

Pretty Little Liars

Pilot

Written By

I. Marlene King

Directed By

Lesli Glatter

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PRETTY LITTLE LIARS

"Pilot Episode"

FADE IN:

*

1 OMITTED

1

*

1A INT. HASTING'S BARN - NIGHT

1A

*

A strong WIND blows outside the barn and THUNDER RUMBLES in the distance. What once was a working barn is now a storage area with an old sofa, boxes, bikes and some old appliances scattered throughout. ARIA MONTGOMERY, EMILY FIELDS, SPENCER HASTINGS and HANNA MARIN (all 15-years-old) listen to music and pass around a glass of something that makes them giggle and get slightly giddy.

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*

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. The girls fumble in the dark. Someone lights a candle. Someone turns on a flashlight. A disturbing KNOCK on the wall outside the barn. The girls freeze.

*
*
*
*
*
*

ARIA
Something's out there.

*
*

EMILY
Some thing or some one?

*
*

The KNOCKING gets louder and moves closer to the barn door. Then abruptly -

*
*

The KNOCKING stops. The girls exchange looks. The handle on the barn door turns. Hanna sees it -

*
*

HANNA
Guys? -

*
*

They all follow her gaze to the barn door. It slowly opens but no one is there. The girls, huddled together, cautiously walk toward the open doorway. They peer outside. It's black. Windy. Eerie. Then -

*
*
*
*

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

*

ALISON
Gotcha.

*
*

ALISON DiLAURENTIS(15) 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 hang out with her. *

Everyone breathes a sigh of relief as Alison walks into the *
barn. *

SPENCER *
That was so not funny. *

ALISON *
I thought it was hilarious. *

Alison grabs the glass from Spencer and takes a sip. They *
all relax and find cozy spots to sit. Alison passes the *
glass to Hanna who comments on Alison's ipod. *

HANNA *
Did you download the new Beyonce? *

ALISON *
Not yet. *

EMILY *
I'm loving her new video. *

ALISON *
Maybe a little too much, Em? *

Emily throws Alison a hurt look but Alison simply offers her *
back a seemingly sweet smile. Hanna passes the glass onto *
Aria who takes a really big sip. *

SPENCER *
Careful, Aria. Take too much and *
you'll tell us all your secrets. *

ALISON *
Friends share secrets. That's what *
keeps us close. Drink up. *

They all share a look then Aria takes her friends lead and *
enjoys another sip. *

DISSOLVE TO - *

1B INT. HASTING'S BARN - LATER 1B *

Silence. The storm has past. The door to the barn is wide *
open. Aria stirs. She opens her eyes. She looks over at *
Emily and Hanna who are asleep. Spencer and Alison are gone. *
Aria touches Emily - *

ARIA

Em -

Emily opens her eyes. She is disoriented.

EMILY

Whoa -

Hanna, groggy, sits up and looks around -

HANNA

Where's Ali? And Spencer?

ARIA

We don't know.

HANNA

I think I'm going to get sick.

EMILY

I want to go home.

Aria walks to the door and looks outside. We see the outline of a person in the darkness.

ARIA

Ali?

From the shadows -

SPENCER

She's gone.

ARIA

What do you mean gone?

Spencer is worried -

SPENCER

I think I heard her scream.

The news sends a chill up Aria's spine.

2

EXT. ROSEWOOD NEIGHBORHOOD - MONTGOMERY HOUSE - DAY

2

(SUPER: ONE YEAR LATER) A NEWSPAPER BOY delivers the local paper to a home and as it hits the ground we see the HEADLINE - **STILL MISSING**. Under the headline is a photograph of Alison DiLaurentis. WE PAN up from the photo to reveal the Montgomery house.

3

INT. MONTGOMERY HOUSE - ARIA'S BEDROOM - DAY

3

ARIA MONTGOMERY (now 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 long, dark hair and captivating eyes, 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 an unpacked moving box. *

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 a year. That's a long time. *

ELLA

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

ARIA

I think about her every day. *

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 doorway. He's all boy, all energy and all about Mike. *

MIKE

I need a ride to Lacrosse. *

He hurries back out - *

ARIA

I'll take him. *

3A INT. MONTGOMERY HOUSE - LIVING ROOM - ENTRY WAY - DAY 3A *

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 is rummaging through boxes - *

BYRON *

Lacrosse today? *

MIKE *

It's first tryouts and my stuff's *
in about a hundred boxes. *

Ella and Aria enter - *

ELLA *

A hundred? *

MIKE *

You know what I mean. *

ELLA *

Let's go look in the garage. *

Ella and Mike leave the room. Byron and Aria are alone *
together. She grabs her purse and readies to leave - *

BYRON *

I know that coming back brings up a *
lot of memories. We haven't talked *
about it for a while but, are you *
still okay with keeping our secret? *

