

ABUSE AND TRAUMA ON THE CW: HOW THE NETWORK'S CHARACTERS
COPE

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ABSTRACT

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One of the most interesting, but ethically complicated, issues to study is the phenomenon of abuse and trauma and how individuals deal with these harrowing, upsetting events. However, given how difficult it is in general to get individuals to sit down for in-depth interviews (especially on a topic as sensitive as this), alternative avenues must be proposed for the expansion of our knowledge on a myriad of issues. That said, an untapped mine of study comes out of the American television network known as the CW and the various programs it has produced since the network's launch. A content analysis of the CW's shows offers an opportunity to analyze such sensitive topics as abuse and trauma without the ethical hurdles of an institutional review board. Furthermore, the shows that I have in mind for this study – namely, *Arrow*, *Supergirl*, and *All American* – offer a diverse range of characters to sample and interactions to draw meanings out of. These shows offer the occasion to examine how a bevy of characters from diverse backgrounds deal with their traumatic pasts and presents, while also allowing an exploration of how these characters interact and how these characters either negatively or positively affect each other. Through my research, I found that these shows reproduce hegemonic discourses regarding personal autonomy, sexuality, gender roles, and racial hierarchies. However, positive developments emerged in portrayals of male emotional vulnerability, racial solidarity, and psychological healing. In addition, through the lens of symbolic interactionism, it was discovered that the meaning that the characters took out of their trauma made them more empathetic, selfless individuals. Lastly, the societal

implications of the network's portrayals of abuse and trauma both on its own and in the context of interpersonal relationships are considered.

KEY WORDS: Sociology, Symbolic interactionism, Content analysis, Abuse and trauma, Hegemonic discourses.

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“No man is an island,” wrote the English poet John Donne in 1624. Meaning that people are social creatures and cannot survive for long devoid of companionship. Undertaking the crucible that is graduate school and the composition of an original piece of research that is a master’s thesis is certainly a testament to that fact. There are too many people in my life to thank for helping me reach this milestone but allow me to mention just a few.

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CHAPTER I

INTRODUCTION

One of the most emotionally interesting, but ethically complicated, issues to study in sociology is the phenomenon of abuse and trauma and how individuals deal with these harrowing, upsetting events. Given the ongoing COVID-19 pandemic and how difficult it is in general to get individuals to sit down for in-depth interviews (especially on a topic as sensitive as this), alternative avenues must be proposed for the expansion of our knowledge on a myriad of issues. That said, an untapped mine of study comes out of the American television network known as the CW and the various programs it has produced since the network's launch in September 2006.

Furthermore, the shows that I examine – *Arrow*, *Supergirl*, and *All American* – offer a diverse range of characters to sample and interactions to draw meanings out of. For instance, the latter show is set in the “real world” and follows the life of black high school footballer Spencer James as he transitions from his home of Crenshaw in Los Angeles to the wealthy Beverly Hills neighborhood after he is recruited to the latter school's football team. While *Arrow* chronicles the adventures of white billionaire Oliver Queen after he returns home from being lost abroad for five years. After his return home, he takes up the guise of “the Arrow,” a costumed vigilante who protects his city from criminal threats. Lastly, *Supergirl* follows the titular character's adventures as she protects National City from an assortment of threats. These shows offer the occasion to examine how a bevy of characters from diverse backgrounds deal with their traumatic pasts and presents, while also allowing an exploration of how these characters interact and how these characters either negatively or positively affect each other.

Given that the CW's shows target a certain audience, namely the 18- to 34-year-old demographic, it makes sense to look at these shows from another angle as well (Villarreal 2013). That is, because these shows are designed to appeal to teenagers and young adults, the *content* that is portrayed in them may have an impact (however small) on how these individuals perceive "healthy" relationships (e.g., does one character actively encourage another to be a better person). This study considers the negative or positive messages that these programs are conveying to their audiences. With this opening material now laid out, we can move into a review of the extant literature on three main topics – the theory underpinning this proposal, media as a social institution, and the known effects of abuse and trauma.

Literature Review

While we shall dive into the existing literature on each of the topics below, it is worth briefly discussing the rationale for laying out the topics in their current format. The idea was to transition from the more abstract, theoretical realms into the more concrete ones. Moreover, explaining the theoretical framework for this proposal will allow the reader to understand the guiding principles and partial inspiration for examining these TV shows. While assessing media as a social institution allows us to see the nature and impact of mass media in the 21st century and how it infiltrates aspects of our daily lives. Lastly, reviewing the known effects of abuse and trauma will reveal the void that scholars have hitherto neglected and inform the reader as to just how damaging these twin experiences are to individuals. Furthermore, looking at abuse and trauma will help to inform the analysis of the CW's characters and enlighten us on exactly what *kinds* of demons haunt them.

Theoretical Framework. Given this study's focus on the *importance of interpersonal support* and the *meanings* that these characters make of their abusive and traumatic pasts, *symbolic interactionism* is a well-suited theoretical lens through which to view the content of the various scenes. Put simply, "Symbolic interactionism highlights symbolic communication as a device of reality construction. [It] asserts that individual and material realities are constructed through a dynamic, communicative process" (Fernback 2007:54). In other words, symbolic interactionism is the view that through interpersonal interactions individuals compose shared symbols that have larger meanings (e.g., the LGBTQ+ pride flag symbolizing sexual equality, the Statue of Liberty representing an open arms policy towards immigrants and refugees, or the House of El's crest representing hope and the idea that humanity has the capacity for good) (White [1949] 2005; Fernback 2007; Schwalbe 2020). In addition, through our communication with others, we understand what it means to be "kind," "rude," "courteous," "selfless," "cruel," and any other idea that is socially inculcated in us as we grow up and interact with other people and the world at large. Through symbolic interactionism we also realize what kind of person *we* are based on these interactions (e.g., we may view ourselves as "a success" or "a failure" based on others' opinions, which, in turn, may reflect the broader view of society's expectations for us) (Blumer [1962] 2005).

Born out of the works of George Herbert Mead and Herbert Blumer and made famous in the mid-20th century by Erving Goffman, symbolic interactionism is a recent sociological theory compared to some other well-known theories (such as Marxism or structural functionalism). However, despite its youth, symbolic interactionism holds immense potential. It is uniquely positioned among its theoretical brethren to look at

individuals' *emotions* and *experiences* and the *interpretations* of these as a means of data collection (Blumer [1962] 2005, 1969; Ritzer and Stepnisky 2018; Schwalbe 2020). That is, if a researcher or reader desires to understand how people make sense of this chaotic, confusing, and oftentimes distressing world of ours, what better theoretical perspective to take than one that looks at *individuals* and *meanings* at such an intimate level? No other work embodies these ideas better than a seminal work by one of sociology's best writers.

It cannot be denied that 1963's *Stigma: Notes on the Management of Spoiled Identity* is one of Goffman's most notable contributions to the field of sociology (Freidson 1983; Smith 2011; Ritzer and Stepnisky 2018). In this book, Goffman uses a combination of his own analysis and secondary accounts of stigmatized individuals to highlight how society imposes a *stigma* on certain individuals – non-heterosexuals, people of color, the disabled, drug users, non-binaries, introverts, etc. – and how these individuals cope with said societal label. One of the distinctions that Goffman makes in his text is between those who have been “discredited” and those who are “discreditable” (Goffman [1963] 1986). The former kind of individuals possess a well-known stigma and must live with it every day (e.g., a blind person or a former prisoner). While the latter individuals *have* a stigma but make efforts to hide it for societal or personal reasons (e.g., a conservative Republican in Congress from Mississippi is bisexual, and he does not want to be outed for fear of losing his congressional seat) (Goffman [1963] 1986; Crossman 2019). Goffman's distinction here is crucial for our understanding of abuse and trauma in the CW's characters because we will see instances where “discredited” individuals must navigate social interactions, while “discreditable” individuals must carefully keep up appearances, lest their secrets be exposed.

Symbolic interactionism also allows us to see just how *cherished* certain relationships are, based on their *interactions* and the *levels of trust* they place (or learn to place) in each other. This will be a key factor in my study and subsequent analysis, while these *emotional connections* between the characters will be a key data point that I will examine down the line. For instance, as characters try and regulate their feelings to fit into a certain situation, we may see the effects that their traumatic pasts have on these situations (Mead [1934] 1962; Goffman 1967; Hochschild [1983] 2003; Ritzer and Stepnisky 2018). Subsequently, we can understand how important (or not) Characters B through D are to Character A based on how they respond to each other in numerous social interactions – all of which are, of course, wrapped up in some level of *emotional* and *symbolic* interaction.

Inequality and Social Structure. Since sociology's founding as a formal discipline in the mid-19th century, the “big three” social factors that have concerned sociologists and other social scientists have been class, gender, and race (Ritzer and Stepnisky 2018). It is not difficult to see why this is the case – we need only look to our daily lives to see just how critical this trio of factors are in influencing everything from the cars we drive, to the restaurants we eat at, to the media we consume, to our social circle of co-workers and friends, etc. With that said, two factors – gender and race – have been understudied until recently due to the inherent sexism and racism prevalent in early sociology (and early science, in general). Only recently have the works of scholars like Anna J. Cooper, Ida B. Wells, and W. E. B. Du Bois come into the consciousnesses of sociologists, if not necessarily the public (Ritzer and Stepnisky 2018). Since the neoliberal assault on collective well-being began in the 1970s and has remained largely unchallenged in polite

society until very recently, this trifecta of inequities have only gotten worse (Koechlin 2013).

Class. Given that inequality has been on the rise in recent decades – to the point where the world is entering a second Gilded Age in many respects – class inequity is a crucial issue to understand (Piketty and Saez 2014). Even more disturbing than this historical rhyming when it comes to inequality are the detrimental societal and individual effects that it generates. For instance, as economic inequality increases, overall societal and individual health decreases (Wilkinson and Pickett 2009). Unsurprisingly, there is a strong association between income inequality and violent crimes (including murder), such that as inequality increases so do violent criminal actions (Lynch et al. 2001). As economic situations grow bleaker, many individuals are often forced into the “underground economy” (drug dealing, prostitution, pirating media, etc.) just to make a living (Goffman 2014). The source of income disparity between these back-alley professions and more “respectable” jobs (bankers, stockbrokers, corporate managers, etc.) often leads to class resentment on the lower classes’ behalf towards the upper ones, such that poorer individuals are more likely to see institutional barriers to economic advancement and attribute power and wealth due to familial and structural versus personal achievements causes (Kreidl 2000). However, despite these feelings, political scientists have discovered that economics plays only a minor role in shaping individuals’ voting habits – such that many middle and lower class individuals are often pitted against each other rather than the truly powerful upper classes (Jost and Hunyady 2005; Margalit 2013).

Gender. Despite popular cultural notions about their being vast emotional, psychological, and personality differences between men and women, meta-analyses have found that many of these supposed “gulfs” are not that wide. In other words, men and women are *not* that different when it concerns these factors. For example, women experience more emotional “highs” and “lows” than men, but gender accounted for only six percent of the explanation for this fact. In addition, self-esteem was only one-seventh of a standard deviation higher in men than women, suggesting that both men and women have similar levels of self-esteem (Feingold 1994; Kling et al. 1999). However, there are marked divergences among men and women when it comes to other factors. For example, when it comes to clinical depression research has found that there *is* a larger sex difference, with women being diagnosed at about twice the rate of men (Feingold 1994). Although this could partially be explained by men viewing psychotherapy more skeptically than women, thus going underdiagnosed and undertreated (Pattyn, Verhaeghe, Bracke 2015). Another key cultural and psychological difference between the genders is that men are more “thing-oriented” (i.e., they are more tactile and enjoy material things like cars and sports), while women tend to focus on more emotional arenas, such as what people are thinking or how people become better at their jobs (Lippa 1998). However, these differences are not universal and whether they are born out of natural, genetic circumstances or nurturing, geographical ones remain a topic of heated public and scientific debate (Lippa 1998; Parker, Horowitz, and Stepler 2017).

Race. Although a popular notion, contemporary research has discredited the idea that there are inherent biological differences in human races. Instead, scholars have come to understand that “race” is a societal construct meant to aid in governmental census

taking, community organization, welfare allocation, and, most insidiously, support the racist hegemony of whites over people of color (Du Bois 1897; Frazier 1947; Byeon et al. 2021). A summation of studies on racial inequalities was compiled by Hedwig Lee and her colleagues (2020) for the Brookings Institution provided a window in this dark, disturbing world. For example, between 1983 and 2016, median white wealth in the United States grew from approximately \$110,000 to \$145,000, while median black wealth over the same period *fell* from \$15,000 to \$10,000 (Inequality.org 2022). In addition, more than 30 percent of black children lived below the poverty line in 2018, compared to only 8.9 percent of white children. This is even though many of these children lived with families who worked more than 40 hours a week or multiple jobs (Children’s Defense Fund 2020). Expectedly, there are racial differences in terms of healthcare as well; for example, Smedley, Stith, and Nelson (2002) discovered massive inequities in healthcare treatment and overall health outcomes between people of color and whites, even differences in kinds of insurance do not do much to close these racial gaps (Carlisle 1997). Moreover, even after the enactment of the Affordable Care Act in 2010, these inequalities only slightly decreased (Buchmueller et al. 2016). Overall, the racial disparities in the United States and elsewhere are perhaps the longest, most pernicious shadow cast over human history.

Media as a Social Institution. There is little doubt that media institutions dominate our daily lives in every facet, no matter how much we try and escape their grasps. No matter where we turn, we see advertisements for various products and services that compel us to buy the most “stylish” watches, or the “comfiest” shoes, or to tune in to the latest “hit” TV shows (Mantsios 2003; Dolby 2003; Silverblatt 2004; Brienza and

Revers 2016; Radošinská, Kvetanová, and Višňovský 2020). In many respects, it has been argued that these mass media organizations have come to substitute for other aspects of our lives that have receded over the years due to a multitude of factors (e.g., declining religious attendance, disengagement from community activism, stagnant political apparatuses, etc.) (Dolby 2003; Silverblatt 2004). So instead of talking about the latest political controversies at work or deeper societal issues like racial inequality, Americans have become more apt in recent years to talk about the latest developments on their favorite weekly TV shows or the latest movie they saw in theaters over the weekend.

Of course, there is nothing fundamentally *wrong* about this – indeed, bonding over a shared love of comic books or a certain genre of film can bring people together and help form friendships and attachments that last a lifetime (Dolby 2003; Lopes 2006). Moreover, these TV shows and movies can serve as a soothing balm against the harsh realities of life that allow us to escape to otherworldly realms for a few hours where we do not have to worry about healthcare premiums, financial debt, or social isolation (Farooqi 2018; Review 2020). However, it is when these shows *distract* us from the troubles of modern life and attempt to convince us that “everything is fine” and “more consumption will solve our problems” that the nefarious side of mass media is revealed (Mantsios 2003; Radošinská et al. 2020). This dark side of mass media has only increased since the neoliberal era began in the 1970s and was accelerated during the 1980s with the rise of figures like Ronald Reagan in the United States and Margaret Thatcher in the United Kingdom and the subsequent consolidation of the media industries into a few immense firms (Mantsios 2003; Radošinská et al. 2020). Of course, these firms have a

profit-driven social agenda, and it is through the work of Antonio Gramsci that we can understand how these entities influence our lives.

Gramsci discussed how mass media – of which popular culture is a key element – pacifies the masses through both subtle and overt means into accepting the capitalistic status quo as the “only game in town” (Gramsci [1971] 1989; Bates 1975; Grazian 2017; *Show* 2019). In other words, the mass media pushes out content that supports current inequalities, elite narratives, government propaganda, and other toxic ideas to such an extent that the notion of an alternative to our present reality becomes unthinkable to most people (Fisher 2009). Mass media’s effects on its audiences are numerous and too often reinforce hegemonic ideas around notions such as male-female gender roles (Goffman 1979), “ideal” body shape (Pope, Jr. et al. 1999; Cocca 2014), violence and drug use (Brook, Saar, and Brook 2008), alcohol and sex (Bleakley, Ellithorpe, and Hennessy 2019), “correct” ethical choices (Cingel, Sumter, and Jansen 2020), etc. In short, our daily media diet imparts messages to us that we internalize without even knowing it (e.g., a certain body type is the “most” attractive). These impacts are especially pernicious on impressionable (often young) individuals who form the cornerstone of much of the movie and television industry (Weinman 2012; Gwon and Jeong 2018).

Effects of Abuse and Trauma. Understandably so, abuse and trauma are among the most disturbing, heinous experiences that humanity has dealt with since time immemorial. Multiple studies have found adverse effects associated with abuse and trauma – from relationship difficulties with present friends and romantic partners to the perpetuation of intimate partner violence (IPV) to detrimental health problems (e.g., post-traumatic stress disorder [PTSD], alcoholism, heart disease, etc.) (DiLillo, Lewis, and

Loreto-Colgan 2007; Walker, Holman, and Busby 2009; Welles et al. 2011; Busby, Walker, and Holman 2011; Andersen and Blosnich 2013; Han et al. 2013; Koepfel and Bouffard 2014; Busuito, Huth-Bocks, and Puro 2014; de Jong et al. 2015; Lassri et al. 2016; Miskiewicz et al. 2016; Meyer et al. 2017; Godbout et al. 2017). Unsurprisingly, the effects of abuse and trauma are multidimensional, although researchers have found some general trends in terms of abuse and trauma's effects on individuals' sense of well-being. For instance, regarding child abuse, "children may feel confusion, guilt, betrayal, or self-blame, especially when the primary caregiver is involved" (Miskiewicz et al. 2016:243). In addition, since a substantial portion of abuse takes place during childhood, it can have an enduring effect on an individual's sense of self-worth (Walker et al. 2009; Miskiewicz et al. 2016; Meyer et al. 2017; Godbout et al. 2017). As a result, incidences of PTSD among abuse victims are understandably higher than among the general population (Busuito et al. 2014).

Given that the focus of this research will be on how certain characters (a) understand their abuse and trauma and (b) draw *meaning* out of their suffering through their relationships with other characters, an overview of the recent findings in this domain is warranted. More specifically, literature that examined my three themes – *interpersonal relationships*, *vulnerability*, and *self-esteem* – are vital to review. In terms of *interpersonal relationships*, scholars have found a bevy of detrimental effects from past trauma including irritability, insomnia, nightmares, depression, trust issues, substance abuse, etc. (Administration 2014; Millán 2022). Consequently, the side effects of trauma can seep into *interpersonal relationships* through such actions as avoiding loved ones for fear of "bringing down" their moods with negative thoughts or causing hesitancy when

reaching out to form new bonds due to concerns regarding trust in others. Moreover, when survivors are *in* relationships, whether platonic or romantic in nature, their loved ones may have to navigate the negative side effects of past trauma, thus causing conflict and stress in these connections (Administration 2014; Millán 2022).

Moving onto *vulnerability*, abuse and trauma can disrupt survivors' willingness to open up to others, as working through these painful memories can cause a flood of unpleasant emotions to wash over survivors. Thus, it is understandable that survivors have concerns about the emotional consequences of opening up to loved ones and support professionals (Sippel and Marshall 2013). Researchers have found that due to the negative feelings that being *vulnerable* can produce in survivors, many actively avoid such a state of *vulnerability*, lest they be overwhelmed with negative thoughts (Tull et al. 2007; Elwood et al. 2009; Sippel and Marshall 2013). To break this avoidance, it has been found that methods such as cognitive behavioral treatment (CBT) are effective at gradually coaxing survivors into working through their traumatic memories (e.g., by disrupting negative thoughts like, "It is my fault my friends died," or by helping survivors work towards positive goals in life, such as forming new friendships) (Hayes et al. 2017). This kind of psychological healing helps exorcise destructive ideas that burden survivors.

Lastly, regarding *self-esteem*, it has been found that abuse and trauma can shatter individuals' sense of self-worth and cause them to have a low opinion of themselves (Pearlman 1997; Zepinic 2016; Hosier 2022). Trauma can lead to adverse feelings such as self-hatred, emptiness, and a lack of motivation to undertake daily activities (e.g., grooming, going to work, etc.). Of all these negative effects, scholars have found that survivors often lose a sense of autonomy – which manifest as feelings of guilt, self-

blame, worthlessness, and depression (Zepinic 2016). Moreover, there can often be a disconnect between survivors' sense of self-worth pre- and post-traumatic experiences, whereby they view themselves as "broken" and incapable of "coming back" to their prior, more confident self. Due to trauma's effects on survivors being so thorough, it often takes tremendous time and patience to help survivors recapture their sense of self-respect. As even repeated reassurances from loved ones and support professionals may not be enough to help survivors re-realize their sense of *self-worth*, which is perhaps the harshest aspect of trauma's long-term consequences (Mancini, Prati, and Black 2011; Fairlamb and Juhl 2020).

Gender. Moreover, a key gendered finding is that women in their 20s who have experienced emotional abuse have lower levels of relationship satisfaction because their prior abuse disrupts their understanding of what a "healthy" relationship is; although the authors note that this distortion only applies to women and not men (Peterson et al. 2018). In terms of the association between self-perception and (romantic) relationship quality, there have been mixed findings. With some scholars contending that self-perception is negatively correlated with relationship quality for women but not men with histories of childhood abuse, including emotional abuse (DiLillo et al. 2007), while others have found no gendered correlation (Cederbaum, Negriff, and Molina 2020). This suggests that women may internalize their abuse more than men and view future relationships through this warped lens. Although, of course, given the mixed findings, it would be inappropriate to infer *too much* from these discoveries.

A fascinating question that a recent study examined is, "How does abuse affect survivors' provision of emotional support to their family, friends, and partners?" It is an

intriguing question since it could be contended that survivors do not wish to provide *any* sort of support to their abusers, given the lifelong trauma that the latter have inflicted. However, in their study, Fitzgerald, Hamstra and Ledermann (2020:1, emphasis added) found that:

Childhood maltreatment was negatively associated with provisions of emotional support provided to family members, friends, and romantic partners [beyond] other childhood adversities, current mental health symptomology, and current stress. Gender moderated the relationship for friends and romantic partners, where *women* provided more emotional support than *men*, while no gender differences in support provided to family members [were found]. (Fitzgerald et al. 2020:1, emphasis added)

These findings suggest that childhood abuse (including emotional abuse) makes survivors less inclined to provide emotional support to those that abused them (often, members of their family in this case), which makes intuitive sense. Conversely, women *are* more insulated than men when it comes to providing support to their friends and romantic partners – in that the former can manage their pasts better and be there for others despite their prior trauma, while the latter have more difficulty on this front. In short, the idea that emotional abuse and trauma precludes survivors from having happy, healthy relationships is (mostly) a myth (DiLillo et al. 2007; Gauthier et al. 2019). This is not to suggest that abuse and trauma do not have detrimental effects on relationships, as this review makes abundantly clear, just that they are not always an albatross around survivors' necks that will affect their relationships into perpetuity. It is important to emphasize this point because it can be too easy to assume that survivors' trauma

thoroughly defines their lives – and while this is tragically the case with too many individuals – it is not an inescapable fate. In addition to these gendered abuse dynamics, there have been notable differences between heterosexuals and non-heterosexuals.

Sexual Orientation. Given their historically marginalized nature, it should come as no surprise that LGBTQ+ individuals have been found to have a greater likelihood of abuse than their straight counterparts. Accordingly, gay men (specifically African American men) report higher rates of physical, sexual, and lifetime abuse than their straight counterparts (Welles et al. 2011). Moreover, LGBTQ+ individuals have increased odds of childhood maltreatment compared to their straight counterparts, with gays and lesbians having slightly higher rates of abuse than bisexuals (Andersen and Blosnich 2013; Han et al. 2013; Koepfel and Bouffard 2014). Most disturbingly, the *kinds* of abuse that LGBTQ+ individuals suffer during their childhood are more violent than the abuse suffered by their straight counterparts (i.e., they are more likely to endure physical and sexual abuse) (Andersen and Blosnich 2013; Han et al. 2013; Koepfel and Bouffard 2014). Again, this is not to say that other forms of abuse and neglect are not harmful, just that these forms of abuse are rawer and more visible than emotional or psychological abuse. While there are many commonalities in abuse and trauma's effects, regardless of one's sexuality, the ways that it affects non-straight individuals must be kept in mind when conducting the content analysis to provide context when analyzing the scenes and character interactions later.

CHAPTER II

CURRENT STUDY

A corpus of work has considered the realm of abuse and trauma. However, like every realm in the sciences, there are notable gaps that scholars have not yet addressed. My study contributes to an established literature by addressing how the media portrays survivors of abuse and trauma, coping strategies, and meaning making. Moreover, a key feature of this realm that has remained unaddressed is just how *important* certain relationships are in either helping survivors to heal and overcome their trauma or serving as triggers for their painful pasts (i.e., these latter individuals remind survivors of past distress or actively try and abuse them in the present). For instance, while numerous studies have examined how a romantic dyad operates when either one or both partners were abused/traumatized, very few were able to look at a wider range of relationships (e.g., between survivors and friends, survivors and co-workers, etc.). In addition, much of the past literature has (understandably, of course) focused on physical and sexual abuse in childhood and how this affects survivors' adult lives. Still, through an analysis of this trio of TV shows and their characters' journeys, we can compose a new chapter in the literature that offers us an opportunity to fill in a gap in these stories. Therefore, my research questions are the following:

- (I) How do the CW's characters interpret and make sense out of their abuse and trauma?
- (II) How do these characters' traumatic experiences shape their interpersonal relationships?

Although the characters in these shows are not real people, nor are their experiences “normal,” exploring these characters presents a chance to look at abuse and trauma in an ethical, humane manner. Their analyses do present another opportunity to address a second gap in the content analysis literature – that of an investigation into superhero and non-superhero shows and how these programs impart positive, negative, or mixed messages to their audiences in terms of portrayals of abuse, healthy relationships, mental illness, trauma, etc. (Lopes 2006; Brienza and Revers 2016; Neuendorf 2017).

CHAPTER III

METHODS

Given that I analyzed pieces of media, namely TV shows, the most appropriate methodological tool was *content analysis*. Defined as the “systematic analysis of the symbolic content of communications in which content is reduced to a set of coded variables or categories,” this method aligns perfectly with both my research goals and theoretical perspective (symbolic interactionism) (Singleton and Straights 2018:579). There are two kinds of content analysis, just as there are two kinds of data collection in the social sciences, qualitative and quantitative. The former is concerned with “[reporting] observations in ordinary language in the form of text and visual images,” while the latter “transforms observations into numerical values” (Singleton and Straights 2018:42). Practically speaking, qualitative research is more focused on storytelling and drawing meanings out of texts and is best suited for my analyses.

Although the analysis of these scenes will involve a degree of quantitative measures – the prevalence of certain themes – given my concerns and the gap in the literature, a more qualitative approach is warranted. Guided by symbolic interactionism, a qualitative content analysis of various character interactions and scenes will allow me to draw out the *meanings* behind characters’ relationships and how these relationships help these characters manage their harrowing pasts.

Measurement

Sampling and Procedure. Drawing on a purposive sampling strategy, 29 episodes (or 1,305 minutes/21 hours and 45 minutes’ worth of time) were analyzed, with somewhat equal representation across shows (i.e., the number of scenes analyzed was

approximately equal across the sample at 85, 55, and 89 scenes for *Arrow*, *All American*, and *Supergirl*, respectively – for a total sample size of 229 scenes). Given my familiarity with each of these shows, *purposive sampling* defined as “a form of nonprobability sampling that involves the careful selection of typical cases or of cases that represent relevant dimensions of the population” (Singleton and Straits 2018:586) was most feasible. Over the course of June to August 2021, I selected episodes by either (a) familiarity with which episodes from the shows had abuse and trauma as main subplots (for *Arrow* and *Supergirl*), or (b) episodes that are considered the most “impactful” for a show’s story arcs (for *All American*). The latter approach was necessary for *All American* because I was not familiar with the show at the time of data collection and therefore was unaware of which episodes considered abuse and trauma as major subplots. After the episodes were selected, I moved further into consideration of scenes. This was accomplished by viewing each sampled episode to flag any instances of abuse and/or trauma that occurred (e.g., subtle emotional abuse, physical violence, torture, etc. endured by the shows’ characters). Two hundred twenty-nine scenes and interactions were timestamped for eventual analysis.

Transcription. Then, timestamped scenes having some reference to abuse or trauma were transcribed. This transcription was initially completed by playing and pausing the scenes in question and typing out the dialogue line by line; later in the collection process I was introduced to a website called Addic7ed.com, where I was able to download the episode’s scripts, extract the necessary scenes, and edit them as needed. After cleaning up the transcripts, I went through the scenes on the streaming services one last time to check the transcripts of selected scenes for accuracy.

Character and Scene Coding. Viewing these scenes multiple times allowed for a richer understanding of characters' relationships, how these characters understood each other's abuse and trauma, and permitted a more complete understanding of the shows' themes. The coding and transcription processes took place over the course of multiple months (as stated above) and involved at least three different viewings for each scene. Prior research on abuse and trauma informed three "guiding themes:"

(1) *Interpersonal relationships* – "occasions where characters interact with others, with these other characters providing either positive or negative reinforcement" (highlighted in bright green)

(2) *Self-esteem/self-worth* – "cases where characters express their feelings of self-worth or how they view themselves" (highlighted in turquoise)

(3) *Vulnerability* – "instances where characters either emotionally open up to others or emotionally close themselves off" (highlighted in pink)

Content analysis is recognized as an iterative process that takes patience and time (Neuendorf 2017). I had to view each episode and specific scenes multiple times, at least two times in my efforts to code the data, before I reached saturation. In short, this point in the data analysis is reached when the researcher has exhausted all potential avenues of information and further data collection will yield no new insights in the context of the researcher's questions.

Through this coding of scenes, we can begin to understand the main ideas of the shows themselves and what these themes suggest about the shows' broader messages (e.g., you cannot overcome abuse and trauma by yourself for *Arrow*, or trust in the innate goodness of human beings for *Supergirl*). Of course, not all scenes in these shows

grappled with these weighty issues, nor were all the messages that these shows conveyed healthy (i.e., there may simply be humorous scenes or the main romantic pairing in a show may feature unhealthy habits – manipulation, possessiveness, selfishness, etc.). Through a quantitative coding of these scenes, I discovered the “main themes” common throughout these shows, coupled with a qualitative analysis about these themes’ implications for both the characters and the larger messages these shows are imparting to their audiences. For example, *All American* does a commendable job of showing the wealth disparity in Los Angeles through its twin settings of Crenshaw and Beverly Hills and how this inequity affects the quality of both high schools’ budgets, facilities, and football teams – to say nothing of the privilege of being white *and* wealthy brings in interactions with government authorities, such as the police.

Related to the above point regarding *All American*’s social commentary is the notion that the themes that define these shows are colored by the exact *place* of the protagonists in the socioeconomic structure. As a wealthy, white male will have different understandings of *vulnerability* and *self-esteem* than a middle class, white female versus a poor, black man. In addition, contingent upon one’s place in the social structure, the level of support may vary (i.e., a wealthier individual has access to mental health professionals and the free time to go to counseling appointments, whereas a poor individual often must work so much that they do not have the time nor the resources to seek mental healthcare). There is also a gendered dynamic at play here, such that men are often labeled as “stoic” and “unemotional,” whereas women are categorized as “open” and “overemotional.” Lastly, the idea of the “angry black man” is a harmful, racist trope whereby black men (and women, of course) are discouraged from expressing their indignation at the racist

hierarchy in the United States and abroad, lest they be labeled “dangerous” and “violent.” Therefore, many black individuals and other people of color of often societally discouraged from expressing their *true* feelings on matters such as criminal justice, police brutality, and their centuries’ long history of abuse and trauma (Acho 2021).

Another element that I would like to stress in this discussion on scene coding is how character interactions reflected the importance that they placed in each other (e.g., how Kara’s relationship with Lena helps her be “more human” and vice versa). Coding along these lines allowed me to quantify key character interactions and see just how *poignant* these interactions were in terms of the levels of *support* and *trust* they placed in each other. These codes underwent two rounds of inter-rater reliability coding to ensure valid coding schemes. After the initial coding (round one), I sent the coded scenes off to my advisor and he looked over the data. Then during the second pass (round two), I refined the codes with his feedback to ensure greater accuracy and adherence to the core themes of *interpersonal relationships*, *vulnerability*, and *self-esteem*. Although I did not incorporate all my advisor’s feedback, having a second pair of eyes examining the work *did* help me work out some blind spots and ensure tighter devotion to my core themes and the poignancy of character interactions and relationships.

In addition, I should explain how I operationalized each of my core themes of *interpersonal relationships*, *vulnerability*, and *self-esteem*. *Interpersonal relationships* were understood as interactions between characters, with these interactions providing either positive or negative support for the main character in the scene. Examples of this would include scenes where Oliver is talking to Diggle about his time on Lian Yu, Spencer is discussing the social developments in Beverly Hills with his mother and Kara

working out her feelings with her friends. *Vulnerability* was operationalized as instances where characters emotionally opened up to others or shut down conversations that veered too close to painful memories. Examples of this would include Oliver talking about his survivor's guilt with Diggle, Spencer expressing his guilt over the drama his arrival in Beverly Hills causes, or Kara venting about not having a "normal life." Lastly, *self-esteem* was realized as pieces of dialogue where the main characters in a scene convey how they view themselves. Included in this would be Oliver believing he is incapable of bringing good into the world, Spencer not fully appreciating how talented of a football player he is, and Lena voicing her opinion that she is not a "true hero."

CHAPTER IV

RESULTS, FINDINGS, AND DISCUSSION

Expanding upon the data highlighted in Table 1, several results stand out, both from a raw numbers standpoint and the deeper sociological implications of such data. First and foremost, *relationship dynamics* are the most prevalent theme in portrayals of abuse and trauma (84 percent), followed by *vulnerability* and *self-esteem/self-worth* (66 percent and 47 percent, respectively). Secondly, the disparity among the instances of *self-esteem* and *vulnerability* across the three shows stands out. For instance, both themes are (fairly) evenly dispersed in *Arrow*. In contrast, *vulnerability* is the predominant theme in *All American*, while *self-esteem* is the main theme in *Supergirl*. From a quantitative viewpoint, these results are noteworthy for the simple fact that *self-esteem* and *vulnerability* are somewhat uniform in *Arrow*, while in *All American* *vulnerability* is the main theme (followed by *self-esteem*) and *Supergirl*'s main theme is *self-esteem* (followed by *vulnerability*). Without diving into the nuances of the *meaning* behind these statistics, this result is intriguing since the show focused on a white, wealthy male protagonist has similar instances (and lower) of *self-esteem* and *vulnerability*, while the two shows with characters who occupy less privileged positions in the social structure include more frequent references to *vulnerability* (i.e., a black, straight male athlete) and *self-esteem/self-worth* (i.e., a white, non-heteronormative heroine).

Table 1. Prevalence of Themes Across Scenes (n = 229)

	Overall Sample		Arrow (n = 85)		All American (n = 55)		Supergirl (n = 89)	
	n	%	n	%	n	%	n	%
Relationship Dynamics	192	83.8	66	77.7	49	89.1	77	86.5
Self-esteem or Self-worth	108	47.2	45	52.9	25	45.5	69	77.5
Vulnerability	150	65.5	39	45.9	42	76.4	38	42.7

Expanding upon the data in Table One, multiple findings can be explicated. One, that the wealthy, white male (Oliver) has a (fairly) even amount of *self-esteem* and *vulnerability* in his show, especially compared to his fellow CW protagonists. That is, Kara – the middle class, white female – has a disproportionate amount of *self-esteem* versus *vulnerability* in her show, while Spencer – the poor, black man – has a disproportionate amount of *vulnerability* versus *self-esteem* in his show. Developing these lines further in a qualitative, show-by-show assessment, three conclusions can be taken away from the trifecta of shows. First, that *Arrow* offers a positive portrayal of men's mental health, a subject that has been considered, if not socially taboo, at least muted in discussion until recently with recent pushes for men to seek mental health treatment (Doward 2016; Lynch, Long, and Moorhead 2018). This is a laudable facet of both the writing and the larger message imparted by the show; namely, that no one is alone in this world and help *is* available in some form, you just have to have the strength to reach out. In addition, Oliver's character arc parallels real life journeys of countless individuals who overcome trauma and become better, more well-rounded people through their connections with loved ones and a larger community. Of course, there are imperfect

elements in *Arrow*, but this larger positive message is one that forms a throughline throughout the course of the show's run.

Second, there is a mixed portrait of black men's mental health in *All American*. On a positive note, the solidarity shown among black communities is depicted as a beneficial, positive influence in the lives of Spencer and his community of Crenshaw. This kind of solidarity in the face of economic and racial hardships is commendable on a show targeted towards young audiences and speaks to the communal bonds that bind us together as people. Conversely, this sense of "community over self" is damaging to an individual's sense of self; that is, someone can be *too* selfless and *constantly* put others' needs before their own desires. Of course, such individuals are extremely admirable – even outright superheroic – but such heroism comes at a cost. Namely, that this drive to be there for your community and loved ones above yourself can cause an individual's sense of self to become *consumed* their community; a harmful belief for those concerned about individual well-being.

Third, and perhaps most troubling, are the negative portrayals of women's mental health and (especially romantic) relationships in Kara Danvers' show, *Supergirl*. For example, there are various romantic subplots between Kara and a handful of male love interests throughout the show's run. However, these men are consistently shown to be toxic and worthy of Kara's love only *after* she has "fixed" them and helped them grow into better people; rather than being compassionate, heroic individuals to begin with. (It does not help that the showrunners and some of the writers did not really *care* about Kara as a character and what she means to the target audience, or her many fans worldwide, *underdevelopment* is too generous a term for these "romances.") Obviously, such

messages as “women should pity men and try to fix them up” is not a message that a supposedly “feminist” and “progressive” show should ideally impart to its viewers. Even worse is the internalization of abuse and trauma that these characters grapple with; especially Lena Luthor, who is belittled and psychologically tormented by her family to such an extent that she believes that she “deserves” to be yelled at over her actions during one of the show’s later seasons. This is problematic because this idea is not countered to any meaningful extent by any other character, even Kara (her supposed “best friend”). On average, no one “deserves” to be yelled at, but given that such a notion goes unchallenged by an “empowering” show speaks to how blind *Supergirl* is towards the mental health implications of its messages.

Arrow portrays its male hero as growing to overcome his trauma with the aid of his loved ones, which highlights the often-neglected reality of men’s mental health and how it is appropriate for those suffering to seek aid and counsel and somewhat challenges hegemonic masculinity. Yet, *Supergirl*’s portrayal and heavy emphasis on *self-esteem* reflects hegemonic femininity and aligns with social pressure exerted on women to aspire to societal expectations (e.g., to lead “proper” lives, to split their time between professional and personal lives, and to be “open” about their feelings). In addition, while on its face the high incidence of *vulnerability* in *All American* may *appear* positive, it suggests that a show with a poor, black protagonist must consistently unpack daily racial trauma. Allow me to expand further on the data from a qualitative view.

To refresh our memories, my two research questions were (I) “How do the CW’s characters interpret and make sense out of their abuse and trauma?” and (II) “How do these characters’ traumatic experiences shape their interpersonal relationships?”

Engrained in these two queries were three themes, *interpersonal relationships* (occasions where characters interact with others, with these other characters providing either positive or negative reinforcement), *self-esteem* (cases where characters express their feelings of self-worth or how they view themselves), and *vulnerability* (instances where characters either emotionally open up to others or emotionally close themselves off). During my research there were, of course, many notable examples of each theme, but for the sake of brevity only the most salient examples of each theme will be considered below.

Interpersonal Relationships. Vital to the first question are the relationships that the characters have in the trio of shows and how these relationships relate to certain facets of the trauma considered in the programs. Again, *interpersonal relationships* were the most prevalent theme (84 percent) across scenes that refer to abuse and trauma in each of the shows. Below I provide scenes that highlight one of the most significant *interpersonal relationships* in each show that consistently is portrayed to respond to abuse and trauma.

In *Arrow*, the relationship between Oliver and Diggle serves as a frequent focal point in portrayals of both experiencing and responding to abuse and trauma. The following excerpt captures the essence of their friendship and illustrates how *interpersonal relationships* provide a space for two men to respond to mental trauma (i.e., survivor's guilt):

Oliver (O) is sharpening his arrows on a grindstone.

Diggle (D): Think those are sharp enough.

O: Apparently, I'm not. Diggle, do you think I'm losing my mind?

D: No more than the rest of us.

O: I saw...Slade Wilson. Slade was my friend on the island and...like Shado, he is dead because of me. Mr. Lance just told me that not every death in this city is my fault. Fine. There are plenty that are.

D: When I got home from Afghanistan, I...saw a ghost too. Survivor's guilt. Why us, not them?

O: I know why.

D: Then the 'why' is not your problem.

O: How'd you make your ghost go away?

D: I figured out what they were trying to tell me.

O: Which was?

D: That's for me to hear, Oliver. You have to figure out what yours are trying to tell you. (Warner Bros. Television Studios [WBTS] 2013)

This scene clearly portrays *vulnerability* through the context of *interpersonal relationships*. From the sample of *Arrow* scenes, this is one of the rare instances where two individuals explicitly talk about a specific mental trauma, survivor's guilt. Moreover, we witness reassurance that an individual who has been through extreme trauma is no "crazier" than an average person, a helpful notion to impart to viewers. Here, we see that Oliver shoulders an unhealthy responsibility for the various deaths of people coming into his orbit. This presentation of self-blame presents a negative portrayal of *self-esteem*. However, we see positive social support in this scene, whereby encouragement is given to work through survivor's guilt and discern what this tangled web of emotions is trying to convey.

