

THE CAGE

Written by

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Spec for "Arrow"

Based on "Green Arrow" of D.C. Comics

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**Previously on Arrow:**

Slade Wilson, Oliver Queen's deadly mentor from Lian Yu, has reappeared to follow up on his promise to crush everything Oliver holds dear. He has made himself a family friend by making a large contribution to Moira Queen's campaign for mayor, gaining access to Thea and Moira Queen.

The flashbacks to five years ago tell the story of Oliver, Slade, and Sara taking control of a freighter docked at the island. Sara and Oliver hide the conditions of Shado's death from Slade in fears that Slade will blame Oliver. Sara liberates the prisoners on the freighter. Slade takes control of the ship. When he learns Oliver's role in Shado's death, Slade imprisons Oliver, promising to teach him despair.

In the present and elsewhere, Detective Lance has just gotten his daughter Laurel into Alcoholics Anonymous after she takes to the bottle as a self-destructive coping mechanism for the death of her boyfriend Tommy and the stresses of having Oliver and her sister back in her life after already mourning their assumed passing.

Felicity and Sara have been having personal conflicts based in Felicity's insecurities about not being a fighter in the group.

ACT ONE

1 EXT. SKETCHY STREET -- NIGHT

1

Homeless people. Drug addicts. Rats. An upper class couple (20's) walk quickly, nervously. It's a MAN and a WOMAN.

MAN

You're lost.

WOMAN

We're both lost.

MAN

We should ask for directions.

WOMAN

Okay, do you want to ask the scary hobo or the scary hobo injecting himself with a needle?

MAN

Maybe he's a diabetic?

The woman glares at him. They turn a corner.

2 EXT. DARK ALLEY -- CONTINUOUS

2

MAN

I think we took a wrong turn.

DRUG DEALER

Not unless you wanna get high.

A DRUG DEALER in a jacket creeps from a gap between buildings. He touches the woman's arm. She screams.

WOMAN

Um, no thank you.

MAN

Wait, let's, um, see what he has.

WOMAN

Are you kidding me? No!

A hooded shadow creeps along the wall behind them. The man notices it.

MAN

Actually, never mind. We don't need to see what you're selling.

The man puts his arm around the woman. They exit. A GLOVED HAND grabs the dealer's shoulder and turns him around. The hand belongs to the ARROW.

ARROW

But I do.

The dealer wrestles out of the Arrow's hold. He runs. The Arrow sighs, draws an arrow from his quiver. He shoots. THWIKT! He hits the dealer in the leg.

The dealer goes down, howling in pain. A PLASTIC BAG OF PILLS falls out of his jacket. The various homeless scatter away.

Arrow picks up the bag.

ARROW (CONT'D)

Vertigo.

(To dealer)

Who is your supplier? Where is The Count?

DRUG DEALER

I thought he was dead.

The Arrow shoots the dealer in his other leg.

ARROW

Then who is supplying the streets with Vertigo?

DRUG DEALER

I don't know, man.

3 INT. FOUNDRY -- CONTINUOUS 3

FELICITY is at her desk. One monitor shows security camera footage of Arrow and the drug dealer. Another monitor shows AUDIO WAVEFORMS. We hear faint POLICE CHATTER.

FELICITY

Careful, it looks like your happy couple narc'd on you or, um, on the dealer. Either way police radio says there's a beat cop on his way.

4 EXT. DARK ALLEY -- CONTINUOUS 4

The Arrow has his bow drawn and aimed at the drug dealer.

ARROW

Who do you get your supply from?

DRUG DEALER

I got it from Queen Pharmaceutical.

THWIKT! The Arrow shoots the dealer in the arm. THWIKT!  
Again in the torso.

ARROW

What do you know? Who sent you?  
Why are you lying to me?

DRUG DEALER

Who sent me? You're the one who  
found me. And I'm not lying.  
Here.

He pulls a PRESCRIPTION BOTTLE from his jacket. The label  
has a QUEEN PHARMACEUTICAL logo and reads "VERTIGO :) TAKE AS  
WANTED" on the bottom.

DRUG DEALER (CONT'D)

Last Monday, they were just handing  
it out. Some sort of drug trial at  
the lab in the Glades.

ARROW

Felicity?

FELICITY (O.S.)

(via headset)

Already on it.

DETECTIVE LANCE enters in police uniform. He sighs.

DET. LANCE

Of course it's you. It's always  
you. Why is it always you?

(noticing the dealer)

Jesus, did you have to pin cushion  
him?

ARROW

Someone is flooding the Glades with  
Vertigo, I needed to find out who.

DET. LANCE

Did you at least find out who?

Arrow hesitates uncomfortably. He tosses Lance the  
PRESCRIPTION BOTTLE.

ARROW

He said it's Queen Pharmaceuticals.

DET. LANCE

Queen? That doesn't make sense.  
What could they gain from making a  
street drug, much less distributing  
it to low lives.

ARROW

Oliver Queen would never allow  
something like this.

DET. LANCE

Oliver wouldn't, but he's not  
exactly the only one in charge of  
Queen Consolidated these days.

ARROW

I don't care who's in charge. I'm  
putting an end to this.

Arrow moves to exit.

DET. LANCE

Listen, I believe you're what's  
best for this city, but it would be  
easier for me if you showed some  
restraint on the street scum.

Arrow fires a grappling hook bolt from his bow. He swings  
away.

DET. LANCE (CONT'D)

(into radio)

Dispatch, I need an ambulance at my  
location. Multiple arrow wounds.

Lance inhales.

5 INT./EXT. POLICE CAR -- DOWNTOWN STARLING CITY -- NIGHT 5

Lance exhales. LAUREL enters the car. Her hair's a mess.  
She's drunk. This part of the city is full of upscale bars  
and small businesses.

LAUREL

Don't say anything. I know. Two  
days in AA, and I'm already off the  
wagon.

DET. LANCE  
No one said it would be easy,  
Laurel. It's a hard battle whether  
it's two days or two thousand days.  
So what's wrong? Is it Sara?

LAUREL  
Of course it's Sara.

DET. LANCE  
I thought you two were better now.

LAUREL  
We are. Well, we're supposed to  
be.

DET. LANCE  
Oh, boy.

LAUREL  
I want to forgive her. I even  
apologized, and we hugged, and it  
was all nice, but then I went home,  
and there was nothing there but  
five years of resentment and anger.

The car comes to a RED LIGHT.

DET. LANCE  
Laurel, Sara was just a kid back  
then. You have to learn to let it  
go.

LAUREL  
You're always on my case telling me  
what I need to do. I didn't do  
anything wrong.

DET. LANCE  
(interjecting)  
I know that, but--

LAUREL  
She's the one who betrayed me for a  
boy. She's the one who tore our  
family apart. How come, after  
everything she's done, you're not  
mad at her?

DET. LANCE  
You think I didn't get mad at her?  
I saw how she hurt you.

LAUREL

Then why are you always so mad at me?

DET. LANCE

Because with the drinking and the drugs, you've been hurting yourself more than anyone else ever could.

LAUREL

I don't need this right now, dad.

Laurel opens the car door. She exits. She slams the door. The traffic light turns green.

6 INT. FOUNDRY -- NIGHT

6

OLIVER, SARA, and DIGGLE spar with BO STAFFS. They wear workout attire. Oliver's face is focused. His attacks are aggressive. Diggle is barely able to keep up. Sara matches Oliver blow for blow. Sara's excited by the aggression. She hits him. Oliver keeps coming at her.

