

JUSTICE LEAGUE OF AMERICA

"Pilot"

Teleplay by

Lorne Cameron and David Hoselton

Executive Producers

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and

Lorne Cameron and David Hoselton

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CAST

ATOM/RAY PALMER  
FIRE/B.B. DA COSTA  
FLASH/BARRY ALLEN  
GREEN LANTERN/GUY GARDNER  
ICE/TORI OLAFDOTTER  
J'ONN J'ONZZ

ARLISS POPKEY  
CHERYL  
WELLSELEY ENO  
MARTIN WALTERS

BARB  
BARTENDER  
BOY  
BURGERGUY  
CARRIER  
DANIEL  
DOORMAN #1  
DRAZEN  
ENO  
GUARD  
KID  
LANDLORD  
MARSHAL  
MOTHER  
NEWSCASTER  
OLD WOMAN  
PRUNE  
RECEPTIONIST  
SALESMAN  
SNOOTY MAN  
SPARKY  
TV REPAIRMAN  
TV REPORTER  
WAITER  
WEATHERMAN  
WORKERS

## LOCATIONS

### **EXTERIORS:**

ALLEY  
ATTANACK RIVER  
    -UNDERWATER  
BASEBALL FIELD  
BURGER STAND  
CITY  
CITY PARK  
CONSTRUCTION SITE  
DESERT (FLASHBACK)  
DOWNTOWN  
ENO INSTITUTE  
    -PARKING LOT  
    -RECEPTION  
ENO'S HOUSE  
HOUSE  
LARGE HOUSE  
MAINTENANCE ROOM  
MT. GROUSE  
NEW METRO  
    -BRIDGE  
    -COURT BUILDING  
    -SKYLINE  
    -SQUARE  
OCEAN  
PARK  
POST OFFICE  
QUIET RESIDENTIAL STREET  
RESEARCH LAB ROOF  
RIVERBANK  
TALENT AGENCY  
WATERFRONT

### **INTERIORS:**

A DARK ROOM  
APARTMENT  
AUDITION HALL  
BATHROOM  
BEDROOM  
COMPUTER ROOM  
ENO INSTITUTE  
FANCY RESTAURANT  
HALLWAY  
HIGH SCHOOL CLASS  
MAINTENANCE ROOM  
MEGA CONTROL ROOM  
OFFICE WING  
RECEPTION  
RESEARCH LAB  
RESTAURANT  
STAIRWELL  
TALENT AGENCY  
TORI'S APT.  
    -BEDROOM  
TRANSPORT VAN  
TV SET  
UNDER PORCH  
UPSCALE STORE

THE JUSTICE LEAGUE OF AMERICA

ACT ONE

FADE IN:

1 EXT. NEW METRO - DAY 1

Burgeoning metropolis. Sun beats down on skyscrapers. Another hot and peaceful Indian summer day. For the moment...

2 EXT. PARK - DAY 2

A MOTHER watches her young BOY set his homemade SAILBOAT into a POND. He BLOWS on it. Nothing doing. He stamps his feet in frustration. Then, a GUST of WIND sends it SCOOTING across the water. The boy YELPS with delight.

The same gust blows the mother's HAT off her head. She hurries away to retrieve it..

A beat. Then, the wind BLOWS harder. Much harder. PICKING the boy's boat up into the air -- and shattering it into a zillion pieces. The boy starts CRYING. Then, turns to watch the battered boat SOAR up into the sky.

WIPE TO:

3 INT. FANCY SCHMANCY RESTAURANT - DAY 3

Outside the glass windows; napkins are flapping in the ever increasing wind. So much for open-air dining. Go to

GUY GARDNER

sitting inside at a prime table; oblivious to the changing weather. He nervously fiddles with a champagne bucket and dozen red roses for the umpteenth time. Then, places a STUFFED RABBIT wearing a tshirt that reads: NORMAN THE SORRY BUNNY in the center of the table. A trio of strolling VIOLINISTS walks by -- and Guy latches onto one's arm. \*

GUY

My life depends on you guys.

Obviously Guy has messed up big time.

WIPE TO: \*

3A INT. AUDITION HALL - TIGHT ON - B.B. DA COSTA - DAY 3A

Most days; B.B. is a beauty with beaucoup attitude. Today -- she's a banana, quickly adjusting her wind blown costume. She enters to find an actor in a STRAWBERRY COSTUME on stage tap dancing to "Life is Just a Bowl of Cherries". \*

3A CONTINUED:

3A

B.B.

They never told me about this in acting class.

WIDEN ON - LOTS OF FRUIT

Well, people dressed as fruit. A fat man masquerading as a Kumquat. An hour-glassed shaped femme has slid into a nice pear suit. A rosy-cheeked PRUNE turns to B.B.

\*

PRUNE

\*

It's a national spot. And all the fruit you can eat for a year.

B.B.

But I have a Vitamin C allergy.

(beat, realizes)

I'm talking to a raisin, aren't I?

\*

PRUNE

\*

Prune.

\*

B.B.

Whatever.

4 EXT. ENO METEOROLOGICAL INSTITUTE - DAY

4

A SIGN identifies the large facility. Looming in the distance is a huge STORM, (lightning, the works) much like the one that lifted Dorothy's house up out of Kansas.

\*

5 INT. ENO INSTITUTE - DAY

5

PAN a room full of frenzied technicians until we find TORI OLAFSDOTTER (late 20's, attractive; a keep-to-herself type).

She is checking out a bank of weather monitors displaying radar imagery and 3D simulations of the hurricane as ARLISS POPKEY (paranoid and obsessive with more brains than people skills) badgers her.

ARLISS

Look, you said you were going to talk to him for me.

TORI

And I will. It's just Dr. Eno is a very busy man --

(points at screen)

-- now is not the time to be bothering him.....

Arliss's eyes flare with an unsettling intensity.

5

CONTINUED:

5

ARLISS

"Bother"? Listen, my project is exactly the kind of scientific breakthrough that could save this institute.

TORI

(with a twinkle)

A machine that prints government grants?

Arliss is not amused. He stomps off.

TORI (CONT'D)

Arliss; I was just kidding! I'll talk to him.....

But suddenly; her eye catches something on the monitor -- a SWIRLING WEATHER SYSTEM descends on a point marked: New Metro Square. Professional curiosity takes over.

TORI (CONT'D)

Wow...Dr. Eno should see what's headed downtown...

6

EXT. NEW METRO SQUARE - DAY

6

As people hold on to their hats and rush to find cover from the storm -- TILT UP to

A GIANT JUMBOTRON

The normal everyday barrage of ads FUTZ out. And are replaced by THE WEATHERMAN -- a ghoulish computer-generated image (think Max Headroom meets Willard Scott). He stands in front of a local weather map.

WEATHERMAN (ON TV)

Good afternoon, New Metro. This is the Weatherman with today's forecast. In case you haven't noticed -- it's windy out. Real windy. Those gusts are up to 200 miles per hour --

He turns to the weather map. New Metro is SUCKED into a CGI TYPHOON and disappears.

7

INT. MEGA CONTROL ROOM - DAY

7

Bizarre; high-tech. Monitors everywhere -- each one has the Weatherman's face filling up the screen.

7

CONTINUED:

7

WEATHERMAN (ON TV)

-- and I'm afraid this is the beginning  
of a severe weather trend...

(beat, then)

So, kiddies...don't forget those  
windbreakers.

An UNSEEN FIGURE watches from a swivel chair. And slowly,  
reaches out a WEBBED HAND and hits a BUTTON.

8

INT. HIGH SCHOOL SCIENCE CLASS - DAY

8

Science teacher RAY PALMER (slim, shy, spectacles) draws a  
diagram on the board complex enough to confuse the Pentagon.

RAY

And the most fascinating aspect of  
the photosynthetic process...

He stops, realizing that the students are peering out the  
RATTLING windows at the swirling storm.

RAY (CONT'D)

..is I'm the only one who's fascinated.

Suddenly, his EYEGLASSES start to BEEP. Ray straightens.

RAY (CONT'D)

Mr. Drazen, would you please elaborate?

Ray rushes out the door. The students turn to the big hulking  
kid, DRAZEN. He stares at the diagram.

DRAZEN

Umm...what we have here is...

But he doesn't get to finish as he is suddenly PELTED with  
spitballs; paper airplanes and lunchbags.

DRAZEN (CONT'D)

....class dismissed?

This is met by cheers and a STAMPEDE out the door.

9

EXT. STREET - DAY

9

The storm is starting to RAGE as an angry LANDLORD is throwing  
armfuls of clothes out the window of an apartment building,  
down onto the street at

BARRY ALLEN who is trying to grab the stuff before it blows  
away in the fierce wind.

\*

9 CONTINUED:

9

BARRY

Look, I know I'm behind in the rent  
but I'll make good on it, I swear.  
It's just that I lost my job.

LANDLORD

Tell it to somebody who cares.

Suddenly BEEP, BEEP. Barry's EARRING goes off. Flustered,  
he looks up at the landlord.

BARRY

I'll be back for my stuff!

And as Barry hurries away, a STEREO sails out the window and  
hits the pavement with a sickening CRASH!

10 INT. AUDITION HALL - DAY

10

MARTIN, a fourteen year old P.A. (a cross between Bart Simpson  
and Leonardo DiCaprio) checks his clipboard:

MARTIN

Where's the banana?

B.B. stands up; and starts to tip over in the banana costume,  
right into the arms of a very surprised Martin.

B.B.

B.B. Da Costa at your service.

Suddenly, her MAKEUP COMPACT BEEPS. Oops. She shrugs; then  
indicating her Chiquita costume:

B.B. (CONT'D)

But I've gotta split.

And the whirlwind that is B.B. zips out; audition sides start  
BLOWING everywhere as she leaves behind a bunch of flummoxed  
fruit and a very intrigued Martin.

\*  
\*

11 INT. RESTAURANT - DAY

11

Outside, the waiters are now chasing down the wind blown  
place settings as inside, CHERYL, Guy's attractive girlfriend;  
is oohing and ahing as a Guy sings the last few lines of an  
ARIA from "Carmen" accompanied by the violinists. As Guy  
and the musicians finish with a flourish; Cheryl and other  
patrons break out in spontaneous applause.

CHERYL

Guy, I can't believe it....



11 CONTINUED:

11

GUY

(sitting down)

I felt so bad about leaving you at  
the opera the other night that I bought  
the CD and learned your favorite part.

CHERYL

How'd you know...?

GUY

I saw you wiping tears from your eyes  
during it....

CHERYL

(overwhelmed)

Oh, Guy....

Guy takes her hand. Totally sincere:

GUY

Cheryl. I promise I'm going to be  
there for you more often.....

BEEP BEEP. Guy's heart sinks as his ROLEX WATCH goes off.

GUY (CONT'D)

...starting real soon....

He SHOVES Norman the Sorry Bunny at her, then rushes away. \*

CHERYL

Guy! Don't walk out on me! Guy!!

But Guy is gone. And she is left with Norman and the three  
VIOLINISTS who stroll over and start playing "That's Amore." \*

12 INT. ENO INSTITUTE - DAY

12

Tori continues to huddle over a monitor as her boss, DR.  
WELLESLEY ENO (handsome, charismatic; fortysomething) walks  
up behind her.

ENO

What've we got?

TORI

Wind speeds topping 210; we're right  
off the Safer Simpson Scale.

ENO

A hurricane in New Metro?

TORI

First one on record.

12

CONTINUED:

12

She looks up; and notices Arliss, hovering in the b.g.; urging her with frantic hand signals to talk to Eno. But Eno notices too and he turns to Arliss.

ENO

Popkey, why are you just standing there? Get me the vertical wind shear readings.

Reddening, Arliss turns and hurries off. Tori points to the screen. She has rewound a video tape -- and it starts playing part of the Weatherman's threat:

TORI

Anyway, seems some clown has been all over the tube predicting this storm.

WEATHERMAN (ON TV)

...this is the Weatherman with today's forecast...in case you haven't noticed -- it's windy out....

Eno reaches over and clicks off the monitor.

ENO

We should go up and check this out.

TORI

Out? Like outside "out"?

ENO

Can't spend your whole life in front of a computer, Tori.

TORI

It's a lot safer.

Eno offers his hand. Tori looks into his trustworthy eyes. How can she resist? She takes his hand.

TORI (CONT'D)

To hell with safe, right?

13

EXT. NEW METRO - DAY

13

The monstrous STORM is about to engulf the city.

14

EXT. PARK - DAY

14

The wind is gale force now. The boy who lost his sailboat is hanging on to a park bench for dear life. The wind whips the child around.

\*  
\*

BOY

Mom! Mom!!

14

CONTINUED:

14

The mother, spotting her son, runs toward him when CRACK!!

AN ELECTRICAL POLE

Breaks, held up only by four power lines which start to SNAP one at a time in a SHOWER of SPARKS. SNAP! The second line breaks and the pole drops towards the boy.

SNAP! Now there's only one line between the boy and the avalanche of sparks. SNAP! The Mother screams as the last line breaks and the pole plummets towards the boy.

Suddenly, a GREEN GRAPPLING ROPE spears the pole, YANKING it aside. WIDEN to reveal

\*

GREEN LANTERN

in green mask and cape. The rope retreats into his GREEN RING as he stops the merry go round.

MOTHER

Thank you, Green Lantern! Thank you!

15

EXT. CONSTRUCTION SITE - DAY

15

Construction WORKERS run around the site for the NEW METRO LIBRARY, trying to batten down the hatches. Suddenly

A WALL

BUCKLES and TOPPLES on them; TRAPPING them underneath.

16

INT. UNDER THE WALL - DAY

16

The frightened workers POUND away on the wall that pins them to the ground.

WORKERS

Help! Someone help us!

A COLUMN of FLAME suddenly CUTS through the wall in the shape of a perfect doorway. It falls open revealing

FIRE

a female superhero in a bright green costume -- with the last remnants of HEAT WAVES emitting from her fingertips.

FIRE

Coffee break's over boys!

She turns and disappears. The workers watch her go -- thankful; and more than smitten. One WHISTLES.

17 EXT. HOUSE - DAY

17

An OLD WOMAN, paying the hurricane no heed, crawls on hands and knees trying to coax her cat out from under her porch.

OLD WOMAN

Here, Whiskers...c'mon Whiskers...

Objects FALL out of the sky: trashcans; tree branches, etc. CRASHING nearby -- but the Old Woman will not budge. A pair of BLUE BOOTS appear IN FRAME.

\*  
\*

VOICE (O.S.)

Ma'am...please go inside.

OLD WOMAN

(without looking up)

I can't. Not without Whiskers.

WIDEN - ATOM

Blue costume. He kindly pulls the woman to her feet.

\*

ATOM

Allow me, ma'am.

Atom concentrates and suddenly SHRINKS down to THREE INCHES! He SCOOTs

18 INT. - UNDER THE PORCH - DAY

18

where Whiskers is huddled seeking shelter from the storm. Atom, sneaks up on the cat (five times his size) pulls its tail. The cat WHIRLS around -- at which point Atom yells:

ATOM

Scat!!!!

Whiskers SHRIEKS and ZIPS back outside where the Old Woman bends down and gratefully scoops up the cat into her arms:

\*  
\*

OLD WOMAN

Oh thank you thank you thank you!

\*

19 EXT. NEAR NEW METRO SQUARE (FORMERLY BALLFIELD) - DAY

19 \*

The storm whips everything. Suddenly a RED STREAK appears from out of nowhere. Stops in the middle of the field...

THE FLASH

Licks his finger; holds it up to check wind direction. He then TAKES OFF CAMERA LEFT; only to return CAMERA RIGHT in an instant. He stops, checks the storm, then takes off again.

19 CONTINUED:

19

WHOOSH! A RED STREAK zooms through the FRAME, then another and another, faster and faster until all we see is a continual RED BLUR.

20 EXT. RESEARCH LAB ROOF - DAY

20

Eno and Tori step on to the windy roof. A huge SATELLITE DISH hovers above them. Eno eyes the approaching storm.

ENO

Awesome sight.

Tori might describe it otherwise; she grips the railing.

ENO (CONT'D)

Imagine if we could harness this storm's power -- we could heat the entire country for six months. With two, we could heat the entire world!

TORI

If anyone could do it...

Tori's admiration for her boss is crystal clear. Eno offers a smile. Then, notices a RED STREAK circling the hurricane.

21 INT. MEGA CONTROL ROOM - ON A MONITOR - DAY

21

showing satellite imagery of the hurricane. A RED LINE circles the counterclockwise hurricane in a clockwise direction -- as a NEWSCASTER'S VOICE sounds:

NEWSCASTER (O.S.)

....incredible! The Flash is slowing down the windspeed by creating a countercurrent.

\*

The image switches to that of a Newscaster at an anchor desk. He has an awed expression on his face.

\*

\*

NEWSCASTER (CONT'D)

What would New Metro do without the Justice League?

\*

\*

A beat. Then PULL BACK to reveal the WEBBED HAND of the UNSEEN FIGURE on the armrest.

21A INT. ENO INSTITUTE - ON ARLISS - DAY

21A

PUSH IN on Arliss as he stares at a monitor watching the storm break up. An unsettling look on his face.

