

Executive Producer
Executive Producer
Executive Producer
Executive Producer
Executive Producer
Co-Executive Producer
Producer
Producer

Josh Schwartz
Stephanie Savage
Bob Levy
Les Morgenstein
John Stephens
Joshua Safran
Amy Kaufman
Joe Lazarov

gossip girl

Episode 206

“New Haven Can Wait”

Written by
Alexandra McNally & Joshua Safran

Directed by
Norman Buckley

Based on
GOSSIP GIRL
by Cecily von Ziegesar

Double White Revisions 8/20/08, pg. 41
Goldenrod Revisions 8/14/08, pgs. 2, 3, 3A
Green Revisions 8/12/08, pg. 16
Yellow Revisions 8/12/08, pgs. 5, 20, 20A-21, 22, 23, 31, 31A, 31B-32, 32A, 33, 36, 37,
38, 38A-39, 49A, 50, 51
Full Pink Revisions 8/11/08
Full Blue Revisions 8/8/08
Production Draft 8/5/08

Production #: 3T7606

© 2008 Warner Bros. Entertainment Inc.

This script is the property of Warner Bros. Entertainment, Inc. No portion of this script may be performed, reproduced or used by any means, or disclosed to, quoted or published in any medium without the prior written consent of Warner Bros. Entertainment Inc.

gossip girl

“New Haven Can Wait” Character List

CAST

Serena van der Woodsen
Blair Waldorf
Dan Humphrey
Jenny Humphrey
Nate Archibald
Chuck Bass
Rufus Humphrey
Lily Bass
Eleanor Waldorf
Dorota
Vanessa Abrams
Headmaster Prescott
Headmistress Queller
Assistant

GUEST CAST

* Dean Berube (pronounced Barraby)
Jordan Steele
Skull and Bones Leader
Skull
Bones
Shirley
History Professor
Girl (Miss Steinberg)
Yale Guy

EXTRAS

Constance and St. Jude's Seniors
Yale Students
Serena's Driver
Yale Guys and Two Super-Hot Yale Girls
Skull and Bones Members
Three Masked Women
Faculty Members
Applicants
Dean's Wife
Bartender (Mike)
Drunk Guys

gossip girl

“New Haven Can Wait”

Set List

INTERIOR

Van Der Woodsen/Bass Apartment
Living Room
Serena’s Bedroom

Waldorf Penthouse
* Blair’s Bedroom

Humphrey Loft

Constance Billard
Inner Courtyard

Eleanor Waldorf Designs Atelier

Chuck’s Limo

Limo

Dean of Admissions’ Office
Waiting Room

Dean’s House

College Dive Bar

Jordan’s Dorm Room

Dark Room

EXTERIOR

Constance Billard
Entrance

Dean of Admission’s Office

Yale Quad

Yale Club Building - Quad

T.A.’s Dorm

Somewhere

Admissions Building

Gazebo

COLD OPEN

FADE IN:

1 INT. PROFESSOR HIGGINS' OFFICE (DEAN'S OFFICE) - DAY 1

CLOSE ON: a beautiful bouquet of flowers. As the original score to *My Fair Lady* plays, we PAN BACK to REVEAL: Professor Higgins (AKA DEAN BERUBE) pacing in his book-lined study. He's in his 50s, scholarly and proper.

DEAN BERUBE
(exaggerated elocution)
The rain. In Spain. Stays mainly in
the plain. Again?

We see that the "student" perched on his couch is BLAIR as Eliza Doolittle, dressed in drab street urchin garb.

BLAIR
(slightly Cockney)
The rain... in Spain... stays mainly
in the plain?

Higgins sighs, disappointed, provoking *more* Cockney:

BLAIR (CONT'D)
I'm a straight-A student, I am!
(determined)
The rain in Spain...

The door to Higgins' office opens, interrupting Blair. SERENA glides in, in an elegant white dress, and perfectly:

SERENA
The rain in Spain stays mainly in the
plain.

She smiles her 1000 watt smile at the Dean, who is enchanted.

DEAN BERUBE
By George, I think she's got it!

BLAIR
(excited)
I do?

DEAN BERUBE
No, *she* does.

As the Dean takes SERENA's arm, Blair pounds the couch in frustration, letting out a full-on Cockney SQUAWK worthy of Audrey herself. The squawk turns into BEEPING.

2 INT. WALDORF PENTHOUSE - BLAIR'S BEDROOM - MORNING (D-1) 2

Blair sits up in bed, tugging off her satin sleep-mask, fumbling for her alarm. Her eyes dart to the LV luggage packed and ready near the door. She relaxes; just a dream.

GOSSIP GIRL (V.O.)

Rise and shine, Early Birds, Gossip Girl here. We all have dreams: some good, some bad, some fun and Freudian. Some fade with the first sip of cafe au lait, some stay with you all day...

Blair steps out of bed, catching a glimpse of a PHOTO of herself and Serena on her dresser, and nonchalantly tosses the sleep-mask over it, covering the image.

GOSSIP GIRL (V.O.) (CONT'D)

And some are the dreams you've had your whole life.

As Blair puts on her Yale blue robe, DOROTA enters, carrying a tray with breakfast and tea, morning newspapers under her arm. Blair opens her shades to let light in, cheery.

DOROTA

Morning, Miss Blair. Your mother already left for work but she was very specific about your breakfast.

BLAIR

Dorota, can you believe in three small hours I'll be stepping through the gates of Yale?

Dorota smiles at her as she puts down the tray and hands Blair her morning papers -- NY Times, Observer, Post. Blair takes them to her desk, picking up a breakfast pastry with her other hand.

DOROTA

You used to sleep in your father's sweatshirt every night until it fell apart.

BLAIR

I'll get a new one. Right after I attend the Dean of Admissions' private reception, of course. Most candidates think it's an urban legend, but Daddy was invited when he first visited.

(CONTINUED)

2

DOROTA
Some Kombucha, Miss Blair?

BLAIR
Since the Dean handpicks guests after their interviews, I'm a shoo-in. If there's one thing I know, it's that I give good interview. I could make Larry King cry.

DOROTA
Just like we practiced. I am so proud of you.

BLAIR
And I'm so ready to be surrounded by people who are more like me and less like --

Blair looks down to see Serena's face smiling up at her from a photo in Page Six. She scowls.

BLAIR (CONT'D)
... her.

DOROTA
Miss Serena and you are still not speaking?

BLAIR
Not a word in a week, but I can't escape her. Since Mother's show, Manhattan has turned into Serenaville.

DOROTA
I heard Marc Jacobs named a purse after her.

BLAIR
I simply don't understand the fascination. Fortunately, Yale is out of her reach.

Blair emphatically sets down her teacup on Serena's face. We CUT TO:

3 OMITTED 3

4 INT. VDW/BASS APARTMENT - SERENA'S BEDROOM - MORNING (D-1) 4

CLOSE ON: THE PAGE SIX PHOTO. It's Serena, at an event with Lily -- or *half* of Lily; she's been nearly cropped out.

(CONTINUED)

CONTINUED:

Serena regards the photo as LILY enters with two garment bags and a letter. Serena pushes the paper aside so Lily won't see.

SERENA

I'm all packed and ready! Aren't you excited, me at your alma mater?

(CONTINUED)

LILY

(re: letter)

So I guess that means you turned down this personal invitation to tour Yale this weekend...

SERENA

Brown's always been my plan, like it was for you.

LILY

And I loved it there, but if Yale had invited me, I would have said yes. The invitation is handwritten, Serena. In *cursive*.

SERENA

Yale is for overachieving bookworms and preppies, the Blairs of the world. And even though we're not exactly talking right now, there's no way I'm going to step on that particular land mine.

(subject change)

On your way to lunch with the Ladies Who Lunch?

LILY

Actually, it's *brunch* with the Ladies Who Lunch, which is almost the same except there's a lovely seafood frittata and a lot of hangovers.

(spotting page six:)

By the way, you don't have to hide it, that photo was all the talk this morning.

SERENA

I'm sorry they called you my "unidentified friend."