ARIA *

I don't really have a choice do I? *

BYRON *

I'm sorry. *

ARIA *

Yeah, I know. *

She leaves the house. *

4 OMITTED 4 *

5 INT. NISSAN/EXT. ROSEWOOD HIGH SCHOOL - DAY 5 *

Aria pulls the family's blue Nissan 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 -

Aria 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. She looks at the clock again. It's 4:16. She drives off. *

6 OMITTED 6 *

7 OMITTED 7 *

8 OMITTED 8 *

9 OMITTED 9 *

10 OMITTED 10 *

11	OMITTED	11	*
12	OMITTED	12	*
13	OMITTED	13	*
14	OMITTED	14	*
15	OMITTED	15	*
16	OMITTED	16	*
17	OMITTED	17	*
18	OMITTED	18	*
19	OMITTED	19	*
20	OMITTED	20	*
21	OMITTED	21	*
21A	INT. SNOOKERS BAR - DAY	21A	*
	The place is exactly what a college bar should be. Casual, worn and welcoming. We find Aria sitting at the bar. Looking across the bar, she sees a faded MISSING PERSON'S FLYER posted on a community bulletin board. Alison's photograph on the flyer is torn, but we still recognize her picture and the name ALISON DiLAURENTIS printed underneath her photo. Alison shifts her gaze to the clock above the bar. It's 5:00.		* * * * * * *
	Aria takes a sip of her beer 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 cute-messy hair and blue-green eyes.		* *

ARIA
I've been in Europe for a year.
The beer's better there.

EZRA
Where in Europe?

ARIA
Iceland.

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.

Ezra catches the bartender's gaze.

EZRA
I'll take a refill.

The bartender refills Ezra's glass with scotch.

EZRA
I was really depressed to come back
after Amsterdam.

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

Aria watches him take a sip of his drink.

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.

EZRA
B26.

She gets that he played it and acknowledges their shared taste in music with a smile.

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

EZRA
I'm impressed.

ARIA
Why?

Feeling relaxed and friendly they nudge a little closer to each other.

EZRA
I tried 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 looks into his eyes which are getting bluer by the second.

ARIA
I think I'd like to know more about you, too.

21B INT. SNOOKERS BATHROOM - DAY - MOMENTS LATER 21B *

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. *

22 INT. ROSEWOOD MALL DEPARTMENT STORE - DAY 22

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.

He relents then 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 HASTINGS 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(16). Although she is incredibly attractive, Spencer, an overachiever, 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, redoing the barn. 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.

*

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 a year. *

SPENCER *

Remember what Ali said that night,
about our secrets keeping us close? *

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

Family dinner. 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
She doesn't always have to win.

*

Spencer checks out the top. Intrigued with the idea of it, she smiles.

*
*

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.

23

INT. ROSEWOOD MALL - DAY

23

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

I so 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.

26 INT. NISSAN - MORNING (DAY #2)

26 *

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 love you, Aria. You know that, right?

*

*

*

ARIA

Yeah, I know.

BYRON

And you know I love your mother.

She is genuinely curious -

*

ARIA

Do you?

*

*

BYRON

I made a mistake, okay. And I'll
be sorry about it for the rest of
my life.

Aria gives him a sympathetic look.

BYRON

I hope that someday you'll be able
to forgive me.

ARIA

I hope so, too.

She climbs out of the car.

27 EXT. ROSEWOOD HIGH SCHOOL - MORNING 27

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

28 EXT. ROSEWOOD - STREET - ALLEY - DAY 28

The year is 2008 and it's a bright summer day. Aria and
Alison (both 15) eat frozen yogurts as they walk down the
sidewalk. MONA VANDERWALL(15) calls to them from across the
street. At 15, Mona was the styleless, nerdy 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. They
successfully avoid Mona and head down the alley.

ALISON

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

They trade cups.

Alison notices something up ahead. We follow her gaze to a
familiar Nissan which is parked in a no parking zone.

ALISON

Isn't that your dad's car?

As the girls approach they see Byron sitting in the driver's seat. A pretty twenty-one-year-old COLLEGE GIRL sits next to him. *

The college girl leans in close to Byron and he kisses her on the mouth. *

Completely stunned, a wash of emotion overcomes Aria. *

29 OMITTED 29 *

30 OMITTED 30 *

31 OMITTED 31 *

32 OMITTED 32 *

33 EXT. ROSEWOOD HIGH SCHOOL - SIDEWALK - MORNING 33 *

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 want you to be yourself 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's what we had to do.

They exchange a look of understanding.

ARIA
I saw a poster of Alison yesterday.

EMILY
It's awful. I mean... 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.

34 INT. ROSEWOOD HIGH SCHOOL - ENGLISH CLASSROOM - MORNING 34

Emily and Aria walk into the classroom where STUDENTS hang
out, flirt, and catch up. They find two seats together and
sit.

