, picks up the camera and aims it at himself.)

CAMERAMAN. In a bold move, Dr. Invisible kidnapped our star reporter Wendy White-Wright on live TV. Surprisingly, she was then freed by the very mutants that she had been defaming all those years. And cut. *(He lowers the camera.)* Brilliant. *(He walks off Stage Right. Blackout.)*

(Intermission.)

End of Act I

ACT II

Scene 1

(Curtain opens to the fort of the good mutants. DONOVAN plays with a car on the floor. TIDAL BOLT, UNCLE TOOTHBRUSH, and S FEATHER sit at the table. LASTERDAY MAN sits at the computer.)

TIDAL BOLT. Sarah and Donovan seem to be taking pretty well to the move here. Do they ask about their mother?

UNCLE TOOTHBRUSH. They wonder what's going to happen to her. They wonder what's going to happen to themselves.

TIDAL BOLT. Well, we know that Sarah has the screaming ability. We took a look at the living room at her house earlier, and she did a good amount of damage. We don't know if Donovan has a power yet, but if their father was a carrier, we've got to keep our eyes on him. I've been talking it over with S Feather, and Sarah and Donovan are both welcome to stay here for as long as they need until arrangements can be made.

S FEATHER. Also, with your permission, Shade, we'd like to have Sarah scream for us just to see exactly what she's capable of. If she can concentrate this power, she could be very powerful. Have you had a chance to talk to her about her gift?

UNCLE TOOTHBRUSH. I've talked to her a little bit about it. I don't know if she can control when it happens. It's happened just the one time that I know of. But you don't need to ask me for permission. She's had to grow up so much since she's been here. Ask her. I think she's in her room. I'll find her.

(UNCLE TOOTHBRUSH exits Stage Right. LADY ELECTRICITY, SNOT BOY, and WENDY enter Stage Left. LADY ELECTRICITY has the laptop with her.)

WENDY. So this is where it all happens? This place looks familiar in some way. *(Seeing TIDAL BOLT and S FEATHER:)* So who do we have here?

LADY ELECTRICITY. This is Tidal Bolt and S Feather.

WENDY. And those are their real names?

LADY ELECTRICITY. We use false names to protect our families.

WENDY. Smart. And I'm Wendy White-Write from...

S FEATHER. We know who you are. *(There appears to be some animosity between S FEATHER and WENDY.)*

TIDAL BOLT. So what brings you to our fort?

WENDY. Well, actually I was captured by Dr. Invisible. Lady Electricity and Snot Boy here rescued me. I was hoping to do a story on the *good* mutants of New York City. All of *you*.

S FEATHER. We're not interested.

WENDY. Do you speak for everyone?

SNOT BOY. I want to be in the story.

LASTERDAY MAN. Excuse me sir, but Dr. Invisible just kidnapped the reporter Wendy White-Write on live TV.

(Silence; everyone looks around at each other.)

TIDAL BOLT. *(Clears throat.)* I believe that happened yesterday.

LASTERDAY MAN. Well, I just saw it on the news.

TIDAL BOLT. That was yesterday, too. She's right here. Look for yourself.

LASTERDAY MAN. Interesting. *(He walks back to the computer.)*

WENDY. Who was *that* man?

LADY ELECTRICITY. That was Lasterday Man. He has the unusual power of knowing what happened yesterday. *(WENDY is confused.)* It's pointless.

WENDY. Fascinating. So who's in charge? Who runs an organization like this?

LADY ELECTRICITY. Can we talk about it later? *(Holding up the laptop:)* This is important. Tidal Bolt, S Feather, we have some good news. We have Dr. Invisible's laptop which contains his plans. *(She puts the laptop on the table and they open it.)*

TIDAL BOLT. Well done, Lady Electricity.

(WENDY goes over to DONOVAN and starts talking to him. SNOT BOY exits Stage Right.)

LADY ELECTRICITY. All right, let me get it started. It says there's a password. What should I try?

S FEATHER. Try "Dr. Invisible."

LADY ELECTRICITY. *(Types.)* Nope.

TIDAL BOLT. "Egg Toad"?

LADY ELECTRICITY. Nope.

S FEATHER. Hmm... What else might it be? What else...?

TIDAL BOLT. Taco Soup?

(LADY ELECTRICITY and S FEATHER are confused.)

DONOVAN. It's "Tomato and Lettuce Sandwich," Dr. Invisible's favorite food.

(They all look over at DONOVAN who is still playing on the floor. LADY ELECTRICITY types it in.)

LADY ELECTRICITY. It worked. He was right.

WENDY. How did you know that? That was amazing.

DONOVAN. *(All knowingly:)* I could see it.

LADY ELECTRICITY. All right, here it is.

(UNCLE TOOTHBRUSH enters Stage Right with SARAH and SNOT BOY.)

UNCLE TOOTHBRUSH. And that was the first time I'd ever killed someone with my bare hands. Oh, here he is. Come on, Donovan. We're going to get ice cream.

