

ARROW

EPISODE 220.5

"BROKEN FAMILY"

WRITTEN BY

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FADE IN:

EXT. THE VERDANT - NIGHT

It's a busy night at the Queen's nightclub. A line of cars unload the richest and finest of Starling City's youth.

EXT. THE VERDANT / BACK ALLEY - NIGHT

A little green car parks in front of the alley.

INT. LITTLE GREEN CAR - NIGHT

Candice (30) is in a bad shape, make up smudged, hair unmade, looks like she took a beating.

In the backseat is her son, Luke (8), he's terrified.

She tries to fix herself in the mirror.

LUKE

We can't park here.

CANDICE

It's just for a little second, baby.

LUKE

Where are we going?

CANDICE

Mom has to talk to an old friend. He's gonna help us.

She looks at the club door.

CANDICE'S POV: The security guards watch the doors and let people in.

CANDICE (CONT'D)

Wait for me right here, okay?

LUKE

But Mom--

CANDICE

It's gonna be fine. Lock the doors and don't open them for anyone, you hear?

Luke nods, scared.

CANDICE (CONT'D)
Here, hold these.

She takes out of her purse, two fancy tickets for the Starling City Opera House. They have a holographic sticker.

CANDICE (CONT'D)
You keep those safe. I'm so proud of you. Wait for me okay? Just a couple of minutes.

EXT. THE VERDANT - NIGHT

Candice leaves the little green car, fixes her hair, her boobs and walks to the security guards.

INT. THE VERDANT - NIGHT

The club is packed with beautiful, rich people drinking and dancing. Candice weaves through the crowd desperately searching for someone.

On the other side of the club, next to the bar, are the showrunners of this place, OLIVER and THEA QUEEN.

THEA
It's good that we're making this work.

OLIVER
It's all you little sis. I'm just here for appearance... And the free drinks.

Oliver signals to the bartender, who immediately prepares him a drink.

Not far, Candice still making her way through the packed dance floor, searching every corner of the club.

THEA
I was talking about us, being together, being a family.

Oliver holds her hands.

OLIVER
Hey, I'm here, ok? And I'm not going anywhere.

She smiles.

THEA
I've heard that before.

Touche. She can't hold a straight face for long and cracks a smile.

THEA (CONT'D)
I've got tickets to that thing at the Opera House. The one that Mom used to go. Do you want to come?

OLIVER
Mmmmmmm, not really my thing. Why don't you ask Roy?

THEA
We are all that's left. We're the last Queens.

OLIVER
The Queen name will go on.

THEA
Not unless you get up your ass and start a family.

OLIVER
I don't think I can bring a kid to this world.

THEA
Yet, people do it every day.

The Bartender serves Oliver's drink, he's just about to take a sip when,

JOHN DIGGLE interrupts them, touches Oliver's arm.

DIGGLE
We have a problem

Thea sighs.

THEA
Fine. I'll keep "running the show", I guess.

Oliver kiss her cheek and then steps away from the crowd.

OLIVER
What happened?

DIGGLE
Felicity just called.

Candice finally sees Oliver talking to Diggle.

CANDICE

Oliver!

Oliver doesn't hear her. He and Diggle walk through a VIP corridor.

CANDICE (CONT'D)

Oliver!

A couple of bodyguards step in front of Candice.

CANDICE (CONT'D)

Oliver! It's urgent! You have to listen to me!

She tries to push her way through but Oliver and Diggle are gone. The two bodyguards carry Candice to the exit.

On her way out she manages to kick a big sound box down, stopping the music and making a big scene.

CANDICE (CONT'D)

OLIVER! YOU HAVE TO LISTEN TO ME!
PLEASE!

They finally get her out.

INT. ARROWLINE TUNNEL - NIGHT

ROY HARPER, in full ARSENAL gear, fills up his quiver with red arrows.

FELICITY SMOAK types fast on the computer.

Oliver and Diggle walk in.

OLIVER

What do we have?

ROY

I'm on it.

FELICITY

Oliver, I really think you should handle this.

Oliver approaches the computers.

ROY

I said I'm on it.

FELICITY

Two days ago a van with toxic material was stolen from Central City. I tracked it down all the way to Starling.

OLIVER

What are they doing here?

FELICITY

Do you want to wait to find out?

Oliver steps away and removes his shirt.

OLIVER

Send me the coordinates.

ROY

Hello? Are you even hearing me? I'm going after them myself.

OLIVER

Roy, wait.

Roy keeps walking away.

OLIVER (CONT'D)

Arsenal!

Roy stops.

OLIVER (CONT'D)

I'm coming with you.

ROY

Now we're talking.

EXT. THE VERDANT - NIGHT

The little green car, still parked in front of the alley.

INT. LITTLE GREEN CAR - NIGHT

Luke looks around, scared. He pockets the tickets in his jacket.

He looks in the mirror to see...

LUKE'S POV: A car with two men inside park a little up the street.

Luke turn his face to the car. He sees the two men get out.

He recognizes them, he panics.

EXT. THE VERDANT - NIGHT

Candice steps out the club, crying. She takes a few steps towards her car.

EXT. THE VERDANT / BACK ALLEY - NIGHT

Candice approaches the Little Green Car.

The car passenger door.

IT'S OPEN.

She runs to the car and immediately looks inside.

CANDICE
Luke? Luke?

The car is empty. She desperately searches for her son.

CANDICE (CONT'D)
Oh lord, no. Luke!

She runs inside the alley.

CANDICE (CONT'D)
LUKE! LUKE!

She gets deep inside the alley. Someone GRABS HER FROM BEHIND.

CARL (52) covers her mouth with one hand while pointing a gun to her back.

He talks on her ear and sniffs her hair.

CARL
You think you can run away from me
huh? I can smell your stinky
perfume from miles away.

Her screams and cries are muffled by Carl's hand. Carl's HENCHMAN points his gun to Candice.

She gets weaker and weaker.

CARL (CONT'D)
I'm gonna take my hands off your
mouth now.
(MORE)

CARL (CONT'D)

If you scream i'm gonna blow your
head right off, you understand me?
Nod if you understand.

She nods, scared. Carl takes his hand off her mouth. She sobs.

CANDICE

My baby, please don't hurt my baby.
Please don't.

CARL

That kid is my goldmine for the
next ten years. I would never hurt
him, but I will hurt you pretty bad
if you don't start to cooperate
with me m'kay?

She sobs uncontrollably. He slaps her in the face.

CARL (CONT'D)

Look at me when I'm talking to you.
Now I'm gonna ask you once, very
nice. If you don't tell me what I
wanna hear, the second time It
won't be so nice.

She stops crying and puts herself together.

CARL (CONT'D)

Where's the kid?

CANDICE

I don't kno--

Carl slaps her in the face again.

CARL

Next time will be a fist. Call him.

She cries, terrified.

CANDICE

Luke!

Luke hides behind the dumpsters and watches from a distance.

There's broken glass in the floor. Luke tries to avoid them.

