

# ARROW

"CITY OF CHAOS"

STORY BY

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## Previously on Arrow

We find Oliver, Felicity and Diggle on the top floor of a residential building. They watch over an unconscious Roy; they wait for the cure to take effect. Roy awakens as the top floor is being compromised by Slade's goons. Oliver and his team make a daring escape as Lyla arrives by helicopter -- firing a missile into the building killing the goons. Meanwhile, Thea continues to struggle with the fact that Merlyn is alive and also the Dark Archer. Upon arrival back at the Arrowcave, Oliver and his team discover it's been ransacked. They are soon visited by Canary, Nyssa and the League of Assassins -- who offer to help them. Detective Lance prepares the depleted police force to do battle with Slade's goons. A distraught Thea resists an invitation from Merlyn and seeks the solitude of Roy instead. A determined Arrow, with the help of Canary, Nyssa and The League, launches an attack on: Slade, Isabel Rochev and his goons. Arrow and the team defeat the soldiers, Nyssa kills Isabel and Slade escapes. While alone at the police station, Detective Lance is severely attacked by one of Slade's goons, who then kidnaps Laurel. This forces Oliver to consider the "Unthinkable" -- kill Slade or spare his life. Roy momentarily meets with Thea to have a heart to heart, while Oliver and Felicity go to Queen's Mansion to devise a bait and switch type plan. At the same time Diggle and Lyla break into A.R.G.U.S. and align themselves with the Suicide Squad in an effort to stop Amanda Waller from destroying the city with a drone-assisted bomb. Arrow, Canary, Roy, Nyssa and The League engage in an all-out battle against Slade's goons, defeating them with injections of the cure. Amanda Waller deals Diggle a gut-wrenching blow with an announcement of Lyla's pregnancy. Oliver confronts Slade, who's holding his sword at the throat of Felicity, while one of his goons holds Laurel. Felicity sneak attacks Slade by injecting him in the neck with the cure as Canary takes out the other goon holding Laurel. The ladies are saved and the final battle ensues between Oliver and Slade. A Mirakuru-free Slade is out-matched by his younger, now more superior foe -- Oliver. Slade is finally defeated. With Slade now in custody, a gun-wielding Amanda Waller willingly cancels the drone strike. Detective Lance finally succumbs to his life-threatening internal injury, collapsing on the Starling City docks, but not before he and Laurel say their "goodbyes" to Sara. Sara has agreed to rejoin Ra's al Ghul, by leaving with Nyssa and the league of Assassins. Upon returning to his apartment, a distraught Roy finds a "Dear John" letter from a very emotionally devastated Thea, who has now pledge allegiance with Merlyn and has left Starling City. Oliver locks Slade in an underground A.R.G.U.S. Prison on an Island. Slade promises Oliver that he'll escape from there.

INT. STAGG INDUSTRIES - LOBBY - DAY

Empty coffee cups rest on the desk where two stationed guards lay unconscious. An attractive 19 year old named JADE NGUYEN A.K.A. "CHESHIRE"; along with PETE LOMAX, a man in his mid twenties; and SLINGSHOT, a man in his early twenties swiftly walk by towards the records and data room. Soon the trio encounter six more guards.

SERIES OF SHOTS:

A). Cheshire subdues two of the guards with a series of PUNCH AND KICK COMBINATIONS.

B). Pete Lomax hastily removes his bow from its harness attached to his back while retrieving arrows, he shoots down two of the guards.

C). Slingshot grabs his slingshot from his waist, inserts large marble-like bullets and shoots down the remaining two guards.

INT. RECORDS AND DATA ROOM - CONTINUOUS

The trio enter the room.

CHESHIRE

Okay, we know what we came for, now  
lets get it and disappear.

PETE LOMAX

Got it.

SLINGSHOT

Got it

The trio ransack the office until they finally recover the files they're seeking. An ALARM SOUNDS and the trio quickly exit the facility.

EXT. STAGG INDUSTRIES - DAY

The trio race towards an idled BLACK SEDAN.

MISTER MINIATURE, a diminutive man in his early twenties, is waiting for them in the backseat of the car as they hop in the vehicle.

MR. MINIATURE

It took you guys long enough, lets  
get outta here before this place is  
crawling with cops!

The black sedan speeds off down the street.

EXT. BIG BELLY BURGER - PARKING LOT - MOMENTS LATER

LIEUTENANT LANCE sits in his squad car eating a burger.

INT. POLICE VEHICLE - DAY

The police dispatch operator's voice comes over the radio.

DISPATCH OPERATOR (ON RADIO)  
Dispatch to patrol, all patrol.  
Please respond to armed robbery...

LIEUTENANT LANCE  
Damn.

DISPATCH OPERATOR (ON RADIO)  
Suspects last seen leaving Stagg  
Industries in a black sedan,  
traveling Northbound...

Lieutenant Lance takes a final look at his burger and quickly places it in the take-out bag.

LIEUTENANT LANCE  
Oh, well. Duty calls. Time to take  
down some bad guys.

DISPATCH OPERATOR (ON RADIO)  
Suspects are armed and considered  
extremely dangerous...

The squad car quickly exits the restaurant parking lot and races down the street.

LIEUTENANT LANCE (O.S.)  
Aren't they always?

DISPATCH OPERATOR (ON RADIO)  
Proceed with precaution.

EXT. STARLING CITY STREET - DAY

A NEWS CHOPPER has located the black sedan as it RIPS through the city streets, running red lights and causing multiple cars to COLLIDE with each other. Lieutenant Lance encounters the assailants and he trails them as multiple squad cars also converge behind him in pursuit.

INT. BLACK SEDAN - CONTINUOUS

The sound of POLICE SIRENS makes Cheshire look in her rear-view mirror and notice that multiple squad cars are coming in the distance.

CESHIRE

We got company.

Lomax and Slingshot FIRE EXPLOSIVE AMMO from their weapons at Lieutenant Lance's car and other officers.

INT. POLICE VEHICLE - CONTINUOUS

Lieutenant Lance swerves, avoiding the attack as he grabs his CB responder to warn the trailing officers.

LIEUTENANT LANCE

They're firing at us, everyone fall  
back a few clicks!

As Lieutenant Lance reduces his speed, several squad cars zoom pass him in pursuit.

LIEUTENANT LANCE (CONT'D)

I said: fall back now dammit!

INT. BLACK SEDAN - CONTINUOUS

Suddenly Lomax's cell phone rings. Using HANDS-FREE TECH, he answers.

PETE LOMAX

Uh kinda busy here Doc. What is it?

The voice of A MAN YELLS at him in his wireless headset.

THE MAN (O.S.)

You idiots! What are you doing? I  
told you to rob Stagg's, not shoot  
up the place!

PETE LOMAX

Oh lighten up, we got the goods and  
we're heading your way now.

CUT TO:

INT. THE MAN'S HIDEOUT - LABORATORY - CONTINUOUS

Inside the dimly lit lab is the silhouette of a man standing in front of a counter that has an average-sized HDTV on it. THE MAN is watching a live news report which shows an ariel view of the BLACK SEDAN being chased by SCPD.

NEWS REPORTER (ON TV)  
(Ambiguous dialog)

THE MAN  
Yeah, along with half of the city's  
police force on your ass, you  
imbeciles!

PETE LOMAX  
No worry, we have an exit strategy.  
Don't get your bio-panties all in a  
bunch, geez.

INT. BLACK SEDAN - CONTINUOUS

Slingshot turns to Mr. Miniature who's sitting behind him in the back seat.

SLINGSHOT  
Hey little man, we could use one of  
your toys right about now.

Mr. Miniature giggles, as he takes out a HAND-HELD METAL-PLATED FRISBEE-LIKE EXPLOSIVE DEVICE. He slides open a TRAP DOOR on the floor of the car.