TIDAL BOLT. Shade, we just opened Dr. Invisible's plans on the computer. We're trying to find the right file. I might need you to stick around.

WENDY. I'm Wendy White-Write. You must be Shade.

UNCLE TOOTHBRUSH. Yes. I've seen you on TV.

WENDY. Yes you have.

UNCLE TOOTHBRUSH. Oh, that wasn't a question. I was just stating that I'd seen you on TV. It's a fact.

WENDY. (*Intrigued:*) I see. I'd love to talk to you if you have a minute...since...it sounds like you have to stay here.

UNCLE TOOTHBRUSH. Sure. Why don't I give you a quick tour of the place? We can walk and talk.

WENDY. I'd love that.

(UNCLE TOOTHBRUSH offers his arm. WENDY takes it. They exit Stage Right. SARAH and SNOT BOY sit on the couch and talk to DONOVAN in pantomime.)

LADY ELECTRICITY. Dr. Invisible is going to kidnap the President of the United States.

(They wait for the shock to wear off.)

S FEATHER. That's ridiculous. Nobody can kidnap the President of the United States.

TIDAL BOLT. It wouldn't be entirely unfeasible for someone with an ability like Dr. Invisible's.

LADY ELECTRICITY. It says here that they're going to ambush him tomorrow night as he's leaving his hotel around nine o'clock. It doesn't say which hotel, though.

TIDAL BOLT. Lasterday Man, find out where the president is staying.

LADY ELECTRICITY. (*LADY ELECTRICITY keeps reading.*) Unfortunately, the plan isn't very detailed. It doesn't say how they plan to get around the Secret Service.

S FEATHER. But why all the money? Why would he rob those banks?

LADY ELECTRICITY. It doesn't make any sense. Funding, possibly. But for what? There's nothing in here about the banks. And nothing about how he's going to use the money.

TIDAL BOLT. We will have a location though. And a time. So it's up to us to do something about it.

LADY ELECTRICITY. He knows that we have his laptop though. He could change his plans.

TIDAL BOLT. It's not like him. I know him well. He's obviously put time and effort into this. He's not going to back down now.

S FEATHER. Again, why the money? Something doesn't fit.

(Curtain closes.)

Scene 2

(UNCLE TOOTHBRUSH and WENDY enter Stage Right arm in arm.)

UNCLE TOOTHBRUSH. Then we rushed the man with the gun and saved the Mahatmas.

WENDY. Oh my. So you helped to save Gandhi? That's incredible. Weren't you afraid?

UNCLE TOOTHBRUSH. Very much so. We stopped for some burgers on the way home.

WENDY. *(Pause.)* So tell me about your family.

UNCLE TOOTHBRUSH. Well, Sarah and Donovan are all I really have. Their father's gone and their mother's insane. I take care of them now. I don't really know anything about raising children. I've never had any of my own.

WENDY. You've never married?

UNCLE TOOTHBRUSH. No. Never interested.

WENDY. Well, maybe you just haven't found the right person.
(Pause.)

UNCLE TOOTHBRUSH. But anyway, they're great kids. I'm proud to be related to them. I just hope that I can be a good role model for them. Losing their father was rough on them.

WENDY. You know, I had you guys all wrong.

UNCLE TOOTHBRUSH. You guys?

WENDY. Mutants. You're not like what I thought. I'm learning so much from you, Uncle Toothbrush. You're a real people. You just have powers.

UNCLE TOOTHBRUSH. There are good mutants and bad mutants, Wendy, just like there are good people and bad people. It's easy to blame the sins of a few on many.

WENDY. I guess you're right.

UNCLE TOOTHBRUSH. You know, when you speak, people listen. It's a power in itself. You could stop all of this persecution toward us *from* the people.

WENDY. (*Realizing:*) I can, and I will. You've changed my whole perspective. Thank you, Uncle Toothbrush.

UNCLE TOOTHBRUSH. Would you like to have dinner with me tomorrow night? Somewhere quiet.

WENDY. Uncle Toothbrush, I'd be delighted, and it doesn't have to be quiet. (*They continue walking.*) So tell me about saving Babe Ruth.

(They walk off Stage Left.)

Scene 3

(Curtain opens. DONOVAN, SNOT BOY, and SARAH sit at the table doing a puzzle. TIDAL BOLT and S FEATHER stand at the computer.)

SARAH. No, I think this one goes here. You're doing a great job though.

DONOVAN. Done!

SARAH. All right. We should probably get started on our homework, don't you think?

(They start to clean up the puzzle. LADY ELECTRICITY enters Stage Right. SNOT BOY listens in on the conversation.)

LADY ELECTRICITY. Dr. Invisible just robbed another bank. And listen to this; all three banks have connections to the Department of Accounting for Mutants. The D.A.M. Foundation has its primary accounts in these banks. They have over twelve million dollars spread out among them.

TIDAL BOLT. So maybe Dr. Invisible is stealing money from those banks as a way to harm the Mutant Foundation? Or to make some kind of political statement.

