

ARROW

"Fleeting"

Spec episode: between episodes 14 & 15, season 1

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PREVIOUSLY ON ARROW

Oliver confronted his mother as the Hood, but let his guard down and was shot. Injured and in need of medical attention, he revealed his identity to Felicity Smoke. She and Diggle managed to restore Oliver to health. Felicity joined the team in order to find Walter Steel and help fight crime. She also made it clear that she didn't approve of killing.

In the flashbacks to Oliver's time on the island, Oliver and Slade attempted to escape. Slade told Oliver that if they tried to rescue Yao Fei as well, they would lose their chance to get off the island. Oliver remained loyal to Yao Fei, and although he said he wouldn't, Slade came to Oliver's rescue. In the process, Slade was shot in the arm, but seemed to be recovering from the injury just fine.

TEASER

EXT. STARLING MUSEUM OF ART - NIGHT

All is quiet outside the museum.

SECURITY MONITORING ROOM

DANNY, a security guard, sits in front of a dozen video feeds. The cameras are slowly turning back and forth. We see two guards, MIKE and JIM, walking through the exhibits.

MUSEUM FLOOR

A guards walks past, and we see a door labeled "Emergency Exit". After the guard is gone, the door opens a crack.

EXIT HALLWAY

Five men are jammed into the hallway. One is peeking out the door. They are all dressed for a heist, and four of them carry AK-47s. Their masks are black, with a zig-zag yellow line around the top like a crown. They are THE KINGS.

The man peeking out the door is DON, the leader.

DON
(to the man beside him)
Okay, it's clear.

The man standing beside him is TEMPLE FUGATE, who does not have a gun. Temple puts a hand on the door as if to open it, then looks at his watch, and waits.

DON (CONT'D)
What the hell are you waiting for?

TEMPLE FUGATE
Patience.

We see and hear Temple's watch ticking. As it ticks, he quietly taps his finger on the wall in synchrony. Then, he pushes the door open and starts walking.

MUSEUM FLOOR

Temple crosses the room. He's moving fast but never running. Without looking at the security camera, he stays perfectly in their blind spots.

CUT TO:

SECURITY OFFICE

Danny continues to watch

THE MONITORS

We see nothing and no one. Except maybe that shadow,
Or that glimpse of arm as Temple sneaks through.

MUSEUM FLOOR

He starts and stops in seemingly random places, never needing to check on where the cameras are or where they're pointed.

At one point, he stands behind a large sculpture, and Mike walks right by him.

Temple remains perfectly still. After Mike passes, Temple moves.

ON THE SECURITY MONITOR--

Mike enters the frame of a camera, but there's nobody else.

MUSEUM FLOOR

Finally, Temple reaches a room labelled "Staff Only" and enters.

STAFF ONLY ROOM

The room has a fuse box. Temple opens it, finds a specific switch, and flips it.

MUSEUM FLOOR

The lights on the cameras all turn out, and they stop rotating.

SECURITY MONITORING ROOM

All of Danny's screens go black.

DANNY
What the hell?

Danny grabs his radio.

DANNY (CONT'D)
(into the radio)
Hey, anybody know what happened to
the cameras?

MUSEUM FLOOR

Jim is about to respond into his radio. A King suddenly runs up and bashes him in the head with the butt of his rifle. We hear another such altercation off screen. Mike is down too. The Kings rush further on.

DANNY (V.O. VIA RADIO)
Mike? Jim?

SECURITY MONITORING ROOM

DANNY
(into radio)
Hey, is anybody-

The door crashes open, and a King steps in. Danny stands, unarmed. The King shoots him twice in the gut, and Danny falls against the opposite wall.

We see Danny's POV through the doorway as the Kings start grabbing art and jewels from the displays outside. Temple Fugate steps into view, looking at Danny briefly without any concern. As Danny falls unconscious and the view goes black, the last thing we see is Temple checking his watch.

INT. HOSPITAL STARLING GENERAL - ER - NIGHT

Danny is in a hospital bed, wrapped in bandages and hooked up to machines. He slowly opens his eyes. A person standing over him coming into focus. The person is DIGGLE.

DIGGLE
Hey Danny. Welcome back.

DANNY
(very weak)
Hey Dig. What happened?

As Danny speaks, Dig waves to get the attention of a NURSE, then turns back to Danny. The nurse checks the machines as they talk.

DIGGLE
What happened is you took two rounds in the stomach. Doctors say they nearly lost you in surgery.

DANNY
(going back to sleep)
Crazy bastard just started shooting.

We see DETECTIVE LANCE approach Danny's bed. He and Diggle see each other.

LANCE
Oh, Mister Diggle.

DIGGLE
Detective Lance.

Lance looks around.

DIGGLE (CONT'D)
Mr. Queen isn't here, if that's what you're wondering.

LANCE
Really? Too bad.
(addresses the nurse)
Is Mr. Walker awake enough to answer some questions?

NURSE
I'm sorry, but he should really get some more rest. We'll let you know when he's feeling a bit stronger, Detective.

Lance and Diggle step away. The nurse closes the curtain around Danny.

LANCE
So, how do you know Mr. Walker?

DIGGLE

Danny's an old army buddy. He put me down as his emergency contact. Any word on the thugs that did this?

LANCE

Oh, they're a local crew of charming low-lives called "The Kings". Used to be considered amateurs; ripping off liquor stores and nearly getting caught on a warehouse job. Then, couple weeks ago, they pull off a high-stakes heist on a bank. Now this.

DIGGLE

Any idea what's made them so sharp all of a sudden?

LANCE

Nope, and if I'm gonna have people keep calling me "detective" I'd better go figure it out. I hope your friend recovers okay.

Lance walks away. The nurse steps back up to Diggle.

NURSE

He'll be just fine.

DIGGLE

Thanks.

NURSE

Maniacs with machine guns. I hope the cops can actually catch these guys before they shoot anyone else.

The Nurse goes back to her work, leaving Diggle alone.

DIGGLE

Well, if they can't, I think I know someone who can.

EXT. SKYSCRAPER HELIPAD - STARLING CITY - NIGHT

Three men in suits are running toward a helicopter. Two of them are holding guns, the other has a briefcase, JONATHAN SIMONS.

JONATHAN SIMONS

Get the chopper started!

An arrow hits one of the men in the leg, causing him to drop his gun and fall in pain. The other armed man turns and takes aim, but he takes an arrow in the arm before he can shoot. He also falls, disarmed. Jonathan Simons cringes in fear against the helicopter.

ARROW (O.S.)
Jonathan Simons,

We see the HOOD pulling back another arrow.

ARROW (CONT'D)
You have failed this city!

CUT TO THE TITLE
GRAPHIC: ARROW

END OF TEASER

ACT I

INT. THE HOOD'S HIDEOUT - NIGHT

Diggie and FELICITY are at the computer. Oliver enters the room in his green gear.

DIGGLE

How'd it go with Simons?

OLIVER

The Hood paid a visit, and the ultimatum was delivered. A few guards are going to need hospitalization.

FELICITY

So, this wasn't a uh, death-by-arrow kind of visit? Mr. Simons isn't going to die?

OLIVER

That depends on what happens between now and midnight tomorrow. I want you to monitor his company's financials; make sure he returns all his ill-gotten money to where it belongs.

DIGGLE

Great. So, while the white-collar roast is in the oven, what say you take a look at something that's a little more street-level?