MR. MINIATURE  
He he.

The device locks itself to the ground. When one of the squad cars pass over the device, it EXPLODES, sending the car HURLING through the air, before CRASH LANDING on its roof-top. Several squad cars smash into each other as Lieutenant Lance and the remaining police cars slam on the brakes to avoid the pile-up. Lieutenant Lance hastily exits his vehicle, slamming his car door as he watches the assailants speed off in the distance.

FADE TO: INTRO

ARROW--

EXT. QUEEN MANSION - LATE MORNING

A vehicle pulls into the driveway of the mansion. (SOUND OF DOORBELL RINGING)

INT. QUEEN MANSION - MAIN FOYER - MOMENTS LATER

Oliver opens the front door. In the doorway stands an Angelina Jolie type woman, CARRIE CUTTER (26, attractive). She exudes an aura that Oliver instantly knows he may find hard to resist.

OLIVER  
Hi. How can I help you?

CARRIE CUTTER  
I'm the financial advisor from the agency you selected for consultation.

OLIVER  
Yes, Yes, Mrs. Cutter, right?

CARRIE CUTTER  
(Slightly flirting)  
Actually its MS. CUTTER now, but what's in a name right?

Relieved to know she's single, Oliver responds.

OLIVER  
Right... come in please.

CARRIE CUTTER  
Thank you.

She enters the mansion, Oliver closes the door.

OLIVER  
Right this way please.

Oliver directs her towards the living room.

SMASH TO:

INT. QUEEN MANSION - LIVING ROOM - CONTINUOUS

Oliver and Carrie Cutter sit on the sofa. Carrie closes a folder she's holding.

CARRIE CUTTER

With all the information provided, our company should be able to prove Isabel Rochev was able to obtain possession of Queen Consolidated illegally. Thus turning all rights to the company back over to you. And returning your financial net worth back to its former status, allowing you to keep all existing Queen properties, including this nice big house.

OLIVER

Excellent.

CARRIE CUTTER

I'll personally see to it that your financial and business portfolios are up to status as soon as possible sir.

OLIVER

Sounds great!

They rise from the sofa simultaneously. Carrie Cutter extends her hand towards Oliver's.

CARRIE CUTTER

Well that's it. I'll be in touch soon Mr. Queen.

Oliver shakes her hand.

OLIVER

Please call me Oliver, Ms. Cutter.

CARRIE CUTTER

Ok, and you can call me Carrie.

They exit the living room walking towards the main foyer.

SMASH TO:

INT. QUEEN MANSION - MAIN FOYER - MOMENTS LATER

CARRIE CUTTER

Oliver huh? I like that name.

The two share subtle flirtatious smiles towards one another. Oliver opens the front door for her.

OLIVER

You have a nice day Carrie. It was a pleasure meeting you.

CARRIE CUTTER

Likewise Oliver, have a great day.

Carrie exits. Oliver closes the door, as he rests his back against it with a smile on his face. A trivial thought enters his head and his facial expression changes to a serious one.

*EXT. LIAN YU ISLAND - WOODS - DAY (FLASHBACK)*

*The dark green, tall lumber that once served as a form of prison for Oliver Queen has now become his place of solitude. He stands with bow in hand, taking aim at various trees, leaves, etc; as its still his best therapy for resolve. Suddenly he hears an unusual sound, the rustling of leaves behind him. He quickly turns to see who or what caused it, while slightly lowering his bow.*

OLIVER

*Who's there?*

*Silence is the response. Becoming concerned for his safety, he slowly raises his bow in anticipation for the worst.*

OLIVER (CONT'D)

*I said: "WHO'S THERE!"*

*Again, no response. As Oliver is about to dismiss his concern as a moment of paranoia, he hears a twig break. He points his arrow-strapped bow in the direction he heard the sound, suddenly a man, FREDERICK TUCKMAN (42, CHUBBY) darts from behind a thicket of bushes and takes off running away.*

OLIVER (CONT'D)

*Hey... hey!*

*Oliver gives chase. The man makes his best effort as he hastily attempts to evade Oliver who's in hot pursuit.*

OLIVER (CONT'D)

*Stop. Stop running!*

*The sound of Oliver's HEART BEAT can be heard as if it was bursting from his chest. Meanwhile the man heavily pants and now slows his pace due to exhaustion. Oliver now closes the gap between them. The fearful man looks back to see where Oliver's at, tripping and falling to the ground. Oliver has finally caught up to him, as he now towers over the man laying on the ground. He points his arrow at him.*

OLIVER (CONT'D)  
Who are you?

*The man continues to lay on the ground with a look of complete terror on his face.*

OLIVER (CONT'D)  
WHO ARE YOU?!

*The man remains silent.*

INT. ARROWCAVE - AFTERNOON BACK IN THE PRESENT

Oliver enters the lab and is immediately approached by Diggle. Felicity is sitting at the desk staring at the LCD monitor with Roy standing next to her.

DIGGLE  
Morning Ollie. Did you hear about what happened a little while ago?

OLIVER  
No. What happened?

DIGGLE  
Someone just robbed Stagg Industries, stealing a top secret file.

Oliver and Diggle walk over to the desk and stand next to Felicity. She opens several picture in picture frames, showing Oliver the suspects.

FELICITY  
So far here's what we know about them. I was able to gain access to the footage of the assailants from the heist.

Felicity enlarges a picture of the first perp "Cheshire".

FELICITY (CONT'D)  
An arrest five years ago revealed her to be Jade Nguyen. A former mercenary born to a French and Vietnamese couple. As a child she was raised under the tutoring of a Mr. Chan.

OLIVER  
OK... What about these other two characters?

Felicity then switches pictures and pulls up a mug-shot of Peter Lomax. In the split screen is a close up snapshot of Slingshot from the Star Lab heist.

FELICITY

Well this guy's name is Peter Lomax. Has a laundry list of petty crimes throughout Starling. This other guy, there's nothing at all on him except the fact that he...

DIGGLE

Uses a high-power slingshot as his choice of weapon.

FELICITY

Exactly.

OLIVER

I'm sure we haven't seen the last of this trio... Great work Felicity, as usual.

FELICITY

Thanks... that's what I'm here for.

Oliver turns and exits the arrowcave.

INT. MERLYN'S MANSION - LIVING ROOM - LATE AFTERNOON

Thea sits on the sofa reading a magazine when Merlyn enters the room.

MERLYN

How is my princess doing today?

THEA

Great! I'm so happy to be back in Starling. Never thought I'd miss it so much.

MERLYN

I'm sure Starling City missed you too Thea.

THEA

Being in this house really makes me feel like this is where I belong, all along.

MERLYN

This house is yours... remember no one can know that I'm alive.

(MORE)

MERLYN (CONT'D)

As far as they'll know, it's part of your inheritance. Ok?

THEA

Ok.

MERLYN

Now I'll let you get back to your reading, if you need me, you know where to find me sweetie.

Merlyn leans near Thea and kisses her on the forehead, then exits the room. Thea sits silently for a moment then takes out her iPhone. She scrolls through the long list of names until she sees the name "SIN". She presses the call button.

EXT. COMMUNITY PARK - CONTINUOUS

Sin sits on a park bench feeding birds bread crumbs when her phone rings. She takes the phone out her pocket and answers it.

SIN

Hello.

THEA

Hey Sin, it's Thea. How are you?

SIN

I'm ok, and you?

THEA

Great. I'm back in Starling and I was wondering if we could meet and catch up?

SIN

Sure. Just tell me when and where?

THEA

Tonight, say around 10pm?

SIN

Ok. Where?

THEA

How about Poison?

SIN

I thought the Queen family was banned from there?