S FEATHER. Possibly. Dr. Invisible's hatred toward the Mutant Foundation does go back a long way. When Dr. Invisible started his life of crime is about the time that the Mutant Foundation was instituted.

SNOT BOY. So did he create a need for the Foundation?

S FEATHER. Many believe that the Foundation inadvertently created Dr. Invisible. The mutant community was outraged that such a Foundation would think it needed to exist. In response, Dr. Invisible joined with other corrupt mutants to retaliate.

TIDAL BOLT. So how are these three banks connected to Dr. Invisible kidnapping the President of the United States?

S FEATHER. Hmm.

(UNCLE TOOTHBRUSH and WENDY enter Stage Right.)

UNCLE TOOTHBRUSH. And then I punched her right in the face.

WENDY. *(Laughs.)* That is hilarious. I can't believe we just met. You've been so great. Thank you for the tour.

UNCLE TOOTHBRUSH. It was my pleasure. I'm looking forward to dinner. I'll pick you up at eight?

(JOAN enters Stage Left looking insane, carrying a gun in her left hand down at her side. The people on stage slowly start to realize this.)

JOAN. I've come for my children, and I'm not leaving without them.

(UNCLE TOOTHBRUSH walks to SARAH and DONOVAN and stands between them and JOAN.)

TIDAL BOLT. All right. Everybody relax. Nobody's going to get hurt. Don't say anything to upset her. Who is this freak?

JOAN. I'm the freak!? I want my children!

SARAH. Mom? What are you doing?

JOAN. It's time for you to come home. You've been in the company of freaks for long enough.

SARAH. They're not freaks. They've let us stay here with them. Uncle Toothbrush is here. Mom, stop it!

JOAN. They're not your parents. You need your mother! Donovan, come here! *(He stays where he is, staring.)*

SARAH. Donovan, don't. She's not right.

UNCLE TOOTHBRUSH. Joan, just relax. You don't need a gun for anything. Somebody could get hurt.

JOAN. Shut up, Steven. What do you know? You're not a parent. I'm not leaving without my children.

(She starts walking across the stage.)

TIDAL BOLT. I'm afraid I can't let you do that.

(JOAN raises the gun.)

SARAH. NOOOOOOOOOOOOOOOOOOO! *(She screams inhumanly loudly. Everyone covers their ears. JOAN can only cover one because of the gun. UNCLE TOOTHBRUSH rushes her and she fires hitting him in the chest. He falls over. TIDAL BOLT motions a power at JOAN; she gets thrown backward dropping the gun. S FEATHER grabs the gun. SARAH, TIDAL BOLT, and LADY ELECTRICITY rush to UNCLE TOOTHBRUSH. WENDY and DONOVAN stand where they are in shock. LASTERDAY MAN runs in from Stage Right, sees what happened, and gets JOAN under control.)*

TIDAL BOLT. Shade? Shade!? Can you hear me? *(To the others:)* Get them out of here.

(WENDY pulls SARAH and DONOVAN away.)

SARAH. No. *(Sobbing:)* Uncle Toothbrush.

LADY ELECTRICITY. He's not breathing. *(LADY ELECTRICITY puts her ear next to his chest and listens for a pulse. She takes her gloves off, and touches him. He gets jarred as if getting a defibrillator jolt. LADY ELECTRICITY listens for a pulse again.)* Nothing. *(She gives him another jolt; he jars again.)*

TIDAL BOLT. Call an ambulance! *(LASTERDAY MAN goes to the desk and dials the phone.)*

LADY ELECTRICITY. It's not helping!

(LADY ELECTRICITY gives him another jolt of electricity.)

(The curtain closes.)

Scene 4

(The lights are dim. DR. STONE, with scarf around her neck and sunglasses, enters Stage Left. She looks around and gets out a cell phone.)

DR. STONE. Yes. Hello. I'm under the south bridge in Central Park. *(Listens.)* Okay. Two minutes.

THE UGLY GENTLEMAN. *(Enters right.)* Is...is that you Dr. Stone?

DR. STONE. Yes.

THE UGLY GENTLEMAN. I came as soon as I could.

DR. STONE. You don't need the mask. *(He takes it off.)* I had to see your face again. There you are.

THE UGLY GENTLEMAN. I've been thinking. This whole good mutant/bad mutant ordeal has got to stop. I can't take the game of charades anymore. My time has come. This malady, this sickness must be treatable. The game's over. This must end. Listen to me.

Blabbering on like a migrant farmer. I'm not making any sense. Forgive me.

DR. STONE. I...I don't know what to say. This is such a mixed up world, with you and me. All I've ever wanted was some pancakes. And now I have blueberry pancakes, and they don't have any syrup.

THE UGLY GENTLEMAN. I could buy syrup.

DR. STONE. Would you? For me?

THE UGLY GENTLEMAN. I would do it.

DR. STONE. Oh thank you. You've made me so happy.

(They embrace for several seconds.)

THE UGLY GENTLEMAN. Let's go.

