Aria Montgomery
Emily Fields
Hanna Marin
Spencer Hastings

Alison DiLaurentis
Ashley Marin
Byron Montgomery
Ella Montgomery
Ezra Fitz
Maya St. Germain

Ben
Detective Wilden
Jenna Marshall
Melissa Hastings
Mona Vanderwall
Pam Fields
Peter Hastings
Sean Ackard
Wren

Mike Montgomery

Jock
Jock #2
Reporter (O.S.)
Waiter
## Set List

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### EXTERIORS

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Pretty Little Liars

“The Jenna Thing”
Episode #102

**Script Days**

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FADE IN:

EXT. STREET - ROSEWOOD GRILL - NIGHT (N1)

It’s a quiet night in Rosewood and most of the town’s shops are closed and empty. Through the pane glass window of the Rosewood Grill, we see EMILY, ARIA, SPENCER and HANNA wearing their black funeral dresses, sitting at a table. They are the only patrons in the restaurant, creating an iconic Edward Hopper-like image.

INT. ROSEWOOD GRILL - NIGHT (N1)

Except for a few servers and one OLDER COUPLE, the place is empty. However, the girls talk in hushed tones.

ARIA
Why was Jenna there?

SPENCER
I guess she’s back.

HANNA
That cop acted like we were suspects or something.

EMILY
Do you think we looked guilty?

ARIA
Why would we? We haven’t done anything wrong.

HANNA
-- except lie about “The Jenna Thing.”

SPENCER
We promised we’d never bring up “The Jenna Thing” again. Remember? It never happened.

ARIA
Have you found a way to forget? I still wake up sometimes in the middle of the night --

SPENCER
Aria, it was an accident.

(CONTINUED)
Emily looks down at a friendship bracelet and nervously plays with it. She hasn’t forgotten.

Hanna dumps the last of the booze from her silver flask into her diet coke. The OLDER MALE PATRON sees this. Hanna catches his look -

HANNA
It’s medicinal.

He continues to judge her with his stare -

HANNA (CONT’D)
Cramps.

He finally looks away.

EMILY
I don’t get it. How does “A” know something about me that only Alison knew?

They share a look.

ARIA
Ali knew all of our secrets, but we didn’t know any of hers.

Spencer reveals -

SPENCER
I knew some.

They all snap their attention to Spencer -

ARIA
Go on.

HANNA
Talk.

SPENCER
I can’t.

Spencer is reluctant to share more.

ARIA
Spence, you are not going to drop a bomb like that and clam up.

SPENCER
She’d so kill me if I told you.
HANNA
She’s dead!

Off their looks, recovering.

SPENCER
Ali was seeing someone that summer.

EMILY
I knew she was keeping something
from me. From us.

ARIA
Why didn’t she want us to know?

SPENCER
He was an older boy. And he had a
girlfriend.

EMILY
Who was it?

HANNA
Can we at least have initials?

SPENCER
She never told me his name.

HANNA
That’s only half a secret.

SPENCER
It’s more than you ever got from her.

ARIA
How was it that Alison told us
nothing and we told her everything?

EMILY
She made us feel like we were a
part of something special.

HANNA
We were.

ARIA
I miss that.

SPENCER
Me, too.
EMILY

I miss Ali.

Moment. A server refills Spencer’s coffee cup and drops a packet of sugar onto the table.

ARIA

She’s gonna need more than that.

EMILY

(off the server’s look)
She hates the taste, but loves the rush.

He drops three more packets and, sure enough, Spencer pours all of the sugar into her coffee.

As Emily hands Hanna a spoon, Hanna notices a friendship bracelet that Emily wears.

HANNA

I can’t believe you still wear that.

EMILY

We swore we’d never take them off. Alison still wears hers. Wore.

After a moment...

ARIA

So for the entire year I was gone, Jenna was away?

SPENCER

She left Rosewood that night and never came back.

ARIA

If Jenna is “A” then this is about revenge.

HANNA

Sorry, but “A” is “watching” us and that rules out Jenna.

The girls shoot Hanna a look. Did she just say that? Off of their looks -

HANNA (CONT’D)

Those sunglasses aren’t a fashion statement. She’s blind.

(CONTINUED)
Hanna grabs a sweet potato fry from the communal plate on the table. She mindlessly munches on it.

Emily continues to nervously play with her friendship bracelet. Spencer watches this and the discussion takes a turn down memory lane.

**SPENCER**

When Ali didn’t come home I knew something terrible must have happened to her, but there was a part of me that imagined someday she would just show up.

**ARIA**

I used to think maybe Ali had run off with some guy.

**EMILY**

That she was laying on a beach somewhere -

**HANNA**

Getting a tan with that hot lifeguard who worked at the pool.

**ARIA**

What was his name?

**HANNA**

Who cares? “Save me!”

They laugh and for a moment they’re just four friends again. And then, after the laughter fades, Spencer almost cracks.

**SPENCER**

I can’t believe she’s gone.

Then the rhythmic sound of a repeated TAP TAP grows closer and louder. The girls look in the direction of the sound.

**ANGLE ON:** A white cane with a red tip tapping back and forth. **PAN UP TO REVEAL --**

**JENNA,** wearing dark sunglasses, as she stands in the doorway of the restaurant.

Aria, Hanna, Spencer and Emily practically hold their breath as they watch Jenna find her way to a seat at the counter. She is far enough away that they don’t hear her order from the server. The PLLs exchange silent looks. Spencer is the first to stand. Her friends silently follow her lead.

(Continued)
The PLLs don’t utter a sound as they walk past Jenna and out of the restaurant.

EXT. ROSEWOOD GRILL - NIGHT (N1)

Spencer, Aria, Hanna and Emily file out of the restaurant and walk off in four different directions. CAMERA rests on the image of Jenna, who we see through the front window, sitting alone.

END OF TEASER
Having just left her friends, Aria walks home alone. She sees, up ahead, Ezra walking toward his parked car. He has taken off his tie, but still wears the dark suit he wore to Ali’s funeral. As he is about to climb into his car, he looks up and sees Aria. They lock eyes for a long moment. Then he offers a charming and disarming smile that invites a smile from Aria.

Ezra
I thought about you all day. Are you okay?

Aria
I will be.

Ezra
It’s hard to lose someone you’re close to. It changes you.

Aria
We lost Alison a year ago. Today was more about admitting it to ourselves.

After a moment -

Ezra
I’d offer you a ride -

Aria
- but I’d have to say “no.” I meant what I said, Ezra. I’d never do anything that would get you into trouble.

Ezra
And being alone with you in my car would probably lead to trouble.

She considers the kind of trouble they would get into and a flirtatious smile comes across her face.

Aria
Yeah.

(Continued)
EZRA
(playfully teasing)
But if it’s only a few miles...

Now they are both thinking about the kind of trouble they
would love to get into and it’s sizzling.

ARIA
(playfully prudent)
Ezra...

Aria notices the small shopping bag he’s holding.

ARIA (CONT’D)
So what did you buy?

He pulls out a CD. It’s The Fray.

EZRA
B26.