In *All American*, for Spencer (S) a significant *interpersonal relationship* exists with his coach and surrogate father (Billy). In this instance, a positive relationship is portrayed to challenge a problematic view of *self-worth* and respond to significant trauma (i.e., parental loss). After losing his long-lost father to cancer and overcoming a gang-related gunshot wound, the below exchange highlights just how important Billy is in Spencer's life:

Spencer: Don't even seem real.

Billy (B): Yeah. You're gonna be all right. The word's already spread to recruiters about your impressive run at jamboree. Everybody loves a good comeback story. Senior year. Every D-1 school in the nation is gonna want a piece of Spencer James.

S: Won't be the same without you. You the reason I'm the player I am.

B: No. You, you're the reason. Don't forget that. Hey, I got you something. We talked about this being your year of firsts. I just want you to know that you don't have to go through it alone. Corey will always be by your side. So will I not as a coach, but always as your friend.

Billy reveals that he has merged Corey and Spencer's jerseys together as a memorial to the former.

Spencer embraces Billy. (WBTS 2020)

The above scene highlights how a positive *interpersonal relationship* can help intercede against a lower sense of *self-worth* than is otherwise justified. That is, Spencer is a tremendous football player in his own right, but unduly credits others with his success. We also see how *vulnerable* these two men are with each other, as the elder took

time to craft a memento for the younger to help him remember his late father, highlighting how much a healthy relationship can help boost one's attitude in the aftermath of an upsetting event. The death of a parent is often one of the most traumatic experiences that people endure in their lives, but the above exchange shows how finding solace in others can help soothe the pain of such a loss.

A recurring theme on *Supergirl* is Kara's struggles to balance her two upbringings on both Krypton and Earth, her alienness and humanity. Through this interaction with a father-figure and teammate (J'onn) she is reminded of her identity as separate from past trauma:

J'onn (J): It's quiet up here. You know, I rarely flew on Mars. It was for battle, not pleasure. When I first came to Earth, I spent hours up in the sky. It's the only place I could feel empty.

Kara (K): Well, that's not what I'm doing up here.

J: Forgive me for saying, but you seem to be courting emptiness of late. And that's not you.

K: I tried to be Kara Danvers for 15 years. But I'm not supposed to be her. I'm not supposed to be human.

J: But you have a human heart now. It aches. It scars. But keeps on beating. If you try and cut it out, you will lose something essential.

K: I can't help people if I'm broken.

J: You are *not* broken. You're the strongest person I know. You saved me, remember? You taught me that my loss made me stronger. That was Kara Danvers, not Supergirl. (WBTS 2017)

This conversation highlights how being *vulnerable* with your feelings can cause a negative feedback loop, which surfaces memories that an individual would rather forget (Zepinic 2016). In addition, we see an additional positive *interpersonal relationship*, whereby a survivor of traumatic experiences (war and genocide) informs another that they have helped them work through their own sense of grief and loss, thereby making them a better person. Drawing attention to the notion that loss does not have to define a person as “broken,” and such a negative sense of *self-worth* only leads to further pain. Lastly, we observe an attempt at a refusal to be *vulnerable*, by underscoring how one is “not human,” paralleling the real-life idea that survivors are often so disconnected from their own humanity that they view themselves as subhuman (Pearlman 1997; Zepinic 2016).

Vulnerability. The second most common theme portrayed in experiencing, processing, or responding to trauma was *vulnerability* (66 percent). This theme was most frequently portrayed in terms of a character’s decision to either open up to others or close themselves off. A major consequence of abuse and trauma is that the pain caused by such experiences is distressing and reliving the experiences via talking to others is, understandably, not something that survivors are thrilled to partake in. That said, as the literature makes clear, it is only through opening up to others that survivors can exorcize their demons and lead more rewarding lives. Even though it is not easy by any means, the below examples highlight the therapeutic nature of working through painful memories with loved ones. *Arrow* tracks Oliver’s gradual progression in his willingness to demonstrate *vulnerability*, which is portrayed as a positive result from his *interpersonal relationships*:

Diggle (D): Oliver...I'm sorry I came at you so hard man, but I've been there. I know what it's like to stare death in the face and...be the one who blinks.

Oliver: That's not it. I've, I've been close to death...on the island...more times than I can remember. And I never feared it...because I had nothing to lose. But when that archer almost killed me, when I stared death in the face, then...I thought about all the people that I've let into my life since I've been back. My family, Laurel, Tommy. And that made me afraid. Afraid of what would happen to those people if they lost me again. And for the first time in so long...I had something to lose.

D: Maybe you got it backwards, Oliver. You think the people you let in are taking your edge. I think it gives you one. Maybe a stronger one even. You can stare down death with something to live for or not. Something to live for...is better... (WBTS 2013)

In the above scene we see a common hegemonic notion propagated in today's culture, that is, the idea that being *vulnerable* with other people is a sign of "weakness." However, *Arrow* pushes back on this idea through this scene where a positive *interpersonal relationship* helps shift the viewpoint of a survivor to understand that having something to fight and live for beyond mere survival – such as loved ones – makes people stronger than if they cut themselves off from the world. In addition, in a positive display of *vulnerability*, we see how a survivor goes from being unafraid of dying to having people to live *for*, playing into the idea that social connectedness is a vital part of the human experience (House, Landis, and Umberson 1988). Finally, we see another instance of two men being emotionally *vulnerable* with each other, a positive

development in a culture that pushes for men to be “tough” and closed off from their feelings (Jhally and Katz 1999).

In contrast to Oliver, whose character arc requires his interactions with others to develop a willingness to display *vulnerability*, Spencer frequently demonstrates *vulnerability* and even encourages it in others:

Olivia (O): (heavy sigh) Helping others is overrated.

Spencer (S): I ain’t seen you at none of our midnight hangs lately. Hope that means you’re sleeping better.

O: Not really. Just been drawing in my room, trying to clear my mind instead.

S: Hey, I can’t blame you. Them real housewives are getting real crazy. Ain’t nothing scarier than a rich white woman planning a three-year-old’s birthday party.

O: (chuckles)

S: Seriously, though, you doing OK?

O: Just a lot going on right now.

S: Yeah, and your pops moving out don’t help.

O: Yeah. Well, plus, Asher’s going away with his mom for the summer.

My mom’s got an important new job. It just feels like everyone’s moving on.

S: You reach out to your sponsor lately?

O: Yes.

S: Liv.

O: I’m good, Spencer. I promise. (WBTS 2020)

This scene shows how gentle prodding and humor can help an individual be *vulnerable* regarding their feelings. Both people are similar in a lot of respects, namely they are consistently selfless, compassionate, and concerned over other's well-being (often to their own psychological detriment). However, the forms of trauma they have undergone are different (e.g., Olivia has battled against addiction for the past few years and the social isolation that subsequently ensued from this disease). This kind of social isolation can wear people down to the point where they no longer care about aiding others, thus discouraging *vulnerability* with others. Yet again, the above is a positive depiction of *interpersonal relationships* where two individuals are supportive of each other and try to check-in on each other's sense of *self-esteem*. We also see how when one person attempts to shut down the conversation, the other one catches them and makes sure that they are all right before moving forward.

It is worth noting that *vulnerability* was less frequent in *Supergirl*. Indeed, some of the most iconic portrayals of *vulnerability* in this show prioritize supporting characters (i.e., not the main heroine herself). Below we see an example of this:

Lena (L): You were right about the chrysalis. I'm sorry I fought you on it.

Alex (A): I understand why you did. That's a decision I didn't wanna have to make.

L: But you still made it.

A: (sighs)

L: Listen, I am so grateful to be a part of the team here in the Tower, but I don't think I belong.

A: Why would you say that?

L: Well, it's like you said. I need to stop atoning for the sins of the past. And I am determined to do good in the world, but...you and J'onn, Brainy and Nia, I'm not like you. You're true heroes. I know how much your sister means to you, Alex, and yet, today you made the most painful sacrifice because it was the right thing to do...and I don't think I could do that.

A: Every moment I was running towards that chrysalis I wanted to turn around. I didn't care if that phantom took over the whole city or the whole world. I wanted nothing more than to drop everything and go after my sister. I had to rely on my years of training as a soldier to help me push those feelings aside so that I could do what had to be done. You have a huge heart, Lena. And wanting to save Kara, that doesn't make you any less of a hero. (WBTS 2021)

Lena's self-doubt is evident in her idea that she is not a "true hero" like the other Superfriends. In fact, Lena's desire to save Kara over National City's populace calls back to an earlier scene in the show's run where Clark confesses to Kara that he would be conflicted if he had to choose between saving the world or Lois (his *love interest*). In this scene, we see the symbolic impact of how having a loved one in danger can compound negative feelings and cause harmful self-perceptions to crop up in an individual's mind. For example, wanting to save a loved one over the lives of strangers is depicted as a selfish, unheroic choice, but this notion is corrected as simply a demonstration of the vast love that one individual has for another. Moreover, the idea that people can attack a problem from different life experiences speaks to the multifaceted nature of life and how social support – in the form of friendships, for instance – are crucial in helping others correct erroneous ideas about their sense of *self-worth*.

Self-esteem. The third major theme that I examined occurred in approximately 47 percent of the scenes. Through the below instances, we will see just how damaging certain characters' trauma is on their sense of self-worth. The following scene from *Arrow* demonstrates how Oliver's sense of heroism is conflated with self-harm. This scene occurs immediately after the death of Oliver's mother:

Oliver (O): Here was a secondary facility...in case the foundry was compromised. But it became somewhere that I could just go and...be alone. She's dead because of me. Five years ago...I could have cured Slade. And that would have prevented all of this. And now...all the people left that I care about...we are all in his crosshairs. It ends tonight.

Felicity (F): How?

O: I turn myself over to Slade. I end this vendetta.

...

O: Yes, I do. After she was gone...he told me that one more person had to die. And then it would end. This ends for Slade when he kills me.

...

O: Felicity. Someone once told me...that the essence of heroism is to die so others can live.

...

O: Yes, it is. Slade's whole plan...was to take everything from me. He did. He wins. All that's left is for me to die.

F: No, there has to be another way.

O: There isn't. (WBTS 2014)

Despite the intervention of loved ones, this survivor's *self-esteem* has been so shattered that they view dying as the only solution to resolving a situation. In essence, only through committing suicide do they view a way out of their cycle of pain.

Combining a disturbing sense of *vulnerability* (willing to be killed) with such a lowered level of *self-esteem* underlines how traumatic experiences can hollow out a survivor, causing them to lose any notion of self-preservation (Pearlman 1997; Zepinic 2016).

In *All American*, Spencer's sense of *self-esteem* is frequently presented as rooted in his community or other individuals' well-being. One source of Spencer's guilt is in his moving to Beverly Hills and the cascade of events that followed that change. This is clearly shown in the following scene:

Grace (G): What's wrong, baby?

Spencer (S): It's my fault.

G: Your fault?

S: Look, if I never left South Crenshaw, never upped, and moved to Beverly Hills, none of this mess would've happened.

G: How is that exactly?

S: If I'd have stayed, Coop wouldn't be caught up with Shawn and a bunch of gangbangers. Jordan and coach wouldn't be struggling to connect all the time, and Asher wouldn't be benched for homecoming.

Dillon (D): And he'd still have a girlfriend.

S: Thanks for the input, little man.

D: Just calling it how I see it.

G: You cannot take the blame for other people's choices. I made a lot of bad choices in my life, and I own them. They don't belong to nobody else. But this choice – going to Beverly – you made the right decision for you, for your future. That's all any one of us can control. Right, baby? (WBTS 2018)

Although this is not an explicit example where abuse and/or trauma is being discussed, it does give us insight into Spencer's sense of *self-worth*. As his mother rightly points out, Spencer is not responsible for other people's ill-fated choices, and yet he feels that he is, this is born out of his deep selflessness and compassion towards others. In addition, unlike Oliver and Kara, Spencer's sense of self is deeply engrained in his community of Crenshaw, and when he transfers to Beverly Hills, he brings this belief with him. This is both heartening and disturbing because, while on the one hand this speaks to the deep-rooted ties that bind many African American communities together despite the myriad of injustices they continue to face in the United States, it also suggests that black people do not have a sense of selfhood outside of their community.

Supergirl devotes considerable time to its characters' emotions. We see in the following scene how Kara holds onto a lot of repressed anger and trauma from having to experience her home planet's destruction, being trapped in the Phantom Zone for over twenty years, and growing up on a strange, new planet:

Kara (K): I hate how my emotions get the best of me. And I hate how my sister doesn't know what happened to her father. And I hate how I'm never gonna get to have a normal life! (grunting)

...

K: Growing up on Earth, I never felt normal. And I always thought that if I started to use my powers, my life would make sense. But I'm realizing that...being myself doesn't make me feel more normal. And it never will. Because my normal life, ended the second my parents put me on that ship. And that makes me...so...mad. (WBTS 2015)

Kara is unique in that she does not draw meaning from her community (like Spencer), nor does she place great emphasis on her personal impact on other people's lives (like Oliver). Instead, she is truly *alien* around humans and one of her main points of development is coming to grips with the bifurcated nature of her upbringing on both Krypton and Earth. Kara places great symbolic meaning in leading a "normal" life, as she has felt ostracized and outcast from the inhabitants of her new home world. Of course, leading a "normal" life is not all it is touted to be by mainstream media and the cultural pressure to conform is too often harmful to many swaths of people who just want to be "different" (e.g., people of non-heteronormative, colored backgrounds). That said, Kara's desire to have a "normal" life speaks to the very human desire to feel that your life is meaningful, that you are not simply paying the bills and going through the motions of life. This idea is especially true among those who have undergone severe trauma, as a desire to "get back to a peaceful state" is, understandable, more urgent for them (Moon 2019; Cook and Ellis 2020).

Romantic Relationships. For many people, *the* most important, intimate relationship in their lives is with their romantic partner. Being with someone on such a deeply emotional level can be vastly rewarding, yet often comes with a bevy of unique challenges (e.g., having to cooperate more thoroughly on decisions, making time for both

each other and yourself, etc.). This is doubly so when in a relationship with an individual who has gone through significant trauma, as there is the added dimension of navigating the realities of PTSD, damaged self-esteem, a lack of intimacy, etc. Taking a brief look at how the non-traumatized partner interacts with the survivor can provide some insight into how trauma affects romantic relationships:

Oliver (O): She was right, you know? It's not about the magic. It's about me.

Felicity (F): If she didn't see anything worthy inside you, she never would have dealt with us.

O: She didn't deal with us. She dealt with you. She didn't reveal herself until you offered her your chips, and that has always been the way with us.

Felicity, you are the one who brings the light. You know, I told you that I've seen magic that's turned good people dark, but all Fortuna did was show me who I really am.

F: Don't do this. Every time you face a setback, you throw yourself a pity party.

O: It's not a pity party. It's acceptance. You said it yourself, no matter what I do, I'm always gonna revert back to the person I became on the island.

F: Yeah. When I said that, I was hurt. I was going through one of the most painful experiences of my life. Oliver, you are not perfect. None of us are. The good news is that all of us can change. (WBTS 2016)

This example shows the negative impact of abuse and trauma on an individual's sense of *self-worth*, especially when it comes to romantic relationships. If the survivor's

partner is also abusive (whether knowingly or not) it can negatively affect the survivor's self-perception. This speaks to the importance of survivors surrounding themselves with caring, supportive individuals who know how to handle traumatic pasts. In addition, this example highlights how survivors should cut off toxic relationships from their lives if they want to fully heal from their trauma and have people that care about them. Such toxicity is witnessed with the idea of a "pity party," or feeling sorry for oneself instead of understanding that an individual is being *vulnerable* and trying to express their feelings.

Positive Representation of Relationship Dynamics, Self-esteem, and Non-romantic Relationships. In this section we are examining the association between *relationship dynamics* and *self-esteem*, more specifically a positive portrayal of one character boosting another's sense of self-worth. This piece deserves mentioning because it is important to emphasize how individuals pull each other back onto their feet (emotionally in this case) when they are at low points in their lives. In addition, having discussed a romantic relationship above, it is crucial to briefly mention a non-romantic example of one character helping another through trauma where romantic entanglements are not a concern. This is important because most relationships in people's lives are non-romantic in nature and examining an instance of such a relationship is vital to our understanding of how trauma interacts with platonic connections:

Lena (L): I'm sorry I was so short with you. You were just trying to do your job.

Kara (K): Friendship is the most important job, and I was so focused on my article, I forgot what really matters.

L: No, Kara. The truth is, even if you'd been standing right next to me when Lex escaped, I really wouldn't have let you be there for me.

K: What do you mean? Why?

L: Because I'm the one that's keeping secrets. Eve wasn't the only one working with Lex. I...I was working with him, too. He contacted me four months ago. He knew I had the Harun-El. He had cancer and he was afraid to die. He's my brother. And in my heart, I knew he was manipulating me, but I believed him, and I helped him, and he betrayed me. And I was weak, and I will never forgive myself for that. I can only imagine what you think of me, Kara. I don't blame you.

Kara takes Lena in her arms as the latter breaks down crying.

K: No, no, no. You are *not* weak. You are a brilliant, kind-hearted, beautiful soul. Your brother asked you for help and in life and death situations, you help family. No one can judge you for that. I'm so sorry you felt like you couldn't tell me. I am so sorry.

L: Thank you. (WBTS 2019)

...

Here Lena confesses to Kara that she was helping her mass murdering, psychopathic brother attempt to cure his cancer; it is understandable that Lena did not want to confess this secret to anyone, let alone the person she is closest to. However, the fact that Kara is considerate and understanding towards Lena during such an emotional revelation highlights the devotion these two have towards one another. Extrapolating this scene to our world, we see that, despite the difficulty in having uncomfortable, psychologically taxing conversations, it is important to confide in others, as isolation and

mental anguish are common themes among survivors. Having the ability to entrust others with such intimate knowledge is a key component of overcoming trauma and leading a better, healthier life (Gibson and Hartshorne 1996; Gorey, Richter, and Snider 2001).

Negative Representation of Relationship Dynamics and Self-esteem. Among the most wicked of individuals are those that knowingly tear down others to build themselves up. This insidious dynamic plays out far too often with abuse victims, who are psychologically torn down so much that they come to internalize their own abuse. Such internalization is perhaps among the most tragic and upsetting consequences of going through trauma. We witness this playing out in the below scene from *Supergirl*:

Lena: Non Nocere is dead. It doesn't work. It can't. It never could. Pain is a necessary part of being human, of life. And I was delusional to think that I could save people or fix it. (inhales sharply) Humanity will always try to protect itself, to evolve. You can't stop that. You saw Steve, how helpless he was, all because of me.

Lex: I was rooting for you, Lena. But I have to agree. Humanity can't be fixed. They need to be controlled. Leviathan may be our biggest threat, but they were right about one thing. Humanity needs a firm hand to guide it. To lead it. And not some arrogant alien. It needs to be human.

Lena: You mean, a Luthor.

Lex: Think of all that we could accomplish together if we just take our rightful place as humanity's saviors.

Lena: (whispering) Savors? (chuckles) Of course. You never change. This was always all about you, your megalomania. You...knew my plan wouldn't work, that it was doomed. You were counting on it.

Lex: (shouting) How dare you?! I gave you the world. Everything. I supported you. I sabotaged nothing, touched nothing. I set aside my own goals for you. Because you needed to see your little project fail with your own eyes. To know the true depravity of humanity. To know that my way was the only way!

Lena: (inhales sharply) You're a monster. But that doesn't mean I have to be one, too. (WBTS 2020)

Family *should be* a source of support throughout individuals' lives, but too often family members are distant and neglectful, if not outright abusive of each other. Such abuse can have long-lasting consequences because the trauma endured by survivors can have life-long impacts of their self-concepts. For example, screaming in someone's face about how much of a failure they are is obviously condemnable and unacceptable behavior and this kind of overt abuse can distort survivors' ideas about what "healthy" arguments look like in practice. Meaning that, when survivors are raised in such an environment, they internalize this behavior and encourage it in otherwise decent people (Kennedy and Prock 2018; Moon 2019). In a way, this is the most damaging repercussion of abuse in the long run (i.e., that it can infect survivors' relationships and cause them undue hardship and stress in otherwise positive relations).

Refusal to Be Vulnerable (Relationship Dynamics and Vulnerability). As already mentioned, it is important to recognize that survivors may resist opening up to others when pushed to do so. For example, not wanting to appear "weak" or "vulnerable" may

be a reason why certain individuals are reticent to talk about their feelings or more deep-seated issues like psychological trauma. We can witness this in the below exchange between Diggle and Oliver on *Arrow*:

Diggle and Oliver proceed to get into a fight. Diggle slams Oliver down onto a desk, but Oliver counters and reverses Diggle's attack.

Oliver (O): What did that prove?

Diggle (D): This is one sturdy desk. *Diggle hits the desk with his fist.* And clearly, your problem isn't physical.

O: I never said I had a problem.

D: You didn't have to, Oliver. But this guy, the other archer, he got in your head. He took something from you.

O: That's enough.

D: He took whatever's in your heart that lets you jump off buildings and take down bad guys.

O: Thank you for the analysis.

D: You can avoid Laurel, Oliver, avoid me. Avoid this as long as you want but until you're ready to take a hold of the fear that's in you, you might as well have let that archer kill you. (WBTS 2013)

This example highlights how survivors of traumatic events – such as being brutally assaulted – negatively affect survivors' sense of self-confidence, or openness to outside help. Because such trauma can make an individual feel powerless – especially an individual who has already gone through traumatic experiences and/or holds positions of power in society, such as being a wealthy, white male – these events can compound

existing traumas and cause survivors to withdraw from others to avoid raw memories. A problematic aspect of this scene is that, in trying to get one person to be *vulnerable*, another pushes too hard and causes them to shut down the conversation through terse words and sarcasm. This shows that it takes a more even-handed approach to get survivors to open up and discuss their feelings. Lastly, we see a refusal to be *vulnerable* by outright avoiding those individuals who are most likely to try and coax a survivor into talking about their emotions.

Willingness to Be Vulnerable (Relationship Dynamics and Vulnerability). It is difficult for many people to open up about their feelings to others for several reasons; whether that be societal pressure not to appear “weak,” flawed upbringings that discourage such “failings,” or a simple lack of emotional intelligence. That said, when people *do* choose to be vulnerable it is vital to be attentive and supportive to their needs, as showing a willingness to be vulnerable speaks to a desire on the individual’s part to connect with others and this connection may be essential to helping them work through their emotions. This is demonstrated in the below scene from *Supergirl*:

Kara (K): So, I, uh, got in touch with your contact at the bank, and he would be a great source on Edge.

Lena (L): I'm glad it was valuable.

K: Uh...I need to apologize for my behavior earlier. And you're right. I have a lot more baggage about Mon-El than I previously thought. It's not knowing what happened to him that's the hardest.

L: I know it can't be easy.

K: You were just trying to be a good friend to me, and I bit your head off, and then...

L: This is new for me, too.

K: Working with friends?

L: No, having friends. Luthors don't have friends, we have minions. You know, so I think it's gonna be a learning curve for both jobs.

K: No, Lena, today you were a really good friend and a great boss. Honestly.

L: Thank you. I'd really like to give you a hug, but I'm afraid I'd show favoritism.

K: Uh, screw that. Come here, bring it in. (WBTS 2017)

In the above scene we see two women who have undergone extreme trauma confide in and support one another. Of course, such a connection makes sense; that is, that survivors would more easily connect with each other than non-survivors. Moreover, the willingness to be emotionally *vulnerable* makes intuitive sense too, since connecting with such “kindred spirits” would come easier as well. We see how a deep, loving friendship can help individuals coax each other out of their emotional armor and allow themselves to simply *feel* their emotions rather than receding into their colder, more “sensible” recesses. Instances that highlight such emotional *vulnerability* and support are important to emphasize in our entertainment, as they help to reinforce the idea that being open to help is not a sign of weakness – indeed, it can even signal great emotional maturity and wisdom. This is especially necessary given our present neoliberal era, which

has dehumanized people into mass commodities and corroded people's trust in each other (Becker, Hartwich, and Haslam 2021).

To reiterate the point made a while ago, these show's protagonists occupy different socioeconomic, gender, and racial categories. Consequently, *how* these characters understand their past abuse and trauma differs as well. Whereas Oliver starts off as the stereotypical wealthy, white man who deflects from emotional conversations, by series' end he has developed into a more well-rounded, compassionate, and selfless individual. This would have been more difficult had he not come from a privileged background of wealth and whiteness. As well, Spencer's sense of self also undergoes positive developments as he learns that it is okay to put himself before others at times, to celebrate his own achievements for what they mean to *him* and not have to constantly fret over the well-being of his community. However, black individuals and other people of color would not have to bear these burdens in the first place if they did not have to deal with daily trauma from a society with a racist hierarchy.

Finally, Kara's journey as a middle class, white woman culminates in her finding a balance between her professional and private life; in other words, learning and accepting who she is as an individual who often had to lead two separate lives. Such a journey parallels many modern women's struggles to balance their desires for a family and a career, often being societally and economically compelled to sacrifice one for the other. Overcoming such a tension is certainly easier when one works at a well-paying job, as Kara does as a journalist. Overall, these protagonists' past traumas are as divergent as their socioeconomic statuses, and we see that the higher one's social status, the easier it is

to seek help when trying to overcome past abuse and trauma. Not a novel point, but one worth reiterating for its salience, nonetheless.

CHAPTER V

LIMITATIONS AND CONCLUSIONS

Limitations. While there are certainly limitations to this study that I may not have thought of, there are at least three shortcomings worth mentioning. The first one is that, given that we are dealing with fictional characters, it is questionable how much these characters parallel real life abuse survivors. Therefore, the applicability of these results to reality are dubious at best and off base at worst. Another limitation is more personal, in the sense that I did not have the time to go through *all* the potential episodes from these three shows and pick out the *best* episodes that dealt with abuse and trauma. Instead, I relied on my own memory on which episodes dealt with my themes (at least for *Arrow* and *Supergirl* which I was more familiar with at the time of data collection, my method for collection the *All American* sample differed, as mentioned in my “Methods” section). Therefore, it is possible that, were a more robust and thorough method taken, another researcher may be able to splice out scenes that more precisely deal with abuse and trauma.

Lastly, the network that I chose for my sample (the CW) came with its own multitude of constraints. Some of those network constraints include the target audience for the CW’s shows being high schoolers to young adults – thus restricting the *kinds* of storylines that the shows grapple with; not airing more “adult” content (e.g., more explicit romances, profanity, etc.) – thus limiting the realistic nature of certain shows; having the tagline of “Dare to Defy,” but airing shows that do not push the boundaries of LGBTQ+, racial, or gender representation in any meaningfully critical capacity; and hiring showrunners and writers that are incompetent at their jobs, do not care about the worlds

that they are building, or the fans that watch their shows (thus keeping these individuals *employed* in the first place).

Concluding Thoughts. Even with these limitations in mind, this study still offers meaningful contributions to the canon. One that deserves a bit more text is that the uncritical, “safe” nature of these network TV shows and how they often hide behind identity politics to justify their lack of critical storylines on topics such as wealth inequality, discrimination, and non-heterosexual relationships. For example, according to GLAAD’s most recent “Where We Are on TV” report (which examines LGBTQ+ media representation on American television networks), the CW had the highest percentage of LGBTQ+ series regulars among the “Big Five” broadcast networks (ABC, CBS, Fox, and NBC being the other four) at 17.1 percent (Townsend et al. 2022). This plays into the identity politics angle because the CW can claim that it has *the* most diverse lineup of any broadcast network and get favorable coverage from mainstream media outlets and uncritical podcasters for this fact. However, when it comes to *genuinely* pushing the boundaries of what is “acceptable” on television, the CW (like its sister networks) falls well short.

For instance, the recently concluded *Supergirl* (which wrapped up its six years, six season run in November 2021) could have spent its final two seasons *finally* addressing Kara’s trauma in a meaningful way, while simultaneously exploring a star-crossed lovers’ storyline with her best friend, Lena Luthor. Not only would this have made for more interesting viewing – whereby Kara unpacks her deep-seated trauma from losing her home planet of Krypton at the age of 13, being trapped in the cold hell of the Phantom Zone for 24 years, and growing up on an unfamiliar planet – but the cultural

conversation that would be created by having one of DC's premier female superheroes explore her sexuality by dating the adoptive sister of her family's archrivals, the Luthors, would have generated a lot of press for the show and its network. Alas, this potential would go unrealized throughout the show's run – with the showrunners and writers of *Supergirl* rightly being accused of queerbaiting audiences to draw-in viewers. It speaks to the utter contempt for their audience that the powers that be had to string viewers along for *years* only to have viewers left wanting for more by the show's closing minutes.

Far too often abuse and trauma *define* people's lives, as they get stuck in vicious cycles of pain and suffering that they cannot escape. The COVID-19 pandemic has only exacerbated these existing social inequalities, whether they be class-, gender-, or race-based. Fissures which were already causing unquantifiable distress to so many Americans (to say nothing of the countless millions worldwide), were amplified during the ongoing pandemic. For example, one of the most disturbing stories that has stuck with me over the past few months is that in June 2020, "40 percent of Americans reported some mental health issue or substance abuse related to the pandemic, [and] 11 percent of Americans contemplated suicide, according to the CDC [Centers for Disease Control and Prevention]" (Miller 2021, also see News 2021). To put some weight behind these statistics, this works out to *132 million* and *36.3 million* Americans, respectively. Such numbers partially reveal the truly *broken* nature of American society and its institutions' utter failures to aid people in their darkest, most desperate times.

Tying the above into the abuse and trauma literature and this study specifically, through an analysis of the CW's shows we helped fill in an overlooked gap in the literature while ethically and humanely exploring a deeply disquieting topic. An upshot

of this study is that it may serve as a reminder that no one is an island and that we *are* struggling through life together, however chaotic and upsetting it is on occasion. In addition to the findings that emerged out of this content analysis of *Arrow*, *Supergirl*, and *All American* there is another worthwhile point – that these shows can offer their audiences hope and resilience through the examples of characters like Oliver, Spencer, and Kara.

Of course, this is not to suggest that these TV shows can substitute for *real* mental and physical healthcare, therapy, or well-paying jobs, etc. All I am saying is that these shows and their characters can serve as examples of the *best of us*, of what *we can achieve* if we rely on others and weather the myriad storms that life throws at us together. Looking at abuse and trauma through these characters' experiences, while emotionally taxing, can offer individuals sparks of hope that, if properly tended to, can serve as inspiration for overcoming real-life trauma. More than anything else, that message of hope for a better tomorrow that these shows impart are their greatest legacy. Naturally, individuals are not passive consumers of entertainment, they take away messages from the media they consume, now whether these messages are beneficial, or toxic is another matter entirely.

As mentioned at the beginning of this thesis, the core target audience for the CW network are 18- to 34-year-olds (Villarreal 2013). That is, individuals in high school, university, and young adulthood. These formative adult years are when young people are most impressionable, if not completely lacking in their own agency and autonomy, of course (Steiner et al. 2014; Miller 2014). Therefore, given that the three shows that I examined in this paper – *Arrow*, *All American*, and *Supergirl* – air on the CW their

portrayals of abuse and trauma, relationships, romance, etc. impart certain ideas to a somewhat vulnerable population. This is not to say that shows must be relentlessly positive or not tackle mature subject matter, such as abuse and trauma, but it *is* to state that our collective media in general, and movies and television should take great care when crafting these pieces of entertainment. Programs that purport to “defy” expectations and stand for “progressive” causes, such as LGBTQ+ inclusion, should not air programs where the main heroine is shoehorned in with toxic men and cannot explore her deep-seated trauma on a meaningful level. For when networks *do* air such programs, they convey to their audiences that hegemonic ideas about masculinity and femininity (among numerous other topics) are “acceptable” since these supposedly “heroic” characters uphold the status quo – even when it is detrimental to their own well-being, to say nothing of the cultural and societal implications.

Implications of Abuse and Trauma on Interpersonal Relationships. In closing, allow me to briefly speculate as to the implications of these shows’ portrayals of abuse and trauma on real life interpersonal relationships. Like any good researcher, it would be the height of folly to infer causation from these trio of shows to real-life relationships. Moreover, the association between the media effects of shows on personal behavior is dubious at best (Ford 1997; Winderman and Smith 2019; Bleakley, Ellithorpe, and Hennessy 2019; Cingel et al. 2020). However, we can say without qualification if the messages that these shows are imparting to their audiences are beneficial or detrimental.

For instance, without even speaking to the data or analysis I can say that both *Arrow* and *Supergirl* have problematic cases of romantic relationships. Without going into too much detail, the main romance between Oliver Queen and Felicity Smoak in

Arrow starts off sweet and supportive, but by the middle of season four Felicity begins to display extreme self-centeredness when it comes to Oliver's relationship with his long-lost son, among numerous other issues. Even worse, is the relationship between Kara and Mon-El in the second season of *Supergirl*, which attempts a star-crossed lovers' storyline, but the latter consistently undermines the former and belittles her worth (e.g., he tells her in one scene that she looks "beautiful, with the weight of all these worlds on your shoulders").

Regarding these two shows' portrayals of abuse and trauma, there are problematic messages communicated here too. The best example is that Lena in *Supergirl* is stigmatized due to her last name being "Luthor" and faces constant media gossip, negative press, and assassination attempts. Furthermore, her family are emotionally abusive towards her, regularly demeaning her as "not a *true* Luthor," and playing on her insecurities and trauma for their own selfish ends. Lena endures more than three seasons' worth of abuse before *finally* breaking free from her family. The fact that it takes so long for the show to have Lena make the choice to leave her cruel family, while incredibly cathartic when it *does* occur, sends a problematic message that abuse victims must save themselves and that their supposed "friends" are ineffectual in helping them leave such tormenting circumstances. Despite these problematic storylines and themes, the above point still holds, that, at their best, these shows, and characters illustrate that, "The world is indeed full of peril, and in it there are many dark places; but still there is much that is fair, and though in all lands love is now mingled with grief, it grows perhaps the greater" (Tolkien cited in Wilken 2020).

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APPENDIX A

Arrow, 1x10 – Burned (1/16/2013) (Wednesday)

1 – 2:28 – 3:36

Flashback to a prior episode. Oliver is in a hospital room, recovering from an assault from the Dark Archer.

Oliver (Stephen Amell): You know, Dig, when I confront somebody on the list, I tell them they failed the city. But tonight...tonight it was me who failed.

Diggle walks into the bunker beneath the foundry.

Diggle (David Ramsey): How you doin'? Rehab going good?

O: Any news on Walter?

D: My contact at the bureau struck out. Same with my guy at Interpol. They're both saying the same thing.

O: Either my stepfather doesn't wanna be found or someone doesn't want him to be found.

D: It's been six weeks, Oliver. No contact from the kidnappers, no ransom demand, no proof of life. I hate to sound-

O: Dig. We both know he's more than likely dead.

D: What do you wanna do?

O: I don't know. Even my contacts in the Bratva can't dig up a lead.

D: I wasn't talking about Walter. Back at fighting weight, looks like. Last I checked, there were more than a few names to cross off in this book.

O: Those people aren't going anywhere. With Walter missing, my family needs me right now.

2 – 7:20 – 7:47

Host of *Civil Dispatch* (Jacqueline Samuda): So, what strikes me is that this vigilante was actually making a difference. In the four months that he was active assaults were down, muggings down, the-the murder rate dropped by 16 percent. So, in a very quantifiable way, this man in the hood had been a positive force in this city. So where has he been for the past six weeks?

Male commentator: True enough.

Thea (Willa Holland): Looks like everyone's disappearing.

3 – 12:20 – 13:20

Oliver: Rotate your hips, Diggle. That's where the power comes from, it's not just your arms even if they're the size of bowling balls. Laurel reached out to the Hood last night.

Diggle: Really? Thought the vigilante spooked her pretty well last time.

O: She thinks somebody's killing firemen.

D: It looks all in the job. Seems pretty thin.

O: We look into it?

D: Yeah, I have a friend who has a friend in the Fire Investigations Department. I'll reach out.

O: If you get any leads, tip the police.

D: The police?

O: They just need something to jumpstart them.

D: Well, isn't the whole idea of being a vigilante is that *you* do the police's job? You know, Oliver, you've been spending a lot of time around here lately. I thought after six

weeks you'd be anxious to hood up. Hell, I even prepared the whole you-gotta-slow-down speech.

Tommy Merlin (Colin Donnell) (offscreen): Where the hell is everybody?

O: Let me see what's going on upstairs in the club.

4 – 17:00 – 17:29

Diggle: Mr. Queen, we're gonna have to get going if you wanna make your dentist appointment. Now, sir. Eyewitnesses placed a '72 Ford pickup at the scene of Danny De La Vega's fire.

Oliver: OK.

D: Stagg Chemical lit up ten minutes ago, I hacked into Stagg's video security feeds. Parked right on the street running along the plant.

O: Same pickup.

D: I got your gear in the car. ...Oliver, by the time I get someone on the phone who will even listen to me, at least one of those firemen are gonna be dead. They need the man in the hood.

5 – 19:27 – 19:48

Oliver is sitting alone in his bunker against a pillar, ruminating on his failure to save a firefighter from Firefly.

6 – 21:00 – 21:09

Oliver calls Laurel to talk to her about Firefly.

Laurel (Katie Cassidy): Hello?

Oliver: I have some information for you. The killer drives a 1970s Ford pickup. There is a scar on his right wrist from a severe burn and a tattoo of a firefly.

L: Well, then you must have gotten pretty close to him.

O: All the men in Engine Company 15 had firefly tattoos. Any one of them could be the killer.

L: What should I do with this information?

O: Whatever you would have done before you met me.

7 – 21:20 – 22:43

Oliver sets his bow down on top of his box of supplies from his travels.

Diggle: So, Laurel's on her own against a murderer who burns people alive?

Oliver: I can't right every wrong in this city.

D: No, I get that, Oliver. But maybe you're not back to 100 percent like you thought.

O: Maybe I'm not.

Diggle and Oliver proceed to get into a fight. Diggle slams Oliver down onto a desk, but Oliver counters and reverses Diggle's attack.

O: What did that prove?

D: This is one sturdy desk. *Diggle hits the desk with his fist.* And clearly, your problem isn't physical.

O: I never said I had a problem.

D: You didn't have to, Oliver. But this guy, the other archer, he got in your head. He took something from you.

O: That's enough.

D: He took whatever's in your heart that lets you jump off buildings and take down bad guys.

O: Thank you for the analysis.

D: You can avoid Laurel, Oliver, avoid me. Avoid this as long as you want but until you're ready to take a hold of the fear that's in you, you might as well have let that archer kill you.

Oliver's cell phone rings.

O: Text from Tommy. ...I need to run an errand for the benefit at the firemen's station.

D: Maybe while you're at it, you can let me know if you still wanna be a vigilante or just a nightclub owner.

8 – 23:50 – 24:10

Oliver and Laurel are standing outside of a fire station discussing the latter's relationship with Tommy and how he wants to partially move in with Laurel.

Oliver: And this is bad?

Laurel: No. It's just...I'm an all-or-nothing type of girl. First, it's a drawer, then it's a closet, half my rent, it's half my life. Am I, am I really ready to do that with Tommy?

O: You could take it slow.

L: I don't take things slow, remember? I close my eyes and I jump, just like you. I think that's why we spooked each other. ...Our feelings, our fears, they control us. It's not the other way around, you know?

O: Yeah.

L: I have to get inside.

9 – 25:50 – 26:07

Laurel calls Oliver on his encrypted vigilante phone.

Laurel: Hello? Are you there? I spoke to Danny's old chief. I didn't get anywhere. What am I supposed to do now?

Oliver: Nothing. It's my turn.

10 – 28:05 – 30:15

Oliver is in his bunker, working on a computer.

Diggie: I thought you were done helping Laurel?

Oliver: The first Firefly to die, his name was Garfield Lynns.

D: Well, being dead kind of rules him out as a murder suspect, right? Oliver...I'm sorry I came at you so hard man, but I've been there. I know what it's like to stare death in the face and...be the one who blinks.

O: That's not it. I've, I've been close to death...on the island...more times than I can remember. And I never feared it...because I had nothing to lose. But when that archer almost killed me, when I stared death in the face, then...I thought about all the people that I've let into my life since I've been back. My family, Laurel, Tommy. And that made me afraid. Afraid of what would happen to those people if they lost me again. And for the first time in so long...I had something to lose.

D: Maybe you got it backwards, Oliver. You think the people you let in are taking your edge. I think it gives you one. Maybe a stronger one even. You can stare down death with something to live for or not. Something to live for...is better...

O: All the men in the unit had an alibi for Danny's murder. The guy that I fought had a firefly tattoo and his arm was severely burned.

D: OK, I don't see where you're going with this.

O: The Nodell Tower fire, some of the bodies were so badly burned they couldn't even be ID'd off dental records. What if Garfield Lynns didn't die but was just presumed dead?

11 – 35:09 – 36:10

Oliver flips up his bow while fire rages around him and proceeds to shoot a lighter out of Lynns' hand, saving the fire chief from being immolated. He holds Lynns at arrowpoint.

Oliver: (to the fire chief) Go. (to Lynns) It's over.

Lynns (Andrew Dunbar): I'm not afraid to die.

O: I know. *Oliver stands down and proceeds to talk to Lynns instead of threatening him.*

You're afraid to live. Let me get you out of here. Lynns...let me get you help.

L: Thanks. But I'm already burned.

O: Lynns, don't do it!

Lynns proceeds to set himself on fire, committing suicide.

12 – 36:12 – 36:26

Host of *Civil Dispatch*: Eyewitnesses contend that numerous lives would have been lost if not for the timely intervention of the vigilante. But these were not the actions of a vigilante. What's been described are the actions of a hero.

13 – 41:14 – 41:51

Diggle walks into the bunker, while Oliver is meditating on the salmon ladder.

Diggle: Good think the fire didn't spread to down here.