22 EXT. NEW METRO SKYLINE - DAY 22

The storm begins to die, a ray of sunlight breaking through the clouds -- shining down on the landmark STATUE OF JUSTICE towering over the harbor.

23 EXT. ROOFTOP - DAY 23

The storm DIES OUT completely right before Eno and Tori's astounded eyes.

TORI  
So much for that Weatherman's  
predictions.

ENO  
You should know by now you can't trust  
forecasters.

Tori laughs; heads back inside. Eno lingers on the roof.

24 EXT. NEAR NEW METRO SQUARE (FORMERLY BASEBALL FIELD) - DAY 24 \*

The RED BLUR finally comes to a stop, an out of breath FLASH back where he started. He's actually "winded".

25 EXT. ALLEY - DAY 25

Flash comes ZIPPING into the alley -- puts on the brakes -- and bumps into trashcans. A little wobbly; but otherwise in one piece. Green Lantern, Atom, and Fire are waiting for him in this deserted space. \*

ATOM  
Good work, Flash. \*

FLASH  
(pumped up)  
Thanks. Who do we save next? \*

Green Lantern grabs Flash by the shoulders. Calming him: \*

GREEN LANTERN  
The storm's over. We're done rescuing  
people for today. \*

ATOM  
What was that all about? \*

GREEN LANTERN  
I have no idea. Figure this Weatherman  
is for real? \*

FIRE  
That storm certainly was, Sherlock. \*

25

CONTINUED:

25

ATOM

Nobody can control the weather. It's  
scientifically impossible.

FLASH

(still huffing and  
puffing)

No. Finding a decent job is  
impossible.

Flash takes off his mask -- revealing his alter-ego, BARRY  
ALLEN.

ATOM

Still no luck?

FLASH

None. And I just lost my apartment.  
God knows where I'm going to stay  
tonight.

He looks expectantly at Green Lantern who immediately looks  
down at his watch:

GREEN LANTERN

Oh oh, will you look at the time?

He rips off his mask -- it's Guy Gardner. As in -- "my  
girlfriend is going to kill me" Guy Gardner. He ducks in  
between a series of dumpsters and quickly changes clothes.

GUY

How many times do you think one can  
listen to "That's Amore"?

Fire isn't really listening. She's unmasked -- turning into  
B.B. Ad Costa -- and quickly pops in between the dumpsters  
and starts changing.

B.B.

Maybe they haven't picked the entire  
fruit basket yet.

She says this to Atom -- who is dashing between dumpsters to  
transform into the mild-mannered schoolteacher; Ray Palmer.

ATOM

Maybe I still have a student or two.

And almost as quick as Flash can do the 440; the three of  
them RUSH OUT of the alley; gym bags and briefcases in hand.  
Leaving a befuddled Barry:

25 CONTINUED: (2)

25

BARRY

Maybe I'm....hitting the Want Ads  
again?

\*

As Barry ducks in between the dumpsters; and starts to change  
we TILT UP to the dumpster's edge -- to see a DRUNK pop his  
head up. Totally out of it -- he shakes his head; figuring  
he's just imagining things -- then takes another swig of  
rotgut -- and disappears back down into the dumpster.

\*

\*

\*

\*

\*

26 INT. AUDITION HALL - DAY

26

Out of breath and costume; B.B. rushes in with HEADSHOT and  
RESUME in hand -- only to find the place EMPTY and DARK except  
for the lit stage.

B.B.

Hello? Hello?

She climbs up on stage, looking around for anyone.

B.B. (CONT'D)

Typical.

She CRUMPLES up her headshot and tosses it on the ground in  
frustration when she hears a DOOR open at the back.

VOICE (O.S.)

Lookin' for someone?

She can't make out the face in the darkness.

B.B.

(hopefully)

Are you with Larrabee Entertainment?

\*

VOICE (O.S.)

Yes I am. But the fruit is already  
cast.

\*

(off her gloomy look)

That role was beneath you anyway.

B.B.

Think so?

VOICE (O.S.)

You should be playing a lead --  
something that calls for brains and  
talent -- as well as...beauty.

B.B.

Now I'm blushing...

(smiles)

But don't stop on my account....



26

CONTINUED:

26

VOICE (O.S.)

I'm serious. You've got this  
certain...je ne sais quoi.

B.B.

Ah; merci.

Then from out of the darkness steps MARTIN, the fourteen  
year old P.A.

MARTIN

Martin Walters.

B.B.

(face falls)

B.B. Da Costa.

MARTIN

Martin Walters. We met earlier.

B.B.

Right. You "rescued" me.

They shake hands. Martin is so taken; he forgets to let go.

B.B. (CONT'D)

You planning on keeping that?

MARTIN

(lets go)

Sorry about that..

B.B.

That's okay. I've got two.

(beat, then)

Well, looks like I rushed over here  
for nothing. But it was a pleasure  
meeting you again, Martin.

She turns to go.

MARTIN

B.B...?

(as she stops, nervous)

I was uh...kinda wondering...seeing  
as how the audition's over...maybe  
you have some free time on your hands  
and...would like to...um....

B.B.'s eyes widen. Is this kid really asking her...out?

B.B.

How old are you?

26

CONTINUED: (2)

26

MARTIN

Twenty-two.

B.B.

In dog years?

MARTIN

Does it really matter? I've heard  
you're only as old as you feel.

(beat, false bravado)

Right now, I'm feeling pretty old.

B.B.

That makes two of us.

(beat, then)

Look, Martin. I'm flattered. Really.  
But I gotta get goin'.

She nods bye. And exits. Hold

ON MARTIN

Totally smitten. A beat; then he notices the crumpled  
HEADSHOT and RESUME on the floor. He picks it up; stares at  
it. Then, folds it up -- and tucks it inside his shirt --  
right over his heart.

27

INT. APARTMENT - NIGHT

27

Guy walks in, carrying a gym bag, and anxiously makes a  
beeline for the phone.

GUY

Did Cheryl.....call?

Ray looks up from the SCIENCE PROJECT he's been working on  
and shakes his head; as Guy dials a number. As Guy pushes  
buttons he looks around the apartment.

GUY (CONT'D)

Is this our apartment? Cause it's  
really....clean.

(gets a busy signal;

hangs up)

Damn. She's been on there forever.

RAY

Barry painted, reupholstered,  
wallpapered and finished up by  
alphabetizing the breakfast cereals.

GUY

Barry?

(eyes narrowing)

You didn't...

27

CONTINUED:

27

RAY  
(sheepishly)  
He had nowhere else to go.

GUY  
So of course, the "easy touch" had to  
invite him to crash here. Did you at  
least try to get him to fix the TV?

Guy moves over to the stereo cabinet. Hope turns to dismay  
upon seeing a television with a WARPED antenna resembling  
some bizarre Calder mobile -- and cable stretching everywhere.

RAY  
Barry's got a lot on his mind.  
He'll get a new place as soon as he  
finds a job.

GUY  
Great. He's here till the Millennium.

RAY  
Actually, I just put him in touch  
with a buddy down at the post office.  
Maybe something will work out.

Barry, in chef hat and apron, comes out of the kitchen --  
SUPER SPEED. Lays a dish on the table; then RUSHES back in.

GUY  
I certainly hope so.

Then, out again -- SEVEN times in all -- but in the BLINK of  
an eye. When done -- dozens of plates lie on the table.

BARRY  
Dinner is served.

As Guy and Ray move over to take a look; Guy murmurs to Ray:

GUY  
He's doing the dishes.

RAY  
What have we got?

BARRY  
A traditional seven course Balinese  
feast. Just my way of saying thanks.

Barry "tastes" one of the dishes. His "taste" is to gobble  
up most of it in a RAPID-FIRE succession of bites.

27

CONTINUED: (2)

27

GUY

And how many courses are we likely to see?

BARRY

Sorry. Metabolism's on the fritz.

GUY

It's always on the fritz.

Barry continues to rush around. Finally Guy holds up his hands.

GUY (CONT'D)

Barry? Barry? Barry!!!

Barry finally stops.

GUY (CONT'D)

Can I talk to you for a second?

BARRY

(looks at watch)

Sure. What do you want to talk about?

GUY

Your life. You need to get one.

BARRY

You think I don't know that?

GUY

I come home to find my apartment redecorated, I don't know what to think.

BARRY

Look, I'm trying, okay? It just doesn't come as easy for me as it does you guys.

(points at Ray)

Ray here's oozing with brains. He could probably do whatever he wanted.

(looks back at Guy)

And you've got the gift of gab. You could sell ice to eskimos. But me -- what are my skills? I'm fast. That's it. And that usually comes off as a liability rather than an asset.

Barry starts to move dishes around again. A beat; then:

27

CONTINUED: (3)

27

BARRY (CONT'D)

I really appreciate you guys letting me stay here. But don't worry, I'll pull my weight and the second I can afford my own place, I won't burden you any longer.

GUY

Look, I didn't mean it like that....

BARRY

I may only be quick on my feet but I'm not completely insensitive.

With that, Barry disappears into the kitchen. Guy feels lousy. Ray looks at him drolly.

RAY

You do have the gift of gab.

Barry pops back out again.

BARRY

Anybody got a twenty they can spot me?

There is a KNOCK at the door. Barry ZIPS over and answers it. In bursts B.B., script in hand.

GUY

(to Ray)

Did you invite her to stay with us too?

B.B.

Who's going to run lines with me?

Ray and Guy point simultaneously at each other. In unison:

RAY & GUY

He is!

BARRY

I'll do it.

Ray and Guy trade amazed looks. Boy, Barry must really be bored. As B.B. hands Barry the script; Guy picks up the phone again and starts dialing Cheryl.

\*  
\*

BARRY (CONT'D)

Am I a peach or a strawberry?

B.B.

They went with the prune.

(MORE)

\*

27

CONTINUED: (4)

27

B.B. (CONT'D)

(indicates script)

But the part in this one's great.  
She's this manipulative self-absorbed  
bitch...

GUY

Geez Beeb; don't you ever worry about  
typecasting?

The others stifle knowing snickers. Guy turns his attention  
to the phone as it starts to ring on the other end.

GUY (CONT'D)

Finally....  
(as phone picks up)  
Cheryl....

But Guy breaks off. He's gotten a machine. We HEAR Cheryl's  
voice:

CHERYL (O.S.)

Hi..this is Cheryl. I can't talk to  
you right now. And if this is Guy --  
I can't talk to you ever!

It clicks off. Guy tries to act non-chalant as he disconnects.  
But this doesn't escape the attention of B.B.

B.B.

Speaking of manipulative -- how goes  
the wooing of Sharon?

GUY

Cheryl.  
(lying)  
Fine. Great in fact.

B.B.

Uh-huh.

A hungry Barry wolfs down one more of the courses. Five to  
go.

BARRY

Oh, that reminds me. She dropped a  
present by for you.

GUY

See. Cheryl loves me.

Barry hands a GIFT BAG to the smug looking Guy. He reaches  
inside and pulls out a DECAPITATED Norman the Sorry Bunny.  
He reaches further; comes up with Norman's HEAD.

27

CONTINUED: (5)

27

B.B.

Tell me you didn't go with the Sorry  
Bunny?

GUY

It worked on you.

B.B.

I let you think it worked on me.  
(pointedly)  
I let you think a lot of things.

28

INT. ENO INSTITUTE - NIGHT

28

Eno walks out of his office talking to a "yes-man" technician.

ENO

....first thing tomorrow, I want this  
storm analyzed from top to bottom.  
We need to know exactly what we're  
dealing with here....

The technician nods and scurries away -- wiping right past

ARLISS

who emerges from a corner and makes a beeline for Eno.

ARLISS

Dr. Eno. Could you spare a few  
minutes?

ENO

Do you have those readings I asked  
for?

ARLISS

Actually...um...no. But I've been  
anxious to show you something extremely  
important....

ENO

Popkey! Right now, nothing is more  
important. Get on it; now.

ARLISS

But.....

ENO

NOW!

ARLISS

Yes, sir....

Arliss does an about face and starts walking -- right into

28

CONTINUED:

28

WIDEN - TORI

who comes around the corner carrying files and reports. Papers go FLYING -- but Arliss doesn't miss a step. He just walks away in a huff. Tori immediately drops to her knees and starts gathering up papers. Eno bends down to help.

ENO

Let me help you....

TORI

It's okay. I can get it...

But the gentlemanly Eno persists and assists in the cleanup.

ENO

Shouldn't you be headed home?

TORI

Leaving early wouldn't impress the boss. Besides, I want to go downstairs and doublecheck those readings on the storm.

ENO

Still, you should get some rest. I need you at your best tomorrow if we're going to loosen Senator Hoffman's pursestrings.

Tori; all the papers in hand; stands up. Eno does too.

TORI

I don't know if I should even go, sir. You're much better at that sorta thing...me on the other hand...

ENO

...are an attractive, intelligent, witty, woman who's gonna knock 'em dead...

TORI

I think that's your department.

(beat, fumbling)

The knock 'em dead part...not the attractive...well, no...I'm not saying you're not attractive...oh...

(gives up)

...you know what I mean....

Eno winks at her. And leaves. A humiliated Tori beats the folder against her head. Moans:



28 CONTINUED: (2)

28

TORI (CONT'D)  
Dumb. Dumb dumb dumb.

CUT TO:

29 INT. TV SET - ON TUBES AND WIRES - NIGHT

29

A maze of electronics. A beat. Then, Ray appears -- only AN INCH TALL. He starts working on the circuit board.

30 INT. APARTMENT - NIGHT

30

Guy, Barry and B.B. are huddled around the t.v. set.

BARRY  
Anything we can do?

A beat. Then, BZZZZT! Ray's tiny VOICE calls out from inside.

RAY (O.S.)  
Yeah...unplug the set.

31 OMITTED

31

32 INT. STAIRCASE - NIGHT

32

Tori walks down the stairway to the research facilities. She carries a clipboard. TRACK with her down a

33 INT. HALLWAY - NIGHT

33

She walks under pools of light -- heading directly for a door marked RESTRICTED ACCESS. She reaches into her pocket -- pulls out her access card and is about to swipe it when

SHOCK CUT - THE DOOR

SWINGS OPEN. Out POPS a rumpled Popkey. Tori has to stifle a scream. Unnerved; she steps back as Arliss steps toward her -- a bit of menace in his eyes.

ARLISS  
What are you doing down here?

TORI  
I...needed the barographic readings.  
(beat)  
How 'bout you?

ARLISS  
Working on my project.

TORI  
Awfully late, isn't it?

33

CONTINUED:

33

ARLISS

I like working nights.

(pointedly)

Fewer people snooping around.

TORI

(defensive)

Well, I can assure you I didn't come  
down here to "snoop".

A beat. Arliss softens a bit; leans casually against the  
door.

ARLISS

Sorry. You can never be too careful.

He grins; something just a bit off about it.

TORI

You got that right.

Tori ducks under his arm and moves inside the door. And  
shuts it behind her; leaving Arliss in the hallway. As he  
mumbles to himself; and starts to leave we go

34

INT. RESEARCH LAB - NIGHT

34

Looks more like the Weather Hall of Fame than a research  
lab. Antique BAROMETERS; gadgety WEATHER VANES sit amongst  
hi-tech METEOROLOGICAL EQUIPMENT, all casting creepy shadows.

Tori stops at a water cooler and pours herself a cup of ICE  
WATER. Taking a sip, she makes her way through the shadowy  
jungle of devices; over to a massive BAROGRAPH. She sets  
her ICE WATER down and BUMPS into

AN ANTIQUE PACHINKO FORECASTER

A MARBLE DROPS off of it -- past the five forecast slots --  
and FALLS onto the floor. TRACK

\*

THE MARBLE

rolls under the BAROGRAPH. Tori drops to her knees and  
reaches for the marble. No luck. PUSHES the barograph.  
Too heavy. She KICKS it in frustration. WHIRRRRR...the  
barograph SLIDES away revealing the marble and

A SECRET COMPARTMENT

in the wall. Tori looks inside -- and finds a polished  
ALUMINUM CASE that looks like a LAPTOP. She places the case  
on the barograph. Opens it. It SPRINGS to life. Startled,  
Tori JUMPS -- TIPPING over her

\*

34 CONTINUED:

34

ICE WATER

right ONTO the device. It HUMS nastily -- as a

COLD BLUE STEAM CLOUD

SHOOTS out -- ENVELOPING Tori. BLUE LIGHT FLASHES brilliantly as the steam is consumed by a bizarre ENERGY FIELD.

35 INT. HALLWAY - NIGHT

35

Arliss is nowhere in sight. The eerie BLUE LIGHT GLOWS around the doorway to the lab.

36 INT. RESEARCH LAB - NIGHT

36

Freaked, Tori pushes herself away from the device -- where the light immediately FADES and DIES.

ON TORI

SHIVERING uncontrollably. She looks down at her hands...the device...the room. She checks the device; rattles it. Convincing herself:

TORI

There. Good as new.

Everything seems okay. As she hurriedly starts to put everything back in place we go

37 INT. OFFICE WING - MINUTES LATER - NIGHT

37

Tori exits the lab; closing the door. PUSH IN

ON THE DOORKNOB

It's covered with.....FROST!

