THE FLASH
"War Wagon"

Written by
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and
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Directed by
THE FLASH
"War Wagon"

CAST

BARRY
HACKER
MAJOR
ONE-EYE
BELLOWS
MURPHY
DISPATCHER (V.O.)
REPORTER #1
TINA
JULIO
DARLENE
NEIDERMEYER
KLINE
IRIS
COOPER
SCIENTIST
DRIVER
SCHPENK
REPORTER #2
RADIO (V.O.)
THE FLASH
"War Wagon"

SET LIST

INTERIORS:
GOVERNMENT BUILDING
   Office
   Hallway
TINA'S LAB
TINA'S APARTMENT
BARRY'S APARTMENT
BARRY'S LAB
POLICE STATION
   Cooper's Office
POLICE CRIME LAB
POLICE TRAINING GROUNDS
   Garage Area
ABANDONED BARN

EXTERIORS:
GOVERNMENT BUILDING
CENTRAL CITY STREETS
POLICE TRAINING GROUNDS
   Garage Area
TINA'S APARTMENT
ARMORY
DEsertED ROAD
OUTER ROAD
DRy LAKE BED
CENTRAL CITY
FADE IN:

Glowing neon draws us in to Central City. The title "WAR WAGON" is erased as a red blur scorches past.

1
EXT. GOVERNMENT BUILDING - NIGHT

A small electronic box is placed near the threshold of the main entrance. A switch is flicked and a tiny beam of light shoots across the threshold.

2
ANGLE

THREE grappling hook GUNS FIRE SIMULTANEOUSLY, the hooks finding secure landings.

With heart-throbbing synchronized precision, three black-clad figures scale the wall of this darkened, multi-story structure.

3
ANGLE - WINDOW LEDGE ABOVE

HACKER, a wiry black man, connects a high-tech window cutter and cuts a circle with a blue laser. Looking on with calculating eyes is the obvious leader of the group, who has short-cropped, white hair and a chiseled-in-stone, G. Gordon Liddy-type intensity about him. We'll come to know him as the MAJOR. The Major checks his watch.

MAJOR

Two minutes, thirty-eight seconds, go.

Hacker looks to the other man, an imposing killer-type whose most disturbing feature is his right eye -- it's crudely-stitched shut. He's known as Jack -- "ONE-EYED" JACK. Hacker pops the glass and we...

CUT TO:

4
INT. MURPHY AND BELLOWS' SQUAD CAR - NIGHT

BELLOWS drives, MURPHY pontificates, as he reads the paper. The headline reads: TERRORIST CONVICTED, HEADED TO FED PEN, and beneath it is a distinctive picture of an ominous terrorist -- Hans Schpenk.
CONTINUED:

MURPHY
(re: article)
I tell ya', Bellows, whole world's gone crazy. Terrorist convicted of killing thirty-eight people says he did it for peace. I say lock him up and throw away the key.

BELLOWS
Murphy, put a cork in it. I'm trying to sleep.

MURPHY
(undeterred)
He's not the only one needs locking up. Ought to take all the flakes claim to be seein' this red flash thing runnin' around and put them behind bars. Looney bars.

Bellows is saved from this as the radio dispatcher interrupts.

dispatcher (V.O.)
(on radio)
Unit forty-three, possible two fifty-eight in progress, Warrick Towers -- silent alarm triggered, fifth floor offices.

BELLOWS
(into radio)
Forty-three, we're about a block away, responding.

INT. GOVERNMENT BUILDING - OFFICE - NIGHT

Our three ominous intruders are at work. The Major checks his watch as Hacker works the keyboard of a computer.

MAJOR
Hacker, one minute, fifty-five seconds.

HACKER
No problem, Major, I've seen tinker toys more sophisticated than this dinosaur.

MAJOR
(humorless)
Just do it.
ANGLE - ONE-EYE

putting the finishing touches of an electronic timing
device into a plastique bomb.

MAJOR
(re: room)
Jack, I want no tracks to follow.

One-Eye smiles and continues to work. Suddenly a BEEPER
SOUNDS on the Major's belt. He checks his watch.

MAJOR
Right on schedule.

EXT. GOVERNMENT BUILDING - NIGHT (CONTINUOUS ACTION)

Murphy's boot has tripped and is blocking the light
beam sensor the Major left. Bellows spots the
dangling ropes.

BELLOWS
(on radio)
Unit forty-three, request back-up
at Warrick Towers.

MURPHY
Government computer center, maybe
we'll catch a thief changing his
tax form. Whole world's gone
crazy.

As they enter we...

CUT TO:

INT. GOVERNMENT BUILDING - OFFICE - CONTINUOUS ACTION

One-Eye has finished the wiring of the bomb, and looks to
the Major.

MAJOR
Set it for thirty seconds.

One-Eye does.

EXT. CENTRAL CITY STREET - NIGHT

Exiting a bar is a drunk who fumbles toward his Caddy,
jiggling his keys. As he attempts to unlock the door a
red blur blows past him. Burping, he looks after it,
then is startled to find he no longer has his keys.
FLASH

zooms down the street. Touching his earpiece he hears...

DISPATCHER (V.O.)
All units, unit forty-three requests back-up, Warrick Towers...

In a blur, he accelerates O.S.

INT. GOVERNMENT BUILDING - HALLWAY - NIGHT (CONTINUOUS ACTION)

Murphy and Bellows cautiously make their way toward the office doors.

INT. GOVERNMENT BUILDING - OFFICE - NIGHT (CONTINUOUS ACTION)

The plastique timer reaches twenty-five seconds. One-Eye plays lookout near the office entrance.

ONE-EYE
Cops coming --

Hacker's face lights up. He removes a floppy from the computer.

HACKER
Got it!

MAJOR
Let's move.

They move to and out of the window. The timer is down to fifteen seconds.

ANGLE - MURPHY AND BELLOWS

enter the office. They walk cautiously and unexpectedly toward the bomb. Twelve, eleven, ten...

EXT. BUILDING - NIGHT

Our trio drops the last several feet, hitting the ground running.
MURPHY AND BELLOWS

move ever closer to the bomb. Eight, seven, six...

EXT. BUILDING - NIGHT (CONTINUOUS ACTION)

The Flash enters in a blinding blur.

INT. OFFICE - NIGHT (CONTINUOUS ACTION)

Murphy and Bellows suddenly realize they are upon a bomb. Four, three...

BELLOWS

Look out!

Both cops turn and dive away. As they do, a red blur zooms past, grabs the bomb, moves to the window. Two, one...

EXT. GOVERNMENT BUILDING - NIGHT (CONTINUOUS ACTION)

A fireball erupts in mid-air outside the building.

MAJOR

and his cohorts look at each other with confusion.

INT. GOVERNMENT BUILDING - OFFICE - NIGHT (CONTINUOUS ACTION)

As the dust settles, along with papers floating back to the floor, Murphy and Bellows don't know what to make of it.

MURPHY

(re: Flash)
What the hell was that thing?

BELLOWS

Our one-way ticket to the looney bin.

CUT TO:
REPORTER #1 (V.O.)
But the thwarted bombing was but
one of last night's mysteries.
Once again there were over a half
dozens reported sightings of the
mysterious red image known as 'The
Flash.'

We pull back from this image and realize we are now
watching this report on TV.

INT. TINA'S LAB - DAY

TINA makes notations on a file as BARRY finishes a
session on a laser light coordination board. (a
4 X 8 board with lights that flash randomly -- Barry
tries to touch them as they do.) His Flash suit is
nearby.

TINA
(re: TV)
Just how many places did you go
last night?

Barry loses his concentration, flubs the board test
and turns to his Flash suit.

BARRY
Dozen or so.
(re: ear piece)
I adjusted my radio communicator
to the police frequency.

TINA
Look, Barry, you shouldn't be
doing that.

BARRY
And I shouldn't be here doing
this. Julio's covering for me at
Warrick Towers, but I need to get
over there.

He looks over her notes on the file.

BARRY
(reading)
Tina, my file's labelled 'rat.'

TINA
'Rat' is the fake name I've given
the Flash file.

(CONTINUED)
BARRY
(reading)
But this is about a rat.

TINA
I write all the data in code in case my research falls into the wrong hands.
(then; off his confused look)
You transpose letters to form new words. It's a simple code pattern, if you know the key.