LILY

I guess it's better than "Mother."

Lily unzips a garment bag.

SERENA

What's in the bag?

LILY

My dress for the Fall Dinner at the Frick. I don't know why Eleanor sent over two, though.

Inside the bag is a short, sexy dress. Serena crosses over.

LILY (CONT'D)

Oh, my... It's edgier than I expected, but I like it.

SERENA

And it's apparently for me.

Serena points to a tag that reads "Serena van der Woodsen."

LILY

Then this one must be mine.

Lily unzips the bag labeled "Lily Bass." Inside is an elegant, sophisticated, yet much less-revealing dress. Although she tries to cover, Lily feels outmoded.

DAN (O.S.)

What do you think of the color?

At the breakfast bar, waffles on the table, DAN holds out one of his stories to RUFUS.

RUFUS

Of the paper? It's white.

DAN

It's not white, it's "soft ecru."

(holds up another version)

This is white. I like the ecru myself. But I'm not sure about this font --

The paper looks the same to Rufus. He pats Dan on the shoulder.

RUFUS

I used to get the same way before a big show. But don't worry. You'll be fine. More than fine.

DAN

(a confession)

Maybe, but I just can't help thinking
Yale is for Presidents, not
Humphreys.

RUFUS

And as the man who cursed you with
the Humphrey moniker --

DAN

I didn't say cursed, cursed would be
cruel --

RUFUS

I now feel compelled to give a
speech: Daniel. My son. You have
near-perfect grades, excellent SATs,
more talent than money could ever buy--

DAN

But --

RUFUS

After that, you find a "but?"

DAN

But what if it's not enough?

RUFUS

If that's not enough, something's
wrong with Yale, not you.

As Dan slides his folder of stories into his beat-up
backpack, he looks at Jenny's closed bedroom door.

DAN

I'm kinda surprised Jenny didn't wake
up to say goodbye...

RUFUS

She's been hiding from me all week, but she can't hide forever. We're going to have a talk about school as soon as she gets up.

DAN

Tell her I said she'd end up destitute in a gutter if she didn't go to back to Constance yesterday?

RUFUS

I don't think I'll use those exact words, but I appreciate the thought.

DAN

Right. Well then, I'm off. Just me, the best English Department in America, and a hundred other highly competitive, extremely nervous wannabe Yalies.

Off Dan, grabbing his things, here we go...

INT. VDW/BASS APARTMENT - LIVING ROOM - SAME (D-1)

NATE is quiet as CHUCK tops off his flask at the bar and slips it into the side of his suitcase.

CHUCK

Get excited, Archibald. We're three hours away from horny Women's Studies majors wanting to work out all their anger towards men in their bunk beds.

NATE

I don't know... I still have my heart set on USC. I just wish my mom wasn't pushing Yale so hard.

CHUCK

She's only pushing it 'cause the Vanderbilt side of her family practically owns it. Think of it this way: Yale's your safety school.

NATE

I guess I can get away from all the drama on the *other* side of my family. Go someplace where no one knows me or the Captain...

CHUCK

Exactly. You can blow off the formal visit crap and focus on what really matters: creating your own "freshman fifteen."

NATE

Are you not seriously considering Yale either?

CHUCK

I'm evaluating colleges based on their secret societies. Columbia's were clammy-handed mama's boys and Harvard's were obsessed with the Constitution. Yale has the creme de la creme: the Skull and Bones. My goal is to get inside their inner sanctum.

NATE

And how are you gonna do that?

CHUCK

("I'm Chuck Bass")

By showing up.

Constance and St. Jude's SENIORS gather around HEADMISTRESS QUELLER and HEADMASTER PRESCOTT. Blair and Serena are on opposite sides of the group. Dan, Nate and Chuck are there, too.

HEADMISTRESS QUELLER

This weekend concludes college visits. The schools you will be visiting, Harvard, Yale and Brown, are among the best in the world.

Blair smiles, supremely confident. Her eyes meet Serena's. Both girls look away quickly.

HEADMASTER PRESCOTT

You are ambassadors of Constance Billard and St. Jude's, as well as your own families. We urge you to present yourselves in the best possible light. Good luck.

As the speech finishes, Dan turns to leave. Chuck and Nate are behind him. Chuck regards Dan.

CHUCK

What lucky school will be the subject of the next nursery rhyme penned by Brooklyn's lamest fiction writer?

DAN

I don't know, Chuck, but I'm pretty sure the Dean of Admissions at Yale will actually *appreciate* my ability to write stories about damned and damaged characters such as yourself.

CHUCK

Looks like we'll be spending the weekend together, how nice. But since I'll be traveling to New Haven in a stretch with a single malt, say hello to all the other "characters" on public transportation for me?

Off Dan -- Chuck will be at Yale this weekend, too. Ugh.

8 EXT. CONSTANCE BILLARD - ENTRANCE - LATER (D-1)

8

Filing out from the courtyard toward a queue of waiting limos, Blair and Serena find themselves face-to-face. The silence? *Deafening*. Serena breaks it.

SERENA

So. Off to Yale?

BLAIR

Your deductive reasoning skills are perfect for a place like Brown.

SERENA

(say what?)

A "place like Brown?"

BLAIR

An enclave of trustafarians and the children of celebrities who major in drum circles and "semiotics," whatever that is. I can't wait till you come home next Thanksgiving a militant veganista, anemic and proud.

SERENA

Brown is an Ivy League school.

BLAIR

Everyone knows the only *real* Ivies are the holy trinity: Harvard, Yale and Princeton.

Blair has now officially managed to offend Serena.

SERENA

This might be hard for you to believe, but not everyone wants to go to Yale, because not everyone wants to be Blair Waldorf.

BLAIR

Not everyone can be. Since we're not friends anymore, let me speak frankly. You're not that smart, and you lack focus and discipline. Charm is all well and good, but in the real world knowledge is power. You'd never make it past the first round of admissions at Yale, no matter how hard you tried.

(as Serena reels)

Have fun in Providence! Maybe you can get your hair dreadlocked while you're there?

Blair walks off, leaving a seething Serena. As her limo DRIVER opens her door...

GOSSIP GIRL (V.O.)

Gossip Girl's hardly a war buff, but I did cram for a quiz or two on the American Revolution. The last time New Haven was invaded was in 1779.

Serena takes out her cellphone, with resolve. She calls:

SERENA

(into phone)

Mom, it's me. Is that invitation from Yale still sitting around...?

GOSSIP GIRL (V.O.)

Heads up, B, there's a cannonball coming your way -- and it's got your name on it.

END COLD OPEN

ACT ONE

9 INT. HUMPHREY LOFT - DAY (D-1) 9

Rufus is at the counter with a now-cold plate of waffles when Jenny comes out of her room, showered and dressed.

RUFUS

After that shower there won't be any hot water left in the building.

JENNY

I wasn't in there the whole time. I was waiting for something.

Rufus is confused. Just then, VANESSA enters.

VANESSA

I got here as fast as I could.

JENNY

I know. I saw you running up the block from my window.

RUFUS

What's going on here?

JENNY

As soon as I smelled the caramelized bananas I knew it was a trap. So I called in reinforcements. Before you launch into school stuff, Vanessa and I have a pitch for you.

RUFUS

(reluctantly settles)
I'm listening.

JENNY

Did you know Vanessa's applying to NYU for next fall?

VANESSA

I'm really hoping to get into the Steinhardt School; I can study fine art and take film classes, and they have an amazing grad program.

(CONTINUED)

RUFUS
(exactly his point)
Something you'd never be able to do
without finishing high school.

JENNY
Which she is doing by homeschooling.

RUFUS
Which she *has* to do because she has
to work to support herself. Living
as an adult when you're a teenager is
not what any parent wants for their
child --

JENNY
What about what I want for me?

RUFUS
Until you're eighteen, what you want
is trumped by what I want.

It's a standoff. Jenny looks to Vanessa, who nods, with:

VANESSA
Plan B.

Jenny tries logic in place of emotion:

JENNY
Come to the atelier with me today?

RUFUS
Come with you...?