THEA

No. Oliver's been banned, not me!

SIN  
Are you sure about this?

THEA  
Of course I'm sure Sin, it'll be  
fun.

Sin silently sits for a moment, then smiles and replies.

SIN  
Ok... if you insist.

THEA  
Great! I'll see you later tonight.  
Goodbye.

SIN  
Bye.

Sin hangs up and resumes feeding the birds.

END OF ACT ONE

ACT TWO

INT. DOCTOR LIGHT HIDEOUT - LABORATORY - LATE AFTERNOON

Cheshire, Lomax, Slingshot and Mr. Miniature enter the dimly lit lab. Suddenly a door opens to an adjacent room, as an EXTREMELY BRIGHT LIGHT bursts through illuminating the entire lab at the same time blinding the group. They all turn their heads away from the light while using their hands as a visor to protect their eyes. Out of the brightness comes a thinly scarecrow of a man in his early forties named ARTHUR LIGHT. He approaches the group.

ARTHUR LIGHT  
Cheshire, are you sure you weren't  
followed?

CHESHIRE  
Yeah, I'm sure.

ARTHUR LIGHT  
Where's the data?

As Cheshire begins to advance towards Doctor Light to hand him the USB flash, Pete Lomax sticks out his arm to prevent her.

PETE LOMAX

Wait... what about our money?

ARTHUR LIGHT

You idiot! I told you, you'd get paid after the entire mission was complete. I still have need of a few more materials.

SLINGSHOT

So what's the next target Doc?

ARTHUR LIGHT

I need you to go to Star Labs and get me this.

Doctor Light hands Cheshire a document with the desired materials, while retrieving the USB from her. Pete Lomax and Slingshot look on at the document with her.

ARTHUR LIGHT (CONT'D)

Here's a Blueprint of the building.

As Doctor Light hands her the blueprint, Mr. Miniature snatches the document from Cheshire's hand.

MR. MINIATURE

What's MOLYBDENUM?

ARTHUR LIGHT

That's none of your concern LITTLE MAN.

Mr. Miniature snarls at Doctor Light.

ARTHUR LIGHT (CONT'D)

Now leave me, I have work to do.

The group collectively turns away and heads for the exit.

ARTHUR LIGHT (CONT'D)

And try to be a bit more discrete next time.

Once the group is gone, the silhouette of a MYSTERY MAN now stands in the same door way that Doctor Light had exited.

MYSTERY MAN

Soon Starling City will once again know the true meaning of CHAOS AND TERROR.

INT. BIG BELLY BURGER - LATE AFTERNOON

Oliver and Laurel sit in the restaurant eating while talking. A waitress brings two drinks to their table.

LAUREL  
How have you been Ollie?

OLIVER  
Considering all that's been going  
on lately, pretty good.

The subtle expression on Oliver's face signals otherwise to Laurel.

LAUREL  
I'm surprised you showed up this  
time. I've been calling you almost  
everyday trying to see you, and you  
weren't even returning my phone  
calls.

OLIVER  
Been busy lately.

LAUREL  
I was starting to wonder if you  
were ashamed to be seen with me or  
something.

OLIVER  
(Almost whispering)  
I have enemies out there, wouldn't  
want to put you in harms way Ms.  
Lance.

LAUREL  
Don't worry about me Mr. Queen.  
I'm a big girl. I can take care of  
myself.

OLIVER  
Still I had to be sure of your  
safety Laurel.

LAUREL  
Understood. So, have you seen or  
heard from Thea yet?

OLIVER  
No. I guess she still blames me for  
our mother's death. It's like I've  
lost everything, my family, my best  
friend... everything.

LAUREL  
 (Sarcastic)  
 Hey, what am I chopped liver here?  
 You still have me Ollie.

Laurel places her hand on top of Oliver's hand, gently stroking it. She smiles and stares into his eyes. Oliver nods his head in agreement, as he slightly chuckles. Suddenly the alarm on his wrist watch sounds off -- BEEP, BEEP.

OLIVER  
 I gotta go.

Oliver rises from the table and walks over to Laurel's side. He leans over and kisses her on the cheek.

OLIVER (CONT'D)  
 I'll be in touch soon.

Laurel smiles. She watches Oliver walk away and exit the restaurant.

LAUREL  
 That's my hero. Go get em' Ollie.

EXT. POISON - NIGHT

Numerous people stand outside the nightclub waiting in line to enter as Thea arrives. She's greeted by the club's doorman as he allows her immediate entrance.

INT. POISON - CONTINUOUS

Once inside, Thea takes in the vibrant energy of the crowded club as she strolls through. The dance floor is packed with people dancing. Thea spots Sin a few yards away standing by the bar. Thea arrives at the bar. They embrace each other with a big hug.

THEA  
 Sin!

SIN  
 Thea!

FLASH CUT: SHANE, An old friend of Thea's, takes notice of her from across the bar. Shane makes his way to her. Their eyes meet.

SHANE  
 (Yelling)  
 Well, well. Look what the cat  
 dragged in. Long time no see, miss  
 pretty.

THEA  
Hey, what's up Shane?

SHANE  
You know me. Always looking for a good time.

THEA  
Now why does that not surprise me?

SHANE  
(Chuckles)

Thea looks to Sin then back at Shane.

THEA  
Shane, this is my friend Sin. Sin this is Shane.

Shane and Sin wave at each other.

SHANE  
What's up?

SIN  
Hi.

Shane turns his attention back to Thea.

SHANE  
I heard what happened to your mom. Totally tragic, sorry for your loss.

THEA  
Yeah, well you know what they say: "LIFE GOES ON". What are you gonna do, you know?

SHANE  
Yeah, I feel you. Say I got the latest and greatest feel good on the street.

He looks around to see if anyone's watching (in particular "Security"). He then reaches into his front pocket and takes out a SMALL YELLOW VIAL, showing it to Thea.

SHANE (CONT'D)  
Wanna have a go at it? I haven't tried it yet, but I hear it's some really good shit.

THEA

No thanks. It's nothing but fruity drinks for this girl now.

SHANE

Ok, well I'm going to jet to the other side, catch you later.

Shane kisses Thea on the cheek and salutes to Sin.

THEA

Ok Shane. Take care.

Thea turns to the bartender to order drinks. Thea hands Sin a drink as she sips from hers. They both continue to stand near the bar drinking.

THEA (CONT'D)

Hey, I have to go to the ladies room. Can you watch my drink for me?

SIN

Sure.

Thea hands Sin the drink and walks away.

EXT. ROOF TOP - MOMENTS LATER

Arrow stands atop the building that's home to his Arrow Cave. He hears the voice of SCPD's DISPATCH OPERATOR in his ear-piece. She issues an alert for a call to action.

DISPATCH OPERATOR (ON RADIO)

Dispatch to patrol, all area patrol. Please respond to a robbery at Star Labs...

ARROW

Time for some JUSTICE.

ARROW shoots an arrow with a line of cable attach to it at an lower ninety degree angle towards an adjacent building across the way.

DISPATCH OP. (ON RADIO)

Suspects last seen traveling in a black sedan, heading south...

He rides the cable line across until he's nearly atop his motorcycle.

DISPATCH OP. (ON RADIO) (CONT'D)  
On 51st street, suspects are armed  
and considered extremely dangerous  
please proceed with caution.

He releases and lands on his bike seat. The bike engine revs,  
he's gone.

INT. ARROW CAVE - CONTINUOUS

Roy mounts his red dirt bike, puts on his red mask and he  
revs the bike.

EXT. ARROW CAVE - CONTINUOUS

The cave exit -- CAMOUFLAGED as a BRICK WALL, slides to the  
left and out of the darkness the single headlight from the  
bike illuminates as Roy guns it out of the cave, racing off  
down the street.