LUKE

(to himself)

Mom.

Carl grabs her by the hair and pushes her down on her knees, presses the gun against her forehead.

CARL
Call him again. More convincing,
this time.

CANDICE
Luke, baby. If you are out there...

Luke watches from behind the dumpster.

INT. ARROWLINE TUNNEL - NIGHT

Arrow and Arsenal prepare to leave. Arsenal jumps on his red motorcycle and fire up the engine.

ARROW
You take the tunnels, I'll take the
rooftops. We meet up at the docks.

ARSENAL
I'll race you there.

Arsenal speeds away and disappear into the dark tunnel. Arrow uses the elevator to the roof.

EXT. THE VERDANT / BACK ALLEY - NIGHT

Carl holds Candice at gunpoint.

CARL
C'mon kid. If you show up I won't
hurt your mommy.

CANDICE
Run Baby, run! Go find your daddy.
Don't trust anyone else!

On that, Carl pulls the trigger. Candice's body hit the ground, already dead. Luke screams.

LUKE
No!

EXT. THE VERDANT / ROOFTOP - NIGHT

Arrow walks out the door just in time to hear LUKE'S SCREAM

EXT. THE VERDANT / BACK ALLEY - NIGHT

Luke scoops a piece of sharp glass on the ground and charges at Carl like a wild animal. The Henchman scruffs Luke effortlessly.

CARL

Oh, you're an angry little one aren'cha? Waddy you gonna do with dat?

Luke tries to free himself, but he's not strong enough.

CARL (CONT'D)

Let him go. I wanna see how this little brat dance.

The Henchman releases Luke, who doesn't know exactly what to do. He just stands there, eyes boiling in hate.

Carl sticks his gun down his waistband, lift his shirt, pointing to his hairy, scarred belly.

CARL (CONT'D)

You think you have the guts kid? Here it is. You have to stick it right here and twist. That way the victim bleeds to death. Can ya do dat?

Luke just stand there.

CARL (CONT'D)

C'mon you little punk. You wanna kill me? This is your chance. Do it for Mommy.

Luke charges, Carl grab his arm and shove his piece of glass away. He raises his hand to slap the kid, when...

WHIKT! A Green arrow hits Carl's hand. He screams in pain.

Luke runs away.

Carl looks up, on the roof he sees the Arrow.

CARL (CONT'D)

It's him! Shoot him!

The Henchman look up and start shooting at Arrow, he takes cover.

EXT. THE VERDANT / ROOFTOP - NIGHT

Pinned down by the gunfire, Arrow can see Luke dashing behind the dumpsters.

He reaches in his quiver and pulls up a SMOKE ARROW.

He shoots the ground between the bad guys and a thick cloud of smoke erupts around them.

EXT. THE VERDANT / BACK ALLEY - NIGHT

Carl breaks the arrow crossing his palm and pulls it off. It's extremely painful. He throw both pieces of the broken arrow on the ground.

CARL

Let's get outta here before he kill us. Keep shootin'.

The Henchman and Carl run away, shooting back at the smoke cloud.

Arrow ziplines down to the alley, The smoke is still dense, but it's starting to clear.

He looks at Candice's body, he recognizes her.

LUKE'S POV: From behind the dumpsters, Luke observe while the Hooded figure kneels besides his mother's body. It's only a shadow in the mist, like a misterious apparition.

Arrow searches around. There's no one in the alley.

He shoots an ARPEL ARROW and pulls himself back to the rooftops.

When the alley is clear, Luke comes out of the dumpsters. He walks slowly towards candice's body.

He stops a few steps away and don't come any closer. He's in shock.

He looks down at the broken green arrow that Carl left on the ground, still stained with Carl's blood. Luke grabs the point part.

Before he leaves, he takes a last look at his mother's body and then runs away.

EXT. ANOTHER ROOFTOP - NIGHT

Arrow ziplines through rooftops searching the back alleys, but they are like a maze with multiple ways.

He taps his ear and calls Felicity.

ARROW
We have a problem.

FELICITY
What happened?

ARROW
There's a body in the alley outside the club and a missing kid. I'll go after the kid, you call 911.

EXT. DOCKS - NIGHT

Arsenal oversees the Docks from an advantage point. A White van is parked just ahead. ARMED THUGS guard the way while ANOTHER MAN blowtorches an old, rusty gate. It's the entrance to the tunnels.

ARSENAL
I'm in position. Arrow, where are you?

Intercut with.

INT. ARROWLINE TUNNEL - NIGHT

Felicity operate the computers while talking on her headset.

FELICITY
You are on your own.

ARSENAL
I can handle this guys.

FELICITY
Try to find out who they are selling the toxics to. Do not engage.

ARSENAL
They are trying to get into the old tunnels.

FELICITY

Those tunnels spread out like a spider web all under the city. If they go in, we'll lose them.

ARSENAL

I'll try to get closer.

EXT. DOCKS - NIGHT

The Bandits finish open the gate. They all go back in the van, that speed up into the dark tunnel.

Before the van disappear, Arsenal shoots a small Tracker Arrow on the back of the van.

He pulls out his cell phone, to see the blinking GPS tracking the van underground.

ARSENAL

I've got you.

EXT. DARK ALLEY - NIGHT.

A green hooded shadow jumps between rooftops. Luke hides inside a cardboard box.

He reaches inside his jacket and take the two tickets for the INDUSTRIAL CHARITY CONCERT on the OPERA HOUSE.

FLASHBACK:

INT. CHEAP MOTEL ROOM - NIGHT

Luke watches TV sitting on the bed, Candice walks in, her hair is a mess and her face is red, like she just been smacked.

She walks in a hurry, opens the closet, grab Luke's little backpack and put the two tickets inside.

LUKE

What happened?

CANDICE

Nothing baby.

LUKE

What's this?

CANDICE
This are tickets to the Opera
House. We are going to meet your
daddy.

LUKE
My real daddy?

CANDICE
Yes baby. Your real daddy.

Luke smile turns into a frown.

LUKE
I don't like Carl. He's mean.

CANDICE
Carl will never hurt us again. I
promise you baby.

She wipes the tears out of her smudged face.

CANDICE (CONT'D)
Get your backpack. Let's go.

END OF FLASHBACK

EXT. DARK ALLEY - NIGHT

Luke hold on to the two tickets, he stares at the half broken
arrow. He is too shocked to cry.

END OF ACT ONE

ACT TWO

EXT. THE VERDANT / BACK ALLEY - DAY.

COPS everywhere. The alley is now a crime scene.

DETECTIVE QUENTIN LANCE, pass the yellow tape and shake hands with the OFFICER in charge. They walk while he briefs the Detective.

LANCE
What do we have?

OFFICER
Homicide. Single shot to the head.
Victim had a son, but the kid is
missing.

LANCE
File a missing child report.

OFFICER
Blood spill on the floor, forensics
already took a sample, and this.

The officer points to a plastic bag with half of a BROKEN GREEN ARROW inside.