BARRY
You think of me as a rat?

TINA
Only when you sneak around at night

BARRY
Fair enough.
(re: test)
So do I get the cheese?

TINA
No, Barry. Your metabolism is completely unstable and your coordination is erratic at best.

BARRY
Oh, yeah, watch.

Barry turns on the laser board and turns the control dial to "high." The board starts slowly to blink randomly with Barry hitting each light like a machine.

TINA
Barry, don't blow out the computer brain.

The lights blink faster and faster, Barry keeping up, the machine beginning to shake as Barry pushes it to the limit, until it can handle no more and finally blanks out.

BARRY
Ta da!

TINA
It's not funny, Barry. When you go into Flash mode you pay a physical price.

(MORE)

(CONTINUED)
TINA (CONT'D)

(beat)
So, you can't run around every
night looking for trouble.

BARRY
I'm looking to stop trouble. I
want to put my gift to good use.
Besides, if I hadn't done it last
night, Murphy and Bellows
could've been seriously hurt --
or worse.

TINA
If you don't watch out, you'll be
seriously hurt -- or worse.
(caring)
I can't go through that again.

Tina turns away. Barry realizes the depths of her
concern and lends a comforting hand.

BARRY
(trying to lighten
her up)
Don't worry, I'm not gonna burn
out -- I'm Super Rat.
(re: watch)
And I'm super late -- see ya'.

Grabbing his Flash suit Barry is gone in an instant.
Tina just shakes her head.

INT. GOVERNMENT OFFICE - DAY

The place looks like Kansas after Dorothy was blown
away. Investigators investigate, Barry, dusting for
prints, listens to the same TV Reporter #1 interview
Murphy and Bellows, who preen in front of the camera.

REPORTER #1
I'm with officers Murphy and
Bellows, whose heroic act saved
this building.

Murphy and Bellows share a look.

REPORTER #1
Tell us in your own words,
extactly what happened?

(CONTINUED)
BELLOWS
It all happened so quickly I'm not really sure.

REPORTER #1
What do you mean?

MURPHY
(jumping in)
What he means is it was all instinctual. We're just two ordinary cops, doing our jobs -- heroic is your word -- a good word.

Barry seems to be enjoying this exchange, his attention turns to JULIO who enters with a plastic evidence bag. He takes note of Barry's slow progress.

JULIO
(re: Barry's slow progress)
Say, lightning, at that rate you'll get the whole place dusted by the twenty-first -- century that is.

BARRY
Didn't get much sleep last night.
(then)
Thanks for covering for me.

JULIO
No problem.
(then re: Murphy and Bellows)
Can you believe those two clowns? They're gonna be impossible now.

BARRY
Let 'em gloat. They're heroes.
(re: dusting)
Whoever did this job didn't leave their calling cards.

JULIO
Maybe, maybe not.
(re: bag)
Found this outside.

BARRY
Mercury switch -- the bomb's triggering device.

(CONTINUED)
JULIO
Yeah, it's heavy duty stuff.

BARRY
I'll say, it's what the military uses -- looks like real pro work.

Just then an office data processor, DARLENE, enters.

DARLENE
(dejected; re: mess)
Looks like a tornado hit this place.

BARRY
A bomb.

DARLENE
Tornado -- bomb, either way
Darlene Webb will have to clean it up. You a cop?

BARRY
I'm from the crime lab, my name's Barry Allen. Miss Webb, do you have any idea why anyone would want to bomb this place?

DARLENE
You're asking the wrong person. All I do is push paper and computer keys. But it could be anything. We store all the government's info here -- everything from court records to the President's home phone number.

Just then, DET. LANCE NEIDERMeyer interrupts them. Neidermeyer is a humorless-suit, grade A ladder-climber.

NEIDERMeyer
Excuse me.
(pulls them aside)
What are you guys doing?

BARRY
Gathering evidence.

NEIDERMeyer
You were questioning a witness. This is McMann's case.

(Continued)
JULIO
(re: Neidermeyer)
Then what brings the Assistant Chief out here?

NEIDERMEYER
(correcting)
Deputy Chief.

BARRY
Neidermeyer, I thought you left detective stuff behind when you were put in charge of the Peace Keeper project?

NEIDERMEYER
Even in my new position, a real cop occasionally works the streets.
(then)
Gentlemen, let the detectives do the detecting.

Neidermeyer walks off, leading Darlene away.

BARRY
Neidermeyer's a real piece of work.

JULIO
I hear he and Stalin have the same answering service.

They smile and we...

CUT TO:

INT. TINA'S APARTMENT - NIGHT

Tina shuts OFF her BLENDER and hurriedly hands the pitcher to a dubious Barry who sniffs the pinkish, chunky liquid. She turns ON her TV.

BARRY
(cringing, re: pitcher)
Eeow -- what is it?

TINA
Trust me.

(CONTINUED)
BARRY
(sniffs)
What is it?

TINA
(covering)
It's, uh, a high protein
remetabolizer. Trust me.

BARRY
(not biting)
My father told me to never trust
a woman who said 'Trust me.'
What is it?

TINA
It's something you'll drink every
day if you're going to Flash
around every night.

A reluctant Barry chugs a glassful.

TINA
Of course, it's going to be tough
finding a steady supply of raw
pig thyroid.

A disgusted Barry eyes her, then the chunky residue
at the bottom of the glass.

BARRY
(shocked disgust)
Thyroids?

TINA
I told you to trust me.
(then, re: TV)
Shh.

ANGLE - TV SCREEN - JOE KLINE

on the set of "Voice of the City."

KLINE (V.O.)
(on TV screen)
I'm Joe Kline and this is Voice
of the City. Tonight we discuss
Central City PD's controversial,
five million dollar, anti-crime
vehicle -- the Peace Keeper.

(CONTINUED)
BARRY
(to Tina)
Once that baby hits the streets,
the Flash won't need to be
sneaking around nights -- or
drinking this days.

TINA

Shhh...

KLINE (V.O.)
(on TV screen)
My guests are Deputy Police Chief,
Lance Neidermeyer, the force's key
proponent of the vehicle...

BARRY
And a complete jerk...

KLINE (V.O.)
(on TV screen)
And Dr. Tina McGee, who
represents S.S.T., Scientists
for Sane Technology, a consortium
of scientists who stand opposed
to the proliferation of armaments
in society.

Barry shoots a look of shock to Tina.

BARRY
You?

TINA
Your coordination may be shot,
but you're very observant. Now
be quiet.

KLINE (V.O.)
(on TV screen)
Dr. McGee, there have been
rumblings of late regarding your
group's methods -- that your
orderly protests against the so-
called Peace Keeper have
deteriorated into outbursts of
violent civil disobedience.

TINA (V.O.)
(on TV screen)
That's not true. We've played
very fair on this...
(MORE)

(CONTINUED)
TINA (V.O.) (CONT'D)
(on TV screen)
... careful to follow the proper
channels in presenting our case
to Chief Cooper and Deputy Chief
Neidermeyer. I feel that we've
done that in a proper and rational
manner.

NEIDERMEYER (V.O.)
I recently received a 'proper and
rational' brick through my car
window -- courtesy of your group.

TINA (V.O.)
(on TV screen)
I assure you no one in S.S.T. did
that. We're concerned scientists,
not impulsive radicals.
(then)
But there is a growing frustration
in our ranks. Until now our fears
of the Peace Keeper's excessive
armaments have been muzzled by the
department. That's why we're
bringing our case to the people.

KLINE (V.O.)
(on TV screen; to
Neidermeyer)
The project has been shrouded in
secrecy. It makes us all wonder
what's really behind the veil.

NEIDERMEYER (V.O.)
(on TV screen)
As you'll see tomorrow, the
Peace Keeper is nothing but a
vehicle to protect public safety.
If Dr. McGee has evidence to the
contrary, let her present it now.

TINA (V.O.)
(on TV screen)
We don't have it yet, but we're
very close.

BARRY
You're one of them? I didn't
know you were one of them.
TINA
There's a lot of that things we
don't know about each other.

BARRY
But you're one of them.

TINA
'One of them'? You make it sound
like we have the plague.

BARRY
I didn't mean it that way. It's
just that there's been a lot of
crazy talk at the station about
you S.S.T. guys.

