

PRETTY LITTLE LIARS

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"Pilot Episode"

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FADE IN:

EXT. ROSEWOOD, PENNSYLVANIA - DAY

Rosewood is a picture-perfect portrait of suburban America. Boutiques, restaurants, thriving businesses, and seemingly happy CITIZENS flourish in the charming town. As the sights and SOUNDS of the town overlap WE HEAR a radio report coming from a parked car.

DISC JOCKEY (V.O.)

Labor Day weekend marks the unofficial end of summer but it also marks the unsettling anniversary of the tragedy that still haunts everyone of us in Rosewood.

EXT. ROSEWOOD NEIGHBORHOOD - DAY

The tree lined street is flanked by traditional, two story houses. The picket fences are white, the lawns are green and flowers are abundant. A NEWSPAPER BOY delivers the local paper to a home and we catch a glimpse of the HEADLINE - ***STILL MISSING.***

INT. MONTGOMERY HOUSE - ARIA'S BEDROOM - DAY

ARIA MONTGOMERY (16) stands in the middle of the unfurnished room. The door of her empty closet is ajar. She sees her reflection in the long mirror which hangs on the back of the door. With a ballet-dancer frame, straight black hair, and pouty lips, Aria knows that she is pretty.

Just then her mother, ELLA (42), knocks then enters. Ella is an attractive, well read and liberal mother.

ARIA

It's like starting all over again.

Ella sits on the built-in window seat.

ELLA

You still have friends here.

Aria sits next to her mom. They relate to each other more as friends than mother and daughter.

ARIA
We've been gone for two years.
That's a long time.

ELLA
You five were inseparable. Those
feelings don't just go away.

ARIA
I still think about her.

Ella picks up Aria's cell phone and hands it to her.

ELLA
Call your friends. I'm sure they
miss her, too. Especially this
weekend.

Aria's brother MIKE (15) barges into the room. He's all boy,
all energy and all about Mike.

MIKE
I need a ride to Lacrosse!

INT. MONTGOMERY HOUSE - LIVING ROOM - ENTRY WAY - DAY

Mike rips through moving boxes. Ella and Aria enter.

ELLA
Lacrosse today?

BYRON (45), Aria and Mike's father, walks in. Aging well,
he's the handsome professor that the college girls on campus
all talk about when they get drunk and horny.

MIKE
I just talked to Chad. First
tryouts are right now.

BYRON
I'll take him. It'll give me a
chance to swing by the campus and
reconnect with some of the faculty.

Aria gives her father an odd look. A look of concern.

ARIA
I'll take him.

BYRON
I don't mind, Aria.

As he reaches for his keys she does the same.

ARIA
I don't mind either.

BYRON
Okay, then.

He hands her the keys. We get the feeling he wanted to go.

ELLA
(to Aria)
Think about calling your friends.

Aria leans in and gives her mother a touching, light kiss on the cheek. It's a grown up thing to do but it suits their relationship.

ARIA
Love you, Ella.

INT. HONDA/EXT. ROSEWOOD HIGH SCHOOL - DAY

Aria pulls the family's blue Honda Civic to the curb and Mike hops out. Aria calls after him -

ARIA
What time am I picking you up?

As he runs off -

MIKE
Six -

INT. HONDA/EXT. ROSEWOOD NEIGHBORHOOD - DAY

Aria reacquaints herself with Rosewood. She drives down a tree lined residential street. She stops in front of a pristine Victorian home. She looks at the name on the mailbox - **DiLaurentis**. Aria looks back up to the house. The curtains are drawn, the flower boxes are empty, and the porch is bare. The house is vacant.

After a moment of reflection, Aria drives on. She glances at the clock. It's only 4:15. Aria picks up her cell phone. She scrolls through her address book and lands on the name EMILY. After a moment of reluctance, she hits the call button and the phone RINGS.

EMILY (V.O.)
It's Emily and you know what this
means.

The sound of her friend's voice brings a slight, unknowing
smile to Aria's face.

EMILY (V.O.)
You'll have to leave a message.

We hear the BEEP. Aria contemplates her words but before she
talks the phone BEEPS again. We hear -

COMPUTER VOICE (V.O.)
If you are satisfied with your
message you may hang up now.

A tentative Aria hangs up without trying again.

INT. HONDA/EXT. ROSEWOOD - HOLLIS COLLEGE - DAY

Aria drives past the local university. She stops at a red
light. As Aria glances toward the sidewalk a stunned look
registers on her face.

INT. HASTING'S BARN - NIGHT

A strong WIND blows outside the barn and THUNDER RUMBLES in
the distance. The year is 2006. Tween-girl posters and
Pottery Barn Teen lounge furniture make the rustic barn the
perfect spot for tonight's slumber party.

Justin Timberlake's "SEXY BACK" plays from the Bose Ipod
Dock. Girls dance and giggle. A SHARP CRACK OF LIGHTENING
RIPS through the barn. The lights flicker then go dark. The
GIRLS, frightened, cry out as the music abruptly dies.

FADE TO WHITE THEN SMASH CUT TO -

The girls fumble in the dark. Someone lights a candle.
Someone turns on a flashlight.

FADE TO WHITE THEN SMASH CUT TO -

A disturbing KNOCK on the wall from outside the barn.

ARIA (O.S.)
Something's out there.

FADE TO WHITE THEN SMASH CUT TO -

The KNOCKING gets louder and closer to the barn door. A hand grabs for the phone.

SPENCER (O.S.)
The line's dead.

FADE THE WHITE THEN SMASH CUT TO -

The KNOCKING stops. The handle on the barn door turns.

HANNA (O.S.)
Jesus.

The door opens but no one is there. Slowly, the girls, huddled together, walk toward the open doorway. They peer outside. It's black. Windy. Eerie. Then -

A dark figure lunges from out of the darkness. Everyone SCREAMS!

ALISON
Gotcha.

ALISON DiLAURENTIS(13) stands in the doorway of the barn. Alison, beautiful, smart and popular, is the type of girl that makes other girls feel cool when they are hanging out with her. Casual chic, her blonde hair is tossed in a messy pony tail.

Everyone breathes a sigh of relief as Alison walks in and tosses her sleeping bag onto the floor.

FADE TO WHITE THEN SMASH CUT TO -

The girls sit on the floor. The barn is lit by the candles which glow in the center of the their circle.

ALISON
There's nothing to be afraid of.
It'll be fun.

FADE TO WHITE THEN SMASH CUT TO -

ALISON
It's the secrets we share that will
bond us forever.

FADE TO WHITE THEN SMASH CUT TO -

ALISON
As I begin to count backwards you
feel your eyelids becoming heavy.

FADE TO WHITE THEN SMASH CUT TO -

ALISON
You're completely relaxed. Forty
two, forty one -

FADE TO WHITE THEN SMASH CUT TO -

ALISON
So so tired. Six, five, four...

FADE TO WHITE THEN SMASH CUT TO -

As Aria flickers open her eyes, we see her **POV.** of the barn. Her friends are sound asleep. As she looks closer we see one sleeping bag is empty. The storm has past. The door to the bar is wide open. Aria walks to the door and looks outside. We see the outline of a person in the darkness.

ARIA (O.S.)
Ali?

SPENCER
She's gone.

FADE TO WHITE THEN SMASH CUT TO -

Aria's POV - The Hastings lawn is lit up by the flashing lights of several police cars.

FADE TO WHITE THEN **A SMASH CUT JOLTS US TO PRESENT DAY -**

INT. HONDA ACCORD/EXT. ROSEWOOD - DAY

Aria remains stunned and transfixed. We follow her gaze to see -

CLOSE ON: A MISSING PERSONS flyer attached to a pole. On the flyer are two pictures of a blond girl. On the left she is 13 and on the right is a rendering of how she would look present day at 16. The name under the photographs reads: ALISON DiLAURENTIS and we recognize her from the flashback.

Aria is snapped out of her stare when a group of barely legal COLLEGE KIDS walk between her car and the poster. They laugh and cut up as they walk into SNOOKERS BAR. Aria glances at the clock - it's only 4:45. She looks back to Snookers.