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?

EMILY
She's the "it girl" now.

Mona enters immediately after her.

EMILY

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

ARIA

That's Mona Vanderwall? The dork?

EMILY

Can you believe it?

*
*

ARIA

Talk about a make-over.

*
*

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 back 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.

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 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

Aria?

*

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.

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.

35

OMITTED

35

*

*

END OF ACT ONE

ACT TWO

36 INT. FIELDS' HOME - KITCHEN - DAY

36 *

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 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."

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 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 goth? 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.

37

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

37

Emily, holding the welcome basket, stands on the sidewalk and stares up at the Victorian house. The name on the mailbox reads: DiLaurentis. A moving truck is parked in the driveway. 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.

38

INT. MAYA'S BEDROOM - DAY

38

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.

39

EXT. HASTING'S HOUSE - BACKYARD - EVENING

39

Spencer, wearing the sexy, low-cut top that Hanna picked for her, walks out of the house. She notices her sister, MELISSA HASTINGS walking out of the barn. At 22 Melissa seems to have it all. Looks, brains, an acceptance to Wharton School of Business and now the perfect fiance.

SPENCER

What do you think?

MELISSA

You have an eye for design. I absolutely love it.

*

Spencer is surprised by the rare compliment and she accepts it graciously.

SPENCER

Thank you.

MELISSA

Honestly, when mom said you were converting the barn to a loft I couldn't see it. But it's beautiful. Job well done.

*
*
*
*
*

SPENCER

I'm glad you like it.

*
*

MELISSA

And I totally appreciate your letting us move in for the fall.

SPENCER

What?

MELISSA

Mom and Dad didn't tell you? Wren and I are staying in the barn while we redo my place in the city.

Melissa's fiance, WREN (24), tall and lanky, with a model-cute face, and messy-shaggy hair, gleans Spencer's attention as he walks out of the barn.

Wren extends his hand to introduce himself to Spencer.

WREN

I'm Wren.

*

Spencer ignores his introduction and stares daggers at her sister.

SPENCER

Do you intentionally try to hurt me or are you so self absorbed that you just don't care?

MELISSA

I was hoping you'd be happy for me.

SPENCER

You know what they say about hope. It breeds eternal misery.

Spencer walks away. Wren watches her.

WREN

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

MELISSA

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

Melissa heads back into the barn.

40 EXT. HASTING'S HOUSE - EVENING

40

Wren leans against the house and drops a cigarette to the ground. Before he can step to extinguish it, Spencer rounds the corner. She is surprised to see that he smokes.

SPENCER

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

He's busted but he keeps his cool -

WREN

You're a bit of a smart ass.

SPENCER

A bit?

He throws her a "stop messing with me" look.

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

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.

He steps on the cigarette and kicks loose dirt to cover the smoking evidence.

SPENCER

You're not like Melissa's usual
boyfriends.

WREN

How am I unusual?

As much as Spencer would like to pursue this -

SPENCER

We're late for dinner.

Finally, she walks away. After a moment, she turns back to him.

SPENCER

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

She tosses him a sexy look then walks away. On his look of intrigue we FADE OUT.

END OF ACT TWO

ACT THREE

*

41 EXT. ROSEWOOD HIGH SCHOOL - MORNING (DAY #3) 41

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

42 INT. ROSEWOOD HIGH SCHOOL - ENGLISH CLASS ROOM - MORNING 42

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. She approaches his desk and leans against it. She moves her hand over to touch his. He doesn't move his hand away.

*
*
*

EZRA

Look, I think you're amazing, Aria. When I met you I was like - Who is this girl? She's not like anyone I've ever known.

*
*
*
*

ARIA

I'm sorry about not being totally up-front with you.

*
*
*

She smiles and he can't help but smile back. For a brief moment the tension between them subsides. Their chemistry is undeniable.

*
*
*

ARIA

I know we just met but and I'm probably crazy to say this but when I'm with you I feel like I'm exactly where I'm supposed to be. It feels right.

*
*
*
*
*

He really looks at her. He really wants to be with her.

*

EZRA

But it's not right.

*
*

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

*

EZRA
We just can't.

She pushes past the pain of his rejection.

ARIA
Ezra.

He stops and turns back to her.

ARIA
Did you tell anyone about us?

EZRA
No.

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

43 OMITTED 43 *

44 OMITTED 44 *

45 EXT. ROSEWOOD TOWN - AFTERNOON 45 *

The sun and clouds move across the sky taking us from morning to afternoon.

46 EXT. ROSEWOOD RESIDENTIAL NEIGHBORHOOD - DAY 46

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. Practice doesn't start until four.

MAYA
I've never had a jock friend.

Maya tosses Emily a slightly flirtatious look -

MAYA
I guess that makes you my first.