TINA
Crazy talk. Barry, we're a group
of scientists who think it's
irrational for the police to
unleash a vehicle of excessive
force on the streets of Central
City. What is it about that that
makes us sound insane?

BARRY
I didn't say you were insane, but
neither is the department. Look,
the Peace Keeper was built to
save lives, cop lives.

TINA
I'm all for saving police lives,
but S.S.T. suspects the Peace
Keeper has more fire power than
most Third World countries --
does that sound sane to you?

BARRY
Sure, if it's aimed at the bad
guys.

TINA
But who decides who's 'bad'? One
day it's bank robbers, the next
it's a bunch of peaceful
protestors.

BARRY
Come on, Chief Cooper's too
decent a man, to let the Peace
Keeper hurt Central City.

(CONTINUED)
TINA
Maybe not intentionally. But what happens when Cooper's gone? What if Neidermeyer was in charge?

BARRY
Look, this is all hypothetical -- like you said, you don't even have solid proof. We just have to trust the powers that be.

TINA
I can't do that.

BARRY
Then you'll just have to trust me.

TINA
(smiles)
My mother told me never to trust a man who said 'Trust me.'
(beat)
I have to do this.

On their shared looks, we...

CUT TO:

INT. BARRY'S APARTMENT - NIGHT

It's late and a tired Barry enters to find Iris seated at a table decorated for a celebratory dinner, Earl at her feet. It's clear from the hurt look on her face and the melting nubs of what were candles that she's been waiting a long, long time.

BARRY
(sighs)
Oh, Iris, I'm sorry.

A deflated Iris pats Earl on the head.

IRIS
It's okay, Barry, Earl was excited that my paintings are going to be shown in Paris.

BARRY
I'm excited, too.

IRIS
But not excited enough to take a couple of weeks off and go with me.

(CONTINUED)
CONTINUED:

BARRY
Iris, we've talked about that. I have a lot of new stuff going on right now and --
(changing subject)
Can we still eat?

She blows out the nubs and places the plates in front of Earl who goes to work.

IRIS
Nouveau cuisine, once it's cold, you can't reheat it.
(to Earl; for Barry's benefit)
But Earl doesn't mind -- he doesn't have any expectations.

BARRY
Iris, I --

IRIS
(finishing)
Forgot. I know. You've been forgetting a lot lately.

BARRY
What do you want me to say?

IRIS
Something. Anything.
(beat)
Barry, since the accident you've been different. Strange.

BARRY
Look, I've just been running around a lot lately.

IRIS
(then)
Where were you tonight?

BARRY
Doing some -- test.

IRIS
With Tina?

BARRY
Yeah.
IRIS
You've been with Tina a lot lately, too.

She exits. A dejected Barry pats Earl on the head.

EXT. POLICE TRAINING GROUNDS - DAY

A small band of protesters led by Tina demonstrate at the entrance to the grounds. Signs read: "Peace, Not the Peace Keeper; Food Not Force, etc."

Murphy and Bellows are checking the I.D.s of those who enter.

Just then Barry arrives having to break through the protesters' line to get in. Barry and Tina share a beat of eye contact as he reaches Murphy.

MURPHY
(re: protesters)
Nothing like a bunch of eggheads with an attitude, huh, Barry?

BARRY
Just people with a different idea.

A vocal Tina watches as Barry enters.

ANGLE - VIEWING AREA

Seated on a riser off to the side we see CHIEF COOPER and Neidermeyer. Other dignitaries and press people, including Joe Kline are present as well, all waiting with anticipation. Barry finds a seat as the show begins.

NEIDERMEYER (V.O.)
narrating over PA
A criminal situation unfolds on the streets of our city. Police respond to what appears to be a routine call, but suddenly find themselves in an ambush situation.

ANGLE - MOCK UP OF STREET

A police car comes to a halt. As it does, numerous plywood bad guys with real guns pop up and riddle the cop car with GUNFIRE.

(CONTINUED)
CONTINUED:

NEIDERMEYER (V.O.)
The typical police response ends
in tragedy. But in atypical times
we need an atypical solution.

ANOTHER ANGLE

Just then, blasting onto centerstage through a cur-
tain of smoke, the Peace Keeper appears. An ominous
vehicle that looks like it means business -- and does.

The plywood bad guys unleash a hail of BULLETS just
like the hail that destroyed the cop car, but they
bounce off like bugs on a windshield.

NEIDERMEYER (V.O.)
The Peace Keeper police response
vehicle is the solution for
today's crime problems.

As Neidermeyer talks, the Peace Keeper systematically
turns the plywood bad guys into toothpicks with its
front Gatling guns.

NEIDERMEYER (V.O.)
The Peace Keeper. Invincibility
on the right side of the law.

A very pleased Neidermeyer leans over to Chief Cooper
as the crowd applause swells.

NEIDERMEYER
I have a very good feeling about
this, Chief -- all of our hard
work is finally paying off.

COOPER
I hope so, Lance -- we all hope so.

On Neidermeyer's smile and the crowd applause, we...

CUT TO:

EXT. POLICE TRAINING GROUNDS - LATER

Near the gate a determined Tina is joined by an
excited fellow SCIENTIST holding a sheaf of papers.

SCIENTIST
(re: papers)
Tina, we've got it, we've finally
got it.

Tina perks to this and we...
The Peace Keeper is parked and on display. Chief Cooper and Neidermeyer are answering questions at a nearby press conference. Barry looks on.

NEIDERMEYER
It's all state of the art. The Peace Keeper is equipped with a sight-sound-heat computer brain sensor that can process over one hundred bits of information per second.

COOPER
The vehicle will not only aid us in crime fighting, but will be of great benefit in emergency situations as well. Clearly, we're very fortunate to have it.

NEIDERMEYER
Let's get a couple of shots of the Chief atop the Peace Keeper.

Just then, Tina breaks through the throng of reporters, and stands near Joe Kline.

TINA
Question, Chief -- This city already has an armory stocked full with weaponry -- why then do we need a vehicle with excessive offensive capabilities?

COOPER
Dr. McGee, we've been through this before.

NEIDERMEYER
And all your allegations have been unfounded.

TINA
(indicating sheaf)
Not anymore. I have an invoice with your signature approving the purchase of an X914 for the Peace Keeper which is a guidance system for a homing missile.

A rumble goes through the crowd.

(Continued)
CONTINUED:

KLINE
(re: invoice)
Let me see that.

Tina hands it to Kline.

KLINE
What about this, Chief? What's the Peace Keeper doing with missiles?

NEIDERMEYER
I'm afraid we have no more time for questions.

KLINE
What are you hiding?

Neidermeyer escorts Cooper through the crowd toward a waiting car. The press shark corps, sensing blood in the water, continue their assault AD LIBBING questions. Control is quickly being lost.

TINA
We deserve the truth!

A pissed Neidermeyer grabs Tina's arm.

NEIDERMEYER
Lady, I've had about enough of you.

Tina winces under his grip until a hand forcefully grabs Neidermeyer's arm. It's Barry.

BARRY
Let her go.

NEIDERMEYER
Friend of yours, Allen? Well, my advice is to get her out of here and get her out of here now!

Neidermeyer exits. Barry turns to Tina.

TINA
We've got them on the ropes, Barry, one more punch and they're out.

BARRY
Tina, I hope you know what you're doing.

(CONTINUED)
CONTINUED: (2)

Just then, the press corps swarm around her, separating her from Barry. Kline shoves a microphone at her.

KLINE
The police are clearly concerned, Dr. McGee -- What other proof do you have?

ANGLE - MAJOR

Dressed like an observer, noting the commotion, then turning to the Peace Keeper as he's joined by One-Eye and Hacker.

MAJOR
Perfect timing, we move tonight.

CUT TO:

INT. POLICE TRAINING GROUNDS - GARAGE AREA - NIGHT

We see three policemen chatting nonchalantly as they pass by a small, one-man guard shack at the entrance to the garage area. A police guard inside the shack waves to them.

ANOTHER ANGLE

After a beat, a tiny laser beam shoots out of the shadows into the guard's view. He does a double take at the beam, gets up and follows it, only to find a violent blow to the head at the other end, courtesy of the Major. Hacker hooks a hand-held mini computer into the guard's electronic board. He hits a few buttons and the iron door to the garage unlocks.