Oliver maneuvers off the ladder.

Oliver: It's one of the benefits of concrete and steel construction. (exhales) Thank you.

D: What for?

O: You know what for.

D: So, what's next? More training?

O: No. We go hunting.

Arrow, 2x01 – City of Heroes (10/9/2013) (Wednesday)

1 – 3:45 – 5:38

Flashback to a prior episode. Tommy is holding Oliver at gunpoint.

Tommy: Why should I trust you? *Oliver pulls down his hood, revealing his identity.*

Oliver.

Oliver and Tommy are talking in an office.

Oliver: I thought it was past time we talked.

T: About what? You being a serial killer?

O: Let's start with Laurel, since you're still in love with her.

T: So are you.

O: Lord knows I'm guilty of a lotta things between us. But not you and her. She chose you.

Malcolm Merlyn (John Barrowman): You can't beat me, Oliver, 'cause you don't know in your heart what you're fighting for.

Oliver finds Tommy pinned beneath a pile of rubble with a piece of rebar sticking out of his chest.

T: Is Laurel safe?

O: Yeah, you saved her. *Tommy dies in Oliver's arms.* No. No. Tommy. It should have been me.

Diggle: Would have e-mailed, but this isn't exactly a wi-fi hotspot.

Felicity (Emily Bett Rickards): Is this where you lived when you were here? I mean, the first time you were here.

O: For some of it.

F: Could you at least pretend you're glad to see us? I mean, Dig and I, we spent weeks tracking you down. We've traveled halfway across the world. And this morning, we flew in a plane so old, I'm pretty sure I was safer once I jumped out of it. You could...at least offer us a water. Or...coconut.

O: Fresh out of coconuts. I am happy to see you. But I know why you're here. I'm not coming back to Starling City. I can't. My mission, my father's list, it was a fool's crusade. And I failed. Malcolm Merlyn destroyed the Glades. Tommy died. And the Hood couldn't stop it. So don't ask me to put it on again. Ever.

D: This isn't about you being the vigilante. This is about you being Oliver Queen. Your mother's in prison, Oliver. Her trial's coming up. Thea's out on her own. Your family needs you.

F: So, does the family business. All the bad press after the Undertaking left Queen Consolidated ripe for a hostile takeover by Stellmoor International. They've gutted every company they've taken over. Once they gobble up Queen Consolidated 30,000 employees are gonna be out of a job. Including one very blond IT expert.

D: Listen, I get why you had to leave Oliver, probably better than anybody else. I've been there. And after what happened, nobody can blame you for leaving. But it's time to come home.

2 – 13:40 – 15:16

Oliver: I'm sorry I left.

Laurel: Believe me, I get it. After the funeral, I think we both needed time to figure things out. On our own.

O: I didn't get very far on my own. And you? Figure anything out?

L: That I made a mistake...when I slept with you. I know it wasn't exactly cheating...because Tommy had broken up with me, but he only did that because he thought that you and I...should be together. All I know is that I feel like I betrayed him. And now he's gone. And there's nothing I can do to make it right.

O: I know how that feels. When I brought your sister on the *Queen's Gambit*...I betrayed you...and your father. There's no forgiveness for...what I led Sara into. I would give anything to...*Laurel hugs Oliver.*

L: To go back?

O: Yeah.

L: But we can't go back. *Laurel breaks away from Oliver and walks away.*

3 – 15:16 – 16:01

Oliver: Diggle! I don't like being played.

Diggle: I'm not sure what you mean.

O: That's why you came to the island and brought me back to Starling City – these Hood copycats.

D: And what if it was? They're just doing what you did last year. Terrorizing one-percenters into cleaning up their act. Except they don't have your restraint, Oliver. Or your honor.

O: I'm done being the vigilante.

D: Yeah, maybe this town still needs a vigilante.

O: Now it has four of them. How's that working? Please take me home. Got a big day at the office tomorrow tryin' to save my family's company.

D: Absolutely. Mr. Queen.

4 – 20:46 – 22:09

Felicity: You could have stopped those guys.

Oliver: Not without giving Isabel Rochev and the Hoods a pretty good idea of what I'm capable of.

Diggle: I think, what Felicity's wondering is whether you avoided taking those Hoods on. And Oliver, she's not the only one wondering.

O: I told you, I did not come back to Starling City to be the vigilante.

D: But they came after you, Oliver. You could've taken them out.

O: No, I couldn't, Diggle. Look, there's a part of being the Hood that neither one of you are considering. The body count.

F: And excuse me for saying this but so what? Since when do you care?

D: Since Tommy.

O: After he found out my secret, you know what Tommy called me? A murderer. He was right. My best friend died thinking...that I was a murderer. And anyone that I kill...dishonors his memory.

F: So, don't. It's not like you've killed every guy you've faced.

O: I could have. Because when I put on the hood, it's kill or be killed. That is what kept me alive. That's why I should have stayed on the island.

F: Is that where you're going now?

O: The two of you won't help me save my family's company. I'm gonna talk to somebody who will.

5 – 24:18 – 24:41

Oliver and his mother are talking in prison.

Oliver: Stellmoor. Their VP is coming after us hard.

Moirra (Susanna Thompson): Isabel Rochev.

O: Yes.

M: Do not trust that woman, Oliver. She is dangerous.

O: Well, Mom, everywhere I look, there are no good options. I don't know what to do.

M: You don't have to do it yourself. This is a family business.

O: (scoffs) I love Thea. I don't think she wants anything to do with it.

M: I wasn't talking about Thea.

6 – 28:26 – 29:12

Oliver picks up a new, custom-made bow.

Felicity: How'd I do?

Oliver: (sighs) It's perfect.

F: You were right. Once I signed on, I stopped thinking about all the bodies you dropped.

Because I knew that being the Hood meant...occasionally...being a killer. Maybe there's another way?

O: They have my sister. What other way is there?

7 – 31:42 – 32:27

Thea is being pushed forward by Aglin (Derek Hamilton), leader of the Hoods.

Aglin: Move!

Thea: Please! Stop!

Oliver holds Aglin at arrowpoint. Oliver: Let...her...go.

A: You wanna save her? There was no justice for people like the Queens 'till you showed us how to get it. You showed us. *Oliver shoots Aglin in his left shoulder, saving Thea and*

sending Aglin careening over a balcony. Oliver catches Aglin before he can fall to the ground below.

O: Go! *Thea runs away, but Aglin now holds Oliver at gunpoint. You shoot me...we both die.*

A: You'll drop me anyway. I know you. You're a killer. *Oliver saves Aglin, pulling him up.*

8 – 33:01 – 34:30

Oliver kneels at Tommy's grave. Laurel walks up behind him.

Oliver: (sighs)

Laurel: I didn't mean to disturb you. I didn't know you were here. I was just...I come here a lot. I can go.

O: No, it's...you don't have to. It's, uh...Laurel, I understand. After everything that's happened, I...understand why we can't be together. I still need you in my life.

L: We've been through too much for it to be any other way. *Laurel walks closer to Oliver and takes his hand.*

O: I feel like I betrayed him too.

L: Before the Hood, we didn't have things like earthquake machines or copycat vigilantes-

O: Laurel...Malcolm killed Tommy.

L: He was killed in the crossfire between two archers. And now that Malcolm's dead there's only one archer left. And I'm gonna help my boss catch him.

9 – 38:09 – 38:34

Felicity: You did it (*referring to Oliver successfully saving his company from liquidation*). Not bad for someone who got a 'D' in tenth grade algebra. *Oliver looks questioningly at Felicity*. If it's online, I can find it. (both chuckle)

Oliver: I, uh...well, it was just like a good friend once told me. I had to find another way.

10 – 40:14 – 41:43

Diggle is looking at a computer screen in the bunker.

Diggle: Well, it looks like Starling is back down to only one man in a hood.

Felicity: And the three of us are back in the archery business?

Oliver: No. I spent the past year trying to avenge my father. If we're going to do...this, it has to be about honoring Tommy. I need to become the man he hoped I could be. You two have helped me take the first step.

F: So, what's step two? I'm game for anything as long as it doesn't involve skydiving. And I'm pretty down on landmines now too.

O: The city still needs saving. But not by the Hood. And not by some...vigilante who's just crossing names off a list. It needs...(sighs)...something more.

D: It needs a hero, Oliver.

F: It's too bad the Hoods kinda ruined your nickname.

O: No, it's good. I never...I don't want to be called the Hood anymore.

D: OK. So, what do you want to be called?

Arrow, 2x09 – Three Ghosts (12/11/2013) (Wednesday)

1 – 2:13 – 2:29

Oliver's opening narration: My name is Oliver Queen. After five years on a hellish island, I have come home with only one goal...to save my city. But to do so, I can't be

the killer I once was. To honor my friend's memory, I must be someone else. I must be something else.

Oliver is flatlining on a table after being forcibly injected with a drug.

Barry Allen (Grant Gustin): Hold him!

Diggle: He's not gonna make it.

Felicity: He will! We just have to find out what's in his system.

B: I-I-I usually only work on dead people.

F: Barry!

B: All right. I can think of four possible diagnoses for what's causing his body to react this way. ...Make that three possible diagnoses. Two. Start chest compressions. I need to get to his arm. Got it. He's suffering from intravenous coagulation.

F: What?

B: His blood is unnaturally clotting. It's like maple syrup.

F: You can save him, right?

B: All right. Lucky you guys have a rat problem.

D: Are you kidding? That'll kill him!

B: He dies if I don't.

D: Felicity...

F: Do it!

B: OK, just the right amount of this stuff will thin his blood enough to get it circulating again.

Shado (Celina Jade): *Let go, Oliver.*

D: He's crashing.

S: Don't fight anymore.

F: Oliver, stay with me!

S: Stay with me. *Oliver reaches out to Shado.*

2 – 7:36 – 8:41

Oliver walks out of a room in his home. He sees Shado's hallucination walk down a hallway. He follows her.

Oliver: Mom! Hello!

Shado speaks to Oliver in Chinese.

O: Shado?

Oliver reaches out and holds Shado's check in his hand.

O: You can't be here.

S: I had to see you. Had to warn you.

O: Warn me?

S: You can't fight what's coming. Put down your bow. Take off my father's hood.

O: I wear that hood to honor your father. To honor you.

S: If you wanna honor me stop fighting...and live. Or everyone you love will die.

Thea: Ollie? Who were you talking to?

3 – 11:20 – 11:48

Barry is talking to Diggle and Felicity in the bunker, Oliver walks in.

Oliver: Barry! The rat poison that you gave me, are there any side effects?

Barry: Uh, um, y-yeah, I think hallucinations, maybe. And excessive sweating. Are you sweating excessively?

Felicity: You're hallucinating? What are you seeing?

O: A girl named Shado that was with me on the island.

F: Shado. Sara. How many women were you marooned with? You sure this wasn't Fantasy Island?

4 – 15:25 – 15:37

Quentin is meeting with Oliver on the rooftop of the police department.

Quentin (Paul Blackthorne): This about Sara? You heard from her?

Oliver: No. I'm sorry. This is...this is something else. Cyrus Gold, he robbed the Applied Sciences division of Queen Consolidated last week. Detective...he's extremely dangerous.

Q: The CSI kid from Central City, he said this guy was like some kind of monster.

O: He is.

Q: What is it, steroids?

O: Worse. It's...*Oliver sees a hallucination of Slade Wilson...*It's...

Q: Well, assuming I believe you, why come to me?

O: I've been compromised.

Q: What does that mean?

O: It means I'd be a liability. You have to take my word on this, detective. Gather as many men as you can and do not hesitate to kill Cyrus Gold. Because if given the opportunity...he'll do the same to you. *Oliver rappels off the building, takes off his hood once he is on the ground, and catches his breath.*

5 – 21:05 – 21:30

Oliver shoots an arrow at a tennis ball, but a hallucination of Slade catches the arrow before it can pin the ball to a wall.

Slade (Manu Bennett): What's the matter, kid? You look like you've seen a ghost.

6 – 22:53 – 24:35

Slade: This is a nice place. It's a bit more comfortable than the fuselage on the island.

Oliver: You're not real.

S: Neither are you. You told everyone when you started this crusade that it was about...making up for your father's sins. That was a lie. *Slade breaks an arrow in half.*
This charade is to atone for your sins.

O: You're dead.

S: You are not a hero. Or a friend. Or a brother. You are nothing. Do not turn your back on me. Not again.

O: You're gone.

S: Wherever I am...it's time you joined me.

Slade proceeds to fight Oliver.

S: They say a coward dies a thousand deaths. But even that wouldn't be enough for you.

O: I tried to save you. And her.

S: But you couldn't. Just like you couldn't save this city. *Slade and Oliver fight, with the former eventually throwing the latter over a table and onto the ground.* The island didn't make you strong, kid. It revealed you to be weak. *Slade throws Oliver into the case housing his suit, shattering it.*

7 – 25:24 – 25:51

Oliver is sweeping up the glass from his battle with Slade.

Felicity: What happened in here? Did someone break in?

Oliver: No.

Barry: Uh, your blood analysis is done. Good news.

O: So, you know what's in my system?

B: Oh, but th-that's the thing your-your blood's clean. There's nothing wrong with you.

O: Then why am I hallucinating?

B: I don't know. I mean, whatever your problem is it's not pharmacological. It's psychological. It's in your head.

O: It's in my head.

8 – 27:14 – 28:01

Oliver visits Quentin in the hospital.

Oliver: How are you, detective?

Quentin: I'm alive. Unlike most everyone else in my unit.

O: I'm sorry about your partner.

Q: I took him in there.

O: Because of me.

Q: I hate to disappoint you but not every death in this city is on you. I got this off Gold. Hopefully, you can do something with it. I didn't believe it at first, but this guy I mean, it's like he's not human.

O: He's human.

Q: Well, then you can kill him. For Hilton...and me.

9 – 28:01 – 29:16

Oliver is sharpening his arrows on a grindstone.

Diggie: Think those are sharp enough.

Oliver: Apparently, I'm not. Diggie, do you think I'm losing my mind?

D: No more than the rest of us.

O: I saw...Slade Wilson. Slade was my friend on the island and...like Shado, he is dead because of me. Mr. Lance just told me that not every death in this city is my fault. Fine. There are plenty that are.

D: When I got home from Afghanistan, I...saw a ghost too. Survivor's guilt. Why us, not them?

O: I know why.

D: Then the 'why' is not your problem.

O: How'd you make your ghost go away?

D: I figured out what they were trying to tell me.

O: Which was?

D: That's for me to hear, Oliver. You have to figure out what yours are trying to tell you.

10 – 32:03 – 33:00

Oliver has been kicked across a room by Gold and sees Roy overdosed on a chair in front of him.

Brother Blood (Kevin Alejandro): Another failure. *Oliver lays down his head in defeat.*

Tommy: Get up, Oliver.

Oliver: Tommy?

T: You're not gonna die down here.

O: Tommy, I'm sorry. I let you die.

T: You didn't let me die, Ollie. You fought to save me. Because that's what you do, what you have always done. You fight to survive. I know I called you a murderer, but you are

not. You are a hero. You beat the island. You beat my father. So, fight, Oliver. Get up and fight back.

11 – 33:31 – 34:06

Oliver and Gold fight, but Oliver manages to incapacitate Gold through firing an exploding arrow that explodes a vial of acid in the latter's face. Oliver then rushes to Roy's side. He cuts him loose from his bonds and proceeds to perform CPR on him.

Oliver: Come on, Roy. Hey. I am not leaving anyone else to die. You're a strong kid.

Oliver continues chest compressions. Come on. Come on. Come on, Roy. Fight. Come on, fight! Roy begins breathing.

12 – 37:55 – 38:34

Oliver heads back into the bunker. Felicity rushes forward to hug him.

Diggle: Still have a ghost problem?

Oliver: No. I got the message. But we...we have other problems.

D: Wouldn't be us if we didn't.

O: Roy was injected with the serum.

Felicity: Oh, my God. Is he OK?

O: He's alive. But we are gonna have to keep an eye on him.

D: And Cyrus Gold?

O: Died on a Saturday, buried on Sunday. But he was working with someone. I saw him, he wore a mask with the image of a...of a skull. He's trying to mass produce the serum to build an army.

D: For what?

O: You're a soldier. What's the primary purpose of an army?

D: War. *Oliver nods.*

Arrow, 2x21 – City of Blood (4/30/2014) (Wednesday)

0:50 – 2:03

Flashback to a prior episode. Slade has Moira and Thea held captive in front of Oliver and is going to force him to choose which one lives and which one dies.

Moira: Don't-

Slade: Choose. Choose!

Oliver: No! No! No, Mom. Mom, what are you doing?

M: Both my children will live.

Thea: What are you doing?

S: You possess true courage. *Slade drives his sword through Moira's chest.*

T: (sobbing) No! *Moira's body falls over next to Oliver, who falls in despair.*

S: There is still one person who has to die...before this can end.

O: No.

T: Mom.

Moira's funeral is taking place, but Oliver is notably absent.

16:40 – 19:53

Diggle and Felicity arrive at Oliver's secondary bunker, where they find him sitting against a pillar.

Oliver: How did you find me?

Diggle: Waller.

Felicity: We were worried about you.

D: After you missed your mother's funeral.

O: I'm sorry that I didn't go. I left for the cemetery. But I ended up here.

F: Here is...

O: Here was a secondary facility...in case the foundry was compromised. But it became somewhere that I could just go and...be alone. She's dead because of me. Five years ago...I could have cured Slade. And that would have prevented all of this. And now...all the people left that I care about...we are all in his crosshairs. It ends tonight.

F: How?

O: I turn myself over to Slade. I end this vendetta.

D: Oliver, you think this ends...with you turning yourself over to Slade?

O: Yes, I do. After she was gone...he told me that one more person had to die. And then it would end. This ends for Slade when he kills me.

F: I don't accept that. You shouldn't, either. You can't just accept things, Oliver. If I had accepted my life, I would be a cocktail waitress in Vegas like my mother and I never would have gone to college and I never would have moved a thousand miles away to work at Queen Consolidated, and I never would have believed some crazy guy in a hood when he told me I could be more than just some IT girl. Please don't do this.

O: Felicity. Someone once told me...that the essence of heroism is to die so others can live.

D: It's not that simple, Oliver.

O: Yes, it is. Slade's whole plan...was to take everything from me. He did. He wins. All that's left is for me to die.

F: No, there has to be another way.

O: There isn't. *Oliver takes Felicity's hand briefly before letting it go and walks out of the room.*

23:19 – 24:09

Flashback to Oliver's time on the island.

Peter (Sean Rogerson): I'll do it. *(Pilot a manned torpedo to free the submarine that they are currently trapped in.)*

Sara (Caity Lotz): Peter, you'll die.

P: I'm already dead. *Peter pulls up his shirt, revealing massive radiation burns on his chest.* Radiation poisoning. Ivo's little gift. He said he needed to find out if mirakuru could cure cancer. Huh, guess we'll never find out.

S: Oh, I'm sorry, Peter, I didn't know.

P: Ivo said the essence of heroism is to die so that others can live. I held on to that. It's the only thing that gave me hope...so I'll go. I mean, I may not be saving millions of lives. But I'll be saving yours.

Flashforward to the present. Oliver is standing on a pier; he hears footsteps behind him.

Oliver: This is where it all started. Got on the *Queen's Gambit* right over there. I should have died on that boat. If I had, none of this would have happened. I never would have met you. Shado and my mother would still be alive. No one else is going to die because of me. *A dart is shot and hits Oliver in the neck. Ah! He passes out and wakes up in the bunker; he sees Felicity and Diggle.*

24:09 – 27:47

Oliver: Diggle, what the hell? *Laurel arrives in the bunker.*

Laurel: Slade Wilson. He told me who you were.

O: Did he hurt you?

L: No. He was trying to hurt you. And when you went missing, I reached out...to your partners. They told me what you were planning on doing.

O: It's what I have to do.

L: Will you give us a moment? *Felicity and Diggle leave the room, Laurel walks over to the display case housing Oliver's suit.* You thought about telling me...the night of the Undertaking.

O: I thought about telling you almost every night.

L: Why didn't you? Tommy knew. Didn't he? You were with him. You were with him at the end.

O: His last words were about you. He wanted to know if you were safe. I'm sorry I couldn't save him. And my mother. But I can save you. And Thea. I can save this city if this ends tonight.

L: No. (takes in a shuddering breath) *Laurel hugs Oliver.* You can't commit suicide, Ollie. You won't do that to me...or to Sara, or to your friends. Or to Thea. Oliver...she just lost her mother. Losing you would destroy her.

O: She'll be alive.

L: I don't know anything about hoods and masks or...human weapons or...any of this...but I know you...I know you like I know my own name. And I realize it may sound crazy in light of your secret, but *I know who you are in your bones, Oliver.* And that person...that person doesn't give up. That person, he *always* finds a way.

O: Not this time.

L: You're wrong. You want to protect the people who you love? Then the only way to do that is to stop Slade Wilson.

O: Laurel, I can't!

L: Yes, you can! By stopping Sebastian Blood because Sebastian is working with Slade Wilson. (exhales sharply) I have proof. Slade Wilson killed your mother so that Sebastian could become mayor.

O: You were right about him. The man in the skull mask works for Slade Wilson. And this *entire time*...it was Sebastian.

L: What's happening...is bigger than *you and Slade*. This city *needs* the Arrow.

28:20 – 29:08

Flashback.

Oliver: Do you know how the torpedo works?

Peter: I get in, he fires. I steer, you pray.

O: Peter, what you're doing is...

P: Practical. My time's already up.

O: ...brave. You need to know that. I don't think that I could do something like this.

P: You have, what you did for us...coming back to that boat, setting us free.

O: I came back to the boat because I wanna go home. I wasn't thinking about saving anybody. It's...it's not who I am.

P: Maybe not yet. *Peter offers his hand and Oliver solemnly shakes it in goodbye.*

Arrow, 4x20 – Genesis (5/4/2016) (Wednesday)

6:40 – 8:07

Oliver is packing a bag in the bunker, Felicity walks in.

Felicity: You've been living down here.

Oliver: Ahem. It seemed to make the most sense.

F: Where's all your stuff?

O: It's in storage. You know me. I don't need much.

F: Maybe, like, a plant, like a...fern or something. They thrive in places like this.

O: How could I forget? *Oliver zips up his bag.* Come to see me off?

F: You were pretty stingy on the details about this 'magic tutor' Constantine referred you to.

O: It is sort of my M.O.

F: Don't talk to me like I'm other people. What has you so worried?

O: Darhk's idol, the type of magic that he's using, I've seen it take good people...and turn them dark, soulless, almost inhuman.

F: And you're afraid that's gonna happen to you?

O: There's an argument to be made that I'm already there.

F: That's not funny.

O: I am not joking. There is no length that I will not go to, to avenge Laurel, to stop Darhk from hurting anyone ever again, and I honestly don't know where that path will lead.

F: I'm coming with you.

O: Felicity-

F: Just because we're not together doesn't mean you have to do this alone, and I've already chartered the company jet. Mr. Dennis is furious, and I booked us a room-rooms...with points.

O: Should I even try and talk you out of this?

F: No. You met my mother. Heh. Same DNA. *Felicity walks away and a small smile forms on Oliver's face before he walks after her.*

17:00 – 18:04

Esrin Fortuna (Gabriella Wright): Recognize this handsome gent?

Oliver: (sighs) Darhk has a similar idol.

Felicity: It gives him his power.

EF: Uh-uh. It only channels it. Darhk's power comes from-

O: Death. The more people he kills, the more powerful he becomes.

EF: Not just a pretty face, this guy.

F: Yeah. Except Oliver's not gonna go kill a bunch of people just to be on the same level playing field as Darhk.

EF: All things have their opposites. Darhk draws his power from fear and death. Its opposite is light and hope, *la luz del alma*, light of the soul. If you can channel *la luz del alma*, you will be able to repel Darhk's magic.

O: Then that is what I'm here to learn.

EF: I wish it were just that easy. If the darkness inside you outweighs the light, instead of repelling Darhk's magic, you will end up fueling it. You will only make him more powerful.

20:30 – 23:11

Esrin Fortuna: I'll hit you with a low dose of Darhk's magic, and then we'll take it up from there.

Oliver: Don't I need an idol or a totem?

EF: The tattoo Constantine gave you does many things. Are you ready?

O: Yeah.

Felicity: I'm-I'm sorry. I just-I just thought that these 'magic lessons' would have, you know, more 'lessons.'

EF: Magic is a manipulation of primordial energies, primordial as in prelinguistic. You'll probably want to take a few steps back, *amor*. Hmm? Two sides of you – darkness, light. Focus on the light. *Oliver nods. Fortuna casts a wave of dark magic at Oliver, who successfully repels it with light magic.* Good, but that might be, as they call, beginner's luck, so let's kick it up a notch or two, hmm? *Fortuna launches another wave of dark magic, this time in envelopes Oliver.* The darkness and light are within you. In truth, you are only fighting yourself. The friends you've failed, the people you've killed, they have no place in this. Don't give in. Cast aside your doubt, resist your darkness. *Oliver has memory flashes of many traumatic events in his life – including Tommy, his mother, and Laurel's deaths.*

F: What happened?

EF: He's not ready.

O: I'll get it, I'll get it. Now let's go again.

EF: I could give you an infinite number of tries. It wouldn't change a thing.

O: What? No. I can do this.

EF: I told you if the darkness within you is greater than the light, you will only make your enemy stronger. You've seen what's inside of you, yeah? Tell me, what could I possibly teach you that would change what you saw?

F: Wait. So that's it? It's over?

EF: There's nothing I can do for him.

25:55 – 27:10

Oliver and Felicity are drinking at a bar.

Felicity: We'll find someone else to teach you magic, someone with more patience and less smelly incense.

Oliver: She was right, you know? It's not about the magic. It's about me.

F: If she didn't see anything worthy inside you, she never would have dealt with us.

O: She didn't deal with us. She dealt with you. She didn't reveal herself until you offered her your chips, and that has always been the way with us. Felicity, you are the one who brings the light. You know, I told you that I've seen magic that's turned good people dark, but all Fortuna did was show me who I really am.

F: Don't do this. Every time you face a setback, you throw yourself a pity party.

O: It's not a pity party. It's acceptance. You said it yourself, no matter what I do, I'm always gonna revert back to the person I became on the island.

F: Yeah. When I said that, I was hurt. I was going through one of the most painful experiences of my life. Oliver, you are not perfect. None of us are. The good news is that all of us can change.

36:33 – 37:28

Oliver is back in the bunker.

Felicity: Hey.

Oliver: Hi. Did you get in touch with Thea?

F: Not yet. You, OK?

O: Phew. Earlier with Darhk, it worked. He tried to use his magic on me, and I was able to repel it.

F: That's incredible! How'd you, do it?

O: (sighs) I hear your voice in my head, and you were reminding me of all of the good things that I have in my life. I heard Thea, I heard John. I heard Laurel...just telling me to keep fighting, to never give up, just telling me to have hope.

Arrow, 5x10 – Who Are You? (1/25/2017) (Wednesday)

7:52 – 8:34

Flashback to a prior episode.

Felicity: Four years ago, the Hood took down Justin Claybourne.

Oliver: You told me that Claybourne didn't have any kids.

F: There's no record of the kid's name. He'd be about 30 today.

Diggle: Just old enough to put on a hood and a mask.

O: Old enough to want revenge on the man who murdered his father.

Evelyn Sharp holds Oliver and Wild Dog (Rick Gonzalez) at arrowpoint.

O: Evelyn, why?

Evelyn (Madison McLaughlin): You're a fraud. This city needs to be saved from you.

Felicity asks Oliver about her boyfriend, Billy, a good cop.

F: Did you find Billy?

Oliver shoots and kills Billy believing that he was Prometheus.

O: I didn't know it was Billy. I couldn't have known.

An alive Laurel greets Oliver in the bunker.

Laurel: Hi, Ollie.

Team Arrow are celebrating Laurel's return at a penthouse.

O: A little over a year ago, I-I stood right here, and I remarked that I wished it wasn't just the dark times that brought us together. With all the loss that we have suffered, I think it's important that we embrace the miracles, too, and that we remember they are still possible. Welcome home, Laurel.

L: Cheers.

F: Hmm.

12:01 – 13:13

Flashback to Oliver's time in Moscow with the Russian mafia. Ishmael Gregor (David Meunier) is interrogating him.

Gregor: Let me see if I understand. You carry this girl with you through all of your trials and tribulations on some island. Lian Yu?

Oliver: Yes.

G: And yet, when you get off this island, you do not return home. No. Instead, you come to a country where you know just one person, you join my organization, pass all of our tests and all of this. So, you can avenge the death of a different woman?

O: The woman in that photo's name is Laurel, and I didn't return home because after...everything I've been through, everything I've done...she wouldn't recognize me.

G: Now I see. You think that you've been made into a monster.

O: Better a monster than a sell-out. How much did Kovar pay you to betray your brothers? *Gregor punches Oliver, causing the chair that he is sitting in to fall over.* Unh!

Gregor's men proceed to beat up Oliver.

18:27 – 20:11

Oliver approaches an imprisoned Laurel, earlier revealed to be a murderer from another Earth in the multiverse.

Laurel: So basically, I'm trading a cell in Central City for a cell in Starling City?

Oliver: Actually, on this Earth, we call it Star City. I'm sorry about the cell.

L: I told you that Prometheus was going to kill me, and that is why I did what I did.

O: Your history on Earth-2 would suggest you had other reasons.

L: You don't trust me?

O: Can you blame me?

L: No, because on my world, you've been dead for 10 years now. I moved to Central City for a fresh start. That's where this happened, and from then, it was just one bad choice after another, and I guess once you let the darkness inside it never comes out, and now I am trapped in a parallel dimension, telling my sob story to the doppelgänger of the man that-that I loved.

O: So, stop running. Face the darkness.

L: How does that work?

O: First, you need to tell me everything that you know about Prometheus, everything, and then we keep you safe.

L: And you're willing to do that why? Why? Because I look like someone you used to know?

O: Someone once told me that a circumstance could make something poison or nectar.

What they meant was that we get to choose what we are, we get to choose who we are, so tell me...who are you?

21:50 – 22:43

Felicity is punching a bag in the bunker.

Oliver: Hey. Keep your wrist straight just so you don't jam it.

Felicity: Mmm.

O: I, uh-I spoke to Laurel.

F: When did she become Laurel? She's not Laurel, not Laurel, Laurel. She's not our Laurel, OK? Not-

O: OK. Felicity, I'm-I can't pretend to understand parallel worlds, but if I'm gonna believe in them-and-and I kind of have to now-then I need to believe that differences are caused by circumstances, so why can't we change this Laurel's circumstances?

F: You think that you can save her? After she's thrown in with Prometheus?

O: Under duress. I...heh. I think I can reach her.

F: When did you find the time to get a Ph.D. in psychology?

O: I'm a quick study.

26:15 – 28:09

Oliver and Felicity are in the bunker together, discussing Laurel.

Oliver: You...you could have been hurt.

Felicity: Whatever happened to 'if we change her circumstances?'

O: You risked your life to get a line on Prometheus because of Billy.

F: Well, now that you're killing again, I thought, 'why not put it to use?'

O: No. We're gonna get justice for Billy.

F: But first, we need to take care of your ex, who's not even your ex. *(Computer beeps.)*

Felicity on recording: There's a part of him that blames himself for Laurel's death. It's

who he is, so when he looks at you, he sees more than just Laurel. He sees his shot at redemption.

O: It's like I said. You know me better than almost anyone. I failed Laurel before. I can't...I can't fail her again.

F: I don't have to remind you that this isn't her.

O: I know. Our-our Laurel's gone. She's the last chance that I have...OK? Billy is my responsibility...and we will get justice for him.

F: I'll let you know when the trackers metabolize and go live.

28:09 – 29:39

Flashback to Gregor's men picking up Oliver after his beating.

Gregor: You've been here for just few months, and already you think you know everything. Did it not occur to you that I could be playing Kovar?

Oliver: I-I don't believe that.

G: Of course, you don't because you don't understand that circumstances are what makes a thing poison or nectar. You believe your fool's errand to kill Kovar because you think that you are responsible for this darkness that's inside you. Like baby blaming himself for being left out in the cold by his mother. If it weren't for that island...you would be that harmless American douchebag that you pretended to be in Kovar's casino.

O: (coughs) So I guess I'm...just supposed to listen to you instead?

G: I can give you family, one that does not see a monster but a brother. All I am asking in return is your obedience.

O: Or else?

G: Hmm. Or else... (cocks gun) You don't leave this room alive.

34:52 – 35:28

Oliver is fighting Prometheus, but there is a break in the combat.

Prometheus (Michael Dorn): Felicity or me! *Prometheus kicks Oliver through a plywood wall.*

Oliver: Laurel! Don't do this. There's no coming back for you. If you kill Felicity, then you're killing that part of yourself that existed before you lost your family. If you end this now, then we can find that person again...together.

Laurel: She was never there. (sonic scream) (scream breaking up)

Curtis Holt (Echo Kellum): You really need to shut your damn mouth.

Felicity: Hey, pumpkin. *Felicity punches Laurel in the face.* Ohh! Hey. Kept my wrist straight.

38:54 – 39:41

Oliver and Felicity are in the bunker, discussing their failure to capture Prometheus.

Oliver: We'll get there. We'll get him.

Felicity: I'm sorry she wasn't her.

O: I know. I'm sorry about Billy. He was a good man.

F: Like you. So, I'm guessing that Laurel is on her way back to Central City then?

O: Secure lockup at Argus. I'm keeping her close because...if there's anything left of the real Laurel in there...I'm gonna find it.

F: You know what? I could really get used to this newfound optimism of yours.

Arrow, 5x17 – Kapiushon (3/22/2017) (Wednesday)

1:00 – 2:29

Oliver is being tortured by Adrain Chase, a.k.a. Prometheus.

Adrian (Josh Segarra): Did you hesitate at all when you killed him, or was he just another name you crossed off your list? *Oliver has flashbacks to many of his victims as the Hood.*

If you kill me, you'll only really be killing yourself. ...4, 3, 2, 1.

Oliver: (gasps)

A: 145 seconds. That's how long my father struggled under the water before he died.

According to my father's autopsy, your arrow pierced his aortic arch, but it didn't kill him. No. He was still conscious enough to feel his lungs filling with water for 145 seconds.

O: And here you were bragging about a plan more intricate than torture.

A: Did you ever think about why I chose the name Prometheus? He challenged the omnipotence of the gods. You see, because, like you, they play judge, jury, and executioner. But Prometheus took away their power.

O: If that's what you're gonna do to me, you'll need to come up with something better than whatever this is.

A: I did. And the only way for you to stop it is to confess.

O: That I killed your father?

A: Nothing so pedestrian. I want you to tell me a secret, Oliver. I want you to confess to the one thing that you've been afraid to admit to yourself.

O: How many times am I gonna tell you that I don't know what you're talking about?

A: Fine. You'll come around eventually. Now, where were we? *Adrian shoves Oliver's head back underwater.* 145, 144, 143...

12:21 – 13:54

Oliver awakens in his cell; Adrian has posted pictures of all his victims on the cell's walls.

Adrian: Do they look familiar? Do you even remember their faces? These are your victims.

Oliver: They were people who did terrible things. They had victims.

A: And husbands and wives, daughters, sons. Confess your secret, Oliver, and all this ends. I'll give you a gift, and you can walk out that door and go back home.

O: Adrian, you're sick. And you're a hypocrite. There is nothing that I've done that compares with you. You murdered your own wife.

A: Cecil Adams. You knew him by his street name, the Count.

O: (sighs)

A: You put three arrows in him.

O: He was gonna kill a friend of mine.

A: Felicity Smoak. Yeah. Confess or you get the same three arrows.

O: Go to hell.

A: I've already been there, Oliver, and I've come back with a message for you.

O: *Oliver is shot with arrows.* Agh! Unh!

14:46 – 16:10

Adrian forcefully pulls the arrows out of Oliver's chest.

Oliver: (groaning) What's next?

Adrian: You said something when I brought you here, about how your friends are your strength now. *Adrian holds up a pair of Felicity's glasses.* She didn't even know I was in her apartment.

O: Oh, I swear to God, if you hurt her...

A: You'll do absolutely nothing because you're here. You see, until you confess your secret, Oliver, everyone that you love is at play, even your son. *Adrian holds up a picture of Oliver's son, William.*

O: You're bluffing. He-he's in hiding. I-I-I don't even know where he is.

A: 'Cause you haven't really looked. But for me, we both know it's just a matter of time. Confess.

O: I don't know what you want me to say.

A: Then I guess I should leave you here to think about it and wonder who I might kill while I'm gone.

O: Adrian! Adrian, please.

A: All you have to do is say the words.

O: I...I...

A: That's what I thought. See you soon.

(Door shuts)

19:34 – 20:58

Flashback to Oliver's time in Russia, where he has just finished torturing a prisoner to death.

Anatoly Knyazev (David Nykl): What is this monstrosity?

Oliver: You should be resting.

A: I woke up with headache. I-I came to find you. I was not expecting all this. This...this is not human.

O: Anatoly, I told you putting on this hood, it helps me direct the darkness inside of me.

It worked, by the way. I know what Kovar's planning.

A: But at what cost? You're a fool to think a piece of cloth can separate man from monster. Dividing yourself in two will only make monster stronger until it is stronger than you.

O: You knew what I was capable of back on Lian Yu.

A: But this man I see now...bears more resemblance to Slade Wilson or Anthony Ivo.

(hisses) Tough man. Clearly withstood a lot before breaking.

O: He gave up pretty quickly. The rest was me practicing.

A: Practicing to become what?

O: Something else.

23:34 – 25:08

Flashback: Oliver and the mother of two people who he knew on the island are talking.

Oliver was forced to kill them, even though he did not want to.

Galina Venediktov (Natalia Vasiluk): Uh...tell me...who killed my children?

Oliver: A monster.

Flashforward to the present, back in the cell. Adrian walks in with a bruised Evelyn

Sharp. (Door buzzes open) (door buzzes shut)

O: What did you do to her?

Adrian: I made her more...compliant. *Adrian punches Oliver in the stomach.*

O: (groaning) (coughing)

A: Get up. Give yourself a chance. *Adrian takes a knife out of his coat pocket and drops it on the ground.*

O: Um...I'm not gonna fight her.

A: I don't want you to fight her. I want you to kill her. I'm gonna leave now. When I come back, either she's killed you and I let her go or you kill her, and I let you go.

O: No. Neither one of those things is gonna happen.

A: If you don't kill her, you're gonna watch me snap her neck.

O: Adrian! What is the point of this?!

A: You seem to be having a little bit of trouble figuring out what your secret is. I thought this might remind you. Good luck.

(Door buzzes open) (door buzzes shut)

Evelyn: I'm sorry, Oliver. I can't take another day here. (sobbing) *Evelyn picks up the knife.*

28:00 – 30:15

Oliver: Evelyn-Evelyn...hey, look at me. Listen to me. I need you to-to bring the knife over here. I want you to get me out of these things. And when he comes back...(exhales)
We will ambush him.

Evelyn: No, we can't beat him. I didn't know what I was buying into when I sided with him, but I...

O: It's OK. I forgive you. I, uh...I just-I can-together, we can get through this.

E: I'm dead. That's all he kept telling me-I'm dead because I was a part of your life.

O: Uh, would you bring me the knife? Would you bring me the knife and I can save us?

E: No. *Evelyn lunges at Oliver, but he disarms her.*

O: I'm sorry. I'm sorry. *Adrian walks back into the room.*

Adrian: Oh, my G-come on! Are we serious? Oliver, what are you trying to prove, man?

Evelyn betrayed you. You've killed people for less.

O: I'm not gonna kill her. I won't. Just let her go.

A: You just keep forgetting what I told you would happen if you didn't kill her.

O: Adrian, listen to me, please, OK? You have made your point.

A: Confess, Oliver. Tell me your secret.

O: I don't know what you want from me!

A: I want you to tell me what you've been too afraid to tell your sister, Felicity, Diggle.

Tell me! *Evelyn sobbing.*

O: I don't know. I don't...

A: Wrong answer. *Adrain snaps Evelyn's neck, Oliver drops to his knees in despair.*

O: I'm gonna kill you.

A: Finally, we're getting somewhere. Confess.

31:42 – 31:50

Adrain: Confess. You killed my father because he was a name on a list. But that's not really true, is it? No. The list was just an excuse. The hood, the disguise – just an excuse. The idea that all this is some heroic crusade is just an excuse.

Oliver: Excuse for what? Huh? Tell me!

A: You tell me, Oliver. You tell me.

32:10 – 33:14

Adrian: I know what's going on through your mind, Oliver. You're thinking that you can get yourself free from those chains, slam me to the ground, and snap my neck just like I did to Evelyn.

Oliver: (grunts and glares at Adrian.)

A: There it is. There's the look I've been waiting to see. But it's not just about stopping me, is it? No. There's something else in there. Confess, Oliver.

34:50 – 37:27

Adrain: You've told yourself you kill because you have to. Confess, Oliver. You don't kill because you have to. So why? Why do you do it?

Oliver: Because I wanted to.

A: What?

O: I wanted to. I wanted to! And I liked it!

A: How's it feel knowing that I saw the one thing you couldn't admit to yourself?

Evelyn: I knew he'd break...just like you said he would.

A: It's 'cause I know him better than he even knows himself. Give us a moment alone, would you? (Door buzzes open) *Evelyn leaves the cell.* I told you, Oliver. You infect every life you touch. And now do you realize why? It's because your crusade was based on a lie. You used your father's memory to justify a killing spree. There's a price to be paid for that, Oliver. Your mother paid it. Your friend Tommy paid it, Laurel. Do you really want to tell me that John Diggle and Felicity Smoak's lives are better having known you?

O: You...promised to let me go.