INT. ROSEWOOD MALL DEPARTMENT STORE - DAY

HANNA MARIN (16) stands at the sunglass counter of the upscale department store. Skinny and gorgeous, Hanna is currently the stylish "it girl" at Rosewood High. She tries on a glamorous pair of expensive shades and reviews her reflection in the mirror. While still wearing the shades she beckons the MALE CLERK, a thirty-year-old retail lifer.

HANNA

Can I see the Guccis in the front?

We see that there are a dozen pairs of glasses already out on the counter.

CLERK

I'll have to put a few of these back.

HANNA

But they're all maybe's.

She leans across the counter, intentionally giving him a peep show of her cleavage. He gazes at her boobs -

CLERK

Those look -

He glances back up at her face.

HARRY

Amazing on you.

HANNA

(still flirting)
Maybe.

The clerk complies with her request. MONA VANDERWALL (16), also thin and attractive, calls to Hanna from across the aisle. She models a floral summer scarf.

MONA

Is this me?

Hanna checks her out.

HANNA

Or is it a little too much your...
mother?

Mona looks at herself in the mirror. She takes off the scarf. TWO WOMEN (40's) steal glances of Hanna and share gossipy whispers as they pass by her. Hanna notices.

The clerk waits for Hanna to turn back to him. Finally, she does. He hands Hanna the Gucci glasses and she tries them on.

MONA

I am loving those glasses. How much?

HANNA

Three fifty.

Hanna looks past Mona and sees Spencer perusing the women's fashions. As Mona turns her attention to a yellow scarf, Hanna turns to the clerk -

HANNA

I'll be right back.

Hanna approaches SPENCER HASTINGS (16). Although she is incredibly attractive, Spencer, an over achiever, prides herself on being smart, athletic, disciplined and successful.

HANNA

I can't believe Spencer Hastings actually has time to shop.

Spencer looks up to see Hanna. She acknowledges her old friend with a welcome smile.

HANNA

I mean, you're interning for the mayor, taking classes at Hollis, organizing the junior fund-raiser, and overseeing the barn-to-loft conversion which you're moving into this weekend. And in your leisure moments, you facebook and tweet.

SPENCER

You know me. I like to stay busy.

HANNA

It's called a summer vacay, Spence.

SPENCER

And you spent yours sunning, shopping and Seaning.

HANNA

Tweet tweet.

The women who were staring at Hanna now steal glances of both Hanna and Spencer. Spencer and Hanna notice.

SPENCER

I hate this day.

The WOMEN approach the girls.

WOMAN #1

You were her friends, weren't you?

Spencer and Hanna share a look, but before they can respond.

WOMAN #2

Know that we still think about her,
too.

WOMAN #1

And pray for her.

The well intentioned but annoying women finally walk away.

SPENCER

She's gone but she's everywhere.

HANNA

I can't believe it's been three
years.

SPENCER

My parents had the Fields' over for
a 'que last weekend. It was almost
painful to hang out with Emily. I
mean I still like her, but we just
don't connect anymore.

HANNA

It's weird how we all used to be so
close and now... not so much.

SPENCER

Remember what Ali said that night,
about our secrets bonding us
forever?

Hanna nods.

SPENCER

I think it was the opposite.

They share a bitter sweet moment of acknowledgement. After a beat, in typical Hanna fashion, she lightens the mood. Hanna refers to the blouse.

HANNA

What's the occasion?

SPENCER

Dinner in the city with the fam.
We're meeting Melissa's fiance.

HANNA

Did Miss Perfect find Mister
Perfect?

SPENCER

He's a med student. Everyone's
thrilled.

Spencer's indifferent tone suggests that she could care less.

HANNA

Then that's not the right top.

Hanna sets her handbag down and looks through a rack of clothes.

HANNA

You need to turn heads.

SPENCER

Away from Melissa? Please.

Hanna pulls a sexy, low-cut blouse from the rack and shows it to Spencer.

HANNA

I like this for you.

Spencer thinks about it.

HANNA

Trust me, heads will turn and if
there's a man named Dick in the
room he'll be standing at
attention.

SPENCER

Hanna, you're incorrigible.

HANNA

I try.

After a beat.

HANNA
See you around the playground.

SPENCER
See you.

Spencer turns her attention back to the clothes.

Hanna puts the glasses down on her face and walks toward the exit. She passes by a SECURITY GUARD. They lock eyes. Is he watching her?

The sunglass clerk glances up as Hanna leaves. Confused, he looks down at his counter of pricey glasses and starts counting.

Hanna feels a rush of nervousness and excitement as she nears the exit door.

INT. ROSEWOOD MALL - DAY

Hanna, still wearing the Gucci shades, walks out of the store. The thrill of the moment reads on her face.

SECURITY GUARD (O.S.)
Miss.

The security guard reaches for her arm. Hanna's heart POUNDS RAPIDLY against her chest as he grabs her. She slowly turns to him -

SECURITY GUARD
You forgot your bag.

Relief washes over her as the guard gives Hanna her purse. She flashes him a huge smile.

HANNA
Thank you.

Hanna walks on. She rounds the corner and breathes a sigh of relief. A moment later, Mona joins her.

MONA
Jesus, I thought you were busted.

Hanna notices the yellow scarf tied around Mona's neck. As Hanna pulls off the sales tag -

HANNA

Nice scarf.

MONA

Nice glasses.

As they head off together CAMERA PANS UP to see a security camera pointed in Hanna and Mona's direction.

INT. SNOOKERS BAR - DAY

The place is exactly what a college bar should be. Casual, worn and welcoming. We find Aria sitting at the bar as the BARTENDER approaches her -

BARTENDER

What can I get you?

ARIA

A beer please. Whatever's on tap.

He pours her beer then sets the pint on the bar in front of her. Aria takes a sip but spits it back into the glass.

EZRA (O.S.)

Are you alright down there?

She turns. EZRA, 24, sits three stools down from her. She notices his messy, blondish hair and ice-blue, Siberian husky eyes.

ARIA

I've been in Europe for two years.
The beer's better there.

EZRA

Where in Europe?

ARIA

Finland.

He smiles and his eyes brighten.

EZRA

I spent a few nights in Reykjavik
on my way to Amsterdam. There was
this awesome rave near the harbor.
It went on for days.

ARIA

What are you drinking?

EZRA

Scotch.

Ezra scoots over to the stool next to Aria.

EZRA

Want one?

She nods and he signals the bartender.

EZRA

I was really depressed to come back
after Amsterdam.

ARIA

Tell me about it. I cried the
entire way home.

The bartender sets up their round of drinks. Aria sips her
scotch and enjoys the warm feeling she gets as the drink
rolls across her tongue. He watches her.

ARIA

Do you go to Hollis?

EZRA

I just graduated. I'm about to
start my first teaching job.

ARIA

I think I'd like to teach.

The juke box plays "Happiness" by the Fray.

ARIA

I love this song. It's so pure.

EZRA

B26.

She gets that he played it -

ARIA

Thanks for the moment.

EZRA

What's your major?

She realizes he thinks she's in college and goes with it.

ARIA

I'm leaning toward English.

EZRA
That's what I'm teaching!

ARIA
I write too but -

Ezra motions to the bartender and he brings another round.

ARIA
So far it's mostly personal stuff.
I don't know if I could share it.

EZRA
I'm impressed.

ARIA
Why?

The bartender refills their glasses and they both take a sip. Feeling relaxed and friendly they nudge a little closer to each other.

EZRA
I dabbled in writing but I didn't
have the passion. If you're
writing for yourself, it's pure
passion.

She thinks about it. She's inspired by his insight.

EZRA
Maybe you'd let me read something
of yours.

ARIA
You'd really want to?

EZRA
You're smart. You've traveled.
You have good taste in music. I'd
like to know more about you.

She considers his complement and accepts it without reservation.

ARIA
Thank you.

EZRA
So you'll let me read you?

ARIA
I think I will.

She looks into his eyes which are getting bluer by the second.