INT. POISON - LADIES ROOM - FEW MOMENTS LATER

Thea enters the ladies' room. The ladies room is filled with  
women standing around talking, etc. Thea makes her way to a  
stall. She notices a stall with it's door slightly open. Thea  
opens the door and discovers a girl laying on the floor.

THEA

Hello?

She doesn't get a response from the girl. She's moves in to  
get a closer look at the girl.

THEA (CONT'D)

Excuse me, are you ok? Do you need  
help?

Thea realizes the nonresponsive girl has the yellow vial  
resting in her lap. She rushes to her aid nervously clutching  
the girl, attempting to awake her. The unconscious girl  
starts to foam at the mouth.

THEA (CONT'D)

Oh my God.

EXT. CITY STREETS - MOMENTS LATER

Cheshire, Slingshot, Lomax and Mr. Miniature are in the black  
sedan, as it races down the street.

SLINGSHOT

Cheshire, with this score, we won't have to do another heist for a while.

CESHIRE

I like the sound of that.

At that moment Cheshire glances to her left mirror and notices Arrow in pursuit of them.

CESHIRE (CONT'D)

Shit, it's the Arrow.

Slingshot and Lomax quickly ready themselves with their respective weapons as Mr. Miniature stands in the backseat to take a look.

MR. MINIATURE

Uh oh.

Arrow continues to close in on the black sedan.

CESHIRE

Are you guys going to ask for his autograph like a fan or something? Shoot his ass for Christ sake!

Lomax lets down the back window while Slingshot does the same in the front. Slingshot and Lomax unleash a hail of rounds in the direction of Arrow as he swerves avoiding the onslaught.

Cheshire RIPS through the city streets. She drives into oncoming traffic, forcing drivers to change lanes, slamming on their brakes to avoid her and causing multiple cars to COLLIDE with each other.

EXT. MAIN STREET - CONTINUOUS

Through his wireless headset, Arrow communicates with Roy.

ARROW

Roy come in.

EXT. 51ST STREET - CONTINUOUS

Roy travels at near light-speed, as he races down an empty stretch of a side street.

ROY

Yeah, I'm here.

EXT. MAIN STREET - CONTINUOUS

Arrow continues to dodge the crew members attack, while also maneuvering through the carnage of metal from wrecked vehicles.

ARROW

We gotta end this chase before  
someone gets killed. I'm trailing  
them on Main Street heading East.  
Where are you?

EXT. 51ST STREET - CONTINUOUS

Roy's still pushing his dirt bike to the limit.

ROY

I'm seconds from the intersection  
of Main and 51st.

SMASH TO:

ARROW

OK, they'll be your way in about  
two minutes. You know what to do.

ROY (O.C.)

Yes, sir.

SMASH TO:

EXT. MAIN AND 51ST STREET - INTERSECTION - CONTINUOUS

Meanwhile, in Cheshire's TIRADE OF RECKLESS ABANDONMENT, she runs a red light, forcing a pedestrian (Carrie Cutter) to dive towards the nearest side walk to avoid being struck by the sedan.

At the same time the sedan is crossing the intersection, Roy's on the adjacent street kneeling, with bow in hand, taking aim. Roy, with swift precision shoots off two arrows, one after the other. The first arrow strikes the driver's side front tire -- BOOM and the second arrow BLOWS OUT the rear tire.

The car immediately swerves uncontrollably before turning completely sideways, causing the car to TUMBLE ROLL and CRASH LAND on its roof-top.

EXT. MAIN STREET - MOMENTS LATER

Arrow and Roy subdue three of the four perps as Cheshire slips away and disappears into the night. Arrow approaches Carrie, who appears to be somewhat shaken by the near miss. He realizes it's Carrie but pretends not to know her.

ARROW

Ma'am, are you hurt?

Carrie stands to her feet, calmly checking herself over.

CARRIE CUTTER

No... no, I'm ok.

Roy pulls up on his dirt bike alongside Arrow as he mounts his motorcycle. The sound of Police sirens can be heard in the near distance.

ARROW

Good... I'm glad you're ok. I have to go now.

Arrow and Roy speed off into the night. Carrie turns to walk away, she notices an arrow sticking in the door of a nearby store.

INT. STARLING CITY PLAZA HOTEL - DINING AREA - DAY

Starling City's number one mafioso THADDEUS CABLE, a 40 year old grease ball is sitting alone at a table for two. The mafioso is flanked by 4 armed henchmen.

A few moments later, the mafioso's sophisticated and fashionably-styled dressed guest, enters. It's the 36 year old criminal mastermind MACHIAVELLI. He takes a seat across from Mr. Cable.

MACHIAVELLI

Good morning Mister Cable.

THADDEUS CABLE

Machiavelli. You got a lot a balls demanding a meeting with me. What's the meaning of this?

Machiavelli reaches inside his suit-jacket and Mr. Cable's henchmen immediately REACH FOR THEIR WEAPONS. Mr. Cable calmly raises his hand, suggesting the men to stand down.

MACHIAVELLI

Good to see you have your pets well trained.

Machiavelli resumes reaching into his jacket. He takes out an envelope and slides it across the table to Mr. Cable, who then opens it to see what's inside.

Inside are transcripts of dialogue regarding conversations of Mr. Cable and other mobsters who control various parts of Starling City discussing various dangerous and illegal activities.

THADDEUS CABLE

And, so?... You have some papers with my name on it, big deal. What are you driving at?

MACHIARELLI

A ride towards the Mayor's seat and I could use a healthy financial endorsement for my upcoming campaign.

THADDEUS CABLE

You're attempting to EXTORT ME for funds for your mindless desire?...

MACHIARELLI

Well I was leaning more towards blackmail, but...

THADDEUS CABLE

What is this a joke?

MACHIARELLI

On the contrary Thaddeus. Comedy isn't my strong suit.

Machiavelli slyly stares at each of Mr. Cable's henchmen. An angry Mr. Cable leans closer towards the table.

THADDEUS CABLE

What's to stop me from having you shot dead right here?

At that moment, all of the henchmen pull out their handguns again, hammers cocked back this time.

MACHIARELLI

Well you could do that but Colonel Krisp might have something to say about that...

Thaddeus Cable's unaware that Machiavelli's wearing a wire and the entire conversation is being heard by Colonel Krisp.

EXT. STARLING CITY PLAZA HOTEL - CONTINUOUS

Across the street from the hotel, sitting in a military-type HUMMER, is THADDEUS LUCIUS A.K.A. COLONEL KRISP, a 35 year-old renegade military officer.

COLONEL KRISP

That's a go 52.

The code numbers activate THE CRIME PLATOON, a crime unit organized like a US Army Platoon. The Unit has snipers positioned on rooftops and various places around the vicinity of the hotel.

SMASH TO:

INT. STARLING CITY PLAZA HOTEL - DINING AREA - CONTINUOUS

Suddenly, small red dots appear on the middle of Mr. Cable and his henchmen's foreheads. Machiavelli then subtly nods to Mr. Cable to look his henchmen over. Thaddeus Cable notices the red dots on their heads.

THADDEUS CABLE

Whoa shit.

Thaddeus Cable calmly gestures to his security to put their weapons away.

MACHIARELLI

Stand down Colonel.

At that moment the red dots disappear.

THADDEUS CABLE

Alright you've made your point.

So... how much?

At that moment Machiavelli points down to a piece of paper on the table. Thaddeus stares down at the paper. Written on the paper is the amount of Ten-Million dollars.

THADDEUS CABLE (CONT'D)

You're a mad-man...

MACHIARELLI

Actually I prefer the term brilliant.

The reluctant Mr. Cable reaches for his checkbook, takes out a pen to prepare paying.