JENNY
I'll make you a deal: spend the day
with me. If at the end of that day
you honestly think I should go back
to Constance on Monday, I will.

RUFUS
Jenny, I've seen your designs and I
heard about your internship all
summer long. What more is there?

JENNY
Things are different now.

Vanessa as conflict negotiator --

VANESSA

Sometimes doing things by the book isn't the only way. You have to have an open mind. In my humble opinion.

As Rufus mulls it over...

RUFUS

At least we'll be moving forward one way or another. It's a deal.

JENNY

Really? You mean it?

Rufus realizes what this means to her. And:

RUFUS

You have my word.

Off Jenny -- maybe this can work.

10

EXT. YALE - DAY - ESTABLISHING (D-1)

10

Shots of the classic Gothic buildings; blazing fall foliage; students with bookbags, headed for the library. Dan runs through the Quad, late somewhere. We see him bound up the steps of the administration building, and we CUT TO:

11

INT. YALE - DEAN OF ADMISSIONS' OFFICE - DAY (D-1)

11

Dan sits across from DEAN BERUBE (pronounced *Barraby*), whom we saw in Blair's dream. In real life, he's a far more foreboding presence.

DAN

To summarize, I really do think that I have something to say --

DEAN BERUBE

Well, by all means, say it.

DAN

-- via my writing. With its world-class English department, Yale would be the ideal place for me to grow as a writer. To flourish. Thrive...?

DEAN BERUBE

Kudos to you and your inner thesaurus, Mr. Humphrey. But there's a problem with your application.

11 CONTINUED:

11

DAN

A problem? I triple-checked it --

(CONTINUED)

11 CONTINUED: (2)

11

DEAN BERUBE

It seems you only have one letter of recommendation, from J.L. Hall. Noah Shapiro declined to write on your behalf.

DAN

Mr. Shapiro and I had... creative differences. But if you look further down, you'll see I spent the summer interning for Jeremiah Harris...

DEAN BERUBE

A fact which Mr. Harris has not been able to confirm himself.

Dan is stunned. He was counting on Harris at the very least.

DAN

Did you call early in the morning? Because he's not a morning person. He's not really an afternoon person either, but maybe we could try ag--

DEAN BERUBE

Mr. Humphrey. Your academics are top-notch and your enthusiasm infectious, so I'd like to give you some advice: internships and recommendations are crucial for students who are applying for scholarship. If you want your application to stand out, you need another letter, one about your work.

DAN

Another letter? From whom? And how?

DEAN BERUBE

This is Yale. If you haven't noticed, we traffic in brick buildings full of professors. I suggest you put on your walking shoes and start knocking?

Off Dan -- under the gun.

12 EXT. YALE - QUAD - DAY (D-1)

12

Nate and Chuck are sitting in the picturesque quad. Nate is watching life pass him by, while Chuck could care less -- he's resting with his hat over his face.

(CONTINUED)

12 CONTINUED:

12

NATE

I thought we were going to *do* something. What happened to your master plan? Finding Skull & Bones?

CHUCK

You don't find them, they find you.

NATE

Great. So we just sit here?
(reads an itinerary)
There's a football game at one, and a tour of the University art gallery at three...

A couple of YALE GUYS walk by with three SUPER-HOT GIRLS.

NATE (CONT'D)

Or there's that.

As one of the girls, JORDAN, looks at Nate and smiles, he gets up, with:

NATE (CONT'D)

Maybe this place *does* have more to offer than USC? Good luck sitting on your ass.

Nate takes off after the group. As soon as he's gone, Chuck stands. Looks at his watch. He starts to walk through the campus.

A12 EXT. YALE - QUAD - CONTINUOUS (D-1)

A12

Chuck walks around a corner where he is immediately bumped into by a GUY passing. He's nearly knocked over. Winded and off-balance, Chuck turns to confront him.

CHUCK

What the hell...

Another GUY throws a hood over Chuck's head. As Chuck is roughly dragged off by two SKULL AND BONES MEMBERS --

SKULL AND BONES LEADER

Chuck Bass. We've been waiting for you.

13 INT. DEAN OF ADMISSIONS' OFFICE - WAITING ROOM - DAY (D-1)

13

Blair waits on a chair outside the Dean's office, her game face on. LAUGHTER floats out from behind the closed door.

(CONTINUED)

The Dean's secretary, SHIRLEY (60s) looks up from dusting one of many PORCELAIN CATS on her desk.

SHIRLEY

Oh, my. The Dean hasn't laughed like that in years.

Blair's confidence dims slightly -- whoever's in there is obviously charming the Dean. The door opens, and the Dean walks out with -- Serena! Blair has been ambushed!

DEAN BERUBE

It was an utter *delight* to meet you, Miss van der Woodsen. What a lovely surprise.

Serena fixes a vengeful look on Blair.

SERENA

And who doesn't like a surprise?

DEAN BERUBE

I do hope you enjoy the rest of your weekend. Let Yale make its impression on you, so that you can make your impression on Yale.

SERENA

I'll do that. Thank you so much.
(locking eyes with Blair)
Looks like he's ready for you now.

As Serena exits her interview, the Dean stands at the door.

DEAN BERUBE

Shall we, Miss Waldorf?

BLAIR

(staring back at Serena)
I've never been more prepared.

But we don't believe her. Off Blair, rattled beyond belief.

The hood is pulled from Chuck's head. He's in a pitch-black room. Six SKULL AND BONES MEMBERS surround him. One shines a flashlight in Chuck's face -- he is the LEADER. When he speaks, his measured tone is menacing.

SKULL AND BONES LEADER

Chuck Bass. Heir to Bass Industries, champion of the legendary Lost Weekend; rumor has it you've slept with more Maxim covers than John Mayer.

CHUCK

And better, I might add.

14

CONTINUED:

14

SKULL AND BONES LEADER

If our intel is correct, you're our prime candidate from next year's class. But we don't take anything on hearsay. We need to know firsthand if you're as good as your advertising.

CHUCK

I come prepared. How 'bout a private party to kick things off?

SKULL AND BONES LEADER

What do you have in mind...

Off Chuck -- the circle around him growing tighter.

15

EXT. YALE - QUAD - DAY (D-1)

15

Nate hangs out on the lawn with the hottest girl from the group he followed, JORDAN. Her FRIENDS lounge beside them.

JORDAN

Whatever major you decide on you can mix up with electives. Yale's are better than most.

NATE

Oh yeah? What's your favorite?

JORDAN

It's a toss up between "The Role of Sex in Art" and "Great Hoaxes in Archeology."

NATE

Seriously, that's a class?

JORDAN

Atlantis, aliens... I researched my term paper just by watching the Sci-Fi Channel. What school are you here from?

NATE

St. Jude's, in New York.

YALE GUY

(interrupting)

St. Judes? Then you must know Nate Archibald. I heard he's on campus this weekend.

(CONTINUED)

Nate freezes. Will he be exposed?

JORDAN

Why does that name sound familiar?

YALE GUY

He's the son of Howard "The Captain" Archibald. We've been talking about him in Econ. Guy's like a modern Milken.

Nate hesitates, then doesn't say anything. Turning to Jordan:

NATE

Hey, Jordan. You want to show me around campus?

JORDAN

(flirting)

Sure. But before I go anywhere with a stranger, I think you should maybe tell me your name?

NATE

Of course. My name?

Nate looks to the group of guys and thinks fast.

NATE (CONT'D)

Is Dan. Dan Humphrey.

Jordan stands and grabs Nate's hands, pulling him up. CUT TO:

Blair sits across from the Dean. We can tell she's nervous. The Dean is looking over her application packet; WE SEE her rather long essay typed on Blair Waldorf stationery.

DEAN BERUBE

I have to say, your application is most impressive Miss Waldorf. There's just one thing I'd like to know. Tell me something about you that *isn't* in this packet.

BLAIR

What do you mean, not in there?

DEAN BERUBE

Do you like to drive racecars? Can you cook authentic Szechuan?

(MORE)

DEAN BERUBE (CONT'D)

The young lady before you told me a
delightful story; she was recently in
a fashion show, just for fun!