Oliver turns and swings at Diggle's head. Diggle blocks. Oliver sweeps his leg. He falls to the ground.

DIGGLE

(coughing)

Alright, I'm out.

Oliver whacks the ground by Diggle's head.

OLIVER

No, there's no tapping out.

DIGGLE

What's gotten into you?

SARA

He's finally taking the kiddie gloves off.

Sara helps Diggle stand up.

DIGGLE

I think he's shaken by Slade.

OLIVER

He was at my house with my mother and Thea. Slade was a friend that I had to kill.

Reveal Felicity holding a tablet.



FELICITY

Did that send a chill down anyone else's spine or just mine?

OLIVER

And he's made a promise to destroy everyone and everything in my life before he gets to me.

FELICITY

So it's just me getting the chills?

OLIVER

Slade's M.O. is to get into intimate parts of my life and destroy them. If Queen Consolidated actually is handing out Vertigo, then it could mean that Slade's plan is already in motion.

FELICITY

Oliver.

OLIVER

Damn it, Felicity, what do you want?

FELICITY

Okay, that was definitely spine chilling.

Oliver glares at her.

FELICITY (CONT'D)

I just wanted to say that the security footage from Queen Pharmaceuticals is not available.

OLIVER

You're interrupting to say you have nothing?

FELICITY

No, I'm saying it's not available. It either doesn't exist because it was deleted or because someone cut the cameras so it was never recorded, but it means our Vertigo pusher's story is plausible.

OLIVER

I need more than plausible.

DIGGLE  
Oliver, I need to talk with you  
right now. Outside.

7 EXT. FOUNDRY -- NIGHT 7

Oliver and Diggle enter from the Foundry. It's deserted,  
quiet, and cold.

OLIVER  
Look. I'm sorry. Okay?

DIGGLE  
I'm not mad at you, brother, but  
I'm concerned.

OLIVER  
I'm fine.

DIGGLE  
You're filling small criminals with  
arrows, snapping at Felicity, and  
nearly taking my head off in  
practice? This is fine to you?

OLIVER  
You don't know what Slade's capable  
of, and I'm...We're not ready to  
fight him.

DIGGLE  
I know I was ready to put a bullet  
through his head and found myself  
unconscious.

OLIVER  
Because we're not ready.

DIGGLE  
This isn't about being ready, and  
you know it.

They stare at each other.

DIGGLE (CONT'D)  
My first day in the military, I had  
to wear pounds and pounds of body  
armor, bullets, guns, equipment. I  
couldn't wait to take it off. My  
first day out of the military, I  
felt naked without it.

OLIVER  
Combat changes us.

DIGGLE  
No, I think we just find the beast  
that's caged within us all, and we  
let it out. I think you're scared,  
Oliver, and your beast is escaping.

OLIVER  
I've been showing restraint.

DIGGLE  
Yeah, but for how long? Remember,  
it's easy to let the demon out.  
The trick is putting it back.

8 INT. PRISON ON THE AMAZO -- DAY (FLASHBACK) 8

A guard pushes Oliver into a cell. He shuts the cell door.  
Hands reach through the bars and grab the guard in a neck  
hold.

SLADE WILSON smiles in amusement. Other guards point ASSAULT  
RIFLES at Oliver. Slade gestures that they lower their guns.

SLADE  
Impressive trick for a zoo animal.  
Who taught you that? Oh yeah, I  
guess I did.

OLIVER  
(like a rabid dog)  
Let me out or I will kill this man.

SLADE  
Do you really think that's going to  
save your precious Sara?

OLIVER  
Why are you doing this? We didn't  
do anything to you?

SLADE  
You killed Shado!

OLIVER  
Ivo killed Shado. He was going to  
shoot both her and Sara if I didn't  
choose.

SLADE  
You should have let them both die.

OLIVER

That doesn't make sense.

SLADE

It doesn't need to! Either you choose Shado or you choose neither of them. No one is better than Shado.

OLIVER

I didn't even make a choice. I stepped between the gun and Sara, and Ivo shot Shado.

Shado's ghost materializes from nowhere. She cuddles close to Slade. Slade looks in her direction.

SHADO

He's lying to you. I begged him, "Please save me," but he didn't listen. He picked his happiness over yours. He wanted to see you to suffer. He said so.

WE SEE Slade looking at nothing.

SLADE

That's not how you told me before. You're lying. You wanted blondie instead of her. Now both of you will pay.

Oliver tightens his grip on the guard.

OLIVER

Promise me that you'll leave Sara alone or I will kill this man.

Slade unsheathes a MACHETE.

OLIVER (CONT'D)

Look, you have the *mirakuru*, and you have me. Just take the boat and get away from the island. You're only taking a risk by staying here.

SLADE

There are three things you've yet to learn, Mr. Queen. First, the engine's been damaged. Second, your girlfriend liberated the only man who can fix it. And finally...

Slade impales the guard. Oliver leaps out of the way, just barely escaping impalement himself.

SLADE (CONT'D)

There is nothing and no one I  
wouldn't sacrifice to make you  
suffer.

SLAM TO BLACK.

END OF ACT ONE

ACT TWO

9 INT. FOUNDRY -- NIGHT 9

Felicity and Sara are watching a screen. Diggle and Oliver enter.

OLIVER  
Hey, Felicity, I just wanted to say  
that I owe you an apology.

FELICITY  
I'd say you do. I just found your  
missing surveillance footage.

Felicity adjusts the SCREEN. It shows the news. She turns up the volume.

10 INT. NEWSROOM -- NIGHT 10

A news broadcast. Female reporter. News ticker reads "QUEEN CONSOLIDATED STOCK PROJECTED TO PLUMMET AT MARKET OPEN TOMORROW."

REPORTER  
A year ago Thea Queen was arrested  
for possessing the street drug  
Vertigo, but was the heiress'  
supplier her own family's  
corporation, Queen Consolidated?

SURVEILLANCE FOOTAGE

Grainy surveillance video of men in white coats handing PILL BOTTLES to shady characters plays.

REPORTER (V.O.) (CONT'D)  
We have exclusive footage of lab  
technicians from Queen  
Pharmaceuticals handing out free  
samples of the narcotic. Police  
have no explanation or motive...

11 INT. POLICE STATION -- CONTINUOUS 11

A busy police station. Det. Lance turns from a TV.

DET. LANCE  
(Shouting)  
Okay, who has been talking to the  
media, and why do they have a video  
that even our warrants couldn't  
get?

Blank stares.

DET. LANCE (CONT'D)  
Anything?

ON THE TELEVISION: SEBASTIAN BLOOD gives a press conference.

SEBASTIAN BLOOD  
The Queen family has time and time  
again proven to be a menace to  
Starling City....

12 INT. FOUNDRY -- NIGHT 12

The same press conference plays on Felicity's MONITOR.

SEBASTIAN BLOOD  
...Now Moira Queen has the audacity  
to ask you to vote her into the  
mayor's office.

Oliver, Diggle, and Sara crowd around Felicity.

OLIVER  
Can we turn that... guy off and get  
another look at the security video?

DIGGLE  
How do we know that these were even  
Queen employees? Is there any way  
we can do a face recognition?

SARA  
I think I saw something in the  
background. Can we get a better  
picture and zoom in?

FELICITY  
Okay. If there's one thing  
computer specialists love it's a  
bunch of people telling them to do  
different things at the same time.

SARA  
(joking)  
Gee, Felicity, you really need to  
learn to multitask.

FELICITY  
There's only one mouse! Sorry.

