

# *Pretty Little Liars*

## “The Jenna Thing”

Episode #102

Written By

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Directed By

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# Pretty Little Liars

## **“The Jenna Thing” Episode #102**

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

# Pretty Little Liars

## “The Jenna Thing” Episode #102

### Set List

#### INTERIORS

Aria’s House  
Dining Room  
Entryway  
Living Room

Hanna’s House  
Kitchen

Emily’s House  
Bedroom

Spencer’s House  
Bedroom  
Hallway

Rosewood Grill

Rosewood High  
Hallway  
Cafeteria  
Principal Henchman’s Office  
Mr. Fitz’s Classroom

Ben’s Car

Rosewood Movie Theater

Ezra’s Car

Rosewood Mall (new) \*  
Parking Garage

#### EXTERIORS

Street Outside Rosewood Grill

Street Outside Music Shop

Street Outside Boutique (omitted) \*

Residential Rosewood Street

Spencer’s House  
Backyard Patio

Emily’s House  
Front Porch

Rosewood High  
Practice Field  
Parking Lot

Cavanaugh’s House  
Backyard

Rosewood Movie Theater

Street Outside Coffee Shop

# Pretty Little Liars

## **“The Jenna Thing” Episode #102**

### **Script Days**

Night One:	Scenes 1-4
Day Two:	Scenes 5-14, 17-18
Night Two:	Scenes 19-23
Day Three:	Scenes 24-28
Night Three:	Scenes 29-33
Day Four:	Scenes 34-43, 45-49
Flashbacks	Scenes 15-16, 44

TEASER

FADE IN:

1 EXT. STREET - ROSEWOOD GRILL - NIGHT (N1) 1

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.

2 INT. ROSEWOOD GRILL - NIGHT (N1) 2

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)

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.

(CONTINUED)

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.

(CONTINUED)

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)

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2 CONTINUED: (5) 2

The PLLs don't utter a sound as they walk past Jenna and out of the restaurant.

3 EXT. ROSEWOOD GRILL - NIGHT (N1) 3

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

ACT ONE

FADE IN:

4 EXT. MUSIC SHOP - ROSEWOOD COMMERCIAL STREET - NIGHT (N1) 4

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.

5 EXT. SPENCER'S BACKYARD PATIO - HASTINGS' HOUSE - MORNING (D2) 5

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)

5 CONTINUED:

5

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 every day.

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.

6 INT. HANNA'S KITCHEN - MARIN HOUSE - MORNING (D2)

6

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 -

7

INT. ARIA'S DINING ROOM - MONTGOMERY HOUSE - MORNING (D2)

7

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)

7

CONTINUED:

7

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:

8

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

8

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)

8

CONTINUED: (2)

8

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:

9

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

9

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.

(CONTINUED)

CONTINUED:

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)

SPENCER (CONT'D)

We're all trying to find a way to deal with it.

EMILY

Maya and I are going for caffeine. Wanna join?

SPENCER

I'd kill for a latte -

Then she has second thoughts.

SPENCER (CONT'D)

- but this is my only time to practice.

EMILY

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.

MAYA

She's intense.

EMILY

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.

ARIA

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.

EZRA

Of course.

ARIA

I'd like to transfer out of your class.

His face reads surprise and disappointment.

10 CONTINUED: 10

A FEW STUDENTS saunter down the hall. He opens the door to his classroom - \*

EZRA

Will you come inside, for just a minute?

11 INT. MR. FITZ CLASSROOM - CONTINUOUS - (D2) 11

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.

(CONTINUED)

11

CONTINUED:

11

He reluctantly signs the paper then hands it back to her.

ARIA (CONT'D)

Thank you.

12

INT. HALLWAY - ROSEWOOD HIGH - MORNING (D2)

12

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

ACT TWO

FADE IN:

13 INT. PRINCIPAL HENCHMAN'S OFFICE - ROSEWOOD HIGH - MORNING (D2) 13

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  
(to 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.

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.

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:

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)

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.

ARIA

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.

ARIA

We should tell someone.

ALISON

We could. But I've got a better idea.

16

EXT. CAVANAUGH'S BACKYARD - JULY 4TH - NIGHT - FLASHBACK

16

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

Fine. Go back. You're on your own.

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.

(CONTINUED)

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:

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)

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:

18 INT. MR. FITZ'S CLASSROOM - ROSEWOOD HIGH - MORNING (D2) 18

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.

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.

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.

19 CONTINUED: (3)

19

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

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

20 INT. ROSEWOOD GRILL - NIGHT (N2)

20

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.

(CONTINUED)

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.

EMILY

"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:

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.

(CONTINUED)

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.

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.

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

FADE IN:

24 INT. HANNA'S KITCHEN - MORNING (D3)

24

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:

25 INT./EXT. BEN'S CAR - ROSEWOOD HIGH - MORNING (D3)

25

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.



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.

27 CONTINUED: (2) 27

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.

28 INT. MOVIE THEATER - ROSEWOOD - DAY - (D3) 28

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.

29 INT. EMILY'S BEDROOM - NIGHT (N3) 29

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.

(CONTINUED)

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.

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

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.

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.

\*

30 CONTINUED: (3) 30

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.

31 INT. HALLWAY - HASTINGS' HOUSE - NIGHT (N3) 31

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.

32 INT. SPENCER'S BEDROOM - NIGHT (N3) 32

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.

33 INT. HALLWAY - HASTINGS' HOUSE - NIGHT (N3) 33

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

END OF ACT FOUR

ACT FIVE

FADE IN:

34 INT. SPENCER'S BEDROOM - MORNING (D4) 34

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.

35 INT. PARKING GARAGE - ROSEWOOD MALL - MORNING (D4) 35

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. \*

(CONTINUED)

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.

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

SPENCER

Ready?

36 CONTINUED: 36

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.

37 EXT. STREET - COFFEE SHOP - ROSEWOOD - DAY (D4) 37

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.

38 INT. EZRA'S CAR - MOVING - DAY (D4) 38

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

39 EXT. STREET - ROSEWOOD - DAY (D4) 39

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

40 INT. EZRA'S CAR - MOVING - DAY (D4) 40

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

41 EXT. STREET - ROSEWOOD - DAY (D4) 41

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.

42 INT. EZRA'S CAR - MOVING - MOMENTS LATER - DAY (D4) 42

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)

42 CONTINUED: 42

ARIA

Ezra.

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

43 INT. ROSEWOOD GRILL - DAY (D4) 43

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

SMASH CUT TO:

44 INT. ROSEWOOD GRILL - DAY (FLASHBACK) 44

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:

45 INT. ROSEWOOD GRILL - DAY (D4) 45

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

46 EXT. ROSEWOOD GRILL - DAY (D4) 46

Emily sits alone at the counter.

47

INT. ARIA'S ENTRYWAY/LIVING ROOM - DAY (D4)

47

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)

47 CONTINUED: 47

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.

48 EXT. STREET - ROSEWOOD - DAY (D4) 48

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.

49 INT. ARIA'S LIVING ROOM - DAY (D4) 49

It's a warm and fuzzy family bonding moment as they dig into their take-out meal.

(CONTINUED)

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**