OFFICER (CONT'D)
The victim was gunned down by
firearm, perhaps he was fighting
our killer.

LANCE
Or maybe that's what we're suppose
to think.

Lance looks around, he sees the SECURITY CAMERAS outside the club.

LANCE (CONT'D)
Did you ask for CCTV footage from
those cameras?

OFFICER
Not yet sir.

LANCE
I'll take care of it. Tell the lab
I need all this in my desk ASAP.

INT. THE VERDANT - DAY

Thea Queen supervises some repairs on the club, Roy helps her sweep the place.

Detective Lance storms in.

LANCE

I'm looking for Oliver Queen. Where is he?

THEA

Hi Detective, you can talk to me.

Roy enters alert mode and start paying attention to Thea and the Detective.

Lance looks at Thea from head to toe.

LANCE

You'll do. I need security footage from all your cameras, inside and outside for the last 24 hours.

THEA

I've heard that someone died nearby last night and I am sorry to hear that. I'll do anything to help with your investigation.

Roy listens from a distance, now he steps in.

ROY

Actually...

Thea and Lance look at him.

ROY (CONT'D)

We should talk to Oliver about this. I'm sure he'll want to be... involved.

THEA

That won't be necessary. I'm the one running this show and you'll have my full cooperation Detective. This is bad for our business.

LANCE

I came here expecting attitude from your brother. I like that you're much more reasonable.

THEA
Not all Queens are bad.

LANCE
We'll see about that.

THEA
Follow me. I'll see you those
tapes.

He follows Thea into the Office. Roy looks worried.

Roy observes from a distance while Thea hand Lance the disks.

Lance walks out, carrying the disks, Roy follow with his eyes.

LANCE
Well, thank you, Miss Queen.

THEA
If you need anything else, please
let me know.

Lance walks away.

THEA (CONT'D)
I'm going home too. You think you
can oversee all this for me? I'm
exhausted.

ROY
Sure. Go home, get some rest.

She grabs her purse and keys, give Roy a quick kiss and leave.

THEA
Call me when you're done.

Thea walks away.

INT. ARROWLINE TUNNEL - DAY

Felicity takes a big gulp at her coffee mug. She's doing research on the computer.

She examines the footage from INSIDE the club last night. She sees the moment where Candice approaches Oliver. There's no Audio.

FELICITY

Who are you? What are you saying?

She changes to another camera angle to show her face. She freezes the frame and take a snapshot of Candice's face.

The computer runs a FACE RECOGNITION SOFTWARE.

She taps her pen on the desk, impatiently.

She plays the image again, so she can read Candice's lips.

She play and replay the same clip over and over, mumbling all the way trough.

FELICITY (CONT'D)

(mumbling)

It's... me... Candy?

She then do a search for the terms "Queen" and "Candy". No results.

FELICITY (CONT'D)

Candy? What's Candy? Kennedy? It can't be.

She search again, Queen, Kennedy. A bunch of old results, mostly business related.

FELICITY (CONT'D)

This is going to take some time. I need more coffee.

She stands up and walk to the coffee maker to refill her mug.

FELICITY (CONT'D)

(mumbling)

Candy... Kennedy... Candid....

She stops for a second.

She goes back to the computer and type a new search, this time for "Queen" and "Candice".

One result pop up. It's a money order signed by Moira Queen on the amount of two million dollars to someone named CANDICE WAGNER.

She types the name "Candice Wagner" in her database, a police file comes up. She had a record.

Felicity compare the photo ID with the footage from the club. It's the same person.

She goes through her file.

FELICITY (CONT'D)
Son, Luke, 8 years old.

She types the names and opens a Facebook page with pictures from Candice and Luke.

FELICITY (CONT'D)
What a handsome boy.

Roy storms in, interrupting her.

ROY
Felicity, we have a problem.

She startles.

FELICITY
I wasn't stalking. This is not creepy.

ROY
Wait, what?

FELICITY
Nothing. What's up?

ROY
The police was here. They took all the tapes.

FELICITY
Oh, that's actually okay. I already copied them to our server, so we're good.

ROY
I'm talking about the outside tapes. The tapped ones.

FELICITY
Oh, boy. We better call Oliver.

ROY
He didn't come back last night?

FELICITY
No, and I'm starting to worry.

An ALARM starts to beep inside Roy's pocket. It's his cellphone.

ROY
It's the Van. They're on the move.

FELICITY
Go. I'll keep trying Oliver.

ROY
You sure?

FELICITY
Yeah. That's what I do.

ROY
Thea is going home. She expects to
find Oliver.

FELICITY
Hopefully, he'll be there.

She puts her headset on.

INT. QUEEN MANOR - DAY

Oliver climb down the stairs wearing jeans and a motorcycle
jacket. He carries a backpack and a bike helmet.

His cellphone rings. It's Felicity.

OLIVER
Hey, what's up?

FELICITY
(filtered)
Oliver, where are you?

OLIVER
Home, but I'm leaving. I needed to
change to my day clothes.

FELICITY
Look, there's something I need to
tell you.

Oliver open the front door, LANCE and some POLICE OFFICERS
are at the door, he is actually with his finger about to ring
the doorbell.

Oliver hags up his cell phone.

END OF ACT TWO

ACT THREE

INT. INTERROGATION ROOM - DAY

Oliver Queen sits impatiently looking at his watch. LANCE enters the room and sits opposite to Oliver.

OLIVER
Can you tell me what is this about
Detective?

LANCE
I think you know why you're here.

OLIVER
I don't have time for games.

LANCE
Good. Let me refresh your memory.

Lance puts a photograph of Candice's dead body in front of Oliver.

LANCE (CONT'D)
Remember her?

Oliver stares at the picture.

LANCE (CONT'D)
Maybe you remember her better like
this?

Lance puts another picture in front of Oliver. This time, an old drunk selfie from Oliver and Candice kissing.

OLIVER
I know who she is. What's your
point Detective?

LANCE
You had a past relationship with
Miss. Wagner, right?

OLIVER
I wouldn't call a relationship.
Back then I was a different man.

LANCE
I know how the past can come back
to haunt you.

OLIVER
Is there anything else?

LANCE

As the matter of fact, yes.

Lance puts another picture in front of Oliver, Candice and Luke. Luke's picture sits next to Oliver's.

LANCE (CONT'D)

She has a son, 8 years old,
currently missing.

OLIVER

Shouldn't you be looking for him,
then?

LANCE

We have people on that. What was
the date of you previous...
engagement with Miss Wagner?

OLIVER

I feel like I need a lawyer.

LANCE

I thought you were innocent.

OLIVER

I haven't seen this woman in 8
years until last night.

LANCE

8 years huh? Right.

LANCE turns on a tablet. It's a security footage from inside Oliver's club last night.

The image shows security dragging Candice out of the club,
causing a big scene.

OLIVER

It's not what it looks like.

Lance then shows the footage from the camera OUTSIDE, at the back alley.

It shows nothing.

LANCE

Now Imagine my surprise when I was
watching your cctv footage from
last night expecting to see a
murder and seeing nothing at all?