Felicity's monitor. She pulls up the video. It plays.

FELICITY (CONT'D)  
Oliver, enjoy. Diggle...

Felicity types. A progress bar. A window pops up with a  
Queen Pharmaceuticals ID badge. Pictured is a white male  
(50's). Name reads "Dr. Mel Jenson."

FELICITY (CONT'D)  
I only found one match in the Queen  
Consolidated database: chemist Mel  
Jenson. And... I'm sorry I forgot  
what your thing was, Sara.

SARA  
(touching screen)  
Can you make this part clearer?

FELICITY  
(cringing)  
That's not a touch monitor. It's  
just new.

SARA  
Sorry.

FELICITY  
That's okay, just hover.  
(demonstrating)  
Look how I'm pointing at what I  
want you to see without touching  
anything?

OLIVER  
Felicity...

FELICITY  
Alright, fine.

Felicity types. The video zooms into a window. It grows  
pixilated as it zooms, then clears up.

SARA  
There's a man watching them.



OLIVER  
He's overseeing them, which means  
there's more to this than just a  
few bad scientists.

Oliver gets his super hero equipment.

DIGGLE  
Where are you going?

OLIVER  
I'm going to get some answers.

13 INT. QUEEN MANSION -- NIGHT 13

ON THE TELEVISION: Sebastian Blood's press conference.

SEBASTIAN BLOOD  
This city needs to just say no. No  
to drugs. No to letting the rich  
get away with mass murder. No to  
monsters like Moira Queen.

Thea watches from the couch. MOIRA QUEEN enters.

MOIRA  
Turn that off. I have enough  
hostility in my life without it  
being beamed into my home.

Thea turns off the TV.

THEA  
Is that why you kicked Oliver out?

MOIRA  
(playing dumb)  
What? Why do you think Oliver got  
kicked out?

THEA  
Well, he's never here.

MOIRA  
He's always been in and out.  
Especially since he's come back  
from the island.

THEA  
Not like this. Don't lie to me.

MOIRA  
Why do you think I'm lying to you?

THEA

Because that's what this family does. Everyone lies or gives half-truths or evades.

MOIRA

What did your brother tell you?

THEA

He's not telling me anything.

MOIRA

Did you ever stop to think that there's nothing to tell?

(off Thea)

I expect this kind of baseless slander from Sebastian Blood, but not from my own children in my own home.

THEA

Mom, I'm just saying that I'm a big girl. I don't need everyone trying to protect me from everything.

MOIRA

Thea, you can't ask a mother not to protect her children.

Thea makes a "give me a break" expression.

MOIRA (CONT'D)

But I can try to remember or at least stop trying to forget that you're an adult now.

Moira goes to hug Thea. Thea hesitates, then hugs back.

THEA

It's better for me to find these things out from you, than from the news.

MOIRA

(lying)

I'll keep that in mind for the next bombshell.

Oliver looks increasingly haggard. He reads a BIBLE. This is REV. THOMAS FLYNN's old cell from before his liberation.

SLADE (O.S.)  
That book can't save you now.

OLIVER  
Well, I mostly just want it to save  
me from boredom.

Slade slides a tray of food under the cell door. It's prison quality. Oliver wolfs it down. He's clearly been being starved.

SLADE  
Maybe you'd prefer Harry Potter.

Slade laughs.

OLIVER  
I don't suppose I can get a drink?

He reaches for a METAL CUP. A BLACK MOUSE peaks out the top. It startles Oliver. He drops the cup. The mouse scurries out between the bars. Slade laughs.

SLADE  
Do you have a favorite verse, kid?  
Mine is Revelation 20:10, "And the  
devil that deceived them was cast  
into the lake of fire and sulfur,  
where the beast and the false  
prophet were, and shall be  
tormented day and night for ever  
and ever."

OLIVER'S POV

Everything blurs and spins. Oliver is drugged.

SLADE (CONT'D)  
What's the matter, kid, already  
feelin' a bit woozy?

END POV

OLIVER  
What did you put in my food?

SLADE  
Dr. Ivo had some interesting things  
like salvia malorum. It's a breed  
of salvia that works faster, lasts  
longer, and makes you hallucinate  
your worst nightmares.

Oliver induces vomiting.

SLADE (CONT'D)  
It's already in your system.  
There's no need to ruin a good  
lunch.

15 INT. FOUNDRY -- NIGHT 15

Diggie enters with a greasy brown take-out bag in hand. Sara passes Diggie while putting on her JACKET.

SARA  
You know I'm only nice to her...

Sara exits.

Felicity works at her computer.

DIGGLE  
What did you say to her?

FELICITY  
I can honestly say I didn't say anything to her.  
(off Diggie)  
I don't have to make small talk with her.  
(off Diggie)  
How come you assume that the problem is the cute IT girl and not the international assassin?  
(off Diggie)  
Stop that! You're filling me with your judginess!

DIGGLE  
I don't have to talk to you.

FELICITY  
Okay, you've made your point.

DIGGLE  
I thought saving Sara's life and getting a bullet in your arm made you two best friends.

Felicity gives a cheesy fake smile.

FELICITY  
We are. The bestest. She just has trouble with boundaries, like touching my monitors.

DIGGLE

Really, because despite what you said earlier, I distinctly remember that these are touch screen monitors.

FELICITY

Yeah, but I disabled the touch screen because when you disable the touch screen you disable fingerprints, and the monitor gets to be clean and beautiful and perfect forever.

Diggle hands Felicity a BURGER from the brown bag.

DIGGLE

This isn't about computer hardware.

Felicity unwraps it.

FELICITY

She's new. She shouldn't get to bark orders at me. Or criticize how slow I'm being.

(mocking)

"Gee, Felicity, you need to learn to multi-task."

She takes a bite of hamburger.

DIGGLE

I think she was complimenting you in a boy's locker room sort of way. Unless it's a joke, no one would say that Felicity Smoak doesn't know how to multi-task.

FELICITY

(mouth full)

Well, she--

(swallows)

Well, she doesn't get to tell me what to do like she out ranks me. I mean I'm sorry I don't kick ass and shoot various projectiles.

DIGGLE

We don't ask you to do things because we out rank you, but because you're the only one on the team that can do it. We all can kick ass.

(MORE)

DIGGLE (CONT'D)

There's nothing special about kicking ass, but nobody can do what you do. We depend on you.

FELICITY

Oh. Do you think I have to apologize or could I just ignore it and start being nice from now on?  
(off Diggle)  
Okay, I'll apologize.

16 INT. SUSHI PLACE -- NIGHT

16

Det. Lance and Sara are in their respective street clothes. They have a small feast in front of them.

DET. LANCE

So I pull these two knuckleheads apart and ask them why they're at each other's throats. The woman says that the guy sold her bad Vertigo.

SARA

(laughing)  
Oh, God.

DET. LANCE

(trying not to laugh)  
So, now I have probable cause and they both end up taking a ride in the squad car.

SARA

Why would you say that to a cop?

DET. LANCE

Why most of these people do anything is beyond me. But the best part is we take them down to the station, and they're crying and apologizing.

SARA

Daddy, is this another, "What you and your sister can learn from criminals story?"

DET. LANCE

I didn't start the story thinking it was an Aesop's fable, but I can see some definite parallels.

SARA

It's fine. Laurel and I have made up.

(off Det. Lance)

What did Laurel say?

DET. LANCE

I don't want to get involved.

SARA

You're a cop. You have a passion for getting involved.

DET. LANCE

I have a passion for making things better for people. Not spreading gossip between my teenage girls.

