

THE FLASH

by David S. Goyer

Based on the DC Comics character

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FADE IN:

EXT. COUNTRYSIDE - DAY

Silence. We are rushing over an ever-changing landscape of rolling hills, wheat fields, forests.

ADULT WALLY (V.O.)

They say that lightning never strikes twice. But in my case it did. The first time was the night Barry died. The night the whole world learned he was the Flash.

Our speed increases. The landscape becomes distorted as if by a wide-angle lens. The light changes -- shimmering, shifting up into the blue wavelengths of the color spectrum.

ADULT WALLY (V.O.) (cont'd)

Before then, the Flash was only an urban legend. A bedtime story parents would tell their kids. According to the experts, the physics just didn't add up. A man could never run faster than the speed of sound, much less the speed of light.

Our speed increases yet again and the world becomes a blur. Clouds of charged ions surge towards us in curtains of light. The view is staggeringly beautiful.

ADULT WALLY (V.O.) (cont'd)

But sometimes the experts are wrong. Run fast enough, and anything's possible. Time can bend, stop --

EXT. KEYSTONE CITY - SUBURBAN HOUSING DEVELOPMENT - DUSK

The blue collar capital of the Mid-West. A bustling city of four million people bisected by the Missouri River.

ADULT WALLY (V.O.)

-- or even move backwards.

An upscale work-in-progress overlooks Keystone. Pools. Three-car garages. A large sign proudly proclaims: "BLUE VALLEY - A BETTER PLACE TO LIVE"

SUPER TITLE: "TWELVE YEARS AGO"

As the sun sets, the idyllic moment is interrupted by the sound of BREAKING GLASS. MOVING into a cul-de-sac we FIND --

WALLY WEST (14),

a redheaded bundle of attitude, aiming a slingshot at a model home. He breaks a window, then coasts down the street on his skateboard, just as a BLURT from a patrol car startles him.

ANGLE ON FRED CHYRE (50S)

A no-nonsense cop who'd rather bust heads than do paperwork.

CHYRE

Hey, kid!

Wally BOLTS! Chyre starts after him on foot. Wally scrambles across a hillside that has yet to be landscaped, darting in-between construction equipment. Chyre isn't so nimble, half-tripping and sliding down the dusty slope.

At the bottom of the hill is a culvert where a drain system is being installed. As Wally LEAPS to clear the culvert --

-- TIME STOPS. Wally hangs in mid-air, glee frozen on his face.

ADULT WALLY (V.O.)

My name is Wally West. And though you wouldn't know it to look at me now, I'll be a super-hero one day. The fastest man alive.

(beat)

But I wasn't the first. My Uncle Barry came before me. This is his story too. And like any good origin --

-- TIME STARTS AGAIN. Wally nearly clears the culvert, but then his foot snags --

ADULT WALLY (V.O.) (cont'd)

-- it starts with a face-plant.

-- on the approaching curb and he SOMERSAULTS across the asphalt. Wally sits up, MOANING, having scraped his knee.

The patrol car stops in front of him. The driver, MORILLO (20s) gets out, glaring down at him. A moment later, Chyre appears as well, huffing his way up from the culvert.

CHYRE

You alright, West?

Wally winces, then nods. Chyre flushes with anger:

CHYRE (cont'd)

Then get your butt in the car!

EXT. ALLEN HOUSE - DUSK

A modest ranch-style home. Wally sits in the back of the patrol car, which is parked in the driveway.

Chyre converses with BARRY and IRIS ALLEN on the lawn. Barry (40s), is a kind-faced man, well-built, with close-cropped blond hair. Iris (late 30s) is a grounded, natural beauty.

Barry shakes hands with Chyre and heads over to the patrol car. Wally casts his gaze downward, knows he's in trouble.

BARRY

Let's take a walk, hotshot.

EXT. WOODED OVERLOOK - DUSK

Barry and Wally sit on a rocky outcropping overlooking Keystone. We should note that Barry wears a RING on his right hand. Gold, with a lightning bolt insignia.

BARRY

So why'd you do it?

WALLY

It was fun?

BARRY

A lot of things are fun. Until you have to deal with the consequences. You need to stop and think before you act, Wally. You ever hear the phrase 'fools rush in'?

WALLY

Some old guy said it, right?

BARRY

Yeah. Alexander Pope. But there's a reason why they keep dragging him out and dusting him off.

(beat)

So what's all this really about?

Wally looks away, embarrassed to come clean.

WALLY

I don't want to go home.

BARRY

We had a deal, Wally. This was just for the summer. You know that.

WALLY

But it sucks at home.

BARRY

Wally, your Mom needs you.

WALLY

Then why'd she ship me off to stay with you guys?

BARRY

Divorce is hard. People cope with it in different ways. Your Mom just needed some time to pull herself together.

WALLY

Why do you think my Dad left us?

Barry is saddened, wishing there were an easy explanation.

BARRY

I don't know, Wally. Maybe he just couldn't handle the responsibility.

WALLY

Don't you think he should've thought of that before he became a Dad?

BARRY

Yeah.

(beat)

But listen, I remember when you were born, I watched your mother holding you -- and I was jealous. I'd wanted a son of my own so badly, but Iris and I couldn't have kids. So the way I see it? Your Dad's the one that's losing out. I get to be around to watch you grow up. And everybody knows that's the best part.

Wally takes this in, then smiles.

WALLY

Sergeant Chyre was pissed, huh?

BARRY

I don't think Fred's had to run that hard since his days at the Academy. You're lucky he didn't have a stroke.

They share a laugh. Then Barry's cell phone RINGS. He checks the incoming call. The caller ID reads: "HUNTER".

BARRY (cont'd)
(into phone)
Yeah?

Barry listens, his expression gradually turning more serious.

BARRY (cont'd)
Alright. I'll head over.

Barry disengages the call, rises. Wally looks up to him.

BARRY (cont'd)
It's work. I've gotta go in.

WALLY
Can I come?

BARRY
Not this time, sport.

Barry smiles, but the gravity in his gaze belies his levity.

INT. ALLEN HOME - MASTER BEDROOM - DUSK

Barry and Iris are having a heated discussion. As they talk, Barry straps on a shoulder holster and firearm.

BARRY
It's Victor Vesp. Apparently, SWAT's
launching a raid on his place.
Hunter wants me in on it.

IRIS
You can't go running off every time
someone yells 'fire'.

INT. ALLEN HOME - HALLWAY - DUSK

Wally stands just outside the bedroom, eavesdropping.

IRIS' VOICE
There have to be limits. You can't
be everywhere at once.

INT. ALLEN HOME - MASTER BEDROOM - DUSK

Finished with his holster, Barry slips on a jacket, cocky.

BARRY
Yes I can.

Iris sighs, knows she's already lost the argument.

IRIS

Just be honest. You're doing this because you want to. Because it gives you a thrill.

BARRY

You know me too well.

IRIS

You're damn right I do. And don't try to placate me by saying you'll be back in time for dinner. You do that and I'll head-butt you, I swear.

Barry laughs, kisses her.

INT. ALLEN HOME - HALLWAY - DUSK

Iris at a window, watching Barry cross the front lawn. He pauses by his SUV, waves. Then he climbs in and drives away.

Iris turns to Wally's bedroom -- the door is open.

IRIS

Wally?

INT. BARRY'S SUV - DUSK

Barry drives. In the far back, tucked behind the second row of seats, we find Wally hidden from Barry's view.

EXT. BAROQUE CHATEAU - GATE HOUSE - NIGHT

Barry pulls up to the gated grounds of an opulent French chateau. KEYSTONE POLICE and SWAT are mobilizing outside, while HELICOPTERS circle overhead.

As Barry climbs out, Wally slips from the SUV into the trees. He squirms his way through brambles for a better vantage view.

WALLY'S POV

Barry talks with HUNTER ZOLOMON (40s), who is strapping on a bullet-proof vest. Hunter is a tall, dynamic man, with a keen wit. Instantly likeable.

Meanwhile, above Wally, a TINY SECURITY CAMERA nested in the tree branches overhead quietly WHIRS, zooming in on him.

CLOSER ON BARRY AND HUNTER

BARRY
Lot of firepower here.

HUNTER
Place is supposed to be fortified.
And nobody's offered to open the
gates, so --

BARRY
How'd you finally locate Vesp?

HUNTER
Remember that Bernini sculpture that
was stolen from the Keystone Museum a
few months back? Well it turns out
this place --

Hunter gestures to the building beyond the massive gates.

HUNTER (cont'd)
-- was built using some of Bernini's
unused architectural plans, which
also happened to be stolen from the
Galleria Borghese in Rome.

But something is gnawing at Barry.

BARRY
Seems kind of easy, doesn't it?

HUNTER
Easy? The guy's a criminal genius.
Been on Interpol's most-wanted list
for years. London, Paris, Amsterdam.
He's hit them all.

BARRY
Right. So why bother slumming in
this little corner of the world?

Hunter claps a hand on Barry's shoulder, squeezing it.

HUNTER
Just do your thing and a few minutes
from now we'll be notching another
bad guy on our belts.

ON WALLY,

Startled by SOMEONE behind him. He looks back, GASPING --
EDMUND SLOE (40s), a mountain of a man, with chiseled
features and a pitiless gaze stands there, gun in hand.

SLOE
Cry out and you die. Stand up.

BACK TO BARRY AND HUNTER

From the looks of it, SWAT are ready to launch their assault. Chyre and Morillo appear not far away.

CHYRE
You ready Hunter?!

Hunter signals Chyre, then steps closer to Barry.

HUNTER
We've got about five minutes before these yahoos go in guns blazing.
(quiet, conspiratorially)
How 'bout you pull on those cherry-flavored Underoos of yours and do a high-speed recon on the place first?

Barry smiles and exits to the periphery of the action. As Hunter watches, he slips a radio wave headset over his ear.

EXT. WOODS - NIGHT

Away from prying eyes, Barry touches his LIGHTNING RING. LIGHTNING engulfs him, bleaching the world white. And as visual coherence fades back in we find Barry transformed --

INTO THE FLASH

Costumed head-to-toe in a crimson speed suit of synthetic silk and nanocomposites, emblazoned with a golden lightning bolt across his chest. The Flash reaches to a lightning-shaped cowling covering his ear, keys a communicator.

BARRY/FLASH
I'm going in, Hunter.

EXT. BAROQUE CHATEAU - GATE HOUSE - NIGHT

Barry's voice CHIRPS from Hunter's radio wave headset.

BARRY'S VOICE
Give me ninety seconds.

HUNTER
(re: his watch)
Timing you now.

EXT. WOODS - NIGHT

The Flash's body CRACKLES with sparking IONIZED ENERGY, then he's gone in an eye-blink, leaving only a vortex of wind and a SONIC BOOM in his wake.

EXT. BAROQUE CHATEAU - GATE HOUSE - NIGHT

Chyre and the others are distracted by the sonic boom. Hunter smiles as he checks his watch -- 82 seconds to go.

HUNTER

Give 'em hell, Barry.

EXT. CHATEAU - GREAT COURT - NIGHT

A SONIC BOOM heralds the Flash's arrival as he seemingly APPEARS out of thin air. In quick succession, he ZIPS about the court, surveying the sprawling estate.

The Flash stops again, fixes his gaze on the main entry way. With another BOOM he streaks towards it and the doors EXPLODE OUTWARD, toppling down stone steps.

INT. CHATEAU - VARIOUS ROOMS - NIGHT

The Flash embarks on a dizzying reconnaissance, streaking from room to room. Up the grand staircase, into rich, museum-like interiors. The place is -- empty, empty, empty. The Flash races to a STOP, baffled.

HUNTER'S VOICE

(over communicator)

Anyone home?

BARRY/FLASH

Not that I can see.

ANGLE ON A STATUE

Tiny SURVEILLANCE CAMERAS embedded in its eyes.

INT. CHATEAU - DIGITAL WOMB - NIGHT

A wall of VIDEO MONITORS wraps around us, offering myriad views of the chateau's interior. As the Flash continues his recon, we briefly see him flickering from screen to screen.

A SILHOUETTED FIGURE studies the monitors intently, shifting his attention to those featuring the police amassed outside.

EXT. BAROQUE CHATEAU - GATE HOUSE - NIGHT

Hunter looks to his watch as the ninety-second count runs down. Meanwhile, Chyre BARKS orders. An armored truck RAMS the front gates. SWAT OFFICERS flood the grounds.

INT. CHATEAU - BASEMENT CORRIDORS - NIGHT

The Flash descends to a subterranean level. These rooms are sterile, stark, clad in polished steel.

BARRY/FLASH

There's a sub-basement. High-tech.
And a welcoming committee --

ANGLE ON A DOZEN SECURITY AGENTS

Armed with high-speed electronic ballistics handguns.

BARRY/FLASH (cont'd)

They're packing high-speed electronic
guns. These guys were expecting me.

The men fire en masse, throwing up virtual wall of lead.

WHOOSH! The Flash disappears from view. In the next instant, the mercenaries find themselves deprived of weapons. But they only have a second to gawk. For an instant later --

WHOOSH! The Flash has zigzagged amidst them, pummeling them with micro-second blows. By the time they fall unconscious to the floor, the Flash is gone.

EXT. BAROQUE CHATEAU - NIGHT

SWAT Teams are storming up the front steps. In the rear, we find Hunter in tow. Hunter speaks into his headset.

HUNTER

Better hurry, Barry. We're moving.

INT. CHATEAU - BASEMENT CORRIDORS - NIGHT

The Flash rounds a corner. A PORTAL before him IRISES OPEN. A darkened chamber is glimpsed within. Then an AMPLIFIED VOICE whispers from speakers. Slow. Deliberate.

VESP'S VOICE
Welcome, Flash. Please come in.

The Flash hesitates. He's no fool.

VESP'S VOICE (cont'd)
*Ah. You need incentive. Perhaps
 you'd like to meet our young guest?*

A VIDEO MONITOR on a nearby wall sparks to life. We SEE Wally. The Flash's eyes widen in surprise.

BARRY/FLASH
Hunter, he's got Wally.

HUNTER'S VOICE
What?!

INT. CHATEAU - INFINITY CHAMBER - NIGHT

The Flash enters. A central pathway extends across the floor towards the "digital womb" of monitors where --

VICTOR VESP SITS IN WAITING

He is small and frail, with dry, pale skin and hyperthyroid-like eyes. Yet despite these unremarkable characteristics, his gaze projects a palpable sense of evil.

VESP
 A pleasure to finally meet you, Flash. You've become quite the urban legend, haven't you? Never slowing down enough for a clear photograph. Never communicating directly with the public. Nevertheless, your feats of heroism have been undeniable.

BARRY/FLASH
 Where's the boy?

Sloe appears alongside Vesp, his gun trained on Wally.

BARRY/FLASH (cont'd)
 If you've studied me, you know I'm perfectly capable of outrunning a bullet.

VESP
 Under normal circumstances, no doubt.
 But alas -- Edmund?

Sloe SHOVES Wally off the platform, raises his gun --

THE FLASH

SPRINGS across the floor -- but instantly loses his footing! He SLIDES a few yards, attempts to rise, and finds himself SLIPPING yet again! Bizarrely, he is now levitating a few inches above the ground!

The Flash struggles to gain traction, his movements quickly accelerating into a FRENZIED BLUR. But no matter how hard he exerts himself, he can't move forward because he's not actually touching the ground. Exhausted, he sinks, PANTING.

VESP (cont'd)

Confused? Allow me to explain. You are being levitated via an extremely powerful magnetic field. It doesn't matter how fast you run, without traction, your feet can never gain any purchase.

(a self-satisfied smile)

Ironic, isn't it? The Scarlet Speedster, hobbled by the most fundamental principles of physics?

BARRY/FLASH

What do you want?!

VESP

I would think that would be obvious at this point. I want your speed.

Vesp activates a remote device. An ELECTRICAL CHARGE surges through the Flash, momentarily incapacitating him.

INT. BAROQUE CHATEAU - NIGHT

We find Hunter racing amongst his fellow police as they search the rooms. He KICKS DOWN a door, keys his headset.

HUNTER

Barry, talk to me! What's going on?

INT. CHATEAU - INFINITY CHAMBER - NIGHT

Vesp approaches the Flash, who remains helplessly levitated and still weakened from the electrical charge.

VESP

Perhaps you've wondered why I focused my attention on Keystone?

(MORE)

VESP (cont'd)

I'd deduced that the bulk of your activities were concentrated in this geographic area. Then I happened upon a most interesting item in the Associated Press --

Vesp stops just inches before the Flash.

VESP (cont'd)

Four years ago, a crime scene investigator was working in his forensics lab. There was an electrical storm, an explosion. Said investigator was caught in a bath of ionized chemicals. According to authorities, he recovered without incident. But we both know that wasn't the case --

(removing the Flash's mask)
-- don't we, Mr. Allen?

From across the room, young Wally reacts with shock.

WALLY

Uncle Barry!

Barry looks to Wally, doing his best to sound reassuring.

BARRY/FLASH

It's okay, Wally. Everything's going to be alright!

WALLY

You're the Flash?!

VESP

Indeed he is, my child. Over time, your Uncle found that he wasn't quite human anymore. Somehow, his body had become super-charged with velocity. And so he fashioned a secret identity for himself, which he charmingly employed in the "pursuit of justice".

Vesp smiles broadly.

VESP (cont'd)

I've formed a hypothesis about your powers, Mr. Allen. I believe the accident opened a conduit within your body to an extra-dimensional energy source. And I believe that energy can be channeled elsewhere. Observe.

Vesp waves his hand. The floor HUMS and GLOWS, illuminating heretofore unseen circuitry embedded just beneath the Flash.

VESP (cont'd)

This chamber is actually a single, unified device. An infinity transducer. Designed to capture and convert the power flowing within you. Think of it as a battery that awaits charging.

As if on cue, ENERGY BEAMS lash out from the walls, converging on the Flash. He CRIES OUT, caught in some kind of hellish circuit. As the pitch of the HUMMING MACHINERY cycles upward, the entire chamber becomes awash in LIGHT.

WALLY

BARRY!!!

INT. CHATEAU - NIGHT

In response to the power spike, the lights of the chateau BRIGHTEN en masse. Alarmed by Barry's CRIES coming over the headset, Hunter charges towards the basement.

INT. CHATEAU - INFINITY CHAMBER - NIGHT

MORE ENERGY BEAMS attack the Flash. His entire body is shedding electricity now -- as if he were composed of lightning itself. He struggles to escape, but is held fast.

Vesp touches the aura expanding from the Flash. When he withdraws his hand, residual energy encases it. Briefly, his fingers speed up, twitching to a blur. Vesp laughs.

Then Hunter suddenly enters the chamber. He quickly takes in the situation -- and raises his gun, unsure what to do.

HUNTER

BARRY!

Despite his torment, the Flash turns, SEES Hunter behind him.

BARRY/FLASH

STAY BACK, HUNTER!

The Flash is transforming into a being of pure energy. The WHINE of the machinery reaches a fever pitch, the aura surrounding him continues to expand, enveloping Vesp as well.

Wally knows he has to act. He STOMPS DOWN on Sloe's foot. Sloe reacts, dropping his handgun. Before he can recover, Wally FLINGS the gun into the expanding aura.

A chain reaction ensues as THE GUN EXPLODES. LIGHTNING discharges, lancing throughout the subterranean chamber. Vesp is struck by one of the bolts and knocked off his feet.

ON WALLY

Time slows, every aspect of the scene becoming crystallized. Vesp is caught in mid-air. Barry is trapped, going nova --

-- and then Wally SEES ANOTHER BARRY TOO. A ghostly flicker standing off to the side. Wally blinks, bewildered --

WHOOSH! Time speeds back up again. Vesp falls to the floor, caught in some kind of strange, SLOW-MOTION SEIZURE.