A: And I'm a man of my word. But first I have a gift for you. (sighs) This tattoo of yours. To be an American and named a captain in the Bratva, you must have done something extraordinary. When you look at it, it must-it must remind you of such a victory. (clicks

on a lighter) Now, when you look at it, you'll think about our time here together and the secret that you confessed to me.

O: Whatever pain I caused you...I'm sorry.

A: I believe you, Oliver. I just don't care. *Adrian proceeds to burn off Oliver's Bratva tattoo.*

38:19 – 39:11

Flashback: Anatoly and Oliver are talking in an alleyway in Moscow.

Anatoly: You remember first time we met on the *Amazo*?

Oliver: I was performing surgery on myself. It's kind of difficult to forget.

A: Yeah. What was it I said to you then?

O: Living is not for the weak.

A: I cannot believe scared boy in cell beside me would be one to kill Konstantin Kovar.

O: Well, that wasn't me. That was him.

A: That is a lie you tell yourself, an excuse that allows you to kill. You kill because you like it.

O: That's not true, Anatoly. I hate it. And I think maybe you've had a bit too much to drink.

A: Well, that is entirely possible. But in this case, I am right. This deal you sold yourself on, that this hood is going to keep this monster of yours at bay, someday is going to fall apart. And when it does, you're not going to like the man you see underneath.

40:55 – 41:48

Diggle: How much longer?

Felicity: 'How much longer?' We literally had to reroute the electro-optical digital imaging from every reconnaissance satellite I could gain access to.

Curtis: Then we had to capture data in a four-dimensional array, which could then be parsed using a real-time algorithm. Basically, solving cold fusion would have been easier.

D: OK. I'm sorry. I've just been at this so long; I don't know which way is up. And Oliver's been gone for six days and...

F: And what? Oliver? Oh, my God.

Oliver wanders back into the bunker.

D: Oliver?

Oliver: Chase had me- (groans) and he let me go.

D: Go slow, man.

O: It's over.

D: Oliver, we're gonna get this son of a bitch for whatever he did to you.

O: John, it's-it-it-it's over for me. I don't want to do this anymore. I'm shutting everything down.

Arrow, 5x18 – Disbanded (3/29/2017) (Wednesday)

0:38 – 2:27

Oliver: (clears throat)

Diggle: Oliver, what happened?

Curtis: Yeah. What did you mean by 'shutting this all down?'

Felicity: Oliver, I really think that you should be checked out by an actual doctor.

O: The only thing I need is for all of you to go home.

D: Oliver, we're not going anywhere.

O: Not a suggestion, John.

C: Don't you think you at least owe us an explanation?

O: The explanation is simple. Chase is right. Everyone that is, uh, down here, around me...well, they either suffer or they die.

F: Oliver, I can't imagine what you've just been put through, but you have to know that Chase is wrong.

O: I don't think that he is. And I can't-would you just go, please?

D: Can, uh, the two of you give us the room? ...It's just you and me now, Oliver. And you don't have to talk to me if you don't want to, but I don't think you should be alone.

O: I think I should. John, I want you to leave.

3:49 – 4:11

Oliver and Quentin are talking in the mayor's office.

Oliver: (clears throat)

Quentin: Look, eh, I'm not asking what he did to you, all right? All I got to know is what we're gonna do to him.

O: I mean, nothing. It's over.

Q: Well, how do you figure that? Chase doesn't give up easy.

O: He doesn't need to do anything. He's already won. (knock on door)

Oliver's assistant (Celia Reid): Mr. Mayor, your 11:00 is here.

Adrian: Thank you for your compassion in granting me bereavement leave, Mr. Mayor.

Uh...Doris' death has been very difficult.

Q: Yeah? Well, maybe you shouldn't have killed her, then.

A: I'd like to speak to the mayor in private.

Q: That's not gonna happen.

O: Quentin, please just...

Q: (scoffs)

O: What are you doing here? You won. It's over.

A: What did I ever say that gave you that impression? *Adrian takes out a knife from his coat pocket and sets it down on Oliver's desk.*

O: What are you doing?

A: Proving a point, so to speak.

O: You think I'm gonna stab the district attorney in the middle of city hall?

A: You're an animal who enjoys murder. There's no telling what you'll do. And it's not like your alter ego can kill me, not since the SCPD put me in protective custody since the Green Arrow slaughtered my wife. So, you kill me in broad daylight, or you let me live knowing that there's nothing you can do. *Oliver glances at the knife but does not pick it up.* Disappointing. You can keep that knife.

7:26 – 9:16

Oliver is sitting in his office when Susan Williams (Carly Pope) walks in.

Susan: Hey. They told me you were back. I had to see you.

Oliver: Oh. I'm so sorry.

S: This wasn't you, Oliver. It was him.

O: Well, I-I created him. And I know that that might sound weird, but, uh, this happened to you because of me.

S: Don't let him do this to you. Don't let that bastard inside your head. I gave the police a statement about him.

O: But they didn't believe you because he probably had an ironclad alibi, right?

S: Yes. But if you corroborate my statement-

O: I can't.

S: I know. It-it would probably mean outing yourself as the Green Arrow, but-

O: It has nothing to do with that. It has to do with the fact that Chase would have planned for that just like he has planned for everything else. My only chance is-well, I have to do something that he hasn't planned for.

S: Well, like what?

O: Listen, Susan, I know that...w-we never got a chance to resolve things. I can't be with you. My apologies if that's presumptuous.

S: O-Oliver...

O: This is not how...this is not how I wanted my life to-to touch yours. I should have known better, and for that, I really, truly am sorry.

9:54 – 11:24

Oliver has invited Anatoly to the bunker to discuss recent events.

Oliver: I need you to kill Adrian Chase.

Anatoly: Interesting. I never thought you would give up the hood.

O: Well, you were the one who told me it was silly to think that a...a piece of cloth could contain the monster inside of me forever. You were right.

A: Such a burden, always being right. Life has no secrets.

O: I should've listened to you back then.

A: At least now you see self clearly. Man must know who he is in order to be happy.

O: You think I deserve to be happy?

A: Why not? I am happy. (chuckles) My old friend has finally remembered his oath and is about to make his brothers very rich. You should be happy, too.

O: I just want to see Adrian Chase in the ground.

A: You'll be pleased to know I've got only the best men with me.

O: I'll get you Chase's schedule and known locations.

A: Otlichno (Excellent). There is only small matter of my down payment.

O: There's no down payment, Anatoly. I want Chase dead immediately.

A: After last time, I need small gesture of goodwill so my men can see that you are serious. It's like you Americans say, 'Let's make deal.'

O: You said that your fee has two parts, yes?

A: Da (Yes). I will make sure that you acquire the first tonight. You get the second when you take Chase out.

A: See? I knew we could both be reasonable. (chuckles) Let's toast. Please tell me you did not put away the vodka.

14:08 – 16:28

After the fiasco with Anatoly and the drugs, Diggle bursts into Oliver's office.

Diggle: Oliver, have you brought Anatoly Knyazev to Star City?

Oliver: Yes, I did. And he just told me that his operation was nearly compromised by my team. Well, I said, 'That's impossible. The team no longer exists.'

D: The hell it doesn't!

O: When I told you to stand down, I meant it. Anatoly is here for a reason.

D: To steal drugs.

O: I had to give him that to get what I wanted. He's here to kill Adrian Chase.

D: Oliver. We don't hire criminals and pay them with diabetes drugs.

O: Chase has killed innocent people in this whole sick game he's been playing, trying to get to me. Star City will not be safe until he is in the ground, and there is no price that I will not pay to see that happen.

D: Even selling your soul?

O: Better my soul than yours or Felicity's or Curtis' or anyone on the team.

D: So, you got Anatoly to kill Chase so we wouldn't have to.

O: I created Prometheus, John. I created this whole thing. Chase's death should be on my conscience, not yours.

D: What the hell did Chase do to you, man, to convince you to think that any of this is OK? This is a mistake, Oliver, a mistake that you will not be able to come back from. And I'm not gonna let you make it.

O: Well, I'm not gonna let you get hurt. And so here we are.

D: Felicity was right. Prometheus trying to convince you that you are responsible for everything bad that's happened to people, Oliver, I swear that's just a bunch of crap.

O: Tell that to Laurel. Tell that to...Tommy. Tell that to my mother. Tell that to Billy Malone. Maybe tell it to Thea. She's so damaged that she had to leave town. This is not post-traumatic stress, John. This is a truth that I was keeping myself from seeing, and I am no longer doing that. Anatoly and his men will kill Adrian Chase. That is the solution. The team is done. So, I'm telling you. I'm not asking you. I'm telling you for the last time, stand down.

Diggle walks out of the office in frustration.

18:40 – 20:49

Anatoly and Oliver are discussing recent developments in the bunker.

Anatoly: Th-this drug will help secure my position as pakhan (godfather).

Diggle: So that's why you need the medicine. To manufacture a street drug.

O: You shouldn't be here, John.

D: You should've known that Curtis would hack the locks, Oliver. I didn't think I could be more disappointed. I guess I was wrong.

A: I'll let you have room.

O: I'm not gonna keep having the same conversation.

D: That's too bad 'cause I dedicated five years of my life to your crusade. So, I'm the one that gets to say if I need protecting, not you.

O: I'm not gonna have your death on my conscience.

D: Oliver, don't talk to me about your conscience, not when you get back in bed with the Bratva. This isn't you, man. The Oliver I know would never let a group of dangerous criminals crawl into his city, let them steal medicine.

O: You don't know what kind of man I am.

D: What?! What the hell did Chase do to you, Oliver? Whatever it was, he m-he messed with your head in a way I didn't think was possible. Look at me, man. I could help you.

I'm your brother.

O: You don't want me as a brother.

D: What does that mean?

O: Chase showed me the truth about myself. You signed on for a crusade that turned out to be an outlet. It was an excuse for me to murder people.

D: Oliver, please.

O: I put on a hood, and I created a persona because, John, somewhere along the way, something in me broke. Something is sick inside of me. The crusade – all of this – the foundation of it is a lie. So, I disbanded the team because I won't sit by and watch all of you participate in my murder spree. I am beyond redemption. You and the team will be fine...if...you stay away from me, you stay away from this, you stay away from Chase, and you allow the Bratva to do their job. Let my crusade die.

25:35 – 27:57

Oliver: (knocks on door) Chase is being transferred into federal protection, which means that the Bratva can't get to him.

Diggle: You're welcome. *Oliver punches Diggle in the face.*

D: Hmm, feel better?

O: No.

D: We're not done, Oliver. You and me, we're never gonna be done. Do you understand that? Listen, man, you can tell me that you're a serial killer, that you're crazy, or you're whatever Chase has shoved into your head, but I'm not believing any of that, even if you do, and that's because I know the kind of man you are, Oliver. The good, the bad, and the ugly I know, and you don't need to punish yourself or isolate yourself, but what you need to do is stop pushing me away because I'm not going anywhere, Oliver! Do you get that?

O: What do you want me to do, John? I've told you what I am, who I am, and even if you don't believe it, I do. I do. So, I don't know where that leaves us.

D: It leaves us right back at Langham, Oliver. Do you remember that? I killed my brother, Oliver...and I was gonna let myself rot in prison for what I did...but you told me to atone for what I did as Spartan. And if that's true for me, it is 100 times truer for the

Green Arrow. You don't get to just walk away from this, man. The hood is who you are.

You don't think you deserve it? Fine. Work to become the man who does.

O: I-I don't know how.

D: You just ask for help. You don't have to do this alone, Oliver.

31:17 – 32:24

Oliver is in the bunker debriefing his team on the Bratva.

Oliver: The Bratva aren't backing down, which means I have to stop them. John has convinced me not to do it alone. I wanted to shut all of this down because I was afraid. I was afraid that asking you to kill Chase would corrupt you more than-more than I already have. To me, the-the-the Bratva was the best option, but John insists that as a team, we can find another way to bring Chase to justice. You've put your faith in me, and I'm putting my faith in you now. Because once-once we handle the Bratva, I-I need your help to prove that John is right, and Chase is wrong.

Rene: It should be easy considering Prometheus is all the way wrong, Hoss.

Dinah Drake (Juliana Harkavy): I think what Rene is trying to say is that it's not all on your shoulders. We're here for you, Oliver.

O: OK. Suit up.

37:29 – 37:44

The team has regrouped in the bunker after driving Anatoly and his men out of the city.

Rene: The new lineup could use a little more green, Hoss.

Oliver: I'm not quite there yet. I'm thinking that with this team behind me, it'll be sooner rather than later.

Arrow, 6x18 – Fundamentals (4/12/2018) (Thursday)

4:27 – 5:20

Flashback to prior episodes: Diggle and Oliver are having an argument in the bunker.

Diggle: The way you lead alienates everyone and everything around you. Look. *(Oliver and his new team had a falling out, which caused them to splinter off and form their own team.)*

Oliver: You put the team at risk by lying! *(About his injuries from the explosion on Lian Yu not being fully healed.)*

D: You leave a trail of bodies every damn place that you go!

O: My trail of bodies doesn't include my own brother.

Later in the timeline.

D: Truth is, Oliver, you have become a better man but, with your focus split, a worse leader. If I'm gonna be the best version of myself, it can't be with you.

Oliver and Felicity are discussing Oliver's plan to attack the heavily armed police station housing Ricardo Diaz (Kirk Acevedo) alone.

Felicity: You can't go there alone. You will not come out. You need help.

Oliver: All of our help quit.

F: Well, maybe John has changed his mind.

O: What are you talking about?

Diggle: Hey, Oliver.

O: John. What do you need?

D: Well, Felicity said that she needed to update the code on my chip. She also said that you would be at city hall.

F: Well, I said he might be. I didn't say he would be, and, yeah, I 'parent trapped' you, but it was a little naïve of you to think that I wouldn't considering how well you know me, you know? Now that we are all together, we can talk about what happened.

O: I'm pretty sure John has said everything he needs to say.

D: I think you're absolutely right. I did.

F: Guys, this isn't about what he said or what he said or your egos. We have bigger problems at hand here. We need to stop Diaz, and we have some pretty good intel.

O: Good intel tends to fall apart in the hands of bad leadership, don't you think?

D: Oliver, come on. It doesn't have to be that way.

O: How would you like it to be?

F: Well, it doesn't change the fact that neither of you can take down Diaz alone.

D: I think there's more than one way to catch Diaz. I've been offered a job...at A.R.G.U.S.

O: Are you gonna take it?

D: Thinking about it. Why?

O: Last time you needed something from A.R.G.U.S., you had to steal it.

D: Oliver, you keep that attitude, man, you're gonna end up all alone.

O: I've listened to your advice for the last six years. I think I've earned a reprieve. *Oliver leaves the room.*

F: That is not how I thought that would go.

D: Sure, it was. This is who he is, Felicity, and no one knows that more than you.

6:45 – 7:51

Oliver and Quentin are talking in Oliver's office.

Oliver: On the bright side, if I get impeached, you get promoted.

Quentin: Heh heh heh! I'm not much of a politician, Oliver.

O: Well, with Diaz running the city, it's not really politics, is it?

Q: Is that the only thing bothering you – Diaz? You've looked better.

O: John quit. I'd say he quit the team, but...there's no team. He seems to think I'm to blame for that.

Q: Well, I don't see it that way.

O: You're not there, Quentin.

Q: Yeah, I know, but I was there when the Hood first showed up, remember, and that guy bears very little resemblance to the guy I'm talking to now. I mean, look at you. You're the mayor, you're a family man. You're out busting your hump every night for this city. I've seen how much you've changed, Oliver.

O: So why is all this happening?

Q: Cayden James and Diaz, they've done a number, but things will get better. You just got to stay the course.

11:00 – 20:40

(Loud tapping above the bunker.)

Quentin: Hey. You, OK?

Oliver: Thanks for coming.

Q: Listen. I, uh, know I've said this already, but, uh, you don't look good.

O: Felicity...Felicity found proof that Hill and Armand are in bed with Diaz.

Q: That's great. It's great. Why you got a face that says otherwise?

O: Council's gonna ask me how I got that evidence.

Q: And you don't exactly want to tell them it's-it's your wife.

O: Just shine a big fat light on the suspicion I'm the Green Arrow.

Q: What are you gonna do?

O: I don't know. My wife wants a separation. I lost my temper in front of my son. I scared him. It was really bad.

Q: Well, you know, I mean, just apologize to the kid, sleep on the couch for the night, and-a separation just seems a little extreme.

O: You know, Quentin, with everything that's been happening, it feels like par for the course.

Q: You talking about John Diggle?

O: John, Curtis, Rene, Dinah. Why haven't you quit?

Q: Promise of a raise.

O: Ohh. Look. You said-you said I've changed. I-I appreciated what you said. Why does everyone keep leaving me?

Q: That's the thing about change, right? You hope you're doing the right thing by becoming a better person, but you're also becoming a different person. Some people, they just-I guess like John, they just react badly.

O: That's one possibility.

Q: What's the other?

O: That I haven't really changed at all.

Q: Oh, come on. I don't buy that. What you've told me about John and Curtis, all those guys, they got their own issues, all right? They're just putting them on you.

O: And Felicity?

Q: Felicity loves you, man. That thing with her and William, it's gonna blow over. Don't worry about that. My advice – you just got to focus on what's right in front of us now, OK? I'm gonna reach out to Samanda Watson. Maybe she can help cover us on this.

O: Quentin, the woman wants me in prison.

Q: But she also wants justice, right? Taking down a crime boss who's overrun a city seems to fit the bill in my eyes.

O: Yeah, call her.

Q: Now listen. That council meeting's in an hour.

O: I got to focus. I got to-I got to push this stuff out of my head, but I'll-I'll-I'll be there.

Q: See you back at city hall.

O: (sighs) (loud tapping in the bunker) (thudding above the bunker) (tapping) *Oliver takes out a handgun from his weapons rack and cocks it* (louder tapping)

Adrian: Hello, Oliver. Long time.

O: No. You-you killed yourself.

A: Funny thing. You never did go back for my body. Guess you were somewhat preoccupied, right? Still, seems a little careless. *Adrian shoots Oliver in the right shoulder with a revolver, gunshots are heard.* Come on, man! You've seen people come back from what seemed like certain death. As I recall...you once were stabbed and fell off of a mountain, yet here you are! *Grunting as the two fight.* Do it!

O: I didn't last time.

A: And then I killed the mother of your son. I'm not playing games this time. This time, I'm coming for you and Felicity and William, anyone and everyone who's ever been close to you...and there's only one way that you can stop me.

Bones crack as Oliver snaps Adrian's neck.

O: (coughing)

(Tapping above the bunker.)

A: Oh, now wasn't that better? You know, you might just have to start considering the possibility that I'm just not killable, Oliver. Heh.

O: No, Adrian. You're dead. Still on Lian Yu. I'm hallucinating. (tapping) (sighs)

A: I knew you'd kill me or try to. I always was the one person who saw you for the murderer you are.

O: (sighs)

A: What are you doing? Oh. Oh. You're running a blood test. You think you've been dosed with something. You know, there is another explanation, a more likely one in my considered opinion. You're finally going crazy. It's completely understandable, Ollie. You've lost everything. Heh. Even the people I couldn't manage to take from you. I really like this Ricardo Diaz. If he didn't exist, I'd have to think him up myself. He's going about all of this exactly right. Don't-don't hurt the people that you love. Just get 'em all to abandon you. It's actually the easiest thing in the world. I told you this, Ollie. I told you this, man. Everything you touch dies. What you're going through right now – losing your team, your wife, the impeachment – all of it is happening just like I told you it would, and nothing in that blood test is gonna change that.

(Computer beeps)

A: Well?

O: Vertigo? Absorbed it through my-Ahh. Kullens.

A: Friend of yours?

O: Apparently not.

A: Don't-don't go talk to Quentin. You are not in the state of mind to be talking to him right now. He might have you committed, which would be a shame since by my count he's the only person still left in your corner.

O: OK. Felicity, William, and I will be fine. I just need to talk to them.

A: Maybe, but what about the rest? It's tough to say you're in a good place when your oldest friend leaves you high and dry.

O: John made his choice.

A: Deep down, you know he's right. You've changed. Sure. Maybe you are a, uh-a better Oliver Queen, a happier Oliver Queen...but it has sure made you a worse hero. You have a wife, a son, you're the mayor, all of which, yes, may be going away, but still, it's a fair assumption. You're stretched too thin, buddy. Maybe you've gotten so good at being Oliver Queen that the Green Arrow's mission is suffering. You may be happier, but the people that you love, they're not. Hey. What's Vertigo do? Does it show you your worst fear?

O: You're not my worst fear, Adrian. You're nowhere close.

A: Oh. I know. Your worst fear is yourself. Your worst enemy is yourself. Guys like me, Ricardo Diaz, Damien Darhk, Ra's al Ghul, when it comes to destroying you, Oliver, we all come in second place. You're the one enemy you can't defeat.

O: (sniffs) (cell phone ringing) Yes, Quentin?

Quentin: Hearing's about to start. Where the hell are you?

O: Well, Kullens dosed me with Vertigo, and I have been dealing with it.

21:44 – 25:18

Oliver: I'm on my way. (birds chirping)

Laurel: Ollie. Why are you looking at me like that?

O: (sighs)

L: Ollie? Are you OK?

O: I don't know.

Adrian: You know if you tell her the truth, she'll just think you're crazy, Oliver. You'll break her heart all over again. Nobody wants that.

L: Hey. Hey. You can tell me anything. You know that.

O: I know that. I need to leave.

L: I thought the boat left at 6:00.

O: What?

L: The *Gambit*, the trip that you're going on with your father. I ran into Sara. She said that you hadn't packed yet. Do you want me to help you?

A: Man, look at how innocent she was, how much she loved you. You destroyed that.

L: Ollie.

A: Oh. Tell her about her future, man. Tell-tell her about what happens when she becomes the Black Canary.

L: Ollie, please help me. Please. I'm scared. I don't want to die. This is gonna destroy my father. He can't handle this.

A: She's got a point.

O: (sighs)

A: My question is, why did you let her become the Black Canary in the first place? Heh. She's a lawyer. What, after a couple self-defense classes and a few sparring sessions with you, you think she's ready to go handle thugs and killers?

O: It was a mistake.

A: Yeah. Your mistake.

L: Which I had to pay for.

O: It was a mistake...but I knew you, and I knew that you would do it with or without me. I thought this way I could protect you.

L: And how did that work out for you, Ollie, huh?

Rene: Yeah, Ollie. How'd that work out for her? For me, not too good.

O: Uh-uh. I gave you an out. I told you to stand down. Stay down!

R: No way! (both grunting) You know, John came to see me in here. Felicity, too, but you were nowhere, Hoss.

Curtis: He's got a point, Oliver.

Dinah: If your conscience is so sparkly clean, why didn't you check on Rene?

O: You were here. Rene made it clear. Matter of fact, all of you have made it clear that you don't want anything to do with me.

C: Always a comeback for everything.

O: That's enough. It's not real.

1 – 29:16 – 30:35

Adrian: Sorry, Oliver. Bad beat, but for what it's worth, I always thought you were a halfway decent mayor. Not a great track record when it comes to hiring D.A.s, though.

Oliver: This Vertigo is going to be out of my system eventually, and you'll be gone.

A: Not possible. I'm not here, remember? I'm here. I'm you...which is why you're gonna listen to me when I tell you what you have to do. The only way to prove that you're the hero that you say you are and keep being mayor is to take down Diaz tonight.

O: No. He's got an army.

A: You mean, all those cops at the SCPD?

O: I mean that walking in there is a suicide mission.

A: That's the risk a hero takes, isn't it, Oliver? Diaz is there every night, 10:13 P.M. The question is will you be there to meet him?

2 – 34:03 – 35:16

Felicity: Ohh! Do not open that door. On the other side of that door, there's a bunch of trigger-happy cops just waiting for you. It is a trap.

Oliver: You're not here!

F: Yes, I am. It's me, OK? It's the real me. Do not go through that door.

O: I have to. I have to stop Diaz.

F: And you will, but not like this, not tonight.

O: He is right on the other side of that door!

F: So are a bunch of angry cops just waiting for you. You go through that door, what happens to William?

O: William has you.

F: Well, what happens to me?

O: You left.

F: No, I didn't. That was not me, Oliver. The real me is standing right here, and I'm not going anywhere. I'm glue, baby. Please.

Diaz: Where are you?

F: The Vertigo, it's making its way through your system, OK? It's on its last gasp, so just- just listen. Listen to my voice.

Adrian: No, no, no, no. Don't. Don't listen to her. Remember what your told yourself.

You were never supposed to have partners.

F: I know it feels like you've lost everything.

O: I don't know how to tell if you're real.

F: That's the Vertigo. It's just messing with your head. Don't trust it. OK. Listen to your heart.

O: Come on.

D: Screw it. Go after him.

O: Ohh! Come on!

F: Just like old times.

O: Well, thanks for coming back for me.

F: OK. Well, less thanking, more escaping!

O: Right! (gunfire)

3 – 36:45 – 37:26

Felicity: I haven't seen that in a while. Wanted to take it for a spin down memory lane or something?

Oliver: Something like that.

F: Heh.

O: The Vertigo gave me some...clarity.

F: Sure, you're not still high?

O: Mm-hmm. John had a point. I have spread myself pretty thin. I'm not giving up on you, not giving up on William, and if by some miracle, I am not impeached, I will keep being the mayor. I believe deeply in the good that I can do as the Green Arrow...but I need to bring the mission back to basics. I need to bring it back to where it started.

F: You mean alone.

O: Alone.

Arrow, 7x21 – Living Proof (5/6/2019) (Monday)

4 – 7:24 – 11:04

Flashback to a prior episode, Emiko has Oliver trapped in a room.

Emiko (Sea Shimooka): You'll die a villain just like our father, and I will be the cause of both of your deaths.

Oliver: What did you say?

E: I had the chance to warn our father about the *Gambit*...that it was rigged to explode, and I knew about it. I let our father die because he didn't deserve to live, and neither do you. Bye, brother. *Emiko denotes charges that collapse a building on Oliver and his team.*

(Metal creaking)

Tommy: You look shocked. Um, is it the beard?

Oliver: Uh-uh. You look good.

T: Yeah, I know.

O: Ohh. I must have a really bad concussion.

T: Yeah, man. A building just collapsed on you. It could be a little PTSD, too. That position that you're in with the rebar, it is remarkably similar to how you found me all those years ago.

O: The night you died.

T: Yeah. (cement falling) And I got to tell you, man, it looks like the same thing is gonna happen to you if you don't get out of here, like, right now.

O: Yeah?

T: Yeah. (arrow hissing) Ooh. Yeah. That was close. Um...you think you want to pop that thing back in?

O: Mm-hmm.

T: OK. 1, 2, and 3.

O: Aah! (moans) (exhales)

T: That had to hurt.

O: Yeah.

T: You have Oliver angry face on right now. Just saying.

O: (sighs) I got to get out of here. (groans) The team might be dead. Everything we've built with the SCPD is...is gone because of Emiko. I need to...I need to get out of here. I need to find the others, and we have to stop her.

T: Um, isn't that gonna be kind of hard considering she's family?

O: She's not my family anymore.

T: Well, I hope you weren't planning on using your bow to get out of here 'cause...

(metal creaking) Yep.

O: (sighs) Overwatch? Arsenal? Does anyone copy?

T: You know, I know that you were worried about them, but they are pretty resourceful people. They're probably fine.

O: Let's hope you're right.

T: I usually am. You know, it is insane that we both had secret half-sisters.

O: Well, yours didn't try to kill you, did she?

T: Well, you should give Thea some credit. I died before she had the chance to try. A couple specialty arrows left, two explosive. Seems kind of risky considering the instability of this place, especially without a bow.

O: Well, there are solutions for that.

T: Speaking of, uh, what about Emiko? What kind of solution are you planning for her?

O: The one she deserves. *Tommy shakes his head.* She let our father die.

T: He abandoned her, Oliver.

O: She's been manipulating me, she's been manipulating the team for months, posing as some sort of hero. The woman's a murderer.

T: So now you're gonna be one, too? And here I thought that we were done with all of that.

O: I don't see another choice here, Tommy.

T: It is exactly that kind of attitude that's gonna keep you stuck down here.

5 – 14:00 – 14:45

Tommy: You've always been good at this kind of thing. Remember when we were kids and you learned how to hotwire my dad's car?

Oliver: Well, I got grounded for an entire summer.

T: Yeah, because you did it three more times.

O: Then it's a good thing I should only have to do this once. (draws bow)

T: Uh-huh. You might only be making this worse.

6 – 16:52 – 19:26

Tommy: Hmm. Again, I would like to point out how structurally unsound this building appears to be, so maybe upping the payload is not the best idea.

Oliver: It's a risk I have to take. This is it. After this, I'm out of options.

T: Are you, or is this just typical Oliver? Now come on, man. Don't you ever wonder why you keep finding yourself in positions like this where things just keep getting worse?

O: I'm here for one reason and one reason only – Emiko.

T: Right. Emiko, your half-sister.

O: Her being my half-sister doesn't matter. What matters is finding her and stopping her before she hurts anyone else. It's a strategy you should appreciate.

T: Why? Because of what my father did to the Glades?

O: No, Tommy, because of what he did to you! Any idea what it's like to...to...to run a scenario through your head a million times, just wondering if you could've just listened to me a little bit sooner, but you didn't because you were blinded by the fact that he was your father. Maybe you'd still be alive today.

T: But I didn't listen, and I didn't make the right choice, at least not until it was too late, because I was stuck, Oliver, in my own cycle, my father's cycle, just like you are and just like you will continue to be if you don't break free.

O: No. No. You're wrong. This isn't about me. This is not about my father. This is about Emiko, and the choices that she made, they are on her.

7 – 22:26 – 24:36

Oliver: (groans)

Tommy: I think the concrete gives up.

O: I need to get out of here.

T: You will. Trust me. What you really need to worry about is what happens when you do.

O: Why?

T: Everything you've done this year – working with the cops, fighting for the city without a mask – you've got a shot at something we never had.

O: What's that?

T: A clean slate. You can't shed your past, but you can keep it from hurting your kids.

That's something our parents could never give us, but it is never, ever going to happen, Oliver, if you keep seeing red with Emiko.

O: As long as she's still breathing, my family will never be safe. You know this, Tommy.

T: Then you haven't moved past your family's mistakes, Oliver. You haven't broken the cycle of lies and hate. You're trapped. You're trapped just like you are in this room.

O: But you're not here. You are a...you are a figment of my imagination that has been sent here to test my resolve. Won't work. (rumbling)

T: Looks like you found your way out.

O: To stop Emiko, if I need to be as ruthless to her as she was to my father, so be it.

T: Good luck finding your team, Oliver. You're gonna need 'em.

O: Good-bye, Tommy.

8 – 31:36 – 34:53

Oliver: John?

Diggle: Oliver!

Dinah: Oh. Thank God!

Dig: Let's keep moving.

O: We're lucky this is still standing. Which way?

Dinah: East. Felicity said it was the best way out.

Emiko: Oh. It definitely is. Hi, brother.

O: Emiko, you have one last chance to stand down!

E: Funny, I was gonna say the same to you.

O: Hyah!

(Bones crack)

(Steam hissing)

Rene: This place is about to explode!

Dig: Oliver, we have to go now!

O: Not without her!

Dig: Oliver, now!

O: It's over.

E: Is it? I know about your baby. (arrow clatters) Your family's gonna die. I made sure of it.

Dig: Oliver, don't. (gasping) Oliver.

O: John!

(Thud)

Dig: Oliver.

Tommy: Oliver. Oliver!

O: (gasps) What was that?

T: How would I know? I'm just a figment of your imagination...but if I had to guess, I'd say it's a reminder of what it feels like.

O: Seeing my loved ones die? Seeing my family be threatened? What about that don't I already know? God...

T: Well, then you know exactly what it feels like to be your father.

O: (exhales)

T: The fear, how that leads to vengeance, how that leads to cruelty. It's why he abandoned Emiko. It is why she is trying to kill you now. Look, Oliver. I know that you think that you have broken your father's cycle, but as long as you are giving in to your worst impulses, you are never going to be free.

O: What am I supposed to do? Just tell me what I'm supposed to do.

T: Lean into the best parts of yourself – your loyalty, your selflessness, your courage, your compassion, and show that side to Emiko. You are living proof that people can change, and you have got to find a way to see that in her, too.

O: I don't know if I can.

T: That's OK. That's the risk you got to take.

Dinah: He should be in there!

Roy: Oliver!

T: Looks like our time's up.

O: You know, Tommy, I miss you every day.

T: I know, but I'm always with you. It's time to wake up now. (snaps fingers)

Rene: Hey! He's over here!

Roy: You OK?

Dinah: We're gonna get you out.

Dig: I thought we lost you there for a second.

O: Yeah, so did I.

All American, 1x01 – Pilot (10/10/2018) (Wednesday)

9 – 7:50 – 9:19

Grace: Coach Baker already explained everything.

Billy: How you doing, Spencer?

Grace: How could you not tell me, Spencer?

Spencer: Mom.

G: Don't 'Mom' me right now.

S: So that's how it is? I say no, you just go around me?

B: Spencer, I just wanted to help.

S: I don't need help, man. I'm happy where I'm at.

G: Happy? Is that right? You think I didn't hear about that shooting over at Crenshaw the other night? That I didn't get a call about your little fight? You've been in and out of trouble at that school for years. I'm a clerk down at the courthouse. I see this type of stuff all the time. Good kids gone bad, getting caught up with gangs.

Dillon: Did you know there are over 450 active gangs in the L.A. area?

S: Not helping.

B: Look, Spencer, I went to Crenshaw, but somebody gave me a chance. Somebody helped me find a way out. Please let me find you one. I mean, hell, my own kids go to Beverly. So maybe your father-

S: I don't have a father, not anymore.

G: Corey left a few years back. He went to coach college ball in Nevada. We haven't seen him since.

B: Oh, well, I'm sorry to hear that. That's, uh, that's a shame.

G: You're breezing by at Crenshaw, barely cracking open a book. You're smart, Spencer, and you could make something of your life beyond just football.

S: Football is my dream. You may not believe in that dream, but I do.

G: You don't think I know why you don't want to take this shot? You don't want to be like your dad. You're a good man. You're proud of who you are. And, Spencer, I am so damn proud of you for that. You have no idea. But choosing not to take an opportunity like this...take it from me, that's not really choosing. Tell me I'm wrong. Tell me that going to Beverly isn't the best thing for you, baby.

10 – 13:06 – 15:29

Layla: So how are you liking Beverly so far?

Spencer: It's OK, I guess.

L: I know it probably feels like lost footage or rich kids from Instagram, but it's not so bad once you give it a chance.

S: I'm sure it'll grow on me.

Asher: Hey, so lay it on me. Crips or Bloods?

S: Excuse me?

A: I'm dying to check out a Crip walk for real. I've only seen one on YouTube.

Jordan: Yo, yo, he's just joking, man. Ignore him.

J. J.: Asher, you wouldn't know a Crip walk if it bit you in the damn white ass.

S: That didn't sound like a joke to me, bro.

A: Don't be so sensitive.

S: Sensitive? Hey, yo, thanks for the welcome.

L: Asher.

A: What? I was making conversation.

L: No, you were being an ass. Hey. Um, I'm sorry about Asher. I know how he can come off, but he's really not that bad once you get to know him.

S: Is that right?

L: I think he's intimidated by you. I think they all are.

S: Those guys? With all their Yeezys and man jewelry? They got it made. Me, I had to catch three buses to get here today. And I've been wearing my cousin Ray's hand-me-downs since I was born. And you know Ray loves him some polyester. OK, don't nobody like polyester.

L: OK, but aren't you some like crazy good football player?

S: I do all right. You just got to see the field. Right there, that guy. Gait's off, loose hands. Yo, yo, he about to fall.

L: Oh! How did you do that?

S: Happened the first time I picked up a ball. It was just a twitch of the fingers, a look, a tick.

L: So, do me. I mean, read me or whatever it is.

S: You're like a defensive back.

L: A defensive back? Gee, thanks.

S: I just mean you're confident, smart. You like attention. You like to call the plays.

That's not the most interesting thing about you. I saw it the minute you crossed the yard.

You're lonely. Defensive backs, they like to play on an island, always by themselves.

L: I was kind of hoping for a superpower, but not even close, huh?

S: I ain't always right, so...

L: I should get to class. But I'm glad you came to Beverly.

S: Me, too.

11 – 18:25 – 18:50

Shawn: Can I help you, Mr. Beverly Hills?

Spencer: Stay here. Hey, yo, leave her alone, Shawn.

Shawn: Or what?

Spencer: Or I remind you of that beatdown I gave you in the sixth grade.

Shawn: Try it again and see what happens.

Spencer: You know what, maybe I will.

(Siren bleats) (police radio chatter)

Shawn: Watch your back, Beverly.

12 – 23:19 – 24:52

Olivia: So how was it hanging out with the steroid set?

Spencer: Are you serious?

O: No. No, I just like to mess with Jordan.

S: So, what's up with you two anyway? Y'all don't seem too close.

O: I mean, we used to be close, and then high school happened. He became a big football star, and I became this, the social pariah of Beverly High.

S: Man, shut up. You're cool.

O: OK, yeah, says the new guy. It's shocking, I know, but no one's super eager to hang out with sober girl post-rehab, so...

S: Rehab? Elaborate.

O: I just went down a bad path and tried to drown it out with pills, parents freaked, and here I am. 75K and 90 days later, I'm good as new. It's-t's fine now.

S: Is it?

O: You know, you're the first person to even ask me that?

Layla: Spencer.

S: Oh, hey, what's up?

L: Hey, so I'm throwing a party at my place tonight. It's just a small team thing to celebrate the start of the season, and I was hoping you could make it.

S: Yeah, for sure. I'll come by for a bit.

L: Great.

S: Cool.

L: Cool. Bye, Olivia.

O: Bye.

S: What?

O: 'A,' she's taken. That's Asher's girlfriend. OK? And 'B,' those parties, I'd steer clear.

13 – 27:45 – 31:48

Asher: Get it together, man. You smell like a party bus.

Jordan: Heh heh. More like Tequila and regret.

Spencer: Hold up, y'all set me up? Last night I thought-

A: Thought what? Thought that we were a team, friends? The only reason you were even at that party is because we told Layla to get you there.

S: To what? What, haze me? Make me look bad? You got me confused with somebody else, bruh.

A: Then go back to Crenshaw.

S: What'd you say? Say that again, bruh. Come on, bruh. What? Say it again, bruh.

Billy: I will not let you blow this. One fight, and you're done. Game over. Cool it. (to Jordan) And you – you should know better than this.

J: Oh, do not put this on me, Dad. You worked this whole thing up. It was all a lie. Even the guy's permit to be at the school was a lie, a lie to save yourself. Hey, yo, Spencer, you think he cares about you? He's just trying to save his job, OK? That's – that's what matters.

B: Enough.

J: Not you.

B: Jordan.

J: You don't matter to-

B: Jordan, enough. Enough. Back to work... *Billy finds Spencer in the locker room.*

Spencer.

S: Yo, man, I quit. I'm done here.

B: Why because I need your help to win a season? Look, winning is my job.

S: Then you should have said that from the start. All that 'here to give you a chance' talk, I didn't need it. And I don't belong here.

B: Look, yes, I need you to win games, but you need me more.

S: Is that right?

B: This is your chance, Spencer. This is your way out. Look, I'm trying to help you.

S: I didn't ask for your help or a way out. Look, you might recall I wasn't the one knocking down Beverly's door. You came, said you'd help me get to my dream. And now that I get here, you change my position? How is that helping?

B: You can see the field, Spencer, in a way few players can. Look, I made a promise, remember? I said that I would help you get to the NFL. But in order to do that, I need you to see the field from every angle, because when you do, you'll be unstoppable. Look, I'm just getting to know you, OK, but I can see it plain as day. You're looking for a fight. And all your life, every bad decision you've ever made is because your father left you when you were a kid. Listen to me. But the path you take now, that's up to you.

Coop: You see these dudes?

S: Yeah, they're great.

C: Nah, they used to be great. Now they just stuck. They didn't take their shot when they had it.

S: Well, I can't keep living with a foot in two worlds, Coop, feeling like I don't belong in either.

C: Then don't belong. Take the best of both and you boss up.

S: I don't know if I can do it.

C: You can, and you will.

S: All right, so what about you?

C: What about me?

S: Shawn? Look, if I ain't here-

C: Listen, that dude is all talk. I got that handled.

S: Coop.

C: I promise you, he backed off. Listen, Spence. If I had a tenth of your talent, bro, I'd say forget this place and bounce. Who wouldn't? Think about Dillon, your moms. You could really get him a better life. I'm not gonna let you throw that away. And when you're living your best life, rocking it in that Super Bowl confetti, you gonna think of how your homie Coop set you straight, how somewhere she dyin' for a Ducati.

S: Stupid.

C: I'm serious, though, man.

14 – 32:10 – 34:13

Laura: Hey, honey. There's someone here to see you.

Billy: What can I do for you, Spencer?

Spencer: I want to play in the NFL. I want a life better than the one I've been living.

Look, man, what drives me to play is my anger, all right? That's what you see between those white lines. And you were right about my dad. I'm angry he left. Angry 'cause I gotta fight for every damn step I take; angry my mama can't pay the bills. Look, man, I gotta do better for her...for Dillon. And Beverly will help me do that, football or not, so...I will play any position you tell me. But before I do, I need to know why. Why me, man?

B: Because I wanted to win, Spencer. I, uh...I wanted to get back just a little bit of what I lost when I busted up my knee. But then I saw you on the field and you remind me of me. Now, you say you play because you're angry. I understand that. But if we're gonna do this, I'm asking you to play for something bigger now.

15 – 37:50 – 40:21

Billy: Spencer. So, we have a problem. Ah, Chatsworth is contesting your transfer permit.