Diggie pulls up a video clip on the computer.

ON SCREEN

It's the security footage from the museum when the Kings shot Danny.

DIGGLE (CONT'D)

My friend Danny nearly died tonight. This is him, working his shift five hours ago. This is the footage he was watching, and everything looks fine. Until,

We see the Kings rush in.

DIGGLE (CONT'D)
This happens.

We see Danny shot in the footage.

FELICITY
Oh my god.

DIGGLE
They're called The Kings. They've been bad news for a while, but now they're taking a violent step up from small-time crime to serious heists. Still have no idea how they got past all that security. A lot of people could end up getting hurt if someone doesn't stop these guys, Oliver. And I seem to recall a certain card-themed gang getting the Hood's attention a while back, so...

We see Oliver's face. He has been staring intently at the footage.

OLIVER
It wouldn't hurt this city to have one less armed gang. I think the Hood can spare the time.

Oliver reaches to the screen and points to Temple Fugate.

OLIVER (CONT'D)
This one. He's not like the others.

DIGGLE
Yeah, I noticed that. He's running at a way lower temperature than the rest of these maniacs. Figure he's what's got them working like such professionals.

OLIVER
He may also be the key to finding them. New members change routines and can bring attention.
(to both Diggle and Felicity)
Do some more research on the Kings, their patterns in the past, new behaviors, and any new criminal talent that might be in town. I've got to go check on my family.

Oliver starts to walk out.

OLIVER (CONT'D)
And keep an eye on the roast.

FELICITY
What? Oh yeah: Simons. We'll uh,
cook 'em good. Serve 'em on a
platter. Food analogy thing. Uh,
Oliver?

Oliver turns around to address her.

OLIVER
Yes, Felicity?

FELICITY
Do these armed robber guys get the
ultimatum treatment?

OLIVER
I give everyone a chance to do the
right thing if I can. But I'll be
honest, these guys...

Oliver looks at the screen.

ON SCREEN

We see Danny get shot again.

BACK TO OLIVER

Oliver turns to leave.

OLIVER (CONT'D)
They're probably not interested in
second chances.

END OF ACT I

ACT II

EXT. QUEEN ESTATE - DAY

The Queen Estate is surrounded by DOZENS OF BODYGUARDS. Oliver pulls up on his motor cycle. As he steps off and takes off his helmet, he looks around in disbelief at the insane level of security.

INT. QUEEN ESTATE - ENTRY HALL

Oliver steps inside. There are MORE GUARDS throughout the interior as well. DOOR GUARD greets him.

DOOR GUARD
Mr. Queen. Welcome home, sir.

OLIVER
Thank you. Is my mother here?

DOOR GUARD
In the living room, sir. Mr. Merlin and his guest are visiting.

LIVING ROOM

Oliver walks in to find TOMMY MERLIN, LAUREL LANCE, THEA QUEEN and MOIRA QUEEN. The women are seated, Laurel and Moira talk. Thea is staring at nothing, completely bored. Tommy is standing beside them.

OLIVER
Ah, "Mr. Merlin."

TOMMY
Hey, Oliver.

Oliver and Tommy hug briefly. Laurel and Moira stand up.

OLIVER
What brings you guys by?

MOIRA
Laurel and Tommy were just here to check up on me. It's very sweet of you. You must send your father my best.

TOMMY
I will, Ms. Queen.

MOIRA

I uh, don't see Mr. Diggle with you.

OLIVER

I gave him the day off.

MOIRA

Well, get him back. After my attack, I've decided we all need to be more careful. In particular, Oliver, I'd like us all to leave the house less.

THEA

Or not at all.

Awkward silence.

OLIVER

Have you been out at all, Mom?

MOIRA

I can manage things just fine from here, Oliver. I see no need to take any unnecessary risks. In any case, I want to thank you both again for coming by.

LAUREL

It was no problem, Ms. Queen. See you later, Thea.

THEA

Uh-huh.

Oliver, Tommy and Laurel walk out. Moira starts talking business to one of the bodyguards. Oliver hangs back a bit to talk to Laurel alone.

OLIVER

It really is nice of you to come by. Mom has been so preoccupied with security after the vigilante attacked her. I didn't realize she'd taken it this far.

LAUREL

It's no problem, really. I'm just glad she's okay.

OLIVER

Is there another reason you came by?

LAUREL

I guess, I mean I never asked her directly, I don't want to bring up a bad memory, but I was wondering about the vigilante. The people he's attacked so far, they're thieves, monsters. I should know; I've taken some of them to court. Don't get me wrong, I know he's dangerous. But for him to attack your mom, Moira, this wonderful, loving person. I guess I was just hoping to somehow make sense of it.

OLIVER

Well, personally, I think he made a mistake.

INT. THE HOOD'S HIDEOUT - DAY

Diggle and Felicity are bent over computers.

FELICITY

Any stunning revelations yet Dig?

DIGGLE

Not exactly. The police files on The Kings are pretty sparse.

FELICITY

Well then Felicity takes the gold: check this out. No one was sure how the Kings switched off the power to the security cameras without crossing through them to begin with to flip the switch, right? The whole chicken-egg, paradoxy thing?

DIGGLE

Right.

FELICITY

Well, look carefully.

Felicity points to one of the camera views, at a point on the floor.

FELICITY (CONT'D)

Wait for it, wait for it, and--

We see Temple's shadow briefly cross through the frame.

DIGGLE

What the?

FELICITY

Yeah. And a little bit later, right
after this guard walks by,

As she points to the edge of another camera view, we see just
a sliver of Temple enter the frame for a second.

DIGGLE

Woah, woah, woah, wait a second.
This guy walked through all these
rooms with a dozen security cameras
and two guards, and he stayed in
their blind spots the whole time?

FELICITY

Pretty cool huh? And I figure, this
guy couldn't have possibly just
walked in there and got it right
the first time. I mean, unless he's
Solid Snake or something. So--

DIGGLE

He must have known the security
layout in advance. Our guy's an
inside man, and, apparently, a
master of timing.

INT, SUNRISE INVESTMENTS BANK, DAY

We see a clock on the wall. Then, a hand rises into frame,
pointing to the clock.

TEMPLE FUGATE (O.S.)

Time.

We cut further back. The hand belongs to Temple Fugate, who
is addressing a bunch of BANK WORKERS sitting at a conference
table. The MANAGER sits closest to Temple. Temple is dressed
professionally and pristinely, with his signature round
glasses on. The workers are the congregation, Temple is the
preacher, and the clock is God.

TEMPLE FUGATE (CONT'D)

Time is everything. Time is life,
time is money, and most
importantly: time is fleeting.

AT A CLERK'S DESK--

A MALE CLERK sits at his desk, stressed as he tries to do paperwork faster than normal. Temple is standing behind him, unseen but very much on his mind. Temple is tapping his finger every second as he watches.

TEMPLE (O.S.)
Every second not spent well is a
second wasted.

SERIES OF SHOTS--

Temple oversees several other WORKERS. He is always tapping his finger; against his thumb, on a table, wherever. In the background, the manager is frequently watching with approval.

TEMPLE (O.S.) (CONT'D)
We always look back for seconds we
lost, we always look forward for
seconds we can use, and we never
waste time.