INT. GARAGE AREA - NIGHT

Entering with stealth and cunning Hacker and the Major make their way silently through the shadows. They peer inside...

THEIR POV

Two heavily armed police guards stand sentry near the Peace Keeper.
BACK TO SCENE

Hacker and the Major withdraw tazer guns and head off separately. Hacker tosses a rock toward the Peace Keeper.

The guards turn in response and as they do Hacker and the Major unleash their tazer into the unsuspecting prey. Shaking violently from the electric shock, the guards go down and out -- but not before one triggers an ALARM.

MAJOR

Let's move!

Major and Hacker disappear inside the VEHICLE which ROARS to life. The Peace Keeper pulls out like a runaway train, plowing through an adjacent exit as several police arrive, too late answering the alarm. Their BULLETS have no effect. On their confusion...

CUT TO:

EXT. TINA'S APARTMENT - NIGHT

It's late as Tina exits her van and crosses to her front door. But the key she's about to put in the knob falls from her hand as she's violently grabbed from behind.

A hand over her mouth, her arm behind her back, Tina is helpless as she frightfully looks at her attacker -- or more clearly -- the crudely stitched eye of One-Eyed Jack.

ON her terrified look, we...

FADE OUT.

END OF ACT ONE
ACT TWO

41

INT. ABANDONED BARN - DAY

The Peace Keeper sits silent near where the Major and One-Eye confer. Hacker, holding a tray of food, passes, disappearing into a stall.

42

ANGLE - STALL

A hand-tied and gagged Tina appears to be sleeping atop scattered hay in a barn stall. A goat stands nearby. Hacker approaches her with the tray. He leans down closer to her until...

Tina, feigning sleep, throws a kick upward. A swift Hacker adroitly dodges it. Tina recoils, fear in her heart, anger in her eyes.

HACKER

Chill, lady -- just thought you might want some chow.

He indicates food. She ignores it. He moves in to take off her gag.

HACKER

You can scream if you want to...

(indicates goat)

But unless Billy here knows how to dial a phone, there's no one around to help you.

He removes the gag, she doesn't scream but she is pissed.

TINA

What do you want from me?!

HACKER

That's not important now.

TINA

Maybe not to you.

(then, points to eye)

Where's the other guy? The one-eyed guy?

HACKER


(MORE)

(CONTINUED)
CONTINUED:

HACKER (CONT'D)
Scooped his eye out with a spoon.
Sewed it up himself, but he's
been in a bad mood ever since.
(then, re: food)
Suit yourself on the chow.
(leaving)
But don't try to run -- we'll be
around.

TINA
Why am I here, damnit?!

But he ignores her and rejoins the Major and One-Eye.
She peers out of the stall and much to her shock spots
the Peace Keeper. ON her stunned expression, we...

EXT. POLICE TRAINING GROUNDS - GARAGE AREA - DAY

Lots of police. Barry investigates the aftermath of
the Peace Keeper theft. It's a big deal as we see Cooper
and Neidermeyer talking heatedly to the side. Barry
notes the argument as Julio arrives.

JULIO
Stealing the Peace Keeper is a hot
potato that's got some fingers
seriously burned.

BARRY
Yeah. Tina's going to have a
field day with this -- if I can
ever find her.

JULIO
Problem?

BARRY
(concerned)
Been trying to call her all night.
No answer. It's not like her.

Julio notices Barry bgging a small piece of wire.

JULIO
What you got?

BARRY
Neither guard saw what hit 'em,
but I found this near the second
one -- piece of wire from a tazer
gun. We need a trace on this.

(CONTINUED)
CONTINUED:

JULIO
Hopefully I'll have better luck
on this than I've had with the
mercury switch from the Warrick
bombing.

BARRY
(indicates Cooper,
Neidermeyer)
Let's make it top priority --

ANGLE - COOPER AND NEIDERMEYER

NEIDERMEYER
There's no way to get the weapon
systems operational.

COOPER
(to Neidermeyer)
There was also no way the Peace
Keeper could fall into the wrong
hands!

NEIDERMEYER
I assure you, sir, the culprit
will be apprehended.

COOPER
Do it and do it quietly. If
S.S.T. finds out about this
they'll pin my badge to my butt.

Just then Cooper and Neidermeyer spot Joe Kline and crew.

NEIDERMEYER
Don't worry, I'll get rid of him.
The press doesn't need to know
about this yet.

COOPER
Good idea, no need to panic the
city until we know what we're up
against. Anyone talks, walks.
(beat)
Now, I have to go explain this to
the mayor.

ANGLE - BARRY AND JULIO

JULIO
The brass is sure chewing nails
over this one.

(CONTINUED)
CONTINUED:

BARRY
Kind of makes you wonder.

JULIO
If Tina and her people were right?

BARRY
(knowing, fearful)
Yeah.

INT. ABANDONED BARN - DAY

An anxious Tina works the ropes which tie her hands against a rusty nail in the stall as she peers out, keeping an eye on her captors.

TINA'S POV

Major pours over blueprints while Hacker works on a CRACKLING RADIO and One-Eye tends to a mini-missile which rises from a concealed fender hatch on the Peace Keeper.

RESUME TINA

Her tethers snap on the nail -- her hands freed -- hope. She again peers out of the stall.

TINA'S POV - HER CAPTORS

MAJOR
(to Hacker, re: radio)
Set the frequency to 773.5.

We hear RADIO STATIC, then Tina NOTICES a red "receive" light suddenly come on. The Major checks his watch.

MAJOR
Right on time.

The Major flicks a button on the mic. The green "transmission" light comes on.

RADIO (V.O.)
Badger, this is air one -- over.

(CONTINUED)
MAJOR
Air one, this is Badger. All is proceeding -- we've got the Peace Keeper. Will notify when Hans Schpenk is in our possession to set up transport rendezvous. Badger out.

Tina TURNS her ATTENTION TO an ajar door -- her only escape.

RESUME TINA
Tina stealthily crawls toward the escape door, then stands hunched. Gaining speed she nears the door until...

BEEFY HAND
grabs her leg, tripping her...

ANGLE - ONE-EYE
owns the hand, the Major stands over her, her heart pounding with fear.

TINA
Let go, you bastards.

MAJOR
Jack.

One-Eye releases her.

MAJOR
Dr. McGee, make it easy -- cooperate, okay?

TINA
I don't cooperate with terrorists.

One-Eye and Hacker smile.

MAJOR
Terrorists?

TINA
I heard the radio. Who else would be involved with a psycho like Schpenk?

(CONTINUED)
MAJOR
He is that and the people who are involved with him are paying us handsomely to get him back. We're strictly freelance.

TINA
What are you? Mercenaries?

MAJOR
Let's just say the end of the cold war left a lot of us without employment. This is all strictly business.

TINA
I don't understand. Why me -- why the Peace Keeper?

MAJOR
The Peace Keeper is why you. You don't rob Fort Knox with a pop gun -- and you don't rescue a prisoner from a heavily-armed convoy in an ice cream truck.

TINA
You expect me to somehow help you with your 'rescue'?

MAJOR
Indirectly.
(beat)
We've been carefully planning your participation for several weeks. Even going as far as putting a brick through the Deputy Chief's car window -- courtesy of your S.S.T. group.

TINA
(defiant, catching on)
I'm not going to help you.

MAJOR
Yes. You will.

With cold calculation, he turns, pulls out his gun and, startling Tina, swiftly SHOOTS the offscreen goat. Tina's eyes go wide, this shakes her up.

(CONTINUED)
CONTINUED: (2)

MAJOR
Or next time, you're the goat.
(turning to One-Eye)
Get Dr. McGee a pen and paper.

ON Tina's growing fear...

CUT TO:

INT. BARRY'S APARTMENT - NIGHT

A clearly-concerned Barry is on the phone. We hear a BEEP TONE over the PHONE from Tina's machine...

BARRY
Tina, it's Barry, it's eleven-thirty and I've been calling all day -- I don't care how late you get in tonight, call me -- I'm worried.

He hangs up the phone, frustrated.