(They exit Stage Right.)

Scene 5

(The curtain opens to the fort of the bad mutants. WOLFWOMAN and BUBBLE GIRL sit on the couch. WOLFWOMAN is fatter and BUBBLE GIRL has gum tangled all through her hair that she is trying to get out.)

(EGG TOAD and DR. INVISIBLE enter Stage Left.)

EGG TOAD. Then the plan is still set?

DR. INVISIBLE. Correct. Nothing needs to change. We leave here promptly at eight. The two of us, Bubble Girl, Fact Zebra, and The Ugly Gentleman should be more than enough.

(THE UGLY GENTLEMAN and DR. STONE enter Stage Right.)

THE UGLY GENTLEMAN. Dr. Invisible, I have to talk with you.

DR. INVISIBLE. And who is this that is making our acquaintance at a time like this?

THE UGLY GENTLEMAN. Dr. Invisible, meet Dr. Irene Stone, the reason we need to talk.

DR. INVISIBLE. I see. Is she an assassin?

THE UGLY GENTLEMAN. I'm going to need to respectfully remove myself from this organization.

EGG TOAD. *(Interrupting:)* Remove yourself? This is not a time to be removing yourself. It's not an option. You know what we've been working on and for how long.

THE UGLY GENTLEMAN. *(To DR. STONE:)* Perhaps you should wait outside. *(DR. STONE exits Stage Right.)*

EGG TOAD. No. This is unacceptable. You're already a part of the plan. You can't back out now. Right, Dr. Invisible?

DR. INVISIBLE. *(Looking skyward:)* Is that a spider?

EGG TOAD. Not cool.

THE UGLY GENTLEMAN. The decision is final. Goodbye.

(THE UGLY GENTLEMAN exits Stage Right.)

EGG TOAD. That was not a wise decision, Dr. Invisible. He knows too much. He'd better know to keep his mouth shut.

DR. INVISIBLE. Well then, where were we? Hmm. With The Ugly Gentleman out of the picture, we'll need to make some rearranging. I think tacos are in order.

(FACT ZEBRA enters Stage Left.)

FACT ZEBRA. Painting the outcasts of Paris and using associations with loneliness and hunger, Picasso had a time where he used the color blue in his paintings to depict these feelings. Fittingly, this time was called his Blue Period.

DR. INVISIBLE. Come Egg Toad, Bubble Girl, Fact Zebra, we must suit up. We have a big night ahead of us. We may need to reorganize to take The Ugly Gentleman's place.

(The curtain closes.)

Scene 6

(Stage Right—SARAH stands at a table packing a suitcase; she holds a tissue sobbing. SNOT BOY enters Stage Left.)

SNOT BOY. Hey. How are you doing?

(SARAH shrugs.)

SNOT BOY. How's Donovan doing? Does he know what happened?

SARAH. He knows. I'm not sure if he understands it, though. He just lost his father, and now this with Uncle Toothbrush.

SNOT BOY. Listen, I know this is really hard and everything. It's going to be difficult for the next couple of weeks. But you know you have your brother, and you have us, obviously. Tidal Bolt said that you're welcome to stay here. If you want to talk about it, let me know. I'm sure you can talk to Lady Electricity too.

SARAH. I can't stay here. I've got to figure something out.

SNOT BOY. Where would you go? This is your home now. My parents deserted me when they found out I was a mutant. Tidal Bolt and Lady Electricity let me stay here. You should stay here too. We could use your help, you know? With this upcoming fight against Dr. Invisible, your power could be really helpful in stopping them. I mean S Feather and Lasterday Man are great, but their powers aren't that useful. Growing feathers and knowing what happened yesterday? It's no good.

SARAH. Are you crazy? I wouldn't know what I was doing out there. I don't even know if I can control my scream. Besides, I can't get hurt. I'm all Donovan has right now. If something happens to me, I don't know what he would do.

SNOT BOY. I have confidence that you will make the right decision. Think about what your uncle would want. I'll see you later.

(SNOT BOY exits Stage Right. SARAH stops packing and ponders.)

Scene 7

(The curtain opens to the good mutant fort. TIDAL BOLT, S FEATHER, and LASTERDAY MAN stand at the table.)

S FEATHER. *(Thinking:)* It's an awfully intrepid move for Dr. Invisible to try to kidnap the President of the United States in New York City. The Secret Service presence will be high. And what is all the money for?

TIDAL BOLT. What are you thinking?

S FEATHER. I'm thinking we're missing something.

(SNOT BOY enters Stage Right.)

TIDAL BOLT. *(To SNOT BOY:)* Did you talk to Sarah?

SNOT BOY. Yes.

TIDAL BOLT. And?

SNOT BOY. She's not doing well. She's still talking about leaving. I don't know what else to say.

S FEATHER. *(Thinking:)* Well, she'll do all right. Uncle Toothbrush had a talk with her about her responsibility with this new-found power. He's been a good influence to her since she's been here.