BLAIR

I know I must seem rather traditional compared to that "young lady," but isn't tradition what Yale is all about?

DEAN BERUBE

Well, yes, but we've been trying to change that image. Too stuffy. So?

BLAIR

(slowly unravelling)

Well I'm aware I lack *some people's* easy grace with strangers, and I don't exactly make you feel like you've known me forever even though we just met. When I laugh you might not smile just at the coquettish sound of it. And I may not be "spontaneous" and "delightful" and "full of surprises," and my hair might not sparkle when it catches the light --

(catching herself:)

Everything worth knowing about me is in that envelope. I made sure of it.

After a small but very awkward pause, the Dean stands.

DEAN BERUBE

Well, then. Thank you, Miss Waldorf.

BLAIR

(hinting)

Isn't there anything else you'd like to ask me? Perhaps what my plans are for this evening?

DEAN BERUBE

There's so much to do on campus, I'm sure you'll find something.

Not exactly the invitation Blair was angling for. The Dean crosses to the door and opens it, extends his hand to Blair.

BLAIR

It was so nice to meet you.

She takes his hand but instead of shaking it -- she kisses the Dean on the cheek. The Dean pulls away, aghast. He ducks into his office, shutting the door. Blair realizes how inappropriate she was, and how badly her interview went.

BLAIR (CONT'D)

Oh my God.

Blair comes out of the Admissions Building with a head of steam, only to see: Serena, standing by a table manned by COLLEGE STUDENTS. They have given her a course catalogue and she's paging through it, looking at things they recommend to her. Blair crosses to her, hot.

BLAIR

What are you doing, Serena?

SERENA

These lovely people are just showing me the course --

BLAIR

No, here. Yale. Yale is mine.

Serena knows where this is going, and:

SERENA

While I'll admit I came to punish you for what you said to me this morning...

BLAIR

Fine. Consider me punished. You can go home now.

SERENA

I actually *like* it here. Everyone's so nice, the campus is beautiful, and do you know how great the Drama School is?

BLAIR

Of *course* I know, it's world renowned!

SERENA

The Dean really made me realize that by being so set on Brown I closed myself off to all other options.

(off Blair's disgust)

Maybe you were right. Maybe it's time I focus.

BLAIR

While that's a lovely epiphany, I'm afraid it's irrelevant. It's not as if you're actually going to get *in* here.

That's when Serena's phone rings. Answering --

SERENA

Hello? An intimate gathering at the Dean's house tonight? I'd be honored. Yes, that's my e-mail address, I'll look out for it. Bye.

Blair's face falls. Serena hangs up.

BLAIR

You got invited to *my* gathering?

SERENA

You should make other plans. She said I was her last call.

Blair can't hide her vulnerability. Her mood darkens.

BLAIR

Of all the things-- Nate, my mom, the girls at school -- you wouldn't take this away from me. Because if you do, I swear I will take you down.

SERENA

I'm not taking anything from you, B. I was *invited*. And as for taking me down?

(newly confident)

I'd love to see you try.

As Blair and Serena face off --

GOSSIP GIRL (V.O.)

Lose those Louboutins and hold on to your hats. It's time to run for the hills, Upper East Siders. Here comes World War GG...

END ACT I

ACT II

A17 INT. ELEANOR WALDORF DESIGNS ATELIER - DAY (D-1) A17

The atelier is busy. Jenny seems in the center of it as Laurel's ASSISTANT comes up to her.

ASSISTANT

Did you look over the resort samples?
Eleanor wanted your opinion --

JENNY

I'll check them out right now.

As Jenny walks, she passes Rufus, sitting at her workstation. He smiles at her, proud. As she exits, Rufus sees Eleanor at her desk. He stands and crosses to her.

ELEANOR

I didn't realize it was "Bring Your
Father To Work" day.

RUFUS

Yes, well, it was Jenny's idea to
show me why this is so important to
her. Do you have a moment?

ELEANOR

Just.

RUFUS

I gave Jenny my word about something
this morning but I'm not sure I can
keep it. I need your help.

ELEANOR

What can I do for you?

RUFUS

Fire her.

ELEANOR

I'll do no such thing. Fashion is a
young person's career, and this is
Jenny's moment.

(CONTINUED)

RUFUS

She's only fifteen years old. She needs to be a kid right now. Opportunity can wait till she's ready.

ELEANOR

Do you remember the dreams you had when you were fifteen, Mr. Humphrey? What if they all started to come true? Would you have told them to wait?

Eleanor's question sinks in as Rufus looks at Jenny.

18 INT. JORDAN'S DORM ROOM - DAY (D-1)

18

Nate and Jordan are entwined on her bed. Clothes are about to be shed. There's a copy of "Love In The Time Of Cholera" on the bedside table. Jordan sees it.

JORDAN

Okay, before we go any further, I have to know something. And tell the truth. As a writer, what do you think of Márquez?

NATE

Oh, wow. That's a tough one...

JORDAN

You're right, too broad. Let's just talk "Cholera?"

Nate can't bluff his way out of this one, so he jokes.

NATE

Uh, very painful?
(as she laughs)
I'm not kidding. Couldn't finish it.

JORDAN

You're funny.
(kisses him)
(MORE)

CONTINUED:

JORDAN (CONT'D)

And sweet. Not like most writers I
meet.

(MORE)

18

CONTINUED: (2)

18

JORDAN (CONT'D)

They're usually so pretentious...

(again)

Arrogant...

(things getting heated)

And judgmental --

An urgent-sounding KNOCK at the door interrupts them.

JORDAN (CONT'D)

(straightens her shirt)

Hello?

She opens the door. And there stands the real Dan Humphrey.

DAN

Jordan Steele?

JORDAN

Do I know you?

DAN

The other T.A.s told me that you work
for the Chair of the Lit Department --

JORDAN

Could you come back later maybe?

DAN

I apologize for hunting you down, but
I'm desperate. I need someone to
read my work and write a letter
before the weekend's out and I was
hoping you might help me...

(seeing him)

Nate?

JORDAN

Help you *what*?

DAN

Isn't that Nate Archibald?

JORDAN

(confused)

No, that's Dan Humphrey.

Nate shakes his head, caught. Dan stares at him. WTF?

Jordan gets that something is up, looks at them both.

19

EXT. YALE - QUAD - DAY (D-1)

19

Chuck is on his phone when he sees Serena walking across the
Quad. As he approaches her, he finishes his phone call:

(CONTINUED)

CHUCK

Make sure they're up for anything?
This crowd might get... particular.
(hangs up, to Serena)

I know you're not a geography whiz,
but you are aware that Providence is
in Rhode Island?

SERENA

I don't have time to explain. I've
been invited to the Dean's house
tonight, and I need to get ready.

CHUCK

The Dean's house? Nice. What's your
answer to his question?

SERENA

"Yes?"

CHUCK

No. "What person, real or imagined,
living or dead, would you most like
to have dinner with?"

(off her look)

Apparently the Dean asks invitees
over hors d'oeuvres. The rumor is if
your answer impresses enough, you get
on the shortlist for early admission.
Or so says Blair.

SERENA

(oh god...)

I should've just given my spot to her.

CHUCK

You got invited and she didn't?
You're lucky to be alive.

SERENA

I'm not going to be if I don't find
an answer fast.

CHUCK

Steal Blair's. She's got no use for
it anymore.

SERENA

I can't. No matter how good it is.
And I'm sure it's really really good.

CHUCK

George Sand.

SERENA

(smacking Chuck)

I didn't want to know that! How do you even know that?

(seriously?)

Wait, Blair wants to have dinner with some guy named George?

CHUCK

No, a hot *girl* named George, who dressed like a man and is apparently the Dean's favorite writer. And I know because talking to Blair about how she's going to get into Yale gets her really, really --

SERENA

(stopping him)

Okay, that's two things I wish you'd never told me. And one of them will haunt me for the rest of my life.

As she runs off, Chuck watches after her, smiling.