38 OMITTED

38

AND

AND

39

39

40 EXT. PARK - NIGHT

40 \*

Now on foot, Tori walks alongside a lake. SPRINKLERS water the lawn at the end of a hot day.

\*

RACK FOCUS - A ROLLERBLADER

\*

comes flying past her, startling Tori. Suddenly, the wet path before him turns to a SHEET of ICE. He SKIDS out of control and goes TUMBLING into the lake. As the current starts dragging him away --

\*

40

CONTINUED:

40

KID  
Help! Help me!!

TORI

races to water's edge. Panicking. She STEPS INTO

\*

THE WATER

which immediately FREEZES around her feet. Tori watches in shock as the ICE SPREADS from her legs -- out across the lake -- TOTALLY FREEZING IT! Along with the FOUNTAIN in the water's center.

\*  
\*  
\*

THE KID

now FROZEN in place; but no longer drowning; looks stunned.

BACK ON - TORI

Speechless.

41

INT. APARTMENT - NIGHT

41

Barry, Guy, B.B. and a slightly CHARRED Ray stand around the TV watching as a TV REPAIRMAN expertly peels off the back of the set and peers inside. Frowns.

TV REPAIRMAN  
You guys been messin' inside here?

GUY  
(grinning at Ray)  
A tiny bit.

TV REPAIRMAN  
(shakes his head)  
One of you guys want to hand me a Phillips?

The JLA stand there, helpless. The repairman throws up his hands.

TV REPAIRMAN (CONT'D)  
Amazing. How do you survive in this world?

\*

The repairman digs out a screwdriver from his toolbox and probes inside the set.

TV REPAIRMAN (CONT'D)  
Here we go. Circuit board short.

The repairman straightens up. Eagerly perched over his shoulder is a gum-chewing Barry.

41

CONTINUED:

41

BARRY

Need some help?

TV REPAIRMAN

No just some of your gum.

Barry hands him a pack of gum. The repairman peels off the foil; sticks the gum in his mouth. FOLDS the foil, and STICKS it to the circuit board; then GLUES it with the WAD of GUM. As the repairman plugs in the set:

B.B.

(sarcastic)

Now that's quality workmanship...

The TV BLASTS on. The repairman shrugs with false modesty and holds up the gum pack like he's doing a national ad campaign.

TV REPAIRMAN

I call it -- The Miracle Worker.

Suddenly; all focus in on the television where a NEWSCASTER is in the middle of a SPECIAL BULLETIN.

NEWSCASTER (ON TV)

....it was only this morning that our city was threatened by an inexplicable hurricane -- the first one on record.

\*  
\*  
\*

ANGLE - ON THE TV

The Newscaster seen earlier is behind the anchor desk again; giving an update.

\*  
\*

NEWSCASTER (ON TV) (CONT'D)

Dubbed "Hurricane Enigma" by puzzled meteorologists -- disaster was averted by the heroics of the Justice League.

\*  
\*  
\*

The image switches to the shiverring skateboarder; and then PANS over to the frozen river.

\*  
\*

NEWSCASTER (O.S.) (CONT'D)

Now...on a sweltering New Metro evening Thomas Keensy was saved from drowning when Lake Attanack suddenly turned to ice.

\*  
\*  
\*  
\*

As the camera PANS the onlookers, we PULL BACK to see we are watching a MONITOR inside the

\*

42 INT. MEGA CONTROL ROOM - NIGHT

42

On screen, we can make out the tiny image of TORI standing in the b.g.; watching the proceedings.

\*

NEWSCASTER (O.S.)

\*

Whether this strange phenomenon can also be attributed to the "Weatherman" who claimed responsibility for this morning's hurricane is still under investigation.

\*

\*

\*

\*

A beat. Then, the WEBBED HAND enters FRAME, and gently runs a finger over Tori's IMAGE on the monitor.

\*

43 INT. TORI'S APARTMENT - NIGHT

43

A pale Tori enters her small apartment. Her dog WINSTON excitedly runs up to her; a WATER DISH in his mouth.

\*

TORI

Hey Winston. Miss me? Or just your dinner?

She heads over to the fridge.

TORI (CONT'D)

How 'bout we fix us something to eat?

44 INT. TORI'S BEDROOM - NIGHT

44

Tori tosses and turns in bed. Fitful dreams. Suddenly, she BOLTS UP. Sensing something. Before she can react -- a GREEN GAS MASK is CLAMPED over her mouth -- and she quickly loses consciousness as we

FADE OUT:

END OF ACT ONE

ACT TWO

45

INT. DARKNESS (MEGA CONTROL ROOM) - NIGHT

45

A beat. Suddenly, a POOL of LIGHT appears -- illuminating  
Tori. Her eyes flicker; as she slowly awakens. She tries to  
ascertain her whereabouts; but she is surrounded by darkness.  
The light starts to PULSATE; in time with the eerie ominous  
OZ-LIKE VOICE that emanates from the blackness.

VOICE (O.S.)

Do not be afraid, Tori.

Yeah right. Frightened, she glances up at the light but  
it's just too bright.

TORI

Who are you? What do you want?

VOICE (O.S.)

How did you freeze the river?

TORI

I don't know what you're talking about.

TV MONITORS

LIGHT up around her. All showing clips of her on the news.

VOICE (O.S.)

Tori Olafsdotter. Employed four years  
at a meteorology institute. Thesis  
in college was on weather manipulation.

TORI

How...how do you know all this....?

VOICE (O.S.)

I'm a researcher; much like yourself.  
The boy told reporters the lake froze  
after you stepped in it. Perhaps  
you've taken that manipulation to a  
new height.

\*

TORI

I had nothing to do with that.

VOICE (O.S.)

Then you shouldn't mind a test.

A GLASS of WATER appears under another POOL of LIGHT.

VOICE (O.S.) (CONT'D)

Focus on the glass.

45

CONTINUED:

45

TORI  
This is ridiculous...

VOICE (O.S.)  
Are you afraid to face the truth?

TORI  
(agitated)  
No! It's just that it's impossible  
for a person to....

CRACK! Tori looks at the glass. The water has FROZEN SOLID.

TORI (CONT'D)  
That isn't me! It can't be...  
(straightening)  
You have no right to keep me here!

VOICE (O.S.)  
Very well.

The light continues to PULSATE. Slowly. Seductively --  
then FASTER and FASTER. Tori's eyes grow heavy; her head  
falls forward; and she falls sound asleep. A beat -- then

THE JUSTICE LEAGUE

emerges from the shadows. Fire, Green Lantern, Flash and  
The Atom surround the sleeping Tori.

FLASH  
Think she's The Weatherman?

ATOM  
I'd say she's telling the truth.

FIRE  
You believe everyone tells the truth.

GREEN LANTERN  
You want my opinion -- I think she's  
hiding something. And we better find  
out what it is before the next "weather  
report".

Atom looks over at Tori. A beat. There's something about  
her...something about her touches him.

ATOM  
I'm sure she's innocent.

VOICE (O.S.)  
It would be a shame if someone with  
her gift was working against us --  
rather than for us.



45 CONTINUED: (2)

45

FIRE

I think you're going to have a hard  
time getting this one to talk.

VOICE (O.S.)

(ominous beat, then)

Not with someone she trusts.

46 INT. TORI'S BEDROOM - ON TORI - DAY

46

She wakes with a start. Looks around; and settles down.

TORI

No more pepperoni pizza before bed.

47 INT. BATHROOM - DAY

47

Tori stumbles in. Winston follows her. She heads to the  
sink. Starts running water -- splashes her face.

TIGHT ON - TORI

She grips the basin tight. Agitated. She closes her eyes.

TORI

It didn't happen...it didn't happen.

Beat. Winston starts BARKING. Tori opens her eyes.

WIDEN - THE SINK

The water flow is FROZEN in MID-AIR! Tori turns to find  
Winston GROWLING at her -- and backing away in fear.

48 EXT. QUIET RESIDENTIAL STREET - DAY

48

Morning breaks on a street so normal the Cleavers would feel  
at home. Not a soul in sight. A long beat. Then

A GRAY STREAK

WHIPS through the scene -- darting from MAILBOX to MAILBOX.

ANGLE - MAILBOX

The gray streak WHIPS by -- FILLING it with mail and SLAMMING  
it shut.

WIDEN - FULL SCENE

Boxes OPEN, FILL, and SNAP SHUT at SUPER SPEED.

ANGLE - A DOG

48

CONTINUED:

48

stands guard by the last mailbox; waiting to attack the mailman. But the streak BLURS by -- leaving the dog cocking his head; looking confused as

FULL SCENE

The streak DISAPPEARS; leaving the street quiet once more.

49

EXT. POST OFFICE - DAY

49

Darn early. Postal CARRIERS head out on their routes; bags slung over their shoulders as

BARRY ALLEN

appears around a corner wearing his GRAY POSTAL UNIFORM.

CARRIER

Hey, greenhorn. You're gonna have to get up earlier -- you should have your route sorted by now.

BARRY

I'm done. Delivered everything.

He happily holds up his empty bag.

BARRY (CONT'D)

I'm gonna see if there's anything else I can do.

Barry eagerly bounds inside; leaving the other carriers standing there, stunned. The Carrier turns to his co-workers.

CARRIER

I think we better call a meeting.

50

INT. RESEARCH LAB - DAY

50

Tori sits at her desk; working. She looks around

HER POV - THE LAB

Other workers go about their business; no idea that they are in the company of Ms. Freeze. PAN to BARB and JOE -- two technicians, hob-nobbing in the coffee corner. Suddenly, Barb DROPS the coffee pot on the floor. She POINTS her finger -- with the vengeance of school girls ganging up on Carrie....

BARB

Oh God Oh God Oh God....

Joe drops his mug. And eyes open wide too as we PAN TO

ANGLE - ENO'S OFFICE DOOR

50 CONTINUED:

50

Eno steps out to see what is causing the commotion. His jaw drops in horror as we SWING AROUND and

SNAP ZOOM - ON TORI

Her desk BURIED under SNOW. She's covered in FROST and ICICLES. She looks at them; confused. Screams:

TORI

What? What??!! What is it??!!!

SMASH CUT TO:

51 INT. RESEARCH LAB - TIGHT ON TORI - DAY

51

snapping out of a daydream. At her desk. Everything normal.

BARB (O.S.)

Tori....?

Tori JUMPS out of her skin as Barb appears, friendly as ever.

BARB (CONT'D)

Want to join me and Joe for lunch?

TORI

No....! I mean....

(softening)

I'm sorry...I shouldn't...

Barb gives her a "whatever" shrug; and then walks off with Joe. Hold on Tori; watching them laugh -- sharing a carefree existence she can only now yearn for. TRACK with TORI as she gets up and crosses over to

ANGLE - THE COFFEE STATION

She stares at the coffee pot. Still intact. She starts to pour herself a cup -- but notices her hands shaking. Maybe coffee isn't such a good idea.

ARLISS (O.S.)

Tori, have you seen Eno?

RACK FOCUS - ARLISS

appears behind her. Tori turns around. Curtly:

TORI

He's out.

ARLISS

Hmmm. We seem a bit cold today.

She looks a bit rattled. Poor choice of words.

51

CONTINUED:

51

ARLISS (CONT'D)

Probably just my imagination.

Before Tori can respond, Arliss turns and starts to walk away -- and is surprised to bump into Eno who rounds a corner.

ARLISS (CONT'D)

Sorry, sir...

ENO

That's quite alright. You have yourself a nice day.

Eno starts to head for Tori -- as Arliss continues to look at him strangely. Such an uncharacteristically warm welcome. Deciding to seize the day -- Arliss chases after Eno. And catches up with him just as he reaches Tori:

ARLISS

Sir...perhaps this would be a good time to talk about my project...

Tori winces. Expecting another Eno turndown. But Eno shakes his head with pure politeness:

ENO

Actually, I need to talk to Tori now. But later....

ARLISS

Tonight at the fundraiser? I would love to unveil it then...

ENO

Sounds perfect.

Arliss practically does a jig as he prances down the hallway. Eno turns to Tori.

TORI

That was terribly nice of you, sir.

ENO

I'm sure the man works hard....  
(looks around, furtive)  
Can I have a word?

Tori nods, concerned.

ENO (CONT'D)

This Weatherman thing. It has me quite worried. I'm afraid it might be connected to the Institute.

51

CONTINUED: (2)

51

TORI

Wha...what makes you say that?

ENO

Where else are there scientists with the level of sophistication to pull something like that off? Any ideas?

TORI

(reluctant)

Well....

ENO

Tori, if you've seen something unusual it's imperative you tell me. We cannot jeopardize the Institute.

TORI

I hate to cast suspicion without proof --  
(beat, then blurts it)  
....but what about Arliss?

ENO

Arliss?

TORI

Arliss Popkey. The man who was just here.

ENO

Oh. Him?

TORI

He's been acting very strange; working late. I think he's up to something...

Eno suddenly TWITCHES. He anxiously looks at his watch -- and frowns.

ENO

I'll have to look into it....

TORI

Still, sir -- it's just a feeling -- not based on anything. I'd hate --

Eno TWITCHES again. He makes a peculiar SOUND.

TORI (CONT'D)

Are you alright?

ENO

Yes, fine. Something at breakfast must have disagreed with me. I shall check out this Arliss fellow....

51 CONTINUED: (3)

51

Eno turns and starts to race away.

TORI

But, sir...I....

But Eno is gone; leaving Tori with a furrowed brow. What was that all about?

52 EXT. ENO INSTITUTE - DAY

52

As Eno hurriedly exits the building; his eyes widen in alarm as he quickly must turn his head away from

WIDEN - ANOTHER ENO!

who passes him on his way in. It appears that there are TWO of them.

BACK ON - ENO #1

TRACK with him as he rushes away from the Institute. He's anxious to get away as his hand starts to WEB as raises his jacket over his head -- but not before

WIDEN - A YOUNG BOY

walking with his mother stops in his tracks; pointing. But before he can react; Eno #1 ducks out of sight into an alley.....

53 EXT. TALENT AGENCY - LONG POV - DAY

53

B.B. walks into an office building marked "SPARKMAN TALENT". Clearly; someone is WATCHING her. \*

54 INT. TALENT AGENCY - DAY

54

B.B. eagerly sits across the desk from her smarmy agent SPARKY. Pics line the wall -- each one has Sparky filling up most of the frame with some client. \*

B.B.

So tell tell tell....who was he?

SPARKY

Big French director. Jean Guy De La...something. \*

B.B.

And what did he say?

SPARKY

Said he saw you at an audition and found you "captivating and beguiling". \*

(MORE)

54

CONTINUED:

54

SPARKY (CONT'D)

\*

As soon he's back from the continent,  
he wants to talk "film deal".

B.B.

(dubious)

Sparky. You're kidding, right?

\*

SPARKY

\*

No siree. C'mon, I always knew you  
had the goods. You wanna have lunch  
sometime?

B.B.

Me? You want to do lunch with me?

SPARKY

\*

B.B. Baby. How many "captivating  
and beguiling" clients do I have?

55

EXT. TALENT AGENCY - LONG POV - DAY

55

B.B. exits the talent agency --the POV follows her across  
the street where she disappears around a corner. We PUSH  
forward with our unseen watcher until

SHOCK CUT - B.B.

JUMPS out from behind the building; GRABS the watcher -- and  
FLIPS him down on his back. Her jaw drops as we see it's

MARTIN

lying open-mouthed on the sidewalk.

B.B.

Martin!

MARTIN

Uh....hi....

B.B. helps him to his feet; brushing him off like a mother  
would her son.

B.B.

You were following me?

MARTIN

You dropped this at the audition -- I  
thought you might need it...

He hands her the crumpled resume and headshot. She gives  
him a dubious look. Martin shuffles back and forth; admits:

55

CONTINUED:

55

MARTIN (CONT'D)

...and I sorta wanted to see you again.

B.B.

That still doesn't explain how you  
knew I'd be with my agent today...

B.B. looks at him suspiciously for a moment. Then it starts  
to dawn on her.

B.B. (CONT'D)

Oh God...let me guess. Jean Guy...?

MARTIN

(guilty as charged)

Mais oui.

(explains)

You weren't being put up for the parts  
you deserved. I thought this might  
stoke your agent a bit.

B.B.

(sighs)

Look it's awfully nice to have a fan  
but you don't know me. Or anything  
about me. And if you did -- you  
probably wouldn't be interested.

MARTIN

(prattles on)

Well, I know you're between boyfriends.  
And that you get lonely -- and wish  
you could meet the "perfect someone".  
A soulmate. But you have such high  
standards you wonder if it's ever  
going to happen.

A beat. B.B. is dumbfounded. This kid must be psychic.

B.B.

How do you know that?

MARTIN

I don't. I'm just hoping that's the  
case.

A touched B.B. suddenly looks up

WIDEN - INCLUDE THE SKY

Clouds have started to gather. Ominous.

B.B.

You happen to catch the weather report  
today?



55

CONTINUED: (2)

55

MARTIN  
(looking up)  
Supposed to be sunny.

B.B.  
(more than concerned)  
I gotta go. I'll call you.

And suddenly she's gone. Leaving Martin behind calling out:

MARTIN  
Promise???  
(beat, smiles)  
God, I love a woman of mystery.