SARA

We're not teenagers anymore, daddy.

DET. LANCE

Oh, right.

(off Sara)

Look I'm just saying that you put Laurel through a lot.

SARA

So I'm supposed to just let Laurel hate me forever?

DET. LANCE

Just when she's speaking daggers at you, don't shoot back, and she'll get over it. It takes time to get over emotions like that.

17 INT. QUEEN PHARMACEUTICALS -- NIGHT

17

DR. MEL JENSON, the middle aged scientist from before, collects papers into a suit-case. THWIKT! An ARROW misses his head. Dr. Jenson twists around.

ARROW choke slams him onto a TABLE. The table collapses. PAPERS fly.

ARROW

Who are you working for?

Dr. Jenson gasps for air, unable to answer.

ARROW (CONT'D)

Why were you handing out Vertigo?

DR. JENSON  
Just leave me alone.

ARROW  
I'm not taking requests. Answer my  
question!

Dr. Jenson is a hysterical ball in the fetal position.  
THWIKT! Another warning shot. It grazes Dr. Jenson's head.  
Arrow readies another shot at Dr. Jenson's face. There's  
rage in Arrow's face.

ARROW (CONT'D)  
I'm not playing with you. This one  
ends your life. Do you work for  
Slade Wilson?

DR. JENSON  
No, I work for Oliver Queen.

The Arrow is gone.

18 EXT. STARLING CITY STREETS -- NIGHT 18

Arrow rides his MOTORCYCLE through the city.

FELICITY (O.S.)  
(via headset)  
Didn't we already know that guy  
worked for you?

ARROW  
I know, I had to get out of there.  
I almost shot my own employee.

19 INT. FOUNDRY -- CONTINUOUS 19

Felicity works at her computer.

FELICITY  
Well, at least you provide health  
insurance. Does it cover arrow  
wounds?

OLIVER (O.S.)  
(via speaker phone)  
Not fatal ones.

CUT TO BLACK

END OF ACT TWO



ACT THREE

20 FROM THE BLACK -- 20

We HEAR the voice of SHADO --

SHADO  
Everything is your fault.

21 INT. PRISON ON THE AMAZO -- DAY (FLASHBACK) 21

Hazily we see Shado. Oliver struggles to sit up.

SHADO  
Why are you still alive? No one at home misses you. You shouldn't try so hard to live.

OLIVER  
I have to live to protect Sara.

SHADO  
You're the one who put her in danger. It's all your fault. Do you want to just make it worse?

OLIVER  
No, it's all my fault.

SHADO  
Do you want to die, Oliver? You can be with me. You can pick me over Sara the way you should have.

Water starts to flood the floor. Shado is replaced by ROBERT QUEEN.

OLIVER  
Dad, the boat is sinking. We need to get to a life raft!

ROBERT  
Do you still have the list?

OLIVER  
Forget the list. We have to go!

ROBERT  
Damn it, Ollie, do you have the list?

OLIVER

Yes, I have it. Let's go!

ROBERT

Good. The only reason I had a son was so someone could inherit my business. I never loved you.

(puts a gun to his head)

It's your fault I'm dead. I wish I had no children.

Robert squeezes the trigger.

OLIVER

Dad, no!

Robert is replaced with Shado who holds the gun to her head. She offers Oliver the gun.

SHADO

What? Do you want to do it?

Oliver takes the gun. It turns into a black mouse. The mouse leaps from his hand and runs out through the jail bars.

SHADO (CONT'D)

What are you going to do when you get back? Use cheap women to find the love your mother never gave you? You can't wreck another Ferrari to get daddy's attention when he's dead. There's not a single person who needs you.

OLIVER

Thea.

Outside the bars Slade and Thea appear. Slade embraces her lovingly. Oliver reaches through the bars in vain. Tears are in his eyes.

OLIVER (CONT'D)

Oh, God get away from him, Thea! Slade, don't hurt her please. I'm sorry. Everything is my fault.

Shado and Thea are gone. Slade watches, but not from the direction Oliver is facing.

SLADE

Thea Queen. Interesting.

22 INT. VERDANT -- NIGHT

22

Slade enters. He walks between the young people dancing. One couple dancing is a little too intimate. He is like a nun at an orgy. He approaches the bar. Thea serves him.

THEA

Hey, Mr. Wilson. What can I get you?

SLADE

Do you have Reuther's Rum?

THEA

I have Saucy Wench Spiced Rum.  
(off Slade)

Sorry our customers aren't exactly buying alcohol to appreciate it.

SLADE

I suppose not.

THEA

What brings you here?

SLADE

Your mother told me about your business, and I was just curious to see the type of nightclub the delightful Thea Queen would make.

THEA

Actually my brother was the original owner. He designed most of this.

SLADE

How can you call it your nightclub when it has someone else's personality?

Young people dance under disco lights.

SLADE (CONT'D)

A rich outer life.

On the walls there are interconnected gears.

SLADE (CONT'D)

But the walls have stationary clockwork, like a man secretly trapped in a time that has since passed.

THEA

I think you give my brother too much credit. He probably just thought they "looked cool."

SLADE

Maybe you're right, but does this say "Thea Queen?"

THEA

It might be fun to change up the place.

SLADE

If you give me your number. I'll text you my designer's portfolio.

THEA

Sure. Couldn't hurt.  
(pulls out phone)  
Here's my number.

Slade taps his phone. A red message reads: "Virus Attached."  
A green message reads: "Message Sent." Thea's phone BUZZES.

THEA (CONT'D)

Thank you.

SLADE

No, thank you.

23 INT. QUEEN CONSOLIDATED HQ -- DAY

23

Oliver and Felicity enter. They are met by ISABEL ROCHEV.

ISABEL

Well, if it isn't the CEO who is too busy for his own business.

OLIVER

Actually, I'm here on business regarding the Vertigo scandal.

ISABEL

Great so you're attending the press conference?

Oliver and Felicity exchange a look.

ISABEL (CONT'D)

If you're going to miss important board meetings, you should at least have your, um, secretary get the minutes.

FELICITY

If we're paying someone to take minutes, then why can't we just pay them to e-mail the minutes.

ISABEL

Oh, do you get our e-mails now?  
(to Oliver)  
The press conference is in ten minutes. Have a statement ready.

OLIVER

Actually, I have a very important meeting regarding the Vertigo scandal.

ISABEL

The investors are losing confidence in this company.

OLIVER

Which is why I need to have this meeting.

ISABEL

Shares of Queen stock just plummeted to pennies. There is nothing more important than this press conference.

OLIVER

Felicity, reschedule our other meeting.

24 EXT. QUEEN CONSOLIDATED HQ -- DAY

24

Press conference. A podium with numerous microphones from different news networks. Oliver speaks. In the back are Isabel and Felicity.

OLIVER

I assure you that we are running an investigation to figure out what had happened. But at Queen Consolidated we do not condone the use of any street drugs.

(MORE)

OLIVER (CONT'D)  
Our pharmaceuticals division is  
dedicated to manufacturing  
medicines, not Vertigo.

Isabel takes the podium from Oliver.

ISABEL  
I have to make one correction. At  
Queen Consolidated we were aware of  
the manufacture of Vertigo.

Oliver looks confused. We hear MURMURS from the crowd.

ISABEL (CONT'D)  
The way the medicine morphine is  
derived from the drug opium, we  
were exploring the chemical  
properties of Vertigo to make a  
medicine for chronic pain patients.