We're gonna fight this.

Ed Landon (Jordan Belfi): They're accusing us of recruiting. You're gonna stand there and tell me it's not true?

B: He's a straight-A student.

E: And that's why the football coach went down to Crenshaw to recruit him, because he's smart? That's not gonna fly, not with the board.

B: OK, what if he moves to this zip code?

Spencer: Yo, my moms can barely afford to give me lunch money. You think she can afford to move us to Beverly Hills?

B: OK, we're gonna figure this out.

S: How? Look, face it, coach, it's over.

B: Maybe there's another way.

Grace: You're sure about this?

S: No. But it's the only way to stay.

G: Living in Beverly Hills.

S: Just during the week. That way I qualify for the district.

G: With Coach Baker?

S: With Coach Baker and his family. On weekends, I'll be home with you. Look, Ma, if you don't want this, I won't go. OK, just say the word and I'll call them.

G: No. I asked you to give yourself a chance at something more. And, uh, this is the, uh, the only way to do it.

Dillon: Way I see it, you gotta go. This is what's best for you, Spencer. If you can do it, make something of yourself. Also, can I have your room?

S: Nah, definitely not.

G: Come here.

B: We're here.

Shawn (to Coop): Hey, let's go.

Olivia: Welcome to Beverly Hills, Spencer.

B: (knocks on door) Hey, Gracie.

G: Hi.

B: We need to talk. We got to tell Spencer the truth.

All American, 1x08 – Homecoming (12/12/2018) (Wednesday)

1 – 3:15 – 4:14

Grace: How many times y'all gonna watch that damn video? Enough.

Dillon: Come on! Mom, it's epic.

G: What's wrong, baby?

Spencer: It's my fault.

G: Your fault?

S: Look, if I never left south Crenshaw, never upped, and moved to Beverly Hills, none of this mess would've happened.

G: How is that exactly?

S: If I'd have stayed, Coop wouldn't be caught up with Shawn and a bunch of gangbangers. Jordan and coach wouldn't be struggling to connect all the time, and Asher wouldn't be benched for homecoming.

D: And he'd still have a girlfriend.

S: Thanks for the input, little man.

D: Just calling it how I see it.

G: You cannot take the blame for other people's choices. I made a lot of bad choices in my life, and I own them. They don't belong to nobody else. But this choice – going to Beverly – you made the right decision for you, for your future. That's all any one of us can control. Right, baby?

2 – 6:50 – 7:22

Shawn: What's it gonna be this morning, mama? Want your eggs scrambled?

Coop: I like mines over easy.

Shawn: I was talking to Maya. You can make your own damn eggs, fool.

Maya: (baby talk)

C: Hey, man, you're not really just gonna walk away from that job with J. P., are you? I mean, you can't just give up, not like this.

S: That's the problem with you and your boy Spencer. You think life's like some damn fairy tale, like we all got some chance at greatness. But that's not how the world work for the rest of us.

C: Look, it don't have to be that way, Shawn. You can't just up and throw away your dream.

S: No use dreaming when the dreams ain't real.

C: Sometimes the dream is all we got.

M: (baby talk)

3 – 13:58 – 14:38

Shawn: Have you lost your damn mind?

Coop: Man, Tyrone is coming for us, Shawn. He said it hisself. This is a way out. The lady said she could protect us.

S: I don't need no protection.

C: Come on, Shawn.

Spencer: Look, this ain't just about you, all right? Getting a guy like Tyrone off the streets is gonna protect this whole community.

Shawn: I ain't no snitch. I got a code.

Spencer: What good is that gonna do for you?

Shawn: You seem to forget how things work down here now that you cashed your golden ticket, Beverly. Ratting on your own will get you laid out.

Spencer: And living this life won't? You been fronting like I had talent and you didn't since we was kids, but you chose to roll with guys like Tyrone. Choose something else now, man.

Shawn: Why do you even care?

Spencer: I don't. But I care about Coop. And she thinks you deserve a chance at something more, so, you can take my help or not. That's up to you.

Shawn: I'll find my own way out.

Spencer: Shawn. Shawn.

Shawn: I got this.

Spencer: Look, you can't beat yourself up, all right? You did the right thing. You tried.

Shawn made his choice. All right? He made it when we was kids, and he made it again today. Look, how many times have you given me the big Tamia Cooper speech about not

being able to save the world, how I gotta save myself first? You're always telling me I gotta take my shot, Coop, make something of myself.

Coop: And I was right.

Spencer: So, when are you gonna realize that you deserve that chance, too? You could be so much more than this, Coop. How is it you can't see that?

Coop: I guess it's just easier to see it in other people.

Spencer: I see it in you, all right? Time to start seeing it in yourself now.

4 – 18:49 – 19:42

Tyrone: I don't like being summoned, Shawn Scott.

Shawn: Ain't what this is, Ty. This here's everything I saved.

T: You been stealing from me?

S: Nah, man. My own cut. On the straight up.

T: So, why you giving me this?

S: 'Cause I want out. I want to take my little girl out of here, go live in Louisiana with my cousin. I want something better for her. Hoping this here buys me that.

T: You think it's that easy?

S: Nah.

T: (unzipping zipper) OK. Looks like we got a deal. But you overpaid, chief. You ain't worth this much, Shawn Scott. Never was. Hell, no. Ha! But, uh, enjoy that crawfish in Louisiana. (engine starts) (hip hop music playing on car's radio) (laughs)

5 – 20:50 – 23:32

Shawn: Yo. Just pulled up.

Coop: Man. You had me scared.

S: Ain't nothing to be scared about. Turns out you were right about all of it. There is a way out, even for me. Just took me throwing some paper Tyrone's way and now we all square. Told you I'd take care of it. Ha ha ha! But I owe you, Coop. Took you believing in me for me to believe in myself.

C: Hey, man, listen. You don't owe me nothing.

S: Hey, you know what I'm gonna do now?

C: No. You tell me.

S: I'm gonna make a new life for Maya. Start over. Maybe you can come with us. Start over, too. You know what I'm saying?

Man: Hey, Shawn. This here's for Bonez.

(No audio)

C: I stayed there with him until Miss Ruth came, and then I-I don't know. It just don't seem real. One second, we was talking like normal, and then...I'll never get that sound out of my head or the look on his mom's face when she saw him. An hour ago, he was going on and on about how he wanted to get out and how he just...

Grace: I'm sorry, baby girl.

Spencer: I'm sorry, Coop.

C: I know. But you ain't surprised, are you?

S: That don't make it any easier. Look, I know me and Shawn ain't get along for a lot of reasons, but...the three of us, we came up together. All right? He was one of our own.

And I'ma help you through this.

6 – 34:37 – 35:38

Layla: Hey. Um, the Bakers were just leaving, and they let me in. But if-if you want to be alone, I can-

Spencer: No, it's all good. Come in.

L: Who were you listening to?

S: Nothing. I, uh...I got to put those on sometimes to block out the noise.

L: I heard what happened. I'm so sorry. Were you close with him?

S: Yeah, we used to be. We took our own paths, and it was a complicated friendship. He was taking steps to better himself. You know, he had a daughter. I don't even know how they told her.

L: It doesn't matter how you find out. It's all a...a blur that doesn't seem real. I don't remember how my dad told me about my mom. I just remember...time standing still.

S: Kind of like right now?

(Water running)

(Water turns off)

L: So, that just happened.

S: Look, Layla-

L: It's OK.

S: What's OK?

L: I understand what that was.

S: What was it?

L: You blocking out the noise. Look, I know you've been through a lot these past few hours, and I don't want this to affect our friendship.

S: I do.

L: So, you don't want to be friends?

S: No, I want to be more than friends.

L: But you said-

S: Look, I know what I said. All right? That ain't how I feel. I don't want to keep pushing away how I feel no more. Life's too short for that. It's up to you. You want to be friends?

L: No.

7 – 37:35 – 38:09

Patience: I know it's hard, but, uh...I'm just glad that you're out of all this now.

Coop: It ain't over.

Tyrone: We got you.

Harold: Probably best you go stay with your mother for a while. No use you being here if you're off the team.

Asher: You know that she doesn't want me.

H: That's for you to figure out.

All American, 1x16 – Championships (3/20/2019) (Wednesday)

8 – 9:25 – 10:43

Flashback to prior episodes.

Corey: You said that Dillon wanted you to give me a chance.

Spencer: Dillon doesn't remember having a dad, and then one day, he's just gone.

Looking at you now brings all that anger back, man.

Layla: You guys are open all night, right?

Server: We are. Don't want to go home, huh? *Layla shakes her head.*

Corey, Dillon, and Spencer are playing basketball.

Corey: Yeah. All right, little man. Water break.

Dillon: What? I'm just getting started.

C: Well, take pity on an old man.

D: All right.

C: Oh.

Spencer: Look like you need it.

C: Ha ha! I can't believe he's not winded.

S: So, what's the plan? You sticking around, or is this just a temporary visit?

C: I'm done running from my mistakes, my fears. I'm up for a couple local jobs. No offers yet, but I'm working on it.

S: (sniffs) A'ight.

C: How would you feel about me sticking around?

S: I ain't asking for me. I'm asking for Dillon.

C: I'm supposed to believe that?

D: How much of a break you taking? Need an oxygen tank, too?

C: OK. See, you're gonna regret that when I dunk on you. Yah!

S: Yo, Dillon, we got to go, man. Somewhere I got to be.

C: I can take him home if you got to go.

S: Go on.

D: Yes! Thanks.

C: Listen, man, I know we're not in a place where you can trust my word, but believe me, I have no intention of breaking Dillon's heart or yours. I'ma be here for both of y'all for as long as you let me. Come on, now! What you got?

9 – 14:13 – 16:39

Spencer: Your pops replaced everything that was stolen that fast?

Layla: Yup, he had time to get people to come in and restore his house to its sterile perfection, but not to come check on me himself. So, um, we went to a pep rally, and both got dumped by our best friends, so kind of the opposite of a peppy feeling.

S: This ain't a joke to me, Layla.

L: I know. It isn't to me, either. (sighs) Never thought my friendship with Olivia would be collateral damage of Coach Baker and your mom's affair, but here we are.

S: Look, I'm sorry, a'ight?

L: Spencer, you are not responsible for the hundreds of mistakes Olivia, and I made throughout the years, and you're definitely not responsible for your mom's affair.

S: Hold up. Am I seriously getting in trouble for apologizing right now?

L: No, Spencer, I just want you to stop trying to absorb all the world's problems as your own. No one can survive under that weight.

S: That's not what I'm doing.

L: You do it all the time. Look at the Beverly-Crenshaw game. You're tying yourself in a knot for one game, and I understand it's important, but the fate of the world doesn't rest on it.

S: You don't understand, Layla. You don't get it. How could you? Winning the state championship may be just a game to folks in Beverly Hills. Y'all don't win, you just come back to your successful families and your multi-million-dollar homes, right? But back in Crenshaw, every victory is hard-won, so yeah, the state championship is more than a trophy to us. It reminds us that good things can happen even when the cards ain't for us.

A'ight? It's pride, respect, hope, and when I win with the Eagles, which is exactly what I'ma do, I take all of that away from my people.

L: (sniffles) And I'm not from Crenshaw, so how could I possibly understand?

S: The...Layla, that's not what I-

L: You know what? Maybe you're better off talking to someone whose perfect, multi-million-dollar life doesn't invalidate everything they say.

S: I'm sorry, a'ight? I didn't mean it like-

L: No, you did mean it like that, so so much for our differences being what makes us special.

10 – 18:53 – 20:09

Jordan: Hey, Spence, hold up. Look, man, I know this can't be easy for you, playing here with us, and I just want you to know that I know that.

Spencer: Thanks, man. It's all good. I know we got to win, and I'ma be ready.

J: Yeah.

S: Jordan. I don't see our parents' mistakes when I look at you. I see a teammate who became a brother to me. That ain't ever gonna change. You are my brother. Their problems ain't ours...a'ight?

J: (sniffles)

S: And one more thing – I know you're mad at your pops right now, but you can't let that anger take over. Trust me. It'll end up hurting you more than him.

J: Well, it would help if he'd stop finding new ways to betray me. I'll see you out there, buddy.

11 – 25:12 – 27:33

Billy: He's regaining some feeling in his legs. Keep praying. Spence, look, we still got a championship game to win.

(Marching band playing distantly)

Corey: Son.

Spencer: I can't do this right now.

C: Chris wanted me to give this to you. Said you deserved to wear it. It was a clean hit, Spencer. Hey...I remember when you first picked up a football. Man...the joy I saw on your face. Back then, it wasn't about football being your way out or which team you were playing for. It was just you and a football, love at first sight. You had that same look at your first pee-wee game.

S: How would you know? You wasn't even there.

C: Yes, I was. I knew I should have let you know I was there. I knew what it would mean to you.

S: Why are you telling me all this now?

C: Because of what I saw that day. I saw you loved the game. A big smile on your face. But somehow, you – you got to find your way back to that place, back to that joy, for that young black boy in you who had to grow up too soon. You go back out on that field. Forget about the score, forget about which side you playing for, and just have fun. Do what you love. That's all I got.

S: Dad? (sniffles) (embraces Corey)

(Crowd cheering)

12 – 29:31 – 30:03

Tyrone: Look at you, Coop. You thought you were smarter than me, huh? Guess you put faith in the wrong people.

Coop: I put my faith in people like Shawn and Preach, and you took them out.

T: Just business, doing what had to be done. But you, you was always weak. Now that's why you're all alone. Like I said...just business.

13 – 30:09 – 31:05

Coop: You're wrong about two things, Tyrone.

Tyrone: What's that? One, I ain't never been weak and two, I ain't alone.

Cop 1: LAPD! Drop the gun! Drop it!

Cop 2: Drop the gun.

Cop 1: Drop the weapon! Hands out on-

Cop 2: Get down!

Cop 1: On the ground! (man grunts) Down! We're clear!

Coop: I knew Malik's disloyal ass would lead me right to you. All I had to do was set the bait.

Cop 1: Let's go.

Coop's father: It's all over now, baby.

Laura: Are you OK?

C: Yeah. It's all over now.

14 – 36:05 – 37:22

Layla: Hmm. Thought with us stopping by to check on Chris, your mom and Dillon would be home.

Spencer: I'm glad he's moving his legs. I just wish there was more I could do. Look, about earlier, I was just-

L: No. No apology necessary. Kind of been going through a lot too, lately, and, um...we both could've probably been a little more careful with our words.

S: Why do I get the feeling that this is about more than you and Olivia?

L: Um, it's nothing. Um, I'm-I'm working through it.

S: Hey, what does that mean?

Dillon: Spencer! Ha ha!

Corey: Your mother said it was OK for me to stop by.

Grace: Thinking maybe a little celebrating as a family was in order.

D: You're staying, right?

L: It's been a while since I've seen that smile. You should go be with your family.

S: No. I wanna finish what we was talking about.

L: No, we can do that in the morning. I promise.

S: Layla.

L: It's fine. I'm gonna go home.

15 – 37:55 – 39:14

Layla wrecks her home in a fit of rage, breaking down due to all her pent-up emotions.

Olivia: The door was open. *Olivia embraces Layla.*

Layla: (sobbing)

16 – 39:39 – 40:43

(All talking at once)

Corey: Need help?

Spencer: No, I'm good. Hey. Thanks again for helping me get through that game.

C: It was my pleasure. In fact...I'll be around to help you get through many more games if you say yes.

S: What you mean?

C: Remember those job offers I was talking about? Well, the head football coach at South Crenshaw is taking a university gig next year.

S: So, you gonna be the head coach at South Crenshaw?

C: And...I want you to move back home. Come play for me.

Dillon: Dad! Spencer! We're waiting!

C: Don't make your decision right now. Just something for you to think about.

Grace: Everything OK?

S: Yeah. Yeah, we should get back to the game.

G: Was it true? What you said to Spencer in the locker room? Did you really come back for his first game like you promised?

C: Yeah...and a couple of more, too.

G: Why wouldn't you say anything? Why wouldn't you tell me that you were there?

C: You know. 'Cause if I had talked to you, then I would've had to finally ask the question and then you would've had to finally let me know...if Dillon was my son or Billy's.

All American, 2x01 – Hustle and Motivate (10/7/2019) (Monday)

1 – 12:18 – 14:11

Spencer: Yeah. OK. All right. Damn. This new?

Jordan: Yeah. Perks of a mom trying to make everything feel better.

S: Sure. Must be nice. How's your pops doing?

J: Don't know, don't care. What? Last I heard, he's staying with Grandpa Willie.

S: You ain't talk to him?

J: You really want to do this, ruin this dope day in this dope new whip talking about fathers? OK. Fine. How's-how's Corey doing?

S: Yeah. All right. Point taken.

Olivia: Hey.

Layla: Hey!

O: Nice try. So, are you ready to finally tell me the truth?

L: What are you talking about?

O: Layla, one minute, you're destroying your house with your bare hands, and the next you're all football Barbie on crack. What's up?

L: Look. I love that your thing is saving people, but I promise you I don't need saving.

I'm good. I'm just tired from going over house stuff with my dad.

S: What's up?

L: And my day just got better. OK?

O: Mm-hmm.

S: So...how's Chris' rehab at the Atlanta facility going? His parents said he's still not ready to take my calls.

O: He doesn't blame you for the hit. It's just that, you know, talking to you, it's a reminder of how close he came to being paralyzed.

S: I get it. So, I'm giving him space till he's ready.

O: Speaking of space, when are you moving back in? I mean, you commuting all the way from Crenshaw to school is crazy.

L: Not to mention illegal.

S: Look. Same reason I ain't trying to remind Chris of the worst moment in his life, I ain't trying to do that to your mom neither.

O: My mom is surprisingly fine. I mean, she's handling the separation better than any of us.

(Bell ringing)

S: Football season's over. I'm halfway through the school year. Ain't nobody gonna know or care where I'm commuting from. It's all good. See you.

L: Bye.

(Indistinct chatter)

2 – 16:07 – 17:44

Landon: All right, guys.

Asher: We're gonna get to class. We'll catch you later, yeah?

J. J.: Peace, peace.

Spencer: Hey. Hold up. Vacation? I thought you said Billy was at G. W.'s?

Jordan: Look. Who knows, OK? I got to get to class.

Billy: I figured it would only be a matter of time before you showed up.

S: Ain't you supposed to be on vacation? That's what Principal Landon thinks.

B: Vacation? No, son. I resigned. Why would Landon say I- (sighs) Jordan must have taken my letter of resignation from off my desk.

S: So, you quitting on the team, on the job you love?

B: I'm prioritizing.

S: Naw, man. You punishing yourself. What about Jordan?

B: Jordan don't want me there.

S: If that were true, he wouldn't have taken that letter. And what about me? You brought me to Beverly, man, and now you leave, and you can't be man enough to tell me to my face?

B: Look, Spencer. You have no idea how hard this decision was to make.

S: Actually, I do. I really do. More than you know. It just hurts that you wouldn't care enough about our relationship to give me a head's up. I'd never do that to you. In fact, that's why I'm here.

B: What are you talking about?

S: My pops is the new head coach at South Crenshaw, and he wants me to come play for him in the fall.

B: What are you planning on doing?

S: Why you care? You're not the coach at Beverly no more. Right? I'll see you around.

Corey and Grace: (both sigh)

Grace: What happened? Where's Dillon?

Corey: I took Dillon across the street for a play date with Gavin.

G: Without checking with me first?

C: We need to talk alone. Grace, whatever answer you give me, there's no judgment, no anger. I-I made peace with the fact that Dillon may be Billy's a while ago. I just need to know.

G: The truth is...I don't know. At first, I was too scared to even ask the question, but then you left anyways.

C: Wait a minute now.

G: No.

C: I-

G: No, no, no. You wait a minute. You want to talk, Corey? Let's really talk. We made vows for better or worse, and I made a mistake, I made one big mistake, and you punish us all by leaving the boys for eight years? Eight years! I had to raise Spencer and Dillon by myself. So, no, you don't get to walk up in here and put demands on me or my boys! Because that's who they are – they're mine. Now if you will excuse me, I got to go pick up my son from an unsanctioned play date.

C: (sighs)

3 – 24:48 – 27:12

Spencer: All right. So hypothetically, what happens if I ain't living there?

Rochelle: You're ruled ineligible to attend Beverly and play football here, and that will be retroactive all the way to your initial transfer, which means...

S: State championship vacated.

S: I just don't understand why it's got to be so hard. I ain't bothering nobody. Why's anyone care where I sleep?

Grace: Sometimes, that's just life, baby, but that doesn't mean we give up.

S: I can't ask Mrs. Baker to move me back in to save coach's team. We the whole reason their marriage is falling apart. What am I supposed to do, look her in the eye after all of that and beg her to take me back?

G: No. Look at me, Spencer. You don't have to ever beg anyone for anything. Do you hear me? You are a king. Don't you ever forget that.

S: Maybe this is happening for a reason. I should never have came to Beverly.

Coop: Now you just talking stupid.

S: Bakers would still be together, and the Eagles wouldn't be in danger of losing their title.

C: And your coach would have still cheated on his wife, and the Eagles probably wouldn't even have made it to the playoffs. Look. Beverly Hills might have been different but not better. Anyway, that's whatever now. How did Coach Baker react to you playing for your pops in the fall?

S: I didn't tell him yet.

C: So, you ain't tell him, you didn't tell your pop. I'm saying maybe you realizing Beverly Hills ain't just some random bougie place you can shoot your shot at no more. Those are people you love, a team you love, including coach.

Patience: Babe, you sure you're supposed to be here?

Woman: If you lay low for a sec, all this Tyrone mess should blow over.

S: Hold on. What the hell they talking about?

C: Yo. Y'all got big mouths, you know that?

P: Yeah? Well, someone left a threat on Coop's locker after what she did to Tyrone, so...

S: Why is this the first I'm hearing about this?

C: That's why. Look at your face. I don't need you going all crazy trying to protect me, and ain't nobody gonna run me into hiding, OK? Look at this place – Bloods, Crips,

Christians, Muslims. Everybody came to pay their respect to Nipsey, and I'ma do the same thing. Tripping.

P: Yeah. OK.

All American, 2x08 – Life Goes On (12/2/2019) (Monday)

4 – 0:46 – 4:11

Flashback to prior episodes.

Corey: This is going to be our last weekend together as a family.

Spencer finds his father's body in a chair.

Spencer: Dad!

C: Let's make it count.

Dillon: Where's his headstone?

Spencer: It's only been two weeks, man. They're still working on it.

D: We'll come back and see it?

S: As much as you want. We was just starting to get to know each other again. And we finally went fishing that last night at the cabin.

Darnell: Did he give you his lecture about practicing patience?

S: Oh, yeah. I got the famous speech. How fishing ain't really about fishing.

Darnell: Yeah.

S: Hey, maybe the three of us can go sometime. You could tell us some more stories about him.

Darnell: Yeah.

Grace: How'd it go?

Dillon: Still no headstone.

G: It'll be there real soon, baby. Mwah! Billy called. Do you know what tomorrow is?

S: Sunday?

G: The National Player Ranking comes out. He says you have a good chance of making the top 300 list.

S: I'm trying not to think about it.

Darnell: You're a lock to make that list, bro.

Dillon: Shouldn't you be on it, too? I mean, you're a big deal in Nevada.

G: Wouldn't that be something? Both of you, top 300 players in the country? Whoooo!

Darnell: Honestly, it wouldn't matter much for me.

S: Wouldn't matter? You make that list, every college in the country gonna be coming after you.

Darnell: Yeah, not if I don't play next year.

S: What are you talking about?

Layla: (knocks on door) Hey. Wish I could say I don't know what you're going through, but I do. I'm really sorry, Spencer.

S: First time he left, it hurt. I mean, I felt his absence for years, but he was still out there, you know? But now this time, it's...

L: Permanent.

S: Yeah. There's just so much I still want to talk to him about, things I want to ask him, and I can't.

L: The hardest part. I mean, it was for me. I still have questions I want to ask my mom.

Hey. You're gonna be OK, Spencer.

S: When?

L: Eventually.

S: OK. So, what do I do until then?

L: I can tell you what worked for me.

S: Yeah, at this point, I'm willing to try anything.

L: I just pushed it away. The pain. There's a void in your life right now and you just need to figure out ways to fill it.

S: With what?

L: Anything positive. Distractions. Isn't there a ring ceremony for the state championships this week?

S: Yeah. And the National Player Rankings come out tomorrow. I was trying not to think about it, but maybe it is a good distraction.

L: Push away the pain. Fill the void. I know it's not easy, but I promise, eventually...

S: It'll get better.

5 – 6:08 – 7:27

Spencer: Aah!

Billy: There he is. You pushing yourself too hard?

S: Coach. Just trying to keep my mind busy.

B: I just stopped by, check up on you, see how you were doing, and give you some news. I got a sneak peek at the top 300 list, and you are on it. You know, that's a big deal.

Congratulations, Spencer. Darnell's on it, too. I know Corey'd be proud of you both.

S: All right, so what now?

B: (chuckles) Uh, enjoy it.

S: No, I mean what's the next step? Come on, man. I just need something to focus on.

B: Well, I'm not the only person that got a sneak peek at that list. College coaches started calling me, trying to get next to you, but I told them about your father and that you needed time.

S: No, I don't need no time, coach.

B: Whoa, whoa, Spencer, there's no rush. You have plenty of time to make this decision.

S: Look, I appreciate you, all right? I do. But this right here is a good distraction for me right now, so please set the meeting. The sooner the better.

6 – 7:53 – 8:30

Billy: We're all very proud of you, Spencer. Very proud. OK, let's cut some cake.

Dillon: Yeah, let's do it.

Grace: All right, everybody...

(Voices fade)

B: Hey, look, I want that quarter...

G: Baby. You OK?

Spencer: Yeah. I just wish he knew.

G: He does know, and right now he's got that great big smile on his face.

S: I'm gonna go get some plates.

7 – 15:52 – 16:32

Layla: Do you want something to drink?

Spencer: Nah, I'm good. Hey, can I ask you about something? It's about your advice. I've been following it, you know, filling the void, keeping myself distracted, but it doesn't seem to be working. And I got all this great stuff happening. I mean, I'm the 57th-ranked player in the country. But it's not making me feel better.

L: It's only been a couple weeks. I didn't say it'd be easy. Just try to keep your mind busy.

S: OK. Do you mind if I hang here for a while? Everybody else keeps trying to make me feel better, and you're the only one who actually does.

L: (chuckles) Actually, I could use your help.

S: What is all this?

L: Um...research, I guess.

S: Is it about your mom?

L: Yeah. My dad told me she was suffering from depression when she died. Not long before the accident, she wrote this song about giving up and ending all the pain.

S: All right, so what are you saying?

L: Well, look at this article about the accident. Here, read the highlighted part.

S: 'Keating's car was traveling approximately 61 miles per hour when it...hit the wall.'

'According to police, there were no tire marks before impact.'

L: She didn't brake.

S: Layla-

L: What if it wasn't an accident? What if my mom...k-killed herself?

S: And what if she fell asleep at the wheel? There's no way to know. The only person who does is gone.

L: Yeah, well, I have to know the answer, OK? I have to know, and I'm gonna find out.

8 – 18:26 – 19:53

Man: Everyone knows we have the best facilities in the country, but let's talk about game day. We're on national TV every week.

(Voice fading)

M: Expect to compete in championships every year, and we send our best players to the NFL. We believe you could be one of the very best to ever play, son.

Grace: Are you offering Spencer a scholarship?

M: Mrs. James, Spencer had an offer before I walked through that door.

(Clears voice)

M: I thought you'd be happier, son.

Spencer: I am. Sorry. Uh...do I got to answer now?

M: Of course not. We'd love to bring you in for an official visit.

Darnell: (knocks on door)

M: You both should come with him.

Dillon: Got it.

M: This offer isn't going away, Spencer. You have a spot on our team.

(Door opens)

M: Take as much time as you need.

Darnell: Hey, uh, sorry to interrupt. I just came by to pick up Spencer. Coop's thing.

S: Oh. Right. I'm sorry. I got to go, but thank you for coming, coach.

M: Thanks for having me, Spencer.

S: My pleasure.

G: Thank you.

S: Oh, you know Darnell Hayes, right?

M: Of course. Nevada, transferred to South Crenshaw. I called over there today. I haven't heard back yet.

Darnell: Oh, yeah, that's probably 'cause I'm transferring again.

S: What?

M: Where to?

Darnell: My mom's stationed in Germany, so I'm gonna live with her.

G: When are you leaving?

Darnell: A few days, but-but I don't even know if they have a football team there, so...

M: If your plans change, I'd love to talk to you about your future. I think the two of you in our offense at UCLA would be unstoppable.

9 – 28:25 – 30:24

(Layla dials Spencer)

Spencer: Thank you. (to Layla) Hey.

Layla: Hey. Thanks for coming.

(Spencer and Layla hug, she sobs softly)

S: You OK?

L: No. (sniffles) I, um...I need help.

S: That's the first time I've heard you admit that.

L: You were right, Spencer. And you've been trying to help me for months, and all I did was, like, push you away.

S: Yeah, but I'm still here. I'm still here. Want to tell me what happened?

L: I guess I was trying to make a point about my mom's accident, and I was gonna brake.

S: Yeah, and you did.

L: Yeah, but there was- There was, like, a moment where I hesitated. (sighs) For months, I've just been trying to do everything to feel something, anything and...I'm just numb.

S: Maybe it's because you never really faced what happened with your mom. And you not dealing with that probably snowballed into you not dealing with a lot of things.

L: I'm gonna need help to get through this, and you're right. It's the first time I'm admitting that. (sniffles) I just know my own thoughts tonight scared me.

S: Hey, hey, hey. Now, come here. Come here. I got you. It's OK.

L: (sobbing)

S: It's OK. It's OK.

11 – 38:57 – 41:20

Spencer: I kind of made a big decision today. I hope you'll understand. I'm not gonna play football no more. I love the game, but I realize now it was my way of connecting with you. Now it just hurts too much to play. So now it's time to figure out what's next for me in life. But whatever it is, I'll try to make you proud.

Billy: Your mom said I'd find you here. I saw your locker. You sure you want this?

You've worked so hard.

S: It's what's best for me, coach.

B: OK. Then I support you. You know, I didn't talk to your dad for so many years. Now that he's gone, I talk to him all the time. (sighs) We had some good memories. I miss him.

S: Me, too.

B: All right. I'll be over here.

(Spencer buries his state championship ring in his father's grave.)

S: I'll be back real soon, Pop.

All American, 2x11 – Crossroads (2/3/2020) (Monday)

39:22 – 41:50

Spencer: It's love that lifts us out of the dark. So, when people put their lies on you, attack you, try to take you out...remember to let the love from those around you carry you through. Because the truth is, ignorance and hate hold hands. ...They try to blind you, smother us. They try to destroy the light of hope. But our love can consume the darkness and drive out the hate. And, yeah, that love might not change everyone. You might still run into conscious and unconscious bias, microaggressions, outright racism, hate, but it's in those moments we got to hold onto those that shine their light on us. We got to hold onto those that give us life and love to the fullest. Because it's that love that binds us as a people, as a community. It's what helps us come back stronger and better than ever. This is Spencer James for Olivia Baker's *Liv the Truth*. Peace.

Olivia: Thanks for saving my life.

S: Anytime.

All American, 2x16 – Decisions (3/9/2020) (Monday)

12 – 0:07 – 2:04

Coach Wilson: What a game! I'll let Coach Kelly know that Spencer James is back.

Billy: I thought that was you. How come you ain't celebrating with the rest of the team?

Spencer: I'll celebrate with them at the end of the year gala.

B: OK.

S: Right now, I just wanted- Wanted the peace and quiet.

B: Yeah. 17-35 loss, University of Miami. The grass was still wet from when it rained that morning. That was the first game after my mom's passing. I remember every detail like it was yesterday just like I remember my first date after she passed, my first Thanksgiving, my first time back home again. Welcome to a year of firsts, son.

S: Does it, um...does it get easier?

B: Yeah, it will.

Trey Hart: Looks like I made the right call OKing you to play, Spencer. Congrats on the jamboree win.

S: Uh, thank you, Mr. Hart.

T: Billy, let's talk.

S: What's going on, coach?

T: Part of the investigation will include-

B: You mean witch hunt, right? I mean, 'cause that's what it is.

T: As athletic director, it's my job to look into things that put our program at risk. You lied about Asher Adams using steroids. Now, understandably, the boosters, the administration are concerned about what else you've done over your time here.

B: (chuckles)

T: Oh, that's funny to you.

B: Last semester, I suspend Asher because he was drunk at homecoming, and y'all wanted to damn near burn me at the stake. This time, I'm trying to cut the kid a break, and you and your mob boosters are coming for my job?

T: Those two incidents are not comparable, Billy.

B: Now, why don't you just admit it? This has nothing to do with Asher and everything to do with the fact that your boosters can't control the way I run my team.

T: Moving on. The investigation will also include talking to your assistant coaches as well as your players. So, if there are any other skeletons in your closet, speak now.

13 – 5:52 – 7:35

Spencer: Pops, what did you do to piss off these birds? I literally cleaned this, like, two days ago. Damn. Hey. We won the jamboree yesterday. I'm not gonna lie. It felt good to win again. Ain't been a whole lot of that going on. Darnell and Dillon are still whupping my ass at Friday night taboo. I mean, me and moms know they're cheating. We just ain't figured out their tricks yet, you know? I got some good news. My shoulder is finally healed. No more P. T. for me. Your boy Spencer James is back.

Darnell: You know what they say about folks who talk about themselves in third person?

S: Yeah. They say we destined for greatness.

D: Yeah. OK, whatever. bro. Looks like we had the same idea. I won't interrupt. I'll wait my turn.

S: You good, man?

D: Yeah. Just trying to get as much time in with Corey as I can.

S: You going somewhere?

D: You ain't heard? South Crenshaw is being converted into a magnet school with less focus on athletics.

S: Wait. What?

D: Yeah. Me and everybody else are gonna have to enter some lottery system to even have a shot at enrolling.

S: South Crenshaw means everything to this neighborhood. Why they doing this?

D: I mean, with all the football drama this year and losing two head coaches, it created an opportunity for some folks who wanted a magnet conversion to finally push it through.

They officially voting on it next week. Supposedly it's a lock.

S: So, you're telling me my old school, Coop's school, the school where my pops built his legacy...you telling me that's going away?

Patience: Taking away our school is some bull, and everybody knows it.

Kia: How are a bunch of suits gonna decide what's best for the community without checking with the community?

S: We got to rally everyone – students, teachers. We got to show the district we unified.

D: Or maybe we do a fundraiser. Ain't lack of resources part of the excuse for converting it to a magnet?

Grace: I'm loving this black excellence, but y'all can't move mountains on an empty stomach.

P: Yes! Thank you.

Chris: OK, but I'm still hella confused, though. Like, why does the school board suddenly think a magnet school is the answer to all of Crenshaw's problems? I mean, what happened?

Micah: Superintendent Carter happened. Apparently, he's working on a rehaul of the school district. Thinks converting the school is the key to bringing new money into Crenshaw.

S: We got to change Carter's mind.

C: Or at least the other voting members of the board.

P: Well, how?

S: By drawing attention to the conversion. I mean, there's pressure in numbers, right?

What about a walk out?

K: Or a sit-in. OK, I heard the superintendent was planning a visit after school tomorrow with some board members. He wants to show them his big plan.

D: Hey, that's lit. We gonna go Rosa Parks on these fools.

Group: (laughter)

G: Uh, don't you have your final English presentation tomorrow?

S: Yeah, but I need to be here.

G: What you need to do is get going to Beverly Hills, so you don't miss the last bus.

(Group chatters)

S: Hey, y'all, I got to-I got to roll out.

D: Oh, no, it's all good, man. We got this covered. Look, we should have people speak up at the sit-in tomorrow. They talk about what the school means to 'em and post it on the 'gram.

K: OK, I see you. There's actually some brains behind this good looks.

P: Oh, my gosh. She said he has brains.

Group: (laughter)

14 – 14:39 – 15:21

Grace: Slauson Café it is. (Where another rally to save Crenshaw High School will be held.) Uh!

Spencer: So why didn't nobody tell me?

G: Honey, it came together all very last minute, and you have your gala tonight. Darnell and the other kids got it handled.

S: So, don't nobody need me.

G: Spencer, nobody said that.

S: You all got this big fight for South Crenshaw, and meanwhile, I'm just supposed to go play dress up with my rich friends instead?

G: It doesn't always have to be you on the frontline, Spencer. And your gala is important. It's the culmination of an unbelievable year for you and the Eagles. Look at everything you overcame last year on that field, Spencer. That deserves to be celebrated. *You* deserve to be celebrated, OK?

16:16 – 17:30

Spencer: Why they got to make the holes so small and the cufflinks so big? Look, I need help from a pro. Please. Come on.

Olivia: (heavy sigh) Helping others is overrated.

S: I ain't seen you at none of our midnight hangs lately. Hope that means you're sleeping better.

O: Not really. Just been drawing in my room, trying to clear my mind instead.

S: Hey, I can't blame you. Them real housewives are getting real crazy. Ain't nothing scarier than a rich white woman planning a three-year-old's birthday party.

O: (chuckles)

S: Seriously, though, you doing OK?

O: Just a lot going on right now.

S: Yeah, and your pops moving out don't help.

O: Yeah. Well, plus, Asher's going away with his mom for the summer. My mom's got an important new job. It just feels like everyone's moving on.

S: You reach out to your sponsor lately?

O: Yes.

S: Liv.

O: I'm good, Spencer. I promise.

S: OK.

O: OK.

15 – 21:00 – 21:28

Layla: Looks like the rally's going well. Hopefully, a little less drama than here.

Spencer: Everybody's there.

L: Not everybody.

S: They don't need me.

L: Well, maybe this time it's you that needs them. I'd be blind not to notice how restless you've been lately. Home, Crenshaw. It's always been what centers you. And it seems to me that you could use a major dose of home right now. You down for a ride?

S: Come on.

L: (laughs)

Kia: They're trying to impose this transformation on our school without consulting parents, teachers, any of us.

Darnell: Teachers are gonna have to reapply for jobs just like we're gonna have to reapply just for a chance to attend through a lottery.

K: And ain't no way we're standing for this, right?

(Cheering and applause)

K: Thank you...

Chris: Yo, remind me to never get on the wrong side of those two.

(Both chuckling)

16 – 27:36 – 28:55

Carter: The meeting to vote on the fate of South Crenshaw has been moved up to tomorrow.

(Residents' murmuring)

C: Good luck with your event.

Billy: (sighs)

Spencer: Don't even seem real.

B: Yeah. You're gonna be all right. The word's already spread to recruiters about your impressive run at jamboree. Everybody loves a good comeback story. Senior year. Every D-1 school in the nation is gonna want a piece of Spencer James.

S: Won't be the same without you. You the reason I'm the player I am.

B: No. You, you're the reason. Don't forget that. Hey, I got you something. We talked about this being your year of firsts. I just want you to know that you don't have to go through it alone. Corey will always be by your side. So will I not as a coach, but always as your friend.

(Billy reveals that he has merged Corey and Spencer's jerseys together as a memorial to the former. Spencer embraces Billy.)

J. P.: Make sure you have extra security at that venue. I don't want a repeat of last year. And make sure every artist shows up on-

Layla: Hey. Seriah, can you excuse us for a sec?

Seriah: OK.

J. P.: Everything OK?

L: You're going on your tour, Dad.

J. P.: You just got out of rehab a couple of months ago. Leaving so soon was a crazy idea. I don't know what I was thinking. I need to be home with you.

L: I agree with you about the home part, but home isn't the four walls we live between. It's wherever you and I are together. So, this summer, I'm coming with you.

J. P.: You mean that?

L: Mm-hmm.

J. P.: Well, how about your indie tour with Coop?

L: I've already started calling the smaller venues in all the cities you're hitting. Coop can play those spots, I still get my indie tour, and you and I get our quality time.

J. P.: (chuckling) Ohh. (sighs)

Asher: Hey, where's your suitcase? Thought your mom agreed.

Olivia: I can't go with you, Ash.

A: Look-

O: Just wait. Hear me out, OK? (sighs) You deserve to have the summer alone with your mom, OK, to reconnect and rebuild what you both lost. And I know what that means to you. *That's* the relationship you should be focusing on right now.

A: What does that mean for us?

O: It means that I will spend the summer working on my podcast and drawing. Hey, but whatever it is, I'll be waiting for my boyfriend to come home so that we can have a kick-ass senior year.

17 – 34:36 – 36:41

Billy: Hey.

Spencer: Hey. Thanks for meeting me.

B: Yeah, well, ha! I had some free time on my hands. Hey, I heard about the school board meeting. All right. Bringing it back to where it all started, huh?

S: Yup.

B: Corey would be proud.

S: Thanks. Well, we ain't out the woods yet. They only holding off on converting the school for another year.

B: Oh, OK. And then if they can't prove by then that they're worth being kept open, it's a wrap.

S: Yeah.

B: Whew. What's the plan?

S: Win the state championship next year. Come on, man. Ain't nobody shutting down the home of the state champs.

B: Yeah. That's a lot of weight on your shoulders, son.

S: Yeah, I can handle it with the right coach. Maybe one who never got to win state when he was a student here with his best friend.

B: (chuckling) You're serious.

S: Dead serious. Come coach for me here, on your home field, running the program your way.

B: This feels very familiar.

S: It should. We had a similar conversation almost a year ago. And I took a risk, and I bet on you. So, what's up, coach? You willing to take a risk and bet on me?

B: Oh, wow.

Preach: I thought I took Tamia Cooper off my approved visitors' list. What you doing here, Mo?

Mo: Well, that's no way to greet an old friend. Did you really think that I would let someone murder my baby brother and I wouldn't come back to town?