AT ANOTHER CLERKS' DESK--

A FEMALE CLERK sits at her desk, pretending with a colleague that she is getting someone a loan. Temple is standing behind her. As she takes out a form from her desk, he interrupts.

TEMPLE FUGATE
You knew he was going to need that
form. You should have got it out
earlier when he was fumbling with
his ID.

IN THE HALLWAY--

Temple stands by a window. Over his shoulder we see an alleyway.

There is distinctive graffiti on the wall (this will help remind the audience of the alleyway later), and a manhole (which will be important later).

He looks back up.

We now see where Temple stands, in the hall. He is keeping tabs on a man walking by with files, apparently resting against the wall to conceal his interest in the scene outside.

TEMPLE FUGATE

The client is waiting. You walked
the long way to the printer. Tick
tock tick tock.

The man grudgingly walks faster.

OFFICE--

CLOSE ON--

A pen touches paper as a signature is finished.

We now see MALE CLERK signing it, in another practice
transaction at a desk. Temple, overseeing, nods as the
practice transaction is completed.

TEMPLE FUGATE

Good. That's a record.

The employees are relieved.

TEMPLE FUGATE (CONT'D)

Tomorrow, we'll do it faster.

The employees are annoyed, but quiet about it.

INT, SUNRISE INVESTMENTS BANK, DAY

We see the manager shaking Temple's hand at the exit.

MANAGER

Really appreciate all you're doing
for us, Mr. Fugate.

TEMPLE FUGATE

Well, we still have more work to
do.

INT. SUBWAY STATION PLATFORM - DAY

Temple is standing with many other people on their way home
after a day's work. A clock is visible over his head. He is
tapping his fingers together, tracking the seconds.
Throughout the following scenes, we hear a clock ticking over
the noise of the world in perfect synchrony with Temple's
tapping.

Temple is always alone, stoically counting the seconds.

INT. SUBWAY CAR - DAY

Temple is sitting, tapping his finger on his knee. The digital display above the passengers shows the time.

INT. PHARMACY

Temple waits for the PHARMACIST to bring him a prescription, tapping on the counter. Another clock is visible overhead.

INT. SUBWAY CAR - DAY

We see him on another car briefly.

INT. - STAIRWAY - TEMPLE'S APARTMENT BUILDING - NIGHT

Temple walks up the final steps to his door. He inserts his key, and as he turns it, the ticking sound stops.

INT. TEMPLE'S APARTMENT - NIGHT

This home is a contrast between dull efficiency and colorful artwork. Bright, vivid paintings lie all around. As Temple walks in, we see the PAINTER. She is a woman a bit younger than Temple, sitting at her easel. She is JULIA, Temple's sister.

JULIA

Hey, Bro.

Temple kisses her on the head as he walks past.

TEMPLE

Hey, Sis.

Temple goes to a table by the wall, putting down things like his keys, and the bag from the pharmacy.

TEMPLE (CONT'D)

I picked up your prescription.

JULIA

Thanks. And sorry as always. I know that stuff isn't cheap.

TEMPLE

Don't you worry about it. What are you working on?

JULIA

Oh, nothing great. It was a gallery item in my head when I started, now it might go nicely in someone's bathroom.

Temple's phone rings. He answers it.

TEMPLE

(into the phone)
Hello?

DON (V.O. VIA PHONE)

We're all ready for tonight.

TEMPLE

(into the phone)
All right. I'll be there.

Temple hangs up.

TEMPLE (CONT'D)

I'll be out late again tonight.
I've got work to do.

EXT. THE ISLAND - SLADE'S PLANE, DAY

Establishing shot of the plane

INT. THE ISLAND - SLADE'S PLANE

Oliver is sleeping. SLADE walks up and whacks him on the head with the side of his sword.

SLADE

Rise and shine, kid. It's another beautiful day in hell.

Oliver gets up slowly. Slade sharpens his sword and gets other equipment ready.

OLIVER

Oh, god. Do you really need to wake me up like that? Or at all?

SLADE

I don't know what kind of hours a billionaire playboy keeps, but there's no sleeping in here. Now come on.

(MORE)

SLADE (CONT'D)

We've got a perimeter to check, combat training, exercise, and I'm throwing in a bit of resource acquisition to the schedule. Two people hunting is better than one.

OLIVER

Yeah, look, that all sounds great, but I think I need to take a day off.

SLADE

Oh, yeah sure, that's fine. Would you like me to bring you breakfast in bed? Maybe fluff your pillow for you?

OLIVER

If you could have a cheeseburger and a bottle of Merlot sent up, that would be great too.

Slade grabs Oliver and pulls him to his feet, face to face.

SLADE

There are no days off on this island! In case you haven't noticed, the danger is constant. You think the wilderness, or Fyers and his men are going to take a day because they woke up a little tired? You need to begin every day here asking yourself one question kid: "How do I survive?"

Slade lets Oliver go and tosses him a bag.

SLADE (CONT'D)

Now come on. Breakfast isn't going to serve itself.

EXT. THE GLADES - KINGS AUTOSHOP - EVENING

The Kings have a hideout in an auto shop. We see Temple step inside.

INT. KINGS AUTOSHOP

The Kings are getting ready for tonight's job, preparing weapons and gear. LARRY, the more technically adept one, is working with explosives and timers on a work bench.

TEMPLE

Gentlemen. I see we're on schedule tonight.

Don is checking his rifle.

DON

Yeah, relax, man. We've got it covered.

LARRY

Hey, Clock King! Whipped up an extra something special for ya.

Larry tosses Temple a mask. Temple examines it. It is the same as the others: black with eye holes and the yellow "crown". What makes it different is a white clock face painted on the face.

TEMPLE

Cute.

Larry laughs.

DON

You're a real artist, Larry.

Larry puts the last bomb in his bag, and everyone is ready to go.

TEMPLE

All right, let's go.

EXT. THE GLADES - ROOFTOP - NIGHT

The Hood is standing on the roof, looking down at the city.

FELICITY (V.O. VIA THE HOOD'S
EARPIECE)

Oliver, you there?

OLIVER

(into microphone)
What have you got?

FELICITY

The alarm system at the Starling
First Bank at 30th and Kipling is
showing a break in.

Oliver freeruns down the side of the building to his motorcycle, puts his helmet on, and guns the engine.

FELICITY (CONT'D)

Police response time in that area
is pretty slow. If you head out
now, you should have a few minutes
before they show up.

OLIVER

More than I need.

The bike zooms away.

EXT. THE GLADES - OUTSIDE STARLING FIRST BANK

All appears quiet outside the bank.

INT. LOBBY - STARLING FIRST BANK

All the Kings and Temple are in their masks. The bank has a large waiting area, a shallow counter for the tellers, and a vault in back. The front wall is entirely glass. Two of them are emptying the vault. Don is the lookout in the waiting area. Larry attaches a timer to a panel under the counter, on the teller's side. Temple stands over him.

TEMPLE

Is the partition rigged?

Larry's timer lights up "3:00" and starts to tick down.
2:59...2:58...

LARRY

Yeah. We're set.

Temple checks his watch.

TEMPLE

All right. Switch to unloading.
We're behind schedule, people. Tick
tock tick tock.

DON

(scoffs)

Like anyone's gonna show up.

There's a noise from outside. Don spins with his rifle up. He walks to the front door, looking outside for what made the noise. Just as he concludes it was nothing and relaxes, the Hood swings down from the roof, through the glass and into Don.