Oliver sighs, he doesn't know what to say.

LANCE (CONT'D)

You know, Oliver, sometimes it's very hard to contradict the evidence, even if you're rich as a Queen.

OLIVER

Am I under arrest, Detective?

LANCE

I have the right to hold you for 24 hours without actually have to charge you.

OLIVER

I didn't kill her, Detective.

LANCE

We'll see about that.

INT. OLD SUBWAY TUNNELS - DAY

A White van speeds through the dark subway tunnels. They arrive at an old abandoned station.

INT. OLD ABANDONED STATION - DAY

The BANDITS open the back of the van and start to unload crates, on the side of each crate a biohazard stamp. They are heavily armed.

SIMON (40, long bearded hippie) steps out of the van carrying a large hard case.

Waiting for him is PHILLIP SHEPPARD (45, Sea Sheppard type) wearing a white blazer, eating a bag of baby carrots.

Behind Phillip, there are photos and structural blueprints of the Starling City's Opera House.

PHILLIP

You are late.

SIMON

We had some problems at the docks.

PHILLIP

Were you followed?

SIMON

N-no, Not that I know it.

PHILLIP
And how much do you know it?

SIMON
Hopefully, just enough.

Phillip gaze at the case in Simon's hand and smiles.

PHILLIP
Is that it?

Simon puts the case over an improvised table.

SIMON
The original design

Simon opens the case, Phillip likes what he sees.

SIMON (CONT'D)
It was hard to pack this much power
in such a small model, but I pulled
it off.

Phillip grabs a tissue from his pocket to cover his mouth
when he coughs.

He keeps coughing. Simon look scared at him.

SIMON (CONT'D)
Hey man, are you Okay?

When Phillip finally get a hold of himself, the tissue is
covered in blood.

SIMON (CONT'D)
You should get that checked, bro.

PHILLIP
It's nothing.

SIMON
Is that shit contagious? Should I
take a shot or something?

PHILLIP
You most definitely should.

Phillip pulls out a gun and shoots Simon. The other Bandits
don't even mind when his dead body hits the floor.

PHILLIP (CONT'D)
Hurry up! We don't have much time!

INT. OLD SUBWAY TUNNELS - DAY

Arsenal speed his bike through the dark tunnels

ARSENAL
Okay Felicity, now what?

INTERCUT WITH:

INT. ARROWLINE TUNNEL - DAY

Felicity look at a map from the old tunnels on her computer while talking on her headset.

FELICITY
Keep straight for another 300
meters and take a left, I guess?

ARSENAL
You guess? Don't you have the maps
in front of you?

FELICITY
These are a hundred years old. Most
of the tunnels were flooded or
collapsed.

ARSENAL
Your guess is good. This tunnel
looks clear. Any luck with Oliver?

FELICITY
Nothing yet. He's not answering his
phone.

Arsenal's bike turns left on another Tunnel, this one is slightly flooded.

FELICITY (CONT'D)
Shouldn't be far now. Be careful
and don't do anything stupid.

INT. OLD ABANDONED STATION

Phillip oversees the Bandits emptying the van.

BANDIT
That's the last one, sir.

Phillip hear the SPEEDING BIKE echoing from the tunnels.

PHILLIP

Right on time. Gear up. Don't let
him follow me.

The Bandit nods while Phillip shuts the old and heavy metal door. We hear a metal clang of the heavy lock on the other side. The Bandits take position, all aiming at the tunnels.

The noise gets louder as the bike gets closer.

INT. ARROWLINE TUNNEL - DAY

Felicity, still focused on the computers doesn't notices when Diggle walks in.

DIGGLE

Felicity!

She startles on her chair and drops her coffee.

FELICITY

Oh my God. What is happening today?

DIGGLE

Oliver was arrested.

FELICITY

Oh, great.

INT. INTERROGATION ROOM - DAY

The security camera shows Oliver sitting down with his hands cuffed over the table.

Oliver look straight at the camera.

Felicity walks in the room.

Felicity presses a button on her blouse.

INT. INTERROGATION ROOM / CAMERA ROOM - DAY

The image on the monitor showing Oliver and Felicity flickes,
the AUDIO, SCRAMBLES.

INT. INTERROGATION ROOM - DAY

Back to the room, Felicity starts to speak fast, before someone enters.

FELICITY

Okay, we're safe now. What the heck is going on?

OLIVER

You need to get me out.

FELICITY

Are you..?

She looks over her shoulder to make sure nobody is listening.

FELICITY (CONT'D)

(whispering)

Are you nuts?

INT. QUEEN MANOR - DAY

Thea answers the front door, it's one of Queen Consolidated executives, ANDREW LANCASTER (62, powerful executive).

THEA

Mr. Lancaster, wow, it has been a long time.

LANCASTER

Too much time, Thea. I couldn't talk to you in your mother's funeral, but you know I have deep consideration for your family.

THEA

I appreciate your support, but, what are you doing here?

LANCASTER

We read about Oliver, I came to offer my full support.

THEA

Thank you, we have a team of Lawyers working right now, trying to solve this big misunderstanding.

LANCASTER

I see. May I come in?

THEA

Of course, my apologies.

LANCASTER

There's no need.

Lancaster enters, Thea closes the door.

LANCASTER (CONT'D)

I am the one who should apologize to bring you such an unpleasant subject in this horrible time.

THEA

What are you talking about?

LANCASTER

Thea, for years I advised your father, then your mother on Queen Consolidated, I was hoping I could bring you the same kind of advice.

THEA

I have no interest in company Business Mr. Lancaster. My brother is the one who--

LANCASTER

I'm afraid the company can't take another scandal.

THEA

What do you want me to do?

LANCASTER

The Industrial Charity Concert. Your mother used to go every year to represent The Queens.

THEA

This is not a good time...

LANCASTER

Precisely. Now, more than ever, you have to show that The Queens are still here and that Queen Consolidated is not going anywhere.

THEA

I'll think about it.

LANCASTER

Do you have anyone to take you?

THEA

Yeah, I think so.

INT. ARROWLINE TUNNEL - DAY

Roy is lying on the table with a gunshot to his torso, Diggle is stitching him up.

DIGGLE
You got lucky this time You have to
be careful.

Roy tries his best to hold the pain.

ROY
Someone has to.... Ouch... step up
to this guys.

DIGGLE
Stop talking. You're gonna get
yourself killed if you keep going
like that.

ROY
AHHHHHHHH !

DIGGLE
You took a bullet. Can't you handle
the patching up?

Felicity urges into the room, she is scared by the sight of blood.

FELICITY
Holy, Gosh. What happened? I was
gone for 40 minutes.

DIGGLE
Roy got shot.

ROY
I'm okay.

DIGGLE
How is Oliver doing?

Felicity can't talk, there's too much blood, she keep covering her eyes.

FELICITY
He is... there's so much blood.

DIGGLE
He's gonna be okay, he just need to
stop talking and let me do my
thing.