56

EXT. NEW METRO SQUARE - DAY

56

The hub of the city. A JUMBOTRON looks down on New Metroites.  
PUSH through the crowd to find Guy buying ice cream cones  
for himself and a skeptical Cheryl who has decided to give  
him another chance.

GUY  
...it has nothing to do with you.  
It's my work...it's full of  
emergencies...

CHERYL  
Software salesmen don't have  
emergencies, Guy.

GUY  
A very common misconception.

CHERYL  
Come on, Guy. You can't fool me.

GUY  
I can't?

CHERYL  
No. I know what you really are...

GUY  
(jaw drops)  
You do?

CHERYL  
Sure. You're afraid of intimacy.

GUY  
(relieved)  
Oh. That.

56

CONTINUED:

56

CHERYL

You're a classic commitmentphobe.

GUY

Yeah. That too.

CHERYL

Guy, I'm serious here. I read "Men Who Can't Give You The Love You Need", you know...

GUY

(sotto voce)

How come that doesn't surprise me?

CHERYL

...which says one should steer clear of men like you....

GUY

Well, you shouldn't believe everything you read.

(off her look)

C'mon Cheryl; you have to give me another chance.

Cheryl stares at him, unsure. Guy puts on his goofiest face, then his most endearing one. Finally, she relents. They are about to kiss when high overhead a VOICE booms:

VOICE (O.S.)

People of New Metro.....

All look up at

WIDEN - INCLUDE - THE JUMBOTRON

The computerized face of The Weatherman has interrupted regular programming. Down below -- Guy cringes.

WEATHERMAN (ON TV)

Forecast update! Right here...

GUY

(more to himself)

Not right now....

WEATHERMAN (ON TV)

...right now!

GUY

Wonderful.

56

CONTINUED: (2)

56

WEATHERMAN (ON TV)

You've seen power -- time for accuracy.  
So, let's start with New Metro  
Square...

GUY

Of course you would.

WEATHERMAN (ON TV)

...and get ready for a big "Hail-O"  
from your Weatherman....

BEEP BEEP! Guy rolls his eyes as his ROLEX goes off. Cheryl  
cannot help but notice.

CHERYL

Let me guess. Emergency download?

GUY

Look....I'll be right back.

CHERYL

You've got to be kidding!

SMACK. A HAILSTONE the size of a Titleist hits the pavement.

GUY

'Fraid not.

He quickly pushes her under the ice cream vendor's canvas  
UMBRELLA and takes off. As HAIL starts SMACKING down all  
over New Metro Square -- and people start running for cover  
from the storm.

\*

CHERYL

Guy! Don't even think about it!!

And as she stands watching in disbelief; everyone around her  
retreats indoors. And as hail pelts down around her we go

57

EXT. NEW METRO - LONG SHOT - DAY

57

Bright and sunny everywhere. Except for the lone black cloud  
over the heart of New Metro Square.

58

EXT. NEW METRO SQUARE - DAY

58

Windows SMASH; people SCREAM. And hail BATTERS the square.

ON CHERYL

The umbrella COLLAPSES under a BARRAGE of HAIL. She runs  
for cover; but SLIPS on the now-icy ground -- and twists her  
ankle. She's STUCK; and the HAIL is intensifying. WHAM!  
WHAM! WHAM!

\*

58

CONTINUED:

58

She is hit over and over; and cries out -- until suddenly the hail STOPS directly ABOVE her. She looks up at

A MASSIVE GREEN METAL UMBRELLA

above her head; sheltering her from the hailstones. And it emanates out of GREEN LANTERN'S RING.

GREEN LANTERN

Let's get you out of here.

He extends a hand.

CHERYL

At least there's one gentleman left.

As Green Lantern helps Cheryl to her feet, the air is filled with a WHOOSH as

FIRE

enters New Metro Square and peers directly up at the hail cloud. She levels her gaze at the clouds -- and suddenly

THE HAIL CLOUD

is enveloped in a ring of FLAMES. Within seconds the hail MELTS -- and falls to earth as gentle RAIN -- dousing

ATOM AND FLASH

who have arrived on the scene just in time to see that Fire has matters quite in hand.

FLASH

Looks like I'm out of a job again.  
That makes twice in one day.

ATOM

(concerned)

Oh no. The post office?

FLASH

(sadly)

They said I had a "time management disorder". And the last thing management wants is more disgruntled postal workers.

Atom gives him a sympathetic look as they join the others.

ANGLE - ON CHERYL

She is totally enthralled as she now walks arm in arm with Green Lantern escorted through a spring shower.

58

CONTINUED: (2)

58

GREEN LANTERN

I think you'll be okay now.

CHERYL

Fist sign of trouble -- my  
boyfriend...no make that ex-boyfriend,  
ran off and left me here.

GREEN LANTERN

(winces)

Maybe he had something to do....

CHERYL

Yeah. Hide.

GREEN LANTERN

Aren't you being a little hard on  
him?

CHERYL

Maybe you're right.

(looks at him)

Now, you seem like a nice guy. Why  
can't I find someone like you?

GREEN LANTERN

Oh...I'm sure you could....

And as Green Lantern stands there kicking himself we PAN to

ANOTHER ANGLE - FIRE

has joined up with Atom and Flash. She doesn't try to hide  
her smile as she sees Green Lantern/Guy's predicament.

Suddenly, loud CLAPPING SOUNDS surrounds them. They all  
look up at

WIDEN - INCLUDE - THE JUMBOTRON

The Weatherman has reappeared. And is applauding.

WEATHERMAN (ON TV)

Bravo, JLA. Bravo! A virtuoso  
performance. But keep one thing in  
mind about the weather...

(beat, then ominous)

...it can change at any moment.

As the JLA trade worried looks we slowly

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

59 INT. APARTMENT - DAY

59

B.B. and Barry have joined Ray and Guy in their apartment. They are gathered around

ANGLE - THE TELEVISION (SEEN FROM BEHIND)

We cannot see the image on the set; but we can HEAR the distinctive VOICE from the Mega Control Room. Slowly DOLLY around the set as the JLA listen:

VOICE (O.S.)

...need to keep an eye on Arliss Popkey -- a junior level researcher at the Institute with means and motive.

B.B.

If it's him, he's been awfully slippery. How do we get to him?

VOICE (O.S.)

He'll be at Eno's fundraiser this afternoon -- to "unveil" something. Let's find out what it is.

(beat, then)

Atom: the computer files might prove of particular interest.

RAY

Consider it done.

VOICE (O.S.)

Let's hope Arliss is the man we're looking for. New Metro can't afford too many more changes in the weather.

(drolly)

I now return you to your regularly scheduled program.

CAMERA SWINGS round to the front of the set -- just as the picture BLURS -- and an Infomercial comes on for "The Pocket Fisherman".

FISHERMAN (ON TV)

...have you ever been stuck in the bushes.....?

BARRY

I've got to get one of these.....!

The other three turn to look at Barry.

\*  
\*

\*  
\*

\*  
\*  
\*

\*  
\*

59

CONTINUED:

59

GUY

We've got to get him a job. Quick.

Suddenly, BEEP-BEEP! Everyone looks at their Comdots; but it's just B.B.'s pager going off.

B.B.

Sorry guys; it's only real life.

She stares down at the pager. It reads: "You said you'd call. Martin". She mumbles to herself:

B.B. (CONT'D)

I've got to do something about this.

Guy looks over her shoulder. Chidingly:

GUY

Who's Martin?

B.B.

Just a friend.

B.B. stands up -- and walks across the room. Not really wanting to explain this to Guy right now. But he follows like a curious cat...

GUY

Oh. One of those. What's wrong this time? Not smart enough?

B.B.

No. He's definitely smart enough.

GUY

Okay. Is it looks? Not enough money? Doesn't drive the right car?

B.B.

No. No. And no.

GUY

Know what your problem is?

B.B.

No, but I'm sure you will tell me.

GUY

You're so demanding, you never give a guy a fighting chance.

B.B.

This coming from the "relationship expert" himself.

59

CONTINUED: (2)

59

GUY

Don't worry about me.

B.B.

Somebody better. I hear your girlfriend only likes you masked. Sounds like a Freudian nightmare.

GUY

She'll come around. They all do.

B.B.

Excuse me -- that sound in the bathroom will be me vomiting.

GUY

I don't know why I even tell you this. We never agreed on anything....

Suddenly, Ray comes out of the backroom. Oblivious to the conversation, he holds up a couple of different ties.

RAY

Which one do you think?

B.B. and Guy point simultaneously -- to different ones.

B.B. AND GUY

That one.

B.B. and Guy exchange looks. Case closed.

60

EXT. ENO INSTITUTE - DAY

60 \*

The fundraiser is in full swing. A Sunday brunch -- men and women dressed up. As a fancy car pulls away from the curbside we PUSH IN to pick up \*

A CLUNKER

that hasn't seen a carwash since Noah. The doors CREAK open. Out pile: Guy looking dashing in a suit with green bow tie and cumberbund; a stunning B.B. wearing an outfit that would make Miss O'Hara turn scarlet with envy; and finally Barry -- chewing gum and wearing a suit that is two sizes too snug. \*

BARRY

And I thought my uniform was tight.

GUY

Lose the gum. This is a classy party.

Barry spits out the gum; shoves it in the suit pocket. \*



60

CONTINUED:

60

GUY (CONT'D)

NO! Not in my....

(pained)

You get the dry cleaning bill.

Guy bumps into a SNOOTY MAN who glares at him. Then, he approaches

TWO DOORMEN

big enough to be the Packer Defensive line. They check invitations at the front door. Guy, Barry and B.B. go toward one; the snooty man moves toward the other.

DOORMAN #1

Invitations, please.

B.B.

My girlfriend has mine and she's already inside. You wouldn't want me standing all alone out here looking like this, would you?

\*

B.B. twirls showing off a dress that could double as a postage stamp. Skimpy, stunning; sexy. Doorman #1 looks like a lapdog and just waves her on in. The Snooty Man and Doorman #2 both watch her WAGGLE inside allowing

\*

GUY

to MORPH his ring into a long GREEN TWEEZER -- which he uses to PICK the invitation out of the snooty man's POCKET. When Doorman #1 finally peels his eyes off B.B.'s butt, he finds Guy with an invite in hand.

GUY

Here you go, good man.

Doorman #1 waves him in. Leaving Barry to fend for himself.

DOORMAN #1

And you, sir?

BARRY

(patting himself down)

Um, me? Should be here somewhere.

Hmmm. I guess I left it in my other tux.

ON DOORMAN #1

gives Barry "...and I'm running for Mayor" stare. PUSH IN on the doorman as he prepares for the ol' heave-ho. He BLINKS -- and CAMERA goes SLO-MO....

60

CONTINUED: (2)

60

ON BARRY

He BOLTS for the door -- in a BLUR of LIGHT (as everything around him moves at a snail's pace). Once gone --

BACK ON - DOORMAN #1

(CAMERA back to NORMAL SPEED.) He looks around. What happened to that guy? He shrugs -- and realizes his help is needed by Doorman #2 who's arguing back and forth with an irate Snooty Man.

SNOOTY MAN

It was in my pocket! I swear....

61

INT. RECEPTION HALL - DAY

61 \*

Weather decor. Candy clouds; rainbows; etc. PUSH past tuxedoed waiters and blueblooded guests to PICK UP Guy and B.B. \*

B.B.

Seen Barry?

Barry suddenly ZIPS into FRAME. BOINGING to a standstill like the Roadrunner. B.B. jumps.

B.B. (CONT'D)

God I hate it when you do that.

GUY

Time to get to work. Might as well let the gnat out of the bag.

B.B. makes sure no one is watching -- then opens her

TILT DOWN - PURSE

Ray sits inside; dwarfed by a giant LIPSTICK and compact.

RAY

I heard that.

GUY

You were supposed to.

As Guy escorts B.B. to a corner where they can let Ray out we

RACK FOCUS - ON TORI

standing beside a CHAMPAGNE WATERFALL. She's dressed simply; conservative. Nervous; she grabs a glass and downs it.

61

CONTINUED:

61

ENO (O.S.)

Tori?

Startled, Tori turns to see Eno.

ENO (CONT'D)

I don't think I've ever seen you drink before.

TORI

I know. I'm just a little...stressed.

ENO

About what?

A beat. Tori starts to confide in him; then thinks better.

TORI

Oh...just this whole thing...

\*

Eno gives her a conspiratorial smile. And slips an arm around her waist.

ENO

I'll let you in on a little secret.

So am I. But we can't let them know.

(indicates crowd)

We'll get the funding. Senator Hoffman can't help but be impressed with what we've done here. And when the money comes through -- I'm looking at my new head of research...

TORI

Me....? My God...Dr. Eno...

ENO

Please...Wellesley. After all, you'll be my colleague...

TORI

I don't know what to say.

ENO

Simple. Say yes.

TORI

Yes.

(enthusiastic)

Yes, yes, yes!

Eno looks her in the eye -- almost causing her to swoon.

61

CONTINUED: (2)

61

ENO

When everyone else lost faith, Tori --  
you never did. You believed in me,  
all these years.

TORI

Always.

ENO

(holds up a glass)  
Shall we toast your promotion?

Tori can only nod, eagerly. Eno turns to fill the glasses.  
Then, stops.

WIDEN - THE CHAMPAGNE WATERFALL

is FROZEN SOLID. Tori almost cries out with dismay.

TORI

Um...would you excuse me...?

Before Eno can respond, Tori rushes off. Eno looks from  
Tori to the champagne icefall. His brow furrows. He turns  
and walks off the other way passing

ANGLE - BARRY

who stands stuffing his face with exotic eats from the hors  
d'oeuvre table. He almost CHOKES as Guy suddenly grabs him.

GUY

You're on him?

BARRY

(mouth full)  
Like glue.

WIDEN THEIR POV - ARLISS

who anxiously stands beside Eno waiting for his chance.

GUY

Seen anything unusual?

BARRY

Just these puffy orange things.

GUY

I'll check on Ray. You okay here?

Barry pops another canape in his mouth.

BARRY

Oh yeah.

61 CONTINUED: (3)

61

Guy rolls his eyes and walks off. Barry grabs a handful of snacks from a passing WAITER.

BARRY (CONT'D)  
Hey, are you guys hiring?

The weirded-out waiter stands there, staring at him.

BARRY (CONT'D)  
I'm looking for something entry level  
you know, with plenty of potential  
for movement. Don't like to be locked  
into one thing for too long. Not  
good that way.  
(beat)  
You allowed to eat as much as you  
want?

WAITER  
Are you...with the Institute?

BARRY  
What, are you kidding me? Do I look  
like I'm from the Institute?  
(straightening)  
No, actually I'm a visiting scientist.  
Archee...opologist.

WAITER  
(eyeing him warily)  
I really should go.

As he goes, Barry calls after him.

BARRY  
Nice meeting you! If anything comes  
up, call me.  
(to himself)  
Huh? Wonder what his problem was.

61A EXT. ENO RECEPTION - DAY

61A\*

Tori is slumped down on a bench in a distant corner. And as  
it so happens -- right next to a shy Ray. She wipes her  
eyes with a cocktail napkin; causing Ray to ask:

RAY  
You alright?

TORI  
Yeah. Just peachy. Why, don't I  
look okay?

RAY  
No, no, you look fine...

61A CONTINUED:

61A

But she sees him staring down at her crumpled napkin which now looks like a dish rag.

TORI

Okay. I've had better weeks.

RAY

Look, I don't mean to pry...

He gets up to go but Tori's desperate to unburden herself.

TORI

You wouldn't believe it. I'm not sure I do...

Ray stops. Surprised that she's confiding in him.

TORI (CONT'D)

It's just...things happen in your life. Things that make you feel...I don't know....

Ray cannot help finish the sentence.

RAY

...different?

TORI

(surprised)

Exactly.

RAY

It's just I used to feel like that too.

TORI

Used to?

RAY

Until I realized -- who wants to be like everyone else?

This gets Tori to smile; slightly.

TORI

If only it was that easy. I just don't know what to do next.

RAY

Well, start with telling me your name?.

TORI

(smiles, relieved)

That's an easy one. It's Tori. Tori Olafsdotter. I work for Dr. Eno.

61A CONTINUED: (2)

61A

RAY

Ray Palmer. Science teacher.

They shake hands. A sweet, shared moment -- that is broken up by the arrival of Guy.

GUY

Time to get going.

RAY

Going? Where going?

GUY

(pointedly)

The files we wanted to go over tonight?

RAY

Oh. Those files...

(turns to Tori)

I'm sorry...I have to leave.

TORI

Bye Ray Palmer, Science Teacher.

Guy pulls a dreamy Ray away from Tori. When out of earshot:

GUY

Would you pull yourself together? A pretty girl smiles and your Mensa brain turns to wallpaper paste.

RAY

She's more than a pretty Guy, girl.  
I mean...girl, Guy....whatever.

Guy drags Ray back inside.

\*

61B INT. ENO RECEPTION - DAY

61B\*

Guy and Ray; after ascertaining that no one is watching move to an office door. Then, Guy MORPHS his ring into

\*

\*

A KEY

\*

He slips it into the lock. Turns; doesn't work. Beat, Guy MORPHS it into a SMALLER KEY. Nothing doing. SKELETON KEY. Nada. A PICK. Same result. A QUICK SERIES of KEYS flicker by -- none do the trick.