DISSOLVE TO:

INT. BARRY'S APARTMENT - START ON CLOCK - NIGHT

Three-thirty A.M. A wide awake and troubled Barry lies in bed, staring at the ceiling next to a sleeping Iris. Restless, he looks to the phone, then to the peaceful Iris. He gets up.

EXT. CENTRAL CITY STREET - NIGHT

A red BLUR SHATTERS the QUIET thoroughfare. The Flash searching, wondering.

INT. TINA'S LAB - NIGHT

The Flash looks through Tina's empty lab. Nothing.

EXT. TINA'S APARTMENT - NIGHT

The Flash seemingly comes up zero in his search, but then notices and retrieves her keys -- the keys she dropped as she was abducted. He eyes these with concern.
58 EXT. CENTRAL CITY STREET - NIGHT

A red blur smears the screen a mere second before the ominous Peace Keeper rounds a corner, the Flash having just missed it.

59 INT. PEACE KEEPER - NIGHT

One-Eye drives. The Major takes from Tina two pages with handwriting on them.

MAJOR
(re: paper)
Thank you, Dr. McGee.

TINA
(resigned)
Don't mention it.

Just then, Hacker is blown away by a blip on his radar screen.

 HACKER
Whoa -- What the hell?

The Major's attention is gained.

MAJOR
What?

The screen shows smeared blip moving away.

 HACKER
(re: blip)
I'm not sure -- It just appeared.
Must be travelling at 600 miles plus.

The Major and One-eye share a look.

ONE-EYE
That ain't possible.

MAJOR
Must be a computer phantom.

Tina reacts -- she knows that phantom.

 HACKER
It's gone.

MAJOR
Recalibrate when we return to base.
We can't let phantoms interfere with the rescue.

ONE-EYE
This is it.
INT./EXT. PEACE KEEPER - NIGHT

It stops in front of a building labeled "Central City Armory."

The Major takes the weapon controls, on the video viewing screen we see the armory door.

MAJOR
You know, Dr. McGee, I've decided to send your organization a donation.

Crosshairs magically appear on the screen -- the armory door's the target. The Major aims the 30mm CANON and with a SHORT BLAST blows a good-sized hole in the armory door.

MAJOR
They're right, you know, the careless proliferation of weaponry in society is something that must be eliminated.

With that the Major flicks a switch and sends a mini-missile through the hole in the armory door. KABLAMO -- end of armory -- end of scene.

CUT TO:

INT. BARRY'S APARTMENT - NIGHT

A dejected Barry enters. Startled to find a troubled Iris watching TV.

IRIS
I reached for you -- you were gone.

BARRY
I had a lot on my mind.

IRIS
Barry, I didn't know how to tell you this, but the gallery showing my paintings in Paris has offered me a permanent job there.

BARRY
Are you going?

Iris stands, moves toward the bedroom. (CONTINUED)
CONTINUED:

IRIS
I thought I'd sleep on it.
(beat)
Are you coming?

Just then Barry notices a special report on TV. Joe Kline stands in front of the burning armory. Iris sees where Barry's priorities are and doesn't wait for an answer as she disappears into the bedroom.

At that same moment Barry crosses in front of the TV screen, heading for the door.

We PUSH IN ON the screen, where Barry appears next to Joe Kline in the next instant.

CUT TO:

EXT. ARMORY - NIGHT (CONTINUOUS ACTION)

Firefighters douse the flames, police appear as Joe Kline faces the camera.

KLINE
Flames erupt in the night. Not a bad dream -- reality. A terrorist attack on Central City's armory. What makes this tragedy more horrible is the revelation of the police coverup of the theft of the Peace Keeper which was used in the attack.

Barry approaches Kline.

KLINE
But the nightmarish reality is only beginning for Central City.

Kline extracts a few sheets of paper.

KLINE
I have here a two-page note outlining the demands of the group responsible -- either the police disarm by tomorrow night or the Central City power station will be destroyed. The demands are signed by S.S.T's Dr. Tina McGee.

ON Barry's shock at this news we...

FADE OUT.

END OF ACT TWO
FADE IN:

63

EXT. CITY STREETS - DAY

As dust blows, litter dances on this lonely, empty Central City street. An unspoken fear permeates the day...

64

INT. POLICE STATION - CHIEF COOPER'S OFFICE - DAY

A pensive Chief Cooper paces slowly behind his desk looking at Tina's handwritten note as Neidermeyer attempts to mollify him. Two officers stand sentry at the door.

COOPER
Damn it -- this is crazy!

NEIDERMEYER
I know you're worried but the directive has to be issued.

COOPER
You're damn right I'm worried -- people are scared. Take a look outside, the streets are emptier than the city's pension funds.

BARRY (O.S.)
Please, I have to see the Chief.

Their attention turns to the entrance where Barry has entered. The two police sentries begin to stop him.

NEIDERMEYER
I think you took a wrong turn down the hall, Allen -- I seem to remember your little lab being that way.

COOPER
(to sentries)
It's okay.

(then)
What is it, Barry? New information?

BARRY
Chief, I didn't come here as a cop, I'm here as a friend of Tina McGee. I know she's not responsible for this.

(CONTINUED)
NEIDERMEYER
Wake up, Allen, McGee's filling your head with lies.

BARRY
The only lies going around are the ones you're dishing out about the Peace Keeper.

COOPER
Barry, please.

BARRY
I'm sorry, sir, but there are a lot of people, police included, who're confused about the sudden firepower of the Peace Keeper.

NEIDERMEYER
It's *always* been part of the package.

COOPER
Among other things.

BARRY
Then Tina was right.

COOPER
Barry, criminals don't reveal their fire power -- by not revealing ours we maintained a tactical advantage. There was no deceit intended.

NEIDERMEYER
Besides, what matters now is getting it away from your lunatic friend McGee.

BARRY
(to Neidermeyer)
The only lunatic here is you!

(beat)
Chief, I know she'd never do this. She's a scientist. She cares about people.

(then)
Sir, I went to her apartment last night, I found her keys near the door. I think she's in trouble.

(continued)
NEIDERMeyer
She probably set that stage to
cover her tracks. Be smart,
Allen, her group's distanced
themselves from her -- you should,
too.

BARRY
She wouldn't do this!

Cooper puts his arm consolingly around Barry and turns
him away.

COOPER
(softer)
Barry, I appreciate your passion.
It reminds me of your brother.
(re: note)
But, this is a handwritten threat
from McGee. I can't ignore that.

Barry silently examines the two page, handwritten note.

COOPER
I'd like to help, but I have an
entire city to think of.

A contemplative Cooper turns back to Neidermeyer.

COOPER
Issue the directive.

Neidermeyer picks up the phone.

NEIDERMeyer
(into phone)
It's Neidermeyer. All units are
to scour the city for the Peace
Keeper and are ordered to destroy
at all cost...
(into phone,
looking at Barry)
both the vehicle and its hijacker,
Tina McGee.

As these alarming words echo in Barry's ears, we...

CUT TO:

INT. CRIME LAB - DAY (BIT LATER)

A frustrated Barry enters, encountering Julio who picks
up on his friend's demeanor.

(CONTINUED)
JULIO
Rough crowd at city hall, huh?
(then, gently indicating)
Not to make your day worse or anything, but --

Barry looks over...

BARRY'S POV - IRIS
stands, her back to Barry, staring out the lab windows.

RESUME
Barry reacts, Julio puts a supportive hand on his shoulder.

JULIO
I'll be around, you know, if you need me later.

He smiles and departs. Barry approaches Iris who turns to him. He notices her suitcase at her side. He's surprised, but then again, isn't. There is undeniable finality in the air, a heavy silence until...

BARRY
Hi.

IRIS
Hi.

More silence.

BARRY
Iris, I --

IRIS
(stopping him)
It's okay, Barry, it's nobody's fault.

She gazes out the window.

IRIS
You know, I used to think that everything Iris West needed was right here in Central City. You, a career...

(MORE)

(CONTINUED)
IRIS (CONT'D)

(then)
But I finally came to the realization that there's just not a huge demand in this town for neo-classic organic art.

BARRY

And me?

IRIS

That one's a lot harder -- admitting to myself that there's someone else in your life.
(beat)
Your friend -- she's in a lot of trouble, huh?

BARRY

Yes.
(then)
Iris, Tina and I -- it's not what you think. That's not why I'm -- different.

IRIS

You know what?