TIDAL BOLT. Right. It's important that we *all* move on and try to stay focused. Especially now. We've something important to do tonight. Our heads have got to be in the game.

SNOT BOY. I'm ready.

TIDAL BOLT. Let's suit up.

(Curtain closes.)

Scene 8

(In front of the curtain, we hear the sounds of traffic in the distance; car motors and horns. DR. INVISIBLE, EGG TOAD, and BUBBLE GIRL in uniform enter Stage Left, creeping the whole way, at Stage Right. They kneel on the roof of a building looking down.)

DR. INVISIBLE. He'll be coming out of this back exit. It's a kitchen exit. *(Pointing:)* It's that one right there. That's where we'll nab him. It's important that we don't hurt him. We'll take him back to our fort; he shouldn't struggle too much.

EGG TOAD. How much longer? Bubble Girl has gum in her hair again.

(FACT ZEBRA and the other two bad mutants approach from Stage Left.)

DR. INVISIBLE. Fact Zebra, where have you been?

FACT ZEBRA. As Thoreau once said, "I took the road less traveled by, And that has made all the difference."

EGG TOAD. Shhhh. Now is not the time, Fact Zebra. And that was Robert Frost.

FACT ZEBRA. *(Disheartened:)* What? Oh. I have to go.

EGG TOAD. You're not going anywhere. We need you for the plan. Keep your eyes open. Tidal Bolt could be anywhere.

DR. INVISIBLE. Come on, let's go down. I think I hear something.

(Blackout.)

Scene 9

(In front of the curtain, TIDAL BOLT, LADY ELECTRICITY, SNOT BOY, S FEATHER, and LASTERDAY MAN stand in full uniform waiting for the bad mutants.)

S FEATHER. *(Pacing:)* Something's not right. Something's wrong. They should have been here by now. This is exactly what the laptop said.

TIDAL BOLT. They'll be here.

SNOT BOY. I'm ready for a fight. *(He gets out some pepper, pours it into his hand, and begins to smell it.)*

S FEATHER. No. This isn't right. Lady Electricity, when you stole the laptop, what exactly happened?

LADY ELECTRICITY. The Ugly Gentleman brought us into their fort and sat us down.

S FEATHER. Where was the laptop?

LADY ELECTRICITY. It was on the desk. Why?

S FEATHER. Was Dr. Invisible working on it?

LADY ELECTRICITY. *(Thinks.)* Yes, he was.

TIDAL BOLT. What? *(Pause.)* What are you thinking?

S FEATHER. I'm thinking...that the laptop was a decoy. When you and Snot Boy showed up, he changed the plans in case you were to walk away with the laptop. He couldn't let you have the plans after all the hard work they'd put into it. He probably backed up the real plan on a disk.

TIDAL BOLT. But this *is* the hotel where the President is staying. What's Dr. Invisible's plan?

S FEATHER. I don't think he's after the President. Snot Boy, Lasterday Man, come with me.

Scene 10

(SARAH sits on her bed with her suitcase next to her Stage Right. She's silent in thought for a couple of seconds. She stands and starts running off Stage Left. DONOVAN enters Stage Right.)

DONOVAN. Sarah, where are you going?

SARAH. *(She stops.)* Oh, um, nowhere. Just going outside.

DONOVAN. Can I come with you?

SARAH. NO! You can't. It might be dangerous. You stay here.

DONOVAN. Dangerous outside? You're not going outside.

SARAH. Not outside. Donovan, I'm going with the others to help them fight. They need my help. You have to stay here. I'll be back. I promise. They need me. It's for Uncle Toothbrush. He talked to me about using my power for good, and I've got to do what he said.

(Blackout.)

Scene 11

(Curtain opens. DR. INVISIBLE, EGG TOAD, FACT ZEBRA, BUBBLE GIRL, and two bad mutants enter Stage Left in uniforms. S FEATHER, SNOT BOY, and LASTERDAY MAN enter Stage Right.)

DR. INVISIBLE. If it isn't S Feather! Why am I not surprised? Where's Tidal Bolt? Gathering wild berries?

S FEATHER. Your false plan didn't work. I knew even you weren't stupid enough to try to kidnap the President of the United States. But to kidnap the president of the Mutant Foundation, that's another story altogether. Isn't it? You're not getting away with it. We end it here, Dr. Invisible. You and your team of bad mutants are through.

DR. INVISIBLE. Oh, I don't think so. We've only just begun. Your constant interference in our affairs has happened for the last time. What are the three of *you* going to do?

(TIDAL BOLT and LADY ELECTRICITY enter Stage Right.)

LADY ELECTRICITY. Sorry we're late.

TIDAL BOLT. It seems the tables have turned.

DR. INVISIBLE. Not really. Look at this pathetic display. S Feather, I think you need to join the rest of your flock and migrate south for the winter.

S FEATHER. Not funny.