TILT UP - ON RAY

He pulls a CREDIT CARD out of his pocket. Slides it in the door jamb. The door CLICKS open. Ray grins at Guy:

61B CONTINUED:

61B

RAY  
Don't leave home without it.

GUY  
(not amused)  
Get in there. I'll cover this door.  
If I signal you -- get the hell out.

Ray nods; and slips inside as Guy takes up his post.

62 INT. OFFICE WING - DAY

62 \*

Ray pulls out his trusty PEN. CLICKS it. SPEAKS into it.

RAY  
You getting this?

63 INT. MEGA CONTROL ROOM - DAY

63 \*

A monitor SPRINGS to life in front of the unseen figure. It shows a PEN-CAM POV. The VOICE speaks:

VOICE (O.S.)  
Picture perfect.

PAN to another monitor: showing the Eno Institute FLOORPLAN.

VOICE (O.S.) (CONT'D)  
Computer room is two doors down.  
Watch for the infra-red security beams.  
You have only a three inch clearance.

64 INT. OFFICE WING - ON RAY - DAY

64 \*

He's reached the Computer Room. He TAKES OFF his glasses; SHRINKS down to FIVE INCHES. Takes a look at the beam; then realizes he's not quite small enough. He steps forward; the LIMBOS underneath the beam.

65 INT. COMPUTER ROOM - DAY

65 \*

Ray GROWS BACK UP. And quickly SCANS the files.

RAY  
Let's see...personnel records,  
government contracts...wait a second...

Ray stops at a file marked ACCESS DENIED.

VOICE (O.S.)  
Provide an interface.

Ray pulls a small TRANSCEIVER off his belt. Takes a retractable WIRE out of it and PLUGS it into the computer.



66 INT. MEGA CONTROL ROOM - DAY

66 \*

A pad GLOWS on the desk. The WEBBED HAND enters FRAME and touches the pad which starts to FLASH. Faster and faster.

REVERSE ANGLE - ON A PAIR OF EYES

belonging to the Unseen Figure. Bizarre, otherworldly. PUSH IN on them as they begin to FLUTTER in a pseudo-R.E.M. state as he tries to break the code.

67 EXT. RECEPTION - ON TORI (FORMERLY INT. RECEPTION) - DAY

67 \*

at a cocktail bar; wishing she was anywhere else. She spots Eno out of the corner of her eye; and turns her back to avoid him. She steadies herself by placing her hand on the huge COFFEE URN -- causing the friendly BARTENDER to ask:

BARTENDER

Can I get you something, ma'am?

A flustered Tori just motions at the urn:

TORI

Um...coffee'd be fine.

The bartender tries to draw some from the spigot. No luck. He peers in the top of the urn. Frowns. Sticks his hand inside and comes up with CHUNKS of FROZEN COFFEE.

BARTENDER

Mind if it's iced?

Tori GASPS, and races away from the bar.

68 INT. MEGA CONTROL ROOM - DAY

68 \*

The pad FLASHES so fast, it's a BLUR of light. Then, stops. The eerie EYES suddenly SNAP open.

VOICE (O.S.)

The password is "Red Sky".

69 INT. COMPUTER ROOM - DAY

69 \*

Ray types it in. Bingo. The file opens up. Scanning:

RAY

I think we've got something here.

70 INT. RECEPTION - DAY

70 \*

Guy leans against the door, fiddling nervously with his green ring as he glances at his watch. Murmuring:

70

CONTINUED:

70

GUY

C'mon, Ray...time's a wastin'....

CHERYL (O.S.)

Guy....?

Guy GULPS. Looks up. Sure enough --

WIDEN - CHERYL

has emerged from the partygoers and stands ten feet away.

GUY

Cheryl! What are you doing here?

CHERYL

I have nothing to say to you.

She does an abrupt 180 and walks back through the crowd.  
Guy calls out:

GUY

But we have to talk....

But Cheryl's halfway across the room. Guy looks from the door -- to the departing Cheryl. Frustrated; seeing his love life vanish right before his eyes. Finally, he tears himself away from the door and chases after her -- passing

TORI

Totally freaked from her last frozen feat -- she goes right up to the OFFICE WING DOOR and slips inside.

71

INT. OFFICE WING - DAY

71 \*

Tori closes the door; sighing relief to be alone. Then, she HEARS a faint TAPPING coming from the Computer Room.

72

INT. RECEPTION - DAY

72 \*

Guy comes through the crowd and finally catches up with:

GUY

Cheryl.....

ANGLE - CHERYL

turns around as the crowd parts -- enough to see that her arm is draped around a slick looking HUNK.

CHERYL

Guy...um...I'd like you to meet  
Peter...Dr. Peter Holman...

72

CONTINUED:

72

Guy's face tightens as he is forced to take Peter's hand.

CHERYL (CONT'D)

You're not here alone, are you?

GUY

Alone? Me? Um...no...I'm...

Cheryl smiles knowingly. Revenge is so sweet.

B.B. (O.S.)

Guy...oh...there you are....

WIDEN - B.B.

suddenly appears and SLIPS her arm through Guy's. She gives her best "cat swallowing the canary" smile to Cheryl.

B.B. (CONT'D)

Sorry to steal him away but I can't get enough of him.

Dr. Peter is watching B.B.'s every move until Cheryl digs him with an elbow. As B.B. leads Guy away -- he can't help grinning at Cheryl while waving "ta-ta". TRACK with them:

GUY

I owe you one.

B.B.

I couldn't stand seeing her make you squirm like that.

(smiles)

That's my job.

ANOTHER ANGLE - ENO

finishes schmoozing some VIPs as an impatient Arliss strides up to Eno.

ARLISS

How about now?

ENO

How about now for what?

ARLISS

What we talked about earlier today.

Eno takes a step back from Arliss. There's a menace to Arliss that's alarming.

ENO

You're working too hard, Popkey. We never talked...

72

CONTINUED: (2)

72

As Eno turns away, Arliss grabs his arm.

ARLISS

But you said...

Eno pulls his arm away from Arliss.

ENO

Popkey, please.

(beat)

Now if you don't mind, the Senator's people are waiting for me and that just might take priority here....

Eno moves off. Hold

ON ARLISS

who goes from an interesting shade of beet red to steaming vengeful green. As he stomps off in the other direction:

ARLISS

I'll give you a priority.

He passes a watching Barry who grabs one more hors d'oeuvres from a waiter -- and then follows the disgruntled researcher.

ON ENO

as he steps up to a SENATORIAL AID.

ENO

The Senator running a little late?

SENATORIAL AID

Afraid Senator Hoffman won't be able to make it.

ENO

(faltering))

But I was assured he'd be here....

SENATORIAL AID

Scheduling conflict. It happens.

(sipping champagne)

I'll tell him he missed a great party, though.

PUSH IN on Eno as his assured facade crumbles around the edges.

73

INT. COMPUTER ROOM - DAY

73 \*

Ray has stopped scrolling. He's hit the motherlode.

73 CONTINUED:

73

RAY  
...appears to be a meteorological  
prototype of some sort...takes a  
hardwired satellite feed...

VOICE (O.S.)  
Is it operational?

Beat. Ray senses something -- looks up ---

WIDEN - TORI

stands across from him. Ray, caught red-handed, tries to  
explain.

TORI  
Some science teacher.

RAY  
It's not what you think.  
(motions to computer)  
Please...just take a look at this.

Tori wavers a beat, then trips the ALARM beam. Ray has to  
run for the door.

74 INT. RECEPTION - DAY

74 \*

Burly security GUARDS brush past B.B. and Guy as they walk  
up the stairs. The guards head for the security door.

B.B.  
Is that the door you were supposed to  
be watching?

GUY  
Ooops.

The guards blast through the door and head into

75 INT. OFFICE WING - DAY

75 \*

The Guards race down the hallway -- but Ray is nowhere in  
sight. As they move PAST CAMERA we TILT DOWN to the floor  
to PICK UP an

AIR GRATE

The reduced Ray is hiding in between a couple of the vents.

76 INT. COMPUTER ROOM - DAY

76 \*

Tori can't take her eyes off the computer screen.

REVERSE ANGLE - THE SCREEN

76 CONTINUED:

76

On it is the blueprint for the DEVICE she found down in the basement research lab. It is clearly marked: "WEATHER MANIPULATOR". Tori mouths the words to herself....

BACK ON - TORI

She looks stunned as a guard sticks his head in.

GUARD

Oh; sorry ma'am. Didn't know it was you. Thought we might have had an intruder.

\*  
\*  
\*

PUSH IN on Tori. Confused. What to do?

TORI

Um...no. I guess I must've tripped the alarm by mistake.

\*  
\*

77 EXT. ENO INSTITUTE - PARKING LOT - DUSK

77 \*

With a large BOX under his arm; Arliss stalks over to his car and climbs in. He REVS the engine and SCREECHES out of the parking lot as we

RACK FOCUS - ON FLASH

Barry has changed into his costume. And watches Arliss' car disappear in the distance. He touches a COMDOT communicator located in an earpiece.

BARRY

I got him.

Flash follows at an easy JOG, then FASTER. And FASTER until he's racing at about 50 miles per hour past

ANGLE - A STUNNED MOTORCYCLE COP

\*

sitting on a corner with a radar gun. Now; the car he was able to see. But what the hell was that other BLUR?

\*  
\*

78 EXT. LARGE HOUSE - NIGHT

78

Arliss has parked in front of a grand house overlooking the city. Obviously does not belong to him.

WIDEN INCLUDE - FLASH

has braked to a stop in the bushes -- notes the address. He touches his Comdot.

FLASH

He's stopped at 1125 Newton Lane.

78

CONTINUED:

78

Arliss jumps out of his car -- looks over his shoulder.  
Doesn't see Flash. Or anyone else. So he lifts the BOX out  
of the car as the VOICE comes over Flash's Comdot.

VOICE (O.S.)

The home is Wellesley Eno's.

Flash watches Arliss creep toward the front door.

FLASH

He's carrying a suspicious box to the  
doorstep....

Arliss stops; looks around one last time. Sets the box down.

FLASH (CONT'D)

He's opening the box.....

Arliss reaches down into the box --

VOICE (O.S.)

Now.....!

FLASH ZIPS across the lawn -- and GRABS hold of Arliss's arm  
in a SPLIT SECOND. Arliss looks up panicked; recognizes the  
Flash.

ARLISS

Please. Dr. Eno must see this....

FLASH

I don't think so, Weatherman.

ARLISS

Weatherman? What are you talking  
about?

Flash reaches into the box --

FLASH

I'm talking about this....  
(jaw drops)  
....bingo machine.

Indeed; it is a souped up variation of

THE PACHINKO FORECASTER

with several PING PONG BALLS instead of a marble.

ARLISS

It's the Popkey Weathercaster.  
Accurate up to 88%.  
(smiles, proud)  
But we're aiming to do better.

79 EXT. ENO METEOROLOGICAL INSTITUTE - NIGHT 79

Past the witching hour. All the guests gone. A guard locks the building for the night.

80 INT. RESEARCH LAB - NIGHT 80

With a PRINTOUT of the Weather Manipulator in hand, Tori opens the secret compartment. But the WEATHER MANIPULATOR is GONE. She sits up; rumbling through things in her head -- and suddenly her eyes drift skyward...

TORI  
...the dish....

81 INT. STAIRWAY TO ROOF - NIGHT 81

A reluctant Tori climbs the stairs. Near the top; she sees the door is ajar. She closes her eyes; hoping for the best -- then peers out --

HER GRADUAL POV - THE ROOFTOP

The more the door swings open; the more is revealed. First; it's the WEATHER MANIPULATOR -- and it's WIDE-OPEN. Wired to the satellite DISH.

82 EXT. ROOFTOP - NIGHT 82

Tori silently creeps out onto the roof. As she approaches the Weather Manipulator she can see on the screen: A FLASHING MESSAGE: "TARGET: 88 N. 42 W. IMPACT 10:30 AM. Then with a start, she turns to see

A TV MONITOR

The ghoulish computer generated Weatherman is on it.

WEATHERMAN (ON TV)  
Hello, New Metro. Weatherman here.  
Time to get your head out of the clouds  
and pay attention. Seems there's  
stormy weather ahead and I'm afraid  
you are in for a bumpy ride. As you  
can see from the morning forecast,  
we're looking at isolated showers --  
but as for where they are isolated...

Tori turns to see the most disturbing sight of all...

ENO

Talking into a modified television camera.



82 CONTINUED:

82

ENO  
(as the Weatherman)  
...well, that's tomorrow's surprise...

GO BACK - TIGHT ON TORI

Horrificed. Her worst nightmare realized. She starts backing up -- and CLUNKS into the door.

SNAP ZOOM - ON ENO

He stops in midsentence -- his eyes LOCK directly on  
TORI

who stumbles back into the stairwell.

WIDEN - ENO

Races across the roof. Calling out:

ENO (CONT'D)  
Tori!

He lunges for the door as she slams it behind her.

83 INT. STAIRWELL - NIGHT

83

The huge effort causes her to SHUDDER and suddenly

THE DOOR

FROSTS over.

84 EXT. ROOFTOP - NIGHT

84

Eno pulls his hands off it -- suffering from ICE BURN. He can only stare incredulously at the ICY surface. And then begin to POUND on the frozen shut door as we go

85 INT. STAIRWELL - ON TORI - NIGHT

85

Her whole world starting to crash around her. She staggers backwards down the stairs; paying no heed to Eno's pounding. Then, disappears into the darkness as we slowly

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

86 INT. APARTMENT - DAY

86

Barry sits scribbling on a pad. An IRONING BOARD beside him. The Flash and Atom COSTUMES are draped across it. A bathrobed Ray enters just as Barry finishes writing.

RAY

What have you got there?

BARRY

I've plowed through so many want ads; thought I'd write up one of my own.

(motions at ironing)

By the way; I got that stain out.

He hands the paper to Ray who nods thanks, then reads aloud:

RAY

"Wanted. Mid-level executive position. Quick learner. Able to work at a rapid pace. Willing to move fast up the corporate ladder....."

BARRY

Whadya think?

Guy comes in. Obviously having heard:

GUY

I think you'll get a quick response.

Barry crumples up the paper. Ray points at the Flash suit.

RAY

You still have your day job.

BARRY

Yeah, but fighting for truth, justice and the American Way isn't helping my bank account.

Ray gives Barry a sympathetic look as there's a KNOCK on the door. Guy wanders over and peers through

HIS POV - THE CURTAINS

\*

A distraught Tori stands outside.

BACK ON - GUY

Whirls on Ray. Frantic.

86

CONTINUED:

86

GUY

Geez. It's that girl...Tori  
Whatshernamerdotter.....

Ray starts for the door.

GUY (CONT'D)

Aren't you forgetting something?

Guy waves at the superhero costumes. In the BLINK of an EYE  
Barry SCOOPS up the costumes, the ironing board and SPEEDS  
into the kitchen. Guy looks at Ray:

GUY (CONT'D)

Get rid of her. Fast.

Guy disappears around a corner as Ray opens the door. A  
flustered Tori enters. \*

TORI

You are here.

RAY

Yeah, I was just...uh, getting dressed.

TORI

Sorry to disturb you, but I wanted to  
talk about last night.

ANGLE - AROUND THE CORNER \*

Barry grins and nudges Guy -- listening in.

BACK ON - RAY AND TORI

RAY

How did you find me?

TORI

Not many science teachers named Ray  
Palmer.

(pointedly)

Course, there's not many science  
teachers breaking into high security  
research facilities either.

RAY

I was working under cover.

She stares at him expectantly.

RAY (CONT'D)

For a law enforcement agency.

86

CONTINUED: (2)

86

TORI

(relieved)

Thank God. I don't know who else  
would've believed me.

RAY

So you looked at the computer file.

Tori nods; somber. Tears well in her eyes.

TORI

People are never what they seem, are  
they?

Ray looks at her; a bit nervous. Has she actually figured  
out Ray's alter ego?

TORI (CONT'D)

I feel like such an idiot. I go gaga  
over this guy and look what he turns  
out to be.

(fumbling a bit)

I mean, here I'm thinking he's this  
pinnacle of society and it turns out  
all he's trying to do is blow it up.

RAY

(confused)

Uh, exactly who are you talking about?

TORI

The Weatherman. Dr. Eno.

RAY

(disappointed)

Oh....

(realizing)

Oh!

TORI

I saw him on the roof with the Weather  
Manipulator. And he saw me....

Ray nods as this sinks in. Tori wipes her eyes. Ray finds  
a tissue and hands it to her. She murmurs a "thank you".

TORI (CONT'D)

You think you know someone so well.  
And then you realize you don't know  
them at all.

RAY

I'm sorry, Tori. I really am....

Tori pulls out a piece of paper.

86

CONTINUED: (3)

86

TORI

He's got something big planned for  
this morning.

(hands Ray the paper)

I wrote down the coordinates and then  
looked them up. Camboro Bluffs. At  
10:30.

RAY

Don't worry. I'll take it from here.

(tender beat)

You should get some rest.

TORI

Like that's possible....

(beat, then)

I can trust you, can't I?