The look they share tells us they both recognize the
significance of his purchase. He wanted to savor their
moment.

BETH, a female student from Rosewood High, approaches and
recognizes both of them.

STUDENT
Hi, Aria. Hey, Mr. Fitz.

Both Aria and Ezra shift their personas to a student-teacher
dynamic.

ARIA
Hey.

Ezra
Hi, Beth.

STUDENT (CONT’D)
Cute car.

Aria locks eyes with Ezra. This sucks.

ARIA
Good night, Mr. Fitz.

He wants to grab her and kiss her but –

EZRA
I’ll see you at school.

She watches him get into his car and drive away.
Spencer sits at the outdoor dining table. She peruses a HOLLIS COLLEGE CLASS CATALOGUE as she pours a lot of sugar into her coffee cup and eats a healthy breakfast.

ANGLE ON the CATALOGUE where Spencer circles an INTERIOR DESIGN CLASS.

PETER HASTINGS, Spencer and Melissa’s father, walks out of the house. Dressed for work in a well-fitting suit and tie, he joins Spencer at the table.

    PETER
    You’re thinking about a college credit class, Spence? That’s a great idea.

MELISSA and WREN approach from the barn and join the impromptu family meal.

    MELISSA
    I took a Poli-Sci class at Hollis my junior year. It was fun.

    SPENCER
    That’s what I was thinking. I’m looking for something fun.

    PETER
    For a local college, Hollis has an excellent Economics program.

    WREN
    Economics, that sounds like a bloody load of fun.

Melissa gives him a playful shrug.

    MELISSA
    Like her older sister, Spencer is on the fast track to an Ivy League education.

    PETER
    Spence, I really do like the idea, but I want to make sure you have time for the commitments you’ve already taken on. Class President has always been a big undertaking for you.

(CONTINUED)
SPENCER
Nominations are today, Dad. I don’t even know if I’m in the running.

WREN
(playfully)
A modest Hastings. Now that’s something one doesn’t see everyday.

PETER
The Hastings girls are ambitious, Wren. That’s why they’re so successful.

His tone suggests he doesn’t appreciate Wren’s humor. Wren knows to back off.

PETER (CONT’D)
So what are you thinking, Spence? Poli-Sci or Econ?

Spencer closes the catalogue.

SPENCER
I haven’t decided yet.

INT. HANNA’S KITCHEN – MARIN HOUSE – MORNING (D2)

With the television BROADCASTING LOCAL NEWS in the background, Hanna, dressed for school, refills her coffee cup. ASHLEY, dressed for work, enters, sets her mug on the counter and opens the refrigerator. Hanna tops off her mother’s cup as Ashley empties the nonfat carton into both of their mugs.

ASHLEY
That’s the last of the milk.

HANNA
It’s on the list.

Hanna and Ashley do a last minute vanity check and share a wall mirror. Ashley applies a dusting of face powder as Hanna colors in her lips.

REPORTER (O.S.)
Rosewood Detective Darren Wilden held a press conference this morning.

Hanna freezes and in the mirror we see reflected –

(Continued)
ON TELEVISION - DETECTIVE WILDEN makes a statement.

WILDEN
The coroner released his findings this morning and although Alison DiLaurentis' body did show signs of a blunt force head trauma, the cause of her death was suffocation.

ANGLE ON - Ashley who picks up the remote and turns off the television. They both watch the screen go dark. After a beat -

ASHLEY
Are you okay going to school today?

HANNA
I’ll be fine.

ASHLEY
I don’t want to think about what the police are saying and you shouldn’t either. Try to remember Alison as the beautiful girl you knew.

HANNA
I’m sorry, Mom.

ASHLEY
For what?

HANNA
The cop.

Ashley wants to forget about it.

ASHLEY
It’s over, okay. We both wanted something and we both got what we needed.

End of discussion. Ashley watches Hanna apply her lipstick.

ASHLEY (CONT’D)
Is that Amber Rose?

Ashley applies a smile.

ASHLEY (CONT’D)
It’s a great color for you.

Hanna applies a similar smile as WE PAN OFF OF the mirror to -
INT. ARIA’S DINING ROOM – MONTGOMERY HOUSE – MORNING (D2)

Aria sits at the table with her mother, ELLA. As Ella refills their coffee cups –

    ELLA
    I had to look twice to make sure that was Hanna.

    ARIA
    Right?

    ELLA
    That was some funeral dress. Her mother didn’t buy that at Curvy Girl.

BYRON walks into the room –

    BYRON
    Who shops at Curvy Girl?

    ELLA
    No one anymore.

Byron walks into the kitchen, then walks back out with a to-go cup. He’s on the move this morning.

    ELLA (CONT’D)
    No time for breakfast?

He pours himself a cup of coffee.

    BYRON
    No, and I’ll probably be late tonight, too.

    ELLA
    Late nights already? You just got back.

    ARIA
    Yeah, what’s that about?

Ella’s tone was joking, but Aria’s is serious.

    BYRON
    What’s it about? Being gone for a year. Playing catch-up. Faculty meetings, changing my curriculum, demanding students.

( CONTINUED )
ARIA
Maybe your family’s demands should come first.

They exchange a look.

ARIA (CONT’D)
I’m gonna be late.

She kisses Ella on the cheek.

ARIA (CONT’D)
Love you, Ella.

She leaves without looking at her father. Ella turns to Byron.

ELLA
What was that about? You two got along so well when we were gone. I don’t get it.

BYRON
She’s a teenage girl, Ella. Aren’t they all moody and unpredictable?

As Byron quickly packs up to leave CUT TO:

EXT. EMILY’S FRONT PORCH - FIELDS’ HOUSE - MORNING (D2)

Emily, dressed for school, reads To Kill A Mockingbird as she sits on her front porch. She looks up and finds herself smiling as MAYA approaches.

As Maya sits next to Emily -

MAYA
So, are you okay?

Emily doesn’t have an immediate answer.

MAYA (CONT’D)
That was a dumb question. Of course you’re not okay. I thought about going to the funeral, but I didn’t know her and it didn’t feel right.

EMILY
I understand.

Maya glances toward Emily’s coffee cup.

(CONTINUED)
MAYA
Can I have a sip?

EMILY
Sure. You want your own?

MAYA
I’d rather share yours.

Emily hands Maya the cup. For a brief moment their hands touch. As Maya takes a sip of coffee --

EMILY
You look tired.

MAYA
I haven’t slept much. My mom found another box of Alison’s things in the basement. There were pictures of her in my room. Her room.

Maya’s usual perky exterior falls away.

MAYA (CONT’D)
She’s everywhere. And that poster.

EMILY
Someone should take down the posters. It hurts way too much to look at them.

Emily is on the verge of breaking down.

MAYA
Emily, I’m so sorry.

Maya hugs her friend. Comforts her.

PAM, wearing tennis whites and looking extremely fit after a practice match, walks up the front walk.

PAM
Is everything okay?

Emily breaks their hug and inches away from Maya. She looks for a reaction on her mother’s face then realizes she has done nothing wrong.

EMILY
Mom, this is Maya St. Germain.