(He prepares to fight. Feathers drop at his sides. A rumbling, sounding something like thunder, can be heard. The characters react to the ground shaking. It gets louder, and we soon see WOLF-

WOMAN *enter Stage Left. She's fatter than ever. The good mutants are amazed.*)

DR. INVISIBLE. It seems the tables have turned again. *(Pause; he whispers to EGG TOAD:)* Take out Tidal Bolt. He's the only one who can hurt us.

(EGG TOAD jumps onto TIDAL BOLT, knocking him over and begins to punch him repeatedly in the face. LADY ELECTRICITY rushes over and touches him, electrocuting him. The lights flicker. Both he and TIDAL BOLT are knocked out.)

(The following three things happen at the same time:

Stage Right—WOLFWOMAN approaches LADY ELECTRICITY, who prepares to fight. WOLFWOMAN rams her stomach into LADY ELECTRICITY, knocking her backwards.)

Center Stage—FACT ZEBRA and LASTERDAY MAN run at each other where they engage in hand-to-hand combat. They block punches, duck, and push each other. They can work their way upstage.

The two bad mutants run at S FEATHER. He mimes throwing feathers at them. Feathers, concealed in the bad mutant's hands, "explode" as they "hit" the bad mutants, and they fall over. S FEATHER runs at DR. INVISIBLE. They both run off Stage Left.)

(SNOT BOY gets between WOLFWOMAN and the unconscious LADY ELECTRICITY. He prepares to sneeze, then does on WOLFWOMAN—really, really loudly. WOLFWOMAN, stumbles backwards a little bit and laughs, but maintains her balance.)

WOLFWOMAN. You have got to do better than that.

(S FEATHER runs on from Stage Left chasing the invisible DR. INVISIBLE. S FEATHER mimes catching DR. INVISIBLE, and there is a struggle.)

S FEATHER. It's no use. You can't cloak your foul smell, Dr. Invisible.

DR. INVISIBLE. Let go of me, you feathered freak.

(They struggle a little bit more before S FEATHER gets punched and knocked out on the ground. EGG TOAD comes to and approaches TIDAL BOLT. BUBBLE GIRL runs between them.)

BUBBLE GIRL. *(To EGG TOAD:)* Don't touch him, or I'll blast you.

EGG TOAD. You idiot. We're on the same team.

BUBBLE GIRL. *(Thinks, then shrugs:)* Oopsy. *(She gets out of the way.)*

EGG TOAD. Get Snot Boy.

(EGG TOAD, WOLFWOMAN, and BUBBLE GIRL approach SNOT BOY. The other two bad mutants wake up and approach SNOT BOY too. He takes on a fight stance and prepares to take them all on.)

(SARAH enters Stage Right, and walks up behind EGG TOAD, WOLFWOMAN, BUBBLE GIRL, and the other two bad mutants. SNOT BOY sees her, nods, and covers his ears. SARAH screams inhumanly loudly again, and EGG TOAD, WOLFWOMAN, BUBBLE GIRL, and two bad mutants cover their ears in pain. More glass can be heard breaking.)

(LADY ELECTRICITY wakes back up as a result of the intensity of the scream. TIDAL BOLT moves a little bit. DR. INVISIBLE appears Stage Right behind SARAH, and covers her mouth, picks her up, then exits Stage Right. All slowly recover from the scream.)

SNOT BOY. Sarah! *(He begins to run after them, but BUBBLE GIRL gets in his way.)*

BUBBLE GIRL. Not so fast. Want me to blast you?

SNOT BOY. Normally I wouldn't hit a girl. *(SNOT BOY sneezes on BUBBLE GIRL. BUBBLE GIRL falls over disgusted.)*

BUBBLE GIRL. Ewwwwwwwwww!

(SNOT BOY punches BUBBLE GIRL in the face, knocking her out. He runs after DR. INVISIBLE and SARAH, exiting Stage Right.)

EGG TOAD. Get him!

(EGG TOAD and the two bad mutants chase after SNOT BOY. LADY ELECTRICITY stands and prepares to fight WOLF-WOMAN.)

WOLFWOMAN. You again? Good. I'm getting hungry for a snack.

(S FEATHER comes to, sees what is happening, and sneaks up behind WOLFWOMAN. WOLFWOMAN notices, turns around, and grabs S FEATHER instead. He loses some more feathers.)

WOLFWOMAN. S Feather? Even better. I could go for some chicken.

(She smacks her lips, and gets ready to eat S FEATHER. FACT ZEBRA finally knocks out LASTERDAY MAN and comes between LADY ELECTRICITY and WOLFWOMAN. FACT ZEBRA kicks LADY ELECTRICITY in the stomach and she keels over. TIDAL BOLT stands up and observes what's going on. He motions a shockwave at FACT ZEBRA. He gets knocked backwards, unconscious.)

WOLFWOMAN. What!?

(LADY ELECTRICITY stands back up.)

TIDAL BOLT. I'm sorry, S Feather.

(He creates a shockwave that knocks S FEATHER out of WOLF-WOMAN's hands where he rolls across the ground. LADY ELECTRICITY grabs WOLFWOMAN from behind and electrocutes her. The lights flicker and WOLFWOMAN gyrates and screams in pain until she falls over making a huge thud. Smoke from a fog machine, if available, should be used at this point to create the smoke from WOLFWOMAN.)