RAY

Always.

Ray offers a sincere smile but his face falls as he sees a  
GREEN HEART FLOAT out from behind

\*

RACK FOCUS - THE CORNER

\*

A bemused Barry and grinning Guy (who has morphed the heart  
from his ring) enjoy torturing

RAY

who makes a face for Guy to cut it out. Tori smiles through  
the tears and turns, just as the GREEN HEART evaporates.  
Tori leaves. The minute Ray closes the door -- Guy and Barry  
BUST into the room.

RAY (CONT'D)

Told you she'd be on our side.

87

OMITTED

87

AND

AND

88

88

89

EXT. B.B.'S APARTMENT - DAY

89

B.B. comes out of her building and starts stretching for an  
early morning jog.

\*

RACK FOCUS - ON STREET SIGNAL

\*

and a button being PUSHED. TILT UP to the "WALK" signal --  
then down to PICK UP B.B. as she jobs across the street --  
where she runs right into Martin. He has two big bags in  
his arms -- and a shit-eating grin on his face.

\*

\*

\*

89      CONTINUED:

89

B.B.

What are you doing here at...  
(checks watch)  
....8:30 in the morning?

MARTIN

I wanted to get a jump on our day.

B.B.

Our day?

MARTIN

Yeah, remember? You called me last night. Said you wanted to see me this morning....

B.B.

At eleven. But to talk....

MARTIN

(overrides, exuberant)

I know. I couldn't wait. Here look...

He PLUNKS a huge bag in B.B.'s arms. Points inside.

MARTIN (CONT'D)

Supplies for our day. First I'm going to cook breakfast.....

B.B.

Martin...you're not cooking me...

She breaks off as he pulls a fancy SKILLET out of his bag.

B.B. (CONT'D)

Is that a French omelet pan?

MARTIN

Mais oui, mademoiselle. I learned to cook when my Dad was stationed in France.

B.B.

You were an army brat, too?

MARTIN

(smiles)

I knew we had a lot in common. Bet you like taking long, leisurely walks...

B.B.

(finishing his sentence)

Along the waterfront.

89

CONTINUED: (2)

89

She stares at him, amazed for a beat. He smiles and holds up one of the bags.

MARTIN

Even brought an extra sweater in case you get too cold. Wouldn't want you getting sick before the show.....

B.B.

Show?

MARTIN

"Roundabout".

B.B.

"Roundabout"? But it's been sold out for six months.

He pulls two tickets out of the bag. B.B. gasps; holds them as if they were the holy Grail.

MARTIN

And one last surprise....

B.B.

Martin...please...we have to talk...

Martin pulls a small jewelry box out of a bag. B.B.'s heart skips a beat as he opens the box to reveal

TWO TINY SEASHELL EARRINGS

He puts them in her hand; motions:

MARTIN

Go ahead. Try 'em on.

B.B.

Martin...you really shouldn't have...

She reaches into her jogging suit -- and pulls out her trusty COMPACT. Tries them on; and looks in the mirror.

B.B. (CONT'D)

They're gorgeous.....

MARTIN

They oughta be. Cost me a whole month's allowance.

Allowance! What was B.B. thinking? She almost chokes.

B.B.

Martin, I can't accept these.

89

CONTINUED: (3)

89

MARTIN

You have to. At least for today.

A beat. The plea in his eyes causes B.B. to relent just as the COMPACT starts BEEPING. Martin looks at it strangely while B.B. frowns, genuinely disappointed.

B.B.

I'm sorry, Martin. I gotta go.

MARTIN

But our day....!

B.B.

I know. It would have been something.

She shares his sad look. And then takes off.

90

EXT. CAMBORO BLUFFS - DAY

90

PAN down a cliff covered in hard caked steaming dirt as we HEAR:

TV REPORTER (O.S.)

....Camboro Bluffs almost became Camboro Falls today when a freak rainstorm turned the cliff behind me into a wall of mud -- threatening the exclusive neighborhood directly above me.....

Continue PANNING past an EMT worker mired in a block of mud which is being hacked at by a pick-wielding co-hort; past a MUD SLIDE sign almost buried to the top; and keep on PANNING until we PICK UP a TV REPORTER at the bottom of the bluff next to Fire (still wearing the earrings).

\*  
\*

TV REPORTER (CONT'D)

...but another Weatherman disaster was averted by Fire baking the hillside in the nick of time....

(turns to Fire)

New Metro owes you a debt of gratitude. You really heated things up around here.....

The reporter loosens his tie. He's sweltering from Fire's heat wave -- along with everyone else in the b.g. Standing beside Fire is Green Lantern, Flash, and Atom. They're all sweating buckets too.

FIRE

I really don't deserve all the credit.

Green Lantern prepares to step up to the mike as:



90 CONTINUED:

90

FIRE (CONT'D)

We only got here in time thanks to a  
tip from a concerned citizen.

As Green Lantern takes a humble step backwards we go to:

90A INT. RESEARCH LAB - TIGHT ON A TV SCREEN - DAY

90A

Fire continues being interviewed.

FIRE (ON TV)

It's people like this that will help  
us put the Weatherman out of business  
once and for all.

TILT UP off the TV to see it is actually the VIDEO SCREEN in  
the WEATHER MANIPULATOR. And that

ENO

wearing his lab coat, is staring at the broadcast. His eyes  
narrow viciously.

90B EXT. CAMBORO BLUFFS - DAY

90B

A taxi pulls up and Tori climbs out; surveying the damage.  
Atom spots her in the crowd and walks over to her.

ATOM

I was told you were the one who  
provided the lead. Much appreciated,  
ma'am.

TORI

Glad to help. If there's anything  
else I can do...?

ATOM

Help us find your boss.

91 INT. ENO INSTITUTE - DAY

91

All the employees at the institute stand awestruck as Tori  
marches down the hallway with the Justice League in tow.  
Tori heads right for a dumbfounded RECEPTIONIST.

TORI

Where's Dr. Eno?

RECEPTIONIST

(flustered)

Um...who should I say is here?

91 CONTINUED:

91

TORI  
(indicating JLA)  
Who the hell does it look like?

RECEPTIONIST  
Uh...he's down in the Research Lab.  
But he asked not to be disturbed.

GREEN LANTERN  
Oh, I think he's already disturbed.

They march off. The Receptionist sinks in her chair.

92 INT. RESEARCH LAB - DAY

92

The door opens as Tori walks into the dimly lit lab with the Justice League. They stop -- seeing

THEIR POV - THE OMINOUS SHADOW OF A MAN

Looms from around a corner. Suddenly, there is a BLUE LIGHT FLASH. Tori gasps and they step around the corner to see

A LAB COATED MAN

hovering over some "experiment". Working feverishly. A beat; then a RED HAND SHOOTS out and grabs hold of the lab coat. Whirls the man around -- it's

ARLISS

Welding a piece of his FORECASTER in the BLUE GLOW of a WELDING TORCH. He almost has a heart attack -- as he finds himself grabbed by Flash for the second time in twelve hours.

FLASH  
Sorry 'bout that.

ARLISS  
Haven't you done enough to me already?  
Now you gang up with your friends.....

Tori looks around the lab -- no sign of Eno.

TORI  
Arliss. Where's Eno?

ARLISS  
When I cam in, he was just leaving.

FLASH  
And to think, for this I missed a perfectly good job interview.

Tori walks over to the barograph.

92

CONTINUED:

92

TORI

He must have been working with the  
Weather Manipulator. He kept it here...

She gives the barograph a kick in the right spot. WHIRR.  
The thing slides open. But all faces drop a mile seeing

A TIME BOMB

inside the compartment. And immediately upon opening -- a  
DIGITAL READOUT appears. And starts counting down.  
15...14...13.....

ARLISS

Isn't that a...b...b...bomb?

GREEN LANTERN

Sure looks like it. I'd say Doctor  
Doom's on to us.

TORI

Because he knows I saw him.

ARLISS

We gotta get out of here.

FIRE

And let everyone else in the place  
die? We don't work that way.

Arliss turns to Tori. She looks at Arliss, then at the JLA.  
Tori wants to run, but something's holding her back. She's  
torn between the two worlds. But Arliss isn't -- he turns  
and FLEES past

ATOM

who crouches down and examines the bomb. Two colored wires  
are visible.

ATOM

Red or green?

Flash and Green Lantern stare at each other; then their own  
uniforms. Almost in unison:

FLASH

Red.

GREEN LANTERN

Green.

Atom grumbles. Big help. He looks from one wire to the  
other as the bomb ticks down to...5...4...3...

92 CONTINUED: (2)

92

Atom closes his eyes; and picks one. He YANKS it loose.  
The bomb begins to HISS violently.

ATOM

Oh oh...

Emerging from the bomb is a

MINIATURE CYCLONE.

It WHIZZES around the room erratically, forcing the JLA and  
Tori to duck for cover. Then it zooms to the ceiling and  
dissolves as

BUNDLES OF SNOW

shoot out of the "bomb" and cover Tori and the JLA. Then a  
CAKLE from a tape recorder fills the room.

WEATHERMAN (O.S.)

Don't mean to freeze you out Justice  
League but I'm one step ahead of you.

(beat, then)

Time to batten down the hatches.  
Doom and gloom are on the way.

FLASH

That doesn't sound good.

They stand there for a beat, both relieved and unsettled.

93 INT. HALLWAY - DAY

93

A snow-flaked JLA and Tori come out of the lab.

FIRE

You don't suppose Eno's at his house.

FLASH

Not likely but I can check.

And in the blink of an eye -- FLASH is gone.

SMASH CUT TO:

94 EXT. ENO'S HOUSE - DAY

94

A RED BLUR streaks up to the door. Stops. Flash KNOCKS.

95 INT. HALLWAY - DAY

95

Everyone as before. Maybe two seconds have passed. Flash  
ZIPS back into FRAME. Shakes his head:

95

CONTINUED:

95

FLASH

Nope. Looks like he's cleared out.

All are stumped for the moment.

FIRE

Seems our Weatherman is Gone with the Wind.

ATOM

Maybe Tori can help. She knows him better than anyone.

Tori looks around; uncertain herself. Can she? Fire touches his Comdot.

FIRE

Do you think now would be the time?

A long beat. Then; the ominous voice comes over the Comdots:

VOICE (O.S.)

Bring her in.

PUSH IN on Tori; not exactly liking the sound of this as we

FADE OUT:

END OF ACT FOUR

ACT FIVE

FADE IN:

- 96 EXT. NEW METRO BRIDGE - DAY 96  
Spans the Attanack River. The Statue of Justice is framed behind it. PUSH IN on the BASE of the bridge then go
- 97 EXT. NEW METRO BRIDGE - THE BASE - DAY 97  
The JLA is leading a BLINDFOLDED Tori into an abandoned Maintenance Room.
- 98 INT. MAINTENANCE ROOM - DAY 98  
All five crowd in the dingy room; filled with old rusty equipment. The Atom lifts the lid off a steel barrel labeled DANGER: TOXIC MATERIAL. Suddenly, the room starts to DESCEND.
- 99 EXT. ATTANACK RIVER - UNDERWATER - DAY 99  
An "elevator" travels down the bridge stanchion -- all the way to the riverbottom. And into -- a huge SPACESHIP.
- 100 INT. MAINTENANCE ROOM - DAY 100  
The room comes to a STOP and Atom removes Tori's blindfold. She stares awestruck as the entire back wall SLIDES away revealing....
- 101 INT. A DARK ROOM - DAY 101  
with a single POOL of LIGHT. Tori recognizes it.

VOICE (O.S.)

Welcome back, Tori.

Tori steps back, frightened as

WELLESLEY ENO

steps out of the shadows. Tori, thinking for a moment that she has been duped into a trap, starts to turn away but Atom puts a reassuring hand on her shoulder.

ATOM

It's alright.

Tori watches in disbelief as Eno suddenly MORPHS into an ALIEN. Not exactly E.T. -- but not your regular John Doe either. This is.....

101 CONTINUED:

101

J'ONN

I'm J'Onn J'Onzz, leader of the Justice League. As you can see we met once before.

TORI

(flabbergasted)

At the office when you...he...acted so strange...oh God...this is nuts...

J'ONN

I apologize for leaving so abruptly. I only have limited time in human form.

On that, he extends a WEBBED HAND as suddenly the lights GO UP -- illuminating the MEGA CONTROL ROOM. Monitors, SPACESHIP EQUIPMENT converted into way-past-state-of-any-art devices.

J'ONN (CONT'D)

Your first alien, I presume?

As she reluctantly takes the strange hand....

TORI

I uh...met Leonard Nimoy once....

(looks around)

Why am I here?

J'ONN

I sought refuge on this planet because my world had none of the freedoms you take for granted. I vowed to protect those rights -- so I have scoured the Earth for those with the "gift" to help me fulfill that promise -- and the heart to keep it pure.

(beat, then)

You are such a person, Tori.

TORI

What are you saying?

J'Onn slowly looks around at the others who give their nods of approval. He then turns back to her gravely.

J'ONN

We want you to join the Justice League.

Tori is flabbergasted.

TORI

But, I'm not a superhero.

101 CONTINUED: (2)

101

ATOM

That young man you saved from drowning  
would disagree.

\*

TORI

I didn't know what I was doing...

J'ONN

You can learn, Tori. I'll teach you --  
just as I have taught all of them.

Tori turns to the JLA members. Surprised.

J'ONN (CONT'D)

You think they knew what to do when  
they started? They came upon their  
gifts just like you...

FLASH

Actually, I'm the only other lab  
accident.

ATOM

(raises his hand)  
Radioactive deposit in the desert.  
(points at Green Lantern)  
About the same time he found his ring.

FIRE

I was born a firestarter.

GREEN LANTERN

And you should have seen how many  
they had to put out....

Fire flashes Green Lantern a dirty look as Tori says to J'Onn.

TORI

Look, I'm very flattered. But I just  
want my old life back.

J'ONN

It's no longer there, Tori. You're  
different from everyone else now.

ATOM

Except us.

J'ONN

What seems like a curse can become a  
gift. It's part of you now.

(beat, then)

You must decide whether you want to  
keep running from it...or embrace it.



101 CONTINUED: (3)

101

PUSH IN on Tori -- struggling with all this. She shakes her head and walks off into a corner. Hold on the Justice League looking from J'Onn to the troubled Tori as we go to

102 EXT. ICECREAM STAND - DAY

102 \*

Rejected, dejected, and almost broke; Martin sits at the counter sucking down a SHAKE. A teenage SODAJERK asks:

SODAJERK

Want another?

Martin digs through his last change. Just enough for:

MARTIN

Better make it a double.

SODAJERK

Woman trouble?

MARTIN

(nods sadly)

It's the worst.

The Sodajerk whips up another shake as Martin's looks up at

A TV SET

on a shelf above the grill. An MOS NEWSCAST is on. It's the interview we saw earlier of Fire.

INCLUDE - MARTIN

Not paying it much heed; in the romance doldrums. Until the CAMERA PUSHES in for a CLOSE UP of Fire -- and there on her ears; glistening in the sunlight are a pair of seashell earrings.

SNAP ZOOM - ON MARTIN

Rocked as if a meteor just landed on his head.

MARTIN (CONT'D)

Wow.....

(wants to pinch himself)

WOW!

103 INT. MEGA CONTROL ROOM - DAY

103

Tori sits in a corner; feeling like Atlas.

ATOM (O.S.)

It's a lot to think about, huh?

WIDEN as Atom ENTERS FRAME and sits down beside her.

103     CONTINUED:

103

TORI  
Choosing a health plan was a lot to  
think about. This.....

She trails off. Shakes her head. Atom smiles:

ATOM  
It gets easier. I felt just like you  
did.....

WIPE TO:

104     EXT. DESERT (FLASHBACK) - DAY

104

(GRAINY BLACK AND WHITE) Ray Palmer, covered in sweat,  
traverses the sand with a Geiger Counter.

ATOM (O.S.)  
I was doing research in the desert  
for my dissertation at NMU. That's  
when I came across this unbelievable  
rock specimen.

Ray approaches an OPALESCENT ROCK FORMATION. The Geiger  
Counter goes nuts.

ATOM (O.S.) (CONT'D)  
The Geiger counter was off the charts --  
but I couldn't resist picking up those  
rocks. There was something compelling --  
"otherworldly" about them....

Ray chips at the rock. Breaks off a piece. Touches it;  
then places it in his pocket -- and as he does a GLINT of  
BLUE (the only color in the black and white) FLASHES.

105     INT. BEDROOM (FLASHBACK) - DAY

105

(GRAINY BLACK AND WHITE). Ray lies uneasily in bed.

ATOM (O.S.)  
Nothing happened for a couple of days.

Ray looks in horror as his arms starts to SHRINK.

ATOM (O.S.) (CONT'D)  
But when it did -- it shattered  
everything I believed in. I didn't  
know what was happening -- or how to  
cope with it.

106     INT. MEGA CONTROL ROOM - DAY

106

Atom's face is etched with pain at the memories. Tori hangs  
on his every word.

106 CONTINUED:

106

ATOM

I was embarrassed to tell anyone --  
my friends; family -- even my fiance.  
How could they possibly understand?  
All I could think of was the word  
"freak"....