Blair marches into the office on a mission. She smiles sweetly at Shirley, and then, point blank:

BLAIR

I would like an invitation to the private reception at the Dean's house tonight, Shirley, and you're going to get me one.

SHIRLEY

I'm sorry, I'm not in charge of the Dean's private affairs...

BLAIR

I have it on good authority you are. And I need to get back in the good graces of the Dean.

SHIRLEY

(with pity)

Interviews are so stressful for you students. It's a real pressure-cooker in there.

BLAIR

Check your e-mail.

20

CONTINUED:

20

Shirley does -- and gasps. A large photo of a pair of porcelain cats pops up on her computer monitor.

BLAIR (CONT'D)

Eighteenth century. Do you know how rare a pair is from that era? I had someone at Christie's put them on hold. Just in case...

SHIRLEY

1100 Hillhouse Avenue. I'll let him know you'll be attending.

(off Blair's look)

He owes me one.

BLAIR

I had a feeling. Thank you.

Blair smiles. Transaction complete.

21

EXT. YALE - T.A.'S DORM - DAY (D-1)

21

Dan and Nate exit the building, Nate buttoning his shirt. They've been kicked out by Jordan and they're equally upset.

NATE

She was really into me and next thing she's throwing a book at my head --

DAN

Faulkner. Looked like a first edition. Not that you'd know.

NATE

What I *do* know is you didn't have to narc on me right then and there.

DAN

What should I have done, watch you continue to screw up my last chance to make a connection in the Lit Department for pseudonymous sex?

NATE

That's not why I did it --

DAN

Did you think it was funny? Because my future's not a joke.

NATE

Just let me explain --

(CONTINUED)

21 CONTINUED:

21

DAN

I'm sure your life's complicated,
with your family, and girls, but
pretending to be *me*? Maybe it's okay
to use people like that in your
world, but it's not in mine.

NATE

You ever get tired of carrying that
chip around on your shoulder? No
wonder Serena dumped you.

Nate and Dan look at each other with disgust. With nothing
left to say, they each walk off, pissed.

22 OMITTED

22

23 INT. DARK ROOM - NIGHT (N-1)

23

Chuck enters the room where seven Skull and Bones members (including the Leader, SKULL and BONES) wait for him.

CHUCK

Your party has arrived.

Entering behind him are THREE MASKED WOMEN. The women are gorgeous, mysterious and a little scary. They drop their capes, revealing very scant lingerie underneath.

CHUCK (CONT'D)

Straight from... well, I can't tell you where they're from, actually. But they're the best that money can buy -- with knowledge that isn't even on the internet yet. Before you ask, they don't speak English.

One of the women goes over to the LEADER, and sits on his lap, and starts kissing him, hard. Chuck smiles.

CHUCK (CONT'D)

And they don't care. By the way -- (turning to SKULL and BONES) -- that's not one for each of you. They do their best work in threes.

The other two women cross to Leader. One bites his ear. The other pulls his tie tight around his neck. He can barely speak.

SKULL AND BONES LEADER

Not bad, Bass.

He dismisses the girls for the moment, turns to Chuck.

SKULL AND BONES LEADER (CONT'D)

But you're not done. Sure, the girls are all right, but they're just... girls. You still need to prove your loyalty. Show us the coldness of your soul.

CHUCK

Done.

SKULL AND BONES LEADER

We want Nate Archibald. We know you're tight with him. We know he's on campus, but we haven't been able to find him.

Chuck reacts -- didn't expect this, tries to deflect.

CHUCK

Archibald's not worth your time.

SKULL AND BONES LEADER

We think he is. Pull him in, take him down. You've got one hour.

CHUCK

(playing it cool)

Please, there are so many things one could do in an hour, why waste your time pranking a kid like Nate?

SKULL

My family lost our compound in Newport because of his father. Not to mention he totally killed my trust fund.

SKULL AND BONES LEADER

In your little twelve-block universe, you may be the King, but up here, you're just another clown. You want in? You'll bring us Archibald. And if you don't, you'll be watching your back all the way to the bridge.

(to SKULL and BONES)

Go with him?

As the Leader goes off with the Girls, Chuck's wheels turn -- will he betray Nate?

GOSSIP GIRL (V.O.)

Sometimes to fit in, you have to give up a part of yourself. So what will it be, Chuck -- friend... or foes?

END OF ACT II

ACT III

A24 INT. DEAN'S HOUSE - NIGHT (N-1)

A24

The private reception has begun in the Dean's house, a lovely Colonial on campus. A fire in the fireplace, classical music. APPLICANTS mix among two dozen FACULTY MEMBERS. We find Serena, looking lovely, standing over a table. She clutches an index card in one hand and a pen in another.

BLAIR (O.S.)

Trying to come up with an answer for the Dean's parlor game?

Serena looks up to see Blair standing next to her, a big smile on her face. Blair folds her index card in half and slips it into a hat. Serena reacts -- she should have known.

SERENA

You manipulated your way in here.

BLAIR

I get what I want, Serena. Just like I'm going to win tonight. What's your answer? Wait, no: let me guess, Lauren Conrad?

Serena boils. If that's how she's going to play it:

SERENA

Try George Sand.

BLAIR

Wait. That's --

SERENA

Your answer? Not anymore.

(writes on her card)

If you're going to cheat your way in, why should I play fair? Oh, and I heard the Dean asks his question in alphabetical order. So since "V" comes before "W," it seems like the answer is all mine.

Serena's pleased, tucks her card into the hat and turns away, victorious. We hold on Blair, stunned, as she glances back, nervously, to the hat...

25 INT. DEAN'S HOUSE - LATER (N-1) 25

Serena stands with a FACULTY MEMBER and his WIFE, charming the pants off them -- in French.

SERENA
J'adore Lelouch. "Roman de Gare"
était un de mes films préférés cet
année, et toi?

Suddenly, there is Blair, taking the orange slice off of Serena's glass of sparkling water and eating it.

BLAIR
Actually, it's "vous," as a sign of
respect. I'm sure that's why you
don't know it very well.
(turns to Professor:)
Blair Waldorf, I've been looking for
you; you were my father's favorite
teacher. You inspired his
expatriation to France. Shall we?

As she leads him away, Serena watches her, pissed. CUT TO:

26 INT. DEAN'S HOUSE - MOMENTS LATER (N-1) 26

ROUND TWO: Blair stands with a stuffy HISTORY PROFESSOR.

BLAIR
Although I love Henry the eighth, I
prefer Sir Thomas Moore. I think it
was great that Pope Benedict
canonized him when he did --

And there is Serena, right there depositing her dirty cocktail napkin in Blair's outstretched hand with:

SERENA
Don't you mean Pope Pius XI?

HISTORY PROFESSOR
Quite right, Miss... van der Woodsen,
is it? Most people don't know their
Popes in succession.

As Serena smiles, the Professor smiles back and moves off. Blair turns to Serena, trying not to let Serena get to her.

BLAIR

How do you even know that, you slept through history last year.

SERENA

I love "The Tudors." Henry Cavill is a total babe. You're pretty calm for someone who no longer has the perfect answer to the Dean's question.

BLAIR

You don't think I came all this way without a backup answer, do you? Oh, and it's a real crowd-pleaser, too. It's going to *kill*.

Serena is confused, but then there's the ding-ding-ding of a fork hitting a champagne glass. The Dean is standing in the doorway to the dining room.

DEAN BERUBE

Everyone, everyone, it's time for my favorite part of the evening, what has delightfully become known over the years as Probatum!

BLAIR

(to Serena)

That's Latin for "the quiz."

Serena throws Blair a look. The Dean is excited, jovial. The potential Yale applicants are nervous.

DEAN BERUBE

When I say your name, it'll be your turn to expound upon your answer and tell me *why*.

(MORE)

DEAN BERUBE (CONT'D)

Brevity may be the soul of wit, but
do not let that stop you. I value
passion above all --

BLAIR

Ah, passion. You're in luck.

DEAN BERUBE

And honesty above all else.

BLAIR
(with a glance at Serena)
Oops, spoke too soon.

DEAN BERUBE
Let's begin with Mr... Applebaum?