INT. SNOOKERS BATHROOM - DAY - MOMENTS LATER

Ezra hoists Aria onto the sink and she wraps her legs around his waist. She tastes the scotch on his lips. They kiss slowly, lightly then it's like the damn busts open.

Their bodies press against each other and their chemistry is undeniable. She accidentally leans back and turns on the water. They both laugh. Then their lips find each other again. Slowly and lightly kissing. Ezra pulls away from Aria and looks at her. Studies her. She leans in and kisses him as we FADE OUT.

INT. HONDA CIVIC - MORNING

Byron drives Mike and Aria to school. The radio plays and is tuned to a PROGRESSIVE ROCK station. They all listen to the SONG. The second Byron pulls to the curb -

MIKE

Later.

Mike shoots out of the car. Aria opens her door but Byron gently touches her forearm.

BYRON

Hang on a sec.

She turns to him.

ARIA

It's the first day. I don't want to be late.

BYRON

I just want to make sure you're okay.

ARIA

With what?

BYRON

I can't imagine how hard it's been. Keeping quiet. But I love you. You know that, right?

ARIA

Yeah, I know.

BYRON

And you know I love your mother.

Aria gives him a look that says "I don't know if I know that or not." She climbs out of the car.

EXT. ROSEWOOD HIGH SCHOOL - MORNING

As Aria somberly watches her father drive away we CUT TO:

EXT. ROSEWOOD - STREET - ALLEY - DAY

As Aria remembers, the flashback is shot in her POV. - The year is 2006 and it's a bright summer day. Aria and Alison eat frozen yogurts as they walk down the sidewalk. MONA VANDERWALL calls to them from across the street. At 13, Mona was the styleless chubby girl that was always trying to hang out with them.

MONA

Alison!

Alison makes an "ugh" face.

MONA

Aria!

Alison grabs Aria's arm and pulls her into an alley.

FADE TO WHITE THEN SMASH CUT TO -

They successfully avoided Mona and head down the alley.

ALISON

Is she ever going to get a clue?
What a dork. Switch?

They trade cups.

FADE TO WHITE THEN SMASH CUT TO -

Alison notices something up ahead. We (ARIA) follow her gaze to a familiar Honda Civic which is parked in a no parking zone.

ALISON

Isn't that your dad's car?

FADE TO WHITE THEN SMASH CUT TO -

Looking into the car, we recognize Aria's father but not the pretty twenty-one-year-old COLLEGE GIRL sitting next to him.

FADE TO WHITE THEN SMASH CUT TO -

The college girl leans in close to Byron and he kisses her on the mouth. FADE TO WHITE -

EXT. ROSEWOOD HIGH SCHOOL - SIDEWALK - MORNING

EMILY (O.S.)

Aria?!

Aria snaps out of her reflective moment and turns to see an extremely surprised EMILY walking toward her. At sixteen, Emily Fields works hard to maintain an athlete's body. Her sense of style is J-Crew sporty. A competitive swimmer, she looks and lives the part.

EMILY

When did you get back?

ARIA

Yesterday.

Emily and Aria share an affectionate hug.

EMILY

I almost didn't recognize you. I think the last time we saw each other you had a pink stripe in your hair.

ARIA

Yeah well, when your parents preach individuality and you don't know who you are...

EMILY

You wore it well.

First BELL RINGS. They both walk toward the entrance.

EMILY

You should have called. It's so weird just running into you here.

ARIA

We kind of lost touch, Emily. Remember?

She hits a nerve -

EMILY

Maybe that made it easier to keep
our secrets.

They exchange a look of understanding and guilt.

ARIA

I saw a poster of Alison yesterday.
Of what she'd look like now.

EMILY

It's awful. I mean...

A mournful resignation comes over her.

EMILY

We all know she's dead.

Aria tosses her a look.

EMILY

(looking for reassurance)
Right?

ARIA

I've just never heard anyone say
it.

INT. ROSEWOOD HIGH SCHOOL - ENGLISH CLASSROOM - MORNING

Emily and Aria walk into the classroom where STUDENTS hang
out, flirt, and catch up. NOEL KAHN (16), Rosewoods "A" list
jock and party boy notices Aria.

NOEL

Aria Montgomery, right? I thought
you moved to the North Pole.

ARIA

Not exactly.

Boyishly handsome, Noel could be an Abercrombie billboard
model.

NOEL

Didn't you used to have a crush on
me?

ARIA

I don't know. Did I?

She leaves him hanging and finds a seat next to Emily.

EMILY

I hear the new teacher's really hot.

As Aria looks up she sees Hanna walk into the classroom.

ARIA

(surprised)

Is that Hanna?

Mona enters immediately after her.

EMILY

And where there's Hanna, there's Mona.

ARIA

That's Mona Vanderwall? The dork?

Hanna sees Emily then her eyes shift to Aria. Aria waves to her. Hanna tosses her a hello nod and sits on the other side of the room. Aria turns her attention to Emily -

ARIA

What's up with her? Are you two fighting?

EMILY

We didn't just fall out of touch with you, Aria. We all fell out of touch with each other.

The final BELL rings but the teacher isn't in the room. The door opens. Everyone turns to check out -

Spencer as she walks into the classroom. When she realizes all eyes are on her she offers up a confident smile. Aria watches as Spencer happily finds a seat in the front row. Before she sits down, Spencer connects eyes with Hanna. They exchange warm smiles.

EMILY

(to Aria)

They're not close anymore but they're both popular so...

Aria looks back to Emily -

ARIA

So they're friendly but not friends.

Emily tosses Aria a both sarcastic and sad smile.

ARIA
So who are your friends?

It's not easy for Emily but she extends herself -

EMILY
Since Alison, it's been kind of
hard for me.

Aria happens to look past Emily. She sees a BLONDE GIRL standing across the street from the school. She is staring at Aria and she looks so much like the girl in the rendered photo of Alison that Aria is taken aback.

The teacher walks in and writes his name on the chalkboard - MR. FITZ. As Mr. Fitz turns we realize that he is Ezra, the cute guy Aria made out with in the bathroom at Snookers.

He proudly surveys his first class. His eyes fall upon -

EZRA
Holy shit.

Aria looks up to see Ezra, looking adorable in his jacket and tie with his hair neatly groomed. She is as surprised to see him as he is to see her.

The chorus of chatter falls silent and all the students turn to see who Ezra is looking at. Spencer looks back and is stunned to see Aria.

SPENCER
Holy shit, indeed.

All four girls exchange looks. It's not the homecoming Aria would have wished for. With all eyes still on her, Aria's phone RINGS, signaling she has received a text message.

ARIA
Sorry.

The apology is for more than the interruption. Aria quickly pulls her phone from her bag and silences the RING. Ezra clears his throat and composes himself.

EZRA
I'm Mister Fitz. Your new English
teacher.

Aria looks down at her phone. A shiver runs up her spine as she reads... CLOSE ON MESSAGE: ***Aria: Maybe he fools around with students all of the time. A lot of teachers do. Just ask your dad. - A***

Emily, Spencer and Hanna see the look on Aria's face as she reads the text. It's as if she's seen a ghost. Aria quickly looks back out the window - the blonde girl is gone.

END OF ACT ONE

ACT TWO

INT. FIELDS' HOME - KITCHEN - STAIRWELL - DAY

Conservative Ralph Lauren plaids and prints are the motif of this house that shows like a model home. Everything is in its proper place, always. Emily grabs a diet soda from the refrigerator.

PAM (O.S.)
Someone finally bought the
DiLaurentis' place.

The comment registers on Emily's face. She turns to her mother as she closes the refrigerator door.

EMILY
It's weird to think of other people
living there.

PAM FIELDS, Emily's mom, arranges an overflowing welcome basket on the counter. Like her basket she is well put together. A conservative dresser, she always looks "nice." As they converse we feel a disconnect between them. Emily also feels it. It's not intentional, it's just there.

PAM
Blue or green?

She holds up the two ribbons for Emily to choose.

EMILY
Aria's back. It was good to see
her but it felt different.

PAM
Does she still have that horrible
pink hair?