PAM
Maya, hi.

(CONTINUED)
Pam offers her hand to say hello, but Maya surprises her with a friendly hug. Pam accepts the hug and offers Maya a warm, reassuring smile.

PAM (CONT’D)
I’d say welcome to the neighborhood but -

EMILY
- it’s kind of hard when your backyard is a crime scene.

PAM
Still?

MAYA
It’s where people come to be close to her. They light candles and leave teddy bears. I get it but it still feels like “her” house.

EMILY
I can understand why you’re not sleeping.

PAM
Maya, maybe you should stay with us for a few days. You can sleep in Emily’s room.*

Pam does not register the “I can’t believe this is happening” look on Emily’s face as we CUT TO:

EXT. PRACTICE FIELD - ROSEWOOD HIGH - MORNING (D2)

Ten field hockey balls are perfectly lined up on the grass.
CLOSE ON - focused and intense eyes, lining up the shot.
CLOSE ON - fingers gripping the hockey stick.
CLOSE ON - hockey stick lining up with the ball. Then WHACK.

TILT UP to see Spencer (wearing her plaid skirt and a practice T-shirt) as she watches the ball fly into the practice net.

Spencer tilts her head from side to side, obviously stretching a sore neck. She lines up the next shot then WHACKS the ball. It soars quickly and directly into the net.

EMILY (O.S.)

Nice.
Spencer looks up to see Emily and Maya as they walk toward school. They stop to talk.

EMILY (CONT’D)
I heard you’re gunning for varsity captain.

SPENCER
I have a shot, so...

EMILY
If a Hastings has a shot, she takes the shot.

MAYA
Is that a drinking game?

Spencer appreciates Maya’s humor. She’s like a breath of fresh air in Rosewood.

SPENCER
It should be.

Emily makes the introductions –

EMILY
Spencer, this is Maya –

Spencer immediately registers the name.

SPENCER
Oh –

MAYA
Yeah. New girl who moved into dead girl’s house.

For a moment they fall silent. It’s extremely awkward.

MAYA (CONT’D)
I can’t believe I just said that.

SPENCER
I can’t believe you did either.

MAYA
I think Brad Pitt and I are missing the same sensitivity chip.

SPENCER
It’s fine.

Spencer cracks a warm smile.

(CONTINUED)
We’re all trying to find a way to deal with it.

Maya and I are going for caffeine. Wanna join?

I’d kill for a latte -

Then she has second thoughts.

- but this is my only time to practice.

We’ll catch you later.

Spencer returns her focus to her practice shots. CAMERA stays with Maya and Emily, heading toward the entrance of the school.

She’s intense.

If you knew her parents you’d understand.

As they round the corner WE CUT TO --

The halls are almost empty. Ezra walks slowly toward his classroom while reviewing his lesson plan.

Can I talk to you?

He looks up to see Aria as she approaches. He smiles sweetly then catches himself. He looks around. They are alone.

Of course.

I’d like to transfer out of your class.

His face reads surprise and disappointment.

(CONTINUED)
A FEW STUDENTS saunter down the hall. He opens the door to his classroom -

EZRA
Will you come inside, for just a minute?

INT. MR. FITZ CLASSROOM - CONTINUOUS - (D2)

Aria follows Ezra into the empty classroom. He decides to close the door behind her.

EZRA
I understand where you’re coming from, but I wish you could stay in the class.

ARIA
This isn’t an easy decision, but I feel like it’s the right thing to do.

EZRA
I can keep my feelings in check.

ARIA
I can’t. And even if I could, I don’t want to.

She looks at him longingly.

ARIA (CONT’D)
It’s too hard to sit in this room everyday and call you “Mr. Fitz.” I can’t pretend like I don’t know you.

She hands him a school form.

ARIA (CONT’D)
Will you sign it?

He glances down at the document which reads: CLASS TRANSFER REQUEST.

EZRA
Are you sure?

ARIA
I’m sure.
He reluctantly signs the paper then hands it back to her.

ARIA (CONT’D)
Thank you.

INT. HALLWAY - ROSEWOOD HIGH - MORNING (D2)

Students are filtering in for the day.

ANGLE ON - Hanna, who stands with MONA, but looks past her friend to see Ezra, standing in the doorway of his classroom. He watches Aria walk away. The look on Ezra’s face is one of interest and adoration. Hanna is intrigued.

Mona, who’s in a perpetual scan-the-crowd mode, comments on another STUDENT walking by. She steals back Hanna’s attention.

MONA
I’m all for boob jobs but when I see those I want to “Moo.”

Hanna shifts her gaze to see the cow boobs but then -

MONA (CONT’D)
I spy a Sean.

Hanna spots him.

HANNA
(to Mona)
See you at lunch.

SEAN, Hanna’s hottie boyfriend, approaches. Gifted with good looks, brains and athletic ability, he is Rosewood High’s most likely to succeed at everything he tries. Sean gives Hanna a morning kiss and they peel off together.

ANGLE ON – Emily who closes her locker and turns into a KISS from her swimmer-boyfriend, BEN. He’s all boy and all jock and the kiss surprises Emily. She pulls back.

BEN
What’s wrong?

EMILY
You surprised me.

BEN
Are we still on for the movie?

(CONTINUED)
EMILY
My mom invited Maya to stay with us tonight -

He imagines a fantasy moment for himself -

BEN
What kind of jammies do you think new girl wears?

Emily is unnerved by the question.

EMILY
How would I know?

He gives her a quick kiss.

BEN
See you at practice -

Ben exits leaving Emily with a clear view of Maya, who hangs with some Girls at the end of the hall. She talks to a student, laughs and smiles. What kind of jammies does she wear? An ANNOUNCEMENT IS MADE OVER THE P.A. SYSTEM.

ADMINISTRATOR (O.S.)
Will the following students please come to the office? Emily Fields, Aria Montgomery, Spencer Hastings and Hanna Marin.

Emily’s look reads “what now?”

First BELL RINGS and students disperse to their classes, leaving only the PLLs standing in the hallway. Together they start the long walk toward the office. Aria’s phone RINGS and they stop in their tracks. Aria as she pulls the phone from her purse and looks at the screen.

ARIA
It’s from “A.”

She shows them her phone. Hanna reads the text.

HANNA
“Dead Girls Walking.”

The four girls walk the long hall to the principal’s office.

END OF ACT ONE
FADE IN:

INT. PRINCIPAL HENCHMAN’S OFFICE – ROSEWOOD HIGH – MORNING (D2)

Looking and feeling like four guilty little girls, the PLLs squeeze together on the couch. Detective Wilden stands while he questions them.

Wilden reviews his notes then –

WILDEN
(tо Spencer)
You thought you heard her “scream.”

SPENCER
I said that, yeah.

He looks to Aria, Emily and Hanna –

WILDEN
And when you three woke up in the barn – Alison was gone but so was Spencer?

SPENCER
Yes, I woke up before them and I realized Ali was gone –

WILDEN
(recounting her statement)
- So you went to look for her?

SPENCER
That’s what happened.

WILDEN
Was this a slumber party?