As Serena gets increasingly nervous, we CUT TO:

Dan sits at the bar, eating a burger. He has given up all hope and is cracking open a novel ("Then We Came to the End" by Josh Ferris) when his phone rings.

DAN
Hello? Yeah, this is Dan.
(sitting up)
A mixer at the English department?
Students and Professors? Thank you
so much, I would love to come. Now?
I'm on my way.

A stoked Dan throws a \$20 down for his burger and rushes out.

Nate is walking through the Campus, alone, when his cell rings. He looks at it, answers:

NATE
Where have you been?

Chuck on his phone. We don't know where, or what he's up to.

CHUCK
I got tied up.

NATE
You wouldn't want to go back tonight,
would you? I think I'm done here.
I'm not a fan, to say the least.

CHUCK
Did you strike out?

NATE
More like got thrown out. And people
know who I am, know the stuff about
my dad. Plus there was this thing
with Dan Humphrey --

CHUCK

I'd like to say "tell me all about it"
and mean it, but since I can't, how
'bout we just meet up and get blazed?

NATE

I'll meet you at "Mike's Bar?"

CHUCK

I'll meet you there.
(serious)
Stay put.

Chuck hangs up, and walks over to Skull and Bones, who wait.

CHUCK (CONT'D)

It's done. Let's go.

INT. ELEANOR WALDORF DESIGNS ATELIER - NIGHT (N-1)

It's the end of a very long workday. People are packing up
to go home. Jenny approaches Rufus for his judgment.

JENNY

Well?

RUFUS

I have to say, I'm impressed. You're
clearly valued here, and you handle
yourself very professionally.

JENNY

(hopeful)
Thank you.

RUFUS

But...

JENNY

Uh oh.

It kills Rufus to say what he's about to say, but:

RUFUS

I think you should go back to school.

Jenny is heartbroken. She tries to convince him.

JENNY

But you said you were impressed. I
don't understand.

RUFUS

(lying)

I am. Just not enough.

JENNY

But --

RUFUS

I'm sorry, sweetheart. I just think school is too important.

Jenny looks like she's going to cry, but she doesn't. There's a moment. She stops herself, pulls back.

JENNY

If that's what you think, then that's what you think. We made a deal, and I agreed to it.

Rufus is surprised at her maturity. He also feels bad about lying, but he feels he has to.

RUFUS

I have to say I thought there'd be some yelling. That high-pitched thing you do, maybe...

JENNY

You said you'd give me a day, and you did. I respect that. Your decision is your decision.

RUFUS

That's very mature, Jenny.

JENNY

I know. That's what I was hoping you'd get.

(quietly)

Can you at least take me to complete one last errand before we go home?

RUFUS

Sure.

As Jenny moves off, Rufus stares after her, conflicted.

Dan crosses the Quad towards a building when suddenly, a MAN walks up, bumping into him, and knocking him off balance. As Dan regains his footing, a bag is thrown over his head!

31 CONTINUED: 31

He's grabbed and pulled away. We see what he doesn't: he's being kidnapped by Skull and Bones!

32 INT. DEAN'S HOUSE - NIGHT (N-1) 32

The Dean holds the ten students' answers in his hands. They are lined up alphabetically -- ending with Serena and Blair.

DEAN BERUBE

Alright, onto Miss Steinberg. Your answer is Artemis.

As the GIRL starts to talk, we focus on Serena and Blair:

GIRL

Artemis is the Goddess of the forests and the hills. As a Freegan, I personally believe in all living things being equal to all people...

SERENA

I'm so glad they did this alphabetically because then I get to see the look on your face when I use your answer even sooner.

BLAIR

I can tell you right now: the look on my face will be one of vindication.

DEAN BERUBE

Very nice, Miss Steinberg. And now, Miss van der Woodsen, the person you most like to have dinner with, real or imagined, living or dead is...

(looking at her card)

"Pete Fairman."

Serena's shocked. Blair smiles wide. The Dean is confused:

DEAN BERUBE (CONT'D)

Hmm, I do not know this person. Who is "Pete Fairman?"

SERENA

He's... he's...

A victorious Blair calls out:

BLAIR

He's the man she killed!

As confusion and shock erupts in the crowd we CUT TO BLACK!

END ACT III

ACT IV

33 INT. DEAN'S HOUSE - NIGHT - DIRECT PICK-UP (N-1) 33

Amidst the whispers of the crowd, the titters, people asking questions -- Serena and Blair start fighting.

SERENA

I can't believe you did this!

BLAIR

Why not? It's not like you don't deserve it!

The Dean calls from the front, with:

DEAN BERUBE

Miss van der Woodsen, if you'd like to explain this matter...

SERENA

Of course, Dean Berube. Peter Fairman was this man I knew --

BLAIR

(enjoying herself)
Man slash Dealer --

SERENA

--who died almost two years ago while I was with him. What happened was a tragedy, I am filled with regret over it, but I wasn't responsible.

BLAIR

Were you responsible for the sex tape? Because it wasn't very sexy, if you ask me --

(CONTINUED)

SERENA
(grabbing Blair)
Okay, that's it, let's go.

DEAN ALEXANDER
Miss Waldorf, let her speak.

BLAIR (CONT'D)
Ow!

SERENA
(seizing her tighter)
Dean Berube, if you don't mind I'd
like a moment alone with Ms. Waldorf,
to sort this out privately?

DEAN BERUBE
(in total agreement)
Take all the time you need.

BLAIR
(as she's led out)
My answer's George Sand. Love her!
Idolize! Worship!

As the girls exit --

DEAN BERUBE
George Sand, good choice.

Serena shoves Blair out the door --

BLAIR

Get your hands off me. Or are you trying to kill me, too?

Serena releases her dramatically.

SERENA

Blair, a guy died. And you use it as part of a game? Who does that?

BLAIR

It's not a game, and this isn't just another thing on a laundry list. This is *Yale*. My dream. You crossed a line.

Now Blair shoves Serena.

SERENA

So did you, when you brought up Pete. And as for my being *here*, take that up with the school.

Serena shakes her off and turns to leave, but Blair beans her with her handbag. Serena stops -- she did not just do that!

BLAIR

Why do you think you were invited? You know on paper you're not Yale material. Could it be your face on Page Six? Your name everywhere? Face it, Serena -- Yale needs to up their Q rating just like all the other schools, and girls like you are what they're going to use to do it.

Finally Serena can take no more, practically runs at Blair --

SERENA

Shut up --

BLAIR

No, you shut up --

Blair tries to duck but Serena grabs her dress. Blair slaps her away. Serena slaps her back. And they're into it. A full-on S and B catfight. As we leave them, mid brawl --

Lily examines herself in front of a full-length mirror. We see that she's wearing the short, sexy, "Serena" dress, not the one that had been sent over for her.

34 CONTINUED: 34

She looks beautiful, but is not at ease in the dress. She starts to pull it down lower on her legs when she hears the elevator doors open, and VOICES. She exits the bedroom...

35 INT. VDW/BASS APARTMENT - LIVING ROOM - NIGHT (N-1) 35

Jenny and Rufus exit the elevator. Rufus is apprehensive.

RUFUS

You sure it's okay for us to just come up like this --

JENNY

Yeah, the maid's expecting me.
(calling out)
Larissa?

RUFUS

Whose maid is Larissa, exactly? You didn't say where we were going.

Rufus spies a piece of mail on the ottoman. To LILY BASS.

RUFUS (CONT'D)

Jenny...?

JENNY

(a little awkward)
Lily's not home. I didn't think you'd --

LILY (O.S.)

Rufus?

RUFUS

Whoa.

Lily has come out from the hall wearing the dress. Rufus' jaw might drop a little.

LILY

(embarrassed)
Oh, the dress isn't mine. I was just trying it on, for -- for *fun*.

JENNY

(explaining herself)
When I called, Larissa said you were going out tonight and I could leave *this* with her --
(holding up a sash)
I forgot to include it in the garment bag with your dress.

(MORE)

(CONTINUED)

CONTINUED:

JENNY (CONT'D)

But you look so amazing in that one,
I don't think you need it.