The other Kings react. Larry, still close to Temple, takes aim. The Hood shoots an arrow and gets Larry in the arm. Larry yells and falls back, knocking over Temple.

Temple hits the ground, and his glasses break. One lense is still intact. As we hear machine gun fire, he discards the broken glasses, pulls a fresh pair from his pocket, and gets up.

King #3 is desperately trying to load up money as King #4 fires at the Hood over the counter. The Hood ducks, disappearing. King #4 goes up to the counter, aiming over it, and is pulled out into the waiting area. Don, King #4 and the Hood are in melee, and the Hood is close to beating them both.

TEMPLE (O.S.)

Stop!

The Hood turns with an arrow ready, but freezes.

We see Temple. He is holding up one of the explosives, with his finger on the trigger. The timer reads "0:01". He walks toward the counter, holding the bomb over it into the waiting area.

TEMPLE (CONT'D)

The timer doesn't start until I let go. If you intend on killing me, it had better be the last thing you intend on doing.

The Hood is calm, and Temple is stone cold. Don and King #4 are on the ground, struggling to get up.

DON

Dude, are you crazy?!

TEMPLE

Get over the counter and get the bags.

Don and King #4 start to move. Don goes for his weapon.

TEMPLE (CONT'D)

Forget the guns. Just get moving. Now.

Don and King #4 manage to crawl over the counter, leaving Temple and the Hood to face off alone while the Kings get ready to flee.

TEMPLE (CONT'D)

I have so say, this is quite a surprise. I never factored you into the equation.

OLIVER

Shoot innocent people in this city, and you should always factor me in.

TEMPLE

Noted.

ON THE KINGS--

They are against the far wall, and Larry is doing his best to attach explosives to it with one hand. The others are standing by with bags of money.

DON

Come on, hurry up!

Back to the Hood and Temple.

Below the counter, we see Temple tapping out seconds, synchronized with the timer Larry installed earlier. It has less than a minute left.

OLIVER

The police will be here soon.

TEMPLE

Of course they will.

OLIVER

Neither of us benefits from their arrival. So what exactly is your plan? Because the way you're going now, even if you escape, you're likely to end up dead.

TEMPLE

It doesn't matter.

TWO POLICE OFFICERS rush in through the hole in the glass wall.

POLICE OFFICER #1

Drop your-, oh god.

As the officers see the bomb, they both stop, lowering their weapons.

TEMPLE

I'm already out of time.

Oliver realizes what's about to happen, and spins around, running at the officers. Temple drops the bomb and pulls his arm back.

The timer below the counter hits zero, and a partition swoops up from the counter, sealing off the waiting area from the rest of the bank.

Oliver bull rushes the two officers and all three of them go flying out the bank just as the explosive goes off.

OUTSIDE--

Oliver pushes himself up. The two officers are banged up, but alive. Oliver looks back at the bank, seeing the blasted room and the partition, still intact.

END OF ACT III

ACT III

EXT. THE GLADES - OUTSIDE STARLING FIRST BANK - NIGHT

The police are all over the scene. The officers who interrupted the heist are sitting by an ambulance with EMTs examining them. Detective Lance is talking to them.

LANCE

And that was it? A few seconds,
Kings, Hood, crazy clock-face man
and blam?

POLICE OFFICER #1

Sorry, sir. It was just over so
quick.

LANCE

And the Hood, after he, well, ran
into you guys, what then? Where'd
he go?

POLICE OFFICER #1

Can't say sir, I blacked out.

Police Officer #2 nods.

LANCE

Terrific.

DETECTIVE HILTON walks up to Lance, and taps him on the
shoulder.

HILTON

You better see this.

ALLEY - STARLING FIRST BANK

The wall at the back now has a gaping hole in it, blasted
open by explosives. Lance and Hilton step into view.

HILTON

The explosion out front wasn't the
only one. They rigged the bank's
security partition to seal up when
the first responders arrived, then
they blasted their way out the
back.

Hilton points down the alley, where a few more officers are
standing.

HILTON (CONT'D)

Skid marks down the alley indicate an escape vehicle making a turn. If this is all because of one new member in the gang, he's just getting more out of control, Lance.

LANCE

Yeah, and just when I thought I had a handle on all the dangerous lunatics in this town. But I tell you this: this one just made it to the top of my list.

INT. THE HOOD'S HIDEOUT - NIGHT

Oliver sits without his shirt on. Diggle is behind him with medical paraphernalia pulling tiny bits of shrapnel out of Oliver's back. Felicity stands by the computers, watching. Oliver seems to be in no pain, just staring pensively at the floor.

DIGGLE

You are lucky to alive right now, Oliver.

FELICITY

Is he okay? I mean, some of those little bits of whatever are kind of not so little.

DIGGLE

The shrapnel is pretty mild, just bits of the bomb. If that had been a proper weapon that maniac had tossed at point blank range, Oliver would be getting scraped into a bag right now.

OLIVER

He's not a maniac.

DIGGLE

What?

OLIVER

I looked into his eyes when he dropped the bomb, Dig. There was more than just a lack of fear, or confidence in his ability to time it right.

(MORE)

OLIVER (CONT'D)

He's got the kind of certainty you get when nothing matters anymore. He said he's out of time; I think he's dying.

DIGGLE

You got all that from a look?

OLIVER

I've seen it before.

A beat.

OLIVER (CONT'D)

Felicity, can you take a look at medical records for people within Starling City and find everyone who's recently been diagnosed as terminal?

FELICITY

Uh, it might take a while to find all the data. But I mean, that's still probably going to be a bunch of people in an area this populated. What are we going to do, find every dying people in Starling City and put an arrow in their face?

OLIVER

This should help you narrow it down.

Oliver holds up Temple's broken glasses. Felicity takes them and examines them carefully.

FELICITY

A dying person is Starling City with this exact prescription. Yeah, that should definitely narrow it down.

EXT. THE ISLAND - DAY

Oliver and Slade are crouched in the woods. Oliver is trying to assemble a rabbit snare as Slade watches.

SLADE

Wrap it tighter. Too loose, and your quarry will shake free of the trap.

OLIVER
Oh, the rabbit will rabbit, huh?

Oliver laughs a little. Slade does not.

OLIVER (CONT'D)
You know, because it's--military
jargon, you know.

SLADE
Focus, please.

Oliver completes the trap.

SLADE (CONT'D)
All right, set it down. And cover
it.

Oliver does as told.

OLIVER
Okay, done. So what do we--

Slade takes a stick, puts it in the trap, lets it get caught,
and rips it free. The trap falls apart, and Slade is
completely unsurprised.

OLIVER (CONT'D)
Oh, come on. What rabbit is going
to be as strong as you?

SLADE
A creature fighting for its life
doesn't put in anything less than
one-hundred percent of its effort.
The rabbits know that. You could
afford to learn from them. Now make
another one.

Oliver starts working again. He sees Slade scratching at the
bandage on his arm, where he was shot. Slade seems very
uncomfortable with it.

OLIVER
Are you okay? You've been
scratching that a lot.

SLADE
I'm fine. Just concerned that I
might be collecting all the food
for myself and world's worst
hunter.

Slade stands up, tosses the wire used to make the traps to Oliver, and starts to walk away.

SLADE (CONT'D)

Do what you can with the rest of the wire. You'll need at least ten snares set up.