A portion of the ceiling caves inward. Sloe retreats, leaving Wally to fend for himself. Hunter DASHES forward --

HUNTER

Get out of here, Wally!

-- even as a metal beam CRASHES DOWN from overhead. He SHOVES Wally out of way, taking weight of the beam himself.

Wally rises, stunned. The Flash has reached CRITICAL MASS. With one final, heart-rending SCREAM, he GOES NOVA.

LIGHTNING envelops Wally, briefly turning his body translucent. Then everything GOES WHITE.

DISSOLVE TO:

EXT. SEA OF CORTEZ ENTRANCE - NIGHT

The ADULT WALLY, now mid-20s. Boyish good looks, an easygoing grin. The kind of guy who skates through life never taking anything too seriously.

Right now, Wally is racing his '69 Karmann Ghia up to the valet stand of a trendy restaurant. He vaults out, tossing the keys to a waiting VALET. As he hurries inside, he throws a tie over his neck and starts furiously knotting it.

EXT. SEA OF CORTEZ - OUTDOOR PATIO - NIGHT

CONNIE NOLESKI, a self-assured beauty sits across from Wally.

CONNIE

I want out.

WALLY

Why?

CONNIE

You know why, Wally. You're a great guy -- but you've got absolutely no drive. No career path. You're holding me back. You're an anchor.

WALLY

That's a little harsh, isn't it?

Connie sighs, having prepped herself for this.

CONNIE

You were twenty minutes late tonight.

WALLY

There was traffic --

CONNIE

And the time before?

(as Wally squirms)

Face it, Wally. You couldn't be on time to save your life. You need to be late. It's part of your DNA. But I need structure. I need someone who shows up when they say they will.

Connie tears up, dabs at her eyes. In response, a handsome-looking alpha-male, GREG (30s), saunters up from the bar.

GREG

You doing okay here, Connie?

WALLY

Who's this?

GREG

Greg Evans. I'm a friend of Connie's. I'm here for support.

Wally ignores Greg's outstretched hand, glares at Connie.

WALLY

Tell me this isn't the "new guy".

Connie just glances away. Wally looks up at Greg, ticked.

WALLY (cont'd)

Do you have a career path, Rick?

GREG

It's Greg. And I'm a partner at Weirengo, Kollins, and Waid.

WALLY

Good for you, Rick.

Wally reaches for his wine glass, downs his drink.

GREG

Maybe you should take it easy.

WALLY

Maybe you should shave your ass.

CONNIE

Wally, please don't make a scene. I wanted this to be respectful, but there's just no easy way to do this --

Connie bursts into tears, then rushes from the table. Greg sighs, places a comforting hand on Wally's shoulder.

GREG

I'm not insensitive to your pain. Getting dumped is never easy. But sometimes we just have to accept our shortcomings and step aside.

Greg exits, leaving Wally to stare after him. A WAITER passes by with a dessert cart. Wally flags him.

WALLY

Can I get the check?

The waiter nods towards the reception area and Greg.

WAITER

The gentleman already took care of the bill.

Wally boils at the final insult. He points to a chocolatey confection crowned with ice-cream on the dessert cart.

WALLY

What's that?

WAITER

That's our signature triple chocolate mousse trifle layered with white spongecake and hazelnut meringue.

Wally impulsively scoops the dessert up and SPEED-BALLS it at the reception podium, nailing Greg in the back of the head. Greg stiffens, then turns, striding quickly towards Wally.

WALLY

Hey, you took care of dinner, so really, dessert's on me --

Greg SWINGS at Wally mid-stride -- but Wally ducks the blow and Greg goes FLYING into a TABLE OF FOUR. Patrons GASP.

Greg regains his footing and SWINGS again, connecting with Wally's chin. Wally TUMBLES into a multi-tiered seafood buffet, sending it CLATTERING DOWN. Greg DIVES atop him.

CUT TO:

INT. KEYSTONE CITY JAIL - DRUNK TANK - DAY

Wally sits on a steel cot, sporting a black eye. A beefy TRUCKER-TYPE is passed out next to him, using Wally's hip as neck pillow. A few other LOWLIFES round out the population.

CHYRE (O.S.)

Have a nice sleep, West?

Chyre stands outside the bars -- a Captain now, as evidenced by the stars on his collar. He's a little greyer, a bit more thick around the trunk, but otherwise just as gruff.

INT. KEYSTONE CITY JAIL - HALLWAY/FOYER - DAY

Wally and Chyre walk.

CHYRE

Amazing. I keep getting older and you keep getting more immature.

WALLY

Look, things just got out of hand --

CHYRE

They always do with you, West.

WALLY

This coming from the Captain? Or the guy who's dating my Aunt?

CHYRE

Both. That woman's suffered enough heartbreak. She doesn't need you piling on any extra grief.

Wally endures the dressing down, knows he has it coming.

WALLY
So who bailed me out?

Chyre comes to a rest, gesturing across the foyer towards --

HUNTER ZOLOMON,

now mid-40s, waiting in an ultra-light wheelchair. His obvious infirmity aside, the years have done nothing to diminish his vigor and confidence. His upper-body is still muscular, his keen intellect just as honed.

INT. HUNTER'S FORD SCOUT - DAY

Hunter drives, Wally rides shotgun. The truck is a modified F-150 designed for paraplegics, with hand controls that operate the brake pedal and a twist-grip throttle.

WALLY
I'm sorry about all this, Hunter.

HUNTER
Hey, don't apologize to me. Iris is the one you have to worry about.

WALLY
How pissed is she?

HUNTER
Oh, she's way past pissed. She's in "disappointment" mode now.

Wally sinks, dreading the conversation to come.

EXT. ALLEN HOME - DAY

Wally climbs from the Scout, waves as Hunter drives away. Aside from the landscaping, the larger trees, and a new coat of paint, the house is remarkably unchanged.

INT. ALLEN HOME - GUEST HOUSE - DAY

The guest house has been converted to a painting studio. The works-in-progress are intense, figurative portraits. We glimpse Barry and Wally amidst the captured faces.

ON IRIS ALLEN (40S),

Working intently on a painting. The years have been good to her, having only served to refine her graceful features.

IRIS

How long have you been staying here?

WALLY

This time? Couple of months?

She now turns to face Wally, gravely appraising him.

IRIS

It's been nearly five. And as far as I can tell, you're no closer to landing a full-time job than the day you moved back here.

WALLY

I thought you liked having me around.

IRIS

I do. But I feel like you're stalling. You went to four different colleges and still never managed to graduate. Why?

WALLY

I'm just taking my time, that's all --

But Iris isn't having it. She rises, pressing him.

IRIS

This isn't about time, Wally. This is about Barry. And we both know it. You're afraid you'll let him down.

WALLY

Come on --

IRIS

I know what you're up to. If you never commit to anything, you'll never fail. Never fall on your ass. Never get your heart broken.

Iris sits beside him, fixing him with her gaze.

IRIS (cont'd)

When I married your Uncle, I thought we'd spend the rest of our lives together.

(MORE)

IRIS (cont'd)

But then he walked out the door one evening and he died, just like that.

Iris rests her hand on Wally's forearm, squeezes it.

IRIS (cont'd)

Barry was the love of my life. But I knew if I didn't eventually move on, whatever life I had left would be wasted. And he wouldn't have wanted that for me. Or for you.

(gently)

You've been running in circles since the night we lost him. You need to pick a path and commit to it.

EXT. HIGHWAY - DUSK

Wally drives his Karmann Ghia, lost in thought. The sky overhead is cloud-shrouded and pregnant with rain.

EXT. FLASH MONUMENT - ENTRANCE - DUSK

Wally cruises up a long drive, which we recognize as the site where Vesp's chateau once stood. In its place now stands a commemorative park and monument.

EXT. FLASH MONUMENT - DUSK

The monument is comprised of a large stone wall etched with thousands of names. Like the Viet Nam memorial, except that the people listed are those who were saved, rather than lost.

Before the wall is a statue. Barry Allen in his Flash costume. An inscription at the base of the statue reads:

"IN MEMORY OF KEYSTONE'S FINEST SON 10/2/56 - 3/19/95".

Wally moves along the wall, seeing his own face reflected back in the polished stone. Above the names it reads:

"ALL OF THOSE HE SAVED"

THUNDER rumbles and rain begins to fall, but Wally is too wrapped up in reverie to take much notice. Then he hears:

VOICE

Wally.

Wally turns. Did he really hear that? More THUNDER. As the rain pelts down, Wally's senses become alert. And just when he thinks he might have been mistaken --

VOICE (cont'd)

Wally.

-- there it is again! Like a ghostly radio signal. Wally spins, trying to pin-point the source. Has he lost his mind?

LIGHTNING STRIKES nearby. Wally runs. Then a THUNDERCLAP all but shatters his eardrums. He looks up --

VOICE (cont'd)

WALLY!!!

A LIGHTNING BOLT

Streaks towards him. We ride with it, RUSHING into Wally's uplifted face. Time slows, the tumult of the storm quieting.

WE FREEZE-FRAME ON THE MOMENT

Wally's face, alarmed. The memorial, as if lit by a strobe. Every raindrop poised in mid-air. The lightning bolt itself, carrying nearly a thousand million volts of energy. Then --

-- a STRANGE RUMBLING SOUND. Like icebergs grinding against one another. It is the sound of time speeding back up again.

CRACK! Wally is encapsulated by a FLASH OF LIGHT as we --

INT. KEYSTONE HOSPITAL - TRAUMA UNIT - DAY

FADE IN FROM WHITE. Wally regains consciousness. He's on an ICU bed, hooked up to a patient monitor, an infusion pump, a saline drip, etc. Iris stands nearby, THREE DOCTORS gathered around her. DR. BATES (50s), kind-faced, speaks first:

DR. BATES

How are you doing, Wally? My name is Doctor Bates. I'm the head of neurology here at Keystone General. You're a lucky man. You took a three hundred kilovolt hit and lived to tell about it. Not many do.

Wally sits up further, wincing at his aches and pains.

WALLY

-- chest hurts --

DOCTOR #2

You suffered a cardiac arrest. The EMTs had to defibrillate you.

Wally lifts his arms. Cigarette-like burns concentrated in rosette patterns run up over his shoulders and neck.

DR. BATES

Those are electrothermal burns.
They'll fade in a few days --

Dr. Bates' voice devolves into slow-motion, then stops. Wally blinks. Bates, Iris, and the others are frozen still. Even weirder, the room has taken on a blueish shimmer.

Then, just as suddenly, the odd episode is over and Bates is speaking normally again. No more blue shimmer.

DR. BATES (cont'd)

-- strikes tend to be a nervous system injury. Your sight and hearing could be affected, short-term memory. Even your perceptions of time.

(smiling)

But the fact that you're this alert is very encouraging. In a day or so we'll begin rehabilitative therapy, alright?

Wally nods. As Dr. Bates and his fellow doctors exit, Iris takes Wally's hand. He seems haunted by a memory.

WALLY

I know this is going to sound crazy, Iris, but I could've sworn I heard Barry just before the lightning.

Iris smiles, trying to hide her concern.

CUT TO:

EXT. IRON HEIGHTS - PRISON YARD - DAY

A maximum security prison housing the worst of the worst. CONS socialize in the yard while ARMED GUARDS maintain a watchful eye from various towers.

CLOSE ON a newspaper article featuring a photograph of Wally West. The headline: "FLASH'S NEPHEW STRUCK BY LIGHTNING".

REVEAL Victor Vesp reading the paper, having been further ravaged by time and circumstance. He turns the page, taking an excruciatingly long time -- and in doing so, reveals that his condition is more than cosmetic. Somehow, his whole metabolism has been slowed to an unnatural rate.

G-DOG (O.S.)
 Lookit that freak.

TWO HARDENED CONS are watching Vesp from afar. G-Dog is big, two hundred and thirty pounds of bad news.

KNIBB
 The Turtle? Got some kind of weird 'condition'. Like he's a record player winding down or something. Best stay away from him. They say he's crazy.

INT. IRON HEIGHTS - PRISON CELL - DAY

Vesp sits in his cell, listening to a Bach sonata. His cell has been augmented with personal amenities -- leather-bound books, a vintage Jacquard rug, a rare Edwardian chair. And in the corner, a small salt-water fish tank featuring SNAILS with brightly colored, intricately patterned shells.

G-Dog appears outside the cell, leaning against the doorway.

G-DOG
 Nice crib, Turtle-man. Word is you got some pull around here. Like maybe you flush with cash.

VESP
 G-Dog, is it? Cellblock H?
 (off G-Dog's nod)
 Would you care for a chocolate?

Vesp offers G-Dog a box containing an assortment of truffles. G-Dog selects one, pops it in his mouth.

VESP (cont'd)
 Did you know that chocolate was first cultivated by the Mayans? They prized it even more than gold.

G-Dog considers, grabs a handful more.

G-DOG
 So listen. I'm feeling you might need some 'protection'.

VESP
 I don't require protection. But thank-you for your gracious offer.

G-DOG

(drawing closer)

It wasn't an offer, holmes. You're weak. You need someone to back you. Make sure you don't get stomped.

VESP

Do you know why they call me the Turtle?

(off G-Dog's look)

It's because I suffered an accident some years ago. At the hands of the Flash, no less. The result of said accident is that my metabolism is now unnaturally slow. That longevity has afforded me a more protracted outlook on life. I watch. I bide my time. I calculate. Right now, I calculate that you won't be drawing breath much longer.

G-DOG

(laughing)

You threatening me?

VESP

Indeed I am.

G-Dog grasps Vesp by his collar, jerking him forward.

G-DOG

Listen, you ugly little cane toad, I could snap your neck in one second!

Vesp stares placidly back at G-Dog.

VESP

Do you see the tank to my left? The brightly colored marine snails abiding within?

G-Dog turns his gaze to the tank.

VESP (cont'd)

They're known as cone snails, hailing from the suborder *hypsogastropoda*. The warden has indulged my predilection for them because of my good behavior.

G-DOG

So you got snails, so what?

VESP

So, aside from being quite decorative, cone snails also happen to be quite venomous. The various peptides within the snail's conotoxin are known to target specific nerve cells and receptors. The end result being that, once inflicted, the snail's prey is quickly paralyzed before being consumed.

G-Dog laughs, not believing Vesp's nonsense. Then he COUGHS.

VESP (cont'd)

Now imagine if a forward-thinking 'cane toad' like myself were to extract that venom and inject it into the chocolates you just consumed --

G-Dog COUGHS again, feeling a constriction in his throat.

VESP (cont'd)

Imagine how quickly that toxin might take hold --

G-Dog is gripped by seizure. His limbs falter and he sinks to the floor. Ever so slowly, Vesp makes his way over.

VESP (cont'd)

It wouldn't matter how weak I was, how slowly I moved -- your formidable strength and stature would cease to be a meaningful factor.

G-Dog lies twitching on the floor, paralyzed. The only part of him still active are his eyes, which are filled with fear. Vesp crouches over G-Dog, pulls a pillow from his cot. ✓

VESP (cont'd)

Thank you ever so much for stopping by. I enjoyed our chat immensely.

Vesp places the pillow over G-Dog's face, merrily humming along to the Bach Sonata.

EXT. IRON HEIGHTS PRISON - VISITATION CENTER - DAY

Vesp sits in a visitation carrel, clutching a telephone receiver. On the other side of a Plexiglas divider is Edmund Sloe, poised and impeccably dressed in a well-tailored suit.

SLOE

You have a task for me, Mr. Vesp?

Vesp holds up the newspaper story featuring Wally West.

VESP

A coincidence of considerable improbability has occurred. Lightning has struck young Mr. West again. I wish to know more, Edmund. Surveil West. Observe every detail. And when you've gleaned enough --
 (with a devilish smile)
 -- report back to me.

CUT TO:

INT. KEYSTONE HOSPITAL - HALLWAY - DAY

Iris carries flowers, Hunter accompanies her. As they approach Wally's room, an ORDERLY exits, pushing a cart piled high with used dishes and utensils. He shakes his head.

ORDERLY

My man has an appetite!

INT. TRAUMA UNIT - WALLY'S ROOM - DAY

Iris and Hunter enter, finding Wally up and about, conversing with Dr. Bates and a NURSE. Wally is full of energy, consuming a sandwich. But that's not the remarkable part.

The remarkable part is that Wally has somehow grown a full beard overnight! In addition, his hair is now shoulder-length, while his fingernails have extended nearly an inch!

IRIS

Wally?!

WALLY

Weird, huh? I woke up this morning looking like Grizzly Adams.
 (gulping his sandwich)
 And I can't stop eating. Even the hospital food tastes good.

Wally nods around the room -- USED DISHES are everywhere.

DR. BATES

(flabbergasted)
 He's consumed over thirty thousand calories in the last hour.

IRIS

What's wrong with him?

WALLY
Nothing! I feel great!

As if on cue, Wally faints. DROPPING like a stone.

EXT. HOSPITAL GROUNDS - DAY

Wally, fingernails clipped and clean-shaven, accompanies Hunter (in his wheelchair) across the wooded grounds.

HUNTER
So your metabolism is faster?

WALLY
It's more than that.

INT. KEYSTONE HOSPITAL - BATHROOM - DAY (FLASHBACK)

Wally stands at the sink, shaving -- then stares in astonishment as his beard follicles slowly grow back before his eyes! Wally's trembling hand drops the razor.

WALLY (V.O.)
I've been having these -- spells
where I feel completely out of synch
with the world.

EXT. HOSPITAL GROUNDS - DAY

Back to Hunter and Wally. They take a seat beside a fountain. Nearby, a MAN is having a smoke break.

WALLY
People's voices sound strange. Slow,
like they're talking underwater. And
sometimes the world takes on this
weird, bluish shimmer --

Suddenly, the world goes quiet. Wally stares. Hunter sits in his wheelchair, caught in mid-gesture. Wally waves his hand before Hunters' eyes. No reaction.

WALLY (cont'd)
Hunter?

Wally snaps his fingers. Again, no reaction. Wally looks around -- everyone else is frozen too, subtly shimmering. Ahead of Wally, everything has BLUE-SHIFTED. But when Wally looks back, everything is RED. (This will be explained later.)

Nearby, the smoking man is also frozen. Smoke plumes hang before him. Wally stands, pokes his finger through a plume. The smoke displaces, leaving a hole where Wally's finger had been. Wally draws an "X" through the smoke. The X remains.

To one side is a flower bed. A HUMMINGBIRD is caught mid-hover. Wally cups the bird in his hand, studying it. Wally returns the bird to its mid-air perch. It remains where he had "placed" it, hanging in space. Wally shuts his eyes, his palms against them.

WALLY (cont'd)
I'm going insane.

With a WHOOSH all ambient noise returns as --

HUNTER (O.S.)
Would you relax? The doctors said there'd be after-effects.

-- Wally opens his eyes, SEES Hunter watching him with concern. Everything has returned to normal.

WALLY
It just happened again.

ANGLE ON A TELEPHOTO POV

Wally and Hunter, as seen through a long-lens video camera.

REVEAL MR. SLOE,

Manning the camera, tucked away in the trees. Listening in on the conversation via an ear-bud and shotgun microphone.

HUNTER'S VOICE
What just happened?

WALLY'S VOICE
The slow-time thing. I'm scared, Hunter.

HUNTER'S VOICE
Don't be.

BACK TO HUNTER AND WALLY

Hunter places a reassuring hand on Wally's shoulder.

HUNTER
I've seen this happen before. Back when Barry first started tapping the Speed Force.

Hunter takes a beat, deciding how he's going to frame this.