(CONTINUED)

She looks at Rufus, looking at Lily, looking at Rufus.

JENNY (CONT'D)

In fact, I'm sure you don't.

(then)

The only thing wrong is those shoes.

Maybe something strappier? Your closet is...?

LILY

Upstairs, third door on your left.

Jenny nods, exits, leaving Rufus and Lily alone. They haven't seen each other in a couple weeks. They look at each other, not knowing what to say.

LILY (CONT'D)

So. How have you been?

Nate is drinking by himself at the bar where Dan was earlier. He looks at his watch -- where is Chuck? He takes out his phone, calls. He gets Chuck's voicemail, leaves a message.

NATE

Where are you, man? You said you'd meet me here and it's been twenty minutes.

A bunch of DRUNK GUYS come in. They include SKULL and BONES.

SKULL (O.S.)

Round of shots, Mike? We just taught a lesson that needed teaching and we'd like to celebrate.

The BARTENDER pours shots. The group of guys are elated.

SKULL (CONT'D)

Nate Archibald will never come back to Yale.

Nate turns to them, confused:

NATE

Excuse me, did I hear you say "Nate Archibald?"

BONES

Yeah, we just tied that chump to the statue in the gazebo. It's priceless.

*
*
*

SKULL

I hope he freezes his ass off!

Nate stands to leave, but then stops. He turns around to face the guys.

NATE

You got the wrong guy.

SKULL

What are you taking about?

NATE

I'm Nate Archibald. And I look forward to coming here next year and kicking your ass.

The S&B Members look between them... and then they bum rush Nate. But Nate's quicker than they are, and he's grabbed a nearby barstool and tipped it over. The S&B Members fall to the floor.

NATE (CONT'D)

Why wait till next year?

The guys stand -- there's a lot of them, and now they're pissed -- and scary. Nate's eyes widen.

NATE (CONT'D)

Okay, it can wait.

Nate looks to the door... and bolts!

Lily and Rufus are still waiting for Jenny to return.

RUFUS

Sorry for the intrusion.

LILY

No, no, it's no bother at all, I'm always happy to see you.

RUFUS

The house seems quiet.

LILY

Bart's out of town, Serena and Charles are on their college visits, and Eric has a new friend, or so I hear.

RUFUS

Well, the house looks amazing. As do you.

LILY

You want to hear something sad? I tried on this dress because I couldn't believe there was something out there that wasn't for me. But when I put it on, I understood why. I actually don't want to look eighteen anymore.

Her newfound wisdom lands on Rufus.

RUFUS

Still, it's quite a dress.

LILY

Of course it is. Your daughter made it.

(off Rufus, stunned:)

You're lucky you have a daughter who is this good at what she wants to do this early in her life. It's a gift. You had one, too, if I remember correctly...

Jenny returns with a great pair of shoes. As Jenny hands the shoes to Lily, and she puts them on...

JENNY

There we are. The perfect pair of Jimmy Choos.

LILY

Thank you. I'll lend them to Serena, when she wears the dress.

RUFUS

Jen, we should get going.

As Jenny and Rufus move to leave, he looks to Lily, with:

RUFUS (CONT'D)

By the way -- it doesn't matter what
you wear; you look fantastic at any
age.

38 EXT. YALE - GAZEBO - NIGHT (N-1)

38

We find Dan clad only in his boxers bound to a STATUE, in a compromising position, humiliated. A couple STUDENTS pass.

DAN
Uh, hi? D'you think maybe --
(they ignore him)
No? Okay.
(as someone else crosses)
Hey! Hi there -- I was just
wondering if --

As he's ignored again, there's Nate.

NATE
(re: statue)
I hope you at least bought the statue
a drink first.

Nate moves to his aid, tries to untie him.

DAN
Hey. I don't know if I want your
help.

NATE
You might if you knew the only reason
you're here is because they thought
you were me.

DAN
How is that possible? I didn't lie
about my name.

NATE
Yeah, but I have a feeling someone
else did for you.

DAN
Why would anyone want to hurt Mr.
Perfect, Nate Archibald?

NATE
Apparently my "legacy" at Yale
involves a lot of people hating my
father's guts.
(off Dan)
By the way, this knot is ridiculous.

DAN
 (seeing someone)
 Could you try a little faster?
 There's something approaching that
 looks female and I'm not entirely
 proud of my choice of underwear...

The female approaching is none other than Jordan, the Lit Department TA. She sees them and stops.

JORDAN
 You two again?

Dan and Nate are embarrassed in different ways.

DAN
 H--hi.

NATE
 Uh huh.

JORDAN (CONT'D)
 Is this performance art piece your
 new plan to get my attention?

DAN
 Would it work if it was?

She almost can't help herself. Jordan shakes her head, and moves to untie Dan.

JORDAN
 Move over, my mom was in the Navy.

As she starts untying, Dan looks to Nate, nods.

DAN
 Thanks.

39 EXT. DEAN'S HOUSE - NIGHT (N-1)

39

A tousled and tired Serena and Blair sit on the steps. Broken-heeled shoes in hand, torn straps akimbo.

SERENA
 Y'know Blair, I can't do it anymore.

BLAIR
 That's because you were about to
 lose. I had you pinned with that
 chicken-wing -- don't deny it.

SERENA
 I don't mean this -- I mean,
 everything.

(MORE)

SERENA (CONT'D)

The wars, the betrayals, the watching out for every possible landmine. It's exhausting.

BLAIR

I'm sick of it, too. Sick of always looking like Darth Vader next to Sunshine Barbie. Life's too short, but you make it feel so long.

SERENA

If that's how we really feel, maybe we shouldn't be friends? We were probably going to grow apart in college anyway, we might as well just start now.

BLAIR

Fine by me. You live your life, and I'll live mine?

The two girls look at each other. Is this really it? Maybe if one said something, the other would follow, but instead:

SERENA

Sounds great.

BLAIR

I agree.

SERENA

Goodbye, Blair.

BLAIR

Goodbye, Serena.

And with that, the girls walk their separate ways. As they disappear into opposite corners of the campus...

GOSSIP GIRL (V.O.)

This just in: our favorite duo has just gone solo. Can this be true? Are our beloved BFF's really over and out? Nobody likes a stalemate, but what they like even less is a series finale. Say it ain't so?

END ACT IV

ACT V

40 EXT. YALE - QUAD - MORNING (D-2)

40

Dan, Nate and Jordan are having their morning coffee on benches in the Quad. Jordan has read Dan's stories. Nate is happy to have brokered this meeting. He looks on, proudly:

NATE

So you think maybe you can help?

JORDAN

I can't promise anything, but I'm pretty sure I can get someone in the department to read these and write you a recommendation.

DAN

(to Jordan and Nate)

Thanks, seriously. It's nice to know my dream of Yale isn't totally dead. Humiliated and embarrassed, sure, but not dead.

Jordan and Nate laugh.

NATE

(to Jordan)

And I'm sorry about lying. As I told Dan last night, I just wanted to be someone else for a while, and being him seemed like a good choice.

DAN

Let me tell you, you did Dan Humphrey better than Dan Humphrey. That thousand yard squint? Can I steal that?

Jordan shakes Dan's hand, and then turns to Nate:

JORDAN

Next time you're up here, maybe just be yourself?

(kissing him:)

I would have liked you whatever your name was.

As she leaves, Dan gives Nate a thumbs-up. Nate laughs.

41 INT. HUMPHREY LOFT - MORNING (D-2)

41

Jenny comes out from her bedroom to find Rufus cooking breakfast. Vanessa's also sitting there, with a big smile on her face. Jenny is suddenly nervous as she crosses to them.

JENNY

Why do I feel like you're going to tell me the cat died?

VANESSA

No, no, it's nothing bad.

A happy Rufus hands a confused Jenny her waffles.

RUFUS

When I was your age, the only thing I wanted was to be a musician, but my parents didn't think it was a good idea. Which made for some pretty uncomfortable years, and ended up causing more damage between us than it needed to. Last night I realized we don't have to do things that way.