OLIVER

Wait, you're leaving me out here?

SLADE

Stay within sight of the plane and you'll be fine. Later, come back to check what you caught, if anything.

INT. QUEEN ESTATE - ENTRY HALL - DAY

Oliver walks in. Security is still everywhere. Thea holds her cell phone, arguing with a the DOOR GUARD.

THEA

They are two teenage girls that I have known for years, not bloodthirsty assassins.

BODYGUARD

I'm sorry ma'am, but they don't check out.

THEA

What are they going to do? Give me a deadly makeover?

BODYGUARD

I'm just doing my job, ma'am.

Thea storms off, past Oliver.

THEA

(to Oliver)

I'm sorry, but this is insane!

(into her phone)

I'm sorry, guys, looks like you better turn around; you're not making it past the gates. Unless you want to get sniped.

INT. QUEEN ESTATE - LIVING ROOM

Moira sits, reading a book. The shades are drawn and there are guards in the room. Oliver walks over and sits opposite her.

MOIRA

Still no Mr. Diggle, I see.

OLIVER

Family emergency.

MOIRA

Hm. Well, maybe you should think about taking one or two of these more reliable gentlemen with you if you go out tonight.

OLIVER

Mom, we need to talk.

Oliver looks around at the house and all the security.

OLIVER (CONT'D)

About this.

MOIRA

I've said it to Thea and a dozen other people Oliver: I don't see any downside in being safe.

OLIVER

You've shut yourself in before, Mom, when Walter went missing.

MOIRA

This is different. I was attacked. By a madman.

OLIVER

I know. And I'm not trying to diminish how truly frightening that must have been. But, this vigilante, he's been spotted a bunch of times over the past weeks. He's recovered from his injury, and he's going after more unscrupulous one-percent-ers and bank robbers, not prowling the estate or putting arrows in our walls. And someone like that, someone who runs around fighting men with guns with a bow and arrow, I don't think he's the type to just give up.

(MORE)

OLIVER (CONT'D)

Isn't it possible that he's just not after you? That he knows he made a mistake and the danger has passed?

Moira is listening, but she's uncomfortable, not making eye contact.

OLIVER (CONT'D)

I've recently had reason to think about life and how we spend it. If I knew I only had so long to live, what I would do. And I may not be dying, and I know I may not be the best herald of this message but, life is precious. And this, locked away and scared, I just can't believe that that's the best way to spend it.

Moira struggles to come up with an answer, still trying to avoid the topic.

MOIRA

Well, maybe you're right, Oliver. Maybe.

She goes back to reading.

Oliver nods, but his face shows defeat.

EXT. ALLEYWAY - THE GLADES - DAY

Diggie is dressed in street clothes, talking to a pair of unscrupulous looking MEN in an alley. We do not hear the conversation. He thanks them, gives them a wad of cash, and walks away. His phone rings.

DIGGLE

(into phone)
Felicity?

FELICITY (V.O. VIA PHONE)

Hey Dig. You find our elusive royals yet? The Kings, I mean, not Oliver's family. Hey, Kings vs. Queens. I just realized that.

DIGGLE

Not yet. I'm closing in on a lead.

INT. THE HOOD'S HIDEOUT

Felicity is at the computer.

FELICITY

Well then, Felicity takes another gold! I just found the gang's new member.

DIGGLE (V.O. VIA THE PHONE)

Really? That was fast.

CROSSCUT CONVERSATION

FELICITY

What can I say? The wonders of digitized medical records. It's like using Google. Except, highly illegal, and I've never googled criminal masterminds before. The Kings' mysterious leader is one Temple Fugate,

We see over Felicity's shoulder.

ON SCREEN

Temple's professional website is on her screen. There is a picture of him and text describing his business.

FELICITY (CONT'D)

An efficiency expert who has, surprise surprise, experience with "banks and other high-security work environments."

Diggle speeds up, heading for his car.

DIGGLE

Of course. That's how he knew the layout for the cameras at Danny's work.

FELICITY

Yep. And five months ago his HMO got back a lab test confirming Lymphoma. Oliver was right: he's dying.

DIGGLE

You know where he lives?

FELICITY

Yeah, I've got his apartment. I'll text you the address and meet you there.

DIGGLE

What? No!

FELICITY

Why not?

DIGGLE

Felicity, this guy is dangerous! He nearly blew Oliver to kingdom come.

FELICITY

It's a work day, he won't be at home. I mean, that's why you're going over there now, right? We'll just sneak on in, snoop around, and if we happen to find a computer that's password protected, well, then you'll be happy you brought along the awesome I.T. girl.

EXT. THE GLADES

Diggle is silent. He doesn't want to admit it, but he agrees with her.

INT. STARIWAY - TEMPLE'S APARTMENT BUILDING - DAY

Diggle approaches the door, with Felicity in tow. She has her laptop in hand.

DIGGLE

I still can't believe I brought you along.

FELICITY

Well, really it was me that found the place, so technically, I brought you.

Diggle pulls a lock picking toolkit out of his pocket, and starts to work on the door.

DIGGLE

Uh-huh. Keep a look out.

FELICITY

Yes, sir.

Felicity looks around while Diggle works.

DIGGLE

And just to be clear: the white
billionaire vigilante I work with
taught me how to do this.

FELICITY

(defensively, and louder
than they've been talking
so far)
Oh, I hadn't assumed anything.

DIGGLE

(hushed)
Keep your voice down!

JULIA (O.S. FROM INSIDE THE APARTMENT)

Hello? Is someone there?

Both Diggle and Felicity are surprised. Diggle scrambles to put away his tools. Before either of them can think of what to do, the door opens, revealing Julia in a paint-covered smock.

JULIA (CONT'D)

Uh, hi. Can I help you?

DIGGLE

Uh,

FELICITY

Uh, hi! We're with Sunrise
Investments. Sorry, we were
expecting Mr. Fugate. He's doing
efficiency training for us now. We
just have some paperwork he wanted.
Files.

Felicity extends her hand, and gestures with her computer when saying "paperwork." Julia smiles and shakes her hand.

JULIA

Oh, hi there. Sorry, he didn't tell
me you were coming. I'm Julia.

FELICITY

Felicity. Jones. Hi. This is Bob.

JULIA

Nice to meet you. I think I just painted your hand though.

We see that paint has transferred from Julia's messy hand to Felicity.

JULIA (CONT'D)

Here, let's clean you up while you wait for Temple.

Julia leads Felicity inside, and Diggle follows.

INT. TEMPLE'S APARTMENT

Felicity and Julia sit at a table, getting Felicity's hand cleaned. Diggle walks around, looking at the paintings.

JULIA

Sorry, this stuff is pretty intense. Might take a minute.

FELICITY

Oh, that's okay. So uh, sorry, awkward question: are you Mr. Fugate's wife?

JULIA

(laughs)
No, I'm his sister.

FELICITY

Oh. Sorry.

JULIA

It's okay. I'm a bit of a struggling artist. I'm camped out with big brother until things turn around.

DIGGLE

(genuinely impressed)
This is some really impressive work, Julia.

JULIA

Thank you.

Diggle spots some paperwork on a table. "Starling's Angels" is written across the top.

DIGGLE

The Starling's Angels charity medicine program. You work with them?