HUNTER (cont'd)

Think back to the night Barry died. Vesp was trying to steal his speed, right? Maybe at the last second, Barry realized what was happening and passed it on to you instead.

WALLY

Why would it just be kicking in now?

HUNTER

Maybe it was there all along. Maybe it just needed another jolt of lightning to set it free.

INT. DR. BATES' OFFICE - DAY

Wally sits with Iris and Hunter at Dr. Bates' desk. Bates references reams of test results, conceding defeat.

DR. BATES

As much as I hate to admit it, Mr. West, what's happening to you is light-years beyond our collective areas of expertise.

WALLY

So you can't help me.

JERRY (O.S.)

No. But I'm betting we can.

ANGLE ON DR. JERRY MCGEE (40S),

Entering. McGee is fit, handsome. With the kind of cocky, type-A personality that typifies a medical superstar.

DR. BATES

This is Dr. Jerry McGee. An expert in hyper-physiology and a senior fellow at S.T.A.R. Labs.

JERRY

Science, Technology, and Advanced Research. We're a privately funded research consortium.

WALLY

What makes you think you'll have any better luck with me than these guys?

JERRY

I ran the Defense Department's Metabolic Dominance Program a few years back. Pioneered research in optimizing soldier performance on the battlefield. Increased oxygen and mitochondrial efficiency, that sort of thing. If my team can't figure out what makes you tick, no one can.

EXT. S.T.A.R. LABS CAMPUS - DAY

Hunter's Ford Scout pulls into a parking lot. The site is an impressive collection of high-tech concrete and steel buildings artfully nestled amidst tree-laden public spaces. As Wally helps Hunter down into his wheelchair he notices --

AN ATTRACTIVE WOMAN

Edging a Saab convertible into a nearby space. 30s, dressed in a sleek business suit. She makes eye-contact with Wally as she clips on a S.T.A.R. ID tag.

WALLY

Hey. How's it going?

WOMAN

Just fine, thank-you.

WALLY

You work here?

The woman nods, walking. Wally playfully calls after her.

WALLY (cont'd)

Is every woman at S.T.A.R. as attractive as you?

WOMAN

(turning back)

Only the unavailable ones!

HUNTER

(shaking his head)

Smooth, West.

INT. S.T.A.R. LABS HUMAN PERFORMANCE FACILITY - DAY

Jerry leads Hunter and Wally into a high-tech lab outfitted with an impressive array of motion analysis and body composition equipment. High-speed kinematic devices, electromyography systems, etc.

WALLY

Wow.

HUNTER

So who pays for all of this hoo-hah?

JERRY

A charitable foundation, initially. But now, thanks to our patents, we're pretty much self-sustaining. Come on. I'll introduce you to my ball and chain.

TINA (O.S.)

Oh, we've already met.

Wally and Hunter turn to see the woman from the parking lot beside them. She wears a lab coat, a self-satisfied grin.

TINA (cont'd)

I'm the other Dr. McGee. Tina.

Wally withers, looks to Jerry.

WALLY

So you two are --?

TINA

Ex-husband and wife. Now we just bicker about research.

OTTO (O.S.)

When they're not tormenting each other over the AC settings.

ANGLE ON OTTO VIGLAND (60S)

An affable gnome of a man who is yin to Jerry's yang.

OTTO (cont'd)

Otto Vigland, the only academic foolish enough to play Switzerland between Punch and Judy.

(offering his hand)

It's a pleasure to meet you, Mr. West. Nephew of the late-great Flash. It isn't every day you get to meet a living legacy.

EXT. S.T.A.R. LABS - TEST TRACK - DAY

Wally, now outfitted in track-clothes and running shoes, stands near a starting block as Tina affixes a vital signs monitoring system known as a "CPOD" (Crew Physiological Observation Device) to his chest.

Jerry and the rest of the Human Performance team circulate nearby, preparing to record Wally's movements via an array of high-speed cameras. Hunter watches from the sidelines.

TINA

This device was developed at NASA to transmit an astronaut's vital signs. Sort of like a 'black box' for people.

Having secured the main monitoring system, Tina now tapes a series of external sensor leads to Wally's skin. Their proximity is intimate, which Wally can't help but notice.

TINA (cont'd)

We'll be able to track your respiration, blood pressure -- all in real-time, while you run.

WALLY

What about impure thoughts? Can it pick up those?

Tina elects to ignore that comment. Wally glances over at Jerry, who is now chatting with Hunter.

WALLY (cont'd)

So how long were you and Mr. Personality married?

TINA

Six endless months.

WALLY

Then that comment about you being unavailable --

TINA

Stands. I don't date patients.
(pointedly)
Or younger men.

WALLY

How come?

TINA

I've found that men tend to mature more slowly than women. You're what? Twenty-six?

(off Wally's nod)

So that'd put you emotionally on par with a fourteen year-old, right?

Only mildly chastened, Wally nods to the video cameras.

WALLY

You sure those cameras will be able to track me? I'm pretty fast for a fourteen year-old.

TINA

Wally, our imaging system can capture events far beyond anything the naked eye can record. You'd have to be moving more than 3,000 miles a hour to out-pace them.

Jerry and Otto approach now.

JERRY

All done flirting, Romeo?

Wally nods, registering Jerry's annoyance.

JERRY (cont'd)

Then dig your toe into the starting block and take your mark.

Wally looks at Hunter, who gives him the "thumbs up" sign, then he crouches into a runner's stance and readies himself. Tina holds up a digital stop-watch, starts a count-down.

TINA

Three, two, one -- GO!

As Wally launches forward we instantly snap into --

HYPER SLOW MOTION

We hear Wally's HEARTBEAT. Then we notice the air behind him DISTORTING, creating a vacuum that explodes behind him in widening concentric circles of force. We hear a THUNDERCLAP and realize we are watching the sound barrier being broken.

Stranger still, Wally's first stride has carried him TEN FEET AWAY from the starting block. His second stride carries him ANOTHER TWENTY. By the time Wally has taken five strides, he is nearly a HUNDRED YARDS away from Tina and the others.

MORE THUNDERCLAPS in quick succession as Wally climbs the acceleration ladder from MACH-1 and beyond. After five strides, Wally is moving more than 4,000 miles an hour.

ON TINA AND HER TEAM

As the winds unleashed by Wally's run BLOW her and the others BACKWARDS like ragdolls. EVERYTHING GOES WHITE.

EXT. S.T.A.R. LABS - TEST TRACK - MOMENTS LATER

FADE IN FROM WHITE as Tina regains consciousness. Her clothes are in tatters and she's suffering from numerous cuts and abrasions. The world is dead silent. She sits up --

Jerry and the others are in similar states of disarray, slowly rising like victims of a bomb blast. Tina SEES Otto, his broken glasses perched lopsided over his brow. He's speaking, but we can't hear his words. Tina realizes she's gone deaf. Otto points to the horizon --

TINA'S POV

A straight line of melted and burning track extends from Wally's starting point off into the horizon. The swath of destruction continues as far as the eye can see.

INT. HELICOPTER - DAY

Tina sits in the passenger seat, scanning the landscape below. Jerry is piloting. Hunter and Otto ride behind her.

THEIR POV OF THE RUN-ZONE

A trail of burned desolation and melted earth cuts across roads, homes, streambeds. Every window in Wally's immediate path has been shattered. Every tree has been stripped of its leaves. Even cars have been blown aside by Wally's passage.

JERRY

We've been following his trail for over eighty miles -- how far did the son of a bitch run?

TINA

Wait a minute, look over there!

A MASSIVE, SMOKING CRATER LOOMS IN THE DISTANCE

The inner surface is glass-like, having been scorched smooth by a great impact. ONLOOKERS have gathered at the crater's lip. At the center lies a HUMAN FIGURE.

WALLY,

Curled up in a fetal position, unconscious, every stitch of clothing having been burned away by the friction of his run.

CUT TO:

A NEWSCAST

Featuring aerial footage of Wally's devastating run.

NEWSCASTER (V.O.)

-- while the situation is still being assessed, city officials have released initial estimates placing property damage at nearly sixty million dollars --

INT. S.T.A.R. LABS HUMAN PERFORMANCE FACILITY - DAY

Iris, Hunter, Tina, Jerry, and Otto, are gathered around the television, avidly watching the news report.

WALLY (O.S.)

Did I do that?

The group turns to see Wally behind them, having risen from a hospital bed. The looks on their faces confirm his fears.

HUNTER

Apparently the city's trying to declare you a natural disaster so they can apply for FEMA funds.

IRIS

At least no one was killed. You would've hit the VA hospital, but somehow, you managed to zigzag around it.

WALLY

(hardly comforted)
How long was I out for?

TINA

Almost two days.

JERRY

We think your metabolism is trying to adjust to all the sudden shifts in blood sugar levels. You need more food calories than the rest of us. A lot more.

(MORE)

JERRY (cont'd)

When you burn the fuel you've stored, your body shuts down. Like a circuit breaker.

TINA

You ran ninety-six miles in under four seconds. That's faster than the space shuttle, Wally.

WALLY

I tried to stop, but I just plowed through everything in my path --

JERRY

The faster an object moves, the more mass it gains. Think of a straw being driven through a tree in a hurricane. When you hit something at that speed, you're packing the punch of a howitzer.

Gradually, Wally becomes aware of a COMMOTION outside.

WALLY

What's going on outside?

Wally heads out of the lab and into the lobby --

EXT. S.T.A.R. LABS - PLAZA - DAY

NEWS CREWS crowd the area. Upon seeing Wally, they rush forward. LINDA PARK (30s, Asian-American) is first:

PARK

Wally West! Is it true you're the new Flash?

REPORTER #1

How does it feel to be the fastest man alive? Did you inherit your powers from your Uncle?

REPORTER #2

Can you confirm that the City Attorney's office intends to hold you responsible for the damages?

MACMILLAN (O.S.)

You're damn straight we are!

MACMILLAN, an outraged official, muscles his way forward.

MACMILLAN (cont'd)

Do you have any idea what this will do to our insurance rates? Forget gross negligence.

(MORE)

MACMILLAN (cont'd)
We're filing charges of willful and
wanton conduct, so you'd better get
yourself a damn good lawyer, Mr.
West!

Overwhelmed, Wally ZIPS back inside.

INT. S.T.A.R. LABS HUMAN PERFORMANCE FACILITY - DAY

Wally reappears in the lab, in a state of near-panic.

WALLY
No wonder Barry kept his identity a
secret.

Hunter shoots a weighted glance at Iris, then looks to Wally.

HUNTER
That's not the only secret he kept.

EXT. BARRY ALLEN'S CABIN - DAY

Hunter pulls his Ford Scout up before a modest, but well-kept
cabin situated on a wooded bluff.

HUNTER
Recognize this place?

WALLY
Sure. It's my Uncle's cabin. We
used to go here all the time.

HUNTER
He ever take you down to the
basement?

WALLY
There is no basement.

The smile on Hunter's face says different.

INT. BARRY'S CABIN - DAY

Hunter guides his wheelchair to a closet. Inside are some
old jackets and boots, fishing gear. Then Hunter reaches for
a numeric keypad. He types in a sequence. With a WHIRR the
back of the closet opens, revealing a secret elevator. Wally
looks to Hunter: What the hell?

INT. BARRY'S LAB - DAY

The elevator opens. Hunter leads Wally into a secret laboratory built beneath the cabin, which has been outfitted with all manner of forensics and crime analysis equipment.

WALLY

What is this place?

Hunter wheels up alongside Wally.

HUNTER

Barry's crime lab. This is where he monitored the world as the Flash.

WALLY

You're telling me he had a secret headquarters?

HUNTER

Until the night Barry died, only two people knew about his double identity. Me and Iris. To the extent that we could, we tried to help him be a hero.

WALLY

Why didn't you show me this before?

HUNTER

Barry wanted to protect his privacy. And his loved ones. That's why he wore the costume. He believed that by never standing still, the Flash could remain a myth. And a myth can never be corrupted.

Wally tries to process the conflicting thoughts and emotions.

WALLY

So why take me here now?

HUNTER

Because I think Barry intended to pass on more than just his powers, Wally. I think he wanted you to take on his purpose as well.

Hunter taps a control on a console. A series of panels recess back into the wall, revealing a hidden chamber containing a half-dozen FLASH UNIFORMS on mannequin stands.

HUNTER (cont'd)

According to Barry they're made out of nanocomposites and bonded with Teflon. They won't heat up and they won't shred at super-speed, so you don't have to worry about running around bare-assed anymore.

(pointing to the mask)

We had a communicator built in so Barry could monitor the police band. And I could keep tabs on him.

Hunter pulls Barry's old lightning ring from his pocket.

HUNTER (cont'd)

He kept a compressed costume stored inside his ring.

(indicating the stud)

When you press the stud, the costume expands, absorbs atmospheric gasses. Take it, it's yours now.

Hunter offers the ring to Wally, but Wally doesn't want it.

WALLY

I've spent my whole life living in Barry's shadow. I idolized him even before I found out he was a super-hero. And you expect me to just pick up where he left off?

(shaking his head)

I can't handle that kind of responsibility, Hunter.

Hunter's eyes briefly flash with anger.

HUNTER

Look at me, West. I'm in a wheelchair. Do you see me hiding my head in the sand? I lost my legs saving you. And I damn well didn't watch my best friend die just to see you choke at the starting gate.

(forceful)

You've been given a gift. The kind most people would kill for. Now take it. Be the Flash.

Wally hesitates, the weight of Barry's legacy pressing down on him -- then he reaches for the ring, slips it on. He takes a breath, triggers the tiny stud on the ring. A BOLT OF LIGHTNING engulfs him, bleaching the world white.

CUT TO:

EXT. GARDNER FOX ARENA - NIGHT

A packed house with FANS streaming in. The billboards read:

THE FLASH VS. THE KEYSTONE COMBINES

ANNOUNCER'S VOICE

*Tonight, making his first appearance
at the Gardner Fox Arena -- Wally
West, a.k.a. The Flash!!!*

INT. GARDNER FOX ARENA - NIGHT

The crowd GOES WILD as the Flash lightning insignia pulses on the video scoreboard suspended from the ceiling. They CHANT:

CROWD

FLASH! FLASH! FLASH! FLASH!

IN THE STANDS,

Iris sits with Chyre, Tina, and Jerry. ARENA EMPLOYEES mingle amidst the hockey fans, selling Flash-merchandise (Big-Gulp cups, foam hands, rally monkeys).

HUNTER (O.S.)

When I told you to put on the costume, this wasn't what I had in mind!

INT. GARDNER FOX ARENA - BACKSTAGE CORRIDOR - NIGHT

Hunter and Wally (wearing the costume sans mask) wait in a 'backstage' corridor which leads out onto the ice.

WALLY

Would you relax? It's just a promotional stunt. Have a rally monkey.

Wally tosses Hunter a plush, crimson monkey wearing the Flash insignia. Hunter looks at it like it was a voodoo doll.

HUNTER

If Barry saw this, he'd be spinning in his grave!

Wally glares at Hunter, hot under the collar now.

WALLY

Well guess what, Hunter? I'm not Barry. He tried the Lone Ranger route and it got him killed. I didn't ask for any of this, remember? So if the world wants to pretend I'm their saviour, I'm going to get something out of it too.

JACOBSON (O.S.)

Not to mention that half of tonight's proceeds are going to charity.

Hunter turns to find MARTIN JACOBSON (40s), a silver-tongued, impeccably groomed flack, angling towards them.

WALLY

You see? Everybody wins.

HUNTER

Who the hell is this?

JACOBSON

Martin Jacobson. I'm a sports agent.

WALLY

Marty's going to help brand me.

Hunter scowls, developing an instant aversion.

HUNTER

'Brand'?

JACOBSON

Iverson does it. Jordan. Tiger Woods. Why not Wally West? I've already got over twenty million dollars in endorsement deals lined up. Nike. Sprint. Federal Express. And it doesn't end there.

HUNTER

The Flash isn't a brand! He's an ideal!

WALLY

Who happens to owe Keystone sixty million dollars. I've gotta pay back the city some way, right? Just unclench your butt a little.

ANNOUNCER'S VOICE

Ladies and gentlemen, please welcome Keystone's legendary Scarlet Speedster -- the Flash!

More CHEERS. Wally pulls on his mask.

WALLY
I gotta go.

Wally skates out onto ice to THUNDEROUS APPLAUSE.

INT. GARDNER FOX ARENA - NIGHT

The Flash skates to the center of the rink, his grin emblazoned in close-up on a video scoreboard.

ANNOUNCER'S VOICE
*And facing off against the Sultan of
Speed, current NHL Division champs,
the Keystone Combines!!!*

SIX MEMBERS OF THE COMBINES

meet the Flash center-rink for the initial face-off. An OFFICIAL drops the pucks and the game starts.

The Flash accelerates to a RED BLUR, weaving between the Combines to make a goal. Players are twirled around like tops by the his powerful wake. The crowd ROARS.

IN THE STANDS,

Tina and the others are beset by a sudden wind as the Flash appears alongside them. He leans close to Tina, whispering.

FLASH
So if I beat these guys, will you
have dinner with me?

TINA
No.

JERRY
She's not interested, West.

WALLY
What do you care?

JERRY
Just dial your hormones down.

The Flash looks at Jerry, annoyed -- then Jerry disappears.

EXT. COW PASTURE - NIGHT

A WIND stirs and Jerry abruptly BLINKS into view amidst a herd of cows, deposited there by the Flash.

FLASH

You're starting to bug me.

Before Jerry can respond, the Flash vanishes --

INT. GARDNER FOX ARENA - STANDS - NIGHT

-- REAPPEARING in Jerry's seat.

TINA

Where's Jerry?

FLASH

He needed a time-out.

(pressing her)

Come on, have dinner with me. I'll let you play more doctor, if you do.

TINA

(laughing)

Would you get back down there?

WHOOSH! The Flash vanishes from Tina's side, reappearing --

BACK ON THE ICE

Once again, the rink official drops another puck. This time, the Flash accelerates even faster, seeming to separate into SIX DIFFERENT PEOPLE as he confronts each of the Combines simultaneously.

INT. GARDNER FOX ARENA - BACKSTAGE CORRIDOR - NIGHT

Hunter sits in his wheelchair, disappointed. He tosses the rally monkey aside, then wheels himself away from the tumult.

A figure emerges from the shadows, watching Hunter retreat. It's Edmund Sloe.

CUT TO:

INT. MTV TIMES SQUARE STUDIO - DAY

DAMIEN and SUSIE, hosts of TRL, are broadcasting in front of an audience of SCREAMING TEENS and TWEENERS.

SUSIE

Okay, everybody, the moment I know
you've all been waiting for. Time to
bring out today's guest -- Wally
West, a.k.a. The Flash!

As the audience SCREECHES, Wally strides out. His whole look
has been casually styled, from his red Flash insignia T-shirt
to his designer 45rpm jeans. Susie thrusts a mike forward.

SUSIE (cont'd)

Tell me, Wally, do you do everything
fast?

WALLY

(grinning)
Only things my mother wouldn't blush
at.

CUT TO:

EXT. MOVIE PREMIERE - NIGHT

Wally (in a tux) climbs from a limo with a STARLET-DU-JOUR.
PAPARAZZI snap pictures. In quick succession, we CUT through
MORE PHOTO OPS:

Wally on the cover of Sports Illustrated.

Wally in full Flash costume posing for a "Got Milk?" ad.

Wally on Oprah.

EXT. DODGER STADIUM - DAY

Wally (in civilian clothes) throws the opening pitch. As we
follow the ball towards home base, we SEE Wally, now in full
Flash costume swinging a bat at his own pitch. As the ball
arcs into the outfield, Wally (now wearing a Dodger's
uniform) CATCHES the ball.