FELICITY

I need to... ugh, pick up some stuff for... Oliver. We're going to... Oh, that's gross.

ROY

They are assembling.... Ouch. Some kind of...poison... bomb.

DIGGLE

Shut up.

ROY

Just stop for a second.

Roy sits up, in pain, covering his wound with a bloody rag.

ROY (CONT'D)

Look, the target is the Opera House. They are gonna attack it with some kind of bio bomb.

Felicity stops, but she still doesn't look at him.

FELICITY

The material that they stole is highly poisoning. They can use it to make biological weapons. It can worth millions in the black market.

DIGGLE

That doesn't sound good.

FELICITY

They are not going to sell the toxics. They are going to poison the city.

ROY

The industrial charity concert.

DIGGLE

The richest families in Star City will be there.

FELICITY

Also the people responsible for 70% of all ground water pollution in the area.

Felicity walks to her computers and type something really fast. Then she turns the monitor so everyone can see it.

It's a picture of PHILLIP SHEPARD, the same man from the tunnels. The article reads.

"Green War Radicals blow up an off shore oil platform. The leader, Phillip Sheppard say it's only the beginning."

FELICITY (CONT'D)

The Green War are environmental radicals lead by Phillip Sheppard. These guys mean business.

ROY

We have to stop them. The concert starts in a couple of hours.

DIGGLE

You're not going anywhere.

ROY

We need all the hands we can get.

FELICITY

Roy is right. We do need everyone on this.

DIGGLE

What About Oliver?

FELICITY

I'll get Oliver. You two go to the Opera house. We need to stop this before it even starts.

END OF ACT THREE

ACT FOUR

EXT. CITY STREET - DAY

Luke's stomach makes a LOUD NOISE, he's starving.

He stops by a restaurant window and peeks inside.

All the people eating and talking.

A couple, sitting by the window is clearly uncomfortable with Luke. The MAN shoos him away.

Luke steps back and keeps walking.

He sees a poster on a wall. It's for the Industrial Charity Concert. Luke grabs the two tickets from his jacket and compare them to the logo in the poster.

Suddenly, someone grabs the two tickets from Luke's hands. A HOMELESS MAN takes the tickets and inspects them.

HOMELESS MAN

What do you have here, young fella?
Are this the real thing?

LUKE

This is mine. Give it back!

HOMELESS MAN

These tickets worth a couple
hundred bucks each.

The Homeless Man starts walking away. Luke grabs him by the jacket.

LUKE

No, stop! Give it back to me!

The homeless man shoves him away and runs with the tickets.

Luke cries lying on top of some garbage bags.

INT. QUEEN MANOR / THEA'S ROOM - DAY

Thea hang up her cell phone clearly irritated. She is wearing a towel and just walked out of the shower.

Lying on her bed is a beautiful dress and a pair of expensive heels.

She starts to blow her hair.

INT. ARROWLINE TUNNEL - NIGHT

Diggle and Roy finish gearing up. Diggle using a bulletproof vest and Roy in his full Arsenal suit. He is still sore from the gunshot, but he is very determined.

Before they leave, Roy grabs his phone from inside his backpack and check it.

5 missed calls, all from thea. With an angry text that reads:

"Thank you for being there for me. I guess i'm going to the concert by myself. Don't even bother."

DIGGLE

C'mon, Roy. We have to go.

ROY

Thea is going to the concert.

DIGGLE

When we think that things couldn't get any worse.

Roy dials her number.

INT. QUEEN MANOR / THEA'S ROOM - NIGHT

Thea is wearing the dress and the heels. She looks stunning, but she looks at the mirror with sadness.

She grabs her purse from the bed. Her cell phone starts to ring.

She picks it up.

It's Roy.

She refuses the call and leave.

INT. FELICITY'S CAR - NIGHT

The car is parked in a busy avenue down the street from the Police Station. Felicity uses her laptop.

The screen shows Felicity hacking into the Starling City Power Grid.

FELICITY

I don't get paid enough to do that.

She squint her eyes and carefully press enter.

EXT. POLICE STATION - NIGHT

The whole block goes dark. In fact, half of the city's power is out.

INT. INTERROGATION ROOM - NIGHT

Oliver is sitting alone when the lights go out.

INT. FELICITY'S CAR - NIGHT

Everything goes dark outside. She presses the button on a small timer that starts an 8 minute countdown.

FELICITY
Now comes the fun part

The screen shows the system from the Starling City Police Department.

She starts trying to crack the encryption, but she keeps being rejected.

After a few more tries, she's in. She navigates to the Security camera footage

She replaces the live feed from the security room with a loop of Oliver just sitting there.

The timer shows a little less than 3 minutes left. Felicity bites her nails.

FELICITY (CONT'D)
Come on, come on.

INT. INTERROGATION ROOM - NIGHT

When the lights flicker back on, the room is empty. Oliver is gone.

On the table, just a pair of open cuffs.

EXT. POLICE STATION - NIGHT

The lights start to come back, little by little.

INT. FELICITY'S CAR - NIGHT

Felicity is nervous as the lights come back around her car.

The timer BEEPS.

Felicity biting her nails, tapping her shoes.

Suddenly, Oliver opens the passenger door and enters the car.

Felicity startle again and almost screams.

FELICITY

You guys have to stop doing that.

OLIVER

Drive.

EXT. POLICE STATION - NIGHT

Felicity's car speeds down the street.

EXT. OPERA HOUSE - NIGHT

It's a busy night. Lot's of press around the red carpet to see the rich and famous of Starling City. The cars and limo's line up the entrance while the glamorous people walk in under a storm of camera flashes.

The limo parks in the entrance and Thea Queen steps out.

The photographers turn to take pictures of her, bombarding her with flashes and questions.

JOURNALIST

Thea! Is it true that Oliver Queen was arrested this afternoon?

Thea tries to ignore the Journalist, but another one, this time a Lady Reporter put's a recorder on Thea's face.

LADY REPORTER

Is that the end of the Queen Dynasty?

Thea swallow her answer before she can say it. She walks very annoyed.

Thea approaches the entrance, only to see a small commotion between a security guard and a little boy, Luke.

LUKE

You've got to let me in. My dad is inside!

SECURITY GUARD
Beat it, kid.

Luke tries to force his way in, but is stopped by the security guard.

Thea sees everything and intervenes.

THEA
Hey, what do you think you're doing?

SECURITY GUARD
I'm just doing my job, miss.

THEA
Unless your job is to push little boys, I think you're completely out of place.

She goes to Luke.

THEA (CONT'D)
What's your name?

LUKE
Luke.

THEA
Where's your mom, Luke?

LUKE
She's...

He can't even say it. Thea notices the sadness when his eyes look at the ground.

LUKE (CONT'D)
My dad is inside. I need to find him.

THEA
What's your dad's name?

Luke hesitates for a minute.

LUKE
I... I don't know.

SECURITY GUARD
See, Miss. He doesn't know anybody.

THEA
Come here.