EMILY
No, Mom. She doesn't.

PAM
Never mind, I'm going with yellow.

Emily watches her mother meticulously tie the bow around the basket.

PAM
I never understood that family.
Why would her mother let her do
that?

EMILY

Because they believe their kids are their equals, not their property.

PAM

I don't think you're my property, Emily, but as your mother, I have the responsibility to guide you in the right direction. To teach you the difference between right and wrong. What kind of parent would I be if I allowed you to walk around looking like a gothic?

EMILY

A Gothic?

PAM

That lifestyle might fly in Europe but it won't get you far in Rosewood.

EMILY

Not everybody dreams of making it in Rosewood, Mom.

Emily turns and stares out the window.

EMILY

Some people dream of making it out.

EXT. ST. GERMAIN HOUSE (AKA DILAURENTIS HOUSE) - DAY

Emily, holding the welcome basket, stands on the sidewalk and stares up at the house. It is the same house Aria stopped in front of on her first day back. A moving truck is parked in the driveway of the Victorian home. When she breaks her gaze, Emily notices a huge pile of trash on the street curb.

Emily recognizes an old overstuffed bedroom chair, clothes, notebooks and school books. Something in particular grabs Emily's attention. She reaches down and picks up a sixth grade swimming medal.

MAYA (O.S.)

You want that?

Emily spins around. MAYA (16) sticks out her hand.

MAYA

Maya St. Germain. Aka "new girl".

Emily quickly sizes her up. Maya has tawny-colored skin and wild, black-brown curly hair. She wears a yellow tank top that intentionally reveals bits of her orange bra underneath.

EMILY

I'm Emily.

She hands her the basket.

EMILY

Welcome to the neighborhood.

Maya looks at the basket and facetiously delivers -

MAYA

Foie gras and cornichons, my favorites.

EMILY

It's from my mother.

MAYA

I figured.

(she gestures to the curb)

That stuff was in my room. You can have anything you want.

EMILY

It all belonged to Alison.

MAYA

Is she a friend of yours?

EMILY

She was. A long time ago.

MAYA

That's all I get? No details?

Emily is surprised by Maya's forward questions and attitude.

EMILY

There were five of us who used to hang out. But we don't anymore.

Maya looks up at her bedroom window then back to Emily.

MAYA

Would it be outrageous of me to ask if you'll help with my last few boxes?

EMILY

Yes.

Then Emily surprises Maya with a receptive smile -

EMILY

But I don't mind.

INT. MAYA'S BEDROOM - DAY

Emily follows Maya into the room. They each carry in a moving box.

MAYA

So why aren't you still friends
with the girl who used to live
here?

Emily sets down the box and looks around the room.

EMILY

You ask a lot of questions.

MAYA

How else am I supposed to get to
know you?

EMILY

There you go. Another question.

MAYA

Fine. Your turn. Ask me anything.

Emily notices a photograph of a "surfer-grunge" boy on Maya's night stand. She picks it up and looks at him.

EMILY

Is this your boyfriend?

MAYA

His name's Justin.

EMILY

He's cute.

MAYA

He's also three thousand miles
away.

Emily sets down the photo.

EMILY
My boyfriend's name is Ben.

MAYA
What's he like?

EMILY
He's a swimmer, like me.

Maya looks Emily up and down which makes Emily feel a little weird.

MAYA
I bet you're good. You totally
have the body.

Embarrassed, Emily turns her attention to the sound of a truck pulling up outside. She glances out the window to see a backhoe being unloaded from a flatbed.

MAYA
My mother's a cellist. They're
building a studio.

EMILY
Do you play?

MAYA
Yeah, but not the cello.

Emily smiles. This girl's a trip.

MAYA
So if you're a big jock does that
mean you'd kill me if I smoked a
little weed?

EMILY
Now?

MAYA
I won't if you don't want me to.

EMILY
Where are your parents?

MAYA
Relax. They're out.

Maya reaches under her bed and pulls out an Altoids tin. She opens it and takes out a joint. She turns to Emily to make sure it's okay with her.

EMILY

Go ahead.

Maya lights the joint and inhales. Emily watches as Maya gracefully pulls the joint from her frosted lips. She looks sexy. Maya notices Emily looking at her. Emily darts her eyes away.

MAYA

Want a hit?

Emily wants to look and feel sexy, too.

EMILY

Okay.

As Emily takes the joint from Maya, their hands brush and their eyes meet. Emily hesitates then brings the joint to her lips. She takes a drag. Then coughs.

MAYA

First time?

EMILY

No.

Off of Maya's knowing look -

EMILY

Yes.

MAYA

So I'm corrupting you.

Emily hands her back the joint.

MAYA

Are you okay with that?

EMILY

Yeah, I think I am.

INT. MOSHULU RESTAURANT - EVENING

The restaurant is aboard a clipper ship in the Philadelphia harbor.

VERONICA HASTINGS(42) and PETER HASTINGS(44) sip cocktails at their table. A successful and cut throat attorney, he knows how to fill a suit. Once proper eye candy, Veronica is now a proper wife and mother. Spencer returns to the table from the ladies room.

She wears the sexy, low-cut top that Hanna picked for her, and turns heads as she sits at the table with her parents. Peter looks past her to -

PETER
Here's Melissa!

Peter stands as MELISSA HASTINGS walks toward the table. The second she reaches him, Peter embraces her.

PETER
You look fantastic!

At 22 Melissa seems to have it all. Looks, brains, an acceptance to Wharton School of Business and now the perfect fiancée.

Veronica turns her attention to Melissa's fiancée, WREN (24). Tall and lanky, with a model-cute face, and messy-shaggy hair, he also gleams Spencer's attention.

VERONICA
You must be Wren.

WREN
(British accent)
It's nice to meet you.

She gives him a hug.

VERONICA
I love your accent. You'll have to talk all night.

SPENCER
With Melissa at the table?

Veronica and Peter throw Spencer a harsh look. With no fanfare, Melissa introduces her sister to her fiancée.

MELISSA
Wren - Spencer.

He shakes her hand.

WREN
Hello, Spencer.

He locks eyes with her. Takes the time to connect with her. It momentarily disarms Spencer.

SPENCER
Hi.

As they all sit, the WAITER approaches their table.

WAITER
Cocktails?

SPENCER
I'll have a vodka tonic.

VERONICA
That's not funny, Spencer.

WREN
I actually will have a vodka tonic,
please.

INT. MOSHULU RESTAURANT - EVENING

The waiter delivers Wren's drink.

WREN
Thank you.

Wren takes a sip of his cocktail and puts the glass down in front of Spencer. She looks at him curiously. Did he do that intentionally?

Caught up in their own moment, Peter and Veronica exchange excited looks. They're happy with themselves.

MELISSA
What's going on with you two?

VERONICA
Your father and I have an
engagement present to give to you
and Wren.

Spencer reaches for Wren's vodka-tonic. He looks over at her as she takes a sip. He doesn't offer a reaction.

PETER
We bought the townhouse you've been
renting, Melissa.

VERONICA
And we're redoing it from top to
bottom. Of course we left the
choice of finishes up to you both,
because it's yours.

Melissa squeals with excitement.

MELISSA

No way!

WREN

That's incredibly generous of you.

MELISSA

And while the place is under construction, we can stay in the loft.

SPENCER

I spent the summer redoing the loft for me to move into.

MELISSA

It's just for a few months.

PETER

It would be helpful to everyone.

SPENCER

Everyone but me -

VERONICA

Come on, Spencer -

Spencer stares daggers at Melissa.

MELISSA

I was hoping you'd be happy for me.

SPENCER

You know what they say about hope.

Spencer stands.

SPENCER

It breeds eternal misery.

Spencer leaves the restaurant. Wren watches her walk outside.

WREN

It sounded like Spencer was counting on moving into the barn.

MELISSA

Don't worry about Spencer. She'll get over it.

Wren gently squeezes her hand and offers her a warm smile.

WREN
(standing)
If you'll excuse me for a moment.
Nature calls.