TINA (O.S.)

You tricked me.

EXT. SEA OF CORTEZ RESTAURANT - OUTDOOR PATIO - NIGHT

Wally and Tina are dining at the same restaurant he was
thrown out of. From time to time, other patrons glance over
at him, whispering amongst themselves.

At a nearby table multiple entrees stand ready for Wally's consumption. Right now, he's eating pasta. A nearly full bottle of wine rests beside him.

TINA

I thought we were meeting to discuss your recent test results.

WALLY

We are.

TINA

At the most expensive restaurant in town?

WALLY

I concentrate better on a full stomach.

YOUNG WOMAN (O.S.)

Excuse me --

Wally looks up as THREE ATTRACTIVE YOUNG WOMEN (20s) approach the table. They're all grinning, enamored with him.

YOUNG WOMAN (cont'd)

You're Wally West, right?

(off Wally's nod)

I don't mean to interrupt, but my friends and I -- would you mind maybe taking a picture with us?

Wally nods.

YOUNG WOMAN (cont'd)

Great!

The woman pulls a camera from her purse, looks to Tina.

YOUNG WOMAN (cont'd)

Could you, uh --?

TINA

Sure.

Tina takes the camera. As the trio strike a pose around Wally, Tina clicks off a shot. The women gush, making a GIGGLING exit, leaving Wally chagrined.

WALLY

Sorry about that.

TINA

You love it. Don't even try to pretend you don't.

WALLY

Maybe a little. But look, I said we could talk science, so hit me with your results. I'm all ears, I promise.

As Wally talks, we notices his pasta dish "blinking" away, only to be replaced by steak and potatoes. We may also notice that the previously full wine bottle is now empty.

TINA

Okay. I'm concerned about the amount of time you spend at super-speed. There's no telling what this is doing to your body's internal clock. If you're metabolizing food faster, you could be aging at an accelerated rate too. You could be causing cellular damage every time you run.

Wally pauses, taking note of a DISTANT COUPLE -- Connie and Greg, the tag team that "dumped" him just weeks before.

WALLY

How come you and Jerry divorced?

TINA

We're not discussing my personal life.

Behind Tina a sudden draft washes over Connie and Greg. In an eye-blink, Greg has been stripped naked. Connie GASPS.

WALLY

Come on, we're forging a bond of trust here.

Wally waves to some passing admirers. Tina sighs.

TINA

I was a starry-eyed grad student. Jerry was my mentor. I respected his work immensely. I still do. But as a husband, he left something to be desired. He had anger issues, he tended to be too jealous.

WALLY

Seems like he still is.

TINA

That's just his knee-jerk competitive streak. He can't help himself.

WALLY

So why'd you keep his last name?

TINA

If you grew up with a tongue-twister like Zbiewski, you'd jump at the chance to upgrade.

Behind Tina, another "draft" washes over Greg. He now has his clothes back on, but they're inside out. And he seems to be wearing Connie's bra as well.

WALLY

Is Jerry going to freak out because we're having dinner?

TINA

We're not. You lured me here under false pretenses.

As Tina watches, Wally's steak and potatoes blink away before her eyes, leaving his plate clean.

TINA (cont'd)

Stop doing that!

WALLY

(innocent)
What --?

TINA

Making your food disappear like --

The empty steak plate has been replaced with a lobster.

TINA (cont'd)

-- there! You just did it again!

BLINK! A DOZEN ROSES appear at the table alongside Tina, startling her. She knocks her wine glass over and Wally is suddenly next to her, catching the glass. He smiles.

WALLY

Come on. I'm pulling out all the stops here. Help me out a little.

TINA

The only reason you're interested in me is because I'm not drooling over you like the rest of your bimbos.

WALLY

That's not true.

TINA

You don't know anything about me.

WALLY

I know you did your undergrad at Stanford in chemistry. Post-doctoral fellowship in computational biophysics at Johns-Hopkins. You wrote for your high-school paper, the Burnaby Statesman. And were voted "most likely to succeed" in seventh grade. You were also a member of the Academic Games club and took a silver in the national Math Olympics, losing the gold to Ranjit Patel on a multivariable calculus problem.

TINA

Where'd you learn all that?

WALLY

I can read at super-speed too. You'd be surprised what a guy can pick up in a few minutes at the library. I learned Mandarin yesterday.

Just then, we hear APPROACHING SIRENS. A police car rushes down the adjacent street, followed by a fire truck.

TINA

You want to check on that? I can wait.

WALLY

(shaking his head)

Do you know how many people die in car accidents every year? Fires? The Flash can't be everywhere at once. Even Barry knew that.

TINA

But this emergency's happening right under your nose.

WALLY

I'd probably do more damage than good. The last time you had me cut loose I wrecked half of downtown. The whole super-hero thing -- it's not me. It's a persona I play.

TINA

How conveniently self-serving of you.
 (mock-embarrassed)
 Oh, I'm sorry -- did I just call you
 on your bull-shit?

Wally forces a smile, more than a little needled by her jibe.

WALLY

Look, when you join the police force,
 that's a choice. Same with becoming
 a doctor, enlisting in the Army. But
 this thing, it was just thrust on me.
 And all I'm doing is trying to make
 the best of it.

Tina nods politely, not entirely buying his rationalization.

CUT TO:

EXT. ALLEN HOME - DAY

A host of REPORTERS and NEWS VANS are camped outside.

IRIS'S VOICE

Damn jackals.

INT. ALLEN HOME - KITCHEN - DAY

Iris is looking out the kitchen window at them, shaking her
 head as she prepares two mugs of tea.

IRIS

They've been camped here ever since
 you went streaking cross-country.

Wally is consuming vast amounts of cereal. On the table
 before him are various Flash merchandise proposals. He holds
 up a picture of a "Flash-style" Nike Shox shoe.

WALLY

What do you think of these?

IRIS

I think they're tacky. All of them.

WALLY

What's wrong with making money from
 my talent?

IRIS
 (filling a tea kettle)
 Nothing, as long as your head doesn't
 pop because it's swelling so fast.

Annoyed, Wally sets the proposals aside.

WALLY
 Excuse me, but weren't you the one
 always lecturing me on how I needed
 to quit running in circles?

IRIS
Yes. And now I'm telling you to
 stand on the brakes. You're
 impulsive, Wally. You move straight
 from idea to action without ever
 pausing to stop and think. That's
 not the best trait for someone who
 can run faster than the speed of
 sound.

WALLY
 You're saying I can't handle it?

Iris moves to set the tea kettle on the stove -- but Wally
 appears alongside her, taking it. He accelerates his hand to
 a blur, rubbing the underside. The water comes to a boil in
 seconds. Iris takes the kettle back, pours the water.

IRIS
 I'm saying the power can be
 addictive. Even for someone as level-
 headed as Barry. I watched him
 grapple with it constantly. And in
 the end, it killed him.

WALLY
Vesp killed him. Not the speed.

IRIS
 Don't kid yourself. If it weren't
 for the speed, Barry never would've
 put himself in harm's way in the
 first place. It made him cocky. It
 made him take risks. And it made me
 the world's first super-hero widow.

BUSTY GIRL (O.S.)
 Will you sign my body?

INT. MALL - DAY

A BUSTY GIRL in a halter top points to her cleavage.

REVEAL Wally at an autograph signing sponsored by Nike, sitting beneath a Flash promotional banner. The place is a circus, with SECURITY trying to manage a LONG LINE OF FANS. The MEDIA are there too, snapping off photos and video.

WALLY
(laughing)
Uh, sure --

Wally takes a Sharpie, signs his name above her collarbone. Next is a KID with a stack of Flash comicbooks.

WALLY (cont'd)
Hey there. What's your name?

KID
Cyrus.

Just then, Wally's cell phone RINGS. He answers:

WALLY
Hello?

HUNTER'S VOICE
Wally! It's Hunter! I'm in trouble.

WALLY
What? Where are you?

INT. 737 PASSENGER CABIN - DAY

Hunter sits mid-cabin on a crowded plane, communicating via a Bluetooth headset. There's a LITTLE GIRL next to him.

HUNTER
On a flight back from Detroit. Our landing gear's stuck. They can't bring the plane down.

INT. MALL - DAY

Wally looks about, then SEES the display window of a nearby electronics store. He ZIPS through the crowd to the window. Sure enough, multiple televisions are broadcasting the news:

ON THE TELEVISIONS

A telephoto view of a 737 circling over Keystone Airport. The TEXT CRAWL at the bottom of the screen reads:

"BREAKING NEWS: FLIGHT #497 ATTEMPTS EMERGENCY LANDING"

The view shifts to reporter Linda Park, doing a spot-cast:

PARK

-- has suffered massive equipment failure and is unable to deploy its landing gear. With time running out, the crew will attempt to ditch the plane in the river --

HUNTER'S VOICE

You there, Wally?

WALLY

Yeah, I'm watching it on television --

HUNTER'S VOICE

Don't watch! Get your butt out here and save us!

WALLY

Me? But I wouldn't even know where to start --

HUNTER'S VOICE

So you're just going to stand there and watch us die?!

ON WALLY,

Wanting more than anything to run from this responsibility. Then he turns and SEES the crowd watching him. All the cameras trained on his face, registering his indecision -- and he knows he can't shirk this.

With a sudden CRACK OF LIGHTNING, Wally is gone, his abandoned cell phone dropping to the floor. The crowd GASPS.

ON THE TELEVISIONS

Park is interrupted by a SONIC BOOM signaling the arrival of The Flash, who skids to a stop on the tarmac just behind her.

PARK

-- hold on, apparently the Flash has just arrived on the scene --

EXT. KEYSTONE AIRPORT - TARMAC - DAY

ARFF TEAMS (Airport Rescue and Fire Fighting) are on hand with a fleet of specialized, foam-pumping crash trucks. In the river beyond, rescue boats are also at the ready.

An army of NEWS CREWS and ON-LOOKERS have amassed behind a barricade, their attention riveted on the circling 737.

Further back, a triage area has been set up where POLICE, EMTs, the FAA, and AIRPORT OPERATIONS are taking direction from Captain Chyre and Morillo.

The Flash eyeballs the plane, keys his in-mask radio.

FLASH
I'm here, Hunter.

HUNTER'S VOICE
Took your damn time, didn't you?

FLASH
Tell me what to do.

INT. 737 - PASSENGER CABIN - DAY

Hunter looks out the window next to him. The girl in the seat beside him clutches a stuffed turtle toy, terrified. Her mother is silently praying.

HUNTER
Not many options. You're just gonna have to try and ferry us all off before this thing pancakes.

EXT. KEYSTONE AIRPORT - TARMAC - DAY

The Flash blanches. He's not sure he's capable of that.

FLASH
I don't know if I'm fast enough, Hunter.

HUNTER'S VOICE
Are you kidding? Barry could do this hopping on one foot. Come on, Wally. This is your chance to prove yourself.

The Flash girds himself and zips up to Chyre and the others.

FLASH

How many people are on-board?

The FAA official refers to a passenger manifest:

FAA OFFICIAL

Five crew members, a hundred and sixty-eight passengers, but --

FLASH

Tell the crew to bring it down. I'm going to try and shuttle everyone off before they hit the water.

CHYRE

Peoples' lives are at stake here, West. We don't have time to waste on another of your publicity stunts.

FLASH

Do you have any other options?

As Chyre confers with the others, the Flash touches his in-mask communicator.

FLASH (cont'd)

You hanging in there, Hunter?

HUNTER'S VOICE

I'm dandy. Now listen to me -- no matter what happens, you go for me last, you got it?

FLASH

You don't get to make that choice.

HUNTER'S VOICE

Yes I do. I don't want you giving me special treatment just because of our history. You take me off last.

The Flash looks over, SEES Chyre returning with the others.

CHYRE

Okay, West. We'll try it your way.

FAA OFFICIAL

They've been dumping fuel since they started circling. But I have to warn you, at the speed they'll be coming in, that river will have the consistency of concrete.

INT. S.T.A.R. LABS - HUMAN PERFORMANCE FACILITY - DAY

Tina, Jerry, and Otto are watching the newscast.

PARK

(on-screen)

-- unexpected development, the Flash
will attempt to evacuate the
passengers as the aircraft makes its
final descent --

EXT. KEYSTONE AIRPORT - TARMAC - DAY

As the 737 descends, the Flash readies himself.

ANGLE ON A FIGURE IN THE CROWD

Edmund Sloe, watching with keen interest.

Just before touch-down, the plane's engines flame-out and the descent becomes erratic, the hydraulic flaps freezing up.

FAA OFFICIAL

They're coming in too fast!

The FAA Official's radio SQUAWKS. He listens, horrified.

FAA OFFICIAL (cont'd)

Engine flame-out, no hydraulics.
They're a 90-ton rock now.

INT. 737 - PASSENGER CABIN - DAY

Hunter white-knuckle grips his armrests as the passengers around him start SCREAMING.

EXT. KEYSTONE AIRPORT - TARMAC - DAY

The Flash BOLTS. SONIC BOOMS and backwash winds buffet the on-lookers as the Flash disappears in a blur, leaving a BURNING trail across the tarmac as he heads for the river.

ON THE FLASH (HYPER-SLOW MOTION)

The Flash's arms and legs piston furiously as his strides eat up the distance between himself and --

THE PLANE (HYPER SLOW-MOTION)

Engines smoking, the 737 goes into a roll, dropping its left wing tip into the water. The increased drag causes the wing to buckle, then slowly snap apart.

ON THE FLASH (HYPER SLOW-MOTION)

He reaches the river's edge, strides on the water's surface, then propels himself into an EIGHTY-FOOT LEAP, easily clearing the emergency boats and personnel below.

THE PLANE (HYPER SLOW-MOTION)

The Flash lands atop the buckling left wing, skidding as the engine beneath him SNAPS FREE and tears into one of the fuel tanks. Now the entire plane cartwheels. An EXPLOSION ensues and the fuselage slowly breaks apart just aft of the wing.

The Flash pistons his legs even faster, compressing the air beneath him in a controlled column that allows him to climb through the atmosphere like he was running up a staircase.

As the fuselage continues breaking apart, the Flash leaps from one piece of debris to the next, like stepping stones.

INT. 737 CABIN - DAY (HYPER SLOW-MOTION)

Now the Flash is inside the topsy-turvy fuselage. The PASSENGERS are buckled into their seats, wearing life-jackets, looks of terror frozen on their faces.

The Flash unbuckles a TEEN-AGED GIRL, scoops her up, throws her into a fireman's carry --

EXT. RIVER/KEYSTONE AIRPORT - DAY (SUPER SPEED)

Now the Flash streaks across the water, carrying the young girl over his shoulder. He reaches the tarmac, setting her down near Chyre and the others (who remain statue-like).

The Flash streaks back and forth from the disintegrating plane to the tarmac, shuttling passengers. As he makes a continuous circuit, we see MULTIPLE IMAGES OF HIM.

The group of evacuated passengers quickly grows -- from ten, to thirty, on upward. In a matter of eye-blinks, nearly all of them have been safely deposited on the tarmac.

CLOSE ON THE FLASH (HYPER SLOW-MOTION)

Winded, slow-motion sweat rolling up his exposed cheeks. He strips off his mask. As he turns back to the plane he SEES that more of the cabin has broken apart. The last few passengers have been ejected into the open air!

The Flash makes another herculean broad-jump into the sky, twisting his body to alter his trajectory in order to catch one of the free-falling passengers about the waist!

The Flash lands on the opposite side of the river, deposits the passenger. Then he turns back for one last jump --

-- but his energy is clearly flagging now. Even a super-hero capable of attaining near-infinite speed has his limits.

Again, the Flash ROCKETS SKYWARD, compressing the air beneath him. He snatches the LAST PASSENGER from the sky just before a chunk of flaming debris collides with them. Once again, the Flash returns to the disintegrating cabin.

INT/EXT. PLANE CABIN - DAY (HYPER SLOW-MOTION)

The Flash drags himself through the spiraling cabin, fighting his way through luggage, flames, smoke. He spots --

HUNTER AND THE LITTLE GIRL

The only two passengers left on the plane. As the Flash unbuckles the girl, she drops her stuffed turtle toy.

EXT. KEYSTONE AIRPORT - TARMAC - DAY (REAL TIME)

With a final SONIC BOOM, the Flash decelerates, dropping the girl alongside the others. From the startled perspective of Chyre and the others, the SCREAMING passengers have just appeared out of nowhere. While out across the river --

THE 737

somersaults across the water, engulfed in an EXPLOSION.

WHOOSH! The Flash is off once more, HURTLING towards the flame-engulfed remains of the plane. He skips across the river, LEAPS at a section of the cabin that has broken free --

INT. PLANE CABIN - DAY (HYPER SLOW-MOTION)

As the Flash unbuckles Hunter, he notices --

THE STUFFED TURTLE

That the little girl had dropped. A seam in its belly has split open. Imbedded inside is an ARRAY OF CIRCUITRY. We've seen this array before. It is a miniaturized version of the INFINITY TRANSDUCER that killed Barry.

A timer reads: 00:00:01. As we watch, the last hundredth of a second runs out and the device EXPLODES IN SLOW-MOTION, engulfing Hunter and the Flash both.

EXT. KEYSTONE AIRPORT - TARMAC - DAY (REAL TIME)

Chyre and the onlookers GASP in horror as a MICRO SUN OF ENERGY blossoms out from the plane wreckage. Whatever is happening is more than just jet fuel catching fire.

INT. ALLEN HOME - KITCHEN - DAY

Iris watches the news account, alarmed.

PARK
(on-screen)
-- there's been a second explosion --

CLOSE ON the TV as we hear a SONIC BOOM. The camera shakily ZOOMS IN on the Flash as he ROCKETS BACK with Hunter in his arms. He sets Hunter down. The crowd CHEERS.

PARK (cont'd)
(on-screen)
Wait! The Flash has survived!

EXT. KEYSTONE AIRPORT - TARMAC - DAY

The crowd moves to embrace the Flash, then draws back. He is strangely GLOWING now, shimmering and blurring with high-speed vibrations. He sways on his feet, staggers, falls.

EXT. KEYSTONE AIRPORT - TARMAC - LATER

Tina fights her way through the crowd. Jerry and Otto are just behind her. The place is in chaos, thick with POLICE and EMERGENCY PERSONNEL. Tina grabs a passing POLICEMAN.

TINA
Where's the Flash?! Is he alright?

POLICEMAN
We don't know. He's over there --

He gestures to an area cordoned off by the BOMB SQUAD.

THE FLASH

Lies unconscious within. His body vibrates and SHIMMERS at high-speed, giving off static-like electrical charges. As Tina, Jerry, and Otto approach, Chyre intercepts them.

JERRY

Why is the bomb squad here?

CHYRE

I was there the night the last Flash died. Nearly lost my life in those explosions, so I'm not taking any chances now.

Tina kneels by the Flash, studies the aura encasing him --

TINA

Wally? Wally, can you hear me?

As Tina reaches towards the Flash's chest, she gets "flyaway hair". Upon contact, SPARKS fly and she receives a mild electrical shock.

JERRY

Tina, I'm not sure you should --

TINA

It's fine. He's just shedding the static electricity he built up during his run.

Tina extends her hand again, maintaining contact. The energy aura creates a sympathetic vibration in Tina and she too begins to similarly blur.

TINA (cont'd)

Wally. Focus on my voice.
Concentrate. You have to slow down.

Slowly, the vibrations and aura subside. The Flash opens his eyes. He reaches for Tina's arm, full of emotion.

FLASH

You brought me back.

ON JERRY MCGEE,

Registering their oddly intimate moment. Uncomfortable.

TINA

Where were you?