TIDAL BOLT. Are you all right?

LADY ELECTRICITY. I'm fine. Check S Feather. (They both approach S FEATHER and sit him up.)

S FEATHER. I'm okay.

TIDAL BOLT. I'm sorry, S Feather. It was the only thing I could think of to do to save your life. If I'd knocked Wolfwoman out, too, she would have collapsed on you and crushed you.

(LADY ELECTRICITY approaches LASTERDAY MAN and checks for a pulse.)

LADY ELECTRICITY. He'll be all right too.

TIDAL BOLT. Where's Snot Boy?

LADY ELECTRICITY. He went after Dr. Invisible and Sarah.

(Police sirens can be heard in the distance getting closer.)

TIDAL BOLT. Come on. We have to go find them.

(They pick up LASTERDAY MAN and exit Stage Right. The curtain closes, the lights go dim, red lights flash, and the police sirens get louder then stop. We hear the following voices:)

OFFICER. All right, men. Check these people.

GUARD. Chief, I don't think these are people. This woman smells like burnt pizza. Look at the size of her. And this one has gum all through her hair. Sickening.

OFFICER. This one's alive.

FACT ZEBRA. Quantitatively speaking, there are innumerable times that the zygote can divide during cellular mitosis.

OFFICER. Now that one didn't make any sense.

(The lights go completely out.)

Scene 12

(Curtain opens.)

(SARAH sits tied up on a chair in the middle of the room. SNOT BOY lies on the floor unconscious. TIDAL BOLT, LADY ELECTRICITY, and S FEATHER enter from Stage Left. LADY ELECTRICITY checks SNOT BOY for a pulse.)

SARAH. Be careful. It's a trap.

TIDAL BOLT. Dr. Invisible! Nobody else needs to get hurt. How does this help your cause? Let's not be unreasonable. She has nothing to do with this. Just release her.

(Pause—no answer.)

TIDAL BOLT. *(Quietly to LADY ELECTRICITY and S FEATHER:)*
He can't take all three of us out.

(They spread out and slowly approach SARAH from the front and two sides. We hear footsteps. All look for the origin of the sound, and S FEATHER grabs his neck. He drops to the ground.)

LADY ELECTRICITY. S Feather!

(A dozen eggs from offstage left pummel LADY ELECTRICITY. EGG TOAD jumps on stage and throws two more eggs at Lady Electricity hitting her each time. He smashes an egg onto her head and pushes her down. She gets back up and they fight some more.)

(DR. INVISIBLE runs on from Stage Right and clotheslines TIDAL BOLT, knocking him over. TIDAL BOLT, standing back up, retaliates with two missed punches. DR. INVISIBLE punches TIDAL BOLT in the stomach. The other two bad mutants rush on from Stage Right and fight with TIDAL BOLT and LADY ELECTRICITY.)

(Everybody completely stops moving in mid-swing. There is dead silence. DONOVAN walks on from Stage Left. He walks around the frozen crowd. He pushes all of the bad mutants over. He approaches SARAH, unties her, and she can move again.)

DONOVAN. Come on, Sarah. We're getting out of here.

SARAH. Donovan! *(They hug.)* Where are you...? How'd yo...?

(DONOVAN touches TIDAL BOLT's hand then LADY ELECTRICITY's hand. They can move again too. TIDAL BOLT and LADY ELECTRICITY, with the help of SARAH and DONOVAN, pick up S FEATHER and SNOT BOY. They all exit Stage Left.)

(The curtain closes.)

Scene 13

(Stage Left—WENDY WHITE-WRITE stands with microphone, being videotaped by the CAMERAMAN the following morning.)

CAMERAMAN. And 5-4-3 *(He motions the 2 and the 1 with his fingers, then points to WENDY.)*

WENDY. The life of the president of the Mutant Foundation was the stakes. The setting? This hotel behind me. Late last night, a band of corrupt mutants with abducting and coercing as their goal set a trap for the Mutant Foundation's president in an alleyway behind this hotel. Believed to be devised by Dr. Invisible, this group's evil plan was cut short. Fortunately for the president, another team of good mutants would intervene and save the president's life in an outlandish street brawl where mutant powers, as opposed to typical street weapons, were used. Thanks to these good mutants, five evil mutants were taken into custody, and a sixth evil mutant was killed during the conflict. Dr. Invisible was not among these five taken into custody; however, this is an important first step in tracking him down. This isn't the first time these good mutants have stepped up to the plate when it comes to saving the lives of the innocent. Their valor will no longer go unappreciated. More on that story later, but coming up we'll tell you how to take eleven pineapples and some table salt to make a military grade flamethrower.

Scene 14

(Stage Right—JOAN sits in a chair head hanging low. DR. BEAM enters stage right with a clipboard and sits. He begins writing.)