As he heads for the bathroom, Veronica playfully mimics his accent -

VERONICA
Nature calls.
(as herself)
Sexy.

MELISSA
Tell me about it.

EXT. MOSHULU RESTAURANT - EVENING

Spencer stands off to the side of the entrance and smokes a cigarette. When the restaurant door opens, she hides the Marlboro. When she sees that it's Wren, she pulls the cigarette back to her lips.

WREN
Do you have an extra smoke?

SPENCER
Shouldn't you know better? You are
a med student, right?

WREN
You're a bit of a smart ass.

SPENCER
A bit?

He throws her a "stop messing with me" look. She gives him a cigarette. She watches him light it and take a deep drag.

SPENCER
Does my sister know you smoke?

WREN
Does she have to know everything?

He looks at her and smiles. She thinks he might be flirting with her.

WREN
So why are you the black sheep?

SPENCER

I'm captain of the field hockey team, maintaining a 4.0 G.P.A. and president of my class. The Hastings don't breed black sheep.

He detects the sadness in her ironic tone.

WREN

I'm sorry we're moving into your loft. If you want me to say something.

SPENCER

It wouldn't make a difference. But thanks for being sorry.

Wren hands Spencer her lighter back.

SPENCER

You're not like Melissa's usual boyfriends.

Their hands touch for longer than they should.

WREN

How am I unusual?

As much as Spencer would like to pursue this -

SPENCER

We better get back.

Finally, she walks away. When she reaches the door, she turns back to him.

SPENCER

I actually like you. That's what's unusual.

She tosses him a sexy look then heads inside. On his look of intrigue we FADE OUT.

END OF ACT TWO

ACT THREE

EXT. ROSEWOOD HIGH SCHOOL - MORNING

It's early. The school is empty. Almost.

INT. ROSEWOOD HIGH SCHOOL - ENGLISH CLASS ROOM - MORNING

Aria walks into the classroom and closes the door behind her. Ezra looks up from his desk. They are alone. He looks at her for a long moment.

EZRA

You told me you went to Hollis.

ARIA

No. I said I was thinking about majoring in English and that's true.

He looks down at his leather bound lesson planner, closes it then looks back up at her. She reads his frustration.

ARIA

We can still be together. Nobody has to know.

She approaches his desk and leans against it.

EZRA

Look, I think you're amazing, Aria.

She moves her hand over to touch his. He doesn't move his hand away.

EZRA

When I met you I was like - Who is this girl? She's not like anyone I've ever met.

ARIA

I feel the same way about you -

But then Ezra stands and walks toward the door. He opens it.

EZRA

We just can't. It's not right.

He walks out.

INT. ROSEWOOD HIGH SCHOOL - HALLWAY - MORNING

Ezra walks down the empty hall. Aria walks out of the classroom and calls to him.

ARIA

Ezra.

He stops and turns back to her.

ARIA

Did you tell anyone about us?

EZRA

No.

He walks on. Aria looks down at her phone. She pulls up the text from "A".

ARIA

(to herself)

Well, somebody knows.

INT. MARIN HOUSE - FAMILY ROOM - MORNING

Hanna and her boyfriend, SEAN, sit close to each other on the couch. Gifted with good looks, brains and athletic ability, he is Rosewood High School's most likely to succeed at everything he tries.

They sip their morning coffees as they review their school work. Hanna looks over at him. God, he's cute. She casually puts her hand on his leg.

After a moment, Hanna slides her hand up Sean's thigh, toward the crotch of his Paper Denim jeans.

SEAN

Whoa.

He pushes her hand away.

SEAN

You know I can't.

HANNA

If you won't tell I won't tell.

She leans over and kisses him on the neck.

ASHLEY, Hanna's mother walks through the room. At 36, Ashley is well built and well maintained. An executive VP at a local bank, she works hard to make her personal and professional successes look effortless.

Sean backs away from Hanna. Ashley is in the middle of a business call while she attempts to get ready for work.

SEAN

Good morning, Mrs. Marin.

Heading into the kitchen, she tosses him a friendly, hello wave. Hanna scoots back closer to Sean. She mocks his polite tone.

HANNA

Good morning, Mrs. Marin.

SEAN

What am I supposed to say? Yo, bitch?

HANNA

I love it when you talk dirty.

She rubs up against him -

SEAN

Jesus, Hanna. You know how hard this is for me.

HANNA

It doesn't have to be.

He pushes her away.

SEAN

I made a commitment. It's upsetting that you don't respect that.

She's annoyed.

HANNA

You are into girls, right?

He's pissed.

SEAN

You knew how I felt about this before we started going out. I was totally up-front with you.

HANNA

You're right. I'm sorry. And I was just kidding. I totally respect the "V" club and everything it stands for.

He believes her.

SEAN

You know that it's not because I don't want to.

He gives her a sweet kiss on the cheek.

SEAN

This is not easy for me.

She throws him a forced, seemingly confident smile.

HANNA

I know. And I completely support your commitment to virginity.

SEAN

Thanks. That means a lot to me.

He hugs her. Sean doesn't see the unsettled look that reads on Hanna's face as she hugs him back.

EXT. ROSEWOOD RESIDENTIAL NEIGHBORHOOD - DAY

Emily and Maya walk down the sidewalk. Emily notices that their hands keep bumping into each other. She notices Maya's soft skin. Her eyes. Her lips.

MAYA

Thanks for walking me home.

EMILY

It's no big deal.

When they approach Maya's house, Emily sees a work CREW tossing Alison's old stuff into a dumpster. Maya reads the disquieted look on her face.

MAYA

Are you okay?

Emily turns to Maya -

EMILY

It's hard for me to talk about.

Maya listens, patient and engaged.

EMILY

I didn't tell you everything about the girl who used to live here.

MAYA

Alison.

EMILY

She disappeared during the summer of seventh grade. She's still missing.

MAYA

That must have been awful for you.

EMILY

I used to think if I didn't talk about her I wouldn't think about her.

MAYA

But you still do.

EMILY

Yeah.

MAYA

I'm sorry.

Maya leans over and gives Emily a kiss on the cheek. When she goes to kiss her other cheek their lips almost touch.

MAYA

I'll see you tomorrow.

Emily watches Maya walk into the house. As she turns to leave, a BLACK SEDAN slowly drives along side her. The windows are tinted very dark. Unnerved, Emily picks up her pace. The car speeds up to meet her pace. At the intersection, Emily turns right. The car turns left. Relieved, Emily smiles at her misguided paranoia.

INT. ROSEWOOD HIGH SCHOOL - GYMNASIUM - DAY

Emily, wearing her one piece Speedo, stretches near the pool. Her boyfriend, BEN (16) grabs her from behind. He also wears a Speedo. It shows off his swimmer's body and six-pack-abs.

BEN

Where did you go after school? I was looking for you.

She's not sure why but she lies -

EMILY

I was around.

He grabs her again. Kisses her. There is no softness to him. Just teenage boy fervor.

BEN

I missed you.

The swim COACH blows her WHISTLE.

COACH

Let's do a 100 meter sprint. I want it smooth and fast. First team on your marks.

Ben and Emily assume their starting positions by the pool. Ben glances over at Emily and winks. She smiles. Then the coach blows her WHISTLE and they dive into the water.

Ben and Emily both take quick leads over the rest of the swimmers. TEAMMATES walk along the side of the pool and cheer them on. The girls yell for Emily. The boys holler for Ben.

Emily reaches the end of the pool first. She looks up to see who won. The coach gives her the answer -

COACH

Awesome effort, Em. Keep that up and you'll be medaling at state.

Emily swims over to Ben. Reaches to hug him.

EMILY

Good race -

BEN

It's called practice, Emily. Not a meet.

A sore loser, he pushes her away and swims off. Emily looks at him. He successfully made her feel like crap.

INT. ROSEWOOD HIGH SCHOOL - GIRLS LOCKER ROOM - EVENING

After their practices, the Rosewood jocks hang out and gossip in the communal showers. Emily wraps a towel around herself and leaves the showers for her locker. Just then, Spencer walks in from field hockey practice. Their lockers are directly across from each other.