P: What's done is done. Tyrone's gone. And the woman who took him out is in custody.

Mo: Ruth Scott may have pulled the trigger, but she didn't take him down alone.

P: You left this life a long time ago, Mo. Don't do this. We both know how it's gonna end.

Mo: If you prick us, do we not bleed? If you tickle us, do we not laugh? If you poison us, do we not die? And if you wrong us, shall we not revenge?

18 – 38:47 – 41:52

(Voicemail message of Leslie, Olivia's sponsor): Hi. You've reached Leslie. I'm not around right now but leave a message and I'll get back to you as soon as I can. Thanks.

Olivia: Leslie, I really need you to call me back. I'm kind of spinning, and everyone's gone, and I just-I feel like everything's falling apart. Just call, please. It's not a pill.

(Olivia has opened a bottle of liquor and is fighting the urge to drink from the container. Eventually she gives in and takes a few sips from the bottle.) (Breathing heavily)

(Door opens, Olivia hides the bottle.)

O: Wait. What are you doing here? I thought you'd be in Crenshaw with your family.

Spencer: I came back to check on you.

O: Me?

S: Yeah. With everybody bouncing for the summer and Jordan with Simone, we pretty much all each other's got.

O: I-I thought I was alone.

S: Hey, you ain't never alone. You always got me. (This makes Olivia smile.) All right.

Uh, so what trashy TV show we watching tonight?

O: (chuckles)

S: (Spencer moves his shoulder, as it is bothering him, but Olivia does not notice this.)

Ahh. Matter of fact, you pick the show. I'm gonna go get some snacks.

O: OK. Ah. OK. We got 'spoiled hip-hop kids,' 'spoiled mafia kids,' uh, oh, 'tattoos gone bad.' My God. Spencer, you OK?

Doctor: If there was any residual nerve damage, we'd know by now. Especially given the intensity of the jamboree games...there'd be neck pain...you'd have neck pain.

Aggressive muscle weakness, full numbness of your hand.

Billy: What's the plan?

S: Win the state championship next year.

All American, 3x01 – Season Pass (1/18/2021) (Monday)

1 – 4:27 – 5:51

Jordan: I'm gonna go-I'm gonna go to the hospital.

Spencer: I guess it's a good thing Jordan told me about today.

Olivia: Yeah. I guess we've both been busy.

S: Have we?

O: Wait, where'd Jordan go?

S: He's either on his way to meet Simone at the hospital or he passed out halfway there from excitement.

O: Oh, my God, she's having the baby.

S: She's having a baby.

O: So...how-how have you been? Is your arm still...?

S: I didn't have no more relapses all summer. Not since the jamboree. So, yeah, I'm all good. Except for the fact that you've been avoiding me these last couple of weeks.

O: I must have missed the part where you came looking for me.

S: Heh. Touché. I was just trying to give you space.

O: I should finish cleaning up.

S: Liv.

O: Giving each other space. It's the right call.

J. J.: Oh, what? Hey, raise your damn paintbrushes for my boy. Asher Adams in the hizzouz.

Asher: J. J., man, I missed you.

S: I thought he wasn't back from his mom's cruise 'till tomorrow.

O: Me, too. (laughs) I missed you.

Asher: I missed you too.

2 – 20:26 – 20:53

Laura: I just said I wasn't at liberty to discuss current cases. And as for the rest, she can make an appointment with my office and my people would provide her with whatever information they could.

Billy: That's well handled. Well handled.

L: Ah, we'll see. How you settling in here?

B: Uh, physically I'm OK. Emotionally, I don't know.

L: Well, you have a lot of history here, Billy. You got to figure out a way to put your ghosts to rest so that you can, uh, focus on your bright future ahead with the Chargers.

Asher: You sure you don't want to go back downstairs? I'm not trying to get murdered by your mom.

Olivia: The perks of having a single parent who's also the D.A – alone time, lots and lots of alone time.

A: Hey. You've been super quiet about your summer.

O: Not really.

A: Yes, really. Heh. Come on. What'd I miss?

O: Nothing. I mean, the BLM demonstrations and parts of America showing its racist ass, I've just been neck-deep in podcast stuff. But whatever. OK. Let's just forget about summer. We have the entire house to ourselves. Are you sure talking is what you want to do?

Spencer: I appreciate you. See you next week.

Manager: You got it.

(Cell phone rings)

3 – 23:00 – 23:52

Spencer: You abandoned your school when they needed you the most. That's low even for you, Cam.

Cam: Ain't that what you did? Twice, in fact?

S: Ain't the same.

C: No. You right. I ain't dog my old team on the way out.

S: What are you talking about?

C: Oh, you don't remember? 'Star Crenshaw athlete dismisses Beverly as his past.' Says, 'Crenshaw is my future.' Oh, hold up. This is my favorite part. 'As for the state championship,' he says, 'I'm not worried. I won last year. I'll just win again.'

S: That ain't even how the interview went down, man.

C: Yeah. Whatever.

S: You know what? I ain't got to explain myself to you. My boys at Beverly already know how I really feel.

C: They do now.

S: Worry about your own problems, all right?

C: I ain't got no problems. I'm living my best life, dog.

S: 'Till the season starts 'cause you gonna have to beat the Eagles and us Chargers to win state. Ain't no chance of that happening. You bet on the wrong team, dog.

C: You sure about that? In fact, why don't we test that theory? You know, a few of me and my Westlake boys are getting together in an hour for a street pick-up game. Why don't you grab some of your boys? Beverly, Crenshaw, whatever. We'll make it a friendly competition.

S: Nah. I'm good. I ain't falling for the okey-doke again. I ain't got nothing to prove to you.

C: Yeah, I get it. You know, I'd be hesitant, too, if my body was all messed up from a shooting. (chuckles)

(Cell phone vibrates)

Robert: He's not gonna stop until you talk to him.

Simone: Look, I literally kicked mom out two minutes ago. So, what is this, like a tag-team thing?

R: (sighs) Why won't you talk to him, Simone?

S: I will. I just...these are his last days of summer vacay. He should be hanging out with his boys and living it up, not stuck here, baby-sitting me.

R: You want to try that again? I watched the two of you together all summer. And that excuse just sounds stupid.

S: He loves my baby, Dad. Even though it wasn't his, even with all the drama that I caused...he still loves him. And now that baby's gone, so I can't just look him in the face and see him hurting and know that I caused that yet again. What if he hates me for it, Dad?

R: Oh, honey, you're not giving Jordan anywhere near enough credit. I mean, that boy gets on my last damn nerve. But there's one thing I know for sure...is how much he loves you. Don't shut him out.

4 – 26:30 – 26:55

Spencer: Hey, Jordan? Jordan, you here? My bad. I let myself in. I should've rung the bell.

Olivia: Why? You have a key.

S: Yeah, I should probably give this back. This ain't my home no more.

O: Spencer, I-

Asher: Spence!

S: Hey, man.

A: I didn't get the chance to talk to you at school yesterday it's good to see you, man.

S: Yeah, you, too. You, too. This is my fault. I was looking for Jordan. He ain't answering my texts.

A: Uh, I think he's with Simone. But he's gonna be at J. J.'s half-birthday later.

S: Oh. Right. OK. All right. Bet. I'mma go. I'll let you, OK?

O: Um, one sec. Hey. Uh...is everything OK, or did something happen?

S: Nah, everything's cool. Besides, it's like you said yesterday...space, right?

5 – 33:23 – 34:05

Spencer: Ten months we lived together, played side-by-side. You ratted me out when I first got here. Parents lying about their affair, my dad dying. All that, and not once – not once did we ever lay hands on each other...until today. What am I missing, man?

Jordan: Right. All that, and still, you turn your back on me without giving it a second thought. And, worse, you took my dad with you.

S: Hold up. Your pops was never coming back to Beverly regardless. And as for the rest, Jordan, you was there, man. You stood by my side in that school board meeting. You told me you understood.

J: I understand you felt you had to leave to save your community, Spence. I do. I just wish that you would've thought about the community you're ripping apart. All right?

That's it.

S: Jordan-

Billy: Well, you were right. You always said I'd eventually stop running and find my way back home.

Billy's Mom: Making things right is always the correct thing to do, but it's not always easy.

B: Well, that's an understatement. Heh.

B's M: Some amends just take a conversation, but others take a lifetime.

B: So, you mean I really got to apologize, Mom?

B's M: Yes, Billy. You have to apologize.

Grace: All right. Come on. Come on. We gonna be late.

Spencer: I don't know, ma. Maybe I shouldn't go to this dinner.

G: Why?

Dillon: Maybe because he and Jordan punched each other in the face.

G: Uh-uh. In this family, we don't hide from conflict. We face it, own our part, and make it better.

S: I'd own my part if I knew how. What did Jordan expect me to do, let South Crenshaw close?

D: Spencer, you don't get it, man. Jordan being upset, it's not about football. You gave him a brother, a pretty amazing brother at that. And in a snap, you took that away. But you have no idea how devastating that is. Trust me.

S: I'm sorry, D.

D: It's all right. But you got to do for Jordan what you did for me. Help him understand that it doesn't matter where you're living. That brotherhood is never gonna change.

S: Yeah, all right. Come on, man.

6 – 40:19 – 41:48

Jordan: Hello?

Simone: Jordan, I am so sorry.

J: Hey, hey, it's OK. It's OK, all right? I'm here. I'm here. I'm on my way up right now.

(Group laughter)

Billy: Well, bougie loafers aside, I do think that Carter may be a problem for the football team this season.

Dillon: Hey, as long as the Chargers have you and Spencer, hey, ain't no stopping y'all.

B: You can say that again. All right. I like that attitude...

D: Whoo-hoo.

Grace: Here's to that.

B: Here's to that.

Spencer: Hey, I got to tell you something.

B: I got that. Yeah? You good?

S: My arm ain't 100 percent. It went numb the day after the jamboree. And it didn't happen again all summer, which is why I ain't say nothing.

B: So, you're telling me now. Why?

S: It happened again tonight. Just for a moment after my fight with Jordan.

B: (exhales)

S: I'm sorry. Look, what if I do got permanent nerve damage, coach? What if the doctor was wrong, all right? What if I can't play?

B: OK, OK, don't worry about it, son. Um, I'm gonna call in a few favors. And I'll get you one of the best doctors in the league. He'll check you out. Try not to worry, all right? We got this.

Olivia: My dad's right. You're gonna be OK. I'm proud of you for telling him the truth.

(Olivia embraces Spencer and he holds her with a look of relief on his face.)

S: Liv. We're just not gonna talk about what happened this summer?

All American, 3x10 – Put Up or Shut Up (4/19/2021) (Monday)

7 – 9:38 – 10:05

Olivia: (sighs)

Laura: Hey. How'd it go?

O: Think I just got scolded for not introducing myself.

L: Oh, well, it was your first meeting. Next time.

O: How'd your meeting go?

L: It was-it was good, actually. I-I got a lot of, uh, perspective on what you're going through and how I can better support you.

Nina: Good night, Olivia. Call me.

O: Bye.

L: New friend?

O: Vampire.

L: She seemed nice.

O: She's very nice, but, like, overly eager to sponsor, like a vampire?

L: Oh.

O: I just don't want to make another mistake and choose the wrong sponsor, you know? I think Leslie and I just became way too close.

Grace: Hey, baby.

Spencer: Mornin'. I already read that online. It's brutal, right?

G: Prove 'em wrong.

S: You get to the part they single me out?

G: No.

S: They said I'm havin' a bad season, and that I haven't delivered on my promise.

G: Forget this article.

S: They're not wrong, though. I did make that big public promise to save the school, and if we don't make the playoffs, I can't keep it.

G: So, make the playoffs.

S: Hmm.

8 – 12:35 – 13:55

Billy: They passed. (chuckles)

Spencer: Ha! Whoo!

B: Yeah. You, uh, you want to tell 'em the good news?

S: Yes, I do. Yes, I do.

B: Go for it. Oh, hold up, hold up. I have some, uh, some good news for you, too. I asked nine college coaches to come to the game. Eight said yes, so...you got to be great tonight, Spencer.

S: When's the last time I was great?

B: In my senior year, your pops had a decent season. Not as good as his junior year, but it was solid. Heh! And then came the homecoming game.

S: He break out?

B: Let me tell you, he had the single-greatest game in Crenshaw history. I couldn't even come close. Nobody could. Nobody did. He had a record of seven touchdowns.

S: Seven?

B: Seven? Yeah, man. I'm pretty sure the entire game was in slow motion for Corey that day.

S: I wish people remembered how good he was. Nobody talks about it. They don't even remember that record.

B: Well...I got somethin' special planned for halftime. After tonight...everyone's gonna remember Corey James. And if you play the way I know you can...they gonna remember you, too.

9 – 16:15 – 17:47

Olivia: I never thought that I would relapse. You know, I was...I was actually happy. You know, I was doing really well for a long time, and...you know, the only reason that I took a drink was because I felt like everyone was leaving me. You know, I had-I had been there for everyone else, and...suddenly, I just didn't matter to them. Mmm...

Joy: Thank you, Olivia, OK? Well, that sounds like a good place for us to stop today, so I hope to see you all tomorrow, OK? Thank you.

Nina: Hey, that was so brave, and just so you know, it is not your fault-

Joy: Whose fault was it, then?

N: Uh...What?

Joy: This wasn't about anybody leaving you. You are going to find a reason to drink, no matter what.

O: Not true.

Joy: We've all been there. Addiction is an illness, so you have to stop pretending other people did this to you.

O: OK, well, I'm not pretending.

N: She's not pretending.

Joy: Nina?

Nina: OK.

Joy: Olivia, if you can't take responsibility for your relapse, then you're just wasting your time.

10 – 27:12 – 29:00

Chris: You playin' like a cheat code right now.

Spencer: Finally got it rollin'.

C: You realize what you just did?

S: What?

C: You just tied your pop's record. That was your seventh touchdown tonight, and we got at least one more potentially, bro. That's legendary, Spence. It's legendary.

S: Coach?

Billy: What's up?

S: Look, we up 24. You gotta take me out.

B: Uh-uh, we're gettin' you this record, young man.

S: Nah, man, my pops deserves that record. He deserves to have people remember him. I'm not takin' that from him.

B: Listen up. If Corey were here in these stands, we both know he'd have tears in his eyes, and it wouldn't be because he lost his record. It would be because that you would be breaking it. He'd want this for you. Go get it.

(Whistle blows)

(Players shouting)

Chris: Ready! Green 18...green 18!

Announcer: He's at the 20, the 15, the 10...takes a knee at the 5.

Female kicker: Spencer could have broken the record.

B: He's gonna share the record with his pops.

11 – 39:33 – 40:57

Jordan: Thanks for the save, doc. They were about to go nuclear.

Doctor Hodges: Actually, um...I wanted you to hear this from me first. (sighs)

J: OK.

Joy: Olivia? Olivia. Hey, I've got some news. I'm sure the doctors are telling your folks now, but your brother was real lucky.

O: He was?

Joy: Mm-hmm. No bleeding, no swelling.

O: So, he's gonna be OK?

Joy: Well, he did take a vicious hit, but the doctors are hopeful there's no long-term damage, so...

O: Thank you.

Joy: Long night, huh?

O: Yeah. (chuckles) You want to sit?

Joy: I've been standin' all day. If I sit now, I'll never get back up. (chuckles) Hey, you got a sponsor yet? Gotta watch out for those vampires.

O: Actually, I-I have found a sponsor...you.

Joy: I wasn't offering.

O: That's why I want you.

Joy: Olivia, I'm not your friend.

O: I don't need another friend.

Joy: I thought they all left you. I'm probably gonna regret this.

O: So, is that a yes?

Joy: As long as you take some responsibility for your actions. See you tomorrow.

Grace: Hey, baby.

Spencer: Hey, ma.

G: How's Jordan?

S: Uh, he's awake. Yeah, I think he's gonna be a'ight. Doctor says he was lucky.

G: Somebody should probably tell his teammates. I'm sure the Eagles have taken over the whole lobby.

S: Ha ha! Yeah.

G: How's Laura holdin' up?

S: Man, she pretty strong.

G: Yeah, I remember when you were in here. It was the worst night of my life.

S: Hey, got through it, though.

G: Yeah. I'm proud of you. I have never seen you play like you did tonight. Seven touchdowns?

S: (chuckles)

G: Where did that come from?

S: Everything about the game made sense tonight. Hmm. Something clicked. And, uh, pops was with me out on that field.

G: And those eight coaches that came to see you play? They all asked for a visit. Not all at once, of course. Heh!

S: (sighs) Wow. (chuckles)

G: God has a plan for you. I love you.

S: I love you, too, Mom.

Laura: Hey.

Simone: Did you hear the good news? The doctor said there'll be no long-term damage.

Jordan: Yeah. Yeah, he told me.

Billy: You're gonna be all right, buddy.

L: You're gonna be better than ever.

Olivia: And back to annoying me.

L: (chuckles)

B: Hey, what's goin' on?

J: Um, well, the doctor told me...he doesn't think I'll be able to play football again this year. Dad, it's my-it's my senior year. There goes my entire future.

All American, 3x19 – Surviving the Times (7/19/2021) (Monday)

36:40 – 38:42

Jordan: I'll see you out there.

Asher: Yes, sir.

Asher's Dad: Asher.

A: Dad, what are you doing here?

A's D: You can't play in the game, son.

A: Heh! What? No, you heard the doctor. There's no fracture. My ribs are just a little sore. I'm playing.

Coach Montes: What's going on?

A: My dad's telling me I can't play in the game. Dad, tell her what the doctor told us. My ribs are fine.

A's D: It's not your ribs, Asher. It's your heart. The chest X-ray showed a probable condition. You have cardiomyopathy. It's a rare heart condition. It kills me to tell you this, but...you can't play football anymore.

A: (voice breaking) No, Dad. Coastal California. My full ride. They-they want me! They-they said they wanted me and-

A's D: I-I'm so sorry, son.

A: (crying loudly) (screaming)

39:40 – 41:54

Coop: What's up, Mo? Surprised to see me? I should be in jail, right? You really trusted your whole 'planting drugs on my tour bus' with Andre? I been knowing that dude a long time, and he got the worst poker face in history. I wouldn't have got him to tell. He ain't one to be doing that. Oh, and by the way, I unloaded all them drugs before we even left town. So...you lost, Mo.

Mo: You sure about that?

C: You're gonna shoot me now? Right here? Look, I-I know you upset about Tyrone.

Mo: Don't say my brother's name. You took him from me. You took him from our family.

C: And this gonna bring him back? When you've done so much good in this community, why throw all that away for this? That ain't you no more. We both know that. This is the hurt and the pain talking. I get it. But this need for revenge ain't gonna do nothing but eat you up inside and destroy your life. I had to learn that the hard way, by avenging Shawn. I wish I would've let that go. (voice cracks) Don't make the same mistake as me.

Mo: (sighs)

C: We good now?

(Two gunshots)

Mo: (groaning)

C: Preach!

Preach: No, no, no, no, no, no, no, no, no, no, Coop. Coop, no! No, no, no, no, no. (crying)

No.

Supergirl, 1x06 – Red Faced (11/30/2015) (Monday)

1 – 9:47 – 10:51

Kara: So, apparently, I'm fighting a robot tomorrow.

Winn: Robot? Wait, what kind of robot are we talking, like a C-3PO? Terminator?

Roomba?

James: DEO testing out a new toy?

K: Military, actually...uh, General Lane asked for my help. Even Lucy was there.

W: Whoa! She didn't recognize you, did she?

K: Nope! No.

J: So that is what her father is really doing here. Kara, you can say no to this.

K: I can't. I have to show her...him, that I can be a team player. That my cousin and I can be trusted.

W: Wait, does the robot fight mean that game night's canceled?

K: No! No! Game night is the last shred of normalcy that remains in our crime stopping, alien hunting, DEO hacking lives. Game night survives. It has to.

J: OK, um, Lucy and I'll see you there.

W: You, um, you-you invited Lucy?

K: He asked.

W: Huh.

K: It'll be fun.

W: It will not be fun.

2 – 18:00 – 19:19

Cat: Kerrah! Kerrah! Kerrah!

Kara: Yes, yes, I'm here!

C: Finally! I have been screaming your name over and over for the past minute and a half. Ninety seconds I have been boiling alive in my office. Ninety seconds, each one of which, if amortized to reflect my earnings, is worth more than your yearly salary. One second of my time is 90 times more valuable than your pointless, sad, pathetic-

K: Don't talk to me like that! Please! I work so hard for you! I don't ask questions, I don't complain, and all you do is yell at me and tell me I'm not good enough. And it's mean!

Why are you so mean? Oh, my God! I'm...I'm so sorry. I didn't mean that. I don't know what happened. I just snapped.

C: (shushing) Forward the phones. We're going.

K: Where are we going?

C: Chop chop.

3 – 21:37 – 25:00

Sam Lane: I was surprised to hear that you and Lucy were back together.

James: Surprised or disappointed? General, I know what you're really doing in National City. Red Tornado.

SL: My daughter would never divulge classified military information to a civilian, not even her boyfriend. Which means you're in contact with Supergirl.

J: First of all, you don't like me because I'm friends with Superman, and now because I *know* Supergirl?

SL: That is not why I don't want you seeing Lucy.

J: Then what is it?

SL: You're not good enough for her.

J: Excuse me?

SL: Jimmy, I love my daughter. She's my little girl, and I will always look out for her.

She has a bright future. And I do not want to see her miss the incredible heights she is capable of because she's invested too much time and energy in a glorified paparazzo. You ally yourself with people you think are special. But that doesn't make you special. And I think you know that.

Lucy: Everything good?

SL: Let's order.

Cat: Um...here's the thing, Kerrah, everybody gets angry. Everybody. And there is no pill that will eradicate this particular emotion. I know this because if there were such a pill, I would be popping those babies like Pez.

Kara: Miss Grant, uh...I'm so sorry. I'm...really sorry about before-

C: You apologize too much, which is a separate, although not unrelated, problem. No, this is about work. And anger. Whatever you do, you *cannot* get angry at work.

Especially when you're a girl.

K: Oh, thank you. I'm actually still working on my first one.

C: Mmm. Did you want another one? When I was working at the *Daily Planet*, Perry White picked up a chair and he threw it out of the window, because somebody missed a deadline. And no, he did not open the window first. If I had thrown a chair, or, my God, if I had thrown a napkin, it would have been all over the papers. It would have been professional and cultural suicide.

K: Then what do you do?

C: Well, you need to find a release. You need to...take up some boxing or start screaming at your housekeeper. But the real key Kerrah, is that you need to figure out what's really bothering you. For example, I am so furious with my mother, so I took it out on you. And you're so mad at me, but...and this is the important bit, you weren't really mad at me.

K: Actually, I kind of was.

C: No. Uh-uh. You were really mad, at something else. And you need to find, find that anger behind the anger. And you need to figure out what is really making you mad.

4 – 28:54 – 33:34

Alex: Maxwell Lord just called. Said he saw you on the news fighting Red Tornado. He wants to talk to me.

Maxwell Lord: Agent Danvers. You look beautiful. You want my help? I wanna know who I'm working with. Please.

A: I am just someone trying to help you.

ML: We have that in common.

A: You seem to only help people if it helps you.

ML: I've seen what happens to the selfless.

A: Your parents?

ML: It cost them their lives.

A: My father died on the job. I don't know why I just told you that.

ML: My condolences. What did he do?

A: What I do.

ML: How did he die?

A: I don't know. I'm trying to find out.

ML: The android isn't acting alone.

A: What?

ML: The arm you showed me today. It's beautiful but in a rudimentary sense, a drone.

With an incredibly advanced GPS system.

A: What are you saying?

ML: You're looking for Frankenstein's monster. You should be looking for Dr. Frankenstein.

A: Morrow is still controlling it.

ML: (clicks tongue)

A: Thank you.

ML: Any time. Alex.

James: Wow! I thought Rocky Balboa practicing on dead cows was cool.

Kara: Well, I can't exactly join a kickboxing class.

J: You know, I never really noticed Clark having to get his rage on.

K: 'Cause he's a man. Girls are taught to smile and keep it on the inside.

J: Well, it's not like black men are encouraged to be angry in public.

K: Well, then this will work for both of us. Um...OK. So...say what you're mad about and then let the fists fly.

J: OK. I can't stand Lucy's dad.

K: I can't stand him either.

J: I hate how he gets involved in our relationship, and I am *not* holding Lucy back.

K: I can't stand the way Cat treats me.

J: And I really cannot stand how he talks about your cousin!

K: I hate how my emotions get the best of me. And I hate how my sister doesn't know what happened to her father. And I hate how I'm never gonna get to have a normal life!
(grunting)

J: Kara...?

K: Oh, my God...Cat was right. There is anger behind the anger.

J: Are there like extra emotions that I don't know about it on Krypton?

K: No, no, I thought...I thought I was mad seeing you...seeing you and Lucy makes me think that I'm never gonna have what you two have. Someone who knows everything about me. My perfect partner at a game night.

J: Kara, you'll find someone-

K: Growing up on Earth, I never felt normal. And I always thought that if I started to use my powers, my life would make sense. But I'm realizing that...being myself doesn't make me feel more normal. And it never will. Because my normal life, ended the second my parents put me on that ship. And that makes me...so...mad.

5 – 33:58 – 34:09

J'onn: Think you can keep your cool this time?

Kara: I'm not afraid of my anger anymore. I can use it. Channel it to work for me, not against me.

6 – 37:29 – 39:49

Kara: You did it. It's still going. It's still going.

J'onn: Agent Danvers.

Alex: No commands are being transmitted to the android. Kara, it's become sentient.

K: (grunting) (screaming) (As Kara exerts her heat vision in an expression of rage, she releases all her pent-up anger at the loss of her home planet, her parents, and her whole civilization.)

(Red Tornado explodes)

J: Supergirl, are you OK?

K: I'm here. I'm...I'm OK... (panting) It's over.

Sam Lane: I have a car waiting to take us to the airport, Lucy. We have a flight back to Metropolis at 1900 hours.

Lucy: No more orders, Dad. I'm not coming with you. I'm not working for you anymore.

I'm resigning my commission. I know you think James is somehow holding me back. But it's not true. He's fighting for the same things, I am. We are on the same team. That's why I'm staying.

SL: I hope that one day when you realize what a terrible mistake you've made, it won't be too late.

7 – 41:26 – 43:16

Cat's Mother: There she is! My car was supposed to be here half an hour ago.

Kara: Oh! I...I didn't realize I was getting you one.

C's M: How else am I supposed to get to the airport? Honestly, Kitty, is this creature of yours some sort of unpaid intern? How do you justify paying a salary to such an unreliable person?

Cat: First of all, I don't pay her very much. And second, you don't get to talk to her that way.

C's M: Excuse me?

C: I understand, mother, that you have always been threatened by my success and you try to elevate yourself by denigrating me. Which is fine. But you are not allowed to do the same thing to my assistant who, by the way, is excellent at her job.

C's M: I think...I'll use the ladies before I go.

C: (sighs)

K: Thank you for saying I'm excellent at my job. It made me feel normal.

C: It was just for effect. Get me Advil.

K: Here.

C: Thank you.

K: Would you like me to call your mother a car?

C: She can take her broom.

(Glass cracking) (both gasping)

K: Sorry, that was my fault.

C: Be careful, be careful you might cut yourself.

K: It's fine, it's fine.

C: Oh! I told you to be careful. Are you all right?

K: I'm bleeding.

Supergirl, 1x13 – For the Girl Who Has Everything (2/8/2016) (Monday)

8 – 0:56 – 1:02

Kara: My parents passed away when I was 13. It's always been hard for me to feel normal, like I'm where I'm supposed to be.

9 – 1:12 – 2:30

Kelex: How are you feeling, Kara? Reflexes are normal.

Kara: What are you?

Kelex: I am Kelex, your medical attendant.

Kara: Where am I?

Kelex: Your confusion will abate as your temperature stabilizes. Would you care to dress?

Kara: This was my mother's tunic. She used to wear it when she would put me to bed at night. Where did you get this?

Alura: I gave it to you.

Kara: Mom? How could you be here?

A: I stayed home every day while you recovered from the Argo fever.

Kara: This can't be real. You died with the rest of Krypton.

A: Oh, sweet Kara...you must have had terrible hallucinations from the fever. But it's over now. You're awake. You're safe. You're home.

Kara: I'm on Krypton.

10 – 6:48 – 8:09

Kara: This can't be happening. I have to get out of here. (Labored breathing)

Alura: Kara, Kara please calm down.

K: I don't have my powers. Whatever's behind this is mimicking the effects of Krypton's sun.

A: We are on Krypton.

K: What? No, someone is manipulating me by using my memories against me. Do you see that? I made it for my father when I was eight. I even remember getting upset I couldn't get the wings right.

A: And then he told you it was perfect. And that he loved it, and you, with all his heart.

K: He made me feel so proud. And so happy. Like he always did.

A: See? You do remember.

K: But I also remember saying goodbye to you on that launch bay. And promising to take care of Clark...Kal-El. And hugging you so tight. Never wanting to let go. I've fantasized about all of this every day since I left. I don't know how this is happening, but I'm going to find out. And when I do, I'm going home.

11 – 13:04 – 16:54

Alex: That creature wasn't a prisoner on Fort Rozz. But do you have a planet of origin? Is it sentient?

Alura: I am sorry. I do not have sufficient information regarding this species.

Alex: Kara is in trouble. And nothing I am doing is working.

Alura: I do not have sufficient data regarding this species-

Alex: Damn it! Kara is relying on me! She has always relied on me...ever since you sent her here. I'm sure you had hoped that she would find people that would take care of her. Who would love her like she was their own. I did. I only wish I had been a better sister to her when she first got here. I can't...I can't even imagine it now. (voice breaking) I used

to resent her for coming into my home. For following me around at school. Some strange girl who didn't know how to fit in. For embarrassing me in front of my friends. But all Kara wanted was a family. And that's what she is to me. She is my sister. And she needs me now more than ever. So please. Tell me how to help my little sister!

Alura: I do not have sufficient information regarding this species.

Kara: I don't understand. Something has to be causing this.

Alura: Kara, nothing is wrong. I told you. You're safe at home.

K: This is not my home. My home is back on...back on...Earth!

A: Earth is thousands of light years away. And why would I ever send you to that primitive planet?

K: (labored breathing)

Zor-El: Kara.

K: Father? No. No, this is...cannot be real. This is not real. This is not real.

Zor-El: It's the fever again.

K: I remember playing right there. And I made this crack when I tripped chasing after Aunt Astra.

Astra: Yet, even after you fell, you got right back up again. Nothing can keep you down.

K: You did this to me! You, you did this to me! No! I understand now. You and Non are behind this.

Zor-El: Non? But he was banished to the Phantom Zone ages ago. No, I fought both of you days ago back on...um...why can't I remember?

Alura: All nightmares end the longer we are awake.

K: No, wait...I still...I feel it. I have glimpses of...flying.

Astra: We only fly in our dreams, Kara.

K: I have friends there who need me. Family...

Kal-El: Kara.

K: Kal-El.

Kal-El: Do you remember how to open it?

K: (chuckling)

Kal-El: Look, Kara. There's Krypton. Isn't it beautiful?

K: It's so beautiful.

12 – 24:58 – 26:02

Alura: Kara was a natural in court today. Kal-El, you would've been so proud of your cousin.

Zor-El: I noticed your mother and I were not the only ones who came to watch you today.

Alura: Del-Or seems like a very nice young man.

Zor-El: Boy. And yes, I like him very much.

K: (chuckles)

Zor-El: Clearly, Kara does, too, or she would not be spending so much of her free time with him.

K: Father! (laughing)

Alex: Kara. Kara...

K: Who are you?

Alex: It's me. Alex. Your sister.

K: I have no sister.

Alex: Kara, you're suffering from the effects of a creature called the Black Mercy. It's created this illusion to incapacitate you back on Earth.

K: Earth?

Alex: It's where you've been for the past 12 years. I've come to take you home.

K: I am home. (Kara knocks Alex out with a sculpture.)

13 – 26:13 – 30:46

J'onn: We're losing her. Pull her out now!

Maxwell Lord: Sorry, Supergirl. Guess it just wasn't your day.

James: I can't let you do that.

J'onn: Olsen. Get out of his way.

James: If we pull her out now, we lose Kara!

Kara: We're safe, Kal. I'm here.

ML: Anyone have some popcorn?

James: Director Henshaw, I know you're worried about Alex, but I'm begging you, give her some more time!

J'onn: I am the one responsible for her safety. This is on my head, Olsen!

James: Well, she asked me to stop you.

J'onn: What?

James: She knew that you would react this way if things went bad. So, she came to me because she wants to save Kara.

J'onn: You think I don't want that? I want them both back. More than anything.

James: I know you do. And I can also see that Alex is more than just one of your agents. She's family. And you want to protect her at all costs. I get that. But if you pull her out

before she has a chance to save her sister, she will never look at you the same way again.

You know that.

J'onn: I can't lose her.

James: And you won't. 'Cause Alex is a lot like Supergirl. She always finds a way. You just have to trust her.

Alura: The High Council has rendered our verdict on the alien spy. We impose the maximum penalty. Banishment to the Phantom Zone.

Alex: Kara, if they take me away, you and I will be trapped here until the Black Mercy kills us.

Zor-El: Do not listen to her. Once she is gone, we'll be happy. Like we were before she came here.

Alex: Why do you think they're trying to silence me? It's because they're afraid of what I have to say!

Alura: She's trying to confuse you with lies.

Alex: No! I am trying to remind you of the truth. Life isn't perfect. I know it can be hard and it can be lonely. Especially for you. You have sacrificed and you have lost so much. I wish you could've had a life with your family. But even if you did, Kara, it wouldn't be this. Because this isn't real. And deep down, Kara. Deep down, you know it. I can't promise you a life without pain and loss because pain is a part of life. It's what makes us who we are. It is what makes you a hero. You fight every day to keep people from struggling like you have. I know you can remember, please...if you try, please...please try, Kara. Because Earth needs Supergirl.

K: Supergirl.

Alex: Yes, remember that life. With James and Winn and Hank. Your friends need you. And I need my sister! Please! (sobbing) Kara, I can't choose this for you. You have to choose it yourself. Please come back to us, Kara. Please.

K: I wish...I want so much for all of this to be true. To stay here with you. But this isn't real.

Kal-El: No. No!

K: You taught me to be so strong. And I am. Thank you. Krypton will be in my heart forever. But Alex is right...my sister is right. I have to go. I love you.

Alura: Oh, Kara...we will never let you leave.

K: Alex!

Alex: I got you. I got you.

14 – 31:23 – 32:17

Winn: Hey. Hey. Hey. Kara. It's OK, wait, wait. It's OK. Hey, hey, we're here. We're here. Hey, we're here. We're here. I got you.

James: You OK?

Maxwell Lord: That was one messed up daffodil.

J: Kara, are you OK?

Kara: Who did this to me?

Alex: Non.

K: Where is he?

15 – 33:32 – 34:19

Kara: Do you have any idea what you did to me? You made me lose them again! (grunts)
My parents! My whole world! (grunting)

Non: (groaning)

K: And you think that I'm gonna let you take this world away from me, too? You think I'm gonna let you hurt them like you hurt me? Never!

16 – 35:20 – 36:13

Astra: I thought all of your kind were dead.

J'onn: I am the last. Earth is my home now. And I will not let you take it from me.

Non: You stupid girl. Have you any idea what you're doing?

Kara: Yes, I'm stopping you.

N: Your mother believed she could, but she failed.

K: I won't. Because I've known pain. But I've also known love. And the people here are my family. I may have been born on Krypton, but I choose Earth. And I will protect it until my last breath.

N: You have the hubris of the great House of El, which blinds you to the truth. Humanity is a disease. Myriad is the cure.

17 – 37:00 – 39:12

Non: You are getting better, Kara Zor-El. But I will not be dying today.

Alex: Kara, get over here now. It's Astra.

Kara: What happened?

A: There was a fight.

J'onn: I killed her. I'm sorry, but I could see no other way.

A: Kara, she doesn't have long.

Astra: Hello, little one. I'm so happy to see your sister was able to bring you back.

K: Astra, I have to tell you, when I was under the Black Mercy, you were there.

Astra: As your enemy.

K: (sobbing) As my family.

Astra: Kara...Kara, listen to me. Non cannot be stopped. If you stand in his way, he will kill you and those you love.

K: He said something about, um, Myriad. Tell me, tell me what it is before it's too late. Please.

Astra: It already is, little one.

K: (crying)

Alex: Kara...Kara, we have to go. Now. Now!

J: Go!

18 – 40:00 – 43:15

Alex: (sighs) Beta and Delta squadrons never reported in. I'm guessing after what happened to Astra, they never will.

J'onn: This isn't your fault, Alex. Astra was a righteous kill.

A: That doesn't make this any easier.

J: You made the hard choice. It's what soldiers do. How's your sister holding up?

A: Astra may have been Kara's enemy on the battlefield, but she was also family. She's taking it hard.

J: Yeah, I knew she would. She never stopped believing Astra could be saved. That's the difference between soldiers and heroes.

A: Sir. Why did you lie to Kara?

J: Because you're Supergirl's hero. And I don't want her to see you as anything other than that.

Kara: Oh, you guys, you did not have to do this.

Winn: Like, seriously, we didn't? I thought this was mandatory.

(Group laughs)

K: Hey, um...we need to talk about that 'perfect fantasy world' I was in...

James: Kara, we don't need to discuss-

K: I want to tell you guys why I imagined myself on Krypton. It's not because I hate it here. It's because the past few weeks I've been feeling lost and...like I did when I first came to Earth. So, I started fantasizing about the same things I used to back then. I chose to come back because I realized I belong here with you. My family. I guess it's true.

There's no place like home.

(Group chuckling)

J: Aw.

W: That's right. You just quoted a movie. Danvers, this is like a whole new level in our friendship here. 'Cause we are friends.

K: Yeah. Yeah, the best.

A: Aw...

W: Give it up.

J: Well, I didn't know if it was a pot sticker night...or ice cream. So, guess what? I got both.

K: They're my favorite.

J: I know. I know what you like.

A: Kara, there's, um...there's something that you should know.

K: Yeah, sure. What is it?

A: Hank tried to cover for you at work while you were gone.

K: Whoa... (exhales) I'm guessing that did not go well.

A: Well, that would be a solid guess.

W: Oh, no. Not by any metric. No.

J: (splutters) Let's take the CatCo talk for tomorrow. OK? It's time to eat. And plus...I got a little bit of this.

A: Yes!

K: That's no fun. You know I can't get drunk.

J: It is fun be 'cause we can.

A: Uh, and we will.

Supergirl, 2x08 – Medusa (11/28/2016) (Monday)

19 – 28:05 – 30:00

Mon-El: Hey.

Kara: Hey.

M: Did you learn a new power where you can duplicate yourself? Because I'm seeing two of you and it's really cool.

K: No. (laughs) No, sorry. No new powers. Just...I think the double vision is all you.

M: Oh, so I have a new power?

K: Yeah.

M: Your Earth mother, Eliza, she thinks I'm dying. I might not have your hearing, but mine's pretty good.

K: She's gonna find a cure.

M: It's OK. I've, uh...I've cheated death more times than anyone should.

K: It's not OK, you shouldn't be dying. The only reason you are dying is because of my family.

M: Eliza did her best.

K: No. Not her. My birth father created Medusa. He's the reason you are in so much pain, and he's the reason that I can't do anything about it. (sighs)

M: You know, you look beautiful, with the weight of all these worlds on your shoulders.

K: You don't have to make me feel better.

(Mon-El kisses Kara.)

M: Yeah. Absolutely beautiful.

Supergirl, 2x22 – Nevertheless, She Persisted (5/22/2017) (Monday)

20 – 32:10 – 33:37

Clark: I have to get home.

Kara: I know.

C: You OK?

K: Of course. I did the right thing.

C: I think it goes far beyond 'the right thing.' I couldn't have done it, Kara.

K: You don't have to try to make me feel better.

C: I'm not. I'm humbled by you. I'd like to think that if it came down to a choice between...Lois and the world, but...I don't think I could. You are so much stronger than me. Stronger than I ever will be.

K: Thank you. Say 'hi' to Lois for me.

Supergirl, 3x01 – Girl of Steel (10/9/2017) (Monday)

21 – 0:07 – 2:23

(Kara walks through a field on Krypton and is embraced by Mon-El. She walks with him through the field and finds her mother further down the path. She embraces her as well, content in her dreamworld. It is revealed that Kara is simply daydreaming while floating above the city at night, she hears distant sirens, horns honking, indistinct chatter, and dogs barking as she meditates above National City. She races off to help her sister and the police once she hears police sirens wailing.)

22 – 3:57 – 4:13

Child: Supergirl, you're the best! (Instead of talking to this child as she normally would, Kara abruptly flies off.)

Maggie: Doesn't even stop for autographs anymore.

23 – 5:17 – 6:07

Alex: Hey, uh...so, tomorrow Maggie and I are gonna go do the tasting for the wedding. Three hours of hors d'oeuvres and nothing but hors d'oeuvres. There's pot stickers, oyster shooters, pigs in blankets. Did I mention the pot stickers? (chuckles) Do you wanna...?

Kara: Uh if I'm not busy, sure.

A: Well, we're all gonna meet at the bar beforehand, too. So, if you want to-

K: I'll try.

Winn: I mean, I thought it was bad when she skipped pizza night. But skipping free apps. I mean, come on. These are like the beginning of the dark days.

J'onn: Hey, come on. Grief doesn't have a deadline.

W: Look, I know. But, I mean, she goes from being little miss sunshine to, well, Alex, basically.

A: What? I'm not like that.

J: Oh, come on, Alex. Your unrelenting seriousness is one of your best qualities.

A: I'm not like that. I'm not.