SPENCER
Is this an interrogation?

WILDEN
No. Just a routine follow-up. Why did you all fall asleep?

ARIA
I guess we were tired.

WILDEN
Is that how it was, Hanna?

(CONTINUED)
HANNA
Yes.

SPENCER
We’ve told you everything we know. Just like we did the night she went missing.

WILDEN
Yeah, I know. It’s almost exactly what you said last year. Almost like it was rehearsed.

After a long beat and a stare down -

ARIA
Like Spencer said, we’ve told you everything we know.

Off of their looks WE CUT TO:

INT. CAFETERIA - ROSEWOOD HIGH - DAY (D2)

The PLLs sit together at a table. Their lunches are in front of them, but no one is interested in eating.

ARIA
He knows we’re lying.

HANNA
Lying’s not a crime.

SPENCER
It is when you’re giving false statements to the police. It’s called obstruction of justice --

HANNA
Oh, please. We lied about drinking. The truth that matters is we don’t know anything about what happened to Ali that night.

SPENCER
We also know about someone who might have wanted to hurt her.

EMILY
We should have told the police the truth about Jenna’s accident the night it happened.

(CONTINUED)
HANNA
I wanted to, remember?

ARIA
We had a chance to do more than tell the truth. We had a chance to stop Ali.

* SPENCER
But we didn’t.

As they exchange a remorseful look, Mona, carrying her lunch tray, approaches. She sees Hanna sitting with her old BFFs. Hurt, she walks away.

SPENCER (CONT’D)
Telling the police now about what happened to Jenna isn’t going to make her see again. It’ll just ruin our lives.

Aria looks past Emily and sees –

Jenna, standing alone, carrying her lunch tray.

HANNA
Oh, my God, she’s back in school too?

A boy, who’s not paying too much attention, bumps into Jenna. She’s vulnerable. Lost. Without a second thought, Aria stands and approaches her. The PLLs watch as –

Aria approaches Jenna.

ARIA
Jenna, it’s Aria. Would you like to join us?

The invitation surprises Jenna. After a moment:

JENNA
Sure.

Aria leads Jenna toward the PLLs who can’t believe she is heading their way.

ARIA
Here’s a chair. You’re between Hanna and Spencer and Emily is directly across from you.

Jenna and Aria both sit down.

(CONTINUED)
JENNA
So this would be Alison’s chair?

EMILY
No. We’re not even sitting at that table.

JENNA
You know she came to see me in the hospital after the accident.

SPENCER
(incredulous)
Alison did?

Hanna nervously pops a tater tot into her mouth as the PLLs share an extremely surprised look toward Jenna.

Jenna is pleasant as pie.

JENNA
So many people misunderstood her. But I knew exactly who Alison was.

What else does she know?

SPENCER
When did you get back, Jenna? We heard you were in Philadelphia at a school for the visually impaired.

JENNA
You can say blind, Spencer. It’s not a dirty word.

The girls exchange remorseful looks –

JENNA (CONT’D)
(playfully)
So quiet. This used to be the fun table. What happened to you girls?

We see the sorry look on Spencer’s face as she remembers –

SMASH CUT TO:

INT. EMILY’S BEDROOM – NIGHT – FLASHBACK

It’s July 4th. One year ago. The PLLs and ALISON listen to music and try on festive outfits for tonight’s festivities. Emily innocently looks on as Alison pulls on a skimpy, summer top. Alison catches Emily’s gaze in the mirror and shoots her a fun smile. Hanna watches Alison as she models the top.

(CONTINUED)
Is she studying her? Alison whips around and glares! Holy shit she can be scary.

The PLLs all snap back. Who is she pissed at and why?

ALISON
I see you!!!!!!

Alison storms over to the window and throws it open. She looks outside at a tree -

ALISON (CONT’D)
Oh, my God. I can’t believe it!

The other girls run over.

EMILY
Who was it, Ali? What did you see?

ALISON
He was in that tree, spying on us. I am so creeped out!

Outside the window - the tree branches still shake.

SPENCER
Who was it?

ALISON
That perv Toby Cavanaugh.

ARIO
Are you sure?

ALISON
Yes, Aria. He was right there!

Alison shakes of the creeps like you shake off cooties.

ALISON (CONT’D)
I’m sure he saw us all naked.

Hanna cringes at the thought of it.

ARIO
We should tell someone.

ALISON
We could. But I’ve got a better idea.
EXT. CAVANAUGH'S BACKYARD - JULY 4TH - NIGHT - FLASHBACK

Fireworks explode in the distance. Alison leads the charge as the PLLs follow her and sneak across the lawn, toward a free standing garage.

As they near the garage, Alison pulls a stink bomb firecracker from her pocket.

ARIA
Are we sure he’s not in there?

ALISON
(looking at the dark barn)
He’s not, okay? You’ve got the lighter, right Spencer?

EMILY
Let’s wait a second.

They stop. Alison, annoyed, turns to her.

ALISON
What, Emily?

EMILY
I don’t want to do this.

ALISON

She doesn’t want to be on her own and Ali knows it.

ARIA
Maybe Emily’s right. If we tell the police they’ll bring him in. They’ll take care of it.

ALISON
What’s the fun in that?
(nobody answers, then:)
Toby Cavanaugh is a freak and we need to teach him a lesson. If he thinks he can come and spy on us while we’re in your bedroom, Emily, he needs to know that his “domain” is no longer a safe little hideout.

Alison looks over at the garage.

ALISON (CONT’D)
Who knows what he does in there all day, that freak.
SPENCER
Are you sure it was Toby?

ALISON
Yes, and it’s a stink bomb for God’s sakes. We’re not nuking the place. Now let’s do it.

She sneaks closer to the garage. The PLLs exchange cautious looks, but then one-by-one they follow their leader.

When they reach the garage, Alison opens the top half of the *Dutch door and peaks inside. ALISON’S POV: the garage is Toby’s* lair. Exercise equipment. Computer stuff. Cool band posters decorate the walls.

ALISON (CONT’D)
Give me the lighter.

Spencer hands Ali, who is gleeful, the lighter. She ignites the firecracker fuse and when it sparks, she tosses it into the garage. She takes one last look inside. For a beat she *locks eyes on something (Spencer clocks her). Then Alison *snaps her attention back to the PLLs.

ALISON (CONT’D)
Let’s get out of here.

She runs back across the yard and the PLLs run along side of her. What they don’t see is that behind them - inside the garage - flames have erupted. Then they hear it, the sound that changes their lives forever - A TEENAGE GIRL’S TERRIFIED SCREAM.

Alison and the PLLs stop dead in their tracks as the garage burns behind them.

SMASH CUT TO:

INT. CAFETERIA - ROSEWOOD HIGH - DAY (D2)

We see Spencer reflected in Jenna’s dark sunglasses. As WE PULL back to reveal the PLLs are all still sitting at the lunch table with Jenna, their cell phones and blackberry’s simultaneously sound.

Jenna picks up Spencer’s phone which vibrates on the table -

JENNA
Aren’t you going to get that?

She hands the phone to Spencer. The PLLs all look down at the text they just received.