SPENCER

Have you been hanging with Aria?

EMILY

Not really.

Emily opens her locker and a piece of paper falls out. She picks it up and reads the note which was handwritten on graph paper.

CLOSE ON NOTE: *Hey Em, Sob! I've been replaced. You've found another friend to kiss! - A*

For a second, Emily stops breathing. Spencer reads the look of distress on her face.

SPENCER

Emily? Is everything alright?

EMILY

Why wouldn't it be?

She closes her locker. Spencer shrugs as she watches Emily walk away.

END OF ACT THREE

ACT FOUR

EXT. SPENCER'S PATIO - NIGHT

On the warm summer night, Spencer, wearing a bikini that leaves little to the imagination, relaxes in the jacuzzi. She looks up when she hears -

WREN (O.S.)

Oh.

Wren stands above her, naked except for his sexy, boxer-brief underwear.

WREN

I'll come back.

SPENCER

It's a big jacuzzi.

He drops his towel and steps into the water.

SPENCER

I thought you guys were moving in next week.

WREN

Melissa thought we should get settled before classes start.

She massages her shoulder.

WREN

Tough day at school?

SPENCER

Tough field hockey practice.

WREN

I rowed for Oxford.

SPENCER

That looks good on a Med School app.

WREN

I did it because I loved it.

She massages her shoulder again.

WREN

You probably have some fluid build
up in your bursa sac.

SPENCER

I bet you say that to all the
girls.

WREN

I can help.

SPENCER

Okay, Doctor Wren -

He reaches over and massages her shoulder. She relaxes into
it.

WREN

Better, right?

SPENCER

Wow, that's awesome.

He massages a little deeper. She releases a pleased moan.
His hand reaches to the front of her shoulder. Near her
chest.

MELISSA (O.S.)

Wren?

He immediately backs away from Spencer. They both know how
it looks. Spencer climbs out of the jacuzzi. She doesn't
say a word. As Melissa approaches from the barn, Spencer
slips inside the main house.

INT. FIELDS HOUSE - STAIRWELL - DINING ROOM - EVENING

Emily and her father, ROBERT, walk down the stairs together.
A successful Rosewood dentist, Robert makes an effort to stay
a part of his teenage daughter's life.

ROBERT

How was practice?

EMILY

Fine.

ROBERT

Just fine?

EMILY

I beat Ben in the freestyle.

ROBERT
That's great.

They sit at the dining room table.

EMILY
He's totally mad at me.

ROBERT
Do you want me to talk to him?

Pam carries in a platter of food.

PAM
Who?

ROBERT
Emily out-swam Ben today.

PAM
Not the best way to win a young
man's affections.

As Pam serves dinner Robert secretly tosses Emily a "good work" thumbs up. She smiles at him. Pam sits at the table and the tone turns to mundane as they eat. After a long moment of silence.

ROBERT
Did you do something different with
the pot roast?

Pam is excited that he noticed -

PAM
Yes, I used paprika instead of
black pepper.

ROBERT
It's a subtle change but I like it.

PAM
Mongolian paprika, not Hungarian.

Emily looks at them. It's a "who gives a shit" look.

EMILY
May I be excused? I have a lot of
homework.

ROBERT
(contemplating)
Mongolian paprika...

PAM

Yes, you may be excused.

Emily stands and takes her plate to the sink.

ROBERT

Do you need any help?

EMILY

Thanks, Dad, I've got it covered.

EXT. FIELDS HOME - FRONT PORCH - EVENING

Emily takes her Lit book to the white porch swing. As she sits on the swing Emily opens the book. She pulls out the note she found in her locker. As she rereads it she feels like throwing up.

INT. SPENCER'S ROOM - NIGHT

The sound of Melissa GIGGLING turns Spencer's attention to her bedroom window. She looks out to see -

Melissa and Wren are now in the jacuzzi together. They kiss. It's sexy. Spencer continues to watch. We hear -

COMPUTER (O.S.)

You've got mail.

Spencer tears her eyes from the make-out session and clicks onto her "new mail" icon. CLOSE ON E-MAIL: The subject line reads: *SATvocab*. Then below the subject: *Spencer, COVET is an easy one. When someone COVETS something, they desire and lust after it. Usually, it's something they can't have. You've always had that problem, though, haven't you? - A*

Spencer immediately looks out her window. Who could see her? Who was watching her? Melissa and Wren are still in the jacuzzi. Spencer looks over at Alison's old house. The Victorian is directly across the lawn.

INT. HASTINGS HOUSE - KITCHEN - DAY

This flashback is shot entirely in Spencer's POV. It's the year 2006 and another bright summer day. Spencer, Hanna and Alison (all 13 years old) are in the scene. But we only see Alison, who wears a bathing suit. We (Spencer) look on as Alison scolds Hanna.

ALISON
Are you really going to eat that?

Alison makes a "fat girl" face.

ALISON
I'm being a friend, Hanna.

Hanna's hand replaces the cookie onto a serving tray.

MELISSA (16) walks in with her cute boyfriend IAN THOMAS (16). They are the "it couple" at Rosewood High.

MELISSA
Aren't you supposed to be at
Alison's?

IAN
Hi, girls.

ALISON
Hi, Ian.

He looks at Spencer.

IAN
Do you still need help with your
scoop, Spence? I've got my stick
in the car.

MELISSA
Ian! What are you? Her baby
sitter?

FADE TO WHITE THEN SMASH CUT TO -

EXT. HASTINGS HOUSE - DAY

Still Spencer's POV. - Spencer follows Alison out of the house.

ALISON
You kissed your sister's boyfriend,
Spencer. It's going to haunt you
until you make it right.

Spencer turns back to see Hanna who is just out of view from the window. When her "friend Alison" isn't looking, Hanna's hand reaches for the cookie.

FADE TO WHITE THEN SMASH CUT TO:

ALISON
Either you tell her, or I do.

FADE TO WHITE THEN SMASH CUT TO:

Spencer's hand has a tight grip on Alison's arm.

ALISON
Is that a threat, Spencer?

FADE TO WHITE THEN SMASH CUT TO:

ALISON
You have as much to lose as I do.
We both know you'd never tell about
"the Jenna thing."

Off of Alison's spiteful look WE CUT BACK TO -

INT. HASTINGS HOUSE - SPENCER'S BEDROOM - NIGHT

Present day. Spencer stares out her bedroom window. She notices something in Alison's old room. It looked like a flash of blonde hair. The exact shade of Alison's hair. Thrown, Spencer utters a whisper -

SPENCER
Alison?

END OF ACT FOUR

ACT FIVE

INT. MONTGOMERY HOUSE - FOYER - NIGHT

The doorbell RINGS. Byron walks to the front door and opens it. He is surprised and pleased to see Emily standing on their front porch.

BYRON

Emily Fields, look at you. I know you're sixteen now but I was still thinking of you as a middle school girl.

EMILY

Hello, Mister Montgomery, I mean Byron.

BYRON

(calling out)
Aria, Emily's here!
(turning back to Emily)
Now, it's starting to feel like old times.

Aria walks into the room.

ARIA

We left old times, remember?

BYRON

Yes, Aria. I remember.
(turning back to Emily)
It's good to see you, Emily.

EMILY

Thanks. You, too.

Aria steps outside.

EXT. MONTGOMERY HOUSE - FRONT PORCH - NIGHT

Aria and Emily are alone on the porch.

EMILY

I'm sorry for just stopping by.

ARIA

Anytime, Em. You know that.

EMILY
Somebody left a note in my locker.

Aria reads Emily's worried tone -

ARIA
From "A?"

EMILY
You, too?

ARIA
Do you really think it's her? Is
it possible?

EMILY
Only Alison could have known -

Emily hesitates.

ARIA
Known what?

EMILY
It was...

Aria reads Emily's reluctance -

ARIA
Personal?

EMILY
I really believed she was dead.

ARIA
We all did.

Behind Emily - The shade is drawn, but Aria notices the light
in her father's den turn on.

EMILY
Could she really be back?