FLASH

I don't know -- someplace else.
There was all this light --
(trying to recall more)
-- and I thought I heard Barry.

INT. HUNTER'S HOME - LIVING ROOM - NIGHT

Hunter sits in his wheelchair. Wally stands nearby. The TV is on, the volume down. There's a report about the Flash's brazen airline rescue. Hunter looks to Wally, studying him.

HUNTER

So how do you feel now?

WALLY

Fine. I think my blood-sugar level was just out of whack earlier --

HUNTER

I'm not talking about your blood-sugar. I'm talking about what you did today. Saving all those people.

WALLY

It was a rush, if you want the honest truth.

Hunter flashes a knowing smile.

HUNTER

I used to experience the same thing back when I was on the force, whenever Barry and I'd go out on a call. It's different when you're right up against it. Death has a way of crystallizing everything.

WALLY

Do you miss it?

HUNTER

Course I do.

Hunter goes silent for a moment. Then he shakes his head.

WALLY

What?

HUNTER

It's just funny. First chance you get to be a hero, and I'm the one that needs saving.

WALLY

That wasn't just a random accident,
Hunter. There was a bomb next to
you. Inside a stuffed turtle.

A grave expression comes over Hunter's face.

HUNTER

Victor Vesp. It's gotta be. Son of
a bitch took out Barry. And now he's
gunning for us.

CUT TO:

EXT. IRON HEIGHTS PRISON - VISITATION CENTER - DAY

Wally, in civilian clothes, sits across from Victor Vesp.

VESP

Young Mr. West. To what do I owe the
pleasure?

WALLY

I know you didn't bring that plane
down just to say "hi". What do you
want?

Vesp grins, enjoying their little tête-à-tête.

VESP

Consider my sobriquet 'the Turtle'.
Because of your untimely
intervention, my internal clock is
now winding itself down. If I don't
find a cure for my 'slowness' I will
eventually become a human statue.

WALLY

What happened to you was your fault
and no one else's.

VESP

Clearly, I beg to differ. You are a
pretender, West. The Speed was never
intended for the likes of you.

WALLY

Well I guess Barry didn't agree with
you, did he?

(beat)

I'm warning you, Vesp. You keep
messing with me, I'll take you down.

VESP
 (leaning forward)
 Tell me, do you have any idea where
 your powers truly come from? To what
 extent they could be used for?

Wally doesn't answer, uncomfortable.

VESP (cont'd)
 (self-satisfied)
 I thought not. You're like a circus
 clown, squandering your powers on
 parlor tricks when you could be
 harnessing the fundamental forces of
 the universe to reshape the world.
 (shaking his head)
 You think too small. You're an
 amateur, West. Grappling with
 concepts you can hardly even
 comprehend.

Vesp's words sting, tugging on Wally's insecurity.

VESP (cont'd)
 Today's tragedy was merely a test.
 There will be others. And when I
 have satisfied my curiosity regarding
 the extent of your capacities, I will
take back what is rightfully mine.

CUT TO:

INT. S.T.A.R. LABS - HUMAN PERFORMANCE FACILITY - NIGHT

Wally sits with his shirt off, various electromyograph leads
 attached to his chest. Tina stands nearby, monitoring him.

WALLY
 The night Barry died, there was this
 machine beneath him. Vesp called it
 an "Infinity Transducer". The bomb
 in the plane had the same kind of
 circuitry --

A MEMORY FLASH

Barry trapped, the INFINITY TRANSDUCER beneath him.

ANOTHER MEMORY FLASH

The "Turtle" bomb as the Flash discovers it on the plane.
 The familiar circuitry pattern of the transducer.

WALLY (cont'd)

I think Vesp was trying to steal the speed again. The plane was just some kind of bait and switch.

TINA

Well if it was, it didn't work. You're still alive. And so are an entire plane-load of people. All because of you.

Wally smiles. He hadn't fully taken in the day's events yet.

WALLY

You seem impressed.

TINA

That you did something unselfish? Maybe just a little.

Her reaction is genuine and this lightens Wally's mood.

TINA (cont'd)

What does it feel like when you use the power?

WALLY

Euphoric. Like I'm invincible. I have to check myself sometimes, make sure I'm keeping clear-headed.

TINA

(nodding)

Probably runner's high. There's a neurotransmitter called anandamide that's released during strenuous exercise. It activates the same chemical receptor that THC does. Because of your metabolism, your body's likely producing it in seconds.

WALLY

Have you ever experienced it?

Tina shakes her head. Wally grins mischievously.

WALLY (cont'd)

Maybe you should.

EXT. COUNTRYSIDE - NIGHT (SUPER-SPEED)

Wally races across the country, carrying Tina in his arms. The landscape flashes by at a furious rate -- forests, winding rivers, western mesas -- flickering like flip cards.

Tina is breathless, eyes wide with wonder. And although an intense wind tugs at Wally and Tina's clothes, they don't burn up. Both appear to be encased in an aura of energy.

THEIR POV

Warped by the arcane physics of length contraction and relativity. Like a fish-eye lens. Landmarks appear thin and oddly angled. Everything in front of them has a bluish tint.

UP AHEAD,

The sheer wall of a box canyon looms. They are about to slam into it. Tina SCREAMS and -- WHOOSH! Wally's momentum carries them straight up the side of the canyon wall!

EXT. BIG SUR - SEASIDE RESTAURANT - DUSK

WHAM!!! Wally and Tina come to a stop. Now they are on a deck overlooking the Pacific Ocean. The sun is setting. A candle-lit table waits nearby, the stemware vibrating in response to their arrival. OTHER DINERS gasp in surprise.

WALLY

You okay?

Shell-shocked and wind-blown, Tina nods, catching her breath.

TINA

Where are we?

WALLY

California.

Tina glances at her clothes -- a bit ruffled but unburned.

TINA

Why didn't our clothes burn up?

WALLY

I created a no-slip zone around us.

TINA

You cancelled out the friction with counter-vibrations?

WALLY

Yeah. Learned some other tricks too.
Take my hand.

Tina does so. Wally's body begins to VIBRATE. Gradually, Tina's body begins vibrating at the same frequency.

THEIR POV

The world around them takes on the strange, blueish shimmer. Everything becomes ghostly as the other diners turn to statues, posed in snapshots of interrupted movement. All ambient sounds fade, replaced by a HIGH-PITCHED TINKLING.

TINA

Oh. Wow.

WALLY

Now you're in my frame of reference.

TINA

(realizing)

All those times you were having spells -- time didn't stop. You were just moving so fast that it seemed like it did.

A WAITER pours wine -- the flowing liquid caught mid-stream.

Further back, a BUSBOY teeters in mid-stumble, plates and cups spilling from his arms. Wally leads Tina over. He rights the busboy as if he were a posable mannequin, then safely re-stacks the plates and cups so they won't fall.

WALLY

Come on.

Wally leads Tina across the deck and down some stairs.

EXT. BEACH - DUSK

Wally leads Tina to the water. The waves and sea spray are frozen in still-life.

Down the beach BIRDS are caught mid-flurry, flapping their wings as a TODDLER chases them. Beside the toddler, a PUPPY, is caught in mid-bound. Wally nods to the water before them.

WALLY

Go ahead. Take a step.

Tina gingerly extends a foot out onto the water. The surface jiggles slightly, but holds like jello -- leaving a shoeprint impression after she has withdrawn her foot.

Fascinated, Tina takes a tentative step onto the water. It holds her weight. Emboldened, she and Wally stroll further. They stand atop the water, taking in the world around him.

Behind them, footprint impressions extend back across the otherwise solid-appearing water surface. Tina looks down, SEES fish statue-still beneath them. She LAUGHS.

WALLY (cont'd)

I figured everything in your work was so theoretical -- it might be nice to experience some of this first-hand.

TINA

It's incredible.

Wally nods towards the coastline where strange, shimmering waves of energy crisscross the sky. Little trails are spiraling out of homes, cars, even people.

WALLY

Why does everything look so strange?

TINA

Because of our velocity the light spectrums are *blue-shifting*. We're seeing things that aren't normally visible. Those trails are electromagnetic radiation. Radio waves, TV signals, people making cell phone calls.

Wally watches her soak up the experience. A charged beat passes between them. He leans in to kiss her -- but she pulls back, not ready. Then, Wally SEES --

A SHIMMERING FIGURE

Out of the corner of his eye. Standing on the cliffs above. As he turns to view the figure head on, it vanishes.

TINA (cont'd)

What --?

WALLY

I thought I saw someone watching us.

Wally shakes it off, smiles at her.

WALLY (cont'd)
 Must've been a trick of the light or something. You ready to go back to the real world?

Tina nods. Wally leads her back to shore. Then he downshifts and the spell is broken. The shimmering blue incandescence fades as all ambient sounds return. The surf begins rolling once again. The toddler and her puppy unfreeze. The seabirds scatter.

Tina looks down, notices that they're still holding hands -- and lets her hand slip free of his.

CUT TO:

EXT. IRON HEIGHTS PRISON - NIGHT

A storm amasses above the monolithic penitentiary. Bach's "*Passacaglia and Fugue in C Minor*" underscores the sequence.

INT. IRON HEIGHTS PRISON - VESP'S CELL - NIGHT

Vesp methodically packs his belongings while listening to the aforementioned fugue. A GUARD making the rounds RATTLES his baton against the bars of Vesp's cell.

GUARD
 Lights out, Vesp. Time for beddy-by.

VESP
 Just another moment, sir. Then I won't be bothering you any longer.

The guard takes in Vesp's packed belongings, amused.

GUARD
 Yeah? You planning on bunking somewhere else tonight?

VESP
 Indeed, I am.

Vesp withdraws a Victorian pocket watch, checks the time.

VESP (cont'd)
 And my ride should be arriving just about now.

LIGHTNING flashes outside the window slit in Vesp's cell.

EXT. IRON HEIGHTS PRISON - NIGHT

Driving rains assault the prison. In the distance, APPROACHING SONIC BOOMS draw the concern of GUARDS manning the watch towers. The Guards clamp their hands over their ears as the windows of the watch towers SHATTER.

BA-BOOM! Something forceful SMASHES open the outer walls of the prison. A BEING OF ELECTRICAL ENERGY now stands there, its features blurred by vibrations and static discharge.

Guards OPEN FIRE. The energy being whirls its arms faster, creating VORTEXES OF WIND which assault the gunmen. Then it slaps its arms together, creating ANOTHER SONIC BOOM --

The inner walls of the prison block cave inward. The energy being streaks inside.

INT. IRON HEIGHTS PRISON - CELLBLOCK - NIGHT

The energy being runs rampant, toppling GUARDS aside with its back-wash, stripping off floor tiles. ALARM KLAXONS blare as the power goes out and emergency lights come on-line.

INT. IRON HEIGHTS PRISON - VESP'S CELL - NIGHT

The Guard draws his gun. Throughout the cellblock below, prisoners are SCREAMING. The guard looks back to Vesp.

GUARD

What's going on?!

VESP

Your death. And my deliverance.

With a sudden, sucking implosion, all noise and chaos ceases.

A FIGURE

BLINKS in alongside the guard, startling him. A menacing silhouette only vaguely glimpsed in the shadowy emergency lighting. What we do register is this: his costume seems to be that of the Flash -- red and gold!

The guard raises his gun shakily. The figure SNAPS its fingers. An ensuing SONIC BOOM flings the guard backwards -- over the hand railing, down three stories to his death.

The figure turns to regard Vesp, who offers a sly smile.

VESP (cont'd)
You're late.

The figure speaks -- in a strange, vibratory voice.

FIGURE
Traffic.

MORE LIGHTNING FLASHES and --

INT. S.T.A.R. LABS - HUMAN PERFORMANCE FACILITY - NIGHT

-- Wally WHOOSHES into view, carrying Tina in his arms. He gently sets her down. She's glowing from the experience.

WALLY
Okay. You're back in one piece.

TINA
Thank-you. That was --
(searching for the words)
-- amazing. Incredible.

WALLY
So did that count as a date?

TINA
I guess it did.

Tina sighs. Somehow, despite her protestations, Wally has wormed his way into her heart. Impulsively, she KISSES him.

WALLY
(pleasantly surprised)
What was that for?

TINA
Just keeping you guessing. Now get out of here before things get any more complicated.

CUT TO:

INT. TURTLE'S UNDERGROUND LAIR - NIGHT

A undisclosed, subterranean location. The rooms and corridors recall the stark and sterile labyrinth that once existed beneath the Turtle's chateau, only more expansive.

Mr. Sloe strides down a corridor, carrying a silver tray with tea service for one on it. He rounds a corner --

INT. TURTLE'S DIGITAL WOMB - NIGHT

-- and finds Vesp situated within a familiar grotto of VIDEO MONITORS. This time, however, the surveillance views have broadened in scope, taking in the entirety of Keystone City itself. Sloe sets a tea cup next to Vesp, fills it.

VESP

Thank you, Edmund. I appreciate you attending to these accommodations during my incarceration.

Vesp sips his tea, sets the cup back atop the saucer. A tremor causes the cup to VIBRATE. Then a sudden shift in air pressure kicks in as a CRIMSON FIGURE BLINKS in behind Vesp.

Vesp turns and for the first time, we get a good look at --

ZOOM, THE REVERSE FLASH

Zoom constantly buzzes about at hyper-speed. Consequently, his features always appear blurred, making it impossible to tell who is beneath the mask. At times, his WARBLING VOICE sounds higher-pitched, at other times, lower. Frequently, his words seem to just pop out of mid-air.

Zoom oscillates back and forth in front of Vesp like a stuttering celluloid image. Briefly, he appears as MULTIPLE IMAGES OF HIMSELF, each Zoom uttering a word or two.

ZOOM 1/ZOOM 2/ZOOM 3

Whyyy -- izzzz --
 (shifting location)
 -- the -- Flaszzzhh --
 (shifting again)
 -- szztill -- alivvve????

VESP

Because I intended it. Did you really think a small-scale version of my transducer would create the exact same results?

(shaking his head)

I moved too quickly with Barry Allen. I won't make that same mistake twice. We must test the Flash. Understand the nature of his limits.

ZOOM

You wannnt a teszst?

Zoom's blurred face pops up just inches away from Vesp's, his features distorted by rage --

ZOOM (cont'd)
Szzit back and ennnjoy the szzhow!!!!

-- then the nightmare speedster is gone, leaving only a quickly diminishing tremor to mark his passing. Once again, the tea cup is vibrating. Sloe stills it with a fingertip.

SLOE
 I'd watch him. The speed's made him unpredictable.

VESP
 Which is why I arranged for him to be my guinea pig, rather than foolishly attempt the procedure on myself.
 (steeping his fingers)
 One must exercise patience when wrestling the lightning from the gods, Edmund. And given my current condition, patience is the one thing I happen to have an abundance of.

EXT. KEYSTONE CITY LIMITS - NIGHT

An empty highway. A THUNDERCLAP. Zoom ROCKETS past at high-speed, a HUMAN COMET trailing streams of witch-fire.

CUT TO:

INT. KEYSTONE PD - COMMAND CENTER - DAY

Wally and Tina are being escorted through the Command Center, which is abuzz with activity. The atmosphere is tense and OFFICERS warily eye Wally as he moves past them.

INT. KEYSTONE PD - CHYRE'S OFFICE - DAY

Chyre is on the phone when Wally and Tina enter. Detective Morillo, Hunter, and Jerry McGee are there as well. Hunter seems agitated. Jerry motions to Tina.

JERRY
 I tried to reach you all night.
 Where were you?

Before she can answer, Chyre hangs up. He glowers at Wally.

CHYRE
 Last night, someone with powers just like yours broke Victor Vesp out of Iron Heights.

WALLY

That's impossible! How --

Wally stops, realizes everyone is looking at him oddly.

WALLY (cont'd)

Wait a minute -- you think I did it?

HUNTER

A human tornado swept through the place and the only person capable of pulling off a stunt like that is you.

WALLY

But what possible reason would I have for springing Vesp?

CHYRE

Maybe you kidnapped him, killed him afterwards. Everyone knows you've got a beef with him.

MORILLO

Where were you last night, Mr. West?

WALLY

With Tina. Running tests at S.T.A.R.

CHYRE

The whole night?

Wally pauses, deciding how best to word this --

WALLY

No. We --

TINA

We had dinner in California. And then dessert in Paris afterward.

Jerry is staring daggers at Tina now.

JERRY

You breakfast at the Taj Mahal too?

TINA

None of your business, Jerry.

CHYRE

Are you sure you can account for Wally's whereabouts, Ms. McGee? A guy with his talents could be gone and back again in the time it takes for you to powder your nose.

(MORE)

CHYRE (cont'd)

Hell, he could be running laps around the city while we're sitting with him right now.

Frustrated, Wally tries to cut to the heart of the matter.

WALLY

Look, what time exactly did the break-out happen?

MORILLO

Ten-eighteen.

Wally does a quick mental calculation, looks to Tina.

WALLY

We were in Big Sur, remember?

(to the others)

I felt someone else tapping into the Speed Force just around then. It can't be a coincidence.

Jerry scoffs, dismissive. He's becoming openly hostile.

JERRY

You're saying someone else is out there running around with your powers? An evil twin or something?

WALLY

It's the only possible explanation.

JERRY

The only convenient one.

Wally ZIPS from his chair, getting in Jerry's face.

WALLY

What's your problem, McGee?

JERRY

Bottom line? I don't trust you, West. At best, I think you're an immature jack-ass. And at worst --

As Jerry continues, Wally becomes increasingly incensed, his fists clenching and BLURRING as they begin vibrating.

TINA

Wally.

Wally checks himself, forcing his hands to still themselves. Tina casts an admonishing look at Jerry.

TINA (cont'd)
You need to back off, Jerry.

JERRY
Hey, I'm just voicing what everyone else is thinking. What happens if quickdraw goes rogue? Who could stop him?

Morillo intercedes, trying to get things back on track.

MORILLO
Assuming there is someone else with the same powers, who would it be?

Wally is reluctant to even utter the name, and yet --

WALLY
Barry.

HUNTER
He's dead, Wally. We both saw it.

Wally knows what he's about to say is going to sound strange.

WALLY
I know. But I've heard him. The night I was struck by lightning. Then again, at the airport. Maybe he didn't die. Maybe he's still out there, somehow. Confused or -- I don't know --

Wally's voice trails off, knowing how weak it sounds.

JERRY
You're pathetic, West. I'm through wasting my time with this charade.

Jerry angrily stalks off. Hunter looks after him.

HUNTER
I'll talk to him --

Hunter pivots his wheelchair, then looks to Wally, concerned.

HUNTER (cont'd)
Wally, if there's something you need to tell us, now's the time to come clean.

WALLY
There isn't, Hunter. I swear.

Wishing he could believe that, Hunter wheels himself out as an OFFICER steps inside, looks to Chyre.

OFFICER

Sir, we just received word of another incident.

WALLY

Another what? What's going on?!

INT. KEYSTONE PD - COMMAND CENTER - DAY

Chyre and Morillo now stand with Wally and Tina before an "incident map" of the U.S. Various LIGHTS are scattered across the map, representing individual emergency situations.

MORILLO

Over the past few hours we've been getting reports of dozens of catastrophic events -- buildings collapsing, bridges giving way. All happening at five-minute intervals, just like clockwork. Something's been plowing its way across the country, like a directed hurricane.

CHYRE

A security camera in Seattle caught this on tape --

Chyre gestures to a monitor, which shows an OFFICE BUILDING IMPLODING. SOMETHING rushes out of the dust and Chyre pauses the clip, step-framing. There, for just an instant, is the blurry, but unmistakable red and gold figure of the Flash.

CHYRE (cont'd)

Now you tell me who that looks like.