BARRY

What?

IRIS

I believe you. What hurts is that you don't feel you can tell me what it really is.

Barry hangs his head, it hurts him that he can't either. She holds out her hand and he takes it. They hug warmly, then break, lingering in silence. She picks up her suitcase.

BARRY

Luggage looks pretty heavy, sure you can you handle it by yourself?

IRIS

I'll be fine.

She then digs a small picture out of her purse and hands it to Barry...
68  INSERT - PICTURE

It's a tiny pencil sketch of Barry, clearly signed in the corner by Iris.

69  RESUME

Barry is touched, both are clearly sad.

IRIS
You hang onto that, kiddo, it's gonna be worth something some day.

BARRY
My very own piece of new-classic organic art?
(warm smile)
It's already priceless.

And with that, she is gone. ON Barry's gaze out the window, we...

CUT TO:

70  INT. ABANDONED BARN - DAY

A restless Tina paces as Hacker tinkers with the radio, then moves off. Momentarily alone, she eyes the radio with interest, then moves toward it, but stops, noticing a menacing-looking missile which protrudes from a side hatch, following her every move. Just then a smiling One-Eye emerges from the Peace Keeper with a computer keyboard in hand. Clearly he's programmed the missile. Her effort thwarted.

ONE-EYE
(re: missile)
It's a homing missile. Can't keep its eye off of you -- neither can I.

One-Eye moves toward her. She is clearly disgusted by him. He moves to caress her hair, but she slaps his hand away and begins backing up. He follows menacingly.

TINA
Get away from me, you pig.

71  MYSTERY POV

from behind Tina and One-Eye, who are none the wiser to this mystery figure's presence, it approaches.
ANOTHER ANGLE

One-Eye grabs the back of Tina's neck tightly, and leans down to kiss her. She fights back violently, then suddenly out of nowhere --

MUSCULAR ARM

flies INTO FRAME from behind and clasps itself around One-Eye's neck, and puts a gun to his temple.

ANGLE

We see the mystery assailant is the Major.

ONE-EYE
What's the idea -- we're done with her.

MAJOR
Wrong, she's our insurance policy.

He tosses One-Eye away.

MAJOR
You try this again while you're on my clock and I'll rip out your other eye.

One-Eye understands, but doesn't appreciate being scolded in front of the increasingly fearful Tina.

DISSOLVE TO:

INT. POLICE LAB - DAY

Barry sits at his lab post, hanging up the phone as Julio enters, a letter in his hand. Julio shoots a worried look at Barry.

BARRY
(excited)
You're sure? Great!

JULIO
Bad news, man -- it's definitely Tina's handwriting.

BARRY
I know.
(then, re: phone)
That was Dodson in 'Tracing.'
(MORE)

(CONTINUED)
BARRY (CONT'D)
I did some more tests on the tazer wires found at the theft site and on the mercury switch found at the Warrick bombing. They're tied together. They're both from a shipment of arms known to have been bought by a group of unknown mercenaries.

JULIO
I don't get it. I mean, I can see why mercenaries would want the Peace Keeper, but why would they want to bomb a Government records building in Central City?

EXT. GOVERNMENT BUILDING - NIGHT

The same building where the bombing in the opening scene took place...

DARLENE (V.O.)
I don't have any idea...

INT. GOVERNMENT BUILDING - OFFICE - NIGHT

We see Barry inside the office of the original crime with Darlene, the data processor we met earlier. The room is strewn with files she's trying to sort.

BARRY
Maybe they were just covering their tracks. They accessed some information and didn't want anyone to know what it was.

DARLENE
Interesting idea.

BARRY
Darlene, it would only take a second to look into your computer files to see what was accessed that night.

DARLENE
Look, I'd like to help you, but my boss told me if I don't get these files alphabetized before he gets back in five minutes, I'm history.
CONTINUED:

Just then, the PHONE RINGS. She turns her back to answer it and as she does, Barry alphabetizes and stacks the files in Flash mode. She hangs up and turns around amazed.

DARLENE
Wow -- you take shorthand?

BARRY
Now, about that computer.

ON his smile, we...

CUT TO:

INT. POLICE STATION - CHIEF COOPER'S OFFICE - CONTINUOUS 78 ACTION - NIGHT

Chief Cooper and Neidermeyer eye Barry and Julio with trepidation.

NEIDERMEYER
Hans Schpenk?

COOPER
The terrorist?

BARRY
Right. Schpenk was just convicted of killing thirty-eight people in a terrorist attack in St. Louis. He's headed to a federal prison, being transported through this area on the Old North Road in the next few minutes.

NEIDERMEYER
That's a hundred mile stretch of road.

COOPER
Barry, I fail to see your point.

JULIO
After we traced the evidence to these mercenaries, Barry went back to the bombing site.

(CONTINUED)
BARRY
The bombing was a cover for their real purpose -- accessing computer records to learn Schpenk's transport route. The mercenaries stole the Peace Keeper to free him.

NEIDERMeyer
Oh, please.

BARRY
Look, isn't it coincidental that Schpenk's transfer and the threatened power station destruction are occurring at the same time -- at opposite ends of town? Chief, all your men are gonna be in the wrong place.

NEIDERMeyer
But McGee wrote the note.

BARRY
They must have kidnapped and forced her to write it as their diversion.
(then)
Chief, we're running out of time.

NEIDERMeyer
Chief, your car is waiting.

A troubled Cooper is at a crossroads.

COOPER
Barry, I'm afraid all you have is a theory. A good theory, but I have to go with the hard facts.
(to Neidermeyer)
We stake out the power station and ambush the Peace Keeper.

Placing a consoling hand on Barry's shoulder, the Chief exits, followed by Neidermeyer.

JULIO
What a joke -- They're determined to be dead wrong.

BARRY
No, they'll just be wrong -- it's Tina who'll be dead.

Julio turns to grab his jacket.

(continued)
CONTINUED: (2)

JULIO
Well, you got any bright ideas --

He turns back and Barry is gone.

CUT TO:

EXT. CITY STREET - NIGHT

The familiar red blur scorches past.

EXT. DESERTED ROAD - NIGHT

In an empty, more rural place the Flash blasts past a sign that reads: Old North Road. A mile marker reads 3. The SIGN Rattles back and forth from the Flash's jet stream...

EXT. DESERTED ROAD/INT. PEACE KEEPER/INT. FEDERAL VAN - VARIOUS ANGLES - NIGHT

A throbbing, hard driving BEAT indicates that a violent showdown is imminent.

On one side, THUNDERING down this dark, deserted road with an air of arrogant unstoppability is a multi-vehicle convoy -- A motorcycle, an ND Fed car escorting a black, SWAT-like step van.

Their opponents, the all-too-familiar Peace Keeper, which barrels toward its blood-seeking rendezvous like a bat out of hell...

INSIDE STEP VAN

we see TWO FEDERAL AGENTS guarding their prisoner -- infamous HANS SCHPENK. It's all business here...

CONVOY

rolls on. Federal Agent #1, who drives the ND sedan, eyes something up ahead...

DRIVER POV

The ominous Peace Keeper heading his way, ready for destruction...
RESUME DRIVER

DRIVER (FEDERAL AGENT #1)  
(to self; re Peace Keeper)  
What the hell is that?

The Driver scrambles for his radio as...

FLASH

zips past another mile marker -- this one reads 30...

INSIDE PEACE KEEPER

our trio has a look of cool arrogance -- just another day at the office. A tense Tina is kept low and out of the way.

HACKER

We have the convoy -- two hundred yards and closing.

The Major examines the high tech viewing screen where, with the help of the Peace Keeper's night vision, we can see the approaching convoy. Like a video game, One-Eye punches a few buttons, crosshairs magically appear on the screen and are aligned onto the motorcycle escorts.

MAJOR

Make it count.

CONVOY

suddenly erupts into turmoil as without warning, BULLETS FLY, ripping apart the motorcycle out front, sending its rider down and spinning out...

INSIDE STEP VAN

Sudden realization.

DRIVER

What the hell's going on?

But they are rocked by an even bigger EXPLOSION...

ND SEDAN CAR

ERUPTS into flames. The step van stuck behind.
continues in his pursuit. Over Barry's ear piece radio we hear...