DR. BEAM. Hello Joan. My name is Dr. Lazer Beam. I'm going to be your psychologist for this court-mandated psychoanalysisetiological session. *(Reading clipboard:)* All right then, let's get started. Tell me about your husband, Joan.

JOAN. His name isn't Joan. But what does he have to do with this?

DR. BEAM. I'll ask the questions. Tell me about what happened to your husband, Joan.

(DR. BEAM writes as JOAN talks.)

JOAN. We married and had two children, and his name wasn't Joan. Then work became more important to him than his family.

DR. BEAM. Go on.

JOAN. *(Sobbing:)* I just wanted to see my children. I didn't mean to kill Uncle Toothbrush.

(DR. BEAM looks up from writing.)

DR. BEAM. Joan, has no one told you? Uncle Toothbrush wasn't killed when you shot him. He's in the ICU at the Underpar Hospital in the Bronx. I can't believe the police didn't tell you.

JOAN. Is he going to recover?

DR. BEAM. They're not sure at this time, but yes he will recover. He's made it through the first day, which was the most crucial.

JOAN. I'd like to see him.

DR. BEAM. The police won't allow it. I'm sure.

JOAN. I would never hurt Uncle Toothbrush. It was all a stupid, stupid accident.

DR. BEAM. Joan, do you regret what happened with your husband?

JOAN. Of course I do.

DOCTOR BEAM. Good. *(Writing:)* I think we may need to bring your children in for one or more of your sessions.

Scene 15

(The curtain opens to the fort of the good mutants. LADY ELECTRICITY and TIDAL BOLT enter Stage Right. They are out of their suits and are in their regular clothes.)

LADY ELECTRICITY. Here's what I found out. Dr. Invisible was a little-known actor. As more and more mutants started to appear, the president of the Mutant Foundation teamed up with Dr. Invisible and started paying him to play the part of a villain. He paid him to terrorize the city thus creating a need for the Mutant Foundation

so that it could get millions in federal funding. Eventually, when funding was steadily coming in, the president of the foundation betrayed Dr. Invisible and stopped paying him. When this happened, Dr. Invisible was outraged and began stealing money from the foundation. He then set a trap to kidnap the president of the Foundation at the hotel last night. Revenge was his motive. Plain and simple.

TIDAL BOLT. So that was his plan from the beginning?

LADY ELECTRICITY. Correct.

TIDAL BOLT. *(Figuring it out:)* So when you and Snot Boy showed up at his fort, he changed the plans on his laptop to indicate that it would be the President of the United States instead of the president of the Mutant Foundation in case you stole his laptop. It makes sense. Well, at least it's over.

LADY ELECTRICITY. The president of the Mutant Foundation has also been taken into custody for questioning. But Dr. Invisible's gotten away.

TIDAL BOLT. This time.

LADY ELECTRICITY. I can't get over how brave Donovan and Sarah were. They're both so young. They haven't had any experience in this kind of thing.

TIDAL BOLT. I've never seen a mutant who was that powerful. Donovan was amazing.

(SNOT BOY walks in Stage Right pushing LASTERDAY MAN in a wheelchair. LASTERDAY MAN has a cast on his arm and leg.)

TIDAL BOLT. How's everybody feeling?

SNOT BOY. Great.

LASTERDAY MAN. Tidal Bolt, we need to suit up. Dr. Invisible is going to kidnap the president.

TIDAL BOLT. Oh, Lasterday Man, when will you learn? That was yesterday. *(Quietly:)* Idiot.

(SNOT BOY pushes LASTERDAY MAN over to the living area and then he walks off Stage Right. SARAH enters Stage Left in different clothing.)

TIDAL BOLT. Good morning. How are you?

SARAH. I'm fine. How's S Feather doing?

LADY ELECTRICITY. He's much better. The doctors stitched him up. He should be released today.

SARAH. And...Uncle Toothbrush?

LADY ELECTRICITY. It's hard to say at this time, Sarah. He's doing better than he was. The doctors are very optimistic.

(DONOVAN enters Stage Left in different clothing.)

DONOVAN. I think he'll be just fine.

TIDAL BOLT. Well done last night, Donovan. Both of you. Sarah, you too. The two of you completely saved the day.

LADY ELECTRICITY. Uncle Toothbrush would be so proud if he were awake.

SARAH. Thank you.

TIDAL BOLT. Your father would be proud of you too.

SARAH. *(Surprised:)* Did you know him?

(TIDAL BOLT and LADY ELECTRICITY look at each other as though they are about to reveal something.)

TIDAL BOLT. Sarah, I don't think you knew this about your father, but he actually worked here.

LADY ELECTRICITY. Here and at the Department of Accounting for Mutants. Tidal Bolt and I both knew him, and were friends with him. In fact, your father introduced us to Uncle Toothbrush.

TIDAL BOLT. Sarah, what do you know about what happened to your father?

SARAH. Well, he was home by himself, and somebody started a fire. He didn't survive.

THIS PLAY IS NOT OVER!

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