(CONTINUED)
CLOSE ON SPENCER’S PHONE. The text reads: “If only she could see how guilty you look.” – A

Off of Spencer’s guilty look we CUT TO –

END OF ACT TWO
ACT THREE

FADE IN:

INT. MR. FITZ’S CLASSROOM – ROSEWOOD HIGH – MORNING (D2)

Ezra writes on the chalkboard, then turns to the class.

EZRA
Let’s take our seats, people.

Emily, Spencer and Hanna huddle together near Spencer’s desk.

EMILY
Where’s Aria?

Hanna glances at Ezra.

HANNA
Maybe you should ask Fitz.

They give her a look. What does she know that they don’t know? The girls take their seats as the door opens. Everyone turns to see – Mona. She realizes everyone is looking at her.

MONA
Am I late?

EZRA
It’s Mona, right?

MONA
That’s right, Mr. Fritz.

The class laughs.

MONA (CONT’D)
What?

EZRA
Take your seat, Mona, please.

She sits down and Hanna whispers to her.

HANNA
It’s Fitz not Fritz.

MONA
Oops.

They crack up as Fitz passes out worksheets.

(CONTINUED)
EZRA
If the mockingbird represents the idea of innocence - what characters in the book are innocent? Take a minute to list your ideas.

As the class reviews their books and jots down their ideas, Ezra writes on the blackboard. He hears a chorus of WHISPERS and turns to see -

Aria walk into the classroom. She lays a document on his desk and walks to her desk. Ezra glances at the document: It’s her TRANSFER REQUEST FORM stamped DECLINED.

Hanna watches Aria as she sits down and pulls out her copy of To Kill A Mockingbird.

When all heads are looking down, Aria finally allows herself to look up at Ezra. He is staring straight at her and they share a private, aching look. Hanna clocks their personal moment.

INT. HANNA’S KITCHEN – NIGHT (N2)

Hanna and Sean sit at the kitchen table and study. Hanna steals a look at him while he has his nose buried in a book. She stands and walks to the refrigerator. She comes back with a soda and refills his glass.

SEAN
Thanks.

She stands behind him and leans in to kiss his neck. He smiles, but keeps his focus on the text book. She runs her hand down his chest. It’s turning him on.

SEAN (CONT’D)
Hanna.

HANNA
What?

She slides her hand down his stomach, toward his - -

SEAN
It’s too hard to stop if we go there.

HANNA
There’s no one here but us, Sean.
It’s okay.

(CONTINUED)
She seductively kisses him on the neck. He likes it. Too much.

SEAN
Come on, Hanna.

He pulls away from her. Frustrated and feeling rejected, she sits back down in her chair. She tries to study, but can’t concentrate. She looks back up at him.

HANNA
You do like me like that, right?

SEAN
Yes!

This is hard for her to ask - she hesitates then -

HANNA
Maybe you still think of me as just a friend. As that girl I used to be.

He leans in and kisses her. It’s a sexy kiss. When he pulls away -

SEAN
Do you kiss your friends like that?

HANNA
No.

Hanna’s smiling now. She needed the validation.

SEAN
I liked that girl you used to be. Just like I like the girl you are now.

HANNA
Is this “waiting” really something you want or is it about your dad?

The front door opens and Ashley walks inside. Ashley is in the middle of a business call on her cell phone.

SEAN
Hi, Mrs. Marin.

ASHLEY
(into phone)
We’ll submit those loan docs in the morning. Great. Thanks.

(CONTINUED)
Ashley hangs up the phone and grabs a cold bottle of water from the refrigerator –

ASHLEY (CONT’D)
How’s the studying going?

HANNA
Fine.

ASHLEY
Sean, please tell your dad we really have been trying to make it to church but – I’ve been working on the weekends and –

SEAN
- I’ll let him know, but it’s okay. He understands, Mrs. Marin. He works on the weekends, too.

HANNA
Cute preacher humor.

Ashley tosses Sean a friendly smile. She likes this boy for her daughter. The moment is interrupted by the DOORBELL. Ashley leaves the kitchen –

HANNA (CONT’D)
She loves that you call her Mrs. Marin.

A beat later, Ashley walks back in and Hanna reads a look of concern on her mother’s face. She understands when she sees that Wilden is walking in behind her.

ASHLEY
Look who stopped by for dinner.

Hanna is stunned to see this guy again. Wilden holds a six pack of beer and a to-go bag of food.

DETECTIVE WILDEN
I brought Thai take-out.

As he grabs opens a beer for himself, Ashley whispers into Hanna’s ear.

ASHLEY
It’s time for Sean to leave.

Ashley turns her attention to Wilden.

(CONTINUED)
ASHLEY (CONT’D)
Let’s eat in the dining room.

Hanna glares at Wilden as he follows her mother out of the room.

INT. ROSEWOOD GRILL – NIGHT (N2)

Peter and Spencer sit at a table. As they wait for Melissa and Wren to join them, Peter reads his blackberry as Spencer flips through a design magazine, i.e. *Elle Decor*. She musters up the nerve to announce –

**SPENCER**
I’ve decided on the class I want to take at Hollis. But it’s not for credit, Dad, it’s for fun.

Peter hears her but he’s not listening.

**PETER**
What’s the point of that?
(while reading)
Mom’s coming back a day early. She’ll be home tomorrow.

Peter starts typing. Aria enters and heads to the counter. Peter, engrossed in his e-mails, barely notices Spencer leave the table. She approaches her friend as the server hands Aria her to-go order.

**ARIA**
Hey.

**SPENCER**
Hey, I was gonna e-mail you when I got home. How weird was that lunch?

**ARIA**
I’d say on a scale of one to ten, eleven.

**SPENCER**
Do you really think Alison went to see Jenna in the hospital?

**ARIA**
Maybe.

**SPENCER**
Why would she keep that from us?

(CONTINUED)
ARIA
Because she didn’t want us to know what they talked about.

Aria looks past Spencer to see Melissa and Wren arrive then join Peter at their table.

ARIA (CONT’D)
Is that the new fiance?

Spencer looks over and Wren catches her gaze. It’s a quick but definite connection.

ARIA (CONT’D)
Is he as uptight as Melissa?

SPENCER
No one’s as uptight as Melissa.

ARIA
I heard you were nominated for class president today. Congrats.

SPENCER
I actually think I’m going to pass on it this year.

Aria is truly taken aback.

ARIA
Will the real Spencer Hastings please stand up?

SPENCER
My parents let me redo the barn this summer and I loved doing it. I want to take a design class at Hollis and there’s no way I could do both.

ARIA
When can I see it?

SPENCER
You won’t. Melissa’s living there now.

Spencer glances over at her family’s table. Everyone is seated now.

SPENCER (CONT’D)
I’d better get back.
ANGLE ON - The WAITER approaches the Hastings’ table as Spencer rejoins her family.

WAITER
Can I get anyone a drink?

SPENCER
I’ll have a vodka and soda.

MELISSA
She’s just kidding.

PETER
I’ll have a glass of the house cab. Melissa?

MELISSA
The same please.