JENNY

I don't understand. Are you saying --

RUFUS

I'm saying I want to support you and your talent like they could have supported mine.

(Jenny reacts:)

But it isn't going to be easy. You'll have a lot on your plate.

VANESSA

Your Dad asked me to bring over all my stuff on homeschooling. We won.

RUFUS

Apparently the state requires the equivalent of five and a half hours of coursework per day. Which, with your workload at Eleanor's, will be pretty tough. But if this is what you want...

JENNY

It is!

RUFUS

After Christmas, we can re-evaluate.
If it's working out, maybe you apply
to the Professional Children's School
for next semester.

JENNY

Like Vera Wang.

Jenny jumps up and grabs Rufus into a hug. Vanessa looks on,
happy for Jenny.

JENNY (CONT'D)

Thank you, Dad. Thank you thank you
thank you. I won't let you down.

RUFUS

I know you won't.

A41

EXT. YALE - QUAD - MORNING (D-2)

A41

Chuck exits his dorm to come face to face with angry Skull &
Bones Members.

SKULL AND BONES LEADER

Looks like someone messed up last
night and sent us after the wrong
guy.

CHUCK

He may not have been who *you* were
looking for, but he was the right guy
for me.

Skull and Bones make a move towards Chuck, but The Leader
pushes his way to the front and pulls them back.

SKULL AND BONES LEADER

No, not now. Not here. It would
look bad. We'll make him pay for it
when he gets here next fall.

CHUCK

Oh, I'm not coming here next year.

As the Members all look at each other, confused:

CHUCK (CONT'D)

Those girls I brought to the party
last night?

(MORE)

A41 CONTINUED:

A41

CHUCK (CONT'D)

They witnessed some pretty
incriminating acts with their
lipstick cameras.

(holding up a flash drive)

You all may be the future leaders of
America but you're also now under the
control of Chuck Bass. I own you.

He tosses the Leader the flash drive.

CHUCK (CONT'D)

Keep it. I've got plenty.

Chuck walks off, leaving the stunned Skull and Bones members
to argue amongst themselves.

42 EXT. ADMISSIONS BUILDING - MORNING (D-2)

42

Serena rushes up the stairs and in through the front door.
Running smack into -- BLAIR -- who's exiting. The two girls
look at each other, a tense moment.

BLAIR

What are you doing here, making sure
the Dean knows it was all my fault?

SERENA

No. I came to tell him that Yale is
your dream, and that you deserve to
go here more than I do. What are you
doing here?

(CONTINUED)

BLAIR

(pauses, small:)

Doing the same thing for you.

The two girls look at each other. Of course.

SERENA

I was up all night thinking about the first time we came here together when we were nine. Remember when your dad took us to the Harvard/Yale game, and you tackled Senator Schumer's daughter because she was in a Harvard sweatshirt?

BLAIR

(wistful)

I bet those grass stains never came out.

(off Serena's smile)

I don't want to not know you. I can't not know you.

SERENA

But everything we said to each other last night...

BLAIR

Was the truth that needed to be said. Like this: I'm jealous because it all seems so easy for you, and I have to fight for everything.

SERENA

Or this: I only take things from you because if you want them, I know they're worth having. I don't know what I want, or who I am, without you.

Serena takes Blair's hands in hers. Blair's eyes well up.

BLAIR

I know who you are. The only person in the world who could put up with an overachieving, Machiavellian know-it-all like me.

SERENA

(smiles)

Maybe we had that fight because the reality of being separated next year is just too scary to think about?

BLAIR

So let's not be separated.

SERENA

(nods)

I'm on it. Wait for me, and we can ride home together?

Blair nods as she watches her best friend disappear inside the building.

43 EXT. YALE - QUAD - MORNING (D-2)

43

Chuck finds Nate, who is waiting by their parked limo.

CHUCK
Missed you last night.

NATE
Did you? Or was it your plan all
along to just get me out of the way?

Nate points to where Dan is crossing the campus.

NATE (CONT'D)
(off Chuck's look)
I know what you did.

CHUCK
Hey, you should be glad. Those guys
were coming for you. I saved your
ass.

NATE
You didn't have to send them after
Dan.

CHUCK
Two birds, one stone? Seemed good to
me. Besides, since when do you care
what happens to humdrum Humphrey?
He's nothing. He's *less* than
nothing.

NATE

I actually think he's pretty cool.

CHUCK

We'll talk about it in the car.

Nate sees Dan walking off, and makes a quick decision.

NATE

I think I'd rather take the train.

Nate heads off after Dan with a "Dan, wait up!". Dan turns, surprised. Chuck looks after them, more pissed than ever...

EXT. YALE - QUAD - MORNING (D-2)

Blair and Serena are walking to their limo together.

BLAIR

So the Dean seemed inscrutable to you too?

SERENA

I don't think he even blinked.

Blair stops Serena. Looks at the campus, wistfully.

BLAIR

Well, since we're probably both going to end up at Hunter after what happened, I think we ought to say a proper goodbye.

They look at the beautiful campus in the morning light. It's heartbreaking. Serena's cell rings. She answers:

SERENA

Hello?

DEAN BERUBE (V.O.)

Serena, it's Dean Berube.

SERENA

Oh, hello, sir!

Serena assumes it's going to be good news and pulls Blair to her ear to listen to the phone call together.

45 INT. DEAN OF ADMISSIONS' OFFICE - MORNING - INTERCUT (D-2) 45

DEAN BERUBE

I just thought you should know that despite events at last night's reception, I remain most impressed with you, and come time for early acceptances in December, I'd check that list to see if your name is on it.

The girls look at each other. Okay, but --

(CONTINUED)

SERENA

What about Blair?

DEAN BERUBE

We see hundreds of candidates like Blair every year, but you, my dear, are one in a million.

SERENA

Oh, I'm not so sure about --

DEAN BERUBE

If it's alright with you, I'd like to issue a press release that you came up to visit our glorious campus... and, between us, do you know how my wife might get invited to the Costume Ball at the Met next year? I told her I was sure you must know someone...

ON THE DEAN'S DESK, we see that Serena's file includes CLIPPINGS -- Page 6, WWD, fashion blogs.

SERENA

(quietly)

I'm going to have to call you back.

(hangs up, to Blair)

I won't accept. Not like this.

BLAIR

You have to. It doesn't matter how you got it or why. It's an opportunity.

SERENA

We're best friends, what's mine is yours.

BLAIR

Yeah, but you can't share this.

SERENA

We'll find a way, together.

She hugs Blair. Blair looks at Yale, defeated.

GOSSIP GIRL (V.O.)

Dreams. The thing about them is there comes a point when you wake up and they're over.

46 INT. VDW/BASS APARTMENT - SERENA'S BEDROOM - DAY (D-2) 46

Lily hangs the dress Jenny made back in Serena's closet.

GOSSIP GIRL (V.O.)

Sometimes you realize you've outgrown them.

47 INT. ELEANOR WALDORF DESIGNS ATELIER - DAY (D-2) 47

Jenny enters and is immediately beset upon by people. She smiles wide.

GOSSIP GIRL (V.O.)

Other times you feel like they're actually coming true.

48 EXT. YALE - QUAD - DAY (D-2) 48

Serena's Driver has opened the door to the limo for her. Serena enters first. Blair is about to enter after her when she stops, and takes one last look at Yale.

GOSSIP GIRL (V.O.)

But the hardest dreams to wake from are the ones about your future. Because you know that while the future might sound far away...

49 EXT. YALE - QUAD - DAY (D-2) 49

Nate and Dan stand together, joking and smiling.

GOSSIP GIRL (D-2)

It actually starts now.

Nate's cell rings. He looks down at it, and hits ignore.

50 INT. CHUCK'S LIMO - DAY (D-2) 50

Driving past Dan and Nate, Chuck listens to Nate's voicemail. OFF CHUCK -- this is not okay with him...

GOSSIP GIRL (V.O.)

And it might not go the way you planned. But a lot can happen before you fall asleep again. Don't dream it's over. Xoxo, Gossip Girl.

FADE OUT.

END OF EPISODE