(beat, then)

I figured I'd handle it myself. And  
I lost everything and everyone. I  
was at wit's end when J'Onn found me.

WIPE TO:

107. INT. MEGA CONTROL ROOM (FLASHBACK) - DAY

107

(GRAINY BLACK AND WHITE). Ray is brought into the room by  
Flash and Green Lantern -- and he's every bit as nervous as  
Tori upon meeting J'onn.

ATOM (O.S.)

I felt just like you did. Scared out  
of my mind. Just as disoriented. I  
thought my life was over.

108 INT. MEGA CONTROL ROOM - DAY

108

Atom looks Tori in the eye.

ATOM

But actually it had just begun.

(beat, then)

Remember why you went into science?

TORI

Some misplaced idea about "bettering  
mankind"...

ATOM

Me too. And all that time in all  
those laboratories; I don't think I  
ever made an actual difference. But  
since I joined the JLA -- I've saved  
hundreds of lives...

(beat, then)

If that isn't "bettering mankind",  
then I don't know what is....

A long beat. Tori looks off; then turns back to face Atom.

TORI

Why are you doing this for me? You  
don't even know me.....

ATOM

Don't I?

108 CONTINUED:

108

A beat. Atom looks off across the room at J'Onn. The Alien nods. Another beat. Then, Atom REMOVES his cowl -- revealing himself as RAY PALMER.

RAY  
I couldn't tell you -- we can't tell  
anyone. It's too dangerous to those  
close to us...

ON TORI

She smiles. And suddenly -- everything makes sense.....

DISSOLVE TO:

109 INT. MEGA CONTROL ROOM - LONG SHOT

109

(MOS) The room is bathed in darkness again. A single POOL of LIGHT shines on Tori. She raises her right hand -- and takes a vow from J'Onn J'Onzz.

WIDEN - THE JLA MEMBERS AND THE UNMASKED RAY

step into view. The others slowly unmask. First, Flash, Fire, and finally Green Lantern. Tori is now truly part of the JLA.

WIPE TO:

110 INT. MEGA CONTROL ROOM - SOME TIME LATER

110

Tori sits before a water tank listening to J'Onn's coaching:

J'ONN  
The way to focus your power is simple,  
Tori. Just embrace it....

WIPE TO:

111 INT. TORI'S APARTMENT - NIGHT

111

Tori sits at her kitchen table. Eyes closed; a glass of water in front of her. She CHANTS her mantra.

TORI  
...embrace it...embrace it...

She opens her eyes, nothing. She hears WHIMPERING. Then, looks down to find Winston staring at his FROZEN water bowl.

WIPE TO:

112 INT. MEGA CONTROL ROOM - ON A DROP OF WATER - DAY

112

resting in a petri dish. WIDEN slightly on a tired

112 CONTINUED:

112

TORI

concentrating on the droplet with all her might. But the drop remains unfrozen.

TORI

It's no use...

J'ONN (O.S.)

You're resisting it, Tori. You've got to...

TORI

Embrace it, embrace it, I know! If I embraced it anymore I'd be dancing with it!

WIDEN further to reveal we are back in the control room where J'Onn, Guy, and Barry sit freezing their butts off -- wearing PARKAS, EARMUFFS and MITTENS. PAN over to

RAY AND B.B.

He shivers. B.B. has a MEAT THERMOMETER in her mouth. She SNEEZES. A FLAME SHOOTs out of her nostril. She takes out the thermometer. Looks.

\*

B.B.

Great. A hundred and sixty-two.

(to J'Onn)

I don't think this is working.

J'Onn nods; sadly. A frustrated Guy turns to B.B.

GUY

You have a better idea?

WIPE TO:

113 INT. UPSCALE WOMEN'S STORE - DAY

113

Rodeo Drive on the snob scale. B.B. and Tori are browsing through racks of clothes under the watchful eye of a dour-looking SALESMAN sporting a bad toupee.

B.B.

We all went through it, even me.

B.B. holds up a black outfit for Tori to try on.

TORI

Uh huh. Too Catwoman.

(beat, then)

I feel like I'm letting you all down.

113 CONTINUED:

113

B.B.

Don't be ridiculous....

B.B. grabs a gaudy, shimmering mini skirt.

TORI

If I were in the Ice Capades maybe...

(beat, then)

All of you have been so great.....

B.B. replaces the dress and the two move on. The salesman quickly steps up and straightens the dress, with more than a hint of annoyance.

B.B.

Well, the guys are a little messed up...but what guy isn't?

TORI

But, they're superheroes.

B.B.

Only in their tights. Try livin' with 'em.

(explains)

Barry's your classic Peter Pan type.

Lots of energy; nowhere to put it.

Ray is just too nice. If you hit him with your car, he'd apologize for denting your bumper.

(beat)

Oooh, I love that.

She indicates a skin-tight see through number with a plunging neckline. Tori checks out the price tag. A silent "Wow".

TORI

They charge that much and it doesn't even cover anything.

(moving on)

How 'bout Guy? A heartbreaker, right?

B.B. hesitates a beat; the smallest hint of jealousy flaring.

B.B.

And totally unable to commit. Wouldn't know a good thing if it up and left him. I'd stay clear.

(shrugs)

See. We're just like "real" people.

Except me, of course. I'm perfect.

Both girls LAUGH, then hush under the glare of the disapproving salesman. His presence is definitely irritating.

113 CONTINUED: (2)

113

TORI

So, you're saying if I just accept myself as "normal", then everything else will fall into place.

B.B.

Exactly.

The huffy Salesman comes up to them. Tapping his toe.

SALESMAN

Not finding anything, are we?

TORI

Not yet.

SALESMAN

You know, ladies...there's a nice discount shop over at the mall.

B.B.

We'll keep it in mind.

The Salesman "hrrumphs" to himself. Then, walks away.

B.B. (CONT'D)

The nerve.

But Tori isn't listening. She's GLARING at the Salesman. Suddenly, his toupee FREEZES solid. And CRACKS off. B.B. laughs and pats Tori on the back.

B.B. (CONT'D)

Thatta girl.

WIPE TO:

114 INT. MEGA CONTROL ROOM - TIGHT ON A FISH BOWL - DAY

114 \*

filled with water and fishies. A CLOUD of FROST brushes over it -- freezes it -- along with the fish.

\*  
\*

WIDEN - ON TORI

amazing J'Onn and the four other JLA members.

GUY

Better. Wouldn't exactly want that in my icecube tray -- but definitely better.

\*  
\*  
\*

Barry turns to Fire.

BARRY

How'd you do it?

114    CONTINUED:

114

B.B.

Just a little girl talk.

Barry looks over at J'Onn. The alien smiles.

J'ONN

I've found that some things in this  
world are better left a mystery.

BE-BEEP! BE-BEEP! B.B. holds up her PAGER.

B.B.

Me again.

She looks down at the message. Her expression turns grim.

B.B. (CONT'D)

Oh oh. I gotta go.

RAY

What's up?

B.B.

Nothing I can't handle.

She races out before anyone can stop her. Barry shrugs;  
looking at Guy.

BARRY

What's gotten into her?

GUY

Like I'd know?

BARRY

But you two went out....

\*

GUY

Twice. And she never clued me in on  
a damn thing. Why do you think I  
broke up with her?

\*

\*

RAY

I thought she broke up with you.

GUY

Whatever.

WEATHERMAN (O.S.)

Good morning New Metro!

All eyes turn to the MONITORS where the face of The WEATHERMAN  
has suddenly appeared less patient and even more psychotic.

\*



114 CONTINUED: (2)

114

WEATHERMAN (ON TV) (CONT'D)  
Your Weatherman here. Tired of my  
forecasts? Well; so am I!

115 EXT. NEW METRO SQUARE - DAY

115

New Metroites stare up at The Weatherman on the JUMBOTRON.  
He motions to a FIVE DAY OUTLOOK graphic.

WEATHERMAN (ON TV)  
Turning to the five day outlook --  
let's see. There won't be one.

Little SUNS turn into TOMBSTONES.

116 INT. MEGA CONTROL ROOM - DAY

116

WEATHERMAN (ON TV)  
Pay me twenty million dollars by noon  
tomorrow; or you can kiss your city  
goodbye. See you then. I hope.

\*

The screens go blank. Tori and the JLA turn to face J'Onn.

J'ONN  
It's time to find the Good Doctor.

117 INT. AUDITION HALL - (FORMERLY APT. HALLWAY) - DAY

117

B.B. enters the empty hall. Martin steps out behind her.

\*

B.B.  
Martin -- what is this all about?

She holds up the pager; thrusts it at him.

MARTIN  
I knew I'd get your attention if I  
paged you by your other name.

B.B. stops dead still. Looks at the pager in her hand.

B.B.  
But this says "Fire".

MARTIN  
Well, that's who you really are.  
Isn't it?

Oh-oh. Off her look we

FADE OUT:

END OF ACT FIVE

ACT SIX

FADE IN:

118     INT.     AUDITION HALL - (FORMERLY APT. HALLWAY) - DAY

118

B.B. is trying her best to deny and squirm out of Martin's accusations. But he isn't buying it.

B.B.

You've got an active imagination.

MARTIN

It doesn't matter to me, B.B. It won't affect my feelings for you.

B.B.

Look -- I've got to go....

MARTIN

I completely understand. You've got a city to save.

B.B. starts heading for the door as:

MARTIN (CONT'D)

Your secret would've been safe if it hadn't been for the earrings.

B.B.

(turns around)

The earrings?

MARTIN

You wore them at the press conference.

B.B.

Is that what this is about? Anyone could have bought those earrings.

MARTIN

(hurt)

Thanks.

B.B.

You know what I mean.

MARTIN

I bought them in France. I was saving them for someone special.

A beat. B.B.'s touched. And slipping further into hot water.

118      CONTINUED:

118

B.B.

Okay, okay. Fire was wearing them.  
She...borrowed them....

MARTIN

Oh. Right. Now you two are friends?

B.B.

Kind of....

MARTIN

You really are a good actress.

B.B. frowns. This kid is too damn smart. She reaches into her bag and pulls out her compact, surreptitiously hitting a button on it.

MARTIN (CONT'D)

What are you doing?

B.B.

Seeing if I'm blushing. That's the best review I've gotten.

119      INT. MEGA CONTROL ROOM - DAY

119

The JLA, minus the cornered Fire, are bunkered down trying to get a line on Eno.

GREEN LANTERN

The mayor says no way they can raise the money that quick. Plus; they refuse to yield to extortion.

J'ONN

(nods)

Keep a line open to him.

(to Flash)

Anything?

FLASH

I've run over a hundred leads. No sign of Eno.

TORI

I've got some of his files at home. Maybe there's something there.

J'ONN

Give it a try.

As Tori heads for the door, Atom speaks up:

ATOM

J'Onn, we might have a problem here.

119 CONTINUED:

119

J'Onn steps over to where Atom mans the communications monitor. Over the speaker comes B.B.'s and Martin's voices.

B.B. (O.S.)

What is it going to take to convince you I'm not Fire?

MARTIN (O.S.)

Short of the real "Fire" showing up right now -- nothing.

Green Lantern looks up. A tad amused by Fire's pickle.

GREEN LANTERN

I'd call that a problem.

120 INT. AUDITION HALL - DAY

120

An impatient Martin stands beside a pacing B.B.

MARTIN

If you're thinking of giving me the slip; I'm not even going to blink...

B.B.

Hold your horses....

A beat; then the audition hall door creaks open -- and

FIRE

walks inside. In full costume. Martin's jaw drops as Fire walks up to B.B.

FIRE

Someone here accusing you of impersonating me?

B.B.

(points)

Doubting Martin here.

FIRE

Is that true?

MARTIN

Well you wore the earrings...

FIRE

...that she loaned me. You think I'm lying?

MARTIN

No....

120 CONTINUED:

120

FIRE

Because you know what happened to the  
last person who accused me of that?

\*

Martin shakes his head. Fire motions to a TREE that is part  
of the stage scenery. As Martin turns to look at the chair --  
Fire WINKS at

\*

\*

B.B.

who concentrates on the tree which BURSTS into FLAMES.

\*

FIRE (CONT'D)

Better put that out. Wouldn't want  
you to get "fired".

Martin grabs a fire extinguisher and DOUSES the flames.

B.B.

Satisfied?

MARTIN

Oh yeah.

(beat, then)

Guess this isn't going to work, huh?

B.B.

You know me pretty well.

A beat. Then, B.B. removes the earrings and puts them into  
Martin's hand.

B.B. (CONT'D)

You should give these to someone who  
truly deserves them, Martin.

A tender beat; then B.B. leans over and gives him a sweet  
kiss on the cheek.

MARTIN

I hope you find that "perfect" guy,  
B.B. I'm sorry I wasn't him.

B.B.

Me too.

(sad smile)

See you around, huh?

Martin nods; sad. Realizing it's over. As B.B. and Fire  
walk toward the door; he murmurs:

MARTIN

Au revoir, mon cher.....

ON B.B. AND FIRE

120 CONTINUED: (2)

120

as they walk toward the exit. Martin moves back into the shadows -- allowing B.B. to say:

B.B.

Thanks.

And suddenly, J'ONN JONZZ'S VOICE, comes out of Fire's mouth.

FIRE (J'ONN'S VOICE)

Don't mention it. Though you don't seem so relieved.

B.B.

He's a terrific guy. Caring. Thoughtful. Committed. Now I just have to find the adult version.

(beat)

Unfortunately, I don't think it exists.

FIRE (J'ONN'S VOICE)

Neither will the city unless we find Eno.

They head out the door. And as it closes we off-screen:

J'ONN (O.S.)

Doesn't this thing chafe your thighs?

121 INT. TORI'S APARTMENT - DAY

121

Tori sits at her computer scanning through files. Not having much luck. Just then there is a KNOCK at the door. She gets up and crosses to it. Opens it up.

ANGLE - ENO

stands there. In his hand he carries a BRIEFCASE; that looks very much like the Weather Manipulator. He nervously fidgets with a weather vane MEDALLION he wears around his neck.

ENO

Can I come in?

TORI

I've got nothing to say to you.

Tori turns her back on Eno. Walks back into the apartment.

ENO

Look, I know you're probably disappointed in me...

Tori whirls back around. Her eyes filled with betrayal.

121 CONTINUED:

121

TORI

Disappointed? Disappointed??!! That's  
the understatement of the century...

(lashing out)

I trusted you. I was ready to dedicate  
my life to you. And you turn out to  
be nothing more than a high-tech crook.

ENO

Tori...

TORI

Do you have any idea how many people  
could've died in that hurricane?! Or  
what would've happened if those houses  
came sliding down the Bluffs?!!

ENO

I was trying to make a point....

TORI

You've made an incredible discovery!  
You should be sharing it with the  
world instead of using it against it.

ENO

For years I've played by the rules.  
You saw how they were going to cut  
off our funding...

(taps the machine)

Now with this - and your powers..

TORI

(backing away)

My powers....but...how...?

ENO

The champagne waterfall. That boy in  
the river. The door you froze on the  
roof.

(earnest beat, then)

Think of what we could do together...

TORI

You're insane....

Eno tries to put his arms around Tori. But she SHOVES him.

TORI (CONT'D)

Get away from me....!

As she does -- a huge BLAST of FROST emanates from her body --  
completely SHROUDING the stunned Eno in ICE. He TUMBLES to  
the floor -- shuddering and shivering. Barely conscious.  
Tori looks from him to --

121    CONTINUED: (2)

121

RACK FOCUS - THE BRIEFCASE

which has landed on the ground. Tori GRABS it and hurries out the door -- leaving Eno QUIVERING on the floor.....

122    INT. MEGA CONTROL ROOM - DAY

122

J'Onn and the other four JLA members peer down at the briefcase Tori has given them.

J'ONN

You did the right thing, Tori.

J'Onn cracks open the briefcase as the MONITORS all POP on at once. The WEATHERMAN is on -- front and center.

WEATHERMAN (ON TV)

Time's up New Metro. You didn't pay the Weatherman. So now you pay the piper. So; the Final Forecast.

Tori, J'onn and the JLA trade looks as the Weatherman points to his computer generated WEATHER MAP.

WEATHERMAN (ON TV) (CONT'D)

In one hour, a massive tidal wave will hit New Metro -- wiping out sixty percent of its population.

(beat, smiles)

And on a lighter note -- one hundred percent of its government.

The CAMERA PUSHES in on the whacked-out Weatherman.

WEATHERMAN (ON TV) (CONT'D)

And if you think the Justice League will save you this time...think again. You have fifty-nine minutes!

ANGLE - TORI

\*

brought in. She points; incredulous:

TORI

But that's impossible -- we have the Weather Manipulator right here....

ANGLE - THE WEATHER MANIPULATOR

in J'Onn's hands. They all stare at it for the first time. Instead of a keyboard -- there's a FLASHING SENSOR.

J'ONN

It's a tracking device!



122 CONTINUED:

122

TORI

He set me up....

Tori reels as her fellow JLA members stare at her.

123 EXT. ATTANACK RIVER - DAY

123

A massive SOLAR FLARE SHOOTS out of the sky; down into the river. SIZZLING the water as it hits the surface.