WREN
I actually will take a vodka and soda. *

Off of Spencer’s look to him WE CUT TO:

INT. EMILY’S BEDROOM - NIGHT (N2)

Emily sits in her guest chair. She’s as far across the room as possible from Maya, who surveys Emily’s display of swimming medals and trophies.

MAYA
So I get your connection to Spencer. You both like to win.

EMILY
Winning’s great, but if I’ve done my best I usually feel good about the outcome, no matter what it is.

MAYA
And Spencer?

EMILY
Spencer needs to win.

Maya looks at several framed photographs of all FIVE PLLs together (including Alison). In each photograph, Alison is the focal point.

MAYA
She was always in the middle. The center of attention.

(CONTINUED)
EMILY
Have you ever known anyone like that?

MAYA
I usually run from those girls.
They scare me.

“Those girls?”

Maya drops back on the bed -

MAYA
The queen bees.

EMILY
You seem like a person who wouldn’t run from anyone.

MAYA
Do you have a side?

EMILY
Sorry?

MAYA
Of the bed.

EMILY
I kind of sleep in the middle.

MAYA
I kind of sleep in the middle, too.

Off of Emily’s look we CUT TO:

INT. ROSEWOOD GRILL - NIGHT (N2)

The Waiter delivers their drinks.

MELISSA
Hi/low anyone?

Wren sips his cocktail, then nonchalantly sets the glass down on the other side of his plate. Just next to Spencer’s hand. She looks over at him. Did he just do that on purpose?

WREN
Hi/low?
SPENCER
It’s a game. You guys don’t play it in bed?

PETER
Wren, you can play, too.

WREN
I’m a bit lost.

PETER
You’ll catch on.

MELISSA
I’ll go first. We just started classes this week and -

When all eyes are on Melissa, Spencer picks up Wren’s cocktail and takes a sip. She sets the glass back on the table - his hand is waiting for it. She clocks him looking at her.

MELISSA (CONT’D)
- I’ve already been nominated to serve on the business school’s Leadership Committee.

Spencer can’t believe it.

PETER
Melissa likes to play the game when she’s fairly certain she’ll win.

MELISSA
Guess who I learned that from?

PETER
Don’t taste victory yet. The judge ruled on my brief today. The class action suit against Winslow is dismissed.

Wren is taking this all in. Peter is truly competing with his daughter.

WREN
(to Spencer)
What happens if I don’t play? Do I still get a second drink?

PETER
You’re up, Spencer.
Wren sees she’s struggling to come up with something -

WREN
I’ll go.

He attempts to lighten the mood. He thinks about it -

WREN (CONT’D)
I got a brilliant parking spot today. Right in front of the chem-
lab.

Melissa stares blankly at him.

MELISSA
He’s kidding.
(to Spencer)
So you’re not gonna play? Then I guess I won.

SPENCER
I got nominated for class president today.

Peter is taken aback.

PETER
Three years in a row. That’s a tremendous achievement, Spencer.

SPENCER
And I’m going to win!

PETER
That’s the spirit!

He offers his daughter a genuine “I’m proud of you smile.” She feigns a return smile while she wonders how she got sucked into this. She closes her design magazine and tosses it into her bag.

INT. EMILY’S BEDROOM - NIGHT (N2)

Maya sleeps soundly in Emily’s bed. Mere inches away from her, Emily, wide awake, stares up at the ceiling. She can practically feel her heart beating in her chest. Hoping to create some distance between them, Emily turns on her side.

A moment later, Maya’s hand rests on Emily’s hip. It is an innocent move, but it’s torture for Emily. In a bold and sweet move, Emily rests her hand on Maya’s hand. It’s a lovely, satisfying moment. She can breathe now. But it’s just a moment.

(CONTINUED)
Across the room – EMILY’S PHONE VIBRATES.

Emily looks at the phone. The tension reads on her face. A beat later the RED FLASHING LIGHT signals she has received a text message.

With her eyes transfixed on the dreaded flashing light, Emily pulls her hand from on top of Maya’s. In sync with the rhythm of the flashing red light we can hear Emily’s panic building inside of her. Her heart sounds like it’s going to beat out of her chest. She works up the courage to look at the text.

ANGLE ON TEXT: “Did you get a goodnight kiss? Here’s one from me.” xo – A

END OF ACT THREE
ACT FOUR

INTERIOR HANNA'S KITCHEN — MORNING (D3)

Hanna, wearing shorts and a tank pajama outfit and still waking up, saunters into the kitchen. She is astonished to see her mother, standing at the stove, flipping a piece of bacon.

HANNA
You’re cooking?

Before Ashley can answer her —

WILDEN (O.S.)
Morning.

Startled, she turns to see Wilden sitting at the table behind her, reading The Rosewood Observer.

WILDEN (CONT’D)
Over-easy, okay?

For the love of God he stayed over! Hanna steals another look back at her mother, who would like to take the pan and hit this ass over the head with it.

Ashley turns to Wilden and offers an extremely placating smile.

ASHLEY
Of course.

Hanna tosses her mother a “What the fuck?” look. Ashley shuts her daughter down with a glare that screams, “I’ll handle it!”

Ashley cracks an egg and plops it into the skillet. As it SIZZLES we CUT TO:

INTERIOR/EXTERIOR BEN’S CAR — ROSEWOOD HIGH — MORNING (D3)

Emily sits in the passenger seat and Maya sits in the back as Ben drives into the school parking lot.

BEN
So Maya, now that you two have slept together, you’ve gotten farther with Emily than I have. What should I know?

(CONTINUED)
MAYA
Good girls don’t kiss and tell.

BEN
You don’t strike me as a good girl.

EMILY
Shut up, Ben.

He parks the car and doesn’t let up –

BEN
Did you get much sleep? Cause I wouldn’t have.

MAYA
I don’t know about Emily, but I slept like a baby.

Maya opens her door.

MAYA (CONT’D)
Are you coming, Em?

EMILY
I’ll catch up.

Maya is not sure how to read Emily’s mood. She leaves the car and heads into school.

BEN
We were just messing around. What are you so weirded out about?

Shocking Ben, Emily leans over and plants a major kiss on him. It’s a serious lip-lock. He grabs her. It’s passionate and builds. THUD. THUD. Someone POUNDS on the car window.

Emily pulls back from Ben. A pack of HORNY GUYS are hanging on and around Ben’s car, watching them.

JOCK
Get a room, Ben! And rock it!

He pumps his fist, urging his friend to go for it.

JOCK #2
Looking good, Emily.

She realizes he is looking at her chest. She notices a button has popped open and she quickly fastens it closed.
As Emily climbs out of Ben’s car, she sees Hanna who happened upon the moment. Hanna shoots a look at the jock guys.

JOCK #2
(to Hanna)
You’re smokin’, too.

Hanna stares him down.

HANNA
Are you talking to me?

The “it girl” speaks and the guys back down.

JOCK #2
Whatever.

Emily hurries away from the car, heading toward school. Hanna keeps up with her.

HANNA
Are you okay?

EMILY
Not really.

Hanna is more curious than concerned.