25 INT. QUEEN CONSOLIDATED HQ -- DAY 25

Oliver marches to an ELEVATOR. Felicity struggles to keep  
up. Isabel chases him down and cuts him off.

ISABEL  
What the hell was that?

Oliver moves past her to the ELEVATOR. He pushes the CALL  
BUTTON.

OLIVER  
I could ask you the same thing.  
You set me up to look stupid out  
there.

ISABEL  
You're being paranoid. All I did  
was ask you to do your job as CEO  
of the company that has your  
family's name on it.

Oliver pushes the BUTTON again.

OLIVER  
Why didn't you tell me we were  
manufacturing Vertigo?

ISABEL  
If you care to know what your  
company is doing, then try showing  
up to a meeting.

ELEVATOR opens. Oliver and Felicity enter.

OLIVER  
We'll talk about this later.

ISABEL  
You're destroying your father's  
legacy.

ELEVATOR closes.

26 INT. ELEVATOR -- CONTINUOUS 26

Oliver is enraged. Felicity looks uncomfortable.

OLIVER  
I'm living two different lives, and  
I'm terrible at both of them.

Felicity puts her hand on Oliver's shoulder. He glares at her. She removes her hand awkwardly.

27 INT. RESTAURANT OUTDOOR PATIO -- DAY 27

Laurel and Sara share a table. They laugh.

SARA  
So are you still mad about me and  
Oliver?

LAUREL  
Do you want desert?

SARA  
Because I'm still going to see him.

LAUREL  
Typical Sara, if everything is  
going fine, you have to go and blow  
it up.

SARA  
Just because we avoid talking about  
what's wrong, it doesn't make  
everything "fine."

LAUREL  
Do you really want to have this  
talk?

SARA

I don't know what to apologize for  
unless you tell me.

Laurel raises an eyebrow.

LAUREL

Seriously, you don't know what to  
apologize for?

SARA

I'm sorry I stole your boyfriend  
and didn't let you know I was back  
in town... and not dead.

LAUREL

My life was going fine, like a  
dream, before you got jealous and  
wrecked it.

SARA

I'm not apologizing for wrecking  
your life.

LAUREL

I did everything right in life and  
earned everything I had. You just  
came in and took it from me.

SARA

You lost it on your own. If Oliver  
didn't leave your for me he would  
have left for someone else.

LAUREL

You don't understand. I still love  
him.

A beat.

SARA

You don't understand that you  
don't. The Oliver Queen you loved  
is gone. You don't go through what  
we've been through and go around  
all happy.

LAUREL

I know he's putting on an act.

SARA

But has he let you see who he  
really is since he's come back from  
the island?



A beat.

LAUREL

No.

SARA

Then how can you say you love him?

LAUREL

I wish you had died on that boat.

SARA

Because you feel entitled or  
because you ruined your life and  
you need someone to blame?

Laurel collects her things to exit.

SARA (CONT'D)

I'm sorry, Laurel. I didn't want  
it to go this way.

Laurel exits.

28 INT. OLIVER QUEEN'S OFFICE -- DAY

28

Post Modern office. View of the city. Glass walls.  
Felicity and Oliver enter.

OLIVER

We're wasting our time. If he's  
not going to talk when he has an  
arrow pointed in his face, he's not  
going to talk to some guy in a  
suit.

FELICITY

You're not some guy in a suit.  
You're Oliver Queen, his boss.

OLIVER

Some boss.

FELICITY

And remember this guy clearly  
doesn't react well to intimidation,  
so be nice.

OLIVER

He's created a scandal for my  
company and may be involved in a  
plot against my family.

FELICITY

Well, think of it this way. We need him calm, so I can get a proper reading from my lie detecting software, and we can trap him.

OLIVER

Okay, that makes me feel better.

Dr. Jenson looks confused. He doesn't seem to know where the door is on the glass walls.

OLIVER (CONT'D)

You should go let him in.

FELICITY

Why do I have to do it?

OLIVER

The boss can't just go up and talk to him. That'll make him nervous.

FELICITY

You just want me to do secretary things for you.

OLIVER

(devilish smile)

Think of it as helping him relax so we can trap him.

FELICITY

I hate you. Not really, but pretty much.

Felicity exits. We see her engage Dr. Jenson. Oliver sighs.

OLIVER

(psyching self up)

Sometimes it's better to be a mouse than a lion.

29 EXT. PRISON ON THE AMAZO -- DAY (FLASHBACK)

29

Oliver rattles the cell doors. A guard with an ASSAULT RIFLE stands with his back to the cell. Oliver rattles harder. The guard takes a step away from the cell.

The black mouse runs over the guard's shoe. Oliver watches. The guard picks it up and plays with it.

OLIVER (V.O.)  
The mouse can go where it wants,  
because it's not threatening.

Oliver rattles the cage more.

OLIVER  
Let me out! Let me--

Oliver collapses. The guard turns around. He shouts to someone off screen.

GUARD  
Get the boss! Something happened.

The guard unlocks the cell. He enters. He kicks Oliver. Nothing. He kneels down. He checks Oliver's pulse. Oliver grabs the ASSAULT RIFLE. The men struggle. The ASSAULT RIFLE fires on and off.

CLICKS. The gun is empty. Oliver pushes the guard into the back of the cell. Oliver exits, closing the cell door behind him.

WE HEAR MORE GUARDS COMING. Oliver hides by the doorway. A small army of guards enter. They run right passed Oliver. Oliver exits unnoticed.

30 INT. OLIVER QUEEN'S OFFICE -- DAY 30

Oliver sits at his desk. Felicity sits next to him. She opens an app on her tablet. It records AUDIO WAVEFORMS. Dr. Jenson sits opposite them. He holds his own hands.

FELICITY  
Dr. Jenson, please relax. We're not here to fire you. Although, my saying that apropos of nothing probably makes it sound like that's exactly why we're here. But it's not. I mean--

OLIVER  
Felicity, stop helping.

FELICITY  
Okay.

OLIVER  
We just want to know what happened Monday night.

DR. JENSON  
I won't get in trouble.

FELICITY  
Nope.

OLIVER  
That depends on what you say.

FELICITY  
But we want him to be completely  
honest.

OLIVER  
What did I say about helping?  
(to Dr. Jenson)  
Please, tell us all you remember.

DR. JENSON  
Well, I think there's a war going  
on, between the vigilante in the  
news and this other man in a mask.

31 INT. QUEEN PHARMACEUTICALS -- NIGHT (FLASHBACK) 31

Dr. Jenson working at a centrifuge.

DR. JENSON (V.O.)  
Everyone had gone home for the  
night. I was working late.

WE HEAR BEEP BEEP BEEP and an UNLOCKING SOUND.

DR. JENSON (V.O.)  
Someone arrived. I thought someone  
had forgotten something since  
whoever it was had a passcode.

A small army of thugs dressed in LAB COATS pour into the  
room. Finally, revealing Slade in full DEATHSTROKE costume  
complete with MASK.

DR. JENSON (V.O.)  
Men came dressed in lab coats.  
Their leader was dressed like he  
was in the SWAT team or something.  
Except he had these swords.

32 INT. OLIVER QUEEN'S OFFICE -- DAY 32

Oliver leans forward in his chair.

OLIVER  
Did he have a mask?

DR. JENSON  
How did you know?

FELICITY  
(lying)  
He's a corporate terrorist. We're  
aware of him. Continue. What did  
this mask look like?

33 INT. QUEEN PHARMACEUTICALS -- NIGHT (FLASHBACK) 33  
Deathstroke's mask.

DR. JENSON (V.O.)  
Orange on one half. Silver, with  
no eyehole on the other half.

