

THE FLASH  
"War Wagon"

Written by  
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and  
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Directed by

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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

THE FLASH

"War Wagon"

ACT ONE

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 1

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 2

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 3

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 4

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)

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.

6 ANGLE - ONE-EYE 6

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.

7 EXT. GOVERNMENT BUILDING - NIGHT (CONTINUOUS ACTION) 7

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:

8 INT. GOVERNMENT BUILDING - OFFICE - CONTINUOUS ACTION 8

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

MAJOR

Set it for thirty seconds.

One-Eye does.

9 EXT. CENTRAL CITY STREET - NIGHT 9

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.

10 FLASH 10

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.

11 INT. GOVERNMENT BUILDING - HALLWAY - NIGHT 11  
(CONTINUOUS ACTION)

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

12 INT. GOVERNMENT BUILDING - OFFICE - NIGHT (CONTINUOUS 12  
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.

13 ANGLE - MURPHY AND BELLOWS 13

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

14 EXT. BUILDING - NIGHT 14

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

15 MURPHY AND BELLOWS 15

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

16 EXT. BUILDING - NIGHT (CONTINUOUS ACTION) 16

The Flash enters in a blinding blur.

17 INT. OFFICE - NIGHT (CONTINUOUS ACTION) 17

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...

18 EXT. GOVERNMENT BUILDING - NIGHT (CONTINUOUS ACTION) 18

A fireball erupts in mid-air outside the building.

19 MAJOR 19

and his cohorts look at each other with confusion.

20 INT. GOVERNMENT BUILDING - OFFICE - NIGHT (CONTINUOUS ACTION) 20

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:



21 TV SCREEN - REPORTER #1

21

REPORTER #1 (V.O.)  
 But the thwarted bombing was but  
 one of last night's mysteries.  
 Once again there were over a half  
 dozen 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.

22 INT. TINA'S LAB - DAY

22

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)

22 CONTINUED: (2)

22

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.

23 INT. GOVERNMENT OFFICE - DAY

23

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, exactly 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)

23 CONTINUED: (3)

23

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:

24 INT. TINA'S APARTMENT - NIGHT

24

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.

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

Shhhh...

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.

(CONTINUED)

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)

26 CONTINUED: (2)

26

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:

27 INT. BARRY'S APARTMENT - NIGHT

27

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)

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.

(CONTINUED)

27 CONTINUED: (2)

27

IRIS

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

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

28 EXT. POLICE TRAINING GROUNDS - DAY

28

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.

29 ANGLE - VIEWING AREA

29

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.

30 ANGLE - MOCK UP OF STREET

30

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)

30 CONTINUED:

30

NEIDERMEYER (V.O.)

The typical police response ends  
in tragedy. But in atypical times  
we need an atypical solution.

31 ANOTHER ANGLE

31

Just then, blasting onto centerstage through a curtain 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:

32 EXT. POLICE TRAINING GROUNDS - LATER

32

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...

INT. POLICE TRAINING GROUNDS - GARAGE AREA -  
CONTINUOUS ACTION

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)

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)



- 33 CONTINUED: (2) 33
- 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?
- 34 ANGLE - MAJOR 34
- 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:
- 35 INT. POLICE TRAINING GROUNDS - GARAGE AREA - NIGHT 35
- 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.
- 36 ANOTHER ANGLE 36
- 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.
- 37 INT. GARAGE AREA - NIGHT 37
- Entering with stealth and cunning Hacker and the Major make their way silently through the shadows. They peer inside...
- 38 THEIR POV 38
- Two heavily armed police guards stand sentry near the Peace Keeper.

39      **BACK TO SCENE**

39

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:**

40      **EXT. TINA'S APARTMENT - NIGHT**

40

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

FADE IN:

41 INT. ABANDONED BARN - DAY 41

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 42

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

You mean Jack, One-Eyed Jack. Ugly, isn't he? Guy caught him cheating at poker.

(MORE)

(CONTINUED)

42

CONTINUED:

42

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...

43

EXT. POLICE TRAINING GROUNDS - GARAGE AREA - DAY

43

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 bggng 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)

43 CONTINUED:

43

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 --

44 ANGLE - COOPER AND NEIDERMEYER

44

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.