Aria locks eyes with Emily.

ARIA
I think she's playing with us.

EMILY
Why would she do that?

ARIA
We're talking about Alison here.
Wasn't that her favorite sport?

EMILY
Should we tell someone?

As Byron walks across his den, his shadow crosses the window shade.

ARIA
I don't know about you, but I
can't.

Emily thinks about her message from "A."

EMILY
I'm glad you're back.

ARIA
It's funny. Even though I grew up
here, I feel like a total outsider.

EMILY
Me, too.

Off of Aria's surprised look WE CUT TO:

INT. MARIN HOUSE - KITCHEN - NIGHT

Hanna and her mother, Ashley, eat dinner together.

ASHLEY
I ran into Ella Montgomery today.
Why didn't you tell me Aria was
back?

HANNA
It's not like I'm still friends
with her.

ASHLEY
She didn't know that your father
left. I hate having to tell that
story.

HANNA
So change the story. I did.

Ashley gives her a curious look. Hanna delivers a convincing performance.

HANNA

You grew up. You grew apart. It was mutual. You have family money. You work because you want to. And honestly, we're happier without him.

ASHLEY

Hanna.

HANNA

Say it enough and you actually start to believe it.

ASHLEY

I have to admit, it does sound better than the truth.

HANNA

Nobody needs to know we got dumped.

ASHLEY

And that your father took everything.

HANNA

And that the extent of your family's assets is a double wide parked in Alabama.

Ashley laughs. They cheer each other up. Hanna's BlackBerry BEEPS, signaling she received a text.

ASHLEY

If that's Mona, I'm arranging for an intervention.

Hanna looks down at her phone. CLOSE ON TEXT - It's from Spencer and reads: **WE NEED TO TALK!!!**

ASHLEY

Hanna, we're eating.

Just then Ashley's BlackBerry RINGS. Hanna offers her mother a cagey smile. Ashley looks at her screen. She is annoyed to be bothered but answers the business call.

ASHLEY

This is Ashley -

The doorbell RINGS. Ashley's look to Hanna says "What now?"

Hanna leaves the kitchen and walks to the front door. She peeks through the peephole to see who it is. She seems taken aback. Hanna hesitates. The BELL rings again and she opens the door.

OFFICER DARREN WILDEN (25) stands on her front porch. Darren was the Rosewood High School party boy and player of his day. Now he's a cop.

WILDEN
Hanna Marin?

HANNA
Yeah, why?

WILDEN
Is your mother home?

Still on her call, Ashley enters the room. She sees Wilden at the door.

ASHLEY
I need to call you back.

She hangs up the phone and stands next to Hanna.

ASHLEY
What's this about?

WILDEN
We received a call from the Rosewood Mall security. They have your daughter on tape shoplifting a pair of sunglasses.

ASHLEY
I'm sure there's been a mistake.

He removes a pair of handcuffs from his belt. Hanna looks to her mom. She is suddenly 16 going on 12.

HANNA
Mom?

INT. ROSEWOOD POLICE STATION - NIGHT

Hanna sits handcuffed to a chair. The door to Wilden's office is open. Hanna looks over to see her mother sitting across the desk from Wilden. Ashley crosses her legs and her skirt rides up her thigh. A beat later, Wilden closes the door to his office.

Hanna eyes a bowl of M&M's on the desk next to her. She contemplates grabbing a handful. She reaches for the candy but stops short when -

Hanna's phone BUZZES. She opens her bag and pulls out her BlackBerry. She reads the text: ***Be careful, Hanna. I hear prison food makes you fat. - A***

Hanna looks up from her phone. Off of her alarmed look we FADE OUT.

END OF ACT FIVE

ACT SIX

INT. ROSEWOOD POLICE STATION - NIGHT

Hanna sits quietly on the bench. A POLICE OFFICER rushes past her. Hanna notices a sudden barrage of activity.

The door to Wilden's office opens. He walks out and heads toward Hanna. He doesn't say a word as he unlocks her handcuffs. He attaches the cuffs to his belt as he walks out of the station.

Ashley walks over to Hanna.

HANNA
What's going on?

ASHLEY
Let's go.

HANNA
Really?

Ashley gives her a look - It says "get your ass moving."
Hanna grabs her bag and follows her mother out of the station.

EXT. ROSEWOOD POLICE STATION - NIGHT

Ashley walks down the front steps of the building with Hanna on her heels. Up ahead, WE SEE Wilden climb into a police cruiser. He hits the LIGHTS as he speeds away.

Hanna is desperate to know what happened but is smart enough to keep her mouth shut. She silently follows her mother to their new Mercedes Benz. Ashley unlocks the car and they both climb inside.

INT. MERCEDES - NIGHT

Ashley drives away from the station. Another cop car speeds past the Mercedes. After a deafening silence -

ASHLEY
In a small town like this, what
people think about you matters.

HANNA
I know.

ASHLEY

Then why would you risk it all to steal a pair of sunglasses? Jesus Hanna, I buy you everything you need to be popular.

HANNA

I made a mistake.

ASHLEY

In Rosewood, you don't have room to make a mistake. And neither do I.

HANNA

I'm sorry. I'll fix it somehow.

ASHLEY

You'll deny you did anything wrong. It was a misunderstanding.

HANNA

But -

Ashley looks over at her daughter.

ASHLEY

I'm taking care of it.

Ashley turns her attention back to the road. Her tone suggests this conversation is over - for good.

Hanna glances down at her BlackBerry. She reads the text from "A" then scrolls up to Spencer's message which reads: ***We need to talk!!!***

Hanna types a response: ***About "A"?*** She sends the text.

EXT. ROSEWOOD NEIGHBORHOOD - NIGHT

Emily walks home. An ambulance, SIREN SCREAMING, buzzes past her. Emily rounds the corner and stops in her tracks. She can't believe what she sees.

Police cars (lights flashing) flood the street. DOZENS of NEIGHBORS and TOWNSPEOPLE stand around, watching and wondering. POLICE OFFICERS move a barricade and the ambulance pulls into Maya's driveway.

EMILY

Maya -

Emily panics. She pushes through the swarm of people. Scanning the crowd for Maya's face, she finally reaches the front walk of the old Victorian.

MAYA (O.S.)

Emily!

Emily turns - she's relieved to see Maya making her way toward her. They give each other a spontaneous hug.

EMILY

I thought something might have happened to you.

MAYA

I tried to call you.

EMILY

What's going on?

MAYA

They found your friend.

The news doesn't surprise her.

EMILY

I knew she was back.

Emily looks past Maya.

EMILY

Is she inside?

MAYA

Emily -

Just then the CORONER wheels a gurney around the side of the house. The deceased is zipped in a body bag.

MAYA

I'm sorry. They found Alison's body.

The CROWD buzzes with a disturbed sadness as Alison's body is wheeled toward the coroner's van. A bewildered Emily stares at the body bag in disbelief.

INT. HONDA ACCORD - NIGHT

Aria drives. She slows to a crawl. Police cars line the road. A news van, parked in the middle of the road, blocks her path. Aria parks the car and climbs out.

EXT. STREET - NIGHT

Aria walks away from her car, heading toward the scene. She looks over towards the Hastings house. She sees Spencer watching from her driveway.

EXT. HASTINGS HOUSE - NIGHT

Spencer, alone, watches the scene from her front lawn. She glances over and sees Aria walking up the long drive. Surprising even herself, Spencer almost cries. They silently take it all in.

In the sea of strange faces, Aria sees Hanna standing with the crowd.

ARIA

I heard the cops took Hanna to the police station today.

Spencer, with steel eyes, turns to Aria.

SPENCER

She'd never talk about -

Hanna overhears them as she approaches from the driveway -

HANNA

- "The Jenna thing?"

Startled, Spencer and Aria turn to her.

HANNA

We made a promise.

INT. MARIN HOUSE - FAMILY ROOM - NIGHT

The house is dark. Only the light of the television illuminates the room. Hanna is curled up on the sofa. She eats ice cream from the container as she watches the news.

ON TELEVISION: A reporter delivers her story.