34 INT. OLIVER QUEEN'S OFFICE -- DAY 34  
Oliver reacts. Felicity glances at her TABLET.

FELICITY  
He's telling the truth.  
(noticing Dr. Jenson)  
I mean, I believe him.

DR. JENSON  
I resisted as hard as I could.

The TABLET SCREEN turns from GREEN to RED.

DR. JENSON (CONT'D)  
But they threatened the  
experiments, my research, to help  
pain patients.

The TABLET SCREEN returns back to GREEN.

DR. JENSON (CONT'D)  
And also would have cost the  
company millions.

35 INT. QUEEN PHARMACEUTICALS -- NIGHT 35  
Deathstroke looms over Dr. Jenson.

DR. JENSON (V.O.)  
He knew about my wife, kids, and  
even my dog. I had to do what he  
said.

36 INT. OLIVER QUEEN'S OFFICE -- DAY 36

Dr. Jenson rubs his neck.

DR. JENSON  
Then last night there was the  
vigilante. He just had no mercy.  
He just came in and beat me up.

FELICITY  
Is there anything else you can  
remember about the first encounter?

DR. JENSON  
Yeah, he stole computers. A couple  
of 1701's and centrifuges.

FELICITY  
(to Oliver)  
I know how to find Slade.

END OF ACT THREE

ACT FOUR

37 INT. FOUNDRY -- DAY

37

Felicity rushes to her computer station. Oliver and Diggle follow. Felicity sits and types.

FELICITY

The wonderful and talented former head of IT at Queen Consolidated installed a tattletail program that would help us locate any stolen computers... given they're connected to the internet.

OLIVER

If equipment was stolen, why didn't we notice?

FELICITY

The equipment was scheduled to be transferred to the applied sciences division. Pharmaceuticals probably thought the stuff was just transferred, and Applied Sciences probably just assumed the stuff wasn't shipped yet.

DIGGLE

Left hand doesn't know what the right hand is doing.

Oliver glares at Diggle.

OLIVER

It's a big company, it's easy to not know everything that's going on.

DIGGLE

Oh, that's right I saw your little fiasco on the news.

OLIVER

You're not helping.

FELICITY

Don't mind him. He doesn't want people helping him today.

Sara enters.

SARA  
Tell me we have someone to beat up.

FELICITY  
I'm working on it.

DIGGLE  
Rough day?

SARA  
Apparently all I'm good at is  
ruining things for people. I just  
want to focus on ruining things for  
bad people.

Felicity leans close to her screens.

FELICITY  
Come on my babies, tell momma where  
you are.

OLIVER  
Really?

FELICITY  
I get maternal for technology.

There's a MAP on a SCREEN. A DOT appears.

FELICITY (CONT'D)  
I found it! Downtown, in what is  
actually a pretty luxurious  
penthouse.

SARA  
We might have found him where he  
sleeps.

DIGGLE  
What's the chance that this is a  
trap?

Oliver grabs his BOW.

OLIVER  
I'm guessing a hundred percent.

38 EXT. THE AMAZO'S DECK -- DAY (FLASHBACK)

38

An ALARM rings. Oliver sneaks around disguised as a member  
of the ship's crew. HENCHMEN are searching about. Oliver  
stalks between two CRATES.



MALE VOICE (O.S.)  
You there! We've already searched  
there.

Oliver halts.

MALE VOICE (O.S.) (CONT'D)  
On second thought I don't recognize  
you.

OLIVER  
I'm--

MALE VOICE #2 (O.S.)  
I came aboard when we stopped in  
Korea.

We see the two henchmen talking. Both of them have AK-47s.

HENCHMAN #1  
Why are you searching there? We  
already searched.

HENCHMAN #2  
We're looking for a person, not  
someone's keys. A person moves.  
You can't search a place just one--

Henchman #1 shoots Henchman #2.

HENCHMAN #1  
We never stopped in Korea.

Henchman #1 throws Henchman #2 overboard. Henchman #1 points  
at Oliver.

HENCHMAN #1 (CONT'D)  
You, what are you doing there? I  
don't recognize you either.

OLIVER  
If you don't recognize me, then  
you're stupid and blind.

HENCHMAN #1  
Come. Let's search the bow.

OLIVER  
Why are we searching? The prisoner  
must be heading towards a lifeboat.  
We should go there.

HENCHMAN #1

There are men stationed at the lifeboats.

OLIVER

Well, if he can't get to a lifeboat, then he'll go after the boss.

HENCHMAN #1

If we go to the boss, then we find the prisoner.

OLIVER

Better yet, let's wait for him at the boss' office and get him there.

39 EXT. SKYSCRAPER ENTRANCE -- NIGHT

39

Sara and Oliver dismount MOTORCYCLES. They're dressed as BLACK CANARY and the Arrow. The SKYSCRAPER seems to go on forever.

BLACK CANARY

So what do we do? Shoot a grappling hook and climb our way up?

OLIVER

They have an elevator.

40 INT. SKYSCRAPER LOBBY -- NIGHT

40

A security guard watches security camera feed from a desk. One screen goes black.

SECURITY GUARD

(into walkie talkie)

There seems to be something wrong with camera three. I'm going to go clear the area.

Security guard exits. Oliver and Sara enter. They head towards an ELEVATOR.

ARROW

(into headset)

Good work, Felicity.

41 INT. FOUNDRY -- NIGHT 41

Felicity smiles and cracks her knuckles.

FELICITY

Not even security's safe in the digital age.

42 INT. SKYSCRAPER LOBBY -- CONTINUOUS 42

The UP ELEVATOR BUTTON is lit. Arrow fixes a PUTTY SUBSTANCE onto an arrow.

BLACK CANARY

What's that?

ARROW

A plastic explosive arrow and a detonator.

43 INT. PENTHOUSE -- CONTINUOUS 43

Security camera feed of our heroes talking on a COMPUTER. Slade dons his iconic mask and other gear for battle.

BLACK CANARY (O.S.)

C4? Is that your ace in the hole for Slade?

ARROW (O.S.)

One of them.

BLACK CANARY (O.S.)

Where's Diggle?

ARROW (O.S.)

At the firing range. He's getting some target practice in tonight.

44 INT. SKYSCRAPER LOBBY -- CONTINUOUS 44

The ELEVATOR opens. Arrow and Canary enter.

45 INT. SKYSCRAPER ELEVATOR -- CONTINUOUS 45

Canary presses the button for the top floor. Arrow puts the C4 ARROW in his QUIVER. The doors start to close, but a WELL DRESSED MAN slips in.

WELL DRESSED MAN  
Don't tell me Brian's party is a  
costume party.

Well Dressed Man pushes a button.

ARROW  
It is.

WELL DRESSED MAN  
I'm going to look stupid.

Beat.

BLACK CANARY  
You can say you're a secret agent.

WELL DRESSED MAN  
I guess you're right.

Door opens. We see a party of people dressed in formal  
attire.

WELL DRESSED MAN (CONT'D)  
I guess it was you guys who heard  
wrong.

Well Dressed Man exits.

ARROW  
This is embarrassing. We should  
slip out of here, before someone  
sees us like this.

Arrow pushes a button. The doors close.

BLACK CANARY  
What was that?

ARROW  
(into headset)  
Felicity, want to try actually  
watching the security cameras?

46 INT. FOUNDRY -- CONTINUOUS

46

Felicity is panicked. A SCREEN shows chemical compounds and  
a DIAGRAM of a CENTRIFUGE.