THADDEUS CABLE  
Who do I make it out to?

MACHIARELLI  
Why ME of course.

Mr. Cable makes out a check and hands it over to Machiarelli.

MACHIARELLI (CONT'D)  
Thank you, it's been a pleasure  
doing business with you. Now if  
you'll excuse me.

Machiarelli rises from the chair, turns and walks towards the  
exit.

THADDEUS CABLE  
You won't get away with this, TRUST  
ME.

MACHIARELLI  
But I already have Thaddeus. Do me  
a favor and let your business  
associates know that I'll be in  
touch. Bye, bye.

As Machiarelli exits the hotel, the disgusted Mr. Cable sits  
at the table pouting and slams his fist on the table.

END OF ACT TWO

ACT THREE

INT. ARROWCAVE - MORNING

Oliver enters the lab with a small bag in hand as he  
approaches Diggle, Felicity and Roy. They're encompassing the  
main desk staring at the LCD monitor.

OLIVER  
Good morning everyone!

THE GROUP  
Morning Ollie.

Oliver senses an uneasiness due to the odd silence amongst  
the group.

OLIVER  
What's going on?

DIGGLE

This.

Diggle directs Oliver's attention to the monitor.

DIGGLE (CONT'D)

Last night while you and Roy were sacking the bad guys. This was going on at Club Poison.

Felicity freeze-frames footage from the entrance area of the club, showing Thea as she enters.

OLIVER

Is that Thea?

FELICITY

Yes. The one and only.

Roy stands next to Oliver and the others with an intense but concerned look on his face.

OLIVER

Roy I thought you said she had left Starling.

ROY

Last I knew, she was gone. I swear to you.

Felicity switches to another caption that shows an ambulance taking a girl out of the club on a stretcher with Thea and Sin in tow.

FELICITY

This is Thea about an hour later with Sin, following the girl.

OLIVER

Who is the girl on the stretcher?

DIGGLE

Not sure who the girl is. But we do know how she ended up there. Drugs.

OLIVER

What drug? Vertigo again?

FELICITY

No. We're dealing with a drug far more sinister.

(to Diggle)

Diggle.

DIGGLE

I did some digging, shook a few trees. The name of the drug is called "BLISS". The dealer is a thug in the glades named Marty.

OLIVER

Ok, but this is the dealer. The person we need to take down is the supplier.

FELICITY

I'm pretty sure if you can get to Marty, he should be able to lead you to the supplier.

ROY

Maybe you're right.

FELICITY

Of course I'm right. I'm always right.

OLIVER

Roy, suit up. Digs, I'm going to need you in shadow mode.

Roy and Diggle nod their heads in agreement and dash off.

FELICITY

So the bump on the log gets to sit here and wait? While you boys have all the fun again, huh?

OLIVER

Actually I had something much better in mind for you.

Felicity's curiosity is aroused by the smile on Oliver's face.

*EXT. LIAN YU ISLAND - WOODS - DAY (FLASHBACK)*

*Oliver points his arrow at the man laying on the ground.*

*OLIVER*

*I'm going to ask you one more time.  
WHO ARE YOU?!*

*The man continues to lay on the ground with a look of complete terror on his face.*

FREDERICK TUCKMAN

*Fred... Frederick Tuckman! They sent you to kill me right? I told them I wouldn't do it. Please don't kill me! I don't want to die!*

*Oliver extends his hand to Frederick and helps him to his feet.*

OLIVER

*I'm not!... Who wants to kill you, what are you talking about?*

FREDERICK TUCKMAN

*They put out a contract on my life. They said: They would hunt me down and kill me.*

OLIVER

*Who?!*

FREDERICK TUCKMAN

*Thaddeus Cable. A big time mobster in Starling City. He along with several other top mafiosos ordered my head on a platter.*

OLIVER

*Why would they want you dead?*

FREDERICK TUCKMAN

*Because they found out I had secret documents verifying audio and video taped conversations about their plans to takeover Starling City. You know, by flooding the city with guns, drugs and everything else that could destroy it.*

*Oliver stares at Frederick.*

EXT. GRELL MUSEUM - EVENING BACK IN THE PRESENT

Several high-end cars and limousines line the front entrance. Ushers and valet patrons greet guests as they arrive.

INT. GRELL MUSEUM - CONTINUOUS

Laurel's wearing a red dress that has a front slit. She navigates her way through the room filled with men and women in upscale attire. She encounters Felicity and Ned Foster.

NED FOSTER

Laurel, looking stunning as usual.  
How are you?

Felicity looks at Laurel up and down, disapprovingly.

LAUREL

I'm fine thank you. And may I add  
that you're looking quite handsome  
tonight.

NED FOSTER

Why thank you dear.  
(pointing out Felicity)  
Do you know Felicity?

LAUREL

(Friendly)  
Sure do. Hello. Surprised to see  
you here.

FELICITY

Yeah, I'm here representing Oliver  
and Queens Consolidated, you know,  
doing my part for him.

NED FOSTER

So Laurel, what brings you into the  
lion's den?

LAUREL

I'm here on behalf of a non-profit  
group called the International  
Rescue Committee that Tommy and I  
became involved with before he  
died.

NED FOSTER

I've never heard of that group  
before.

LAUREL

It's one in a group of charitable  
organizations, designed to aid the  
severe crisis endured by the people  
in the Horn of Africa.

NED FOSTER

That's very admirable of you  
Laurel.

LAUREL

Thanks. Now if you'll excuse me, I need to ingest a little social liquid, so I can convince these kings of the jungle to donate a small portion of their lion's share. I'll see you later.

Ned Foster and Felicity watch as Laurel disappears into the crowd.

EXT. GLADES - NIGHT

MARTY COSTA (22 YEARS-OLD, AVERAGE) exits a brown-stone building. He walks down the street, with cigarette in hand. He stops near an alleyway and searches his body for a lighter. A SHADOWY-FIGURE calls out to him from the alley.

ARROW

Hey Marty, need a light?

Marty looks into the alley and notices the silhouette of a man wearing a hood. Arrow snatches Marty into the alley, pressing him against the building's wall.

ARROW (CONT'D)

I'm looking for the head supplier of BLISS, and I was told YOU know who he is?

MARTY COSTA

Look bro, I don't know nothing bout a supplier. I'm small time. I get it from a guy who gets it from another guy.

ARROW

You're lying. I was informed you work directly for the supplier. Now start talkin' before I take this arrow and stick it through your forehead, pinning you to the wall!

MARTY COSTA

Alright, alright! The supplier goes by the name "BRICK", but I don't know him personally or where his base of operation is. I swear.

Suddenly Henchmen, JOE CRACKER (27, ATHLETIC) and MALACHI "Stinger" YANDRO (30, MUSCULAR) enter the alley. Marty notices Joe and Stinger.

MARTY

Joe, Stinger, he's trying to rob me. Kill him!

JOE CRACKER

What the...

Joe reaches for his gun, taking aim at Arrow, but Roy appears from the darkness and shoots an arrow, knocking the gun from his hand -- the gun discharges.

Arrow shoots a grappling wire to subdue Marty.

ARROW

It's a private party, and you weren't invited.

Stringer charges towards Arrow in full attack mode. Arrow annihilates Stinger with an array of super-charged, bone-crunching martial-arts moves (various punches and kicks). Arrow ends the violent dance with an over-head-shoulder toss; sending Stinger flying through the air into a pile of trash bags. Finally subduing him with a wire strap.

Roy blocks a front kick attempt by Joe and counter attacks him with a series of punches and kicks, followed by a vicious body slam. Wire straps subdue him too.

All the commotion attracts two additional henchmen from the building. They enter the alley, guns drawn, but they're stopped in their tracks by Diggle as he points his Glock-9 at them.