JULIA

Oh uh, no. I was a recipient. They lost a lot of their funding, so they had to cut people from the program. That's pretty much why I'm here; a person with my condition has an expensive lifestyle. I have Cystic Fibrosis. Sorry to drop that on you.

FELICITY

Oh no, don't feel bad. I'm so sorry. So, your brother, he really looks after you, huh?

Julia is looking down as she scrubs Felicity's hand.

JULIA

Our parents were never really around. Never "part of the equation." Temple's been looking after me my whole life. He practically raised me.

Diggle is at the window. He sees Temple come around the corner of the apartment building.

FELICITY

It must be so hard, now that he's, well, sick too.

JULIA

Wait, Temple is sick?

OUT THE WINDOW--

Temple looks up, and sees Diggle looking at him. Both men freeze, eyes locked.

FELICITY

He didn't tell you?

JULIA

Well, no. What does he have?

Temple spins around and runs. Diggle does the same.

DIGGLE
He's running, Felicity!

Both women jump in their seats. Diggle is already out the door. Felicity gets up, grabbing her computer.

FELICITY
(rushed)
It was really nice meeting you!

Felicity runs after Diggle.

EXT. STREET OUTSIDE TEMPLE'S APARTMENT.

Diggle bursts out the door, looking around. He spots Temple fleeing down the street. Diggle takes off after him.

We see both men running, and Diggle is clearly much faster. Temple is losing his lead.

Temple comes to a subway entrance and runs inside.

INT, SUBWAY

Temple stops for a moment. The sign with train times is above him, but instead of looking up, he looks down at his watch. He then changes direction and starts running again.

Diggle runs in just in time to see where Temple went.

INT, SUBWAY, PLATFORMS

The chase continues toward the train platform. Temple quickly manages to swipe his ticket at the turnstile and keep going. Diggle leaps right over it without losing momentum.

Temple runs into a waiting train, and right as he enters, the doors shut.

Diggle was just a second behind him, and he almost collides with the door.

Diggle bangs his fist on the door and yells as the train starts to move. Temple just looks at him with his signature cold expression as the train disappears.

DIGGLE
Dammit!

Diggle looks around, and sees the frightened people all around him. There's a BUM sitting right beside him, against a pillar.

BUM
(like it's the most
obvious thing in the
world, and Diggle should
just calm down and be
patient)
There'll be another one.

END OF ACT III

ACT IV

EXT. THE GLADES - ALLEYWAY - NIGHT

Larry walks alone down the alley, talking on his cell phone.

LARRY
(into the phone)
Yeah, I got it. Hood's on the hunt.
I'm keeping a low profile.

OVERHEAD POV--

We see Larry from the roof of a building beside the alley. As Larry talks, we track sideways, and we now see him over the Hood's shoulder.

LARRY (CONT'D)
Relax. No way he's gonna find me.

CUT TO:

SLAM!

Larry is slammed face-first against a brick wall by the Hood.

OLIVER
Lawrence Madden, you have failed
this city.

LARRY
What? Hey man, I don't know what
you're--

The Hood grips Larry's arm where he shot him during the heist, causing Larry serious pain.

OLIVER
Along with your crew, the Kings.

LARRY
The Kings? I never heard of anybody
called that!

Oliver throws Larry across the alley, and shoots. Larry hits the opposite wall, and before he can bounce or fall, the arrow pins him by his coat collar. Larry screams.

OLIVER
That lie cost you a coat. The next
will cost you more blood!

Oliver strings another arrow.

LARRY
All right! All right! Yeah, I'm
with the Kings!

OLIVER
Tell me about Temple Fugate.

LARRY
What? Clock King? He's the big
brain on the heists. He figures
things out, makes it all go smooth.

OLIVER
How did he come to work for you?

LARRY
(surprised, then almost
amused)
What? Work for us? We work for him.
He came to us, man.

OLIVER
Go on.

LARRY
It was a few months ago. He came to
our shop, said he knew all about
our screwed up heist. It was a bank
he worked at. I was inside man,
working I.T.. He figured it all out
based on my timecard, or work/break
ratio or something. He said he
could organize serious heists, big
payoff, if we just trusted his
plans.

(amused)
He hates it when anything throws
off the plan; he's gotta be
seriously pissed at you.

OLIVER
And where do I find him now?

LARRY
He was at our shop, but he had us
change everything up.

(MORE)

LARRY (CONT'D)

Shop's closed, gear's all moved,
and I was just supposed to wait. So
guess what: I can't tell you
anything!

OLIVER

What about the next heist? Where
and when will it happen?

LARRY

All I know, is that it's gonna be
the big one. And you've stepped up
his timetable, so there's no way
you'll figure it out in time to
stop it!

Oliver lowers his bow and walks toward Larry.

OLIVER

We'll see.

Oliver punches Larry, knocking him out.

INT. QUEEN ESTATE - LIVING ROOM

Moira is sitting the same as we left her, reading. There are
two bodguards in the room.

MALCOM (O.S.)

Still at home, I see.

MOIRA

Malcolm. I wasn't expecting you.

Malcom steps in front of her, standing beside Bodyguard 1.

MALCOM

I thought I would pay you another
visit. Actually, I think we should
have a talk. In private.

(to Bodyguard 1)
Wait outside.

BODYGUARD 1

We only take orders from Ms. Queen,
sir, if-

Malcom turns to the guard with a scary, cold look.

MALCOM

Now.

Bodyguard 1 hesitates, frightened by Malcolm.

BODYGUARD 1
Uh, Ms. Queen?

MOIRA
It's fine. It's just fine. Just
wait outside, thank you.

Both bodyguards leave. Malcolm sits down beside Moira.

MALCOM
You need to get out of this house,
Moira.

MOIRA
So everyone tells me.

MALCOM
The Undertaking needs you, Moira. I
need you. Out there, at your
office, in the world, where you can
be most effective.

A beat.

MOIRA
You have experience judging these
matters and your special assassin,
what do you think? Is the vigilante
really done pursuing me?

MALCOM
All available evidence indicates
that, for whatever reason, you are
no longer a target.

Malcom stands up, and paces the room as he speaks.

MALCOLM
But I'm sure you've already figured
that out, and had it repeated by
concerned family members and
security experts. What you need
right now is not the facts and
security analysis. What you need is
to feel what you are fighting for.

MOIRA
To feel it?

MALCOM
I've seen your situation before,
Moira. When people just want to
shut out the world, when they've
given up.

(MORE)

MALCOM (CONT'D)

You've been through a lot, and I know that our work together has been a great source of the strain. It has been hard. But right now you are cowering behind your shield, too focused on defending yourself to see that it has paralyzed you. Now is not the time to defend, now is the time to attack. The day of our ultimate goal is nearing, and we need to focus now more than ever.

Malcom sits down right in front of her.

MALCOM (CONT'D)

Remember, Moira! Remember what you are fighting for, feel it in your heart, and your fear, and doubts, will never paralyze you.

We see Moira looking at Malcom. Then we see what is in front of her: a picture of her family, and Malcom waiting for her response.

Moira's epiphany is that her family is what she is fighting for, and Malcom is the enemy. He can't see it, but we suspect what she really means.

MOIRA

You're right Malcom. I do remember, and I will never be paralyzed again.

Malcom smiles. He has no idea that her newfound determination means she wants him dead.

INT. HOOD'S HIDEOUT

Felicity is at the computer terminal, and Diggle paces nearby. Oliver walks in.