FELICITY  
Sorry. I got distracted.

47 INT. ELEVATOR -- CONTINUOUS 47

Arrow readies and ARROW in the bow. Black Canary prepares her BO STAFF.

FELICITY (O.S.)  
(via headset)  
The computers that Slade stole are  
reporting that he's started  
spinning...

Elevator doors open. Slade in full Deathstroke costume and mask stands at the ready.

FELICITY (O.S.) (CONT'D)  
Blood.

END OF ACT FOUR

ACT FIVE

48 INT. PENTHOUSE -- NIGHT 48

A nice penthouse. Half Art Deco design. Half mad scientist laboratory, complete with computers and centrifuges spinning blood vials.

THWIKT! An ARROW goes in Slade. Black Canary exits the elevator swinging. Slade takes her punishment with no resistance. Then he smacks her to the ground.

THWIKT! Another shot hits Slade in the torso. Arrow advances on Slade. He whacks Slade in the face with his BOW. Slade smacks the hero across the room.

Slade pulls the arrows out of his torso and drops them on the ground.

SLADE

Pathetic.

Arrow is curled on the floor. He groans in pain.

49 INT. SLADE'S QUARTERS ON THE AMAZO -- DAY (FLASHBACK) 49

Henchman #1 is curled on the floor, bound and gagged. He groans in pain. Oliver stands over him with his ASSAULT RIFLE.

SLADE (O.S.)

Beat him into submission, but I  
want the prisoner alive.

Oliver hides behind the door. Slade enters. Oliver fires the ASSAULT RIFLE into Slade's torso at point blank range. CLICK. The gun is empty. Slade grabs Oliver by the throat.

SLADE (CONT'D)

An A for effort, kid. But  
remember, the *mirakuru* has pretty  
much made me immortal.

50 INT. PRISON ON THE AMAZO -- DAY (FLASHBACK) 50

Oliver is thrown into his cell again. Red marks on his throat. He groans in pain. We hear Slade LAUGHING.

51 INT. PENTHOUSE -- NIGHT 51

The Arrow struggles to stand. His face shows his rage. He pulls the C4 ARROW out of his QUIVER.

SLADE

Is that your plan? An arrow tipped with C4? Are you hoping to blow me up? Or is your plan to blast me out of the top floor of a skyscraper?

Arrow loads his BOW. His vision is blurred.

FELICITY (O.S.)

(via headset)

You can't fire the special arrow yet. Remember there's still a party of a lot of innocent people downstairs.

ARROW

Take care of it.

FELICITY (O.S.)

(via headset)

I've tried to set off the fire alarm but the system is old and analog. One of you needs to pull the fire alarm.

SLADE

Either way are you so blinded by fear and anger, that you've forgotten the simple matter of how Ms. Lance would survive?

Reveal Canary standing behind him.

BLACK CANARY

I'm surviving just fine.

Slade and Canary grapple. Slade disarms Canary. Then chokes her.

SLADE

Tell me, Mr. Queen. How many times will you be responsible for this woman's death?

BOOM! Window glass shatters. A bullet sends Slade flying across the room. Canary gasps deeply.

52 EXT. ANOTHER SKYSCRAPER ROOF -- CONTINUOUS 52

Diggie looks through a SNIPER SCOPE on a VERY LARGE SNIPER RIFLE.

ARROW (O.S.)  
(via headset)  
How do you like our shooting range?

Diggie ejects a spent bullet shell from the gun.

DIGGLE  
I like it just fine. The target  
won't shut up though. I'd like to  
see him get up from that anti-tank  
round.

ARROW (O.S.)  
(via headset)  
Trust me. You're about to.

FELICITY (O.S.)  
(via headset)  
The fire alarm?

53 INT. PENTHOUSE -- CONTINUOUS 53

Canary goes to Arrow.

BLACK CANARY  
You need the building evacuated to  
do this. Will you be fine without  
me?

DIGGLE (O.S.)  
(via headset)  
I got him covered. Go!

Canary exits.

54 INT. STAIRWELL -- CONTINUOUS 54

Canary races down flights of stairs. She pulls a FIRE ALARM on her way down. ALARM BELLS RING. They continue to ring.

She races down more stairs. The sounds of LAUGHTER and CONVERSATION.

55 INT. PARTY APARTMENT -- NIGHT 55

Canary enters. Canary shouts over the ALARM RINGING.



BLACK CANARY  
(to crowd)  
The fire alarm is going off!

A RICH OLD WOMAN approaches her.

RICH OLD WOMAN  
I know. Isn't it dreadful?

56 INT. PENTHOUSE -- NIGHT 56

Slade pops his neck. He struggles to stand.

SLADE  
Remind me to murder Mr. Diggle.

DIGGLE (O.S.)  
(via headset)  
I've taken out T-55 tanks with that shot.

BLACK CANARY (O.S.)  
(via headset)  
I've tried. These people are too stupid to leave. It's like they want to die.

ARROW  
Try harder.

57 INT. STAIRWELL -- CONTINUOUS 57

Canary hurries down the stairs.

BLACK CANARY  
Shoot the arrow. Don't worry about me.

FELICITY (O.S.)  
(via headset)  
You can't while there are people there.

BLACK CANARY  
Arrow, he will kill you and your family if you give him the chance. Shoot him.

58 EXT. ANOTHER SKYSCRAPER ROOF -- CONTINUOUS 58

Diggie's clothing flaps in the wind. He peers through a SNIPER SCOPE.

ARROW (O.S.)  
(via headset)  
Diggie?

DIGGLE  
A strong wind just picked up. I  
can't get an accurate shot.

59 INT. PENTHOUSE -- CONTINUOUS 59

Arrow aims his bow at Slade. Slade draws his MACHETES.

ARROW  
Canary, get those people out of  
there.

SLADE  
So you're trying to reduce the  
collateral damage. What's wrong?  
Afraid to unleash the killer that's  
inside? You killed Shado easily  
enough.

ARROW  
Canary?

SLADE  
Kill me. You won't get this chance  
again.

Slade swings a MACHETE at Arrow. Arrow dodges and rolls. He puts the C4 ARROW back in the QUIVER. He picks an ARROW off the grown. THWIKT! He hits Slade's shoulder. Slade pulls the bolt out, snapping it in half.

60 INT. PARTY APARTMENT -- NIGHT 60

Canary stands on a table. She holds up a SONIC DEVICE. A LOUD PIERCING SIREN.

61 INT. STAIRWELL -- NIGHT 61

Affluent party-goers pour into the stairwell. They rush down the stairs.

BLACK CANARY  
(into headset)  
Party's being evacuated. Give it a  
few more minute before you're  
clear.

62 INT. FOUNDRY -- CONTINUOUS 62

One of Felicity's screens has AUDIO WAVEFORMS. We hear FAINT  
POLICE CHATTER.

FELICITY  
Diggle, Starling P.D. are  
responding to a shots fired at your  
location. My guess is that you  
don't want to be there with a giant  
gun when they arrive.

63 EXT. ANOTHER SKYSCRAPER ROOF -- CONTINUOUS 63

DIGGLE'S POV

Sniper cross-hairs are fixed on Slade's head. The cross-  
hairs pan to the right. Slade swings his MACHETES at Arrow.  
BOOM!

64 INT. PENTHOUSE -- CONTINUOUS 64

A BULLET breaks both of Slade's MACHETES.

DIGGLE  
(via headset)  
Sorry, that's all I can do.

ARROW  
That was a great shot!