Thea takes Luke by the hand and gives the Security Guard two tickets.

THEA (CONT'D)
He's with me.

The security Guard gives her an angry look, but there's nothing he can do but to let them in.

THEA (CONT'D)
Okay Luke. Let's find your daddy.

INT. ARROWLINE TUNNEL - NIGHT

Oliver and Felicity enter in a hurry. Felicity goes straight to her computers and Oliver starts gearing up.

FELICITY
Diggle and Arsenal are on their way to the Opera House. You have to hurry.

OLIVER
How long?

FELICITY
The concert starts in 45 minutes.

OLIVER
That's plenty of time.

FELICITY
Oliver, the Opera House is in the heart of downtown. If they detonate a biological weapon, millions of people will get poisoned. Thousands will die in the first 24 hours.

OLIVER
So let's make sure he doesn't detonate. How do I stop him?

FELICITY
Ohhhhh, I was afraid you ask me that.

OLIVER
What do you mean?

FELICITY
Well, there's been a lot going on today.

(MORE)

FELICITY (CONT'D)

I didn't really had time to do the research, between you in prison, Roy getting shot...

OLIVER

Roy got shot?

FELICITY

Oh... yes...

She puts her hand on her mouth, as if she threw up a little bit.

FELICITY (CONT'D)

Look, I know, it's no excuse, I'm just having a weird day. And because of that, roy got shot.

Her eyes tear up. Oliver stops what he is doing and take her by the arms.

OLIVER

Felicity, look at me. It's okay. We all have bad days. I can't do this without you. I need you, Felicity.

Felicity look at him with tenderness on her eyes.

FELICITY

Do you?

OLIVER

More then you can ever imagine. I need you to focus right now. The city needs you. Whatever happens, it will happen to us all together.

Felicity looks at him and he can see the determination in her eyes. She wipe her tears and suddenly, she is all together.

FELICITY

Roy mention something portable. Something that can deliver a lot of power and is yet discreet.

OLIVER

A suicide bomber?

FELICITY

Maybe, an eco-freaky version of that.

Suddenly, she gets it. She types fast on the computer.

FELICITY (CONT'D)
A backpack Nuke.

OLIVER
That doesn't sounds good.

FELICITY
It's like an atomic bomb, only
without the actual bomb. It
delivers all the radiation without
the payload.

She keeps typing, completely focused.

Oliver finishes gearing up. He puts on his hood and becomes
the Arrow.

FELICITY (CONT'D)
Only instead of radiation, they are
using toxic compounds. Oh my god.

OLIVER
What?

FELICITY
We're talking about a biological
weapon of mass destruction.

ARROW
How do we stop it?

FELICITY
If they are using this particular
model of backpack nuke, A EMP
should disable the trigger, but
there's no way to know for sure--

ARROW
Keep digging. I'm on my way. Call
Arsenal back. I've got it from
here. Keep monitoring the police
and see if they find Luke.

FELICITY
I will. Be careful. Please.

Arrow climbs on his bike and speeds down the tunnels.

EXT. OPERA HOUSE / SERVICE ENTRANCE - NIGHT

Diggle stops the car outside the closed gate. He turns off
his headlights.

Overseeing Diggle's car from an advantage point is Arsenal. They talk to each other over the radio.

DIGGLE
See anything?

ARSENAL
Looks clear. The van is parked
inside. Be careful.

Diggle walks to the gate. He steps on something. He moves his foot.

It's a bullet shell.

He picks it up, looking it carefully.

Arsenal sees when a man walks out, silently, pointing a gun to diggle's head.

ARSENAL (CONT'D)
I got contact.

Before Diggle can do anything, THWIKT! A red arrow hits the man in the chest. He drops to the ground.

Diggle looks at the body. It's dead.

DIGGLE
You killed him.

Arsenal rubs his wound.

ARSENAL
We don't have time for this. It was
him or you.

DIGGLE
It's like Oliver says. there must
always be another way.

ARSENAL
I'm not Oliver, Dig. You're stuck
with me on this one.

Diggle grabs the man's gun and pass through the gate.

Arsenal comes down to meet him.

DIGGLE
Where to now?

Arsenal checks his phone.

ARSENAL
Through that door.

He points to a big garage door, closed.

INT. OPERA HOUSE / BACKSTAGE - NIGHT

Phillip Sheppard wears a big vest with a bio-bomb strapped to his body.

He walks backstage while his HENCHMEN neutralizes security.

INT. OPERA HOUSE / DRESSING ROOM - NIGHT

The cast and crew of the show is sitting down on the floor, hostages while two ARMED MEN guard them.

INT. OPERA HOUSE - NIGHT

Thea and Luke sit down on their seats. Luke looks around.

Thea checks her clock. The show is late.

THEA
Did you find him?

LUKE
No.

THEA
How does he look like?

LUKE
My mom used to say that I look exactly like him.

Thea looks at him. He is blonde and handsome.

THEA
Aren't you scared to be here alone?

LUKE
Mom told me that when I find my dad, everything will be okay.

THEA
You remind me of my brother. So brave. Can you tell me your mother's name?

LUKE
It's... Candice.

Thea stops for a minute trying to remember why that name sounds familiar. Then it hits her.

She looks at Luke with a new, maternal expression on her face. She recognizes the name, and now looking at him.

THEA
I don't believe this. It's you.

Luke looks at her, confused.

Thea gets up, take Luke by the hand.

THEA (CONT'D)
Let's go. I think I know who your
daddy is.

She takes look to the door, she pushes, but it's locked.

INT. OPERA HOUSE / MAIN HALL - NIGHT

The BANDITS are chaining up all the exists, security is down on the ground.

INT. OPERA HOUSE - NIGHT

Thea walks to another door...

Locked.

When she is about to push, the third door open.

An ARMED MEN enters, making Thea and Luke step back.

At this moment, a voice comes from the stage.

MAN VOICE
Good evening Starling City. Are you
comfortable tonight?

Thea turns. The man in the stage wears a big vest that looks like a bomb. Phillip Sheppard cough on his tissue several times.

PHILLIP
Here, in this room are the richest
families in Starling City.
(MORE)

PHILLIP (CONT'D)

Industrial magnates that are responsible for 70% of the pollution that kills children every day. From your mansions and penthouses in Star City, it's hard to see the effects from the poison that your companies dump on us every day. Now it's time for you to taste some of your own poison.

He shows a detonator in his hand.

PHILLIP (CONT'D)

I have here enough toxins to turn this city in a freakshow of sickness and death, the same way you do with thousands of families next to the lake where you dump your trash.

People panic and start to run for the exits, but they stop at the doors.

A couple of Henchmen start shooting into the air.

PHILLIP (CONT'D)

Take your seats, ladies and gentleman. You will be the first to taste the terror you unleashed.

Thea holds Luke close to her, she is terrified.

END OF ACT FOUR

ACT FIVE

EXT. BUSY AVENUE - NIGHT

Arrow speeds with his bike down a main avenue.

He speeds past a police car, that lights up its sirens and starts to chase him.