Wally stares, stunned.

WALLY

But it makes no sense. Why would I do this?

MORILLO

Call it a cry for help. Say you did do something to Vesp. It's not uncommon for a perpetrator to experience remorse after a crime.

WALLY

I'm not a killer! I didn't commit any crime!

Tina continues studying the incident map, starting to sense a basic order amidst the chaos.

TINA

Wait, there's a pattern here --

Tina picks up a dry-erase marker. She draws a line between a grouping of dots in the Northwest. When connected, the dots describe an "C". Tina connects the next grouping. Gradually, a message is revealed -- inscribed across the United States:

"CATCH ME IF YOU CAN!"

But the final dot, the one what should form the base of the exclamation point, has not yet emerged on the map. Wally points to the location: PITTSBURGH.

WALLY

Look where the final one should be.
Has anything happened in Pittsburgh yet?

MORILLO

No.

TINA

If these incidents have been
happening at five minute intervals --
(checking her watch)
-- we've got just under a minute
before the next one occurs.

With a CRACK OF LIGHTNING Wally transforms into the Flash.
With another CRACK OF LIGHTNING he's gone.

EXT. COUNTRYSIDE - DAY

The Flash streaks across a landscape eerily distorted by the visual compression of ultra-high velocity, every one of his strides seeming to consume enormous amounts of distance.

EXT. THE THREE SISTERS - PITTSBURGH - DAY

The Sisters are nearly identical steel suspension bridges which span the Allegheny River near downtown Pittsburgh. Currently, all three are congested with mid-day traffic.

ANGLE ON THE FLASH

Arriving with a THUNDERCLAP atop the Western-most bridge.

INT. KEYSTONE PD - COMMAND CENTER - DAY

As Chyre and Morillo look on, Tina takes a Bluetooth headset from her pocket and secures it over her ear.

TINA

Wally? Do you see anything?

EXT. THE THREE SISTERS - PITTSBURGH - DAY

The Flash scans the area for signs of trouble. All is quiet.

FLASH

Nothing yet.

Then a SERIES OF SONIC BOOMS direct our attention to:

THE MIDDLE BRIDGE (HYPER SLOW-MOTION)

As the Flash shifts his perceptions to a higher speed, the world BLUE-SHIFTS into slow motion. A wave-front of AIR DISTORTION is moving across the bridge, knocking cars out of its way like they were toys.

FLASH (cont'd)

Wait. Something's happening --

The Flash SLIDES down the main cable to the river below. In a heartbeat he has scaled the middle bridge and landed on the roadway. We hear a strange, high-pitched HARMONIC.

One of the nearest cars has flipped onto its side. It slides forward ever-so-slowly towards the walkway. A WOMAN is trapped behind the wheel, her airbag partially deployed. Shattered windshield fragments are drifting towards her face.

The Flash opens the passenger door, brushing the suspended windshield fragments away. He unbuckles the woman, carries her to safety. Moves an OLD MAN from the sliding car's path.

As the Flash returns to the roadway he SEES a FLICKER in the corner of his eye. But the elusive entity vanishes again.

ZOOM'S VOICE

Conffffused, Wally?

The words come from thin air. The Flash pivots, trying to pinpoint the source of the voice.

ZOOM'S VOICE (cont'd)

*Can'ttt dealll with someonnnne
fassster thannn youuuuu???*

The harmonic cycles downward in pitch and --

ZOOM

roars up, wearing a red and gold Flash costume! Face to face with his doppelganger, our Flash is dumbfounded -- a state only further compounded by Zoom's rapidly blurring features.

FLASH

Barry?

ZOOM

Notttt Barrryyy. Zzzzzoom!

Zoom oscillates faster, his body harmonics cycling upward again. And then Zoom simply vanishes.

The Flash spins around, confused -- then Zoom appears as if from mid-air just in front of him, PUNCHING him in the face.

The Flash FLIES BACKWARDS into a semi-truck. He drops to the road, stunned. Then he picks himself up, CHARGES at Zoom -- and runs through him, for Zoom has vanished once again.

ZOOM (O.S.) (cont'd)

Wannnt to seee a nneeat trickkk?

ZOOM is now behind him. Zoom SNAPS his fingers. The resulting SONIC BOOM shatters the windows of the nearby cars and topples the Flash off his feet, driving him backwards.

The Flash bounces across the roadway. Zoom ZIPS up in front of him, SNAPS his fingers again -- WHAM!!! Once more, the Flash goes somersaulting through the air.

Dazed, the Flash drags himself to his knees. Zoom ZIPS UP, a leering grin stretched across his vibrating face.

ZOOM (cont'd)

You'rrre a frrraud, Wezzt! Just a popszztar pretennnding to be a herrro.

The Flash swings half-heartedly, missing Zoom.

ZOOM (cont'd)

But I'm herrre to knockkk you back downnn to size!!!

Zoom STRIKES once more, knocking the Flash aside.

ZOOM (cont'd)

The public cannn't szzee me. They thinnk you've gonnne crazzzy.

(MORE)

ZOOM (cont'd)
*Causzzed all that deszztruction.
 Juszzt like thiszz!!!*

Zoom vibrates faster. He places his blurring hand against the roadway, striking up a sympathetic vibration which spreads across the entire bridge. The roadway CRACKS, the steel girders HUMMING and GROANING as they become stressed.

Now the entire bridge is SHAKING -- buckling like the famous Broome River Bridge did in the film footage of an earthquake.

The Flash is horrified -- PEDESTRIANS are being flung from the walkway. Even WHOLE CARS are being tossed into the air.

The Flash propels himself skyward. He plucks PASSENGERS from a car as it drops towards the river. Then he makes for the passengers in a SECOND CAR, then a THIRD --

EXT. THREE SISTERS - MIDDLE BRIDGE - DAY (REAL TIME)

-- but there are simply too many. As time speeds back up, TWO OF THE VEHICLES strike the water.

Anguished, the Flash COLLAPSES onto the roadway, weighted with fatigue. Zoom BLURS into existence alongside him. He strips off Wally's mask.

ZOOM
*Tirrred, Wally? Don't worry. I'll
 ennnd your szzzuffering now!*

Zoom extends his vibrating index finger towards Wally's forehead. It's like the WHINING TIP of a dentist's drill.

ZOOM (cont'd)
*Juszzt a momennt of painnn as I
 szzramble your brainszzz!*

Wally tries to pull away from Zoom's finger, but he's too exhausted. He's going to die, in the next few seconds --

-- but then something remarkable happens. Zoom suddenly STAGGERS BACK, shaking like an engine that is seizing up.

Zoom drops to his knees. The vibrations that blurred his features are SLOWING, his identity gradually resolving like a developing picture. And for once, his buzzing speech isn't slurred. He seems to be in pain.

Because of his deceleration, Zoom now becomes VISIBLE to the COMMUTERS on the bridge -- meaning that from their perspective, there are now TWO FLASHES facing one another.

A TEENAGER records video of the two Flashes with his cellphone.

ZOOM (cont'd)

No -- need more speed -- give it back
-- GIVE IT BACK!!!!

Zoom lets loose a hellish SHRIEK, ROCKETING AWAY with the last of his flagging speed power.

ON WALLY,

Wondering what happened, surrounded by stunned on-lookers.

INT. S.T.A.R. LABS - HUMAN PERFORMANCE FACILITY - DAY

Tina is watching a news report of the Pittsburgh incident when a SUDDEN WIND and RATTLING windows signal Wally's arrival. He looks exhausted, his costume torn and bloodied.

TINA

Wally!

Wally drops into a chair. The defeat has hit him hard.

WALLY

It wasn't Barry. It was someone else, wearing a Flash costume. I tore this from him --

In his hand, a bloodied SCRAP OF ZOOM'S COSTUME.

WALLY (cont'd)

The people on the bridge, Tina -- I couldn't save all of them. I tried to fill Barry's shoes and look what it got me? People died.

Tina wraps her arms around him, consoling him.

TINA

Even the Flash can't be everywhere at once. You told me that yourself. Now just take it easy --

But Wally isn't in a state of mind where he can be comforted. He stands, legs shaky, his agitation growing.

WALLY

I can't. Not with Zoom running free out there. This was personal. Zoom attacked those people just to prove a point. Like he was envious --

Suddenly, Wally collapses, blacking out.

INT. TURTLE'S DIGITAL WOMB - NIGHT

The Turtle sits within his digital womb, Sloe at his side. A RUMBLE and pressure differential signal Zoom's arrival. He ZIPS in front of the Turtle, agitated, BUZZING, blurred.

ZOOM

Youuu tricked meeeee!

VESP

Of course.

Zoom LAUNCHES himself forward -- but promptly falls just short of the Turtle. He cries out in pain, his bodily vibrations and blurred features slowing once again. Now lying prone on the floor, he lifts his head with great effort. His voice is strained, but no longer pitch-shifted.

ZOOM

What have you done to me?

VESP

Fool. Did you really think I would allow you to tap the Speed Force without building in safeguards?

The Turtle rises, slowly making his way down to Zoom.

VESP (cont'd)

The circuitry which allows you to channel velocity has an over-ride.

Vesp removes a palm-sized SAFEGUARD DEVICE from his pocket.

VESP (cont'd)

Raise a hand against me, displease me in any way, and I can take it all away with the press of a button.

(beat)

You were going to kill the Flash just moments ago, weren't you?

ZOOM

(pained)

Yes.

VESP

And yet I explicitly forbade you from doing so. Not until I've learned precisely how he manipulates the Speed Force.

Zoom whimpers, struggling to push himself up onto his elbows.

ZOOM

I don't know what came over me. I just wanted to teach him a lesson, and then I got carried away and I --
(sobbing)

Please. I n-need the speed -- I have to have it --

VESP

We are all prisoners of our own limitations, Zoom. And yours, tragically, is an acute absence of vision. You lack the intelligence and forethought that I command. If you did, you'd more readily grasp the power dynamic between us.

Vesp pauses, chuckling to himself.

VESP (cont'd)

"Zoom". Such an infantile name you've chosen for yourself. Tell me, Zoom. Do you think you can crawl to me? Let's see you try.

ZOOM

-- please don't do this --

VESP

I SAID CRAWL!!!

Zoom sobs, drags his body forward. After a few excruciating yards he reaches Vesp, who stares at him with sadistic glee.

VESP (cont'd)

Now kiss my shoe.

Fighting back tears of humiliation, Zoom kisses Vesp's shoe, then drops his head to the floor -- his spirit broken.

VESP (cont'd)

Allow me to give you a life-lesson. The next time you feel like flaunting someone's orders? Make sure you remember who's holding the leash.

INT. S.T.A.R. LABS - HUMAN PERFORMANCE FACILITY - EVENING

Tina places a slide beneath a dark field microscope, analyzing a sample taken from the costume fragment.

ON AN ATTACHED MONITOR, RED BLOOD CELLS PULSATE,

Many of them are aggregated in long chains. The cells are degraded. They shiver erratically, speeding, pausing, then speeding up again. Tina dictates her findings:

TINA

-- there is evidence of red cell aggregation into rouleau formations, along with various acute-phase reactant proteins. Many of the erythrocytes are oversized and asynchronously matured --

WALLY (O.S.)

What are you doing?

Tina turns to see Wally up and about, wearing civvies.

TINA

A live blood analysis taken from the costume sample you gave me. I'm trying to puzzle out who our mystery speedster is.

CHYRE (O.S.)

I think we can save you the headache.

Captain Chyre and Detective Morillo enter the lab. Morillo holds a case file. Chyre seems uncharacteristically contrite.

CHYRE (cont'd)

I owe you an apology, Wally. I didn't believe there was someone else like you running rampant. But we've got dozens of witnesses claiming they saw two of you speed-freaks out there.

WALLY

So I'm off the hook?

MORILLO

Circumstantial evidence is starting to point towards another suspect.

(to Tina)

Apparently your ex-husband visited Victor Vesp in jail the afternoon before the breakout.

Wally and Tina both react with shock.

TINA

Jerry --? That's not possible.

MORILLO
I'm afraid it is.

Morillo opens his case file, offering surveillance photos of Jerry McGee with Vesp at the prison visitor's center.

TINA
You're suggesting Jerry's the other
Flash?

Wally ZIPS up in front of Tina, a dog with a bone now.

WALLY
You said he had anger issues. And
you know he doesn't want the two of
us together.

Tina shakes her head, not wanting embrace the implications.

WALLY (cont'd)
Think about it, Tina. He's had
access to all the technology at
S.T.A.R. He's the one who sought me
out in the first place!

As Wally gets excited, he starts to speed up, his voice
raising in pitch, his features blurring and turning jittery.

FLASH
*It make total sense now. His anger, his
attitude, everything! Where does she
live, Tina??? Hurry! People's lives are
at stake!*

TINA
1845 Brookshire Aven--

In an eye-blink, Wally disappears, reappearing in a fresh
costume. Tina reaches for him --

TINA (cont'd)
Wally, wait -- think for a minute!

With a CRACK OF LIGHTNING, Wally is gone. Tina picks up the
Bluetooth headset synched to Wally's radio, keys it:

TINA (cont'd)
Wally! Listen to me, please!

EXT. JERRY MCGEE'S HOUSE - EVENING

WHOOSH! The Flash arrives before the stylish split-level like a micro-hurricane, his slipstream bending tree limbs, stripping away leaves, flower plantings, even roof tiles.

With another WHOOSH! The Flash enters the house, SPLINTERING his way right through the front door.

INT. JERRY MCGEE'S HOUSE - VARIOUS - EVENING

We FOLLOW the Flash on fast forward as he canvases the house, his wake churning up everything that isn't nailed down. Having searched every other location, the Flash tries --

INT. JERRY MCGEE'S HOUSE - BASEMENT - EVENING

-- the cellar. Upon entering, the Flash instantly comes to a stop. He stares at something off-camera, taken aback.

INT. S.T.A.R. LABS - HUMAN PERFORMANCE FACILITY - EVENING

Morillo is on his radio, conferring with his department while Tina frantically tries to raise Wally on her headset.

TINA

Wally, please answer --

WALLY'S VOICE

I'm here. At Jerry's house.

INT. JERRY MCGEE'S HOUSE - BASEMENT - EVENING

Jerry McGee lies dead, the victim of a super-speed assault.

FLASH

He's dead, Tina.

INT. S.T.A.R. LABS - HUMAN PERFORMANCE FACILITY - EVENING

Tina is shocked. But then something strange happens as --

TINA

I'm sorry, what --?

-- the headset vanishes from her hand. She stares, confused.

INT. JERRY MCGEE'S HOUSE - BASEMENT - EVENING

FLASH

Tina? Are you there?

INT. S.T.A.R. LABS - HUMAN PERFORMANCE FACILITY - EVENING

We hear a familiar HARMONIC SOUND, coming from all around us.

ZOOM'S VOICE

*Doeszzz the vvvoice of Zzzoomm
frightennn youuuu?*

Chyre and Morillo whirl, drawing their service revolvers -- but as soon as they do, the guns vanish from their hands.

CHYRE

Where are you?!

Zoom decelerates, flitting into view like a vibratory wraith.

ZOOM

Herrrrre, Captainnn.

INT. JERRY MCGEE'S HOUSE - BASEMENT - EVENING

The Flash notices something on the wall nearby. A message inscribed in BLOOD:

"EVEN THE FLASH CAN'T BE EVERY WHERE AT ONCE."

With a sudden sinking feeling, the Flash BOLTS AWAY.

INT. S.T.A.R. LABS - HUMAN PERFORMANCE FACILITY - EVENING

Chyre backs away -- but Zoom simply appears behind him. Then to his right, then to his left. He does the same with Morillo, thoroughly spooking both men, LAUGHING maniacally.

TINA

*Listen to me, whoever you are, you're
going to kill yourself if you keep
accelerating like this --*

ZIP! Zoom is now flickering in front of Tina.

ZOOM

*Everyonnnne dieszz. Jerrry dieddd
becauszz he learnned the truth. And
szzo will Walllily.*

TINA

You don't understand -- your cells
are super-metabolizing. You're aging
too quickly --

ZOOM

LIARRR!!!

Zoom whirls his arms, creating twin cyclones which drive Tina backwards. Then he turns his destructive rage on Chyre and Morillo, then the lab as a whole.

EXT. S.T.A.R. LABS - HUMAN PERFORMANCE FACILITY - EVENING

The lab building EXPLODES OUTWARD. Time slows, then stops completely. The fire, smoke, and expanding blast-wave of debris just hang there in mid-air, blue-shifted.

FLASH (O.S.)

NO!!!

ANGLE ON THE FLASH,

Arriving at the scene, anguish on his face. He continues racing forward, seemingly in real-time because we're now in his frame of reference. Then we hear the sound of --

TIME SPEEDING BACK UP

The EXPLOSION continues and the Flash BLURS AWAY FROM US, heading into the maelstrom.

INT. S.T.A.R. LABS - HUMAN PERFORMANCE FACILITY - EVENING

The Flash enters the ruined lab even as pieces of debris keep falling. Tina is nowhere to be found. Amidst the smoke and carnage, the Flash locates Chyre and Morillo. Chyre is barely conscious, battered almost beyond recognition.

The Flash kneels and Chyre utters an agonized whisper:

CHYRE

*-- stop him -- you're the only one
who can now --*

And Chyre dies in the Flash's arms. The Flash raises his head, letting loose an agonized SCREAM --

EXT. DOWNTOWN KEYSTONE - VARIOUS - EVENING

-- which cycles into a HIGH-FREQUENCY SHRIEK that blankets the city. DOGS start HOWLING. PEDESTRIANS cringe as their cellphones emit STATIC FEEDBACK. High-rise windows SHATTER.

INT. TURTLE'S UNDERGROUND LAIR - NIGHT

As the scream echoes out, we discover Tina regaining consciousness. She blinks, finding herself face to face with a GIANT TORTOISE that is slowly lumbering alongside her.

VESP (O.S.)

He hails from the Aldabra atoll in the Seychelles. Scientific name dipsochelys dussumieri.

ANGLE ON VICTOR VESP,

Waiting calmly near his digital womb, drinking tea.

VESP (cont'd)

(sipping his tea)
Slow, deliberate, extremely long-lived. Sound familiar?

Tina glances at the shifting video screens within the Turtle's digital womb, the rest of her strange surroundings.

TINA

Where am I?

VESP

In a secret basement beneath S.T.A.R. Labs, constructed when the facility was first built. As you know, S.T.A.R. was funded by an anonymous benefactor. I am that benefactor.

Tina stares at Vesp, shocked.

VESP (cont'd)

Your ex-husband was equally surprised. Unfortunately, his discovery of my connection to S.T.A.R. was problematic.

TINA

That's why he visited you in jail.

VESP

Indeed. Regrettably, he had to be silenced.

Tina's mind reels. Vesp's subterfuge is staggering.

VESP (cont'd)

Since the night of Barry Allen's death and the advent of my own wretched condition I vowed I would master the Speed Force. To that end, even while imprisoned, I funneled my fortune into S.T.A.R. For the last decade, you've unwittingly been executing my bidding.

At a gesture, the monitors in his digital womb come to life --

VESP (cont'd)

I've been watching you via hidden cameras the entire time.

ON THE MONITORS

Playback from surveillance cameras. We SEE Tina, Jerry, and Otto at work. Then Wally and Hunter meeting with them.

HUNTER

So who pays for all of this hoo-hah?

JERRY

A charitable foundation, initially. But now, thanks to our patents, we're pretty much self-sustaining.

With another gesture from Vesp the monitors change again. Now we SEE Wally and Tina's intimate moment after their date.

WALLY

So did that count as a date?

TINA

I guess it did.