24 – 7:35 – 9:04

Lena: Your development would level the whole area. Force people from their homes, just to build high-rises for the wealthy.

Edge: Lena...are you spouting the CatCo company line? Really? Ah...I guess I shouldn't be surprised, considering all the good press they've been giving you lately.

James: She's earned that good press by donating millions of dollars to the rebuilding efforts.

E: Hmm...that's funny because I...I thought it was restitution for what her brother did. Or was it her mother? Or was it Lena? Seeing as how she's the one who brought the aliens here in the first place. A little bit of business advice, Lena...guilt is not a good business strategy.

L: No?

E: No.

L: Neither is exploitation.

E: I just want a fair hearing, that's all. I hate to think that any of you here were unfair.

Hmm? Now...my people have put together a tremendous spread, just in the office next door. Why don't we all adjourn over there and take a sample of that? Mr. Olsen, you're welcome to join us as well. You know, we can disagree, but still break bread together.

L: You know, Edge, you are not as powerful as you think you are.

E: Oh, no? Then what are we doing in my office?

25 – 10:28 – 11:02

James: Kara...hey, are you sure that you're OK to write this or is this going to bring up some old stuff?

Kara: I said I was.

J: OK. Well, I'm here if you wanna talk or grab a drink-

K: Do you want me to write the article or grab a drink?

J: OK. Listen, I'm on your side. OK? Look, I know more than anybody, how much ass Supergirl has been kicking lately.

K: Well, that's my job.

Edge: There's still more I can do. And touch people's lives.

J: What's this blowhard up to now?

E: In that vein, I'd like to announce a bold new direction for my company. I'm buying CatCo.

26 – 11:14 – 12:49

Edge: In the last few years the press in this town has swung wildly to one side.

Lena: Hey. I hate that sentient bottle of cheap cologne. Did you know?

Kara: No. James was blindsided too. He thinks it's his fault for getting in Edge's face.

L: Only he would spend that kind of money on a grudge. Do you think the shareholders will listen to Cat?

K: Uh, well, Cat had to put her shares in a blind trust when she became press secretary.

But I did some digging...Edge has been quietly buying up shares until today, when he put a tender offer to the majority shareholders.

L: Hey! No more free press.

K: You've invested in his portfolio though. So, I figured if you could talk to him, you might be able to be persuasive.

L: Edge doesn't respect any opinions that aren't his own. 'Specially not a woman's.

K: Lena...you helped Supergirl save the world. How hard could one stubborn sexist be?

L: All right, I'll see what I can do.

K: Thanks.

L: Hey, uh...I mean, I miss you. Is everything OK? 'Cause I keep trying to make plans and you keep ditching.

K: I've just been busy.

L: Right, um...I also just...I wanted to say I was sorry for the part I played in what happened to Mon-El. And that, I'm here for you if you still want that.

K: No, you did what you had to do. And that was Supergirl's call anyway, not yours.

Reporter: ...Breaking news this morning. There are reports of a burglary in Old Town. We'll bring you the latest-

K: I should get going.

L: Yeah, uh...brunch, soon?

27 – 16:34 – 18:07

Kara: What's wrong? Why'd you use the signal watch?

James: You didn't get that article in.

K: You beeped me for a deadline? That watch is for emergencies only.

J: I know what the watch is for, but this feels like an emergency. I'm worried about you,

Kara. And, at a certain point of time, I have to be your boss.

K: No, don't ever, ever do that again.

J: What? Ask you to do your job?

K: I am doing my job.

J: No, Supergirl is doing her job. Kara Danvers has been completely off the radar.

K: Oh, I'm sorry, James. I've been a little busy. You know, the world's not gonna save itself.

J: But you still have a life. OK? You still have a job as a reporter. And that life makes you, you.

K: No, what makes me, me is Supergirl. That's who I am at my core. And you're one to talk, Guardian.

J: OK. Guardian means a lot to me. But so does James Olsen. And he runs CatCo. And that job's important.

K: (sighs) You know something...if I'm expected to put Supergirl on hold just to write this article for you, then maybe being a reporter isn't a good idea.

J: What are you saying?

K: I'm saying I have important things to do. But not here at CatCo. Not as a reporter. Not as Kara Danvers.

J: Kara, don't do this.

K: I quit.

J: Kara...

28 – 19:33 – 20:46

Edge: Lena, twice in my office in as many days. People are gonna start talking.

Lena: Morgan, you have all of the charisma of a Michael Douglas movie from the '90s.

E: You didn't come all this way just to flatter me, did you?

L: I came because I have a proposition.

E: Ooh, good. I do like propositions.

L: Now, you know I don't agree with your waterfront development. But you are still the best developer in National City.

E: Let me get you a drink before that compliment leaves a bad taste in your mouth.

L: Your work is why I have invested in your portfolio and why I intend to invest more.

E: Let me guess...you want me to stay away from CatCo?

L: Oh, come on, Morgan. CatCo isn't good business for you, and you know it. There's a city out there that needs to be rebuilt. That's what you're good at, focus on that.

E: You know, you can take the Luthor logo off your name, but people still aren't gonna trust you. And that's a really easy sentiment to reinforce once I have CatCo's editorial under my control. People love to believe what they read.

L: Using CatCo to defame your enemies and promote your own agenda. That's despicable.

E: Oh, no. That's good business.

L: I'll see myself out.

29 – 21:00 – 24:58

Kara: Oh, good. What's the update on Bloodsport? Do we know what he stole from the military base?

Alex: You quit?

K: James has been making the rounds.

A: He's worried about you. I'm extremely worried about you. Since when do you quit?

K: CatCo isn't the point for me anymore.

A: You spent years working your way up to be a reporter.

K: And it was a waste of time.

A: I would love to see you tell Cat Grant that.

K: Cat moved on. Why can't I?

A: OK. This is done. I am done walking on eggshells. OK, we all are. I've kept my distance. I have given you time to grieve, without prodding, without making you talk about Mon-El-

K: There's nothing to talk about.

A: Without forcing you to go to game nights or come to the bar.

K: There was a burglary.

A: There's always a burglary! But I have let it slide. Your pity party has gone uninterrupted.

K: My...my pity party?

A: Who are you right now? Kara Danvers doesn't quit.

K: She quits the things that aren't important.

A: CatCo is important! You help people there.

K: Not like Supergirl does.

A: Kara Danvers-

K: Kara Danvers sucks right now! Supergirl is great. Supergirl saved the world. So, if I could choose to be her, why would I ever choose to be the sad girl whose boyfriend is gone? I don't like that girl, Alex.

A: I know it hurts-

K: No. No, you don't know anything. You've never had to make a decision like this.

A: OK, then tell me what it feels like. Please, just let...let me help. Let me help you get over him.

K: Get over him?

A: That's... (sighs)

K: He didn't dump me. I sent him away. And for all I know he's...

A: What?

K: It doesn't matter.

A: You're not letting yourself feel anything. You're just bottling it up inside, and you are making bad decisions. And I'm worried-

A: If it were Maggie, what would you be doing? If the woman you are about to marry was gone forever, what would you be doing?

A: I-I...

K: You'd be at the bar every night. You'd be a wreck at work. You'd be broken.

A: I would. I would be. And it's OK if you are.

K: I'm not. That's what humans do. And I'm better than that. Clark said it himself. The decision I made; he couldn't have made that sacrifice. But me, I couldn't have lived with myself if I hadn't. I will *always* make the decision I made. I am not a human. I tried to be. But I'm not. Kara Danvers was a mistake. So, if you have an update about work, I'd love to hear it. Otherwise, um...

A: Bloodsport has the capability to cloak a nuke. We're thinking that he's gonna hit the statue unveiling at the waterfront. J'onn wants everyone there.

K: I'll be there.

A: Yeah. Kara Danvers is my *favorite* person. She saved me more times than Supergirl ever could. So, just think about that while you're trying to get rid of her.

30 – 25:10 – 26:48

Kara: No sign of Bloodsport.

J'onn: It's quiet up here. You know, I rarely flew on Mars. It was for battle, not pleasure. When I first came to Earth, I spent hours up in the sky. It's the only place I could feel empty.

K: Well, that's not what I'm doing up here.

J: Forgive me for saying, but you seem to be courting emptiness of late. And that's not you.

K: I tried to be Kara Danvers for 15 years. But I'm not supposed to be her. I'm not supposed to be human.

J: But you have a human heart now. It aches. It scars. But keeps on beating. If you try and cut it out, you will lose something essential.

K: I can't help people if I'm broken.

J: You are *not* broken. You're the strongest person I know. You saved me, remember? You taught me that my loss made me stronger. That was Kara Danvers, not Supergirl.

K: Do you still dream about them? Your family?

J: Sometimes.

K: Past couple of months, when I dream, I see...I see Mon-El with my mom. Uh...we should keep our eyes on the sky right now.

31 – 28:50 – 29:52

Announcer: Ladies and gentlemen of National City, please welcome the chairwoman and CEO of L-Corp, Lena Luthor.

Lena: Now, I know you all didn't come here to see me. So, I'll start with the good stuff, and then I'll say just a few very brief words. My fellow citizens of National City, *The Girl of Steel* [2017].

J'onn: There you are.

L: I am so honored to be able to present this statue of our hometown hero. Some of you must be thinking, I know. It's a cold day in hell, a Luthor praising a Kryptonian. But ever since I came here, she has been an inspiration to me. She's been a mentor, and most importantly, she's been a friend. (Lena's words make Kara genuinely smile for the first time in months.)

J: Now would be a good time for you to get down there and join the crowd.

32 – 35:19 – 37:50

Kara: (knocking on door)

Lena: Come in...oh, hey. Hey, I was just about to call you.

K: I should've called. I heard about the attack at the unveiling.

L: Oh, no. I'm fine. Supergirl got her man. And now, we have to discuss ours. I spoke to Edge-

K: Please tell me you convinced him not to buy CatCo.

L: Well, you can't convince a bully like that of anything.

K: So, what, CatCo's gone?

L: No. I bought it.

K: You're kidding...are you kidding?

L: (chuckles) Pretty badass right? I'm just trying in my own small way to be more like Supergirl.

K: Oh, Lena...!

L: And I was hoping maybe you could break the story.

K: Oh, uh...I actually quit.

L: Well, then un-quit. I can't do this without you. I literally know nothing about running a media empire.

K: Neither do I.

L: Well, you know more than I do. You've studied under Cat and...I mean, I trust you.

How often do you get to work with your best friend?

Edge: You're more of a lunatic than your brother is.

K: Excuse me?!

E: I could ruin you.

L: You are dangerously close to being thrown out by security.

K: Yeah, you know what? I'm gonna go and let you handle this.

E: You are gonna regret, so regret, the day you screwed me. I sure hope you enjoyed yourself. Because now you have all of my attention.

L: Oh, Edge, like every woman who's ever had all of your attention, I couldn't care less.

K: Ms. Luthor...you finished with him?

L: He's all yours.

E: What do you think you're gonna do?

K: The attack on the waterfront...I know it was you. To clear the way for your development. You're the only person who had anything to gain from it.

E: Yeah, well...you can't prove anything.

K: Not yet. But I see you Edge. National City is my town. And now you've got all my attention.

E: Hey! You can't just leave me here!

33 – 40:00 – 41:33

Kara is going through her and Mon-El's old things and throwing out items she no longer wants. She comes across an album of photos taken of the two of them in a photo booth on a date during happier times.

Kara: Wake up. (sighs) texts Lena, 'See ya tomorrow, boss.'

Lena responds with a heart emoji, which makes Kara smile.

After months away from her friends due to her own depression and grief, Kara rejoins her friends at the alien bar for drinks.

Supergirl, 3x02 – Triggers (10/16/2017) (Monday)

34 – 3:20 – 5:41

Eve: Ms. Luthor, it's so nice to see you.

Lena: Eve Teschmacher, right?

E: Sorry, I'm a huge admirer of yours.

L: Thank you, Eve.

E: Oh, uh, can I get you a coffee? You take it black, right? I'm not stalking you. I e-mailed your assistant at L-Corp about all your favorite things. I hate salmon, too.

L: Well, thank you, yes, a coffee would be lovely.

E: Great.

L: Oh, Eve, why don't you just use this elevator? It'll go straight to the ground floor.

E: Oh, no, only the boss can use it.

L: That's just silly. Anybody who needs it should be able to use it.

E: All right.

James: Ms. Luthor. I didn't know you'd be here this morning.

L: Yeah, I was able to get things in line over at L-Corp.

J: That's good. I wanna say thanks again for saving CatCo. And we should really figure out a way to get you up to speed on what's happening here. I was thinking weekly meetings or...

L: There's no need. I'll be here every day.

J: Every day?

L: Yeah, I've set things up at L-Corp, so I'll be able to dedicate my energies to learning the ins and outs of how things work at CatCo.

J: OK.

L: You seem surprised by this.

J: Yeah...yeah.

Kara: Lena, welcome to CatCo.

L: You didn't have to do that.

K: It's a Danvers' family tradition. First day of school you get a planner.

L: Well, it's lovely. In the Luthor house on the first day, we would hire a private investigator to make sure our teachers' credentials were up to date.

J: Kara, so, you knew that Ms. Luthor would be here today?

K: Yeah, she texted me this morning.

L: I should've communicated more clearly, Mr. Olsen. I am sorry. It won't happen again.

J: No, no, no. It's no...I mean I feel bad because we just...we're just not ready for a change in management. We don't even have an office for you, but I...

L: Oh, no, that's fine. I won't be needing an office. It's this new trend in CEOs, we like to roam free, ask questions, and hear unfiltered conversations. That way we can understand how things are working. It's much easier when you don't have a desk. And Kara, do you think you might be able to get me the dossier on the Edge investigation, please?

K: Uh, there's actually something I have to deal with. Can I get it for you later? Is that OK?

L: Sure, yeah.

K: Sorry.

J: Not a problem. Um...Ms. Luthor, I'd be happy to have someone else do that for you.

L: No, no, it's fine, I can get it.

35 – 7:41 – 10:33

Winn: Whoa, we got a silent alarm tripped at 25 and Cedar.

Kara: Looks like that's our new friend. I got you cornered.

Psi: Do you?

K: What did you do to them up there?

P: I only wanted to play. But they didn't want to play with me.

K: Well, you are not getting away with it.

P: Oh! You think you're the cat and I'm the bird. You got it backwards. You can join me.

Maybe then you'd be happy. You see, money equals happiness. More money more happiness.

K: Your priorities are seriously out of whack.

P: I know, right?

K: Put the bag down.

(Psi psychically attacks Kara, forcing her to feel like she is trapped in space, in turn triggering a claustrophobic panic attack.)

Maggie: Make sure they're OK. I'm gonna check the vault. Everyone out of the bank! Get out of here now! Hey, Kara, Kara, it's OK, it's OK.

W: OK, the scans of your vitals are coming up normal.

K: See, I told you, I am fine this is totally unnecessary.

M: None of the human victims remember what happened in there. Do you?

K: I don't know. I felt like the walls of the vaults were closing in on me, like I was suffocating.

Alex: Sounds like she made you feel claustrophobic.

K: Claustrophobia is a human problem.

A: You used to have episodes like that sometimes when you first came to Earth.

K: That was a long time ago.

K: We need to find out who she is and how we track her.

J'onn: Well, at the moment, you're our best clue.

A: What are you doing?

W: Hey, I thought you couldn't read Kryptonian minds.

J: I can't, but I can scan her mind for residual psychic activity.

W: Just remind me to get you a 'world's best boss' mug.

J: Well, she's definitely a psychic, but she's not like me. There are traces of a particular type of psionic interference in your mind, the type only used by metahumans.

W: OK, well, I'll start combing through the metahuman database.

J: In the meantime, I'll monitor potential targets for unusual activity.

K: If we locate her, I'll take her down.

A: It's not safe.

K: She caught me off guard last time. It's not gonna happen again.

36 – 12:07 – 13:01

James: Hey, how you doing?

Kara: I'm OK, I'm just running late.

J: For what?

K: Uh, Lena called a meeting for the newsroom.

J: She did?

K: Yeah, she didn't tell you?

J: No, she did not.

K: Huh.

Lena: Kara, there you are.

K: I am sorry, I tried to make it work, but it just...

J: Good meeting? Was it good?

L: Yeah, I was just going around to all the departments, giving them a little pep talk. I really missed you there.

K: Shoot. I...I have to take this.

L: Where is she going?

J: She's a reporter, she's doing her job. Now, did you think that I didn't wanna be there?

Is that why you didn't tell me?

L: Well, to be honest, I thought you would be too busy to act as my chaperone.

J: I don't wanna chaperone you. I don't consider myself a chaperone. I consider myself the person who's been running this company for a year.

L: All right, Mr. Olsen. I have a meeting with the advertising department in 20 minutes. I'll see you there.

J: See you in 19.

L: Twenty will be fine.

37 – 13:15 – 16:27

Psi: Trying to sneak up on a psychic?

Kara: Almost worked.

Alex: Supergirl, are you all right? Tell me there's something you can do.

J'onn: I can try and create a psychic shield to protect her mind from the attacks.

A: It'll work?

J: I don't know.

P: Someone else has come to play.

K: J'onn.

P: Your friend should be careful.

A: J'onn?

P: Just you and me now. Mind over matter.

K: What are you doing to me?

P: Fear is a powerful tool.

Alura: Kara. Kara. Kara. Kara, I love you.

K: Mom.

A: Kara, because of the Earth's yellow sun, you will have great powers on this planet. You will do extraordinary things.

(Kara is forced to relive the destruction of her planet by Psi, and the experience of being trapped in her pod, floating alone in the Phantom Zone.)

A: Supergirl. Supergirl!

K: I'm here. I'm here.

J: I'm sorry I couldn't hold her off. She's more powerful than any psychic I have ever encountered.

A: What happened this time?

K: It was the same as before.

38 – 17:05 – 18:44

Kara: I need to talk to you.

Winn: Ooh, this is very covert ops. What's up?

K: I know how she's doing it. I felt her this time. She's targeting people's fear.

W: How do you know that?

K: I saw my mother. I saw Krypton explode. I relived my last moments there. And then being stuck, floating through space for so long, knowing I could never have my life back.

Psi put me back in that pod. Completely trapped and alone. It was...it was so quiet.

Silence was the worst part. I felt completely cut off from everything and everyone I have ever known. We have to stop her, Winn.

W: You should tell J'onn and Alex.

K: No. They can't know. They'll just worry. You have to be the one to solve this, that's why I'm telling you. You're already altering the psychic dampeners, right? This'll help?

W: Yeah, I mean, knowing that it targets fear centers, sure.

K: Good. Hang on. It's Lena, I've got to go.

W: Hey, hey. I'm...I'm sorry that this is happening. If...

K: I'll be fine.

39 – 20:05 – 24:32

Kara: Oh, sorry.

Lena: No, no, it's fine. We can reschedule. We'll connect later, OK? Thanks. Kara. Kara, I was looking for you.

K: Yeah, I know. I got your message. What's up?

L: My contact at Morgan Edge's bank came through. I would like you to go interview him.

K: I can, but there's something I have to do first.

L: OK, other work stuff?

K: Yeah.

L: Kara, I think I know what's going on.

K: What do you mean?

L: You brushing in and out of the office, not focused on work.

K: I don't know what you're talking about.

L: I grew up in a house with the most deceptive people in the world. I can tell when someone's lying to me. You don't have to hide from me, Kara.

K: I...

L: It's about Mon-El, isn't it? So, if you need to take more time...just take it.

K: I appreciate it, Lena, but that is not what's going on with me.

L: OK. Then what is? You can tell me. You know?

K: It's personal. And I don't wanna talk about personal things at my job. I have work to do.

L: OK. Then let's talk about work. This is unacceptable behavior for an employee. You ran off this morning when I gave you an assignment. You missed a staff meeting. And now when asked to do a job by your boss, you act like it's an inconvenience. I did not spend \$750 million on a company as a favor to a friend, nor do I plan on being an absentee landlord. I'm a businesswoman and this is an investment. I plan to get out of it everything I can.

K: I'll get in touch with your contact at the bank.

L: Thank you.

Alex: Kara, she hit another bank.

K: I'm on my way. Come on. OK.

A: Supergirl.

K: I'm OK. I'm headed there now.

A: She got away.

K: She must be getting stronger. I felt her in that elevator with me. She was in my head again.

Winn: Well, there is no sign of any psychic intrusion.

K: What?

W: I think that you just had a good old, human panic attack.

K: That's not possible. No, I'm...I'm stronger than that.

W: Look, she got in your head, OK? And now she's forcing you to live through some serious trauma that is gonna take a toll on anyone. I don't care if you're the strongest person in the world, which...look, it's nothing to be ashamed of.

K: I never said I was ashamed.

A: Uh Winn, J'onn's looking for you. Hey, what are you guys doing up here?

W: Just talking. We're hanging out, just being friends.

K: Thanks, I have to go, sorry.

40 – 25:35 – 28:24

Kara: (Chanting in Kryptonian)

Alex: What are you doing?

K: It's Kryptonian meditation. We say an ancient mantra to strengthen the mind.

A: Hmm. Never seen you do that before.

K: I've never felt like I needed it.

A: Winn's still working on the psychic dampening technology.

K: Mmm.

A: We had a nice chat.

K: Did you? He told you, didn't he?

A: Well, he's not very good at keeping secrets.

K: You shouldn't have done that.

A: Well, we used to talk to each other about this kind of stuff. Why didn't you tell me that you saw Krypton, that you were having panic attacks?

K: I didn't want you to worry.

A: You fight the most dangerous and evil people on the planet, so I'm kind of always gonna worry.

K: I don't know how to fight this one. And I should be able to stop her, but...but then she makes her way into my mind and...and forces me to relive the scariest moment of my life. It's...it's torture. How am I supposed to deal with that?

A: Well, by remembering that your fears don't define you. You are who you are as Supergirl. Who you are as Kara. That's what defines you, and she's got nothing on that.

K: No, who I am as Kara feels broken. I lost Mon-El. Lena keeps asking me where I'm going, which is new and horrible. Alex, I'm trying to be myself again, but everything that used to make me feel good, like...like a relief is...it's disappeared.

A: It's not always gonna feel like that, I promise.

K: My life as Supergirl is the one thing I can count on. I can go out there and help people. I can make a difference in the world. I can...I feel strong, even though a huge part of me feels so weak, and she's taking that away from me. And if I don't have Supergirl, what do I have?

A: You got me.

K: I know that silly.

41 – 31:29 – 34:58

Kara: Psi!

Psi: Ladybird, ladybird, fly away home. Your house is on fire, and your children, they will burn.

K: He's dead.

Alex: Kara, hey, it's me.

A: It's OK, you're OK.

K: I killed him.

A: No.

K: It's him in the pod, not me.

A: Mon-El?

K: I killed him.

A: No.

K: I killed him; it was me. He's dead. He's dead. I know he's dead, I know it! If he were alive, we would have heard from him. We would've gotten a message. He died in the pod. I put him in there and he died.

A: Kara, he's not dead.

K: He died, I killed him. I killed him! I killed him!

A: He is not dead!

K: I killed him.

A: He is alive. OK, I know it. I don't know where, I don't know how, but I just...I know he's alive. You saved him. OK, just like your mom saved you when she put you in that pod. She knew you were gonna be OK. She knew you were gonna live. Mon-El is alive because of you.

K: I saved him?

A: Yeah.

K: OK. Alex.

A: Go get her.

K: You're not going anywhere.

P: Hmm. What did you see? I wonder. What brought the Girl of Steel to her knees?

K: A lie.

P: Fear is not a lie. Fear cripples. Annihilates spirits. It is the only weapon that matters.

Fear made me stronger than you. No one is safe from it. Why aren't you scared anymore?

K: Mind over matter.

42 – 37:11 – 38:40

Kara: So, I, uh, got in touch with your contact at the bank, and he would be a great source on Edge.

Lena: I'm glad it was valuable.

K: Uh...I need to apologize for my behavior earlier. And you're right. I have a lot more baggage about Mon-El than I previously thought. It's not knowing what happened to him that's the hardest.

L: I know it can't be easy.

K: You were just trying to be a good friend to me, and I bit your head off, and then...

L: This is new for me, too.

K: Working with friends?

L: No, having friends. Luthors don't have friends, we have minions. You know, so I think it's gonna be a learning curve for both jobs.

K: No, Lena, today you were a really good friend and a great boss. Honestly.

L: Thank you. I'd really like to give you a hug, but I'm afraid I'd show favoritism.

K: Uh, screw that. Come here, bring it in.

43 – 40:52 – 41:14

Kara: Hey, did you guys ever decide DJ or band?

Alex: No.

K: She's so cute.

A: She is.

Supergirl, 3x05 – Damage (11/6/2017) (Monday)

44 – 4:04 – 4:59

Kara: Everything OK?

Lena: Yeah.

James: Absolutely.

K: Good. Uh, James, I just came in to check and see if...actually, I think you're gonna wanna turn up the TV.

L: What is that scumbag doing in my hospital?

Edge: It was a nightmare. And we would've given anything for it to end, am I right? Then the Daxamites, the ships just up and left. You know why they left? It was a lead-dispersal bomb that drove 'em away. I have a colleague whose son was sick. Brought him here.

There were other children in this hospital with the same symptoms. The doctors told me that there were other children in still other hospitals all displaying the same symptoms.

Lead poisoning. You know, it's fitting that we're here, in this hospital. Lena Luthor built the bomb that poisoned these boys and girls.

Reporter: Do you have any proof?

L: I've gotta get down there.

E: Keep it down. Please respect the children. Let's take it outside, I'll answer your questions.

45 – 6:40 – 13:03

Kara: Sam?

Lena: What are you doing here?

Sam: Hey. Luke, one of Ruby's friends, collapsed this morning. Lead poisoning. I came with the paramedics, his mom just got here. I saw Edge's stunt, too. This whole thing is awful.

Edge: All right, where do I sign?

S: Lena?

L: Where the hell do you get off?

E: Thank you. That was me paying the end of the medical expenses at your hospital.

L: So, this is what your revenge looks like?

E: Have you ever heard of the cobra effect, Lena? Colonial India, the British government, they realized there were snakes all over Delhi. They wanted them gone. So, they offered a bounty for dead snakes. And then they realized people were breeding snakes for income. They thought everything was going really well. They realized they got slithering snakes all over Delhi. The whole thing backfired. Turns out they made the problem worse. You understand?

L: You're a toxic predator.

E: Unintended consequences. You wanted to be a hero so bad you didn't care who you hurt. Now people are gonna die.

K: Even if all of this were true, Supergirl would be just as much to blame. She made the call to use that device.

E: Supergirl may have pushed the button, sure, but that tech was all Luthor.

L: You're a bottom-feeder.

E: But I didn't poison children. That was you.

Reporter: Morgan Edge's accusation of Lena Luthor...

Eve: Ms. Luthor, is there anything I can get for you?

L: Call the CDC and get every report they have on the outbreak. I also need the victims' medical reports and I wanna see every bit of data Morgan Edge has seen.

E: Right away. And, uh, I'm so sorry.

K: There has to be another explanation.

S: There could be hundreds of other reasons why these kids are getting sick besides your device.

K: I mean, Edge is manipulating people to get revenge on you for buying CatCo.

S: He's ruthless, Lena, you know that.

L: Look, what if it's true, OK? I told Supergirl that the lead in the device was safe for humans. She wouldn't have used it if it wasn't safe.

S: Yes, but using it saved all of us.

James: Ms. Luthor.

L: Mr. Olsen. Come to tell Kara 'I told you so?' 'Another Luthor takes innocent lives, news at 11?'

J: Ms. Luthor, despite our differences, I would hope by now that you would recognize that I see you as more than just an extension of your brother. However, I do think that you should get ahead of this thing. Which, in my opinion...I think you should step down from CatCo, so whatever we report, good or bad, comes off as truthful.

K: No, that would look like an admission of guilt.

L: No, Kara, he's right. Whatever's happening, whoever's responsible, this is a public crisis. And the public deserves to be able to trust the reporting so that they can prepare themselves. They expect integrity from us. They deserve it, and they need it now more than ever. Mr. Olsen, you will run CatCo until this is resolved, and I think I should also step down from L-Corp.

S: Lena, we need you. We need you to help guide the research.

L: No, no, L-Corp has a brain trust that's more than capable, OK? If I'm involved, I could be accused of covering things up, or even profiting from the sick. This can't be like Flint, Michigan, OK, where bureaucracy got in the way. Helping people has to be the focus.

Parent: Where is she? Where's Lena Luthor?

E: Sir! Sir, please calm down.

P: I need to see her. She needs to answer for my son. You know he stopped breathing? They had to put a tube down his throat. My boy is 12 years old. He is supposed to be laughing, outside playing, not stuck in some hospital with the doctors telling me they don't know how to fix him. You rich people, you think you can do whatever you want, that we don't matter. My son matters.

L: I am sorry. I-

P: You're sorry? You're gonna answer for what you did to my son. For what you did to all of them.

L: I want your best reporter reporting this. I'm not hiding anything. Set a press conference for later today.

Angry crowd: Lock her up! Lock her up! Lock her up! Lock her up!

J: It's time, Ms. Luthor.

L: Good afternoon. I'm...I'm Lena Luthor. I know a lot of you here are angry. I...I hear you. I would be, myself, if I felt someone had poisoned my children. So, my thoughts go out to everyone who's afflicted. I heard what Morgan Edge told you this morning. And I wish I was up here to say something different, but...the truth is, I don't know if my device hurt children. And until I do, I realize that none of you can have faith in me. Your faith is something I have worked harder than you may realize to keep, and the fact that I might have lost it breaks my heart. And so, until the investigation into the poisonings is concluded, I shall be stepping down from-

(An upset parent fires a handgun at Lena, Kara catches a bullet, and a security guard tackles the shooter to the ground but not before James tackles Lena to the ground, inadvertently taking a bullet in his left shoulder.)

L: Help! Somebody help me!

K: James...

46 – 13:13 – 13:47

Winn: Jeez, if that bullet had a little more stopping power, your shoulder would be a mess.

James: Yeah. That's what you said last time.

Kara: Edge riled them up, he knew what he was doing.

J: The shooter just found out that her son took a turn for the worse. I'm not making any excuses, but she just went after who she thought was responsible.

K: What are you saying? You still think that Lena is responsible for what's happening?

J: I'm not saying that she did this, I'm just saying that maybe this happened *because* of what she did.

K: Semantics.

J: She jerry-rigged that device to do something it was never intended to do. Look, I know you don't wanna hear this, but that device was invented by Lex Luthor.

W: Which is why we're testing it.

K: Then let's test it.

47 – 14:42 – 15:33

Lena: Someone just... (breathing shakily) someone just tried to kill me, I shouldn't be putting you and Ruby in danger.

Sam: That woman is in custody. No one will be looking for you here, you're safe. So, take your Louis Vuittons off, relax, and chug this.

L: Really isn't necessary.

S: Stop it, you're dehydrated.

L: You could have been shot. You shouldn't be hiding me.

S: You gave me a break when I needed it the most. Let me return the favor.

L: One night.

S: Great. See, this is what friends are for.

L: If Ruby was sick, would you still be my friend?

48 – 16:43 – 18:54

Kara: Lena?

Lena: Hey. Hey, look, I made a metaphor.

K: Are you here alone?

L: Sam's running my company, Ruby's at a friend's. What news from the front?

K: Nothing yet.

L: You know, you're terrible at hiding things from me.

K: (scoffs) I wouldn't be so sure of that. (sighs) I came to let you know that I'm not done.

Not by a long shot. Until we know for sure, I will turn over every rock, and-

L: Just stop.

K: You are one of the strongest women I know, why aren't you fighting?

L: Because I did it. Kara, I did it. You know, all I ever wanted to be was good. My whole life I was a pariah. First, because I was rich, and then because of my brother, so...and then, finally I did just...just one thing, one thing that was good, and now I'm the monster that poisons children. You know, even Lex Luthor never did that.

K: Anyone who knows you knows that you would never...

L: Maybe I'm the same. People are sick. It's my fault.

K: There's still a chance it wasn't you.

L: I know you believe that everything is good, and kind, and that is-that is one of the things I love about you. But that's not the real world. In the real world, my last name is bin Laden and everything I do hurts people. Hey, you know, it's...it's in my DNA, OK? So, please, just...just...just stop. Stop believing me, OK? I am not worth it.

49 – 26:26 – 28:03

Edge: Lena. You look horrible. Those sick kids really got you tied up in a knot, huh?

Lena: Acre Lee.

E: Acre what?

E: Acre Lee. Acre Lee, that's where the coyote gets all the stuff that he's gonna use to kill the roadrunner from, right?

L: It's a company you own. I remembered it from due diligence before I invested in your buildings. Established in 1982, manufactures hydrogen gas and sodium hydroxide and also simple chlorine used for swimming pools. Acquired by Edge Global seven years ago.

E: I'd have to check my records, you know.

L: You used it to poison kids in swimming pools in order to drag my name through the mud.

E: (chuckles) Come on. That's it? That's what you're bringing? That's what you got? I say you did it, you say I did it? I expected better out of you. Now that's a disappointment.

L: When that mom shot at me, I knew she was doing the right thing. Because whoever was responsible for this, they deserve to die. No trial, no jury. Just erased from the world.

E: You need help, Lena, 'cause you're not...you're not thinking clearly.

L: I'm thinking like a Luthor.

50 – 31:22 – 32:44

Kara: I can't hold both!

Lena: Save the chemicals! Not me.

K: No, I'm not gonna drop you!

L: Let me go.

K: No! Climb, Lena. Climb! You can do it! Come on! Come on! Come on, you can do it!

You have to jump, now!

51 – 38:39 – 39:30

Kara: Thank you.

Sam: Good news. The antidote L-Corp synthesized is working, the kids are getting better.

Lena: Thank God.

S: Thank you.

L: You guys, I need to say thank you for not giving up on me and not letting me give up on myself.

S: Well, I think Kara and I made a pretty good team.

K: Uh, more than pretty good, if I do say so myself.

L: I...I probably also should apologize to you, I mean...I'm lucky you're still speaking to me.

K: Hey. When you're family, you can say what you need to say and the people that love you still will love you.

S: That's right.

L: I've never had anyone like that in my life.

K: That's because you've never had a sister.

S: Two. Two sisters.

K: Aw!

L: Aw!

K: Aw, it's too much.

Supergirl, 4x18 – Crime and Punishment (4/21/2019) (Sunday)

52 – 5:22 – 5:44

Warden: Lex's cell is through that door.

Prisoner 1: Nice fireworks in DC, Supergirl.

Kara: That wasn't me.

Prisoner 2: This place is for criminals not terrorists.

Lena: OK, keep walking. Stay strong.

Prisoner 1: Welcome to Stryker's, Supergirl.

Prisoners: Supergirl. Supergirl. Supergirl. Supergirl. Supergirl.

53 – 6:00 – 7:40

Kara: Wow.

Lena: It's *Hannibal Crossing the Alps*. So pretentious. It's so unnerving being around all Lex's stuff. Brings back memories of my miserable childhood. Even has the same chess board. (Note: The full title of the painting that Lex partially recreated in his cell is *Snow Storm: Hannibal and His Army Crossing the Alps* [1812] by J. M. W. Turner [April 1775 to December 1851; aged 76].)

K: What are you doing?

L: I know it sounds silly but when we were little, Lex and I used to leave notes for each other inside chess pieces. Here it is.

Flashback to prior events.

L: Time of death 4:03 A.M.

K: What is it?

L: Nothing, it's just Lex trying to mess with my head.

K: And the number on the back? 7/16/18. A date?

L: Yes, it's... July 16, 1918 [a Tuesday]. It's the date that the Romanovs were executed in Russia. Lex used to call me the 'Lost Princess.' Just like Anastasia. It's a checkmate pattern. Anastasia's me. ...Lex's diaries.

K: Why would he leave them?

L: Because he knew I'd come looking for him. And he loves to torment me. He knew the last thing I'd wanna do would be to go swimming in his memories. He's sick, and he's twisted but at least he's consistent.

54 – 10:24 – 11:29

Kelly: Nervous?

James: Not at all. I've just canceled three times in my head already today, so there's that.

K: Doctor Park is the best trauma therapist in National City. She practically wrote the book on PTSD. Still, it's hard, I know. I have seen soldiers paralyzed over what you're about to do. I am so proud of you. And Dad would be, too.

J: Thank you. (sniffles) Thank you.

55 – 15:07 – 19:40

Lena: These are just monthly expenses. Payoffs to half the guards and all of the inmates.

Kara: This one's all about Superman and his supposed failings. It's infuriating. What is it?

L: It's from my childhood. It's an inventory of all the faults and mistakes I've made since I was four. This is how he operates. I get flooded with emotion and he wins. I don't think I can do this.

K: Uh...we have a peeping Tom across the way. You think he knows anything?

James: I get that I should be grateful. And I am.

Park: But?

J: But I'm pissed. I know I need to be here, but this just feels...I'm Guardian and I protect people. And people look up to me when...

P: Do you feel like you don't deserve help?

J: I feel like I shouldn't need help. I feel like I should be strong enough to just get over this. Of course, if you have a magic pill, I'll take it.

P: Sadly, this process takes time. For today, I can give you a starting point to deal with anxiety or any negative feelings that may come up. A calming tool.

J: OK, sure.

P: It's called bilateral stimulation. So, if you start experiencing symptoms, it can help pull you back. Cross your arms and interlock your fingers. Breathe in. Breathe out. Tap. Tap. Tap. Tap. Now, if you're comfortable, think of a place where you feel safe. Use the tool, James. Cross your arms, interlock your fingers, breathe in. Tap. This is part of the process. It takes patience but it does work.

J: I know it will.

K: Hey, there. Neighbor to the infamous Lex Luthor, huh?

Lomeli: Oh, yeah, it was a true privilege.

K: I mean, you have a great view. See anything suspicious the last few weeks?

L: Everything Lex did was suspicious. And let me guess, now you want me to rat him out to his archnemesis?

K: Think of how good that will feel. To help finally bring him to justice.

L: You expect me to trust you? You are literally a traitor. But what do you care, right? Waltzing in here and putting a target on all our backs.

K: Excuse me?

L: The entire country is itching to nuke you. And when they do, guess who else gets nuked?

K: No, they wouldn't do that.

L: They want to. Nobody cares about the little people. Even if we're fighting for justice by say, releasing classified documents about illegal drone warfare.

K: Wait. You're Steve Lomeli. You stole all that data from the DOD [Department of Defense].

L: I exposed the truth. And I paid for it with my freedom. Because, unlike you, I'm not above the law.

K: That's ridiculous. I-

L: Oh, really? How many times has your unilateral bull-in-a-China-shop approach destroyed exculpatory evidence? The term for someone like you is malignant narcissist.

K: I help people.

L: Oh, no, you don't. Everything you touch, you ruin.

56 – 23:17 – 25:21

Kara: Well, people who used to admire me now think I'm an American traitor. And the people that hate me are reveling in my downfall.

Lena: OK, this is not your downfall, Supergirl, it's a glitch. You didn't do it. We both know Lex is behind this, and soon everyone else will, too. OK, I know better than anyone what it's like to be falsely accused of a crime you didn't commit, OK? It's not fun.

K: No, it's not. But neither is reading through your murderous brother's journals and reliving traumatic memories.

L: Just looking at Lex's handwriting is like needles in my eyes. Maybe this is a wild-goose chase. Maybe there's no clue trail, it's just Lex torturing me like he always does. Let's just get out of here.

K: No. No, Lena, wait. People like you and me, we don't give up. So, we will find something and we're going to stop him.

Otis: Good morning, Cell Block D.

L: Is that-

K: Otis Graves.

O: Coming to you live from WLEX. We have a giveaway for one lucky caller. First person to apprehend Supergirl gets a lifetime of not being in prison anymore. Good luck. Lines are opening now.

K: We've got about 30 seconds before there's a riot. I'm gonna find Otis.

L: Wait, I'm coming with you.

K: No, no, the whole cell block was just set free, it's too dangerous.

L: But that numskull's our best hope of finding Lex.

K: Which is why I will go. You need to find out what Lex is hiding. I'm gonna weld that outside door so Otis can't get in.

L: Before you go...it's a kryptonite shield. If Lex did bring Otis back as Metallo, you're gonna need it.

K: Thanks. Good luck.

L: You too.

57 – 25:58 – 26:42

News anchor: As the nation enters the second day of martial law, food shortages and an uptick in violent crime has been reported across the country. Adding to this tension is the escape of Lex Luthor, brother of L-Corp CEO, Lena Luthor.

58 – 26:55 – 28:25

Lena: You bastard.

Lex's journal entry (read by Lena): 'Father lost his temper again...'

Lionel: Lena. Get back here now!

Lex's journal entry (read by Lena): 'Lena stole his prized fountain pen for me. The one presented to him by the King of Jordan. Lena craves my attention. Pathetic. If she knew how brilliant she was, she wouldn't need it.'

L: What if he finds us?

Lex: Don't worry, he can't climb when he's drunk. When I grow up, I'm gonna have all the money in the world. And I'm gonna build a house and I'm gonna keep us safe forever. I'll build it right there.

Lena: Those aren't the Alps. What are you playing at, brother?

59 – 39:09 – 40:30

News reporter: Authorities have identified Supergirl as the attacker in an attempt to free prisoners of Stryker's Island.

Alex: Attempt to free prisoners? That's ridiculous.

Lena: It's always a joy to see the new and creative ways people find to hate the good guys.

Kara: That prisoner, Steve, he wasn't wrong. I did make things worse. How many prisoners almost died today because of me? I put you in jeopardy at the prison. And you were in jeopardy at the DEO. It's clear I am doing more harm than good right now. So, I think it's time Supergirl lay low. There are other ways to get to the truth.

Kelly: James, I got your message. It sounded urgent. What's up?