INTERCUT WITH:

INT. ARROWLINE TUNNEL - NIGHT

Felicity guides Arrow through her computers.

FELICITY

We need to redirect traffic, take as many people away from the opera house as we can.

She hears on the POLICE SCANNER.

POLICE SCANNER

Attention Units, the vigilante known as Arrow is speeding on Second Avenue. Unit 37 on pursuit.

FELICITY

They are onto you.

ARROW

I have an idea. Any news from Diggle and Arsenal?

FELICITY

GPS shows that they are already there, but Roy is not answering his radio.

Arrow passes an intersection, he grabs his bow and shoots an arrow on the traffic light.

A small electromagnetic pulse disables the light, causing several minor accidents as the Arrow passes.

The police car crashes in the intersection.

POLICE SCANNER

(filtered)

He is getting away on second avenue heading downtown.

INT. POLICE STATION - NIGHT

The precinct is very busy with people hurt, phone calls, very chaotic. Detective Lance is talking on the phone.

LANCE
Got it. Thank you.

He hangs up the phone as a POLICEMAN comes to talk to him.

POLICEMAN
Detective. The Arrow was just seeing speeding to downtown causing several traffic accidents.

LANCE
Damn. Did hell break loose all at once in this city? We have a problem at the Opera House. Possible hostage situation.

POLICEMAN
We have a lot of calls coming in Detective. What should I do?

LANCE
Where is Oliver Queen?

POLICEMAN
He is still waiting on the interrogation room.

LANCE
Don't take your eyes off him. We are going to keep him until we can.

POLICEMAN
Roger that, sir.

The Policeman goes back to the surveillance room, where the image of Oliver Queen still showing.

Lance takes his jacket and leave.

INT. OPERA HOUSE / UNDERGROUND PARKING - NIGHT

Diggle and Arsenal enter through the big metal doors and find the white van, unloaded.

Suddenly, one of the Bandits shoots and breaks the van window.

Diggle and Arsenal hide behind pillars.

The Bandits, now everywhere start to shoot at them.

ARSENAL

See now what I had to deal with earlier?

DIGGLE

We can't waste too much time on those guys. We have to keep pushing in.

ARSENAL

It's nice of you to say. Anything else?

DIGGLE

Just push.

Diggle and Arsenal start returning fire.

INT. OPERA HOUSE - NIGHT

Phillip is upstage with the detonator in hand.

PHILLIP

I want you all to register this historical moment, when the oppressed people finally start to fight back the oppressors.

The crowd panics as some people start filming with their phones.

INT. ARROWLINE TUNNEL - NIGHT

Felicity keeps working on her computer when another monitor start showing the news.

NEWSCAST

What was supposed to be a charity concert turned out in a hostage situation when radicals from the group called Green War took control of the Opera House and are now threatening the public. We have live feed from outside the Opera house.

The image shows an helicopter footage of the opera house.

FELICITY

It's on the news. We have to act now.

EXT. OPERA HOUSE ENTRANCE - NIGHT

Some ARMED BANDITS guard the opera house. All the traffic and news van has already fled the scene. They point their weapons, ready to open fire.

A motorcycle NOISE is heard from the distance, it's getting louder.

The Bandits ready their triggers when...

An EMPTY BIKE cruises in front of the opera house.

The bandits open fire, causing the bike to fall and crash against a car, sounding the ALARM.

When they finally stops shooting, a Green Arrow hits the ground in front of them. A few seconds later, a bright FLASHBANG explodes, blinding the bandits.

When they start to shoot blindly, the green arrows take them down one by one.

When they are all down, the Arrow reveals himself. He shoots an Arpel Arrow on the roof and climb the Opera House.

INT. OPERA HOUSE / UNDERGROUND PARKING - NIGHT

The Bandits are down. Diggle and Arsenal pass the door into the Backstage area.

INT. OPERA HOUSE / BACKSTAGE - NIGHT

Diggle knocks on the dressing room door. A BANDIT opens the door.

Diggle pulls him out and hit him in the head.

The second bandit shoots through the door, one of the bullets hits Diggle in the chest, over his bulletproof vest. Diggle fall down with the impact.

Diggle aims at the door and when the bandit opens, a single shot on the shoulder makes him drop his weapon.

Diggle stands up and take the Bandits guns. He is still alive, but unconscious.

INT. OPERA HOUSE / DRESSING ROOM - NIGHT

Diggle enter the room to see the cast and crew still scared on the ground.

DIGGLE

Everything is okay people. I'm here to take you out. Let's move.

The hostages start to get up, following Diggle out.

INT. OPERA HOUSE / BACKSTAGE - NIGHT

Arsenal climbs on the catwalk where he can oversee the stage.

He can see Phillip making his speech. He reaches down his quiver. He has a single arrow left.

He arms his bow and points straight to Phillip's head. He taps his ear, turning on his radio.

ARSENAL

Felicity, I have the bomber on my sight. I'm gonna take him down.

On the other side, Felicity talks nervously.

FELICITY

Do not engage. Do not engage. Wait for Oliver.

ARSENAL

We may not have a choice.

Arsenal taps his ear again, turning off his radio.

He draws his bow, ready to fire.

INT. OPERA HOUSE - NIGHT

Phillip is finishing his speech on stage.

PHILLIP

When your internal organs start to liquify, and your blood starts to boil in your own bodies, that's when you will feel the weight of your damage from all those years of poisoning our water deposits. That's when you will have your surrender. When you suffer what we have suffered.

He closes his eyes and when he is about to press the button...

THWIKT! A green arrow hits the ground with a small EMP blast just in time to neutralize the trigger.

The detonator clicks on Phillips fingers but nothing happens.

Next, more arrows hits him on both arms, pinning him against the tree backdrop.

Phillip, arms open, with one arrow on each arm, like he is crucified. The last hug he ever gave in a tree.

About the same time, Arsenal's red arrow misses Phillips head for inches, and hit the ground.

The crowd doesn't know what to do when they hear the DOORS BEING UNLOCKED.

Diggle appear on the door.

DIGGLE

It's clear people. Let's get out of here!

The crowd start running in panic.

EXT. OPERA HOUSE ENTRANCE - NIGHT

The hostages start running out on the streets. Thea and Luke are being pushed by the crowd.

One of thea's heels break and she falls on the ground. It's just for second, but it's enough so she loses sight of Luke.

THEA

Luke? Luke?

Luke follow the crowd, without realizing that Thea is not behind him. When he reaches a distance, henotices that he is alone.

He looks around, scared, when a patched up bloody hand grabs him by the jacket. It's Carl.

CARL

I knew I would find you, you little prick. Now let's make sure you never run away again.

Carl grabs Luke and drags him down the street, to a dark alley. Luke tries to fight him, but he can't.

From a distance, Thea finally sees Carl taking Luke into the Alley. She takes off her shoes and runs after them.

EXT. BACK STREET - NIGHT

Carl drags Luke by the arm, followed by his HENCHMAN.