DRIVER (V.O.)
(panicked)
This is Transport Charlie. We've been ambushed. Our twenty is Old North Road mile marker 89 -- Oh, my God --

Suddenly nothing but STATIC is heard as Barry zips past mile marker 55 --

ANGLE

The Peace Keeper GRINDS to a halt. One-Eye leaps out. Covered with AUTOMATIC FIRE from the Peace Keeper, One-Eye forces open the step van's door. The two Agents are killed before they can get off a shot. One-Eye grabs Schpenk.

ONE-EYE
(to Schpenk)
Get in the truck -- we're takin' ya home.

Schpenk obeys. He and One-Eye dash back into the Peace Keeper.

EXT. DESERTED ROAD - CONVOY

The Driver struggles, crawling out of the fiery rubble of what's left. He gets to his feet as the Peace Keeper circles around...

INT. PEACE KEEPER - NIGHT

One-Eye spots the Agent fifty yards ahead on the viewing screen.

ONE-EYE
Here's one who didn't know how to die...

The Peace Keeper closes in rapidly on the helpless Driver. Suddenly, Hacker voices alarm.

 HACKER
Yo, Major, computer phantom's back -- three o'clock --

(CONTINUED)
CONTINUED:

MAJOR
Forget the phantom!

Tina reacts, she knows. One-Eye grips the cannon trigger, ready to kill his prey, when suddenly a red blur fills the viewing screen, the Driver suddenly gone.

HACKER
What the hell --

MAJOR
Forget it. Just get us out of here.

FLASH

Sets the Driver down out of harm's way. With his usual blur, he's off again...

ANOTHER ANGLE

The Flash is gaining quickly on the Peace Keeper.

PEACE KEEPER VIEWING SCREEN

A BEEPING SENSOR sounds.

HACKER
Major, we can't outrun the damn thing.

(beat)

Hell, he's on top of us.

MAJOR
Shake him loose!

FLASH

hangs on for dear life as the Peace Keeper veers violently from side to side.

INSIDE PEACE KEEPER

HACKER
Bastard's still there.

The Major eyes the toppled convoy van dead ahead.

MAJOR
(indicating)
Not for long!
OUTSIDE PEACE KEEPER

suddenly SCREECHES to a halt, tossing Barry off into the rubble. He rolls free, next to a downed motorcycle.

ANOTHER ANGLE

The PEACE KEEPER FIRES...

SCREAMING MISSILE

toward the downed cycle. Barry tries to flee but is sent ass over teakettles in the wake of the FIERY EXPLOSION...

INSIDE PEACE KEEPER

PUSH IN ON a distraught Tina, eyeing the fiery explosion on the viewing screen. ON her fear.

FADE OUT.

END OF ACT THREE
ACT FOUR

FADE IN:

104 EXT. DESERTED ROAD - NIGHT (LATER) 104

Amid lights and cameras, the tattered driver who
the Flash saved faces the cluster of microphones.

DRIVER
This 'war machine' ambushed us out
of nowhere. They got Schpenk. It
had me dead to rights and then --
then I was a hundred yards away.
Thanks to him.

REPORTER #1

Him?

DRIVER
I don't know -- it was this red
blur.

The REPORTERS look on dumbfounded and stone-faced.

DRIVER
I know it sounds far-fetched, but
that red blur, that flash saved my
life.

A medic leads the Driver away. Just then an unmarked
car rolls up and Neidermeyer and Chief Cooper alight.
Neidermeyer seethes as he looks around, realizing Barry's
hunch was right. The Reporters flock to and follow this
duo.

REPORTER #1
Chief Cooper, is it true you had
prior knowledge of this ambush?

NEIDERMEYER
(before the Chief
can answer)
We don't comment on departmental
procedures, gentlemen, you know
that.

REPORTER #2
You can't still possibly believe
that Dr. McGee is behind this
massacre, can you?

NEIDERMEYER
We're currently reevaluating our
assessment of this...

(CONTINUED)
COOPER  
(cutting him off)  
No. We're not reevaluating anything -- we blew it. I take full responsibility for this tragedy and commend the federal agents on their bravery.

REPORTER #2  
One of 'em said it was "The Flash" who saved him.

COOPER  
Gentlemen, if there is such a Flash out there -- I hope he can save us all.

CUT TO:

EXT. DESERTED ROAD - VARIOUS ANGLES - NIGHT

Further down this empty roadside, Barry, still in his Flash suit, struggles in pain across the dark, rugged terrain. Suddenly a jolt of pain collapses him to his knees, an audible gasp coming from his mouth...

DISOLVE TO:

EXT. DESERTED ROAD - NIGHT

Barry now doubled over on his knees, inching forward, blood trickling from his mouth, his face caked with a film of desert grit. Barry rolls, clutching his side, down and out for the count...

DISOLVE TO:

EXT. DESERTED ROAD - NIGHT (LATER)

START CLOSE ON a rat as it meanders from the tip of Barry's Flash boot all the way up to his face. The rat sniffs Barry's face, actually startling him awake. His bearings lost for a moment, Barry shakes off the cobwebs and focuses in, doing a double take at the nearby rat. Without warning, Barry begins to smile.

BARRY  
A rat. That's it.

(CONTINUED)
CONTINUED:

With renewed vigor, though still in pain, Barry picks himself up off the roadside and disappears into the shadows of the night...

CUT TO:

INT. POLICE LAB - NIGHT

Barry arrives at the lab, now in street clothes and relatively cleaned up, but obviously hurting. Julio is there and shoots him a wary look.

JULIO
What happened? Lose a bar fight?

BARRY
Something like that.

JULIO
Yeah, well you aren't the only one hurtin'. Lots of big fireworks goin' off tonight -- we were right.

BARRY
Yeah, I heard.

JULIO
No word about Tina?

BARRY
Not yet. Where's that ransom letter she wrote?

Julio indicates and an urgent Barry rushes past him to grab it up.

JULIO
What's the gig, man?

BARRY
Tina told me that sometimes she writes in code.

JULIO
Code?

BARRY
Yeah, something about transposing letters from one word into another. It's supposedly simple if you know the key.

(CONTINUED)
JULIO
Woman must have some heavyweight secrets.

The irony of this is not lost on Barry who covers.

BARRY
I figure if I go through all the transposing combinations I can break the code.

JULIO
Man, there's two pages here. Must be thousands of combinations -- no offense, they'll be singing 'Deck the Halls' before you can crack that code.

But Barry knows better as he fires up his computer.

BARRY
Then I guess I'd better get my sleigh in gear. You mind getting me a cup of coffee?

JULIO
Be back in a flash.

The second Julio is gone, Barry shifts into flash mode via his fingers over the computer keyboard, typing in various combinations...

INSERT - COMPUTER SCREEN

The glowing characters are being typed so fast that it is all a green blur as it races past our eyes...

RESUME

But Barry is able to read at Flash speed too, as his mind and fingers continue to race -- so fast that the computer screen can barely keep up.

BARRY
lights up, he's hit paydirt.

BARRY
(to self; re:
screen)
Seven, seven, three point five.

(CONTINUED)
CONTINUED:

He smiles. Julio enters, stunned and confused at the sight of the flashing screen.

JULIO
Barry, what the hell -- ?

BARRY
(coversing)
Guess they don't make 'em like they used to.
(re: code)
I got lucky.

JULIO
(looks at screen)
Seven, seven, three point five? What do you make of it -- an address, a partial phone number, a license plate?

BARRY
None of those have a 'point five'...

Just then Barry spots a radio across the room.

BARRY
But a radio frequency does.

ANGLE

They move to the radio and begin tuning, the sounds of STATIC and TUNING are heard.

BARRY
(to self)
C'mon, c'mon.

As he continues to tune, the STATIC DROPS OUT and a CLEAR TONE sounds in his ear. With that, he clicks his send/receive button repeatedly...

INT. PEACEKEEPER - NIGHT (CONTINUOUS ACTION) (INTERCUT)

Our trio is focused on business as they barrel ass along. A concerned Tina sits near the radio.

SCHPENK
(thick, Nordic accent)
You will be rewarded for this.

(continued)
CONTINUED:

MAJOR
We're not in this for our health.
(then)
Hacker, E.T.A.?

HACKER
We rendezvous with Air One in
eight minutes.