HANNA
I’ve never thought of you as someone who’d be so comfortable with PDA.

Emily stops and turns to her old friend.

EMILY
Maybe I’m not the person everyone thinks I am.

HANNA
Who is?

First BELL RINGS AS WE CUT TO:

The light begins to drain from the sky. Close on a marquis that reads: Tonight’s classic couple, Gable and Colbert, IT HAPPENED ONE NIGHT.
EZRA (O.S.)

Aria?

She spots Ezra walking toward her. Sporting well worn jeans and a boyish T-shirt, he looks damn cute as he heads her way. A big smile comes across his face and it’s obvious that he is thrilled to see her.

ARIA

Mr. Fitz. Hi -

He only has a second to process her hello as Aria turns to reveal -

ARIA (CONT’D)

This is my mother, Ella.

Oh, shit. He immediately checks his composure and assumes his “teacher” demeanor.

ELLA

Mr. Fitz, you’re the new English teacher.

He extends his hand to greet Ella.

EZRA

It’s nice to meet you, Mrs. Montgomery.

ELLA

Ella, please. We’re an extremely informal family. Are you here to see the movie.

EZRA

It’s one of my favorites.

ELLA

Aria’s, too. She told us a lot about you, but she left out the “you’re very young” part.

Aria wants to die. She wants to put as much distance as she can between them... and fast.

ARIA

We should get going. The movie’s starting.

ELLA

(to Ezra)

See you inside.
Aria walks toward the entrance to the theater ahead of her mom – Ella catches up to her.

ELLA (CONT’D)
You also forgot to mention how cute he is.

Ella doesn’t see the “this is so damn awkward” look that washes over Aria.

INT. MOVIE THEATER – ROSEWOOD – DAY – (D3)

The theater is almost empty. Aria and Ella are sitting in their seats, waiting for the show to start. Ella spots Ezra, obviously alone, walking down the aisle.

ELLA
Mr. Fitz --

ARIA
Mom.

ELLA
Come sit with us.

Oh, for God’s sake. Ezra tosses Aria a quick look of “well here we are” then sits in the empty seat next to her. The lights go dark. With Aria’s hand on the armrest and Ezra’s on his leg, their fingers are only inches apart and they ache to reach out to each other. As the film begins we can feel the sexual tension building between them.

INT. EMILY’S BEDROOM – NIGHT (N3)

Emily sits on her window seat and stares out at the quiet night. Pam passes by her doorway and reads the pensive look on Emily’s face. She walks into the room and sits close to her daughter.

PAM
Are you alright?

Emily looks over to her mom. Those three words were all she needed to hear to have permission to lose it. The tears roll down her face. Pam comforts Emily with a loving hug. A hug she so desperately needs.

PAM (CONT’D)
It’s all going to be okay. I promise you. Things will get back to normal.

Emily tries to pull herself together.
EMILY
I don’t know what normal feels like anymore.

PAM
You’ve been missing her for a year. It’s a lot for a teenager to take on.

EMILY
It’s not just that.

Pam waits for her to reveal more –

EMILY (CONT’D)
I think there’s something wrong with me.

PAM
There’s nothing wrong with you. You lost a dear friend and you need to find a way to say goodbye.

Emily looks back out the window. She’s not going to set her mother straight about this tonight.

PAM (CONT’D)
What about reaching out to the girls? Have you talked about it with them? Have you shared how you feel?

EMILY
In some ways finding out Ali was really gone has brought us back together. But it’s still not what it used to be.

PAM
Why?

EMILY
We were friends because of Ali.

PAM
Then use her to get close again. Find a way to say goodbye together.

INT. SPENCER’S BEDROOM – NIGHT (N3)

It’s late and Spencer would love to climb into bed, but instead she finishes her homework.

(CONTINUED)
She stretches her sore neck and rubs her shoulder. Wren, carrying a basket of laundry, passes by the open door and notices -

WREN
Still having trouble with that bursa sac?

SPENCER
I can’t take you seriously when you say bursa sac.

They both get a smile out of it.

WREN
Shall I give you another rub?

She’d like to say yes but -

SPENCER
No. That’s okay.

WREN
Yeah, it’s late.

SPENCER
Early for me. I’ve got a history test Monday and a paper due in Latin.

WREN
Ascendo tuun.

Spencer is taken aback.

SPENCER
Do you know what you just said to me?

WREN
I think so. “Up yours?”

SPENCER
Yeah, okay.

WREN
It’s the only Latin I remember. (beat)
Can I help with anything?

SPENCER
With your extensive knowledge of the language.

(CONTINUED)
Spencer walks across the room and pulls a text book from her shelf.

WREN
I didn’t grow up in a family like yours so I don’t know that kind of pressure. But I can imagine it could be unbearable at times.

SPENCER
You’re not exactly a slouch, Mr. Oxford. That drive came from somewhere.

He walks over to her.

WREN
It came from me. My life has been my choice.

SPENCER
You’re lucky.

She’s so tired and he’s so understanding. She forces back a well of emotion that comes extremely close to the surface.

WREN
I’m sorry. I’m being intrusive.

SPENCER
No, you’re being nice.

He notices her collection of architecture and design books. He flips through one of the books and admires a page of Frank Gehry designed chairs. He moves closer to show her a photograph -

WREN
Gehry said that the “hat trick” chair was inspired by an apple crate. Remarkable.

She looks at the page. They’re now almost touching.

SPENCER
I didn’t realize you were into design.

She can feel his breath as he slowly turns the page. Then as looks up at her -

WREN
I appreciate beauty.
When she finally looks up from the book she realizes that he’s staring at her. They lock eyes and he leans in and kisses her.

INT. HALLWAY – HASTINGS’ HOUSE – NIGHT (N3)

Melissa stands still in the hallway. HER POV: She sees Wren and Spencer locked in a salacious kiss. Melissa stands frozen, watching with steely eyes, until they move out of her view.

INT. SPENCER’S BEDROOM – NIGHT (N3)

Still kissing, they move away from the open door. Spencer gets a hold of her emotions and pushes Wren back.

    SPENCER
    You can’t do that. We can’t. It’s not right.

He looks at her for a long beat, then leaves without saying a word.

INT. HALLWAY – HASTINGS’ HOUSE – NIGHT (N3)

Wren walks out of Spencer’s room and into the hall. It’s empty. Melissa is gone.

END OF ACT FOUR
FADE IN:

INT. SPENCER’S BEDROOM – MORNING (D4)

Spencer wakes when she hears the front door of the barn SLAM SHUT. She crawls out of bed and walks over to the window.

SPENCER’S POV: Wren carries a box and a duffle bag away from the barn and across the lawn.

A confused Spencer walks away from her window.

INT. PARKING GARAGE – ROSEWOOD MALL – MORNING (D4)

Hanna, with Mona as her sidekick, carries a shopping bag toward Mona’s car.

HANNA
So we’re sure those Maddens are right for the dress?

MONA
This sounds totally gay, but if I saw you strutting in that dress and kicking up those heels, I’d think about doing you.