James: It happened again. But this time I could see 500 feet. Like it was right in front of me. And I could hear things that nobody should be able to hear.

K: It could be a hallucination. Those are known symptoms.

J: I would love to believe that. I would, but this was too real. We have to talk to Lena.

This is more than PTSD.

Supergirl, 4x19 – American Dreamer (4/28/2019) (Sunday)

60 – 5:44 – 6:30

Brainy: A mind palace is a hyper-real interactive space in James' mind. This device taps into James' temporal lobe, allowing me to map out his memories. Everything he experiences will be real and true. If James is able to identify and face his core trauma, he may be able to manage the attacks.

Alex: Do we know why the Harun-El is making the attacks worse?

B: Lena's drug was designed to attack illness. In this case, it was focused on the PTSD, heightening what would normally be just a panic attack. And since the drug also gives you superpowers, the attacks were causing the powers to be uncontrollable.

James: So, you're saying even if I'm able to manage the symptoms, I'm still gonna have superpowers?

B: Yes. But you'll be able to control them. Now, shall we jump in?

J: Let's do this.

61 – 8:57 – 10:48

Kelly: Hey, thank you for being here. It means a lot.

Alex: Oh, there's no place I would rather be.

Brainy: There is an 86.7 percent chance that your core trauma has something to do with Lex Luthor. So, we shall start by exploring that region. Are we all ready to begin? Good.

James: I'm at the *Daily Planet*?

B: Welcome to level one.

J: This is right after I met Superman. The first time Lex kidnapped me. No, no, no. Wait, wait, wait. This is...something wrong. This is not how it happened that day.

B: The memories are folding in on one another.

J: Who are they? Who are you?

A: Brainy, what is going on in there?

J: That's me.

K: What happened?

J: I saw Dad.

62 – 12:35 – 16:16

Brainy: By George, I think we've got it. We just stumbled upon your core trauma, James. And surprisingly, it isn't a Lex Luthor murder attempt. It's your father's death.

James: Brainy, you said that whatever I saw in your mind palace was gonna be based on real memories. Now I wasn't at our father's funeral.

B: Yes. You were. Incontrovertibly.

Kelly: No, Brainy, he wasn't. I was alone. That is not something you forget.

B: Consider the possibility that James was there, and you, Kelly, did not see him.

J: I was across the street. At a diner. I got locked in the bathroom and nobody could hear me. By the time the manager opened up the door, his funeral...his funeral was over.

B: Perhaps that is merely a picture of the truth that got framed and hung in your mind. An excuse you invented that over time, even you came to believe. The mind will play tricks to protect itself. Think of memories like a watercolor. While you're painting, the colors blend into each other without clear borders until they grow opaque. Once the painting dries, the picture is set.

K: Yeah, I'm sorry, I need a break.

B: Was it my metaphor?

Alex: Hey. Uh...look, I know how hard it is to see a sibling in pain. But you...you have to know that Brainy and I are not gonna let anything happen to James.

K: It's...it's not that. The memories are triggering for me.

A: You mean James at your dad's funeral?

K: James wasn't at the funeral, Alex. I was eight. And it was the worst day of my life. My dad was dead. And my mom was so distraught that my aunts had to hold her up. I was scared that she was gonna die, too. James swore to me that he would be by my side. That everything was gonna be OK because we were gonna face it together. He disappeared before the service. And I sat there, alone, tears streaming down my face, staring at the door, waiting for my big brother to walk in and make everything...make everything OK. He never showed up.

A: Where was he?

K: I don't know. I don't know where he really was. And look, I get it. He was a kid, too. But it is not a day that I am aching to relive.

A: I understand. You know, you and I are a lot alike. We're really good at taking care of other people but not so good at taking care of ourselves. You don't have to do this. Yeah, I can stay by James' side for you.

K: I, um...I actually...I think I can do it. Thank you.

63 – 16:52 – 18:38

Kara: Hello?

Lena: Kara? What a surprise.

K: Yeah, your new assistant let me in. She seems nice.

L: Let's hope she doesn't stab me in the back.

K: Lena, I'm so sorry about what Eve did to you.

L: Thanks.

K: It's actually why I'm here. Uh...I'm writing an article about Lex. I wanna expose him. I want to take him down and put an end to all of this.

L: An exposé on Lex. That's quite an Everest.

K: Uh, there was actually something I was hoping you could answer. Has L-Corp done business with AmerTek? Maybe on a military project?

L: No, of course not. Look, I'm sorry I can't help you with this right now. I'm...I'm trying to help James. You know, Alex is here. You haven't been around. Supergirl's been there for me. Person who judges me on the very premise of my last name, but my best friend hasn't.

K: Lena, I'm...I'm sorry. I was...I was trying to catch Lex. For you. That's why I'm doing this. Of course, I care about how you feel.

L: You just care about me a little less than you do as a source for your story.

K: No, no, it's not like that. I...I wish I could explain, but...but maybe it's better if I just go.

64 – 21:29 – 27:31

Kara: Nia...what is it?

Nia: Al's dive bar. He's been using it as a shelter for aliens and Lockwood's goons just crashed it. I stopped them. But...the people there still felt so hopeless. And I wanna do more to help them. I just don't know what else I can do.

K: I know exactly how you feel. I've been so myopic I think I've made things worse. I made Franklin's sister more afraid. Not to mention I've been a terrible friend to Lena.

N: Uh- how have you been a terrible friend? You've been lockstep ever since Lex escaped.

K: That was Supergirl.

N: Right. God, it just sucks out there. I wish we could do your 'Aliens of National City' story with every alien. Then the humans would know that they don't need to be afraid of them.

K: Maybe they just need to get to know one alien.

N: How do you mean?

K: Nia...Nia! You and I have been so focused on fighting and reporting, that maybe...maybe we forgot the most important part of being a hero is inspiring hope.

N: So, Supergirl's coming back?

K: The world doesn't need to hear from Supergirl right now. They need a hero who can speak to the conflict society is struggling with. Someone who is both alien and human. Someone who can bring them together.

N: How?

K: I wanna interview you. An exclusive. I want to introduce the world to Dreamer.

Brainy: I know this is challenging, James, but I'll be with you every step of the way.

James: It's the day of the funeral.

B: Looks like you're early.

J: I remember wearing that suit.

Young James: I love you, Dad. I promise I will spend my life making you proud.

Woman: You can't be in here. The funeral hasn't started yet.

Palmer: There he is. We've been waiting for you, daddy's boy.

J: I remember them. Billy New and Brandon Palmer. They taunted me, took my lunch money.

YJ: My dad was a soldier. Have some respect.

New: Let's say we show him some respect.

YJ: Let me go! Stop! Don't do it. Don't do this.

Alex: His vitals are spiking.

B: Push through the memory. My connection's lost. I can't reach him. Kelly, I fear James' mind has merged with his younger self. You were there. You could tether him. Will you go in?

Kelly: No. No, no, no. I can't.

B: He needs guidance. He will recognize you as his young sister.

A: No, Brainy, it's too much to ask of her. OK, there has to be another way.

K: I'll do it. James, please, can you let me in? James?

J: Kelly, I can hear you. You gotta get me out of here. I can't see this.

K: I'm here. James, I'm here with you. Wait, that's you? You weren't at the diner? You were trapped down here? Those boys did this to you?

Young Kelly: James? James, where are you?

K: Oh, my God, that's my voice.

YJ: Down here, Kelly. Help!

K: I was looking for you.

P: Dead daddy can't save you. You think your baby sister can? Pathetic loser.

J: I must have pushed the shame of this and the memory so far down, I forgot. I've told that diner story so many times, I believe it. I wanted to be there, Kelly. I wanted to be...I'm so sorry. I'm so sorry.

K: It's OK. It's not your fault. You can change this narrative. Fight back.

J: Come on.

K: James, you did it.

65 – 27:47 – 32:00

Kara: You're gonna be great. You ready?

Nia: As I'll ever be.

K: OK.

Lena: I haven't figured out the extraction yet, Brainy.

Brainy: That's why I came up. Urgency is no longer required. James has successfully completed his mind palace. With his trauma unblocked, the Harun-El seems to have stopped attacking his PTSD and is regulated throughout his body. His long-term prognosis with your drug in his system is good.

K: Good evening. This is Kara Danvers with CatCo Media, and this is a worldwide exclusive. I'm here with the hero who has been fighting in the shadows. This is Dreamer.

My first question...who are you?

N: I am Dreamer, and I am a descendant of a daughter of Naltor.

K: When did you come here from Naltor?

N: I didn't. I was born here in America. I grew up in...

Lockwood: Shut this off.

DOD agent: We can't. Someone hacked the system.

N: ...humans and aliens lived together in harmony. My mother was Naltorian, but my father was a human.

K: So, you are both human and alien.

N: Yes. My parents believed that humans and aliens could co-exist. And I am living proof of that. But growing up wasn't easy. I am also a trans woman. I'm different, Ms. Danvers, but so is everybody. And I don't know when that became such a bad thing. The greatest gift we can give each other is our authentic selves and sharing that. Sharing our truth is what will make us strong. So, here I am. I am both human and alien. And I am a trans woman. S'mores are my favorite dessert. But I will always choose salty over sweet. I broke my nose when I was 15 during a game of kickball. My mother was my heart. And since I lost her, it's felt like a piece of me is missing. But my father is my spine. I'm a Gryffindor. Uh, my Patronus is a dapple-grey stallion. I am an INFP. Uh, a Miranda. House Stark. I love Thursdays and April. And nerdy boys who think too much. And I am proud of all that I am.

K: You should be.

B: What does love feel like?

K: Are you afraid of how the world will react to you now that they know you're an alien?

N: Of course. But you know what else? Fear sucks. It sucks. And I am so sick of feeling hopeless. Dawn doesn't come unless we want it to. But we don't have to wait for a new day. We are the new day.

K: Your mother would be so proud of you.

B: Oh, my...you're leaking.

L: I always considered myself strong, brave. But...to share yourself like that, I...

B: If I am understanding Dreamer's words correctly, none of us should be afraid of who we are. Nor should we fear sharing that.

L: I feel so paralyzed right now because I'm not able to. I'm...not able to move forward. I can't find Lex. I can't fix James.

B: I understand that you have been betrayed by many people in your life, Lena. I know that feeling, too. But if you want to be trusted and accepted, then you must also trust. It will be risky. But I can tell you that if you close all doors, you will have a 99.9 percent chance of sorrow.

66 – 36:15 – 38:29

(Taking Nia and Brainy's words to heart, Lena heads to CatCo to visit Kara. When she arrives, she and Kara share a glance across the room, the human dressed in blue, the alien in red. They proceed to head out onto a balcony to talk in private.)

Lena: I'm sorry I was so short with you. You were just trying to do your job.

Kara: Friendship is the most important job, and I was so focused on my article, I forgot what really matters.

L: No, Kara. The truth is, even if you'd been standing right next to me when Lex escaped, I really wouldn't have let you be there for me.

K: What do you mean? Why?

L: Because I'm the one that's keeping secrets. Eve wasn't the only one working with Lex.

I...I was working with him, too. He contacted me four months ago. He knew I had the Harun-El. He had cancer and he was afraid to die. He's my brother. And in my heart, I knew he was manipulating me, but I believed him, and I helped him, and he betrayed me. And I was weak, and I will never forgive myself for that. I can only imagine what you think of me, Kara. I don't blame you.

(Kara takes Lena in her arms as the latter breaks down crying.)

K: No, no, no. You are *not* weak. You are a brilliant, kind-hearted, beautiful soul. Your brother asked you for help and in life and death situations, you help family. No one can judge you for that. I'm so sorry you felt like you couldn't tell me. I am so sorry.

L: Thank you. I really wanna help you with your investigation with Lex.

Supergirl, 5x18 – The Missing Link (5/10/2020) (Sunday)

67 – 10:25 – 10:59

Kara: (scoffs) You know what? I'm starting to get it. The desire to be in a new reality, to live in a world that's a little less complicated.

Alex: Hmm. Is this about your run-in with Lena?

K: (sighs) She was so kind after Jeremiah died, and then...and then she breaks into the Fortress and accuses me, me, of hypocrisy. And you know what? The more I think about it, the more the pattern makes sense. Her and Lex are working on something with Leviathan, and it makes me so angry, I...I just...I wanna-

A: Hide?

K: (sighs)

(Cell phone ringing, vibrating)

K: William, what's going on?

William: I've been dissecting Margot Morrison's manifesto video. I think I found something you're gonna want to see.

K: I'll be right there.

68 – 31:20 – 34:05

Lex: Peace at last. It took a bit of persuading, but the prisoners have been pacified and neutralized. They're ready for the next round.

Lena: Non Nocere is dead. It doesn't work. It can't. It never could. Pain is a necessary part of being human, of life. And I was delusional to think that I could save people or fix it. (inhales sharply) Humanity will always try to protect itself, to evolve. You can't stop that. You saw Steve, how helpless he was, all because of me.

Lex: I was rooting for you, Lena. But I have to agree. Humanity can't be fixed. They need to be controlled. Leviathan may be our biggest threat, but they were right about one thing. Humanity needs a firm hand to guide it. To lead it. And not some arrogant alien. It needs to be human.

Lena: You mean, a Luthor.

Lex: Think of all that we could accomplish together if we just take our rightful place as humanity's saviors.

Lena: (whispering) Saviors? (chuckles) Of course. You never change. This was always all about you, your megalomania. You...knew my plan wouldn't work, that it was doomed. You were counting on it.

Lex: (shouting) How dare you?! I gave you the world. Everything. I supported you. I sabotaged nothing, touched nothing. I set aside my own goals for you. Because you needed to see your little project fail with your own eyes. To know the true depravity of humanity. To know that my way was the only way!

Lena: (inhales sharply) You're a monster. But that doesn't mean I have to be one, too.

Kara: We've lost the DEO, we've lost Brainy. Leviathan has kryptonite. I mean without Lena to build me a kryptonite suit, I have nothing.

J'onn: We still have each other. And we will stop them. Go home. We'll deal with this in the morning.

69 – 37:40 – 38:53

Lex: Eventful day, Director Dox?

Brainy: I know. I disobeyed your direct order. I interfered with Leviathan and the Supers. I am responsible. (exhales heavily) For everything.

L: Oh, Dox. Of course, I knew that you'd rush in to help your little friends. You're all gooey hero on the inside. I don't have to be a genius to know that. But don't worry. Everything is right on track. Even the loss of the DEO is a tax write-off.

B: You wanted Rama Khan to be brought here. To get the kryptonite.

L: I gave Leviathan a little trinket from the Fortress that, with kryptonite, will make Supergirl's life miserable. And they were very appreciative.

B: You got an invite to the ship.

L: I told you, trust the process, save the world. Get some sleep. Big day tomorrow.

70 – 39:24 – 41:51

Lena: (knocking on door) (inhales) I have made a terrible mistake. (inhales) I was hurt. (voice breaking) I was so hurt. And...I thought I could get rid of the hurt. I thought that I knew better that I could make the world a better place. But I was wrong. (inhales) That hurt, um, took me down a dark, dark path, where I was blind to what I was really doing, to what I'd become. You were right. This whole time I became a villain, and then – (inhales sharply) – I'm not looking for forgiveness. I know what I said, and I know what I did, but I am...I am really hoping that you will believe me right now. OK? Lex is working with Leviathan, and they are going to use Obsidian to do something terrible...using the system, (inhales) that I made with my project. I didn't know I was helping them, but I did. And...now I want to help stop them, so...please, OK? I want to help stop Lex and Leviathan.

Kara: (exhales) Sit down.

Supergirl, 5x19 – Immortal Kombat (5/17/2020) (Sunday)

71 – 2:59 – 4:41

Lena: Thank you for letting me in, Kara. It's been a year and I still haven't come to terms with what I did. Shot my brother and...I mean, I thought I was protecting everyone, but it really started all that-

Kara: I don't want to talk about the past. All that matters now is the threat ahead of us and how we are going to stop it.

L: Understood.

Alex: Get down on the ground, now.

K: No, Alex, no.

A: You texted 911.

K: Not about her. She's here to help us stop Lex. And Leviathan.

A: Oh.

J'onn: So, Lex and Leviathan are planning something using Obsidian's virtual reality platform.

L: And my tech likely made that possible.

Alex: That must be why Rama Khan went after the DEO's kryptonite.

Nia: To keep Supergirl from interfering.

K: Well, the joke's on Rama Khan and his big dumb gladiator outfit. Because I've already defeated him once.

J: Don't be rash, Kara. He's tied to the Earth. Which means he can track your slightest movements. If you use your powers even once, he will sense them, and attack.

M'gann: With all that kryptonite at his fingertips, he could kill you.

K: You guys will protect me.

A: Just like we protected the DEO?

L: It's not checkmate. Not yet. I haven't made Kara an anti-kryptonite suit in this world.

But I could. Just need to get you safely to my lab.

A: Your lab is across the city. And Kara can't use her powers.

J: We could get her there. If we had the right distraction.

M: Or the right decoys.

J: No, no, no way. Absolutely not. I can tell those pants will chafe. ...Ugh! I was right.

M: I quite like it.

72 – 6:32 – 7:46

Brainy: Did you get the ship's location?

Lex: Indeed. But it has a nasty defense mechanism. They gave me something to protect from it.

B: Give it to me.

L: Not yet.

B: We've come all this way...we've done all those terrible things, so that I can sneak up aboard the Leviathan ship and upload the mortality code, so that I can kill the immortals.

L: And we shall. But first, Rama Khan and his element-bending goons need to eliminate Supergirl's friends one by one.

B: (scoffs)

L: And when she has nothing left...they'll slay her, too. After that you kill the gods.

B: You think I'm just gonna sit back while Leviathan murders my friends?

L: Former friends. And yes, I think you will. Because if you get on that ship any sooner, you'll die with them.

B: (sighs) Leviathan is the enemy, Lex. Not Supergirl, not J'onn J'onzz. Not Dreamer.

L: You're right. They're heroes. They would happily sacrifice themselves to save the world. Maybe they'll even thank us.

73 – 8:50 – 9:06

Alex: There's more than one of us, too. Kara, we got her.

(Distant explosion)

Lena: Kara, come on, we've gotta go.

(Kara and Lena proceed into Luthor Corp, and Lena reaches out to take Kara's hand before deciding against it, encouraging her to come into the safety of her lab.)

74 – 9:40 – 11:19

Lena: The suit won't be ready for at least another few hours. But I'm doing everything in my power to speed it along.

Alex: Hey.

Kara: What happened?

A: It's just not Rama Khan out there. There's three of them. Each with a different element-bending power.

L: Where are the others?

A: J'onn was injured. M'gann and Dreamer took him back to the Tower.

K: I should have been there, fighting alongside you, I'm sorry.

A: Kara, it's OK. We all still have our ears.

K: (scoffs)

(Phone buzzing)

A: Kelly, hey.

Kelly: Oh, thank God, I got you. William texted me last night, that he was going after Eve Tessmacher. I haven't been able to reach him since.

K: William went after Eve alone?

A: No super-hearing.

K: Sorry.

L: Eve Tessmacher? She's back?

A: Look, I'll get to you as soon as I can.

K: Hey, if this Eve is working with Lex, William has no idea the danger he's in. I...Alex, I have to do something. I can't just sit here. I have to help him, somehow.

A: OK, listen to me. Stop. I know how hard it is for you to sit on the sidelines. OK, but Kelly and I, we will handle this. OK, we'll access Eve's files at Obsidian North, and we'll see what she's up to. And if she has gotten to William, hey. We will find him. You just need to stay safe until Lena finishes your suit.

K: (scoffs) OK, all right, fine. But please, be careful.

A: You know me.

K: Yeah, exactly, that's what I'm worried about.

A: Come on.

(Alex and Kara embrace, and Lena looks away with a forlorn and saddened look on her face.)

75 – 12:03 – 13:57

Brainiac 5: Al's dive bar? This is where you summoned me at a time like this?

Brainy: It's the place where you first gave me this mission. Work with Lex Luthor. Defeat Leviathan. No matter the cost. Today, I will feel the full extent of that cost.

B 5: Querl. I know things spun out of control last time you disobeyed Lex. But you don't have to do this. You don't have to let your friends die.

B: I don't plan to. I don't plan on using Lex's mortality code on the gods, either.

B 5: But how will you defeat them?

B: By using this. Rather than kill the gods. And I shall reclaim the actions of our ancestors. For good. Instead of evil. I'll shrink them. I'll bottle them here in stasis, where they can harm neither this planet nor my friends.

B 5: But if you enter the ship without Lex's anti-radiation pin, you'll...you'll...you'll die.

B: I pushed away everyone I loved because you told me I must. You were right. This planet...my friends...it's worth it. I called you here simply because – (scoffs) – I don't wanna die alone.

76 – 15:49 – 17:50

Lena: These programs should be able to crack Eve's cipher in minutes. Talk about history repeating itself. Tracking Lex down through Eve...it's just like Kaznia. Please, Kara, I'm sorry. OK, I truly believed what I was doing was helping people.

Kara: I told you I don't want to talk about the past.

L: Oh, come on, you can scream at me if you'd like. I know I deserve it. I know now that working with Non Nocere was a mistake, that working with Lex-

K: This isn't about Lex. This is about J'onn and Alex and all the other people that could have been killed today because they're on my team. Don't you understand that?

L: No, I do, of course I do.

K: No, you don't. You have never understood what it means share a secret identity with someone. How much danger that puts them in. You...you never even understood that I kept my identity from you because I wanted to protect you. And I know, I know that I hurt you by waiting so long to tell my truth. But what about all the ways you hurt me? You pretended to be my friend for weeks. Just so you could manipulate me. You stole from me. You convinced me to steal for you. And then, then, you even – (scoffs) – you used kryptonite on me. I made one mistake. One mistake that was only ever meant to protect you. And in return, all you did was hurt me in every way imaginable.

L: I'm sorry.

K: I know you are. But if you came to me looking for absolution, I can't give it to you.

L: It's Eve's location.

K: I'm going.

L: No, Kara, your suit isn't ready yet.

K: I don't care. Protecting people is what I do. You should know that by now.

L: Then I'm going with you.

77 – 19:00 – 21:00

(Eve shoots William in his right shoulder before Kara rushes in and disarms her, Lena picks up the gun and holds Eve at gunpoint.)

Kara: It's OK. I've got you.

William: (groans)

K: (grunts)

W: (groaning)

K: OK. The bullet went through and through, but we still need to get you to a hospital.

Lena: No, no, no, he's losing too much blood. There's no time.

K: OK. I can cauterize it but it's gonna hurt.

W: Do it, do it.

K: All right.

W: (groaning) Ah. don't do it!

K: Too late, too late. It's done.

W: (gasping)

K: You OK?

W: Yes, it just hurt.

K: All right, what happened here?

W: I was following a lead. Got jumped. (panting) Ah, Reporting 101. If you get kidnapped, you must be on the right track.

K: (scoffs)

W: Something Kara Danvers likes to say. She was working the case with me. I need to make sure she is all right.

L: Kara's fine. I spoke to her, she's in a safe place.

W: (breathing shakily)

(whooshing)

Eve: (screams)

K: Get William and Eve out of here. I'll deal with this.

L: Are you mad? They've got kryptonite.

K: Well, then you'd better get that suit here fast.

L: It's already on its way. And I'll call for backup.

Kahn: Kill her.

Kara: (groaning)

Nia: Did someone call for backup?

Kara: Now it's a fair fight.

M'gann: Couldn't let you have all the fun.

N: Can't believe you left to fight earth, wind, and fire without us.

Kara: (chuckles)

78 – 23:45 – 26:00

M'gann: I recommend the chocos.

Nia: How's J'onn?

M: Recovering. You can't fool a psychic. I saw you hesitate during the fight. You dreamed something. And it terrified you. What did you see?

N: Brainy.

M: You two were couple, right? You know J'onn. For a deeply serious man, he's got a big mouth.

N: (chuckles) I know. It was more than a relationship. We were partners. We...protected each other. Turns out that one thing I couldn't protect him from was himself. I told him to take off those inhibitors. Maybe these dreams are because of my guilt.

M: There may be more to what he's going through than you know. When J'onn discovered that I was a White Martian. He thought the worst of me. Until he finally saw my soul.

N: I'm not a telepath.

M: No, you're a dreamer. And like it or not, you're dreaming now. You have to engage with it. It could have meaning far deeper than you realize.

N: I'm sorry M'gann, I need to be keeping Brainy out of my mind, not letting him in.

Kelly: There's nearly a billion people logged into the Unity Fest already.

Alex: Can we shut down the system?

M: Or destroy it somehow?

Lena: No. The Luthor power core has an indestructible fail safe.

N: So, you're saying we need to convince potentially billions of people to log out of virtual reality paradise of their own free will. Hope you've got one of those classic hope speeches handy.

Kara: (scoffs) I mean, I've done it before but never on this level.

Alex and Lena: Oh, if anyone can do it, it's you.

A: Jinx.

K: All right, so what do we do about Leviathan?

J'onn: We'll fight 'till our last breath.

M: J'onn, are you sure?

J: With you by my side, 100 percent.

N: Well, we'll need to do something to drive Leviathan out.

J: I'll send them a message.

K: What are you gonna say?

J: Something to get their attention.

79 – 27:31 – 28:11

Lena: Kelly opened the back door into the festival. It should help protect you from the kill switch.

Kara: Hopefully we get everyone out before Lex and Gemma hit it.

L: You will.

K: Let's do this. Wow. This is amazing. I've never seen anything like this. No wonder so many people signed up.

80 – 31:15 – 32:01

Kara: Everyone listen to me. There's something wrong with the program. You need to end the simulation now.

Old woman: What are you talking about? There's no one in here but my late husband. It's so good to hear his voice.

K: Hey. Hey, kid. Kid, can you hear me? You need to disengage from the program.

Child: Leave me alone. My mom is back. I missed her.

K: It's...it's not working. There are too many people, they feel connected to their loved ones. It's spiritual. I have no idea how to break through to them.

Lena: I think I can give you a way to talk to everyone at once. Try now.

K: I need you all to listen to me. You're in danger.

81 – 32:53 – 35:45

Lena: Andrea. The medallion. You've been activated.

Andrea: If I don't kill Supergirl, they'll kill my father.

Kara: I know it can be addictive, to live in a perfect place where nothing hurts. But that's not reality.

L: Killing for them...going down this path, it won't keep him safe.

A: How do you know?

L: Because I've been down it before.

K: We all get hurt. But it's only by going through that pain that we're able to appreciate the good. Pain is what helps us grow. Without it, we'd never be able to...to evolve, to overcome. To forgive.

L: I have done terrible things to protect myself and the people I love. But it has never kept me safe from pain. It's just brought me a new kind of misery. And I moved further and further away from the person I was, until one day I woke up and I was utterly alone.

K: Each of us came here because we're afraid. I'm afraid of getting hurt, just like you.

And I do everything I can to escape pain, just like you. But the cost of escape is too great.

L: Years ago...we made a promise to each other. You jump, I jump. If you choose to go down this path...I will be there. If you want to get to Supergirl, you're gonna have to go through me.

K: We have to wake up now. We need to end the simulation once and for all. I believe in you.

L: I believe in you.

A: (sobbing)

L: Hey, it's OK, it's OK. It's OK. (sighs) It's OK.

C: End simulation.

O W: End simulation.

Crowd: End simulation. End simulation.

K: (sighs)

82 – 36:45 – 39:09

Lena: I never thought I'd see the day. Obsidian Platinum, the most popular VR platform ever created.

Kara: And not a single person's using it.

Kelly: Alex called...Leviathan has disappeared.

Eve: You did what you said you would.

K: Almost. I still have one promise left to keep.

Brainiac 5: You did it, Querl. You did it. You saved this world. You saved your friends.

Brainy: (shakily) Will you...stay with me?

B 5: 'Till the very end.

B: (breathing heavily) Nia.

Lex: Who do you think you are? We had a plan. Leviathan kills Supergirl and you kill Leviathan. And then together we save this planet from the invulnerable aliens, who think they know what's best for mankind. Why couldn't you just wait for Supergirl to die?

B: (chuckling softly) (breathing heavily) You underestimated me. My friends. I'd never let you kill them. (chuckling)

L: No, Brainiac 5. Uh, I underestimate nothing. I knew you would decide to shrink the gods instead of kill them due to your precious moral code. I planned for that. I just didn't think that you would kill yourself. Well...Supergirl lives. But I have the ball.

B: No...

L: You gave me exactly...what I needed. I'm just gonna kill Supergirl myself. It'll be fun. And you...can die alone. Just like you intended.

83 – 39:39 – 41:23

Eve: Oh...

Eve's mother: I don't believe it.

E: Oh, my God.

E's M: It's actually you.

E: (chuckling)

Lena: In the last world, she betrayed us. We may never know what was driving her, but...I do know what was driving you. You didn't want to tell me who you really were because you didn't want me to get hurt. But I did get hurt. And I did what I always do when people hurt me. I...built a wall and I suffocated behind it. Makes it very difficult to see things from other people's point of view.

K: (chuckles)

L: But I see yours now. And I am very sorry it took me so long.

K: You know, when you showed up at my door this morning I...I didn't wanna let you in. And I kept waiting for you to let me down. But at every turn you came through. Building that suit. Protecting my identity, supporting me. I wasn't ready to accept your apology. But maybe, maybe I am now.

L: (shakily) OK. What now?

K: Well, there's still one bad guy left to catch.

L: Let's go take my brother down.

Supergirl, 6x04 – Lost Souls (4/20/2021) (Tuesday)

84 – 3:36 – 5:54

Nia: And that brings us to the end of our Tower tour.

Lena: Thanks, Nia. First days always make me feel like an awkward schoolgirl, so thanks to you all for making me feel so welcome.

J'onn: I'd like to say on behalf of us all, how great it is to have you with us in the trenches.

Brainy: Finally.

J: M'gann, you should be resting.

M'gann: I had a vision of Prime Phantom's lair. I think I'm still connected to the hive mind of Prime and his progeny.

N: How is that even possible?

B: When J'onn transfused his piece of M'gann's soul back into her, it was just that, a piece, and not the original soul in its entirety. I estimate M'gann is still about 18 percent phantom.

J: I hate that you're still linked in any way to his kind.

M: But don't you see? It's good news. Phantoms have the power to sense a person's life force. That means that I have that power, too. I can use it to home in on a specific life force anywhere, even in the Phantom Zone. I can find Supergirl.

Alex: Are you serious?

L: We're gonna bring Kara home.

B: It also means that M'gann can use her power to sense the life forces held captive in the Prime Phantom's lair. There is a 99.999 percent probability that once we find and release them, they'll immediately return to their rightful owners, thus restoring the progeny.

J: Prime will have his progeny protecting his lair. We'll have to be careful around those talons.

L: I may already have a fix for that. I couldn't wait to get started, so I stayed up all last night and made this. I merged a DEO ProtoGun and L-Corp's portal energy.

N: What is it?

L: Well, I call it a ProtoTrap. It's designed to trap Prime Phantom and his progeny hands-free and transport them directly to containment.

B: Just like in *Ghostbusters* [6-1984].

L: Except that's a movie.

B: It's the perfect movie.

L: The ProtoTrap is real.

B: OK.

A: Rescuing Supergirl and stopping the phantom infection. I was afraid it was never gonna happen.

J: The progeny are hurting again.

A: There's a cold signature forming at the Noonan's in Grand Central Station. I'll monitor it from here.

B: May I?

L: Brainy, aren't you gonna want instructions?

B: I'm a 12th-level intellect, Lena. I think I'll figure it out.

85 – 13:04 – 14:58

Alex: Hey, thanks for backing me up.

Lena: No, of course.

A: OK. So, what are you thinking?

L: Q-waves. I used them to replicate Malefic's powers. I believe I can do the same with M'gann's sensing abilities.

A: And the nanobots?

L: I'm gonna task them to map the brains of the progeny in containment to create a device, but even if I am able to do that, I'm gonna need a piece of Kara's DNA to calibrate the device to the right frequency in order to track her.

A: I know where we can find some.

Brainy: Hey. You OK? You had a dream when we were at Noonan's, didn't you?

Nia: The same one. Kara and Alex in high school. And I don't know why I keep dreaming it, or what it means. Are you OK? You've practically inhaled every donut in that box.

B: Strawberry glaze with sprinkles is a rare delicacy.

N: That is true. But I know what this is, Brainy. With your inhibitors off, you're feeling a lot of emotions right now.

B: Lena advised me to embrace them.

N: Right now, you're not embracing them, you're eating them.

B: Mmm.

N: I've been there. Kara and Alex, too.

B: Their dumpling obsession.

N: A donut can't be there for you...but I'm here if you wanna talk.

B: It's not a problem, Nia.

N: OK.

B: Well, I can stop comfort eating whenever I want.

N: OK.

86 – 16:52 – 19:05

Nyxly: If we don't get him to the exit, his wounds will never heal.

Kara: Father, I can't just leave you here.

Zor-El: I'll barricade the door. I'll be safe.

K: No. No, I won't...

Zor-El: (in Kryptonian) Daughter. Please.

K: No one's called me that in decades. (sighs) We'll come back for you as soon as we can.

Kara's recording: Family isn't about blood or last names. It's about people who love you for who you are and stand by you no matter what. And just as my sister Alex has always been there for me, so have my friends. They're my family, too. Anything is possible when you have family who love and support you.

Lena: It's so amazing to see and hear Kara. Feels so real. I mean, I know she's not here with us, but...

Alex: She'll be here soon. I know it.

K's R: We may not always agree, and at times that may break us apart, but in the end, we always come back together, stronger than ever.

A: Hold on, sis. We're coming. The core of this crystal contains Kara's digital life force. I would like you to use it for the device.

L: What?

A: You said you need a piece of my sister to track her in the Phantom Zone.

L: Yeah, but if I extract that, you'll lose the recording forever.

A: Well, what matters most is that we get back the real Kara. And you said that life force can do that, right?

L: Yeah, I mean, I'm hopeful, but there's no guarantee.

A: I trust you.

L: Thank you. Um...I'll let you know when I'm done.

A: I'm gonna stay. I would like to help.

L: Well, suit up.

87 – 21:33 – 23:49

Lena: It took some work, but it's finished. With this, we will be able to find Kara in the Phantom Zone. We'll finally be able to bring her home.

Alex: (sighs) Not today. Look, in less than an hour, the chrysalis will harden over, trapping all of those souls inside it forever. Plus, more people are getting infected by phantoms every minute. It's spreading like a plague. Now, I know how hard you worked on making a device that can track Kara. But now we need to recalibrate it so that we can find the chrysalis instead.

L: No, but if we recalibrate it, we'll overwrite Kara's DNA. We'll lose our only chance to save her.

A: We'll find another way. There's always another way. She taught us that.

L: We have a way now. How can you choose to save anyone else over your own sister?

A: Because if I don't, countless lives will be lost. Kara would always choose saving others. That's just who she is. And how do you think she would feel if we rescued her and she found out that we let thousands, maybe hundreds of thousands of people die, just so we could have her back? Supergirl relies on those that she loves to follow her example. So please don't make this any harder than it already is. Give me the device.

L: Alex, I hear what you're saying...but I have to bring Kara back. You see, it's my fault. It was my brother who sent her to the Phantom Zone, it was my experiments that empowered him. It was my war with Supergirl that started all of this. So, if this is my only chance to make it right, then I have to do it.

A: OK, Lena, listen to me. Nobody blames you for this. Kara doesn't blame you for this. You two already forgave each other for everything that happened in the past. So, it's time for you to forgive yourself. And all that really matters is that you do the right thing today. So, please give me the tracking device. I'm sorry, but I can't take no for an answer.

88 – 24:22 – 26:26

Kara: Let's go find my father.

Nyxly: Kara, we can't. It's too dangerous.

K: What? No.

N: Kara, honey. I know you believe the best in people. But don't you understand? Your father is beyond saving. He's been holding you back ever since you got here. Even today, you saw just how quickly he was ready to give up.

K: But he pushed through that. He got us here.

N: He also stuck you in a pod when you were just a child and sent you to a foreign planet alone. He banished you, Kara, just like my father banished me.

K: I'm sorry about what your dad did to you. Truly, I am. But I'm going back for him, whether you're coming with me or not.

N: I should have just slit his throat when I had the chance. I was going to. I was this close. Instead, I conjured myself up as Scar and I knocked him out instead. I let him live for you.

K: You're the one who attacked him?

N: Mmm-hmm.

K: You wanted me to activate the exit because it wouldn't activate for you.

N: Oh! Don't act so shocked. You wanted to be free of him, just like I want to be free of my father. You were just too weak to get rid of him yourself.

K: Hurting an innocent man doesn't make you powerful, Nyxly.

N: (chuckles) I know what makes me powerful. And the power that I have here is only a shadow of what I'll have once I get to Earth. Hmm. I was going to go straight home to the Fifth Dimension to punish everyone who didn't stand by me. But you activated the exit. In order for me to get to my home, I'll have to go through yours. And you know what? I think I'm gonna have a little fun while I'm there.

K: Over my dead body.

89 – 32:22 – 36:06

(Alex is standing out on the Tower's balcony, staring off into the city's skyline and toying with the Kryptonian memory crystal that is now broken in two. Lena walks out onto the balcony with two glasses of Scotch. [The fictional Van Horne 30-year-old single malt Scotch whiskey.] She offers one to Alex who gladly accepts the drink.)

Alex: Thank you.

Lena: You were right about the chrysalis. I'm sorry I fought you on it.

A: I understand why you did. That's a decision I didn't wanna have to make.

L: But you still made it.

A: (sighs)

L: Listen, I am so grateful to be a part of the team here in the Tower, but I don't think I belong.

A: Why would you say that?

L: Well, it's like you said. I need to stop atoning for the sins of the past. And I am determined to do good in the world, but...you and J'onn, Brainy and Nia, I'm not like you. You're true heroes. I know how much your sister means to you, Alex, and yet, today you made the most painful sacrifice because it was the right thing to do...and I don't think I could do that.

A: Every moment I was running towards that chrysalis I wanted to turn around. I didn't care if that phantom took over the whole city or the whole world. I wanted nothing more than to drop everything and go after my sister. I had to rely on my years of training as a soldier to help me push those feelings aside so that I could do what had to be done. You

have a huge heart, Lena. And wanting to save Kara, that doesn't make you any less of a hero.

L: Yeah, maybe not. But I still don't think like you.

A: Neither does Brainy. Or J'onn, or Nia. I mean, we all have different life experiences and perspectives and strengths. It's our willingness to hear each other out, that's what makes this a great team. And if it weren't for your brilliance in making that device, we all would have failed. You belong here, Lena. You always have and you always will. And besides, you are the only one with a decent taste in Scotch.

Brainy: In spite of everything we went through today, we're still back at square one. No closer to getting Supergirl back. And no matter how many donuts I eat, this hopeless feeling just won't go away.

Nia: I feel it, too. I've had more dreams about Midvale.

B: What do you think they mean?

N: I don't know. I'm scared, Brainy. These dream flashes of Midvale, Kara, and Alex in high school. They keep happening, confusing me, and I don't know how to stop them or interpret them. I just wish my mom was here.

B: Look, I'm sorry you don't have your mom. But you have me.

N: We have each other.

J'onn: The Prime Phantom will never hurt you, or anybody else, ever again. I'm glad you're OK.

M'gann: Me? I almost lost you today, too.

J'onn: Well, now you know how it feels.

M: (chuckles)

APPENDIX B



VITA

Education

- **Master of Arts in Sociology**
 - Sam Houston State University, Huntsville, Texas
 - Since January 2019
 - Current GPA – 3.90/4.0
- **Bachelor of Arts in Political Science (with a minor in Philosophy), *cum laude***
 - Winona State University, Winona, Minnesota
 - May 2018
 - Cumulative GPA – 3.71/4.0
- **Associate of Arts and Science (with an emphasis in Sociology), *cum laude***
 - The University of Wisconsin – Richland, Richland Center, Wisconsin
 - May 2016
 - Cumulative GPA – 3.58/4.0

Awards, Honors, and Scholarships

- Dean's List at Winona State University (2018, 2017, 2016)
- Dean's List at the University of Wisconsin – Richland (2016, 2015)
- Wisconsin Scholar (2014)
- Recipient of a Griffin scholarship (\$6,000) (2014)
- Recipient of the Woodrow and Vada Williams Memorial Scholarship (\$1,000) (2014)
- National Honor Society (2011 – 2014)

- Selected participant in the Creative Writing Festival at the University of Wisconsin – La Crosse (Fall 2010)

Community Involvement

- Member of the American Sociological Association (2019 – 2020; 2021 – present)
- Judge for Minnesota History Day – Southeast (Spring 2018)
- Partaker in a Warrior Debate on guns in America (Spring 2018)
- Member of Minnesota and Wisconsin Public Radio (2017 – 2020, 2018 – present)
- Member of the Richland County for Bernie Organization (2016)
- Attendee of the Richland County Democrats (2015 – 2016)
- Kickapoo Christmas dinner volunteer (Winter 2013)
- Kindergarten assistant for Advanced Literature (2013)
- Red Cross blood drive aid (Summer 2013)
- Volunteer at track meets (Springs 2012, 2011)
- Blood donor (2011 – present)
- Summer Bible school assistant (Summers 2013, 2011, 2007)

Extracurricular Activities

- Member of Winona State’s History Association (2018)
- Member of Winona State’s Philosophy Club (2017 – 2020)
- Vice President, Secretary of the Campus Democrats at the University of Wisconsin – Richland (Spring 2016, Fall 2015)
- Participant in the Kickapoo Area Schools’ track and field team (2010 – 2012)

Intellectual and Professional Development

- Member of *The Ethics of Killing* (2002) reading club (May 2018 – August 2019)

- Foundational participant in the Washington Seminar (Summer 2016)

Student Government

- Student council representative (2009 – 2014)