REPORTER

Current owners of the residence were in the process of demolishing the structure to make room for a remodeling project when workers made the gruesome discovery.

ON TELEVISION: We see footage of the coroner wheeling Alison's body out of Maya's backyard.

REPORTER (V.O.)

Parents of the deceased were unavailable for comment but a family spokesperson confirmed the gazebo was under construction the summer thirteen-year-old Alison DiLaurentis disappeared. The family moved from Rosewood two years after their daughter went missing.

ON TELEVISION: The reporter wraps up the piece.

REPORTER

Tonight they have asked for privacy as they come to terms with the sad ending of a three year old mystery. And local authorities are coming to terms with a killer at large in Rosewood.

Hanna hears a THUD at the front door. Startled, she quickly mutes the television.

The front door knob RATTLES. Hanna coils on the sofa. A beat later the door opens. In the darkness we see shadows push into the house. Two people in a struggle. They push into a beam of moonlight.

Hanna finally realizes that it's her mother as Ashley is shoved against the wall. Then the other person moves into the light. It's Wilden. He leans in and kisses Ashley. She kisses him back.

Ashley leads Wilden toward the bedroom. Before closing the door, she notices Hanna. Ashley gives Hanna a look that says, "I'm doing this for us." She closes the door.

EXT. ROSEWOOD CHAPEL - DAY

News vans line the street as a flood of PEOPLE make their way into the chapel.

REPORTER

The discovery of her body has rocked this community and today hundreds of mourners are saying goodbye to Alison DiLaurentis.

ANGLE ON - Emily and her parents approach the chapel. The Hastings see the Fields'. Rocked by the events, the parents embrace each other. Emily and Spencer also hug hello.

INT. ROSEWOOD CHAPEL - DAY

The Montgomery's walk into a crowded chapel. It's too much for Aria. She turns to her mother.

ARIA
I think I need some air. I'll find
you in a minute.

ELLA
Do you want me to come with you?

ARIA
I'm okay.

Aria heads back to the entrance. It is jammed with people walking in. She's trapped. She opens the door to the rectory and escapes inside.

INT. ROSEWOOD CHAPEL - RECTORY - DAY

Aria walks over to an open window and stares outside.

EZRA (O.S.)
Was she a friend?

Aria turns to see Ezra standing in the doorway. He steps into the office and closes the door. They are alone.

ARIA
Do you care?

EZRA
I'm not sure what I feel worse
about. Having to stay away from
you or being a jerk about it.

Aria softens.

ARIA
She was one of my best friends.

EZRA
I'm sorry.

ARIA
For Alison or for being a jerk?

EZRA

Both.

ARIA

Thank you.

She's so assured. Poised.

EZRA

How can you only be sixteen?

ARIA

It's just a number. It doesn't define me.

EZRA

There just can't be a happy ending for us.

ARIA

I understand.

She looks at him with those beckoning eyes.

ARIA

I would never want to do anything that would get you into trouble.

She walks toward him. Gives him the slightest of kisses on the cheek. Lets her body lightly brush up against his.

ARIA

Goodbye, Ezra.

She turns to leave. He can't let her go. Ezra grabs her wrist. Pulls her close. They search each other's eyes. Tease each other with almost kisses. Then they give in to the moment - it's intense, exciting, passionate.

After a moment she gently pulls back from him. Hopefully playing it right, she decides to be the one who leaves this time. She brushes a wisp of hair from his forehead then quietly leaves the rectory.

INT. ROSEWOOD CHAPEL - SANCTUARY - DAY

Aria enters the sanctuary. She sees MR. & MRS. DiLAURENTIS (38), both wearing black, talking with GUESTS. She walks up to them.

ARIA

Mrs. DiLaurentis?

She turns to see Aria and a smile comes across her face.

MRS. DILAURENTIS

Aria.

They hug.

MRS. DILAURENTIS

I'm glad you came. I asked the other girls to sit together up front. It's what Alison would have wanted.

ARIA

Of course.

Aria walks down the center aisle, toward the front of the sanctuary. She passes by Mona... Ben... Wren and Melissa... and Noel, who notices Aria as she passes by him.

Aria nears the closed casket with Alison's photograph perched on top of it. The reality of the moment hits her hard. She stands frozen. A hand reaches up to hold hers. Aria looks down. It's Hanna, reaching out to her. Emily and Spencer also look to their friend.

Aria scoots in next to Hanna. In a moment of solidarity, they all join hands. They look at the casket and the photograph.

EMILY

Poor, Ali.

HANNA

Can you believe what a scene this is?

ARIA

Alison would have loved it.

SPENCER

Popular in life and death.

Hanna notices that Emily is just barely holding it together. Hanna reaches into her bag and pulls out a flask. She hands it to Emily who waves it away.

EMILY

No thanks. I don't -

HANNA

I think today you do -

Aria's phone BUZZES. All the girls turn to her as Aria looks down at the text.

HANNA
Anyone we know?

ARIA
Just my mom - Texting me from the back.

Aria places the phone back into her bag. When she looks up she sees that each of her friends is looking at her. She reads their uneasiness.

ARIA
Emily and I aren't the only one's who got messages from "A," are we?

A CHATTER BUZZ fills the sanctuary. Spencer turns to see what's happening. She looks on in disbelief -

SPENCER
Oh my God.

CAMERA FINDS a stunningly beautiful sixteen-year-old GIRL who stands at the back of the chapel. Her eyes are hidden behind a pair of large framed, dark sunglasses. As her BROTHER leads her down the aisle, we realize she is blind.

Spencer's face reads absolute dismay -

SPENCER
It's Jenna.

The other girls stiffen at the sound of the name. Dreading what their eyes will reveal, they turn and follow Spencer's gaze.

With long black hair and a model-perfect face, JENNA MARSHALL is drop dead gorgeous. Her brother, TOBY(17) is good looking but projects an attitude that reads, "stay away." As they sit, Toby looks to the front of the room. He sees the four girls sitting together and stares at them. A disgusted look settles across his face.

The four girls slowly turn back to face Alison's coffin. They each look like they are guilty of something.

Alison's parents sit next to the girls.

MRS. DILAURENTIS

Did you see that Jenna Marshall was here? I didn't realize she and Ali were friends.

SPENCER

They weren't.

The MINISTER approaches the podium.

MINISTER

The Lord giveth and the Lord taketh away.

Spencer and Aria both sneak looks back to Jenna as WE CUT TO -

EXT. ROSEWOOD CHAPEL - DAY

Mourners leave the chapel. Emily, Spencer, Aria, and Hanna all walk out together. Officer Wilden approaches them. He wears a dark suit. He looks them over -

WILDEN

Emily, Spencer, Aria and Hanna.

Hanna avoids his gaze and looks down at the ground.

SPENCER

Do we know you?

As he reaches into his breast pocket the girls get a glimpse of his gun. He pulls out a business card and hands it to Spencer.

WILDEN

I'm Officer Wilden. I understand you were all good friends with the victim.

ARIA

We were.

WILDEN

I'm going to need to talk with each of you.

SPENCER

We talked to the police when Alison went missing.

WILDEN

And I intend to go over every one of your statements. This is no longer a missing persons investigation. It's a murder. And you can be assured, I will find out what happened that summer.

He walks away as Jenna and Toby exit the chapel. Toby guides Jenna to a waiting car. Emily sets her eyes on the black sedan with tinted windows. Was that the car following her?

The girls watch Jenna leave. For a few seconds they forget to breathe. Aria notices Wilden watching them.

ARIA

Do you think he knows about...

SPENCER

No.

HANNA

How could he?

Emily looks over at Wilden. When she catches his stare he finally looks away. Just then Spencer's Sidekick VIBRATES. Hanna's BlackBerry BUZZES. Aria's phone RINGS and Emily's plays a RINGTONE.

They all look down at their screens.

ARIA

Oh my God -

HANNA

It's from -

EMILY

I got one too -

Spencer reads the text -

SPENCER

"I'm still here, bitches."

ALL FOUR GIRLS

(reading)

"And I know everything. - A"

THE END