45 ANGLE - BARRY AND JULIO

45

JULIO

The brass is sure chewing nails over this one.

(CONTINUED)

45 CONTINUED:

45

BARRY

Kind of makes you wonder.

JULIO

If Tina and her people were right?

BARRY

(knowing, fearful)

Yeah.

CUT TO:

46 INT. ABANDONED BARN - DAY

46

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.

47 TINA'S POV

47

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.

48 RESUME TINA

48

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

49 TINA'S POV - HER CAPTORS

49

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)

49

CONTINUED:

49

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.

50

RESUME TINA

50

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

51

BEEFY HAND

51

grabs her leg, tripping her...

52

ANGLE - ONE-EYE

52

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)



52 CONTINUED: (2)

52

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:

53 INT. BARRY'S APARTMENT - NIGHT

53

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:

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

54

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.

55 EXT. CENTRAL CITY STREET - NIGHT

55

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

56 INT. TINA'S LAB - NIGHT

56

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

57 EXT. TINA'S APARTMENT - NIGHT

57

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

58

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

59

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.

60 INT./EXT. PEACE KEEPER - NIGHT

60

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:

61 INT. BARRY'S APARTMENT - NIGHT

61

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)

61 CONTINUED:

61

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:

62 EXT. ARMORY - NIGHT (CONTINUOUS ACTION)

62

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

ACT THREE

FADE IN:

63 EXT. CITY STREETS - DAY 63

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 64

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:

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

(CONTINUED)

65 CONTINUED:

65

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

Barry looks over...

66 BARRY'S POV - IRIS

66

stands, her back to Barry, staring out the lab windows.

67 RESUME

67

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 68

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

69 RESUME 69

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 70

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 71

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

72 ANOTHER ANGLE

72

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 --

73 MUSCULAR ARM

73

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

74 ANGLE

74

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:

75 INT. POLICE LAB - DAY

75

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)

75 CONTINUED:

75

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?

76 EXT. GOVERNMENT BUILDING - NIGHT

76

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

DARLENE (V.O.)

I don't have any idea...

77 INT. GOVERNMENT BUILDING - OFFICE - NIGHT

77

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)

77

CONTINUED:

77

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:

78

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)

78 CONTINUED: (2)

78

JULIO

Well, you got any bright ideas --

He turns back and Barry is gone.

CUT TO:

79 EXT. CITY STREET - NIGHT

79

The familiar red blur scorches past.

80 EXT. DESERTED ROAD - NIGHT

80

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...

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

81

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 unstopability 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...

82 INSIDE STEP VAN

82

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

83 CONVOY

83

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

84 DRIVER POV

84

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

85 RESUME DRIVER

85

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

The Driver scrambles for his radio as...

86 FLASH

86

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

87 INSIDE PEACE KEEPER

87

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.

88 CONVOY

88

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

89 INSIDE STEP VAN

89

Sudden realization.

DRIVER  
 What the hell's going on?  
 But they are rocked by an even bigger EXPLOSION...

90 ND SEDAN CAR

90

ERUPTS into flames. The step van stuck behind.



91 FLASH

91

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 --

92 ANGLE

92

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.

93 EXT. DESERTED ROAD - CONVOY

93

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

94 INT. PEACE KEEPER - NIGHT

94

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)

94 CONTINUED:

94

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.

95 FLASH

95

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

96 ANOTHER ANGLE

96

The Flash is gaining quickly on the Peace Keeper.

97 PEACE KEEPER VIEWING SCREEN

97

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!

98 FLASH

98

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

99 INSIDE PEACE KEEPER

99

HACKER  
Bastard's still there.

The Major eyes the toppled convoy van dead ahead.

MAJOR  
(indicating)  
Not for long!

- 100      **OUTSIDE PEACE KEEPER**      100  
suddenly SCREECHES to a halt, tossing Barry off into the rubble. He rolls free, next to a downed motorcycle.
- 101      **ANOTHER ANGLE**      101  
The PEACE KEEPER FIRES...
- 102      **SCREAMING MISSILE**      102  
toward the downed cycle. Barry tries to flee but is sent ass over teakettles in the wake of the FIERY EXPLOSION...
- 103      **INSIDE PEACE KEEPER**      103  
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)

104 CONTINUED:

104

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:

105 EXT. DESERTED ROAD - VARIOUS ANGLES - NIGHT

105

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...