ONE-EYE
(re: Tina)
What about her?

MAJOR
You can cancel our insurance
policy then.

One-Eye shoots Tina a glare. She looks away, noticing
the receive red light is blinking on the radio. A smile
hits her face...

TINA
(sotto)
Barry.

With that, she cautiously reaches for the transmit button.

BARRY AND JULIO
listen intensely, urging on the forces of luck...

BARRY
C'mon, Tina, reach out and touch
someone...

TINA
sees her chance and pushes the transmit button, effec-
tively opening the microphone -- the Peace Keeper is now
transmitting...

BARRY AND JULIO
perk up, bingo, they can hear the ambient sound of the
wagon, they know she's locked in.

PEACE KEEPER
Tina eyes the radio, her wheels turning. She looks to
the Major.

(CONTINUED)
CONTINUED:

TINA

Hate to tell you this, but if you're meeting your airplane in eight minutes, you're going the wrong way. There's no air field southwest of the city.

BARRY AND JULIO

listen in...

MAJOR (V.O.)

No, but there's a dry lake bed.

Barry reacts to this...

JULIO

(alarmed)
Eight minutes! There's no way the police can get out to the dry lake in time.

BARRY

(knowing)
There's time...

JULIO

But the Peace Keeper's got a brain of its own -- a computer that can respond to a hundred different things at once.

BARRY

Then let's give it a thousand.

(then)
Julio, get to Chief Cooper right away. Tell him everything.

Julio turns to set down the coffee cup...

JULIO

Yeah, but where are you gonna --

He turns back and Barry is already gone.

CUT TO:

EXT. CITY STREETS - VARIOUS - NIGHT

The red blur of the Flash streaks the night on the nearly-empty streets of Central City...
120  EXT. OUTER ROAD - NIGHT (CONTINUOUS ACTION)

The crimson streak pierces the night, now well into his
journey of rescue...

121  EXT. DRY LAKE BED - NIGHT

The Peace Keeper rolls up to and stops at this rendezvous
point.

122  INT./EXT. PEACE KEEPER - NIGHT (INTERCUT)

One-Eye is near Tina and Schpenk. Major coordinates and
Hacker is at the navigation helm.

    MAJOR
    (into radio)
    Badger to Air One, come in.

    RADIO (V.O.)
    This is Air One, we're twenty and
closing.

    ONE-EYE
    Right on time.

    MAJOR
    See you on the ground. Badger out.

    HACKER
    Damn! Major, our friend is back
--- the computer phantom.

    MAJOR
    Put a gun on him and get rid of
him.

    HACKER
    I would, sir, but he's --
everywhere...

One-Eye indicates the viewing screen where a blip appears
on one side, then another, then another, moving very fast.

123  TINA

smiles at this.

124  BACK TO SCENE

    MAJOR
    What the hell is it?

(CONTINUED)
CONTINUED:

TINA
(sotto)
A very smart rat.

MAJOR
Lock in to automatic and blow him away!

Hacker activates the computer. It homes in and FIRES a single cannon SHOT...

BARRY
zips away in a crimson blur as the CANNON SHOT CLAIMS a chunk of CONCRETE from the wall behind where he was...

INSIDE
the blip quickly appears at another position on the viewing grid, the computer homes in and FIRES. Another blip appears, then another and another and another until they're all over the viewing grid simultaneously and the computer is trying to keep up...

BARRY
dodges the CANNON FIRE so quickly that his movements become several continuous red blur lines crisscrossing. The wagon begins to move now in a herky-jerky motion that belies its confusion. Its cannon fire is now erratic and finally is spent...

INSIDE
confusion reigns, sparks begin to fly from the electronic panels, smoke pouring from the wagon's innards as the COMPUTER'S viewing grid goes crazy with blips, BEEPS and auto-commands, the Peace Keeper's computer brain obviously melting down.

HACKER
Major, it's going to blow if we don't shut down!

SCHPENK
This shouldn't be happening, Major! Handle it!

(CONTINUED)
CONTINUED:

MAJOR
(to Schpenk)
You shut up!

RADIO (V.O.)
Badger, this is Air One -- you
having trouble down there?

MAJOR
(into radio)
No, proceed as planned.
(then, to Hacker)
I want that thing destroyed,
damn it!

TINA
laying low, cashes in on the confusion. She throws a
look to the rear exit, hits the switch to open it and
escapes...

Major yells to One-Eye as he continues his battle with
the Flash.

MAJOR
Get her!

One-Eye dives out...

Another Angle - TINA
flees, but One-Eye is right on her heels, quickly
tripping her up, he lords over her menacingly.

BARRY
flashes away from another hail of GUNFIRE and spots
Tina's predicament across the field.

TINA AND ONE-EYE
One-Eye takes out his knife and prepares to kill her.

ONE-EYE
And I was gonna tell you how I
lost my eye.

He thrusts downward, but in that instant...
THE FLASH

streaks INTO FRAME, sweeping Tina away.

ONE-EYE

is dumbfounded, his knife plunges into the empty ground at his feet -- where the hell did she go? Just then, the Peace Keeper sweeps around nearby, he decides to cut his losses, hopping back inside...

ANOTHER ANGLE

Tina is safe, but dazed, as Barry checks the Peace Keeper's locale and turns back to her.

TINA

Barry, be careful.

BARRY

Trust me.

TINA

I do.

They share a warm look and he is gone...

SCHPENK

turns, amid the smoking turmoil to the CRACKLING RADIO...

RADIO (V.O.)

Badger, this is Air One -- What the hell is going on down there?

MAJOR

(stern)
Continue as planned!

RADIO (V.O.)

Fire's too hot down there -- we're pulling out! Over!

MAJOR

Air One! Air One! Get back here!

But there is no answer. Schpenk grabs Major's shoulder...

SCHPENK

This is your fault! Do something, Major!

(CONTINUED)
CONTINUED:

HACKER
(re: Flash)
He's back!

MAJOR
Lock on with the homing missile
and fry his ass!

ANGLE - VIEWING SCREEN
The Major's eyes go wide as he spots the Flash standing
defiantly ahead in the path of the Peace Keeper.

BACK TO SCENE
Amid the smoky hell, Major locks the crosshairs onto
the Flash, who begins to trot away...

BARRY
continues trotting.

BARRY
C'mon, catch me if you can...

MAJOR
is pleased, hearing the WHIRRING of...

EXTERIOR MISSILE HATCH
opening and the homing missile we saw them programming
earlier protruding out, ready for action...

MISSILE
FIRES...

BARRY
darts to the side, but the missile follows him, the
crimson blur but a mere step ahead of certain death...

MAJOR
laughs, but the laugh's on him as...
THE CHASE

circles back...

BARRY'S POV - REAR OF PEACE KEEPER

the armored side panel now opening and closing wildly --
Barry's timing must be perfect...

BACK TO SCENE

Barry heads right for the hatch and at the last split-
second, zooms over it, the missile flying through the
hatch, into the bowels of the Peace Keeper and...

ANOTHER ANGLE

KABLAMMO! A massive fireball erupts as the WAGON, with
its foursome inside, is completely annihilated.

As the fire rages on in the B.G., Barry joins Tina.
It's over.

DISSOLVE TO:

EXT. CENTRAL CITY - ESTABLISHING - DAY

A brighter day has arrived...

INT. TINA'S APARTMENT - DAY

Barry opens a bottle of champagne. Tina's in the kitchen
in the B.G.

TINA
(re: champagne)
You can't have any of that.

BARRY
C'mon, one glass.

TINA
Do you know what alcohol would do
to your metabolic state?

BARRY
C'mon, I just want to make one
toast to the Chief's new
technological advisor.

(CONTINUED)
CONTINUED:

TINA
I'm just glad he's listening to someone besides Deputy Chief Neidermeyer.

BARRY
(correcting)
Detective Neidermeyer. Under the circumstances Cooper didn't think Neidermeyer was Chief material and bumped him down.

TINA
Now that's a reason to toast.

BARRY
Right.

Barry grabs a glass of champagne, but Tina joins him and replaces his glass with a blender full of the chunky concoction. Barry grimaces.

BARRY
What is it?

She smiles devilishly and clicks her glass to his pitcher.

TINA
Trust me.

On their smiles, we...

FADE OUT.

THE END