As Hanna pulls a necklace out of a shopping bag --

HANNA
And we love the necklace, right?

MONA
We adore it.

Hanna’s face drops. Mona follows Hanna’s look to see WILDEN leaning against his unmarked cop car, watching them.
MONA (CONT’D)
Relax, you actually paid for that.

She tugs on Hanna’s arm.

MONA (CONT’D)
Let’s go.

Mona climbs into the driver’s seat of her car.

HANNA
I’ll be right there.

Hanna approaches Wilden.

HANNA (CONT’D)
Are you spying on me?

WILDEN
I’m doing my job.

She musters up all of her courage.

HANNA
I’ll pay for the sunglasses. I’ll pick up trash along the highway.
I’ll do whatever it takes, but I want you to leave my mother alone.

WILDEN
The thing is, Hanna, I don’t care if you were drinking the night Alison went missing. What I care about is you and your pretty little friends knowing who killed her -

HANNA
(shocked)
What?

WILDEN
Your mom may be hot, but she’s not hot enough to make that go away.

EXT. SPENCER’S BACKYARD PATIO - DAY (D4)

Spencer sits on the steps and laces up her running sneakers. She looks up when she hears the door open.

SPENCER
Ready?
Her eyes quickly read an unhappy father who is dressed in Saturday casual clothes, not running clothes. He can barely look at Spencer, but in that brief moment his silence speaks volumes.

Peter walks past her and heads toward the barn where a devastated Melissa waits for him in the doorway. Melissa’s cold eyes shoot daggers at Spencer. The weight of the moment washes over Spencer as she stands alone on the porch and knowingly looks on. THUNDER RUMBLES in the distance.

EXT. STREET - COFFEE SHOP - ROSEWOOD - DAY (D4)

THUNDER continues as Aria exits the coffee shop and walks home. It starts to RAIN and, caught without an umbrella, she pulls up the collar of her jacket.

INT. EZRA’S CAR - MOVING - DAY (D4)

Windshield wipers SWIPE the rain from the window to reveal Aria, walking alone on the sidewalk.

EXT. STREET - ROSEWOOD - DAY (D4)

Aria hears the car and glances over to see Ezra approaching. They lock eyes. Aria wants him to stop. So do we.

INT. EZRA’S CAR - MOVING - DAY (D4)

Ezra slows his car and locks eyes with Aria. He wants to stop.

EXT. STREET - ROSEWOOD - DAY (D4)

Aria’s heart pounds with anticipation as Ezra slows down -

Is he going to stop? The look on her face tells us the answer as he decides to do the right thing. Aria, feeling dejected, watches him drive on. Just when we thought it was over, the GLOW OF RED TAIL LIGHTS illuminate in the rain. Ezra brakes and opens the passenger door.

INT. EZRA’S CAR - MOVING - MOMENTS LATER - DAY (D4)

Aria sits in the passenger seat as Ezra drives. Neither says a word. But for the rain, it is perfectly silent. Ezra pulls over on a quiet street and parks the car. They both stare straight ahead, knowing that if they look at each other they will give into their passion.

Finally, she turns to face him.

(CONTINUED)
ARIA

Ezra.

He turns to her. They kiss like the last two people on earth who have just found each other.

INT. ROSEWOOD GRILL - DAY (D4)

Emily sits at the counter. She looks down at the friendship bracelet the girls commented on earlier.

SMASH CUT TO:

INT. ROSEWOOD GRILL - DAY (FLASHBACK)

The PLLs with their leader, Alison, sit in a booth on the bright summer day. Their mood is happy and carefree.

ALISON

I got you guys something.

She reaches into her bag and pulls out four small velvet jewelry pouches.

SPENCER

What’s the occasion?

ALISON

You’ll see. Open them.

The PLLs each open their pouches and pull out personalized friendship bracelets.

ALISON (CONT’D)

We’ll be friends forever.

Alison pulls hers from a pouch.

ALISON (CONT’D)

Will you put mine on for me, Em?

It’s an honor Emily cherishes. SMASH CUT BACK TO:

INT. ROSEWOOD GRILL - DAY (D4)

Present day. Emily looks down at her wrist and touches the friendship bracelet.

EXT. ROSEWOOD GRILL - DAY (D4)

Emily sits alone at the counter.
INT. ARIA’S ENTRYWAY/LIVING ROOM – DAY (D4)

Aria, damp from the rain, walks into the house to find her dad sitting alone on the couch. He looks up from his book.

BYRON
We need to talk.

She stands frozen. Is she busted?

BYRON (CONT’D)
What you’re doing isn’t right.

She looks at him, wondering what he knows.

BYRON (CONT’D)
You’re not very good at hiding your feelings. Your mother knows something’s wrong.

So this isn’t about Ezra. Relieved, Aria takes off her jacket and walks into the room. She sits across from him.

BYRON (CONT’D)
Look, Aria. I don’t like to lie, but sometimes telling the truth does more harm than good. When we were in Europe, you found a way to let go of what happened.

ARIA
Are you seeing her again?

BYRON
She teaches at Hollis, so I do see her. But not like that.

ARIA
Were you in love with her?

Moment.

BYRON
I had very strong feelings for Meredith, but my attraction to her was as much of a surprise to me as it was to her. I had no intention of being unfaithful to your mother, and you’re probably too young to understand this – but the truth is – I gave into my emotions.

(_CONTINUED)
Aria absorbs his words. She’s not too young to understand.

Ella and MIKE enter with take-out food.

ELLA
Mr. Chung was very happy to see us.

BYRON
By the look of all that food, I’m sure he was.

Mike starts setting out the food.

ELLA
(to Aria)
*We got you Kung Pao.*

BYRON
Are you going out?

Aria thinks about it. Then offers up:

ARIA
No, I’ll stay home.

ELLA
I like the sound of that.

Aria and Byron exchange an understanding look, it feels like they’re making progress.

EXT. STREET – ROSEWOOD – DAY (D4)

Spencer, alone, jogs down the wet street. Her jog is inspired today - she runs like she’s trying to escape herself. Then she stops when she sees --

Jenna sitting on a bus bench. Jenna holds a voice activated cell phone to her lips and quietly commands it to --

JENNA
Send text now.

She lowers the phone and sensing someone’s presence, looks up at Spencer. It feels like she can see her. (We know she can’t.) Spencer stands frozen as Jenna finally stands and walks off in the opposite direction.

INT. ARIA’S LIVING ROOM – DAY (D4)

It’s a warm and fuzzy family bonding moment as they dig into their take-out meal.
ARIA
I’m getting out of these wet clothes.

Aria walks toward the staircase. She stops and looks back at her family. It’s a picture-perfect Hallmark card moment as they look and feel like the happy family Aria has always cherished.

She smiles. It’s all good. Aria’s cell phone RINGS. She looks down at the text – the reality of “A” hits her. It’s like she’s pumping ice water into Aria’s veins.

ANGLE ON PHONE: The text reads: “When students kiss teachers, someone gets HURT. That’s a promise I’ll keep.” – A

Off of Aria’s terrorized look we SMASH CUT TO BLACK.

END OF SHOW