DISSOLVE TO:

106 EXT. DESERTED ROAD - NIGHT

106

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...

DISSOLVE TO:

107 EXT. DESERTED ROAD - NIGHT (LATER)

107

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)

107 CONTINUED:

107

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

CUT TO:

108 INT. POLICE LAB - NIGHT

108

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)

108 CONTINUED:

108

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...

109 INSERT - COMPUTER SCREEN

109

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

110 RESUME

110

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.

111 BARRY

111

lights up, he's hit paydirt.

BARRY

(to self; re:  
screen)

Seven, seven, three point five.

(CONTINUED)

111 CONTINUED:

111

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

JULIO

Barry, what the hell -- ?

BARRY

(covering)

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.

112 ANGLE

112

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...

113 INT. PEACE KEEPER - NIGHT (CONTINUOUS ACTION) (INTERCUT) 113

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)



113 CONTINUED:

113

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.

114 BARRY AND JULIO

114

listen intently, urging on the forces of luck...

BARRY

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

115 TINA

115

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

116 BARRY AND JULIO

116

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

117 PEACE KEEPER

117

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

(CONTINUED)

117 CONTINUED:

117

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.

118 BARRY AND JULIO

118

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:

119 EXT. CITY STREETS - VARIOUS - NIGHT

119

The red blur of the Flash streaks the night on the nearly-empty streets of Central City...

120 EXT. OUTER ROAD - NIGHT (CONTINUOUS ACTION) 120

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

121 EXT. DRY LAKE BED - NIGHT 121

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

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

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 123

smiles at this.

124 BACK TO SCENE 124

MAJOR  
What the hell is it?

(CONTINUED)

124 CONTINUED:

124

TINA  
(sotto)  
A very smart rat.

MAJOR  
Lock in to automatic and blow him  
away!

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

125 BARRY

125

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

126 INSIDE

126

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...

127 BARRY

127

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...

128 INSIDE

128

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)

128 CONTINUED:

128

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!

129 TINA

129

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...

130 ANOTHER ANGLE - TINA

130

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

131 BARRY

131

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

132 TINA AND ONE-EYE

132

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...

133 THE FLASH 133  
streaks INTO FRAME, sweeping Tina away.

134 ONE-EYE 134  
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...

135 ANOTHER ANGLE 135  
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...

136 SCHPENK 136  
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)

- 136 CONTINUED: 136
- HACKER  
(re: Flash)  
He's back!
- MAJOR  
Lock on with the homing missile  
and fry his ass!
- 137 ANGLE - VIEWING SCREEN 137
- The Major's eyes go wide as he spots the Flash standing defiantly ahead in the path of the Peace Keeper.
- 138 BACK TO SCENE 138
- Amid the smoky hell, Major locks the crosshairs onto the Flash, who begins to trot away...
- 139 BARRY 139
- continues trotting.
- BARRY  
C'mon, catch me if you can...
- 140 MAJOR 140
- is pleased, hearing the WHIRRING of...
- 141 EXTERIOR MISSILE HATCH 141
- opening and the homing missile we saw them programming earlier protruding out, ready for action...
- 142 MISSILE 142
- FIRES...
- 143 BARRY 143
- darts to the side, but the missile follows him, the crimson blur but a mere step ahead of certain death...
- 144 MAJOR 144
- laughs, but the laugh's on him as...

145 THE CHASE 145  
circles back...

146 BARRY'S POV - REAR OF PEACE KEEPER 146  
the armored side panel now opening and closing wildly --  
Barry's timing must be perfect...

147 BACK TO SCENE 147  
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...

148 ANOTHER ANGLE 148  
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:

149 EXT. CENTRAL CITY - ESTABLISHING - DAY 149  
A brighter day has arrived...

150 INT. TINA'S APARTMENT - DAY 150  
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)



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

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