As the two kiss -- Vesp gestures and the monitors go dark.

VESP

Charming. A bit lecherous on my part, I'll give you that. But not entirely frivolous. Every piece of data S.T.A.R. recorded, was mirrored on my own equipment here.

TINA

To what end?

VESP

Quantum physics has long predicted the existence of an underlying sea of zero-point energy upon which our universe floats. A source of unlimited potential just waiting to be harnessed. Through happenstance, Barry Allen became a natural conduit to that potential.

(beat)

But imagine if other conduits could be opened. Surely the gatekeeper of those conduits could easily dictate the destiny of mankind.

TINA

You're insane.

VESP

That's what my colleagues said when they ridiculed my ideas for being 'too controversial'.

(snorting derisively)

Do you think I became a criminal because of mere vanity, Ms. McGee? I was a respected member of academia once. But just like Gallileo and other visionaries, I was shunned.

TINA

Really? So you're some kind of selfless but misunderstood altruist?

Vesp ignores her sarcasm.

VESP

Have you ever heard of "Moore's Law"? In a nutshell, it predicted that computing power would double every two years. And by extension, that all technological progress would follow along the same pattern of exponential growth. For nearly half a century, that's turned out to be true. They call it the 'acceleration of history'. The problem is, society itself has lagged far behind. We've become stagnant. We can't keep up with our own innovations.

TINA

Ever think the world might be telling you something? Like maybe we were meant to slow down?

Vesp chuckles at what he perceives to be Tina's naivety.

VESP

Oh, I've heard the arguments. The proponents of the so-called "slow movement" think they're preaching a return to the simple life. But in reality, they're just afraid of the world moving on without them. And inevitably, it will. I envision a better world than this one. More productive, more dynamic, less obsessed with physical beauty. And with the Flash's power at my disposal I intend to give society the kick-start it needs. Yes, there will be death. Yes, there will be destruction and cultural upheaval on a massive scale. Just like every other paradigm shift in history. But when the dust settles, I, Victor Vesp, will have ushered in a grand, New Age.

Tina stares at Vesp, unimpressed with his words.

TINA

That's a nice speech, but we both know you're really just another ninety-eight pound weakling with a chip on his shoulder trying to get back at the world. Now tell me why I'm here. Vesp.

VESP

You've pinpointed a problem with continued reliance on the speed energy. A kind of pre-mature aging that Zoom himself clearly suffers from. I need you to circumvent that obstacle for me.

TINA

In your dreams.

Vesp takes a beat, sighs.

VESP

My physical form may be stunted and unremarkable. But I am blessed with a perversely vivid sense of imagination. Consequently, torture is something I am particularly adept at. You will help me, Ms. McGee.

(MORE)

VESP (cont'd)
 And I will derive great pleasure in
 forcing you into submission.

EXT. DOWNTOWN KEYSTONE - NIGHT

Storm clouds have amassed above the city. As it begins to rain, heat lightning flickers on the horizon. We register the Flash as a bolt of HORIZONTAL LIGHTNING, crisscrossing Keystone in a grid-like search pattern. Then --

THE FLASH

zips up the side of the nearest skyscraper to the roof. He scans the streets below, out of breath from his efforts.

FLASH

Where are you, damnit? Come on
 Wally, think.
 (remembering)
 You can see electromagnetic
 radiation.

The Flash concentrates. Gradually, his perceptions become BLUE-SHIFTED. The rain slows, then stops completely as the individual water droplets become frozen in mid-air.

FLASH (cont'd)

If he's using the Speed Force, he'll
 leave a trail --

As before, shimmering waves of energy become visible -- a spiderweb of electromagnetic radiation branching out over Downtown Keystone. And amidst this array we SEE an AREA OF DISTORTION. All the signals are bending, as if being drawn to something atop a pyramid-shaped building a few blocks distant.

FLASH (cont'd)

There you are.

Time speeds back up as the Flash ROCKETS AWAY.

EXT. CENTRAL CITY BUILDING - NIGHT

The Flash corkscrews up the outside of the building, coming to a stop on an upper observation deck.

ANGLE ON ZOOM,

He now wears a NEW COSTUME -- black where Wally's is crimson.
 Like a negative Flash.

LIGHTNING splits the sky, arcing towards Zoom. Time slows once again. Zoom extends his hand, touching a fingertip to the now frozen lightning bolt, studying the people below.

ZOOM

Lookkk at them downnn there, trapped
in szzlow-time. Thhhey don't szzee
the worllld like we do.

The electricity from the lightning bolt spreads over Zoom's open palm, suffusing his entire body.

ZOOM (cont'd)

Everythingggg makeszz so muchhh more
sense on faszst-forward, don't you
thinnnk?

Zoom turns to face the Flash now. Even in his blurred, vibratory state, it's evident that something is wrong. His physical features have become distorted, disfigured.

ZOOM (cont'd)

Do you lllike my nnnew coszstume? I
deccided there waszsn't any needd to
keep imperszsonating you. Alll my
life I'vvve wannnted to do good. To
be a herrro like Barry. But I
realize I don't wannnt to be the
Flaszsh anymorrre.

FLASH

Then what do you want?

ZOOM

To make themmm pay.

FLASH

Who?

ZOOM

Alll the peopllle who looked downnn
on me. Who pitied and patronizzzed
me. Szsttarting with you, Wally.

The Flash realizes he dealing with a deeply disturbed individual. His best gambit is to keep Zoom talking.

FLASH

Where's Tina, Zoom? I just want her
back.

ZOOM

Sometimeszz we havvve to feel painnn.
I underszsttand that nnnow.

(MORE)

ZOOM (cont'd)

Sometimezz we have sufferrr losszz in orrrder for thinnngs to become clearerrr.

FLASH

I've had plenty of loss.

ZOOM

Pleasz. A bollt of lightninnng turned you innnto the faszstest mannn alive. You havvve a beautiful girlfrrriend. The adorationnn of the worllld. Yourrr life haszz beennn anythinng but tragggic.

Zoom's eyes go white, CRACKLING with energy.

ZOOM (cont'd)

I waszz a mannn brokennn downnn -- who gained extraordinary powerszz to becommme freee. You are mmmmy opposzite, Weszst. A free mannn who waszz givennn extraordinary powerszz - - and now muszst be brokennn downnn!

Abruptly, time speeds back up and Zoom redirects the lightning bolt straight into the Flash's chest! The Flash is driven off the building ledge. Stunned, he tumbles downward - - ten, twenty, thirty stories. Just before impact --

EXT. DOWNTOWN KEYSTONE - STREET - NIGHT

-- he regains his senses, whirling his arms to create a cushion of air that softens his landing. But as he safely touches down, he SEES --

-- Zoom DIVING straight down at him! Zoom lands atop him, driving both men through the street into the sewers below.

A beat. Then the street ERUPTS in a geyser of water and broken asphalt as the Flash is rudely ejected into the air.

ZOOM'S VOICE

(from thin air)
You wannnt Tinnna?

Zoom decelerates into visibility before the Flash, goading:

ZOOM

Catch mee iff you cannn!

Zoom DOPPLERS away. The Flash follows and the chase is on.

EXT. KEYSTONE CITY - VARIOUS - NIGHT (SUPER-SPEED)

Zoom powers through a distorted landscape, plowing through anything in his path -- buildings, trees, even a tanker truck filled with fuel, which promptly EXPLODES until --

-- the Flash approaches, running circles around the explosion until the ensuing vortex snuffs the flames out.

EXT. KEYSTONE FREEWAY - NIGHT (SUPER-SPEED)

The race continues. The Flash and Zoom streak down a highway clogged with bumper-to-bumper traffic, using the cars as stepping stones as they run atop them. Zoom breaks right, CRASHING down into --

EXT. RIVER RUN-OFF CHANNEL - NIGHT (SUPER-SPEED)

-- a concrete riverbed. Zoom ROCKETS down the central channel, his velocity displacing the water, which fans up on either side of him in a frozen "V" shape. Then Zoom heads up the far side of the channel, CRASHING through another berm --

EXT. RAILYARD/RAIL LINE - NIGHT (SUPER-SPEED)

Zoom runs along a train track, his wake melting the steel rails, churning up the stones upon which the track is laid. He hazards a look behind him -- the Flash is closing the gap. Zoom smiles. This is just what he wants.

ZOOM

*Hurry, Wally! You'll have to rrrun
fazzter than that if you wannnt
herrr!*

UP AHEAD,

The track dead-ends at the mouth of a railway tunnel that has been sealed off. Zoom SMASHES through the barricade --

INT. RAILWAY TUNNEL - NIGHT (SUPER-SPEED)

Zoom leads the Flash down the darkened tunnel, the LIGHTNING from their bodies illuminating the stone walls around them. Abruptly, the tunnel opens up and they find themselves --

INT. TURTLE'S UNDERGROUND LAIR/CORRIDOR - NIGHT (SUPER-SPEED)

-- hurtling through the corridors of the Turtle's new domain.

INT. TURTLE'S UNDERGROUND LAIR - INFINITY CHAMBER - NIGHT

The Flash finally makes contact with Zoom. To our eyes, it looks like there are DOZENS OF FLASHES assaulting Zoom from all sides. The attack is relentless. The Flash is losing control. Gradually, Zoom sinks beneath the rain of blows.

FLASH

I'M NOT THROUGH WITH YOU! GET UP!!!

Zoom's vibratory aura vanishes. His speed depleted, he lies helpless on the ground.

ZOOM

I -- can't --

Zoom's voice, no longer pitch-shifted, sounds familiar.

FLASH

GET UP, I SAID!!!

ZOOM

Or what? Are you going to kill me,
Wally? You don't have the balls!

The Flash is succumbing to a kind of speed-induced mania, and Zoom knows it. He keeps goading Wally:

ZOOM (cont'd)

You're not man enough to handle the
power --

Enraged, the Flash rips Zoom's mask off and finds --

HUNTER

His features are drawn. His eyes reddened, weighted with dark circles. Like a junkie ravaged by methamphetamines.

FLASH

Hunter?! But you're paralyzed --

HUNTER

Not when I use the Speed. It's only
when I slow down that my legs fail
me.

FLASH
I don't understand. How --?

HUNTER
Vesp.

In a brief series of FLASHBACKS we SEE --

INT. GARDNER FOX ARENA - BACKSTAGE - NIGHT (FLASHBACK)

-- Hunter sitting in his wheelchair, disappointed. Wheeling himself away as Sloe surreptitiously watches on.

HUNTER (V.O.)
He offered to make me whole if I'd be his test subject.

INT. IRON HEIGHTS - VISITATION CENTER - DAY (FLASHBACK)

We SEE Hunter sitting across from Vesp.

VESP
Most of your spinal nerves have been severed. Because of this, only a limited number of nerve impulses can be transmitted to your legs. The bandwidth is too narrow. But if we increase the speed of those impulses a thousandfold, then more signals can be transmitted. Enough to make you walk again, I'd wager.

HUNTER
Why me?

VESP
I need someone West trustg. Someone who can manipulate him to be at a time and place of my choosing.

Vesp shows him a schematic. A miniature version of the INFINITY TRANSDUCER he had used on Barry Allen.

VESP (cont'd)
I aim to replicate my experiment, but on a much more refined scale.

HUNTER
Why would I compromise my morals to make a deal with a devil like you?

VESP

Because I see behind the facade you project to the world. You may play the part of the cheerful and stolid mentor, but we both know you're filled with bitterness. Crippled not so much by your infirmity, but with a vision of what your life might have been.

(leaning forward)

I understand you, Hunter. You'll justify your actions by thinking you can out-manuever me once you've gained the power. Perhaps even be the kind of hero Barry Allen was.

HUNTER

Yet you're still willing to take that risk?

VESP

(shrugging)

Consider us both forewarned. Speed is a truly seductive thing. The world's one and only modern vice.

INT. TURTLE'S UNDERGROUND LAIR - DAY (FLASHBACK)

Hunter lies face-down on a medical table, with his shirt off. Sloe affixes a version of the device to Hunter's lower back.

HUNTER (V.O.)

This time, Vesp wanted me to wear a portable receiver. I'd become a living battery.

INT. 737 PASSENGER CABIN - DAY (FLASHBACK)

Hunter talks via his Bluetooth headset. The little girl is next to him, clutching her stuffed turtle.

HUNTER

Our landing gear's stuck. They can't bring the plane down.

EXT. KEYSTONE AIRPORT - VARIOUS - DAY (FLASHBACK)

We SEE the Flash in the spiraling cabin with Hunter, caught in the MICRO SUN OF ENERGY.

We SEE the aftermath. Tina kneeling by the Flash as he lies unconscious, his body shimmering with an electrical aura.

We SEE Hunter talking to Wally in his living room.

HUNTER

It's funny. First chance you get to be a hero, and I'm the one that needs saving.

HUNTER (V.O.) (cont'd)

You completely fell for it.

INT. HUNTER'S HOME - NIGHT (FLASHBACK)

Hunter sits in his wheelchair. He activates the Infinity Receiver strapped to his waist. His body begins to oscillate and ever so slowly, he rises to his feet. He stands tall, for the first time in years. Tears stream down his face.

HUNTER (V.O.)

And better yet, the experiment worked. I could walk. I could run.

Hunter oscillates faster. With a CRACK OF LIGHTNING --

EXT. IRON HEIGHTS - NIGHT (FLASHBACK)

-- Zoom is now racing towards the prison.

INT. TURTLE'S UNDERGROUND LAIR - INFINITY CHAMBER - NIGHT

The Flash stares at Hunter. Even with the evidence before his eyes, he can hardly bring himself to accept it.

HUNTER

Vesp wanted me to keep testing you. The plan was to discredit you, only do property damage. But then things got out of hand on the bridge --

FLASH

(disgusted)
Out of hand? People died, Hunter.

With some effort, Hunter drags his crippled body into a sitting position, venting years of pent up envy.

HUNTER

Do you have any idea what my life has been like these last twelve years?

(MORE)

HUNTER (cont'd)

All the surgeries and endless rehabilitation? I sat on the sidelines and watched you screw up again and again. And then what happened? You were given super-powers. You. The last person who should be running around with them.

Hunter lets loose a tired and bitter laugh.

HUNTER (cont'd)

What kind of cosmic justice is that?

FLASH

All that grief you gave me about carrying on Barry's purpose -- you think he'd be proud of what you've done?

Hunter's eyes are wild with madness.

HUNTER

There's always going to be collateral damage, even when you're trying to do good.

FLASH

You haven't done anything good, Hunter! The Speed's got your mind so twisted around you can't even think straight anymore!

VESP (O.S.)

Which is exactly what I predicted would happen.

LIGHTS come on, illuminating the chamber. It is similar to the one where Barry died, but constructed on a larger scale. Once more, a pathway extends across the floor. Vesp sits in his digital womb. Sloe stands nearby, a gun trained on Tina.

VESP (cont'd)

It hampered his ability to properly reason. Just as it compromised your own judgement when you allowed yourself to be led here.

The Flash BOLTS FORWARD -- and instantly loses his footing. He slides, tries to rise, and finds himself levitating inches above the floor. He accelerates into a FRENZIED BLUR. But it's no good, he can't gain traction. He sinks to his knees.

VESP (cont'd)
 Surely you remember this refrain,
 West? Levitation through applied
 electromagnetic fields?

Winded, the Flash ceases his efforts, glaring at Vesp, who
 now slowly makes his way forward.

VESP (cont'd)
 I've waited twelve years for this
 moment. A chance to exact my revenge
 and take what's mine.

Vesp waves his hand. The floor beneath GLOWS, once again
 illuminating embedded circuitry. ENERGY BEAMS converge on
 Wally, incapacitating him as the entire chamber becomes awash
 in LIGHT. It's as if he's being electrocuted.

Vesp extends a hand, pulling off Wally's mask off.

VESP (cont'd)
 You're nothing more than a pretender,
 West. A footnote. And one soon to
 be forgotten.

Wally reaches towards Tina, his face a rictus of remorse.

WALLY
I s-sorry, Tina -- I'm sorry --

TINA
 WALLY!!!

Tina tries to break free of Sloe's grip, but it's too late.
 The WHINE of Vesp's machines have reached a fever pitch and
Wally GOES NOVA, erupting in a cornea-searing BLAST OF LIGHT.

When the light subsides -- Wally is gone, just a few
 LINGERING SPARKS where he had stood to mark his passing.

EXT. SPEED FORCE - DAY

Shimmering BLUE LIGHT and RUSHING NOISE. No points of
 reference. Slowly, the light abates and we discover --

-- Wally, stunned to be alive, still wearing his battered
 costume. He shakily rises, taking in his surroundings.

INT. INFINITY CHAMBER - NIGHT (THE PAST/FROZEN TIME)

We are back in the basement of Victor Vesp's chateau.
 Somehow, Wally has been shunted twelve years into the past.

The scene is familiar, for it is the brief, frozen-time moment that occurred just after young Wally started the chain reaction. Only now, adult Wally is a detached observer.

THE STRANGE TABLEAU

As before, Barry is trapped by electromagnetic force, his body twisted with pain, suffused with lightning.

As before, Vesp is caught in mid-air, thrown backwards by the explosion. Hunter is there as well. And finally, Young Wally is there too, having just broken free of Sloe's grasp.

Adult Wally steps forward, studying his younger self.

VOICE (O.S.)

Strange, isn't it? Seeing yourself like that.

Adult Wally turns and SEES a GHOSTLY FLICKER standing to the side. Gradually, the spectral figure becomes more cohesive. It's Barry Allen, composed entirely of charged light.

BARRY

Long time, no see, Wally.

INT. TURTLE'S UNDERGROUND LAIR - INFINITY CHAMBER - NIGHT

The dynamos surrounding the chamber THRUM with the Flash's stolen energy, radiating luminance. Vesp looks triumphant.

VESP

Success. The Flash's speed is mine.

HUNTER (O.S.)

Only for a moment.

ANGLE ON ZOOM,

He pulls his mask back on. His eyes crackle with SPARKS as he extends a hand to the THRUMMING dynamos. In response, the light radiating from them ebbs.

Zoom is drawing the energy into himself. Gradually, as his speed returns, he rises, quickly accelerating into a blurred state. He advances on Vesp, who raises the safeguard device.

VESP

Careful. Remember your leash?

ZOOM

I rememberrrr. You szzaid I lacked the intelligennnce.

(MORE)

ZOOM (cont'd)

But you forrrgot. The powerrr didn't just szzpeed up my nerve impulseszz. It szzped up my brainwaveszz too. I can think a thouszzand times faszzter nnnow. I can learn thingszz.

(advancing another step)

Like howww to jam that onn/off szzwitch of yourszz with ranndom key modulllation. It waszz easzzy. I did it thiszz mornning.

VESP

(a flicker of uncertainty)
You're lying.

ZOOM

Try meeee.

Vesp activates the device -- and Zoom instantly drops, decelerating. He shudders. But then his WHIMPERS become LAUGHTER. He lifts his head, rising again, oscillating.

ZOOM (cont'd)

Juszzt kidding.

Vesp frantically activates the device again and again to no avail. Step by inexorable step, Zoom advances towards him.

VESP

Edmund!

Sloe moves to defend Vesp, but Zoom incapacitates him with a DOZEN SPLIT-SECOND BLOWS. He turns to Vesp and SNAPS his fingers. A SONIC BOOM drives Vesp back into his monitors. He crumples to the floor, gripped by fear.

ZOOM

Havvve you graszzped our powerrr dynnnamic, yettt? Do you nnneed anotherrr life-lesszzon?

VESP

Wait, p-please -- I gave you the speed! I gave you your legs back!

ZOOM

And you woullld have caszzt me aszzide the firszzt channnce you got. You tollld me that. You szzaid we werrre both forewarnned.