65 EXT. ANOTHER SKYSCRAPER ROOF -- CONTINUOUS 65

Diggle takes down the SNIPER RIFLE.

DIGGLE  
That was supposed to go through his  
head.

66 INT. PENTHOUSE -- CONTINUOUS

66

Arrow smacks Slade with his bow. Slade punches Arrow across the room. Arrows fire rapidly. THWIKT! THWIKT! THWIKT! THWIKT! Arrow touches one last bolt in his quiver.

Slade removes the ARROWS from his body and snaps them in half.

SLADE

One arrow left, kid. Considering we haven't been blown to kingdom come yet, I imagine that's the one with plastic explosive.

Arrow loads the EXPLOSIVE BOLT into the bow.

SLADE (CONT'D)

Go ahead. Blow us all up. What are more innocent lives in return for the happiness of Oliver Queen?

ARROW

You call this happiness?! Everyday has been misery since Shado died.

SLADE

Word of advice, kid. Kill me or I will show you the true meaning of "misery."

Arrow lowers his bow.

ARROW

I will not put myself before the citizens of this city.

BLACK CANARY (O.S.)

(via headset)

The building's evacuated.

Arrow fires. The arrow lands in Slade's torso. Arrow pulls out a detonator. He opens a door to the stairwell.

SLADE

Thea!

Arrow hesitates.

SLADE (CONT'D)

When was the last time you heard from Thea? Do you even know where she is right now?

Arrow stares Slade down. Arrow's finger on the DETONATOR.

ARROW  
Felicity, call her.

FELICITY (O.S.)  
(via headset)  
I'm trying. It just goes to  
voicemail. Hold on. No, I can't  
triangulate her phone or access its  
GPS.

ARROW  
(to Slade)  
Where is she?!

SLADE  
If you want to know that  
(holding out his hand)  
I'll need something in return.

END OF ACT FIVE

ACT SIX

67 INT. PENTHOUSE -- CONTINUOUS 67

We see Slade's outstretched hand. Arrow hesitates.

SLADE

The question is: do you fear me  
more than you love her?

A beat. Arrow surrenders the DETONATOR into Slade's hand. Slade casually pulls the EXPLOSIVE BOLT out of his torso. He snaps the arrow in half, then throws it out the SHATTERED WINDOW. A beat.

He presses the DETONATOR. An EXPLOSION. GLASS SHATTERS. CAR ALARMS GO OFF. Slade smiles. He then smashes the DETONATOR in his hand.

ARROW

Tell me where she is.

SLADE

You should go home to Thea, and  
enjoy what little time you have  
left.

68 INT. QUEEN MANSION -- NIGHT 68

The lights are off. Oliver enters. He uses his CELLPHONE as a flashlight.

OLIVER

Thea?

69 INT. HALLWAY -- NIGHT 69

A door is open. The light is on in that room. Oliver turns off the light on his phone. He approaches slowly.

OLIVER

Thea?

70 INT. THEA'S ROOM -- NIGHT 70

Oliver enters. Thea reads a book on her bed.

THEA

(startled)  
Oh, jeez, Ollie!

Thea sets the book down.

OLIVER  
Sorry. I just. Why aren't you  
answering your phone?

THEA  
Oh, yeah, my phone hasn't been  
getting calls lately. I think I  
need to get a new one.

OLIVER  
I was worried about you.

THEA  
So are you staying over?

OLIVER  
No, I have to go.

THEA  
Because you're fighting with mom.

OLIVER  
Work stuff.

THEA  
From that press conference I'd say  
you don't do very much work stuff  
anymore.

OLIVER  
Other work stuff.

THEA  
You know when you lie, you just  
call the person you're lying to  
stupid.

OLIVER  
Nobody thinks you're stupid,  
Speedy.

71 INT. FOUNDRY -- NIGHT

71

Diggle sets a GIANT SNIPER RIFLE SIZED CASE on a shelf. Sara  
approaches Diggle.

SARA  
Diggle? Can I ask your advice?

DIGGLE

Nope. Nothing personal, but I'm done playing wise black man for today.

SARA

But you give everyone else advice.

DIGGLE

And so you can see why I'm sick of it. I'm going home. We can talk tomorrow.

Sara starts working out with a SPARRING DUMMY. Felicity wanders over.

FELICITY

You know. I finished telling the stolen computers to self-destruct.

Sara continues working out.

FELICITY (CONT'D)

If you want to talk... about things.

Sara continues working out. Felicity fidgets like a child. Finally.

FELICITY (CONT'D)

I'm sorry. I was really unfair to you before. I don't always get when someone's being ironic like saying that you can't multi-task, but it really means that they think that you can like super multi-task.

Sara stops working out.

SARA

That's what this is about?

FELICITY

Yes. Well, no. Because, then I thought you were bossing me around and acting like I worked for you when really we're both on the same team. Then I thought you looked down on me because I never killed anyone.



SARA

Oh, here I was worrying you hated me because you're in love with Oliver.

FELICITY

What?! No. I mean, that's not a confirmation that I like Oliver. I just mean "No, that's not it." Not...I don't like Oliver. Why? What did he say?

Sara laughs.

SARA

You're cute.

FELICITY

Is that what Oliver said, or are you mocking my awkwardness. Because it's that kind of condescension that's been bothering me.

SARA

I don't mean it that way. I'm sorry. I kind of envy you. Just being an international assassin, you kind of lose the ability to be adorable. Sexy yes. I can be sexy for days, but not adorable. Not... cute.

72 INT. THEA'S ROOM -- NIGHT

72

Oliver and Thea chat on her bed.

THEA

By the way, were you in my room earlier?

OLIVER

No, why.

THEA

I found this on my pillow.

She pulls a piece of paper from her BOOK. It's the same design as Shado's tattoo.

THEA (CONT'D)

It's the same mark you have on your back.

OLIVER  
Oh, yeah, I must have dropped it in here.

THEA  
Why were you in my room?

OLIVER  
I wanted to get you a present, but I needed to see what size you wear.

THEA  
Well, I hope you didn't get me underwear.

Thea laughs. Oliver stares at the piece of paper.

THEA (CONT'D)  
Ollie?

OLIVER  
Sorry. It's getting late. I should go.

73 INT. FOUNDRY -- NIGHT

73

Sara and Felicity drink hot cocoa.

SARA  
I just think that my sister is going to hate me forever.

FELICITY  
From what I've seen of Laurel, she can hold a grudge.

SARA  
She gets it from our dad.

FELICITY  
But even if it hurts her, she won't give up on someone she loves.

SARA  
She gets that from our dad too.

FELICITY  
She's a lawyer, her job is to fight and win. In order to get what you want, you have to let her win.

SARA

I think someone was trying to tell me that earlier, and I didn't listen.

A beat.

SARA (CONT'D)

You know for an awkward computer nerd, you understand people pretty well. I don't think you give yourself enough credit.

FELICITY

And you know what? I'm going to choose to take that as a compliment.

Felicity spins in her computer chair.

74 INT. SLADE WILSON'S OFFICE -- NIGHT

74

Slade turns in his office chair.

FEMALE VOICE (O.S.)

Queen Consolidated has moved oversight from Queen Applied Sciences to double the oversight of the pharmaceuticals division.

SLADE

Good. While they're busy staring at their right hand.

Slade lifts a VIAL of GREEN LIQUID in his LEFT HAND. He admires it in the light.

SLADE (CONT'D)

They won't notice what they're making with their left. Even if they make enough to bring Starling City to its knees.

END OF EPISODE