FELICITY

How did it go with our suspect?

OLIVER

Not well. He was a member of the Kings, but he didn't know anything about Temple Fugate's whereabouts or the other members of the crew. Starling PD got an anonymous tip as to where he could be found, so he's out of the picture for now.

DIGGLE

Any idea of where and when the next heist will be?

OLIVER

Only that it's going to be "the big one."

DIGGLE

Well with Fugate's identity exposed and a man down, they're going to have to pull it off soon. The walls are closing in on these guys.

OLIVER

We know that every target so far has been a business Temple Fugate has worked at as an efficiency consultant. Has he worked for any particularly rich targets?

Felicity has the list on one of her screens.

FELICITY

Not really. He's worked at a lot of banks, factories, and little businesses around town. No jewelry museums or really really big banks, if that's what you're looking for.

DIGGLE

It has to be something with a serious payout if he's going to get these guys to take another risk.

OLIVER

Are there any jobs that stand out? Highly unusual clients, recent changes in his work pattern?

FELICITY

Uh, well, he worked for a charity foundation years ago; a hospital, ironic; the Starling City Department of Water and Sewer Maintenance; a couple of little-

OLIVER

Sewers?

FELICITY

Uh, yeah. Water and sewer maintenance.

DIGGLE
You got something Oliver?

OLIVER
(thinking deeply)
Maybe.

No one has anything to add. Diggle walks away from the computer and starts pacing by himself. Felicity waits until Diggle is far away, then picks up a couple of pieces of paper.

FELICITY
(to Oliver)
You know, we met Fugate's sister
Julia.

OLIVER
Diggle mentioned it.

FELICITY
She has cystic fibrosis. She needs
all this expensive medicine, and
Fugate has been getting it for her,
and looking out for her since
forever. And she's such a great
person. If you, well, take him away
from her Oliver--

OLIVER
He's a killer, Felicity, and a
thief. He's a threat to the city,
and one innocent woman is not
enough to change how I am going to
deal with that threat.

Felicity hands him the papers.

FELICITY
Maybe this will be.

Oliver looks at the papers, holding the two sheets side by side. We don't see what's on them, but he is stunned by what he reads.

FELICITY (CONT'D)
Diggle is kind of pissed at this
guy, since he got his friend shot.
I figured I should just show this
to you.

OLIVER
You're sure about this?

Felicity nods.

FELICITY

These two have been through so much, Oliver. I thought you could use this to get him to back down, then maybe--

OLIVER

Maybe my next meeting with Temple Fugate wouldn't have to end with a bomb, or an arrow. I get it, Felicity. But this man, he's driven. Driven to a degree most people never experience in their lives. So even if I tell him, and even if he believes me--

INT. THE KING'S VAN - DAY

The Van is moving. King #3 is driving. Don and King #4 are in back with Temple, getting their weapons ready. Temple is sitting silently.

OLIVER (O.S.)

There's no guarantee he'll back down.

END OF ACT IV

ACT V

EXT. SUNRISE INVESTMENTS BANK - DAY

The Kings and Temple are standing outside the bank, by a side door. This time, Temple has a machine gun as well. King #3 uses a crowbar to force open a security box beside the door. King #4 rips out a wire, the light above the box turns out, and the other Kings quickly enter the bank. Temple follows.

INT. HOOD'S HIDEOUT

One of the computers starts beeping. Felicity moves over to it. Oliver and Diggle are behind her.

FELICITY

Speech recognition just flagged the keyword "Kings" in a police broadcast. I'll play it back.

POLICE OPERATOR (V.O. VIA SPEAKER)

-units be advised, reported armed robbery at Sunrise Investments. Suspects are believed to be The Kings. Consider suspects to be armed and dangerous.

FELICITY

That's where Temple is currently working.

LANCE (V.O. VIA THE RADIO)

Central, this is Detective Lance.

INT. POLICE HEADQUARTERS

Lance is on the move with Detective Hilton in tow. Lance is talking into his radio.

LANCE

Where is this report coming from?

POLICE OPERATOR (V.O. VIA THE RADIO)

Report was an anonymous tip. Operator who received the call said it sounded like a prerecorded message.

INT. HOOD'S HIDEOUT

Oliver grabs his bow and equipment while the others keep looking at the screens.

FELICITY

This can't be right. Sunrise is a small investment bank, not a "the big one".

OLIVER

Felicity, pull up a map of the city's sewer system and find the nearest entrance to Sunrise.

FELICITY

Uh, yeah, I'm on it.

DIGGLE

And what's going on with this anonymous tip? Who could have known where these guys would be?

Oliver is walking fast, nearly out the door.

OLIVER

Temple Fugate knows.

INT. SUNRISE INVESTMENTS BANK

The Kings burst into the office area Temple was working before. As they enter, we see Temple putting his glasses away. The Kings yell for everyone to stop moving and get their hands up. One man is standing in the wrong place at the wrong time and gets a rifle butt to the head. Temple finds the manager and points him out to Don.

TEMPLE

Him.

Don grabs the Manager, pulls him up and pins him against the wall.

TEMPLE (CONT'D)

There's a locked drawer in the desk in your office. Give us the key.

MANAGER

I, I don't-

Don punches the manager in the face.

TEMPLE

Now.

MANAGER

All right! All right! It's here.

The manager hands Temple a small key.

TEMPLE

Put him with the rest. Keep them quiet, and keep an eye on them.

Don pushes the Manager down to the ground, and Temple steps into the Manager's office. He crouches down behind the desk and opens the drawer. He has a bag and starts putting something in it, but we can't see what. As he works, Don leans into the office.

DON

Hey Clock, what's the suit got in there that's worth the risk of doing this in broad daylight?

TEMPLE

Patience. Once we're out, you'll see.

Temple seals the bag and stands up.

TEMPLE (CONT'D)

Let's go.

Temple and the Kings leave the office.

INT. SUNRISE INVESTMENTS BANK - EXIT HALLWAY

Temple and the Kings are headed for the door.

DON

We on schedule and all that? I don't want to run into any cops or archer freaks.

TEMPLE

Perfectly on schedule. Take the bag. Hand me the crowbar.

Temple hands Don the bag with the mysterious loot and takes the crowbar from King #3.

EXT. ALLEYWAY - SUNRISE INVESTMENTS BANK

The Kings emerge from the same door they entered through. Looking out from the inside, we see the distinctive graffiti from Temple's day at work. Their van is further down the alley, forty feet away. As the Kings rush to the vehicle, Temple hangs back, and is no longer in frame. The Kings get into the van, and we hear police sirens. Don sees police cars pull into the alleyway ahead, blocking their escape route.

DON

Damn it, Clock! Cops are-

Don turns around, but sees that Temple has vanished. Then he sees more police cars pull into the other end of the alley, and the manhole closing from the inside.

He empties the loot bag. It is filled with nothing but blank forms. We see the last look of realization in his eyes as the police order the Kings to drop their weapons.

INT. SEWER PASSAGE

Temple discards the crowbar as he walks. He stops suddenly, seeing something ahead. Out of another passage, the Hood steps into view. They see each other.

Temple grabs his gun and fires. The Hood gets to cover and Temple runs down a side passage. The Hood chases Temple for a bit as both men avoid the other's projectiles. Finally Temple comes to a large vertical pipe and hides behind it. He sees the Hood around the corner and fires a few rounds, forcing the Hood to take cover behind a similar pipe. Neither man is moving from his spot.

OLIVER

Temple Fugate!

A beat, then Temple takes off his glasses, his mask, and puts the glasses back on.

TEMPLE

Well, at least now I can finally lose the ridiculous disguise. I take it that wasn't you at my apartment, and the police are still none the wiser; an associate of yours then?

OLIVER

I'm more interested in your associates.

(MORE)

OLIVER (CONT'D)

You were using the Kings. This heist was just a way to get rid of them.

As Temple talks, he reaches into his coat and pulls out a bomb. He starts setting it, but we don't see what the timer is at, or if it's ticking down.

TEMPLE

Those idiotic thugs? They were always disposable. Why would I share the money with them? They don't deserve it.

OLIVER

(not aggressive, just sympathetic)
But Julia does.

Temple doesn't respond, but the mention of Julia makes him stop his work.

OLIVER (CONT'D)

I know why you're doing this. I know about your sister's medical condition, and yours.

TEMPLE

All my life I've been good at one thing: making every second count. Now, I have so few left.

Temple resumes his work on the bomb.

OLIVER

More than you think. You're not dying, Temple.

We only see Temple now. We don't cut to Oliver or show him in frame as he tries to talk Temple down.

TEMPLE

What?

OLIVER

Your doctor accidentally switched your test results with those from another patient. An eighty-year-old man with a social security number one digit off from yours has lymphoma. You have a clean bill of health.

TEMPLE
You're lying!

OLIVER
You help people overburdened by
their work all the time. Is it so
hard to believe that a hospital,
flooded with paperwork and low on
funding, could make such a mistake?

TEMPLE
(starting to believe, but
fighting it)
You're just trying to make me lose
my focus!

We see the bomb in his hand now. The timer is counting down
from "0:05". He's just waiting for it to go off.

TEMPLE (CONT'D)
It's too late to turn back.

Oliver suddenly reaches around the pipe, grabs Temple, and
pulls him around.

The bomb goes off and Temple gets hit slightly by the blast.
He falls to the ground, in pain. Oliver stands over him.

Temple is gripping his side, which is bloody. We hear police
yelling as they come down the sewers. Oliver looks up in
their direction, then back to Temple.

OLIVER
No. You're not out of time yet.

Oliver turns and leaves.

END OF ACT V

ACT VI

INT. HOSPITAL STARLING GENERAL - DAY

Temple is in a hospital bed, waking up. He sees a DOCTOR standing next to him.

DOCTOR
Ah, Mr. Fugate.

Temple tries to move, and realizes he's restrained on the bed. He also notices the two POLICE OFFICERS standing nearby.

TEMPLE
Where am I?

DOCTOR
At Starling General. You had mild burns and a shrapnel injury from the blast, but you should make a full recovery. How do you feel?

A beat as Temple thinks.

TEMPLE
Did you do any blood work?

DOCTOR
Uh, yes, we did. It says in your medical records that you currently have lymphoma, but we didn't see any of the indicators in your system, so we checked with your doctor. It seems there was a bit of a mix up.

The doctor looks at Temple's injury and the police officers.

DOCTOR (CONT'D)
All things aside, you're in perfect health.

Temple is cold and angry, not looking at the Doctor.

TEMPLE
The Hood was telling the truth.

DOCTOR
Well, I'll leave you to your visitor.

The Doctor walks away, and we see Julia. She walks to Temple's bed. Temple's mood changes to shame.

JULIA

Hey Bro.

TEMPLE

Hey Sis.

JULIA

They uh, they told me everything. I guess I get why. I just can't understand how. How, Temple? How could you do all this?

TEMPLE

I calculated that the time I had left was enough to make sure you were taken care of, but not enough that I would have to live with the consequences. You're the only person in the world I care about, Julia. And now I really can't take care of you at all.

JULIA

Well, you don't need to worry about me. Starling's Angels just gave me a call. I'm back on the recipient list.

TEMPLE

What? I thought they were bankrupt.

JULIA

Yeah, it turns out the real reason was some banker guy named Jonathan Simons was siphoning away all their funding. But now he's given it back. It's all over the news.

Temple is flabbergasted by the news.

We see Temple and Julia from across the room, inaudible. As we pull back, we see them over Diggle's shoulder as Detective Lance comes to talk to Temple.

Diggle smiles, and walks away.

EXT. QUEEN ESTATE - DAY

Oliver pulls up to the mansion on his bike. We hear Diggle talking over his earpiece cell phone.

DIGGLE (V.O. VIA PHONE)
The rest of the Kings were all
rounded up at the heist, and Temple
Fugate is recovering in the tender
care of the SCPD. Nicely done,
Oliver. Even Felicity's happy.

OLIVER
And your friend Danny? How's he?

Oliver dismounts his motorcycle. He looks around at the
house, which now has no guards. He heads inside.

DIGGLE (V.O. VIA PHONE)
Happy as a clam, now that I told
him the guy who got him shot is in
the same hospital. He should be out
pretty soon.

OLIVER
Good to hear. I'll call you later.

INT. QUEEN ESTATE - ENTRY HALL

Oliver steps in and sees that there truly are no guards
around. Thea walks in from the living room with TWO FRIENDS
(girls) in tow.

THEA
Oliver, hey!

OLIVER
Hey. What happened here?

THEA
Well, a certain someone un-nailed
the boards from her windows, saw
the light, and has sent that army
of bodyguards back to the dusty
mannequin factory from whence they
came.

Moira walks down the stairs.

THEA (CONT'D)
And here she is, the woman of the
hour!

MOIRA
Thank you, sweetie. I'm glad to see
you're so happy.

THEA

Yes indeed. And without further
ado, we will be on our way.

She beckons to the girls, and they head out excitedly. Moira
watches them go.

MOIRA

Well, as unpleasant as it may have
been, I think there were some
advantages to having her under
lockdown.

OLIVER

I'm sure. So what changed your
mind, Mom?

MOIRA

Well, so many concerned words from
family and friends, it's hard to
say what tipped the balance,
really. But you were right about
life Oliver: it is precious. My
own, and the lives of my children.
So I'm not going to waste it locked
up here, insane vigilante or no.

OLIVER

Well I'm glad if I helped.

EXT. QUEEN ESTATE

Moira walks to her car and gets in. Her driver is waiting for
her.

DRIVER

Where to, Ma'am?

MOIRA

Queen Consolidated. I have work to
do.

EXT. THE ISLAND - DAY

Oliver walks through the woods alone. He leans down to check
a trap, finding it empty.

OLIVER

Nothing. Of course.

He keeps walking. The pauses over the next trap, which has
caught a large rabbit. He picks it up.

OLIVER (CONT'D)
(excited, and also
mournful of the dead
animal)
Sorry little fella, but survival of
the fittest, right? And now if
you'll excuse me, I have to take
you home, and rub you in Slade's
face.

INT. THE ISLAND - SLADE'S PLANE

The plane appears empty as Oliver enters, holding up his
prize.

OLIVER
Hey Slade, guess who isn't the
worst trapper in the world after
all? Slade?

There's silence, then we hear something bump in the back of
the plane, out of sight. Oliver approaches the area warily.
He finds Slade on the floor, shivering and incoherent.

OLIVER (CONT'D)
Slade? Slade!

END