DIGGLE

STOP! Drop your weapons... Now!

The men notice Diggle's got the drop on them and calmly drop their weapons, surrendering.

INT. GRELL MUSEUM - NIGHT

Laurel finishes her drink and reaches for a second glass of champagne, only to have it intercepted by HECTOR VANCE, 38 year-old ANTONIO BANDERAS smooth type guy.

HECTOR VANCE

Is that a slit in your dress, or just your way of smiling at me?

LAUREL

With a line like that, it's no wonder you're here alone. Buzz off creep.

HECTOR VANCE

Ha ha. Saucy one. I like that in a woman.

(referring to himself)

Hector Vance.

(to Laurel)

And your name is...

He extends his hand towards Laurel. She doesn't acknowledge, but instead responds.

LAUREL

Annoyed.

HECTOR VANCE

Interesting name for such a beautiful woman. Now all you need is a rich man as the perfect accessory.

LAUREL

Sorry but I prefer my man to be...  
GREENER.

Laurel walks away from Hector Vance. He smiles, continuing to admire Laurel's anatomy. His moment of bliss is soon interrupted by a tap on his shoulder from behind. He turns around and comes face to face with Machiavelli.

HECTOR VANCE

Well, well. If it isn't the infamous Machiavelli, haven't seen you in awhile. What are you doing here?

MACHIARELLI

Oh just making a little house call. I have something for you Mr. Vance, or should I say MR. VRANEY.

Machiavelli hands a folded document over to Mr. Vance. Hector Vance opens the paper and looks it over.

HECTOR VANCE

What is the meaning of this? What do you want?!

MACHIARELLI

Now, now Herb relax. This is not the time or place to discuss this. The Plaza Hotel, Monday at 9:00 A.M. Don't be late. Bye bye.

Machiavelli casually strolls away, disappearing into the crowd leaving an angry Hector Vance standing in disgust.

He takes a big gulp of his drink.

INT. DOCTOR LIGHT HIDEOUT - LABORATORY - NIGHT

Doctor light stands in a dimly lit laboratory wearing a biochemist suit watching the Channel 52 news REPORTER on the evening news.

NEWS REPORTER (ON TV)

Last night the Arrow thwarted yet another heist attempted by four assailants we've named the "LAB BANDITS". The Arrow left a note stating he would turn over the file and other materials stolen from Star Labs to a Dr. Stone when it was safe to do so. More information on this story will be provided as it becomes available.

Doctor Light in disgust, turns off the television.

ARTHUR LIGHT

Damned fools. Now I have to resort to plan B... I hate plan B's! I...

While Doctor Light is talking to himself, he's interrupted by his mystery guest.

MYSTERY MAN

I will handle it from here Doctor. Now Arrow shall feel the wrath of my plan B.

FADE DOWN:

END OF ACT THREE

ACT FOUR

INT. ARROWCAVE - MORNING

Oliver enters the lab area, he's carrying a small jewelry store bag. Felicity sits in her usual spot. Diggle and Roy are in the area do various things.

OLIVER  
Top of the morning my fair team!

ROY  
Someone's in a spry mood today.

OLIVER  
As we all should be. All is well in  
the merry land of Starling.

FELICITY  
Wow. I never took you for the  
Shakespearian type Ollie.

He walks over to Diggle. He opens the bag, takes out a new  
Rolex watch and he hands it to Diggle.

OLIVER  
One would be amazed at what a  
peaceful night's rest could bring  
about.

Diggle observes the watch. He takes off his old watch,  
placing the new one on his left wrist.

DIGGLE  
WOW!... Nice. Thanks Boss.

OLIVER  
You're welcome my friend.

Oliver walks over to Felicity. He reaches into the bag again,  
this time retrieving a small black case and hands it to  
Felicity.

OLIVER (CONT'D)  
For you.

She hastily takes the case, opens it. Inside are a pair of  
one carat diamond earrings. Roy notices.

FELICITY  
Oh my God. They're beautiful. If  
this is your way of proposing. The  
answer's "YES"!

OLIVER  
How about looking at it as an early  
Christmas gift, for the world's  
finest teammates.

Oliver then shows Felicity his new Breitling watch, and he  
winks at her. With a smirk on his face, Oliver leans closer  
to Felicity's ear.

OLIVER (CONT'D)  
 (Almost whispering)  
 I've had the watches, earrings and  
 Roy's Bike-KEY all bugged, as a  
 little safety insurance.

Oliver takes the bag, folds it and puts it away. A despondent Roy walks away to the far side of the cave. Oliver notices. He walks over to Roy, who's sitting on a counter top.

INT. ARROWCAVE - CONTINUOUS - DARK AREA

Oliver taps Roy on the shoulder. A rejected Roy turns & looks at him.

OLIVER  
 Can you come with me for a moment?

Reluctantly, Roy rises from the counter and follows Oliver into the garage area.

INT. ARROWCAVE - CONTINUOUS - GARAGE AREA

Oliver walks over a large tarp covered object. Oliver snatches the tarp off to reveal a NEW RED 1100 CC SPORTS BIKE. Resting on the right side of the bike's handle bar is a new RED BOW.

Roy's face lights up with joy. He bear hugs a smiling Oliver, as he gently pats Roy on the back. At that moment Diggle and Felicity enter the garage area.

DIGGLE  
 Oh my goodness, will you two get a  
 room already?

The two men quickly separate. Oliver stares at his watch.

OLIVER  
 Oh wow, look at the time. I'm going  
 to be late for my first board  
 meeting at Queens Consolidated.  
 Gotta go guys... and girl.

Oliver quickly exits the Arrowcave. Roy, Diggle and Felicity crowd around the bike, admiring it.

INT. QUEENS CONSOLIDATED - LOBBY - LATE MORNING

As Oliver enters the main entrance, he's greeted by the front desk receptionist.

RECEPTIONIST

Good morning Mr. Queen. Welcome  
back Sir.

OLIVER

Thank you! It's good to be back!

Oliver enters an empty elevator. He presses the button for the 18th floor. As the elevator begins to rise a few floors, smoke begins to fill the elevator. Oliver quickly becomes engulfed in smoke.

OLIVER (CONT'D)

(Coughing and choking)

The smoke turns out to be a toxic nerve gas, which eventually renders Oliver incapacitated. Losing consciousness, he falls to the floor, passing out.

The elevator doors open on the 13th floor as an unseen person grabs Oliver by the ankles, dragging him out of the elevator.

EXT. MERLYN'S MANSION - EARLY AFTERNOON

Roy rolls his new bike into the front drive-way of the mansion.

SMASH TO:

INT. MERLYN'S MANSION - FOYER - CONTINUOUS

The doorbell rings. Thea opens the door. She's momentarily stunned to see Roy standing in the door way.

THEA

Roy! What are you doing here? Who  
told you I was here?!

With a look of conviction on his face, Roy remains silent. Thea soon realizes how he discovered her residency. She leans back, looking into the living room at Sin, who's sitting on the couch reading a magazine.

INT. MERLYN'S MANSION - LIVING ROOM - CONTINUOUS

Riddled with guilt Sin stares back at Thea while sinking down into the couch. Sin buries her face back in the magazine she was reading.

INT. MERLYN'S MANSION - FOYER - CONTINUOUS

Thea turns back to Roy.

THEA

Roy. You're not welcome here.  
Please leave.

Thea attempts to close the door. Roy extends his hand towards the door, stopping her from closing it.

ROY

Thea. I just came to say... I'm sorry for not being totally honest with you. But if you'll give me a chance I'll tell you everything.

THEA

It's too late for that Roy. Now Go!

ROY

Please Thea, give me another chance. I love you. I miss you... I miss us.

THEA

No Roy. It's over. Now please leave... Get off my property now!

Thea pushes Roy back from the door and SLAMS it shut.

EXT. MERLYN'S MANSION - CONTINUOUS

A rejected Roy walks away from the mansion, back towards his bike.

INT. MERLYN'S MANSION - FOYER - CONTINUOUS

Almost driven to tears, Thea leans her back against the door, slightly banging the back of her head against the door, while looking up at the ceiling.

INT. DOCTOR LIGHT'S HIDEOUT - WAREHOUSE - LATE AFTERNOON

Oliver's tied to a chair in a dimly lit area. His vision is blurred as he awakens from his slumber. Seeing clearly, he notices a masked man standing before him. It's Slade Wilson, DEATHSTROKE.

DEATHSTROKE

Hello Oliver.

OLIVER  
Slade! How did you...

DEATHSTROKE  
I told you: No prison could hold me.

OLIVER  
It's impossible...

DEATHSTROKE  
Impossible for most, but not for me. I've been waiting for this moment for months Oliver and now I'm going to kill you.

He SLUGS Oliver in the face with a right-fist.

DEATHSTROKE (CONT'D)  
But before I do. I have use of you.

Slade unleashes a thunderous punch-combo to Oliver's face, knocking him unconscious.

INT. STARLING CITY POLICE DEPARTMENT - EARLY EVENING

The station is slightly active. Laurel Lance walks towards Lieutenant Lance's desk.

LAUREL  
Hi Dad!

LIEUTENANT LANCE  
Hi Sweetie, what brings you in here today?

LAUREL  
I just wanted to stop by and see how my favorite man was doing?

LIEUTENANT LANCE  
Slowly getting better day by day while fighting off the thought of retirement.

LAUREL  
You, thinking of retiring? That will be the day.

LIEUTENANT LANCE  
While we're on the subject of favorite men?

(MORE)

LIEUTENANT LANCE (CONT'D)  
The Arrow helped us achieve one of  
the biggest drug busts in  
Starling's history.

LAUREL  
Yes, I saw it on the news. What a  
guy huh?

LIEUTENANT LANCE  
Can you believe it? We spend years  
trying to get these guys and the  
Arrow hands the entire operation  
over to us wrapped with a pretty  
red bow.

LAUREL  
Yeah.

LIEUTENANT LANCE  
If he keeps up this type of  
justice, every blue blood in this  
city may be forced to retire soon.

LAUREL  
It could be worse. At least he  
doesn't dress as a bat while doing  
it.

Lieutenant Lance nods his head in agreement. At that moment  
an officer rushes over to the Lieutenant's desk.

POLICE OFFICER  
Lieutenant! You gotta come see  
this!

The Lieutenant and Laurel follow the officer to a desk where  
several police officers have gathered. They're staring at a  
monitor. The masked Deathstroke is speaking into a camera.

DEATHSTROKE  
(Ambiguous dialog)

The Lieutenant, Laurel and the officers look on in shock. The  
shock turns to horror as Deathstroke rotates the camera,  
placing it on a bound, battered and bruised Oliver.

DEATHSTROKE (ON TV) (CONT'D)  
I'm back Starling, and look what I  
have with me.

LAUREL  
Oh my God. Oliver.

LIEUTENANT LANCE

Oh no.

Laurel steps away from the desk and exits the station.

SMASH TO:

INT. MERLYN'S MANSION - LIVING ROOM - CONTINUOUS

Thea's watching the same broadcast as well.

DEATHSTROKE (ON TV)

A message to whom it may concern. I want the materials the Arrow took from the Lab Bandits.

SMASH TO:

INT. ARROWCAVE - LAB AREA - CONTINUOUS

Diggie, Felicity and Roy stare at the monitor watching the same broadcast with looks of concern on their faces.

DEATHSTROKE (O.S.)

The Arrow and his merry band of puppets must take the materials to the pier, drop it in a red cargo container at Dock five, Hub two in twenty-four hours or the apple of Starling City's eye will die.

The screen goes black.

DIGGLE

He's going to kill Ollie regardless. We have to find him as soon as possible.

FELICITY

I know how we can find him.

DIGGLE

How?

FELICITY

Like this.

Felicity opens the screen on her I-pad.

FELICITY (CONT'D)

He bugged our gifts, including his wrist watch.

The I-pad displays a grid of the city. A green dot indicates Oliver's whereabouts. Diggle's cell phone rings, it's Laurel. Roy's cell phone rings, it's Thea. Roy quickly walks away to the other side of the lab. Diggle answers his phone.

DIGGLE

Hello.

EXT. STARLING CITY POLICE DEPARTMENT - EARLY EVENING

Laurel stands on the side of the Police station.

LAUREL

Have you heard about Oliver?

INT. ARROWCAVE - LAB AREA - CONTINUOUS

Diggle continues staring at the I-pad.

DIGGLE

Yes, Laurel. Don't worry, we're going get Oliver back, I promise.

He hangs up the phone. Diggle turns his attention back to the felicity. Meanwhile Roy answers.

ROY

(Whispering)

Thea?

INT. MERLYN'S MANSION - LIVING ROOM - CONTINUOUS

Thea's paces back and forth in the living room.

THEA

Slade has Oliver! Can you get in touch with the Arrow to save him?

INT. ARROWCAVE - LAB AREA - CONTINUOUS

Roy stares across the lab at Diggle and Felicity.

ROY

Yes, don't worry. The Arrow may know where he is. A rescue plan's being put together. I'll keep you posted.

He hangs up the phone and runs back to Felicity and Diggle.

INT. MERLYN'S MANSION - LIVING ROOM - CONTINUOUS

Thea hangs up the phone and runs to a wall to wall bookcase. She presses a button, a portion of the wall slides revealing a darkly lit stair case. She walks down the stairs.

SMASH TO:

INT. SECRET LAIR - CONTINUOUS

Merlyn's practicing his fencing techniques on a life-sized dummy as Thea approaches him.

THEA

Dad... can you stop for a moment,  
it's important?

The anxious look on Thea's face prompts Merlyn -- he stops.

MERLYN

What's wrong honey? You look upset,  
is everything ok?

THEA

No dad. It's Ollie... I think he  
needs your help.

A stoic Merlyn silently stares at Thea.

INT. DOCTOR LIGHT'S HIDEOUT - WAREHOUSE - NIGHT

Doctor Light approaches an alert Oliver. One of Slade's masked henchmen flanks the doctor.

ARTHUR LIGHT

So I finally get the chance to meet  
the famous Oliver Queen... or  
should I say, The Arrow?

OLIVER

And you are?

ARTHUR LIGHT

Allow me to introduce myself. I'm  
Doctor Arthur Light.

Oliver stares at the masked henchman.

OLIVER

I recognize you. You're one of the men that died in Slade's attempted siege on the city. I don't understand, how are you alive?

ARTHUR LIGHT

Ha ha. Simple. He was dead, but thanks to my scientific genius and Doctor Ivo's files.

Doctor Light taps a metal halo that encompasses the henchman's head.

ARTHUR LIGHT (CONT'D)

He's now what you would call a "HUMANOID", half human, half android. And he's been programmed to obey mine and Slade's every command.

OLIVER

Slade Wilson can't be trusted, you're in danger. He's only using you. Free me now before it's too late.

Suddenly the sparsely lit warehouse goes completely dark. Doctor Light retrieves his two-way radio phone.

ARTHUR LIGHT

Slade, the light's are out. I think we may have company.

Oliver and Dr. Light look towards the upper level. They notice The DARK ARCHER standing with his bow drawn, pointing in their direction. The Archer fires an arrow, striking the henchman on the lower level in the head, taking him out.