124 EXT. ATTANACK RIVER - DAY

124

The flare SPIRALS to the bottom and SPREADS OVER the spaceship. The craft starts glowing FIERY RED -- and the water begins to BOIL.

125 INT. MEGA CONTROL ROOM - DAY

125

It's HEATING UP. Quickly.

RAY

What's happening?

J'onn looks down at the CONTROL PANEL. His eyes widen. The TEMPERATURE GAUGE is CLIMBING. Up and up and up. It will reach 300 degrees in less than a minute.

GUY

He's cooking us!

J'Onn hits buttons but everything SHORTS OUT. Motions:

J'ONN

The elevator! Quick!

ANGLE - THE ELEVATOR

Guy is the first to reach it. He hits the button to open it. Nothing happens. He rips off the access panel -- and sees a SMOKING circuit board....

GUY

Door's shorted out. We're trapped...

And as the JLA sees their plight heating up by the second, we slowly

FADE OUT:

END OF ACT SIX

ACT SEVEN

FADE IN:

126 INT. MEGA CONTROL ROOM - DAY

126

BUZZES and CRACKLES everywhere as J'Onn works the console trying to open the elevator. The others try manually.

BARRY

J'Onn, we're at two hundred degrees.

B.B.

I could try blasting us out.

J'ONN

Neuchromium alloy's impenetrable.

GUY

(to Tori)

Can't you freeze something?

J'Onn looks over at Tori. She's doubtful.

J'ONN

You've got to try, Tori...

ON TORI

Concentrating hard. But she's too rattled. Nothing happens.

TORI

I...I can't.

GUY

(to the others)

She couldn't have set us up, could she?

TORI

No.....!

J'ONN

Try again, Tori. You can do it.

Tori gives it another go. Same result -- nada.

BARRY

Two hundred ten degrees.

GUY

We can't waste time on her any longer!

Reluctantly, J'Onn turns away. Only Ray remains; staring at Tori hopefully.

126 CONTINUED:

126

GUY (CONT'D)

Ray! Let's go....!

Ray tears himself away from Tori with a sorry look. Then, hurries to join Guy at

ANGLE - THE ELEVATOR

Guy has MORPHED his ring into a CROWBAR -- trying to wedge open the door as the others push and pry with the crowbar.

GUY (CONT'D)

Not budging!

(frustrated)

Where's a repairman when you need one?

SNAP ZOOM - ON RAY

In a cartoon, a lightbulb would appear. He turns to Barry.

RAY

Give me a stick of your gum!

BARRY

But it's my last piece....

RAY

GIVE ME YOUR GUM!

Barry doesn't need to be yelled at twice. He hands over the stick. Ray unwraps it, chewing frantically.

J'ONN

What is he doing?

BARRY

It's called the Miracle Worker.

Ray FOLDS the FOIL; reaches into the exposed CIRCUIT BOARD. Then, applies the foil and sticks the gum on top.

RAY

Alright, NOW!!

Guy hits the elevator button and miraculously the door OPENS.

127 INT. MAINTENANCE ROOM - DAY

127

Everyone crowds into the room except J'Onn who starts to close the door behind them.

TORI

J'Onn....no.....

127 CONTINUED:

127

J'ONN

There's not enough room. Now go!  
I'll be fine. Three hundred degrees  
is a beach day where I come from.

J'Onn shuts the door. As Guy hits a button the elevator starts to rise -- and Barry starts unbuttoning his shirt.....

128 EXT. MAINTENANCE ROOM - DAY

128

Tori and the now COSTUMED Justice League emerge. Green Lantern starts making plans:

GREEN LANTERN

Flash, move people to higher ground.  
Fire, Atom: see if you can stop the  
wave from reaching the city. I'm  
going after Eno and that damn Weather  
Manipulator.

Green Lantern MORPHS his ring into a HELICOPTER BLADE.

RAY

With a wave the size he's talking  
about -- Eno's going to need a huge  
satellite dish.

Green Lantern nods; then SOARS into the air. FLASH RACES  
off in a RED STREAK.

TORI

What can I do?

ATOM

Get somewhere safe.

Atom SHRINKS down to POCKET SIZE and JUMPS in Fire's shoulder.  
FLAMES BLAST out of her feet --she takes off towards the  
ocean like she's on JET BOOSTERS.

TORI

But I thought maybe I could...?

But they're long gone. PUSH IN on Tori: frustrated and alone.

TIGHT ON - A SATELLITE DISH

Huge. Would provide Cable TV for millions. PULL BACK on

129 EXT. MT. GROUSE - DAY

129

Highest point in New Metro. Eno stands below the dish; his  
WEATHER MANIPULATOR wired into it. Suddenly

129      CONTINUED:

129

GREEN LANTERN

FLIES up right in front of him. He lands; and RETREATS the helicopter blade back into his ring.

GREEN LANTERN

Change in the forecast.

ENO

Ah, the dark cloud on an otherwise perfect day. How did you ever escape?

GREEN LANTERN

Juicy Fruit.

(smiles)

So much for your twenty million.

ENO

So much for New Metro.

Eno leans toward the Weather Manipulator's microphone.

ENO (CONT'D)

Initiate sequence.

(grins at Green Lantern)

Surf's up.

130      EXT. OCEAN - DAY

130

Gigantic LIGHTNING BOLTS drop out of the sky. And HIT the surface -- causing a gigantic TIDAL WAVE to grow -- and head directly for New Metro.

131      EXT. WATERFRONT - DAY

131

Fire, with Atom on her shoulder, FLIES over New Metro. Looks

132      EXT. NEW METRO - THEIR POV BELOW - DAY

132

The hundred foot WAVE gathers speed and strength.

FIRE (O.S.)

Any bright ideas, professor?

133      EXT. WATERFRONT - BACK ON FIRE AND ATOM - DAY

133

He peers down at the wave. And something else....

ATOM

Maybe we can cut it down to size.

She follows Atom's gaze.....

THEIR POV - THE STATUE OF JUSTICE

133 CONTINUED:

133

in the middle of the harbor towering 300 feet high.

BACK ON - FIRE

as she sees what Atom is proposing.

ATOM (CONT'D)

What do you think? I mean, it is a  
National Monument.

FIRE

(smiles)

Not anymore.

134 EXT. DOWNTOWN NEW METRO - DAY

134

Flash SPEEDS through the streets looking for stragglers. He  
glances at the WAVE, rapidly approaching. Then spots

FOUR KIDS

wandering lost outside a Group Home. He races over:

FLASH

Shouldn't you boys be with your  
counselor?

The smallest kid, DANIEL, speaks up.

DANIEL

He just took off and left us here.

FLASH

Guess that means I'm giving piggy  
back rides. Who's first?

They all try to climb on at once. But Daniel gets squeezed  
out.

FLASH (CONT'D)

Whoa whoa. I think three's my limit.

Flash looks at Daniel -- the one he's leaving behind.

FLASH (CONT'D)

Don't sweat it. I'll be right back.

And he's gone in a BLUR.

135 EXT. MT. GROUSE - DAY

135

Green Lantern holds out a hand to Eno; demanding:

135 CONTINUED:

135

GREEN LANTERN  
Hand over the Weather Manipulator,  
Eno.

ENO  
Give me a good reason to.

Green Lantern MORPHS his ring into a giant CHAINSAW. He  
levels it at Eno. \*

ENO (CONT'D)  
Not bad.

Eno starts to hand the Weather Manipulator to Green Lantern;  
then suddenly he turns and HURLS

THE WEATHER MANIPULATOR

over the cliff where it SMASHES on the rocks below.

BACK ON - ENO

He gives a shrug. Smiles at Green Lantern.

ENO (CONT'D)  
Ooops.

Seething, Green Lantern taps his ear to activate his COMDOT.

GREEN LANTERN  
I can't stop the wave.

136 EXT. STATUE OF JUSTICE - DAY

136

Fire and Atom stand at the base of the statuesque monument  
and are just getting the bad news on their COMDOTS.

GREEN LANTERN (O.S.)  
...repeat...I can't stop the wave....

Realizing that it is up to them -- Fire SHOOTS a COLUMN of  
FLAMES at the base of the statue. Atom looks behind them.

INCLUDE THEIR POV - THE TIDAL WAVE

looming up on the horizon.

ATOM  
Hurry.

FIRE  
You know someone who can do this  
faster; give 'em a call.

She finishes FLAMECUTTING

136 CONTINUED:

136

THE STATUE OF JUSTICE

which TOPPLES like a tree.

ATOM

Oh no, it's falling the wrong way!

SPLASH! The statue lands -- and SINKS right into the sea.  
Disappearing from sight.

ATOM (CONT'D)

Got a Plan B?

THE TIDAL WAVE

ROARS up -- with nothing in its path to stop it. As Atom  
and Fire trade grim looks go to

137 EXT. RIVERBANK - ON TORI - DAY

137

She's dazed; wandering through an hysterical crowd that runs  
away from the approaching wave. She stops; and looks at  
the SCREAMING New Metroites -- all afraid; all desperate.

PUSH IN - TIGHTER ON TORI

As an eerie CALM suddenly passes over her. She turns to  
face the wave -- her face filling with RESOLVE. A long beat,  
then she starts walking TOWARD the tidal wave. A lone soul --  
moving against the crowd for the first time in her life.

138 EXT. DOWNTOWN - DAY

138

Daniel waits anxiously for Flash -- has he been forgotten?  
Then, his face lights up as he sees

THE RED BLUR

returning. Flash pulls to a stop. And looks up at

THE TIDAL WAVE

Almost on top of them.

BACK ON - FLASH

About to grab Daniel when his heart fills with dismay --

WIDEN - THE GROUP HOME

TWENTY more kids rush outside. Flash realizes that he cannot  
take them all...but he also can't leave them. Suddenly,  
Fire's VOICE comes over the COMDOT.



138 CONTINUED:

138

FIRE (O.S.)

It's no good! Get out of there now!

But Flash has run out of time. He drops to his knees and WRAPS his arms around Daniel and the crying children.

FLASH

It's okay...it's gonna be okay.

But he knows that it won't be -- as the SHADOW of the ROARING wave falls above them. Flash BRACES for the deadly blow. A harrowing beat....

Then, SILENCE. Stunned, Flash looks up....

139 EXT. MT. GROUSE - DAY

139

Green Lantern slowly stands and stares down at the city. Awestruck. And Eno's smile fades.

140 EXT. CITY - DAY

140

Atom and Fire look back to see --

THEIR POV - TORI

standing at water's edge. Her eyes shut tight; concentrating with all her might. She slowly opens her eyes; then CRIES out with JOY as she sees

THE TIDAL WAVE

A two hundred foot wall of water HANGING above the city -- FROZEN SOLID! Ice starts FLAKING off and dripping onto Tori's proud head. \*

141 EXT. DOWNTOWN - DAY

141

Flash gets to his feet; grins at Daniel and the kids. Hiding his relief from the children who look up and get dripping slush in their eyes. \*

FLASH

See? What'd I tell ya?

142 EXT. CITY - DAY

142

Atom and Fire stare at the ice wall. Both proud as can be.

FIRE

Thatta girl.

143 EXT. MT. GROUSE - DAY

143

Eno's face contorts with rage.

143 CONTINUED:

143

ENO

Noooooo!

Green Lantern responds by MORPHING his ring into a LASSO and happily TIES it around Eno's shoulders.

\*

GREEN LANTERN

Darn weathermen -- they're never right.

144 EXT. RIVERBANK - DAY

144

A satisfied Tori sighs -- and just walks away.

DISSOLVE TO:

145 EXT. NEW METRO SKYLINE - DAY

145

Hot and humid. The sun beats down on the ICE-COVERED tidal wave. Slowly starting to melt it back into a calm sea....

146 INT. TORI'S APARTMENT - DAY

146

Tori is curled up on the sofa with a book. Winston putters around the apartment; then starts BARKING as someone KNOCKS. Tori closes the book; crosses to the door. She looks out

ANGLE - THE PEEPHOLE

Four faces are smudged close on the other side -- Ray, B.B., Barry and Guy. Tori does an about-face; calling out:

TORI

Go away.

She walks back to the sofa passing Winston who is GROWLING while doing a Texas two-step near the BOTTOM of

ANGLE - THE DOOR FRAME

A teensy-weensy Ray CRAWLS under the door. He might be all of a half-inch tall. Winston looks ready to eat him for a snack when Ray suddenly SPRINGS to his normal height causing the dog to go SCAMPERING into a corner.

TORI (CONT'D)

That's not very nice.

RAY

We weren't very nice either.

Ray opens the front door -- allowing the other three to enter. B.B. is carrying a shopping bag.

TORI

What are you guys doing here?

146 CONTINUED:

146

The four JLA members look at each other -- wondering who shall speak first. A beat; then all TALK AT ONCE:

GUY

We want you to come back.

BARRY

You're practically part of the family.

B.B.

Dysfunctional as it might be...

RAY

Just don't give us the cold shoulder.

Even Tori winces at that one...

TORI

Oh, I don't know....

B.B.

But you can't say no.....

B.B. pulls a snazzy ICE-BLUE COSTUME out of the shopping bag. Classy; form-fitting, just sexy enough.

B.B. (CONT'D)

I even made you this...sewed it myself.  
(hands it Tori, smiles)  
And if you ever tell anyone that -- I  
might have to kill you.

Tori can't help smiling as she runs her fingers over the material. She's obviously touched.

RAY

B.B. was even thinking you could call  
yourself Ice....

B.B.

Not to mention I never had a sister  
and...

She lets that hang there. Tori bursts out laughing.

TORI

You guys really know how to lay it on  
thick, don't you?

GUY

Does this mean you're saying yes?

A long beat. Then, Tori nods -- grinning from ear to ear.

146 CONTINUED: (2)

146

BARRY  
That's terrific.

GUY  
Here. J'Onn wants to say something.

Guy MORPHS his ring into a GREEN TV -- J'Onn appears on it.

J'ONN (ON TV)  
They talk you into it yet, Tori?

TORI  
Yes. Somehow....

J'ONN  
I look forward to working with you.

Guy ZAPS the TV off. Then:

GUY  
I'd say we should stick around and  
celebrate but I've got a lunch date  
with Cheryl.  
(sheepish)  
Seems she's decided to give me another  
chance.

He hugs Tori, then rushes out. B.B. shakes her head.

B.B.  
The girl will learn soon enough.  
(hugs Tori tight)  
I gotta run too. Martin's waiting  
for me.

BARRY  
You still seeing that guy?

B.B.  
Hardly. He wants me to meet his new  
girlfriend.  
(with a hint of jealousy)  
Some thirteen year old cheerleader.

BARRY  
I'm not going to even touch that one.

B.B. smiles; and follows Guy out. Barry steps forward:

BARRY (CONT'D)  
Besides, I've got to get back to my  
new job.

(MORE)

146 CONTINUED: (3)

146

BARRY (CONT'D)

(off Tori's look)

They hired me as a counselor down at  
that group home. Never been so  
exhausted in my life.

He throws his arms around Tori; and exits too -- leaving Ray  
alone with Tori.

TORI

And you have to go to....?

RAY

Nowhere. School's on a field trip --  
watching that giant snowcone of yours  
melt in the bay.

(beat, then)

Want to grab some lunch?

TORI

I'd like that....let me get my purse.

She goes to fetch it off the kitchen counter. Beat. Turns:

TORI (CONT'D)

What would you have done if I'd said  
no? I mean; I know who you all are.

RAY

(mischievous smile)

Don't ask.

147 EXT. NEW METRO COURT BUILDING - DAY

147

A mean-looking MARSHAL is escorting a handcuffed Eno toward  
a waiting transport van. Eno wears a suit -- and a grim  
expression having spent a lousy day in court.

MARSHAL

Thought you might want to know the  
thirty year forecast. Mostly bars;  
lousy food and no chance of parole.

The marshal laughs. And Eno GRUMBLES to himself as he is  
SHOVED into the back of the van.

148 INT. TRANSPORT VAN - DAY

148

Bumping along city streets. Eno sits by himself. A long  
beat. Then, he brings his handcuffed hands up to

THE WEATHER VANE MEDALLION

around his neck. Eno manages to CRACK it open. A RED LASER  
shoots out...

149 EXT. CITY PARK - DAY

149

The van HURTLES by CAMERA. A long beat; then way in the distance we can HEAR a SQUEALING of BRAKES and a CRASH. But we pay that no more heed as we PUSH INTO the park to PICK UP

TORI AND RAY

walking along; eating hot dogs. They bask in the hot sun -- and grin seeing KIDS frolicking in a FIRE HYDRANT'S spray.

GO TIGHT - ON TORI

She stops. An idea forms. She closes her eyes in concentration. When, she opens them back up -- Ray is flashing an approving smile. They continue walking on as we

WIDEN - ON THE KIDS

who start SHRIEKING with delight. The water spray has turned to SNOW creating a winter wonderland in the dead of summer.

BACK ON - TORI

Revelling in the children's joy -- and realizing...maybe this superhero thing isn't so bad after all as we TILT UP to \*

ANGLE - THE NEW METRO SKYLINE \*

and the JUMBOTRON high above New Metro Square beaming down \*  
its grateful message: "THANKS JLA FOR SAVING OUR CITY".....as \*  
we slowly

FADE OUT: