

ARROW

"VIGILANTE JUSTICE"

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ARROW - VIGILANTE JUSTICE

ACT I

EXT. NEW YORK CITY ALLEY - NIGHT

A TWENTY-SOMETHING MAN runs through the alley. He glances back to see TWO GANGSTERS are gaining on him. He weaves past dumpsters and cuts down another alley and past a delivery truck being unloaded. This is CARTER HAWKE.

At the end of the alley he cuts to the right and stops because-

EXT. TIMES SQUARE - CONTINUING

CARTER stands in the middle of a busy Times Square as tourists take pictures and locals walk past briskly.

He sees the crosswalk light has just changed and bolts across the street against traffic to a chorus of honking horns and screeching tires.

CARTER makes it across and turns back. His PURSUERS are stuck on the other side of the street as the thick traffic keeps them from crossing.

He continues running up the street and disappears down another side alley.

EXT. ALLEY - CONTINUING

CARTER stops at a doorway of a warehouse and quickly scans the alley before pushing the door open and slipping inside.

INT. WAREHOUSE - MOMENTS LATER

He looks out to the alley from the second floor window. Seeing the coast is clear, he turns on a small lamp.

The deserted warehouse has been turned into a temporary living space. He sits down on the sofa and takes a deep breath.

Next to the sofa is a small refrigerator which he reaches into and pulls out a beer.

CONTINUED:

He takes a gulp and puts it down on the coffee table next to a newspaper. He pauses.

Newspaper Headline:

QUEEN INDUSTRIES LOOKING AT NEW YORK EXPANSION

Below the headline is a photo of Moira and Oliver Queen.

CARTER studies the photo and picks up his phone. He dials and holds the phone to his ear.

CARTER
Oliver, this is Carter. Carter Hawke.

EXT. STARLING CITY - NIGHT

GREEN ARROW stands on top of a building, bow in hand with his sights on a MAN inside an apartment in the neighboring building. He loads an arrow into his bow.

CARTER (VO)
I know it's been a long time but I'm
in a bit of a jam.

INT. WAREHOUSE, NEW YORK - CONTINUOUS

CARTER paces the room and nervously looks out the window again.

CARTER (CONT'D)
I seem to remember you always had a
knack of making problems disappear.

EXT. STARLING CITY - CONTINUOUS

GREEN ARROW pulls back on the bow, perfectly still.

CARTER (VO)
I've got a problem and I was hoping
you could help make it go away.

He releases the arrow which goes through the window and pierces the MAN'S neck. The MAN drops out of sight.

INT. QUEEN RESIDENCE - DAY

OLIVER enters the living room to find THEA and ROY kissing on the sofa.

OLIVER clears his throat.

ROY jumps up. THEA rolls her eyes and smiles.

ROY

Oliver.

OLIVER

Roy.

THEA

Oops. You caught us.

OLIVER

Not that I would dare judge such young love but aren't you supposed to be helping Laurel out at the firm?

THEA

I was feeling a little under the weather.

(fake cough)

I asked Roy to come over and check me out.

ROY shrugs.

OLIVER

Well since he has given you a once over and you look fine, maybe he can drop you off at the firm.

ROY

Yeah, no problem.

THEA

Actually, I think I've done enough community service for the week. A girl needs a break.

OLIVER

Your break will be court ordered, like your punishment.

CONTINUED:

OLIVER (CONT'D)

I'm sure Laurel is expecting you.

THEA stands up and straightens out her clothes.

THEA

I suppose she is.

OLIVER

I have to go out of town for a couple of days and I don't want to hear that you missed work because of your over-active hormones.

ROY and THEA look at each other uncomfortably.

ROY

Where you headed?

OLIVER

New York.

THEA

Ollie *does* the Big Apple. God only knows what kind of damage you can do in that city.

ROY

What's in New York?

OLIVER

My old prep school friend Carter Hawke.

THEA

Carter Hawke? Didn't he have a hottie younger brother? Connor, was it?

ROY glares at her.

THEA (CONT'D)

What? I knew him when we were kids.

OLIVER

You remember Connor but you forget to show up for work? Interesting.

CONTINUED:

THEA
Call it selective memory.

THEA'S phone rings. She looks at it and rolls her eyes.

THEA (CONT'D)
Laurel Lance: ball-buster.

THEA exits the room as she takes the call.

ROY moves close to OLIVER and speaks quietly.

ROY
Anything you need a hand with in New York?

OLIVER
No. Just checking in on an old friend.

ROY
You sure?

OLIVER
You need to stay here and make sure Thea and Laurel are safe. Got it?

ROY nods.

THEA (OS)
What's wrong with your girlfriend?

BOTH MEN turn.

THEA (CONT'D)
Laurel just threatened to have the D.A. add a thousand more hours to my community service.

OLIVER smiles.

OLIVER
I guess you're going to work. See you both in a few days.

THEA
You taking the jet?

CONTINUED:

OLIVER

Nope. Diggle and I are doing it road-trip style. We're driving.

THEA

How does Diggle feel about that?

OLIVER

(smiles)

He's going to love it.

INT. OLIVER'S TRAINING FACILITY - DAY

DIGGLE

Are you crazy? It's a nine hour drive!

OLIVER

Think of it as an adventure. Two guys and nothing but interstate.

DIGGLE

Why can't we just take the jet?

OLIVER

We could but it might be hard to get this into New York-

OLIVER holds up his bow.

OLIVER (CONT'D)

Local PD is one thing but I try not to piss off the feds if possible.

OLIVER smiles and walks past DIGGLE.

OLIVER (OS)

See you in the car.

DIGGLE

(under his breath)

Ruthless vigilante my ass. Afraid of some overworked TSA agent.

EXT/INT. CAR ON INTERSTATE - DAY

DIGGLE watches in the rear view mirror as OLIVER talks on the phone.

OLIVER
(laughing)
Yes, the same Carter Hawke who once crashed a wedding dressed in a loin cloth and rainbow clown wig.

LAUREL (VO)
I remember the look of horror on the mother of the bride.

OLIVER'S expression takes a more serious tone.

OLIVER
I'll miss you.

INT. LAUREL'S OFFICE - CONTINUING

As she stares over a pile of file folders, LAUREL smiles.

LAUREL
I'll miss you too but lucky for me
Pro-bono work is an endless road.

OLIVER (VO)
Did Thea show up?

LAUREL looks over at THEA who is smiling coyly at her phone and sending a text.

LAUREL
She did. She's a big help.

INT. OLIVER'S CAR - CONTINUING

OLIVER
Glad to hear it. I'll call you tonight
once we settle in.

LAUREL (VO)
Sounds good. I love you.

CONTINUED:

OLIVER
I love you too.

OLIVER puts away his phone and stares out the window.

DIGGLE
Things seem to be going well for you
two. You happy?

OLIVER
I am but also nervous. This is usually
where I screw things up.

DIGGLE
You'll be fine. Just be honest.

OLIVER looks at him curiously.

DIGGLE (CONT'D)
Well, as honest as you can.

OLIVER
That reminds me, are you ever taking
Carly on that official second date?

DIGGLE
We've been seeing a lot of each other.

OLIVER
Sure, watching television with Artie
or hanging out at Big Belly. How about
taking her out for a meal that doesn't
include a basket of fries?

DIGGLE
It's complicated.

OLIVER
Really? It doesn't seem complicated.

DIGGLE drives silently with a smug look.

OLIVER (CONT'D)
You ever been to New York?

DIGGLE
Once. I spent a week there after 9/11.

CONTINUED:

OLIVER
Military?

DIGGLE shakes his head.

DIGGLE
Volunteer.
(a beat)
I was trying to find my place in the
world. Figure out where I fit in.
(beat)
Then the towers went down.
(a beat)
My brother and I decided we needed to
do something so we jumped in my beat
up old Jeep and went to help. Being
there made us feel...inspired.

OLIVER
Inspired enough that both of you
enlisted?

DIGGLE nods and smiles reflectively.

OLIVER holds up the Wall Street Journal with a photo of the
Freedom Tower under construction.

OLIVER (CONT'D)
It just so happens that the Freedom
Tower is doing VIP tours before the
official unveiling and surprisingly, I
am actually considered a VIP.

Before DIGGLE can respond, OLIVER notices another story on
the back page. He flips it around so DIGGLE can see it.

Headline: *The Vigilante Strikes Again*

OLIVER (CONT'D)
You know, New York's had its own
guardian for years. You would think
the press in *the city that never
sleeps* could come up with a better
nickname than The Vigilante.

DIGGLE laughs.

CONTINUED:

DIGGLE

Hey, from what I read he keeps the streets clean so bad nickname or not, he's effective.

OLIVER

New York's great but clearly it's no Gotham.

(a beat)

Or even Metropolis for that matter.

EXT. DIVE BAR, NEW YORK - DAY

OLIVER and DIGGLE get out of the car and examine the run down buildings in the area.

A HOMELESS MAN sits outside the bar holding a paper cup for spare change.

OLIVER

These are not the type of digs Carter was known to spend time in.

DIGGLE

People change apparently.

The HOMELESS MAN stands up and begins examining the car.

DIGGLE holds up the keys and turns on the alarm causing the man to jump at the sudden sound.

INT. DIVE BAR - CONTINUING

OLIVER leads DIGGLE through the dark and grungy bar. He spots CARTER at a table.

CARTER stands to greet them.

OLIVER

Carter Hawke. It's been a long time.

CARTER shakes OLIVER'S hand.

CARTER

You are a sight for sore eyes.

CONTINUED:

CARTER (CONT'D)
I can't thank you enough for coming.

CARTER looks at DIGGLE.

OLIVER
Carter, this is John Diggle.

CARTER
Bodyguard?

DIGGLE
Something like that.

CARTER
Sit down, let me buy you a drink.

OLIVER looks at the dirty glass CARTER is drinking from.

OLIVER
Think I'll pass.

OLIVER sits across from him.

OLIVER (CONT'D)
What's going on Carter?

CARTER
(nervously)
I'm in trouble with some bad people.
(a beat)
I had some bad luck with the Jets so
to pay off the bookie I took a job as
a mule.

OLIVER
A mule? Are you crazy?

CARTER
I know, I know, but I didn't have a
choice.

OLIVER
What about your parents?

CARTER
They cut me off.

CONTINUED:

CARTER (CONT'D)

They weren't happy when I burned through most of my trust fund during my first year in the city.

DIGGLE rolls his eyes disapprovingly.

OLIVER

So you became a drug mule.

CARTER

It started off fine. I was paying down my debt at a good rate. Then one day he tells me I need to clear the tab or I'm dead. I couldn't get that kind of money that fast so I-

OLIVER

You what?

CARTER

I sold some of the drugs below street value to get him his cash.

DIGGLE

So you robbed Peter to pay Paul.

CARTER nods nervously and takes a sip of his beer.

OLIVER

How much?

CARTER

Four hundred.

DIGGLE

Four hundred? Thousand?

CARTER

I sold what I had for like fifty grand but Quilt said it's worth more.

OLIVER

Quilt?

CARTER

He's the guy.

CONTINUED:

CARTER (CONT'D)

Runs a lot of the drugs in the city.

(a beat)

Look, I know it's a lot of money but if you can't cover it, my only play is to testify against him and try to stay alive long enough for witness protection.

OLIVER looks at DIGGLE who shakes his head.

OLIVER

Tell you what, we will meet with this Quilt and see if we can clear this up.

He gets up from the table.

CARTER

Thank you so much Ollie.

OLIVER

Don't thank me yet.

OLIVER turns to leave.

OLIVER

By the way, whatever happened to your younger brother Connor? If I remember he was quite the track and field star.

(a beat)

Javelin was it?

CARTER

Archery.

(a beat)

He's out in California on the MMA circuit. He's destined to be a super hero or something. A far cry from my life.

OLIVER

Just lay low until I talk to Quilt.

DIGGLE follows OLIVER towards the door.

DIGGLE

You going out tonight

CONTINUED:

OLIVER
No, I think we'll try the civil
approach first.

INT. QUILT CONSULTING - DAY

OLIVER and DIGGLE stand in front of the reception desk as
an ASSISTANT speaks on the phone.

ASSISTANT
Yes sir, I will send them in.

She hangs up the phone.

ASSISTANT (CONT'D)
Mr. Quilt will see you now Mr. Queen.

OLIVER smiles flirtatiously.

OLIVER
Thank you but please call me Oliver.

DIGGLE rolls his eyes as the ASSISTANT beams at OLIVER.

The office door opens and a LARGE BODYGUARD (TONY) emerges.
The two men walk past him and into the office.

INT. QUILT'S OFFICE - CONTINUING

QUILT sits behind a large desk.

TONY pats down OLIVER.

QUILT
Oliver Queen I presume. Pleasure to
meet the matriarch of Starling City.

DIGGLE is also patted down and his gun is removed.

QUILT (CONT'D)
Hardware at a business meeting? I like
your style Oliver.

DIGGLE stares down TONY and then QUILT.

CONTINUED:

OLIVER

Thank you for seeing us on short notice.

QUILT

When a bank account like Queen Industries comes calling, I tend to adjust my schedule.

QUILT removes a cigar from a humidor and bites the tip off.

QUILT (CONT'D)

Cigar?

OLIVER waves him off.

QUILT (CONT'D)

Hope the smoke doesn't bother you.

QUILT lights the cigar and takes a haul.

QUILT (CONT'D)

So, I hear you'd like to build a tower in my city.

OLIVER

While Queen Industries remains very interested in a New York expansion I may have embellished a little to get this meeting.

(a beat)

I'd like to discuss Carter Hawke.

QUILT takes another haul on the cigar.

QUILT

You'll have to excuse me but am I supposed to know who that is?

OLIVER

Look Mr. Quilt, we can play games and pretend that Carter is some confused petty thief but that wouldn't be an efficient use of our time or resources.

QUILT sits back in his chair and glances at TONY, who locks the door.

CONTINUED:

DIGGLE steps towards TONY.

OLIVER

It's okay John. We're just talking.

QUILT

For the sake of moving things along let's just say that I had an employee who shoplifted to the tune of about four-hundred thousand dollars.

OLIVER

If Queen Industries were to hire your firm to construct the tower, could we negotiate a buyout price for this said shoplifting employee?

(a beat)

Hypothetically of course.

QUILT

Mr. Queen, I think you are confused about the way things work in this city. We don't negotiate with any traitors or thieves. We use our own employee rehabilitation program.

OLIVER

It seems to me that you are playing a dangerous game. Especially when the employees have a lot of information to share.

QUILT laughs and looks to his BODYGUARD.

QUILT

You hear that Tony? We might have an information leak.

(to Oliver)

This hypothetical employee would most likely disappear before any information would be shared.

(a beat)

I mean this is a very large city and all kinds of accidents happen every day.

OLIVER glances back at DIGGLE.

CONTINUED:

OLIVER

Are you threatening his life?

QUILT

Let me spell it out for you Oliver.
The employee will pay back what is
owed in full or he will never be
heard from again. That is about as
simple as I can make it.

QUILT pushes a button on his desk.

QUILT (CONT'D)

Now if you'll excuse me, I have some
other matters to attend to.

The door opens and FOUR LARGE MEN enter.

QUILT (CONT'D)

My associates will show you out. All
the way out.

TWO MEN grab DIGGLE and the other TWO grab OLIVER. They
struggle but are overpowered.

INT. RECEPTION - CONTINUING

OLIVER and DIGGLE are dragged through the room towards the
elevator. OLIVER smiles at the ASSISTANT.

OLIVER

We're about done in there.

They are pulled into the elevator and secured as the door
closes.

EXT. QUILT OFFICE BUILDING - CONTINUING

The glass door is opened by TONY. OLIVER and DIGGLE are
dragged outside and released.

DIGGLE turns to TONY.

DIGGLE

Hey!

CONTINUED:

He turns back towards him.

DIGGLE (CONT'D)

I believe you have something of mine.

TONY steps forward and reaches into his jacket. He removes DIGGLE'S gun and hands it to him.

TONY

Have a nice day.

DIGGLE watches as they all disappear into the building.

DIGGLE

Okay, we tried the rational approach.
Now what?

OLIVER

Now we get irrational.

EXT/INT. QUILT'S PENTHOUSE - NIGHT

Most of the windows in the tower are dark, including the penthouse on top.

Inside, a SHADOWY FIGURE moves through the hallway of the penthouse. GREEN ARROW reveals himself as he peeks down the hallway to the bedroom door. He moves, bow in hand.

THE LIGHTS GO ON.

GREEN ARROW turns to see he is surrounded by SIX MEN, all heavily armed.

Like lightning he fires an arrow into one but as he turns to attack the others he is grabbed by THREE MEN. There is a struggle as ARROW kicks ONE MAN and knocks him back but the OTHERS jump on him and trap him.

INT. LIVING ROOM - SHORTLY

GREEN ARROW is tied to a chair, his hood still on.

QUILT enters the room in a robe, holding a gun.

CONTINUED:

QUILT

So, the famous Starling City Hood
decides to pay me a visit.

(a beat)

You want to explain why?

ARROW remains silent.

QUILT (CONT'D)

Strong, silent type I see.

(a beat)

It seems very coincidental to me that
the same day I get a visit from Oliver
Queen, a criminal from the same city
ends up here.

ARROW begins to move his wrists, trying to get free.

QUILT (CONT'D)

I can only assume that Queen brought
you in. Seems like a lot of trouble
to save some scumbag addict.

QUILT points his gun at ARROW'S head.

QUILT (CONT'D)

This used to be the best city in the
world but now it's like an endless
Halloween party.

QUILT motions to one of his MEN.

QUILT (CONT'D)

Pop off the hood. Let's see who this
clown really is before he takes a
swim in the East River.

The MAN moves towards ARROW and as he touches the hood-
THE FRONT DOOR FLIES OPEN and in comes THE VIGILANTE.

QUILT runs for cover as VIGILANTE opens fire on the
security team with a sidearm pistol.

He hits TWO MEN and as they go down ARROW frees himself
from the chair.

CONTINUED:

ARROW attacks TWO more, kicking one in the face and choking another one until he collapses.

FOUR MORE MEN come running down the hallway towards them.

VIGILANTE

Follow me.

ARROW grabs his bow and follows VIGILANTE out the front door and into the hall.

VIGILANTE removes something from his belt and throws it back into the penthouse.

A LOUD POP and a FLASH as the room fills with smoke. The MEN remaining inside cough and gasp before collapsing to the floor.

VIGILANTE turns to ARROW.

VIGILANTE

You want to stay alive, stay with me.

They disappear into a stairwell.

EXT. ROOFTOP OF QUILT'S PENTHOUSE - NIGHT

Sirens are heard below as VIGILANTE and ARROW look way down to the street and see multiple police cars outside the building.

VIGILANTE

We don't have much time.

ARROW

How did you find me?

VIGILANTE

Just like you, I work at night. I try to keep my finger on the pulse.

ARROW

I owe you.

VIGILANTE

No, you've done enough.

CONTINUED:

VIGILANTE (CONT'D)

Starling City is a better place with
you alive.

ARROW

You know about me?

VIGILANTE

I read the papers.

(a beat)

What you're doing is the right thing
but be careful about using vengeance
as a motivator. It can blur the lines
between right and wrong.

ARROW

How do you know what motivates me?

VIGILANTE

Because it motivates me too.

GREEN ARROW removes an arrow and fires it towards the next
building. The head of the arrow turns into a cable and
grappling hook and imbeds itself into a concrete structure
on the other rooftop.

He pulls on the tension of the cable to test its strength.

ARROW

Need a lift?

VIGILANTE

Nope, I'm good.

VIGILANTE jumps off the edge of the building and disappears
into darkness.

Using his bow as a skyhook, ARROW slides across the cable
to the next building rooftop.

He pulls himself over onto the roof and looks back to where
VIGILANTE jumped. Nothing.

End of ACT I

ACT II

INT. OLIVER'S HOTEL SUITE - MORNING

DIGGLE sits comfortably reading a newspaper and drinking coffee from the room service cart when OLIVER enters from his bedroom.

DIGGLE

Morning.

(a beat)

By the looks of it things didn't go quite as planned last night.

OLIVER

I was unpleasantly surprised by the advanced security the crime bosses in this city apparently have.

DIGGLE

I had to take off when the cops showed up. I figured I'd either be meeting you back here or bailing you out.

OLIVER

It was almost a third option where you'd be fishing me out of the river.

DIGGLE

Guess that extra training is paying off.

OLIVER

That and a little help from The Vigilante.

DIGGLE

The Vigilante? He was there?

OLIVER

In the flesh.

OLIVER fills a plate with fruit from the cart.

DIGGLE

You talk to him?

OLIVER nods.

CONTINUED:

OLIVER

We didn't exactly have time to exchange numbers or anything.

DIGGLE

You think he knows your identity?

OLIVER

Can't see how he would but he was aware of my agenda back home.

DIGGLE

We need to wrap this up and get out of town before we get made.

OLIVER

As soon as I help Carter, we're gone.

DIGGLE

In that case, can I suggest a more coordinated effort?

OLIVER

What do you have in mind?

INT. LOBBY OF QUILT'S BUILDING - NIGHT

TWO SECURITY GUARDS sit behind a desk watching a bank of monitors.

DIGGLE enters through the front door and approaches the desk.

DIGGLE

Excuse me?

GUARD #1

Can I help you with something?

DIGGLE

Sorry to bother you but it's my first time in New York.

DIGGLE pulls out a map and unfolds it completely so it blocks him below the neck.

CONTINUED:

DIGGLE (CONT'D)

I'm trying to find the Museum of
Modern Art.

With the map shielding him, DIGGLE slips a magnetic device
to the front of the monitor bank.

GUARD #2

You're too far to walk. See those
yellow cars outside? Get in one and
tell the driver where you want to go.

DIGGLE clumsily tries to refold the map.

DIGGLE

Of course. Sorry to waste your time.

He turns and exits the building.

EXT. QUILT'S BUILDING - CONTINUING

DIGGLE walks around the corner to his parked car and gets
inside.

He touches his ear communicator.

DIGGLE

We are a go on your signal.

EXT. BUILDING ROOFTOP - CONTINUING

GREEN ARROW waits on the same neighboring rooftop as the
previous night. An arrow loaded in his bow.

He fires the arrow into the concrete façade of the
building, above the penthouse window. Once again locking
his bow onto a cable, he begins to slide across to the
other building.

ARROW

Now.

INT. DIGGLE'S CAR - CONTINUING

DIGGLE holds a small remote and presses a button.

DIGGLE

Good luck.

INT. BUILDING LOBBY - CONTINUING

The monitors that the SECURITY GUARDS are watching go fuzzy and then go black.

GUARD #1

Come on!

He hits a monitor with his hand.

GUARD #2

I better make the call.

He picks up the phone on the desk and all the power goes out.

GUARD #2

Now what?

EXT/INT. QUILT'S PENTHOUSE - CONTINUING

As ARROW approaches the window he removes a small crossbow and fires an arrow that wedges into the glass. The window disintegrates.

ARROW dives through the open space and rolls across the floor. He pops up, bow in hand and fires an arrow into the first BODYGUARD. He reloads and takes out every other BODYGUARD one by one until the house is completely silent.

He looks down the dark hallway towards QUILT'S bedroom.

INT. QUILT'S BEDROOM - CONTINUING

A nervous QUILT points a gun into the darkness of his room.

He slowly backs towards the window and is grabbed from behind, the sharp tip of an arrow held to his neck.

CONTINUED:

QUILT drops the gun.

ARROW

Your willingness to fulfill my requests will directly impact the length of your life.

QUILT

Tell me what you need.

ARROW

The amount it would take to wipe away Carter Hawke's debt.

QUILT

Four-hundred grand.

ARROW

There is three-hundred thousand dollars in a suitcase waiting for you in the lobby.

QUILT

What about the other hundred?

ARROW

It's a relocation fee.

(a beat)

You take that money, Carter leaves town and is left alone.

QUILT

I can't just let him walk.

ARROW pushes the tip into his neck hard enough that it draws blood.

QUILT (CONT'D)

Okay, okay. I never knew him.

ARROW

If I find out you went back on your word, I know how to find you.

The arrow is removed from QUILT'S neck and just like that, he is alone in the dark.

CONTINUED:

The lights go on. The door is ajar in the empty room.

QUILT'S phone rings. He fumbles around to find it.

QUILT

What?

GUARD #1 (VO)

Mr. Quilt, this might sound strange
but a suitcase was left here with
your name on it.

INT. QUILT'S PENTHOUSE - SHORTLY

GUARD #2 carries the large suitcase through the front door
and past some of the DEAD BODYGUARDS.

QUILT points him to a large dining table.

QUILT

Put it down there and sweep it.

He puts it down on the table and using a wand, sweeps the
entire suitcase for explosives.

GUARD #2

Looks clean sir.

QUILT

Open it.

The GUARD unzips the flap and swings it open.

Inside the suitcase are stacks of cash with a note.

QUILT picks up the note and it reads:

\$300,000. Remember our deal or you'll be sorry.

QUILT closes the suitcase.

QUILT

Call the cops.

EXT. OUTSIDE CARTER'S PLACE - MORNING

OLIVER walks beside CARTER as he puts his luggage into the back of a taxi.

OLIVER
St. Louis?

CARTER
Yup. My sister's there and hopefully
it will be a better life for me.
I hear the city has a curfew.

OLIVER
Now that is a commitment.

CARTER moves in and hugs OLIVER.

CARTER
Thanks for everything. You saved my
life.

OLIVER
I'm sure you'd do the same for me.

CARTER nods and gets into the back seat. OLIVER closes the door and leans into the driver window. He hands the CABBIE a hundred dollar bill.

OLIVER (CONT'D)
Straight to JFK. No stops.

The CABBIE looks at the bill and nods before peeling away from the curb.

OLIVER heads back to the car where DIGGLE is leaning against it waiting.

Before he gets there an NYPD cruiser pulls up with the lights flashing. TWO OFFICERS get out.

OFFICER #1
Oliver Queen?

OLIVER
That's me.

OFFICER #1
You're under arrest.

CONTINUED:

OFFICER #2 cuffs OLIVER.

DIGGLE
Under arrest for what?

OFFICER #1
Blackmail and solicitation of
attempted murder.

OLIVER
Who's charging me?

OFFICER #1
You can ask the D.A.

OLIVER is pushed into the back of the cruiser as DIGGLE jumps into his car to follow.

INT. COURTHOUSE CONFERENCE ROOM - DAY

OLIVER sits at a table alone, flanked by a COURT OFFICER.

The door opens and another COURT OFFICER enters.

OFFICER #2
Mr. Queen, your counsel has arrived.

OLIVER looks puzzled as DIGGLE enters the room. Both OFFICERS exit.

OLIVER
You're my counsel?

DIGGLE
I've watched a lot of Matlock.

OLIVER laughs.

OLIVER
Hopefully you're not in over your
head. I hear this ADA Adrian Chase
is a real firecracker.

CHASE (OS)
Of all the things I've been called in
my life, I can live with firecracker.

CONTINUED:

OLIVER and DIGGLE turn to see ADRIAN CHASE standing by the side entrance of the room. Both men stand as CHASE approaches.

OLIVER studies CHASE as if recognizing him.

OLIVER
ADA Chase. How are you?

CHASE
Apparently better than you.
(a beat)
Have a seat.

The three of them sit down. CHASE places his briefcase on top of the table and opens it.

OLIVER
You seem familiar to me. Have we met before?

CHASE
I've crossed paths with a lot of people over the years so anything's possible.

DIGGLE
What are we looking at here?

OLIVER
This is John Diggle.
(a beat)
My counsel.

CHASE
Mr. Queen, I would like to be frank with a few things so hopefully your counsel is okay with that.

OLIVER nods.

CHASE (Cont'd)
Very well.
(opens a file folder)
The plaintiff, Mr. Quilt, is alleging that you hired a thug armed with a bow to rough him up.

CONTINUED:

DIGGLE

Why would he do that?

CHASE

According to his report, you showed up at his office yesterday demanding he stay away from one of his ex-employees.

OLIVER

That's not exactly what happened.

CHASE

So tell me your recollection of it.

OLIVER

I got a call from a friend, the man in question. He told me he owed his former employer some repayment for-

(a beat)

What was it John?

DIGGLE

Over-payment of a quarterly bonus.

OLIVER nods in agreement.

OLIVER

Believing the bonus money was all his, he had spent it so he asked me for a loan in order to repay Mr. Quilt.

CHASE

So you had a meeting with him?

OLIVER

I did and he was not receptive to my offer to repay the money.

(a beat)

As a matter of fact, he had myself and Mr. Diggle immediately removed from the premises.

DIGGLE

That was the last time Mr. Queen or I had any contact with Mr. Quilt.

CONTINUED:

CHASE closes the file folder and throws it into his open briefcase.

CHASE
Okay. Good enough for me.

OLIVER and DIGGLE look at each other surprised.

OLIVER
That's it?

CHASE
Between you, me and these four walls,
Quilt is a piece of garbage who is
believed to be responsible for at
least a dozen murders.

DIGGLE
So why is he still on the streets?

CHASE
Because he has a pile of cops, lawyers
and politicians in his pocket and a
long list of former employees who keep
skipping town.

OLIVER
But you still thought I might have
something to do with hiring this
thug?

CHASE
Well, with the green hoodie and bow
it sounds a lot like the guy out in
Starling City. Your hometown, no?

OLIVER nods, not breaking eye contact with CHASE.

OLIVER
John, can you give me a minute with
ADA Chase?

DIGGLE
You want me to leave?

OLIVER
If you don't mind.

CONTINUED:

OLIVER (Cont'd)

I need to be frank about a few things.

DIGGLE furrows his brow, unsure about leaving but gets up and exits out the door.

CHASE

You know it is very unorthodox to have your counsel suddenly get up and leave from a potential plea bargain.

(a beat)

Is it because he doesn't know your secret Oliver?

OLIVER smiles.

OLIVER

He knows mine but I wasn't sure you wanted him to know yours.

CHASE closes his brief case and stands up.

CHASE

It's almost lunch time. Let me treat you to an authentic New York lunch.

EXT. SIDEWALK OUTSIDE COURTHOUSE - DAY

A VENDOR hands CHASE two hot dogs and two cans of soda. He hands one of each to OLIVER and then gives the VENDOR some cash.

CHASE douses his dog with mustard and takes a big bite.

OLIVER examines the hot dog for a moment.

CHASE

Trust me, it doesn't get any better than this.

OLIVER

Being deserted on an island for five years I ate unimaginable things. Yet, I still question the quality of any hot dog.

CONTINUED:

CHASE laughs as he takes another bite.

OLIVER bites in to his dog and nods approvingly.

CHASE

Let's take a walk.

They move away from the courthouse.

CHASE

Making this charge go away will be easy. Getting off Quilt's radar won't be.

OLIVER

I've dealt with his type before.

(a beat)

How did you know my secret?

CHASE

There were too many coincidences for it to be a coincidence.

(a beat)

Oh, and there was this.

CHASE holds up a wallet that looks very familiar to OLIVER.

OLIVER worriedly begins to check his pockets for his wallet.

CHASE (CONT'D)

Don't worry, I found it on the table in the conference room.

Relieved, OLIVER laughs as he takes back his wallet.

OLIVER

It's one thing for a billionaire playboy to spend his nights chasing scumbags, but a District Attorney? How do you manage the day job while you spend your nights jumping off buildings like some kind of daredevil?

CHASE

I'm well motivated.

CONTINUED:

OLIVER

Obviously but what is it that drives
you to *blur the lines between right
and wrong?*

CHASE pauses.

FLASHCUT TO:

EXT. CHASE RESIDENCE - DAY

ADRIAN and DORIS CHASE are both leaning in through the back
doors of the car, strapping in their two YOUNG SONS.

DORIS

My sister would love to see the boys
and honestly, how often are we any-
where near Pittsburgh?

They finish buckling the boys in and get into the front
seat.

ADRIAN

Let's just see how it goes on the
first leg of the trip.

ADRIAN inserts the key into the ignition-

AN EXPLOSION.

INT. EMERGENCY ROOM - DAY

ADRIAN opens his eyes and sees the ceiling moving quickly.
He is on a gurney.

DOCTOR (VO)

We're losing him again!

ADRIAN drifts back into unconsciousness.

The HEART MONITOR FLATLINES.

BLACKNESS.

DOCTOR (VO)

We need a crash cart!

FLASHCUT TO:

EXT. STREET OUTSIDE COURTHOUSE - PRESENT

CHASE

It's been four years and every second of every day I wish it was me instead of them.

OLIVER

I'm sorry about your family.

(a beat)

Our reasons for doing what we do are not that different. We justify it because it's the only thing that makes any sense. We're the good guys.

(a beat)

Thanks for lunch.

OLIVER turns to leave.

OLIVER (CONT'D)

One more question. All the press in this city and the best they could come up with is The Vigilante?

CHASE laughs.

CHASE

You mean instead of something as creative as The Hood?

OLIVER smiles, point taken.

INT. QUILT'S OFFICE - NIGHT

QUILT sits at his desk with his phone to his ear.

QUILT

Oliver Queen was here causing me all kinds of problems.

MAN'S VOICE (VO)

What kinds of problems could he have possibly caused you?

QUILT

He hired that hooded freak to try and kill me.

CONTINUED:

QUILT (Cont'd)

That doesn't sit well with the bosses
out here.

MAN'S VOICE (VO)

I don't work for the bosses out there so
unless there is a business proposition
we're wasting each other's time.

QUILT

The East Coast contingent would be very
grateful if you were to take care of
Oliver Queen and his hooded friend.

INT. SEEDY MOTEL ROOM - CONTINUING

A SHADOWY FIGURE holding a phone turns, revealing himself
as DEADSHOT. He smiles as his robotic eye glows red.

DEADSHOT

How can I refuse an offer like that?

End of ACT II

ACT III

EXT. OLIVER'S HOTEL - MORNING

DIGGLE leans against the car as OLIVER emerges holding two coffees. He hands one to DIGGLE.

OLIVER

Figured you might need a little
caffeine for the long drive.

DIGGLE

Thanks. You think we might have time
for one more stop on the way home?

EXT. FREEDOM TOWER, GROUND ZERO - MORNING

DIGGLE and OLIVER lean against a railing looking out over the site as workers continue to construct the tower.

OLIVER

You know, with a few hours notice we
can get a walk-through of the ground
floor.

DIGGLE

That's alright. I like the view from
here better.

OLIVER

You know when the towers went down I
was in school with Carter. Actually,
we had skipped classes after staying up
all night with some sorority girls.

DIGGLE glances at him unsympathetically.

OLIVER (CONT'D)

As the news broke we were passed out in
our dorm room, clueless to how much the
world had just changed.

DIGGLE

Funny how certain events affect people
so differently.

(a beat)

My brother and I went through boot camp.

CONTINUED:

OLIVER

While me and my friends spent our parents money on ski trips and fancy cars.

(a beat)

It's embarrassing how little I did to help. All this money and privilege doesn't buy common sense or courage. Men like you, like Andrew, you're the ones who got the country back on track.

DIGGLE

We had our mission and you've got yours. Better late than never.

OLIVER

Maybe. But standing here, thinking about the evil that took place-

(a beat)

Makes me feel inadequate.

DIGGLE

You saved my life. I think you're pretty damn adequate.

OLIVER offers a smile.

DIGGLE (CONT'D)

Andrew always talked about coming to visit Ground Zero once the new tower was finished. He thought it would remind us why we served in the first place.

(a beat)

He never got the chance to see it, to be a part of the resurrection.

OLIVER

You can change that.

(a beat)

He may be gone but the people that were most important to him are still here.

(a beat)

Bring Carly and Artie out here and tell them that story.

(a beat)

New York is the perfect weekend getaway.

CONTINUED:

DIGGLE smiles.

OLIVER (CONT'D)

I mean, if you do ever ask her out on that second date.

DIGGLE

(smiles)

Guess we better get going. It's a hell of a long drive.

DIGGLE turns and walks towards the car.

OLIVER

Again with the driving? I thought you Rangers were supposed to be tough.

EXT/INT. OLIVER'S CAR - DAY

The car cruises down the interstate.

Inside, OLIVER is tapping the screen of his tablet when he comes across a live report in front of Quilt's office as a REPORTER (LESLIE CRAWFORD) pops into the shot. OLIVER turns up the volume.

CRAWFORD

Just a short time ago the body of refuted crime boss Darius Quilt was found inside his eighteenth floor office.

OLIVER

Hey Diggle, you hearing this?

DIGGLE (OS)

I heard it. Turn it up a little.

EXT. QUILT'S OFFICE BUILDING - CONTINUING

CRAWFORD continues to stand in front the building as she files her story.

CONTINUED:

CRAWFORD

Police are being very tight lipped about the cause of death but one source tells me the crime scene was very bloody.

Something off-camera catches her attention.

CRAWFORD (CONT'D)

Lieutenant Harry Stein of the NYPD has just arrived.

She quickly moves to STEIN (40s) and sticks her microphone in his face.

CRAWFORD (CONT'D)

Lieutenant Stein, what can you tell us about the death of Mr. Quilt?

STEIN

I have no comment at this time.

CRAWFORD

Sir, you are in charge of the task force set up to hunt The Vigilante, does your involvement mean that this was his doing?

STEIN

We are investigating all angles and once the evidence tells us something concrete, the people of New York will be the first to know.

STEIN quickly enters the building as a UNIFORMED OFFICER keeps the press from going past the police tape.

CRAWFORD

So the NYPD saying very little right now but with the appearance of Lieutenant Stein, one has to assume at this point that The Vigilante is at least a person of interest in this case.

(a beat)

This is Leslie Crawford for New York One and I'll throw it back to the studio.

INT. OLIVER'S CAR - CONTINUING

OLIVER turns off the tablet and stares out the window in silence.

DIGGLE watches in the rear view mirror.

DIGGLE
You think it was him?

OLIVER gets a text message on his phone. He looks down to read it.

MESSAGE: *He had it coming, justice served.*

OLIVER
I have to go with my gut and say yes.

OLIVER looks troubled.

DIGGLE
Something wrong?

OLIVER
I would have preferred it happen before I left a suitcase of money for him at his residence.

DIGGLE
Every plan has its price.
(a beat)
Be back in Starling in a couple of hours. You heading home?

OLIVER
I don't think so.

INT. OLIVER'S TRAINING FACILITY - NIGHT

OLIVER takes aim and fires an arrow into a target on the far wall.

DIGGLE sits at the console listening to the police scanner as FELICITY enters looking stunning in an evening gown.

DIGGLE
Wow. You look-
(a beat)

CONTINUED:

DIGGLE (CONT'D)

Elegant.

FELICITY

Really? I feel slightly ridiculous.
Elegant is not really my thing.

DIGGLE

What's the occasion?

OLIVER

Felicity is representing Queen
Industries at the Starling Police Ball.

FELICITY

Yes, it's quite an honor. But if you
need me to hack a database or something
I could stay.

OLIVER

Trust me Felicity, you will have fun
and you look beautiful.

FELICITY smiles nervously.

OLIVER (CONT'D)

You deserve a reward for all your help
and what better way then getting dressed
up and hit on by Star City's finest?

Her smile fades and she looks uncomfortable again.

FELICITY

Great, well, I'm going to go before
I realize how nervous I actually am.
Goodnight.

FELICITY turns and exits the room.

DIGGLE

Have fun.

He looks at OLIVER and they both chuckle.

DIGGLE (CONT'D)

Where's your apprentice?

CONTINUED:

OLIVER

I didn't tell him we were back. I need him to watch Thea, not be my shadow.

DIGGLE

Does Laurel know you're back?

OLIVER shakes his head.

OLIVER

I feel like I owe this city a night since I've been cheating on it with New York. I'll call her in the morning.

DIGGLE

You know, we really should talk about this Harper situation.

OLIVER

What's to talk about? We need help and he wants to help.

DIGGLE

He's a criminal. SPD is all over him and he's bringing extra heat to you.

OLIVER

I'm not worried.

Something piques DIGGLE'S interest on the scanner and he turns it up.

DISPATCH (VO)

Any available units respond to Sixth and Madison. Possible sighting of a wanted fugitive, Floyd Lawton.

OLIVER and DIGGLE stare at each other.

DIGGLE

Deadshot.

(a beat)

Sixth and Madison? That's the Starling Credit Union. What's he doing there?

OLIVER

He's on the run.

CONTINUED:

OLIVER (CONT'D)

Maybe he needs some cash to skip town.

(a beat)

We take him down this time. Together.

EXT. ALLEY BEHIND STARLING CREDIT UNION - NIGHT

GREEN ARROW moves slowly through the shadows of the alley. He stops and taps his ear communicator.

ARROW

Diggie, you got anything?

DIGGLE (VO)

Negative. No sign of Lawton.

ARROW

This feels off.

GREEN ARROW walks slowly to the middle of the alley and scans.

A BULLET WHISTLES THROUGH THE AIR, HITTING HIM IN THE LEG.

He goes down, his bow flying out of his hand as he hits the ground.

ANOTHER BULLET FLIES, HITTING HIM IN THE RIGHT ARM.

ARROW scans the buildings and sees the glow of DEADSHOT'S EYE.

EXT. OPEN WINDOW, THIRD FLOOR OF BUILDING - CONTINUING

DEADSHOT smiles as he locks his sight onto GREEN ARROW'S head.

ARROW (OS)

Four o'clock south!

SHOTS RING OUT AS WINDOWS ABOVE SHATTER. DEADSHOT ducks down away from the window.

EXT. ROOFTOP - CONTINUING

DIGGLE stands holding a sniper rifle aimed below at the window where DEADSHOT stood.

DIGGLE
You see him?

ARROW (VO)
Not anymore.

DIGGLE
On my way.

INT. STARLING BALL ROOM - NIGHT

FELICITY holds a glass of wine as she mingles awkwardly through the crowd.

ROY (OS)
Felicity?

FELICITY turns to see ROY all cleaned up in a suit and red tie. She approaches him trying to look non-chalant.

FELICITY
What are you doing here?

ROY
Thea decided last minute that someone from her family should be here.
(a beat)
When's Oliver back?

FELICITY
He is back. I just saw him at the facility.

ROY
He's there now?

FELICITY shakes her head.

FELICITY
Downtown. As I was leaving I heard the scanner report a sighting of-
(looks around)
Deadshot.

CONTINUED:

ROY'S eyes widen.

ROY
Is he alone?

FELICITY
No, Diggle's with him.

ROY
You got eyes on him?

FELICITY removes her phone from her purse showing ROY a digital street map with a blinking icon.

FELICITY
He found the locator last time so I had to be more creative this time.

ROY studies the map.

ROY
He's near Starling Credit Union. I've got to get there.

FELICITY
What about Thea?

THEA (OS)
Roy?

ROY and FELICITY both turn as THEA joins them, also in a beautiful evening gown.

THEA (CONT'D)
Who's your friend?

ROY
Felicity Smoak meet Thea Queen. Felicity works in the IT department at Queen Industries.

FELICITY
Very nice to meet you. I know your brother and step-father. Great people.

THEA
Yes, I'm lucky that way.

CONTINUED:

FELICITY

I must say, you look absolutely beautiful. Roy is a very lucky man.

THEA smiles.

THEA

That's what I keep telling him.

ROY

I was just on my way to the washroom. Thea maybe you and Felicity want to grab a drink while I'm gone?

FELICITY

(over-anxious)

Yes!

(a beat)

I mean, it would be a pleasure. I'm not really good being alone at these things.

THEA

Sounds good to me.

(to ROY)

Meet you at the table?

ROY

You got it.

He leans in and kisses her.

ROY (CONT'D)

Felicity, nice to meet you.

Felicity smiles as THEA leads her away.

INT. BUILDING STAIRWELL - NIGHT

DIGGLE moves quickly down the stairs and slowly opens the door to a hallway. He peers in and enters.

INT. CORRIDOR - CONTINUING

Leading with his sidearm, DIGGLE moves towards a door at the end of the hallway.

CONTINUED:

He sees the door is slightly ajar so he pushes it open with his foot, still pointing his weapon. He scans the room as he enters.

Behind him, a shadow. DIGGLE turns, ready to pounce.

Just a cat.

As he turns back he is knocked unconscious by DEADSHOT.

EXT. ALLEY - SHORTLY

OLIVER leans against the wall, using some old rags to make a tourniquet for his leg wound.

He looks up as he hears some footsteps and bottles being kicked away.

ARROW

Diggle, I could use some help.

Silence.

ARROW (CONT'D)

Diggle?

He looks up and sees DEADSHOT standing over him, his rifle aimed towards him.

DEADSHOT

I'll give you a hand.

SHOTS RING OUT FROM BEHIND as DEADSHOT dives for cover.

ARROW looks up and sees DIGGLE standing at the window holding his sidearm.

ARROW

Nice shooting cowboy.

DIGGLE

It's over Lawton! You don't leave here alive.

DEADSHOT smiles as he crouches behind a dumpster.

CONTINUED:

DEADSHOT

Funny, I was thinking the same thing
about you.

(a beat)

Say hi to your brother for me!

DEADSHOT stands and unloads a barrage of bullets towards
DIGGLE, hitting him in the shoulder.

DIGGLE dives away from the window, dropping out of sight.

DEADSHOT (CONT'D)

Too easy.

He turns back to ARROW but he is not there.

DEADSHOT (CONT'D)

I'm slightly impressed.

As he turns, ARROW jumps on him, knocking his rifle away.

They fall to the ground and struggle. DEADSHOT grabs at
ARROW'S leg wound causing him to scream in agony.

DEADSHOT pushes him off and gets up. He pulls a sidearm
from his belt and holds it up but ARROW uses his good leg
to kick it away.

He kicks ARROW'S wounded leg and again he screams in pain.
DEADSHOT walks over and picks up his rifle. He points it
at ARROW.

DEADSHOT

It's been real entertaining.

DIGGLE (OS)

Lawton!

DEADSHOT turns to see DIGGLE standing outside the steel
entry door to the building, his shoulder bleeding.

DIGGLE

My brother deserved better than to be
shot down like a dog.

DIGGLE raises his gun.

CONTINUED:

DIGGLE (CONT'D)
See you in hell.

He squeezes the trigger. It's empty.

DEADSHOT smiles.

DEADSHOT
You first.

He raises his rifle towards DIGGLE.

A SOUND. SOMETHING WHISTLES THROUGH THE AIR.

DEADSHOT freezes. An arrow sticking out of his back. He drops to the ground motionless.

At the end of the alley, holding the green bow is ROY HARPER.

DIGGLE stares in disbelief.

ROY runs over to check on OLIVER.

DIGGLE moves cautiously towards DEADSHOT. He stops in front of him and kicks him. He leans over and picks up his rifle.

ROY helps OLIVER to his feet.

DIGGLE
You alright Oliver?

OLIVER
I'll survive.
(a beat)
We've got to move.

ROY
What about him?

DIGGLE steps over the body and stops in front of ROY.

DIGGLE
He's dead. To hell with him.

DIGGLE continues on past as ROY and OLIVER follow.

INT. STARLING BALLROOM - NIGHT

THEA and FELICITY sit at a dinner table. THEA glances at the empty chair next to her and at her phone.

THEA

Maybe he's at the wrong table.

FELICITY

There's no way. If I had a date as hot as you I would walk through fire to find my way back.

THEA glances at her curiously.

FELICITY (CONT'D)

(flustered)

I mean, you just look so beautiful that he can't miss you.

THEA

I appreciate the complement but it's not the first time he's disappeared on me.

(a beat)

He's up to something.

FELICITY

What could he be up to? I'm sure he's just making you wait to prove a point.

THEA

What point would that be?

ROY (OS)

That the longer I'm away, the hotter you look.

THEA looks up and sees ROY in the same suit with a different color shirt and tie. He sits down and kisses her on the cheek.

THEA

What happened?

ROY

I guess I'm not used to moving around in these monkey suits.

CONTINUED:

ROY (CONT'D)

I walked into one of the Lieutenants
and took a glass of wine to the chest.

THEA

Why didn't you text me or respond to
my text?

ROY

It was slightly embarrassing so I ran
home to change.

FELICITY

See, I told you there was a sensible
explanation.

THEA

You got home and back fast. Maybe we
should start calling you Speedy.

ROY smiles.

ROY

I don't think Ollie would want me
stealing your nickname.

EXT. ALLEY - NIGHT

Police lights flash and the alley is surrounded by police
tape as DETECTIVE LANCE arrives. He steps under the tape
and approaches a UNIFORMED OFFICER.

LANCE

What do we got?

OFFICER

Floyd Lawton. He was armed with a
Military grade sniper rifle and we
found some shell casings on the ground.
There was a warrant out for him but
looks like The Hood got him first.

LANCE

Thanks for your deduction. Anything
else?

CONTINUED:

OFFICER

Not sure if this is important but there was an anonymous tip called in a few hours ago putting Lawton in this alley.

LANCE

So what?

OFFICER

The operator made note of the number the call was made from and it came from a New York City area code.

LANCE

New York? How does someone in New York know that Lawton is in this alley?

OFFICER

That's above my pay grade Detective.

He hands LANCE a slip of paper from his notebook.

OFFICER (CONT'D)

Here's the phone number. Traces back to a company called Quilt Consulting.

LANCE

Thanks for the report Officer. Start a canvas of the neighbors.

The OFFICER leaves as LANCE takes out his phone.

LANCE (CONT'D)

(into phone)

This is Detective Lance. I need anything you've got on a Quilt Consulting in New York.

(a beat)

That's right. I also need a contact number for a Lieutenant Harry Stein of the NYPD. I have a feeling there's a whole lot of answers in the Big Apple.

(a beat)

Let me know when you've got something.

CONTINUED:

LANCE stares at the green arrow protruding from DEADSHOT'S neck. He looks around the alley and sticking out from under a dumpster he sees an old rag. He puts on a rubber glove and removes it seeing it is covered in blood.

He smiles.

FADE TO BLACK.

END OF ACT III