Seconds later, ROY CRASHES THROUGH A WINDOW on the other side of the upper level. Diggle follows him through the broken window while holding an I-phone in his hand that was used to locate Oliver.

DIGGLE

Ollie?

OLIVER

Diggle.

DIGGLE

Where are you?

OLIVER

Down here.

Diggle and Roy quickly race down a staircase that leads to Oliver. Doctor Light retreats from Oliver. The warehouse's back up lights activate. Doctor Light radios for assistance from Slade.

ARTHUR LIGHT

Slade, we're under attack. I need your help now! Where are you dammit?!

Meanwhile Diggle reaches Oliver, freeing him from his bondage. Slade enters the warehouse area accompanied by five more masked humanoid henchmen and Cheshire (She's wearing a CAT MASK).

DEATHSTROKE

I see the gangs all here.

Slade looks to the upper level, noticing Dark Archer.

DEATHSTROKE (CONT'D)

Including a special guest. Looks like we'll be killing four birds with one stone tonight. Perfect.

Deathstroke points at Dark Archer. One of the Humanoids race towards the staircase. Next Deathstroke points at Oliver, Roy and Diggle. Three Humanoids advance towards them. Dark Archer shoots an arrow into the head of the Humanoid, causing him to fall backwards down the stairs. Diggle and Roy fire bullets and arrows at the humanoid's bodies to no avail.

OLIVER

Diggle, Roy, those things are the walking dead, you have to shoot them in the head!

Diggle and Roy take aim for the head taking two of the three Humanoids out; Diggle temporarily runs out of ammo.

Deathstroke directs his last humanoid, that's wearing a JET-PACK on his back, to attack the Archer. The Humanoid takes flight towards the Archer and he lands on the top level to attack, but the Archer shoots him in the head, killing the Humanoid.

Cheshire throws numerous SHURIKEN STARS at Oliver, Roy and Diggle as they DIVE ROLL in different directions to avoid being hit. Diggle and the last Humanoid now tangle. Roy's arrow-sack gets cut away by two of the Stars.

Deathstroke BULL-RUSHES Arrow and the two men exchange a barrage of fierce BONE-CRUNCHING PUNCHES and kicks.

Cheshire with a SAI in both hands charges Roy, who only has his bow to use for defense and weaponry purposes. The two engage an array of super-charged, bone-crunching martial-arts moves (various punches and kicks).

The Archer notices that Oliver and his team appear to be getting the situation somewhat under control.

DARK ARCHER

Well, looks like my presence here  
is no longer needed.

The Archer takes the jet-pack off the dead Humanoid and exits the building through the broken window.

Diggle realizes he's being over powered, grabs a lead pipe and WHACKS the Humanoid across the head; breaking his electronic halo. The Humanoid's life-less body falls to the ground. Diggle then turns his attention towards Doctor Light, who notices Diggle rushing towards him, runs away in retreat into a darkened corridor.

ARTHUR LIGHT

I've activated a bomb somewhere in  
the building. Pursue me, and your  
friends die. The choice is yours.

Diggle stops in his tracks, he turns and heads back to the warehouse to warn his friends.

Oliver unleashes a powerful right-handed uppercut sending Slade flying several feet back. Slade crashes into a table where two Katana swords rest on a rack. He retrieves the swords.

DEATHSTROKE

How bout an old fashion duel, trust-  
fund brat?

Slade tosses Oliver a sword. Oliver clutches the sword tightly as Slade charges him. The swords meet -- CLING -- and the battle resume. The two men display their superior swashbuckling skills.

Roy continues to fight off the fierce aggression of Cheshire. Cheshire's leg swipes Roy and he falls to his back. She attempts to stab him in the face with one of the Sais, he blocks it with the bow, but can't block the other one, as Cheshire stabs it in his right shoulder. Roy releases the bow and lets out a loud squeal.

ROY

Ahhhgg!

Slade's expertise swordsmanship disarms Oliver, while simultaneously kicking him in the chest. Oliver flies backward to the ground. Slade raises his sword over his head, preparing to finish Oliver. With quick thinking, Oliver rolls towards Roy's bow and grabs it. He retrieves arrows from the sack and lets off two consecutive shots. The first arrow hits Slade's right arm, forcing him to drop his sword. The second arrow hits his left shoulder, knocking him backward, pinning him to the wall.

Cheshire takes the other Sai, preparing to drive it through Roy's head, but pauses, as she stares into his eyes. Diggle arrives back in the warehouse. With no time to waste, he shoots Cheshire in the back, she rolls, swiftly getting to her feet, she flees. Diggle gives chase to Cheshire, while yelling in Oliver's direction.

DIGGLE

This place has been rigged to blow.  
Get Roy and get out of here. NOW!

Oliver rushes over to Roy and removes the Sai from his shoulder. Oliver helps Roy to his feet. Oliver spots another jet-pack that's harnessed to the wall and he grabs it and puts it on. Taking an explosive arrow, he shoots, BLOWING A HUGE HOLE IN THE CEILING. Oliver looks to the other wall for Slade, he's disappeared. Oliver activates the jet pack.

OLIVER

Hold on kid.

Oliver and Roy take flight through the hole in the ceiling, escaping the warehouse. At that moment the bomb explodes, sending a huge ball of flames skyrocketing in the air. The building collapses at the point of impact. Oliver eventually lands fifty yards from the building. Diggle pulls up in a van next to Oliver and Roy.

DIGGLE

Hurry, Get it!

Oliver helps Roy in the van through the side door, then he hops in as well.

INT. DIGGLE'S VAN - CONTINUOUS

Still Attending to Roy, Oliver inquires with Diggle.

OLIVER

Jade?

DIGGLE

Girl's quicker than a cat. She got away.

The van speeds down the street into the night.

FADE DOWN:

FADE UP:

EXT. STARLING CITY, CEMETERY - DAY

Oliver, dressed in a black-suit and tie, stands in front of his mother's grave plot holding a red rose in his hand. He stares at her tombstone.

OLIVER

I miss you so much... I love you mom.

Oliver kisses the rose, then places it on his mother's plot. He walks away. Laurel Lance waits for him nearby, under a tree. He approaches her. They walk through the cemetery, towards the exit.

LAUREL

You look like a man at peace. So what's next?

OLIVER

I was hoping to take a sabbatical and go the Ashram Monastery. But with Slade out there, the Archer somehow back from the dead and this Jade woman on the loose -- look's like I'm going to have to put that on hold for a while.

LAUREL

How's Roy?

OLIVER

(Smiling)

He's fine. In his own words: You can't make an Omelet without breaking a few eggs.

LAUREL

(Chuckling)

Ha ha.

The mood swiftly shifts to somewhat serious as Laurel stops Oliver, turning him and pulling him towards her. She kisses him passionately.

OLIVER

That was a surprise, what ever happened to baby steps?

LAUREL

I told you before: I don't do baby steps well. I just dive right in.

Oliver and Laurel turn and resume walking towards the cemetery's exit.

DISSOLVE TO:

INT. CARRIE CUTTER'S APARTMENT - BEDROOM - NIGHT

Carrie Cutter sits at a vanity dresser staring at herself in the mirror. The bedroom's illuminated by several candles. One of the wall's in her room has several sketched pictures and newspaper clipped pictures of the Arrow on it. Carrie also has a picture of Arrow on her vanity mirror.

On the dresser is a flame lit tripod with the pointed edge of an arrow resting in the plate of it.

Carrie takes the EXTREMELY HOT arrow and brands the letter "A" into an already heart-shaped brand that's on her chest. She slightly winces in pain. Once the branding is complete she subtly smiles in the mirror.

CARRIE CUTTER

This is for you Arrow. My LOVE.

CUT TO BLACK:

END OF EPISODE

END CREDITS