Luke keeps fighting trying to free himself.

CARL

We can do this the hard way, kid.
Believe me, it won't be nice.

THEA (O.S.)

Leave him alone!

Carl turns back to see Thea, standing heroic down the alley.

THEA (CONT'D)

Let him go, now.

Carl laughs. The Henchman joins him.

CARL

You are pretty sassy for a little
girl. What you gonna do princess?

Thea steps into the light, revealing her face. Carl recognizes her.

CARL (CONT'D)

Wait a minute. You're no princess.
You're a Queen. Thea Queen, am I
right?

THEA

If it's money that you want, we can
definitely work something out, just
don't hurt the boy.

CARL

I know you're gonna pay, princess,
unless you wanna receive this kid
in pieces for the next two years.

THEA

Please don't. I'll give you
whatever you want.

The Henchman walks towards Thea with lust on his eyes. He touches her hair. She flinches.

CARL

I think we can work something out.

The henchman grab he hair. It hurts her, but before he can do anything else...

THWIKT! A green arrow crosses his shoulder making it crack when he hits the ground screaming.

HENCHMAN

AAHHHHH!

Carls pulls a gun.

Thea screams.

THEA

Nooooooooo!

Carl points the gun to Thea.

Before he can shoot, he feel the arrow piercing his liver. His eyes close on the impact.

He still shoots, but misses Thea, who ducks.

Arrow ready another shot, but he stops for a second.

Carl look down. He sees a broken arrow inside his guts, being held by Luke's tiny hands.

Luke looks Carl in the eyes and twist the arrow inside him, just like he learned.

Carl tries to point the gun at luke, but...

THWIKT! Another Arrow hits him on his good hand, making him drop the gun and fall to the ground.

As Carl's eyes slowly closes, Luke observe him with a blank expression. His hands and face dirty with blood.

Thea runs, embracing Luke against her chest, turning him away, but Luke peaks, He keeps watching.

Thea looks up to the roofs looking for the Arrow, but he's gone.

She holds luke tight, crying.

INT. POLICE STATION - NIGHT

Detective Lance walks fast into the station, that is still very busy. He looks pissed.

The Policeman go great him again.

POLICEMAN
Hello Detective.

LANCE
Where the hell is Oliver Queen?

POLICEMAN
He is still here, Detective. I've been watching him all night.

The policeman points to the monitor showing that Oliver is still there.

Lance storms trough the busy corridor to the interrogation room and opens the door.

INT. INTERROGATION ROOM - NIGHT

Detective Lance storms in the room.

Oliver Queen is sitting there, He looks at the detective while discreetly locking on his handcuffs.

OLIVER
About time, Detective. What the hell is going on?

Lance walks to Oliver. He is really pissed. They exchange looks for a second until Lance goes for his pocket and come up with a key. He opens Oliver's cuffs.

LANCE
You are free to go, Mr. Queen.

Oliver stands up. He and Lance stare at each other for a minute, like two alpha dogs.

OLIVER
Is that all?

LANCE
Would you like to press charges against me or one of my officers?

OLIVER
I have no interest in going against
the police, Detective, believe it
or not.

Oliver walks out the room.

INT. POLICE STATION - NIGHT

Oliver gets to Lance's desk. Thea and Luke are there, waiting
for him.

Oliver approaches slowly, looking at Luke.

Oliver
Hi.

THEA
Hey.

OLIVER
How are you feeling?

THEA
I'm okay. This is Luke.

Thea and Oliver exchange looks. They don't need to say a
word.

OLIVER
Hello Luke. My name is Oliver.

Luke just stares at Oliver. He reaches and touches Oliver's
face.

Thea gets emotional with the scene.

OLIVER (CONT'D)
C'mon. Let's go home.

INT. QUEEN MANOR / OFFICE - DAY

Oliver sits on what was once his father's chair. Felicity
gives Oliver a brown envelope.

FELICITY
I thought you should be the first
to know.

Oliver opens the envelope. It's the results for a DNA test.
He reads it carefully.

OLIVER
I'm not the father.

FELICITY
Looks like you dodged another
bullet.

Oliver takes a beat.

FELICITY (CONT'D)
You look disappointed.

OLIVER
I'm not. I'm just thinking about
the boy. This kind of experience
can change you for life.

Felicity sits down and take Oliver's hand.

OLIVER (CONT'D)
Everything I've done since I've got
back from that island was trying to
correct the mistakes of my family.
This made me realize that Family is
the one thing that I can never
have.

FELICITY
You have us. Thea, Roy, Diggle...
me.

They exchange looks for a moment.

FELICITY (CONT'D)
You're not going to do this
forever. Sooner or later you'll
have to retire the bow... right?

OLIVER
Let's not think about that right
now. Let's see how Luke is doing.

INT. QUEEN MANOR / LIVING ROOM - DAY

Thea and Luke are sitting on the living room. A couple of
POLICE OFFICERS stand by the door with a woman in a brown
suit, a CUSTODY OFFICER and DETECTIVE LANCE.

THEA
How are you feeling?

Luke doesn't answer.

THEA (CONT'D)
 You know. I lost my dad too. And my
 mom. I miss them so much.

Luke still doesn't speak.

THEA (CONT'D)
 You know. Whatever happens, You can
 always come to us.

Luke looks at Thea. His eyes are distant and intense.

Oliver and Felicity walk in the room.

Thea looks at Oliver with hope, but he just shake his head
 without saying a word.

THEA (CONT'D)
 So, what happens now? I mean, with
 him.

LANCE
 Well, he has an uncle in Coast
 City. He is ready to take him in.

The CUSTODY AGENT approaches.

CUSTODY AGENT
 We should get going.

OLIVER
 Excuse me Miss. Can I talk to you
 for a second?

The Custody nods and they both leave to the other room.

EXT. QUEEN MANOR - DAY

Thea and Oliver watch while the Custody Agent take Luke
 inside her car. Luke gives Thea a last look before entering
 the car.

Thea cries, Oliver embraces her.

The car drives away with the police vehicles.

THEA
 What did you tell her?

OLIVER
 I wanted to make sure that his
 future is covered.

THEA
What do you mean?

OLIVER
A trust fund, for when he turns 21.

THEA
I was hoping we would be a family
again.

OLIVER
We are. This is not the end. The
Queens will go on.

THEA
Not if it depends on you, Mr.
Bachelor

OLIVER
What about you and Roy?

THEA
It's complicated.

OLIVER
It doesn't have to be. Give him a
break. He's a good guy.

THEA
Wow, who are you and what did you
do with my big brother?

Thea's cell phone rings. It's Roy.

OLIVER
You should talk to him.

She hesitates, but takes the call.

THEA
Hi...

She walks down the steps, Oliver watches her like loving
brothers do.

Felicity comes from inside the house. She looks at Oliver, he
smiles.

Oliver takes Felicity's hand.

Diggle comes from the house and puts his hands on Oliver's
shoulders. Oliver looks at him.

The whole "family" together

FADE OUT.

THE END