(smiling cruelly)

Now crawwwl to meee.

Realizing he has no choice, Vesp drags his palsied body across the floor, which is now littered with broken glass.

ZOOM (cont'd)
That'szz it, Veszzp. Keep cominggg.

Vesp's progress is torturous. Finally, he reaches Zoom.

ZOOM (cont'd)
You knnnowww whattt to do nexxxt.

Vesp shudders at the indignity, kisses Zoom's right boot.

ZOOM (cont'd)
Nowww the otherrr.

Vesp kisses Zoom's left boot. Zoom smiles broadly. He lifts Vesp up, until his feet dangle above the ground.

ZOOM (cont'd)
*How faszzt is yourrr heart rrrate
 nowww? Eighty beatszz a minnnute?
 Ninnnety? What happenszz when I
 doubllle that? Shalll we szzee?
 Shalll I lennd you my szzpeed?
 That'szz what you wannnted, isnnn't
 it? An ennd to the szzlownesszz?*

SPARKS dance from Zoom's fingertips, spreading over Vesp's chest. Immediately, Vesp thrashes in Zoom's grasp, on the verge of cardiac arrest. His face becomes flush.

ZOOM (cont'd)
*Issz that faszzt enoughhh, Veszzp?
 What about a thouszzand beatszz per
 minnnute? Twwoo thouszzand?*

Vesp's struggles become more frantic, then abruptly cease. Zoom releases his grip and Vesp slumps to the floor, dead.

ZOOM (cont'd)
Couldnnn't keep up.

INT. INFINITY CHAMBER - NIGHT (THE PAST/FROZEN TIME)

Blue-shifted shimmering light. Adult Wally and the ghostly Barry are the only ones moving in the frozen tableau.

WALLY
 Am I dead?

BARRY
 No. And neither am I. You
accelerated, Wally. Faster than the
speed of light. You looped backwards
in time.

WALLY

I think my head's about to explode.

Barry smiles, despite the grave circumstances.

BARRY

Believe me, I thought mine had too.
But I've had twelve years to think it
through.

WALLY

Then you've been here --?

Barry sweeps his hand out, indicating everything around them.

BARRY

-- since all this happened. Trapped
in the same moment. I've been free
to wander the world, but time itself
never advances here.

WALLY

When I thought I heard your voice --
that was really you, wasn't it?

BARRY

(nodding)

I'm a part of the Speed Force now.
Every time you ran, I felt it. And
now that someone else is tapping it,
I can feel that too.

WALLY

It's Hunter. He made a deal with
Vesp. He sold us out.

Barry looks to the frozen Hunter, saddened.

BARRY

This gift of ours comes with a price,
Wally. It's intoxicating. Once you
start running you never want to stop.
You have to be vigilant. You have to
constantly guard yourself against it.
If you don't, the Speed will destroy
you. It'll run you right out of
existence. Most people couldn't
handle that kind of pressure.

(pointedly)

But I believe you can.

WALLY

I've made a mess of things, Barry.
If I hadn't followed you that night --

Barry grabs Wally's shoulder, fixes him with a forceful gaze.

BARRY

-- I still would've been captured.
You need to stop blaming yourself.
If you hadn't acted when you did,
Vesp would've won. You saved the
world that night, Wally.

Wally blinks, taking that in. And Barry's face softens.

BARRY (cont'd)

Now go back there and do it again.

WALLY

How?

BARRY

By combining our powers, we might
have enough speed to break you free.

WALLY

What about you?

Barry sighs, gripped by their maddening circumstance.

BARRY

Going home will take every ounce of
speed you have. And even then, you'll
need someone to hold the door open
from this end. It's a two-man job.

WALLY

So let me be the one to stay.

BARRY

(shaking his head)
I had a good run, Wally. It's your
turn now.

Wally's seen that look of conviction in his Uncle's eyes
before and he knows there's no arguing against it.

WALLY

This isn't fair. I shouldn't have to
lose you twice!

But Barry's had twelve years to come to grips with his fate.

BARRY

Nobody ever said life was fair.

WALLY

I'll get you out of here, Barry. I don't know how, but I will.

Barry nods, trying his best to believe that.

BARRY

Just tell Iris I love her, will you?

Wally embraces Barry, tears stinging his eyes.

BARRY (cont'd)

Concentrate on the energy. You're a part of it now. Pure inertia. Just focus and I'll do the rest.

Wally closes his eyes. The world around him disintegrates into rushing WAVES OF LIGHT. When Wally opens his eyes his pupils and irises are gone. Pure witch-fire now.

Suddenly, Wally is shot forward, like a bullet from a gun. He SEES Barry for a brief second, receding away from him as we are pulled down an infinite tunnel of light. And then --

EXT. S.T.A.R. LABS/TURTLE'S UNDERGROUND LAIR - NIGHT

-- an optical Nagasaki erupts. As visual coherence returns, Wally rises, in costume, but without his mask. He whirls, taking in his surroundings --

The Turtle's underground lair has been destroyed. Sloe crouches amidst the wreckage, badly wounded. Wally ZIPS up to him, dragging the man to his feet.

WALLY

Where is everyone?

Impatient, Wally shakes Sloe at high-speed, rattling him.

WALLY (cont'd)

WHERE'S TINA? WHERE'S ZOOM??!

Sloe weakly points behind Wally. Wally turns --

THEIR POV

A trail of devastation extends towards Downtown Keystone. An ELECTRICAL STORM rages. Above the tumult we hear SONIC BOOMS. In response, an ENTIRE SKYSCRAPER comes tumbling down.

With no time to lose, Wally STREAKS OFF along Zoom's trail.

EXT. KEYSTONE PALISADES - NIGHT

Tina stands atop a cliff, Keystone City sprawled below. She watches in awe as ANOTHER SKYSCRAPER collapses, then --

A BOLT OF LIGHTNING

Arcs away from the point of destruction. It surges up the cliff face, DISEMBODIED LAUGHTER preceding it as it arrives and resolves itself into --

ZOOM

Oscillating faster than ever. Whenever he does pause, we SEE that his features have become grotesquely distorted. As his physique continues to wax, his mind further disintegrates.

ZOOM

*Do you szzee what I'm capablille of
now, Tinna? Doeszz it make you
fearr me?*

TINA

Listen to me, Hunter --

ZOOM

Hunter'szz gone! Hunter'szz dead!

Realizing her only chance is to bludgeon her way through Zoom's haze of insanity, Tina goes on the offensive.

TINA

*Then Zoom's going to die too! Can't
you see what the speed's doing to
you? You're killing yourself! You
have to slow down!*

Briefly, Zoom's oscillations ebb, his voice pitch-shifting downward. As if the old Hunter were trying to claw his way back. He seems frightened, riddled with remorse.

ZOOM

*And go back to being broken? You
don't understand what it was like. I
can't, Tina. I can't --*

But then Hunter accelerates again, separating into a HALF-DOZEN ENTITIES, surrounding Tina with multiple exposures of himself, each Zoom uttering a fragment of his taunts.

ZOOM1/ZOOM2

*Hunnnter waszz a cowarrrd. Couldn't
hannndle the powerrr.*

ZOOM3/ZOOM4

But Zoommm can! Zoom willl nevrerr
szztop! Zoommm willl nevrerr szzlow
downnn!!!

ZOOM5/ZOOM6

And if you cann't underszstand that,
then you will die like the resztt!!!

Zoom collapses back into a single entity, VIOLENTLY FLINGING
Tina off the edge of the palisade into the open air!

Tina arcs skyward, her SCREAMS swallowed by the on-rushing
air. She reaches the apex of her journey, then falls
earthward. The city rushes up to meet her. And then --

WALLY

Appears from nowhere, catching Tina just before impact.

EXT. RIVER WALK - NIGHT

Wally deposits Tina on the ground, grips her shoulders.

FLASH

Youokay?

TINA

(hugging him, relieved)
You're alive! How --?

WALLY

Notimetoeplainnowwe'vegotto --

TINA

Slow down!

With a visible effort, Wally gears down, takes a breath.

WALLY

Sorry, just tell me about Hunter.

TINA

He's had a complete psychotic break.

WALLY

Maybe I can still talk him down.

TINA

You can't. There's nothing left of
the man you knew, Wally, trust me.

Just then, an APPROACHING SONIC SHRIEK draws their attention.

Zoom SLAMS into Wally at Mach 10. The landscape blurs into indistinctness. And when Wally finally comes to a rest --

EXT. KEYSTONE CITY LIMITS - NIGHT

-- he finds that he's been knocked clear of the city limits!
But Wally has no time to recover as we hear another SHRIEK.

ZOOM'S VOICE

Why wonn't you szztay dead?!!!

WHAM!!! Zoom SLAMS into Wally's mid-section, carrying him --

EXT. ROCKY MOUNTAINS - NIGHT

-- into the snow-covered foothills of the Colorado Rockies!

Wally reels. Zoom CLAPS his hands together, creating a SERIES OF THUNDERCLAPS. The sonic barrage dislodges a shelf of snow above. AN AVALANCHE RUMBLES down towards Wally.

EXT. RIVER WALK - NIGHT

Tina pulls out her Bluetooth headset and keys it:

TINA

Wally? What's happening?!

EXT. ROCKY MOUNTAINS - NIGHT (SUPER SPEED)

Wally snaps himself from his daze, sprinting away just before the avalanche engulfs him.

WALLY

Can't talk right now, Tina!

EXT. CONTINENTAL DIVIDE - NIGHT (SUPER-SPEED)

Wally and Zoom race up and down the ridges of the Continental Divide, STORMING through Loveland Pass and onward --

EXT. GLACIER NATIONAL PARK - NIGHT (SUPER-SPEED)

-- across the Great Plains. They streak past the isolated Chief Mountain, heading Northward into Canada.

EXT. ALASKA FJORDS - NIGHT (SUPER-SPEED)

Wally and Zoom rocket in and out of fjords, their speed and wake causing massive glacial icebergs to calve away and crash into the sea. They continue on through the Bering Straits.

EXT. OPEN SEA - DAY (SUPER SPEED)

Wally and Zoom race across the ocean, up and down the crests and troughs of waves like a hilly terrain. As they streak along the inner surface of a massive rogue wave we briefly --

EXT. SPACE - NIGHT (SUPER-SPEED)

-- rise up into the stratosphere for a God's eye perspective. The climate below churns like time-lapse satellite imagery. So great is the slipstream created by their velocity that a SPONTANEOUS HURRICANE is being stirred up.

EXT. JAPANESE COASTLINE - DAY

A fishing village. As Zoom rockets from sea to land, a TSUNAMI swells behind him, having been generated by his wake.

A SMALL BOY stands on a beach, eyes wide as a fifty foot wall of water rises before him. Just before it hammers down --

WALLY

Rescues the boy, returning seconds later to build an instantaneous breakwater out of stones piled atop each other.

As the tsunami strikes, Wally whirls his body like a top. The centrifugal winds cut into the approaching wave, taking the bite from it while the remaining water harmlessly expends its energy on the breakwater.

Disaster averted, Wally continues his pursuit. What follows is a high-speed travelogue of the world's greatest wonders.

EXT. VARIOUS GEOGRAPHIC LOCALES - DAY/NIGHT (SUPER SPEED)

Wally and Zoom briefly meet, exchanging high speed blows:

WALLY

Hunter, stop! You're tearing the world apart!

ZOOM

*I'm neverrrr stopppping!!! Don't you
underszztand??? Thiszz worrrld iszz
nnnothing!!! The whole universzze is
szztreaming innnto me nnnow!!!*

Zoom PUMMELS Wally, breaks free. As their pace increases, they plow through geographic time zones. They are now running so fast that the division between day and night blurs.

Wally glances upward. Despite the circumstances, he can't help but be awed as the constellations wheel their way in fast-forward across the arc of the heavens.

FLASH

-- so beautiful --

Tears stream from Wally's eyes as a feeling of euphoria overcomes him.

TINA'S VOICE

*Stay with me, Wally! You have to
keep focused.*

FLASH

-- trying -- but I feel myself --
coming apart --

Round and round they circle the globe. From their perspective, the sky above is constantly waxing and waning -- brightening, turning blue, fading, flooding with stars.

EXT. CHINA - THE GREAT WALL - DAY (SUPER SPEED)

Wally and Zoom race along the snow-dusted 4,000 mile wall as it snakes through the hills of Northeastern China.

EXT. EGYPT - GIZA NECROPOLIS - DAY (SUPER SPEED)

Wally and Zoom streak past the Great Pyramid and the Sphinx.

EXT. TARANGIRE NATIONAL PARK - TANZANIA - DAY (SUPER SPEED)

Twin blurs of LIGHTNING power through the highlands flanking Mt. Kilimanjaro as elephants and impala mill about.

FLASH

(panicked, breathless)
I don't know how to stop him, Tina!

TINA'S VOICE

*I do. Listen to me, Wally --
Hunter's become super-metabolized.
At the rate he's accelerating, he'll
die of old age in a week.*

FLASH

We can't afford a week!

TINA'S VOICE

*Just listen! Hunter wants more
speed. You need to give him
everything!*

FLASH

Are you crazy?!

TINA'S VOICE

*I know it's counter-intuitive, but
you have to stop. You have to
surrender your power to him. If you
do, he'll burn himself out!*

Wally abruptly makes a sharp right, heading away from Zoom.

EXT. WESTERN AUSTRALIA - LAKE GAIRDNER SALT FLATS - DUSK

An arid and barren wasteland. So flat we can see the curvature of the Earth. Wally streaks into view, gearing down to a dead stop. He scans the horizon, lungs laboring. Sweat pouring down his face.

FLASH

This had better work, Tina.

TINA'S VOICE

Any sign of him?

The ground RUMBLES. Above us, clouds roil. Wind is picking up. LIGHTNING. It's as if the velocity of the Earth itself were being drawn backwards like a receding blast-wave.

FLASH

He's coming.

We hear an approaching SONIC SHRIEK. Wally holds his ground, eyes narrowed -- and SEES a black smudge on the horizon. An approaching SANDSTORM carried along in Zoom's slipstream.

FLASH (cont'd)

Tina?

TINA'S VOICE

Yeah?

FLASH

If I don't make it through this, I
just wanted to say -- all those times
I was flirting with you and stuff --
(struggling to come clean)
-- I wasn't just goofing around. I
really felt something for you.

After a moment, gently:

TINA'S VOICE

I know, Wally. I felt something too.

FLASH

You're not just saying that cause I'm
-- probably about to get atomized?

The ground RUMBLES more. The SHRIEK increases in volume.

THEN WE'RE WITH ZOOM

The landscape is a chaotic blur -- fragmented, nightmarish,
jittering. Zoom looks skeletal now. Red-eyed, salivating.
He pulls his fist back, letting loose a TERRIBLE WAR CRY --

Wally holds his ground, sucking in his fear as the sandstorm
hurtles towards him. The ground shakes like an earthquake,
the salt crust cracking from the intolerable vibrations.

Wally concentrates, letting the speed energy well up inside
him. It CRACKLES over his body, concentrating around his
clenched fists. Zoom is almost upon him. It's now or never.
And -- at -- the -- last -- possible -- instant --

-- Wally floods the on-rushing Zoom with LIGHTNING!

TIME SLOWS

A brief look of triumph on Zoom's face --

ZOOM

Yeszzz!!!

-- quickly transforming into horror. The power is too much.
It's ripping Zoom apart. We SEE him age decades in seconds.
His features shriveling, his muscle-mass turning to dust as
he lets loose one final, CRESCENDOING DEATH WAIL.

TIME SPEEDS BACK UP

Wally braces himself, but the impact never comes. The velocity that was Zoom simply washes over him like a strong wind, Zoom's last wail echoing out over the salt flats.

Beat. Wally stands there, stunned to be alive. Half-expecting Zoom to manifest from thin-air. But Zoom is gone.

TINA'S VOICE

Wally --?

FLASH

It worked! He's gone!

TINA'S VOICE

Thank God.

Wally grins, delirious with relief. He takes a tentative step forward, testing his over-taxed muscles. He's hurting.

FLASH

There's just one thing, Tina --

TINA'S VOICE

Yeah?

FLASH

I'm crashing. I don't have any speed left. And it's a long walk home.

TINA'S VOICE

(teasing)

Then you'd better get started.

Wally sighs. As he heads away from us, we RISE UPWARD. Until Wally is just a tiny figure dwarfed by a sea of arid and barren emptiness.

DISSOLVE TO:

EXT. FLASH MONUMENT - DAY

CLOSE ON the plaque: "10/02/56 - 3/19/95".

WALLY (O.S.)

We should erase that last date.

PULL BACK to reveal Wally and Iris. A NEW STATUE has been erected alongside Barry's. This one is a likeness of Wally.

Wally kneels by Barry's plaque, accelerating his hand into a blur, rubbing the etched death date off the stone.

WALLY (cont'd)
There. That's better.

IRIS
He's really still out there?

Wally nods, rising. Iris can still hardly believe it.

IRIS (cont'd)
For the longest time, a part of me kept holding out hope, even after you told me you'd seen him die. But eventually, I forced myself to accept that he was never coming back.

WALLY
You would've been crazy not to.

IRIS
Okay -- but what do I do now?

Wally considers the question a moment before answering.

WALLY
Barry believed in me, even when I'd lost faith in myself. I need you to do the same. I told him I'd find a way to bring him home. And I will. But you have to believe we can make that happen, Iris.

Iris smiles, her eyes welling up. Wally hugs her.

IRIS
And what will you do in the meantime?

INT. BARRY'S LAB - DAY

Tina and Wally are walking through the lab.

TINA
You sure you want do this?

WALLY
Barry and Hunter had the right idea. The Flash needs a base of operations. A place to keep tabs on things. I've got the costume, the decoder ring --
(re: his lightning ring)
Might as well go for the secret headquarters too, right?

TINA

What about the plucky girlfriend?

Wally draws closer, more serious now.

WALLY

Listen, when I was waiting for Zoom,
I said some things --

Tina waves that off, gracefully letting him off the hook.

TINA

We both did. Under the
circumstances, you get a free pass.

But Wally shakes his head. She's misunderstood him.

WALLY

I don't want a free pass. My whole
life, I've been rushing from one
thing to the next. But for the first
time since I can remember, you make
me want to stop and stand still. You
make me want to just "be". I've
never had that feeling before.

Tina finds herself touched by Wally's unexpected confession.

TINA

Okay. But can we maybe slow down a
little? Get to know each other like
normal people?

WALLY

Slow down all you want. I'm just
telling you, I already know how it's
going to end.

TINA

Well if it's anything like the
beginning, I think we're in for a
hell of a ride.

They kiss. Then we hear RADIO CHATTER. It's coming from a
spare mask on a counter, the communicator in the cowl. Wally
pulls it close, listening.

WALLY

There's a hostage crisis in Chicago.

Tina smiles, at peace with Wally's new calling.

TINA

Go. Get out of here.

Wally grins, triggers his lightning ring. An EXPLOSION OF LIGHT erupts. And in the aftermath, he stands fully-costumed, bristling with STATIC ELECTRICITY.

FLASH

Be back in a flash.

EXT. KEYSTONE - COUNTRYSIDE - DAY

WHOOSH! The Flash rockets away from us, the landscape around him warping from compression distortion. Ahead is a lake. The Flash launches skyward, pedaling thousands of feet through open air until he clears the far shore. He lands with a WHOOP, grinning from ear to ear.

WALLY'S VOICE

They say lightning never strikes twice. But in my case it did. My name is Wally West. And I'm the fastest man alive.

Faster and faster he accelerates, until the world itself becomes a blur of sound and light and potential and we --

CUT TO BLACK.

THE END