As 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 last summer. 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.

47 INT. ROSEWOOD HIGH SCHOOL - GIRLS LOCKER ROOM - EARLY 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?

Spencer shrugs off her comment and leaves. Emily looks back down at the note. She wants to throw up. *

*

*

END OF ACT THREE

ACT FOUR

*

48 EXT. SPENCER'S PATIO - NIGHT

48

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.

49

INT. MONTGOMERY HOUSE - LIVING ROOM - NIGHT

49

Byron opens a bottle of wine as Ella sifts through a moving box to find -

*
*

ELLA

Here they are -

*
*

She pulls two wine glasses from the box. Byron fills the glasses as they sit on the couch which is surrounded by half unpacked boxes and scattered family memorabilia.

*
*
*

Tired from the day of unpacking, Ella puts her feet up on the coffee table. Byron tosses his feet up next to hers. She notices the content look on his face.

*
*
*

ELLA

I think you're happy to be back.

*
*

BYRON

Aren't you?

*
*

ELLA

I'm not sure. It was nice to be
away. Nice to not have to drive by
that house and think of Alison -

BYRON

A year later, can you imagine what
her family must be going through?

ELLA

I don't ever want to imagine that.
If anything happened to you or the
kids...

He reaches for her hand and holds it gently to reassure her.

BYRON

Nothing's going to happen. We're
safe. We're together. And we're
home.

50 EXT/INT. MONTGOMERY HOUSE - FOYER/FRONT PORCH - NIGHT 50

A hand reaches for the doorbell. Hesitates. Then finally
rings the BUZZER. A moment later the door opens. Byron is
surprised to see -

BYRON

Well, now it's starting to feel
like old times.

Emily stands on the front porch.

EMILY

Hi, Mister Montgomery.

BYRON

Byron.

Aria approaches from behind her father -

ARIA

We left old times, remember?

BYRON

Yes Aria, I remember.

51 INT. HASTINGS' HOUSE - SPENCER'S ROOM - NIGHT 51

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

Melissa and Wren make out near the entrance to the barn. They kiss. It's sexy. Spencer continues to watch. Her computer BEEPS, signalling she has new 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.

52

INT. HASTINGS' HOUSE - KITCHEN - DAY

52

It's the year 2008 and another bright summer day. Spencer, Hanna and Alison (all 15 years old) have just come inside from swimming and sunbathing. Alison watches Hanna reach for a freshly baked cookie from a plate on the counter.

*
*

ALISON

Are you really going to eat that?

Alison makes a "fat girl" face.

ALISON

I'm being a friend, Hanna.

Hanna's replaces the cookie onto a serving tray.

MELISSA (21) walks in with her cute boyfriend IAN THOMAS (21). They are the "it couple" in Rosewood.

*
*

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?

Melissa pulls Ian out of the room. After they are gone - *

ALISON *

You need to tell your sister. *

HANNA *

Tell her what? *

Spencer stares daggers at Alison. *

SPENCER *

Outside - *

Alison walks out of the kitchen. *

53

EXT. HASTINGS HOUSE - DAY

53

Spencer follows Alison out of the house. We see Hanna
curiously watching from the kitchen window. When her
"friend" isn't looking, Hanna eats the cookie.

SPENCER

What the hell are you doing?

ALISON

She's going to find out. *

SPENCER

No she's not. *

ALISON

I promise you, she is. Because if
you don't tell her I will.

SPENCER

I thought you were my friend.

ALISON *

Don't you get it? I'm trying to
help you do the right thing. *

SPENCER *

It was one kiss. *

Alison starts to walk away. *

SPENCER *

You listen to me Alison - *

Spencer grabs Alison's arm. She's rough with her. Dead serious. Alison doesn't back down. *

ALISON *

Or what? *

SPENCER *

If you say one word to my sister *

about Ian - *

She gives Alison a look of absolute resolve - *

SPENCER *

I'll tell everyone the truth about *

"the Jenna thing." *

Off of Alison's hateful look WE CUT BACK TO - *

54 OMITTED 54 *

55 OMITTED 55 *

56 INT. HASTINGS HOUSE - SPENCER'S BEDROOM - NIGHT 56 *

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

*

57 EXT. MONTGOMERY HOUSE - FRONT PORCH - NIGHT

57

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.

Aria reaches out to Emily. She scoots next to her. Two
friends finding each other again. *

*

58 INT. MARIN HOUSE - KITCHEN - NIGHT

58

Hanna and her mother, ASHLEY MARIN, eat dinner together. At
36, Ashley is well built and well maintained. A VP at a
local bank, she works hard to make her personal and
professional successes look effortless. *

*

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. 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

"We" didn't get dumped, "I" did.

*

*

HANNA

He left both of us.

*

*

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.

DETECTIVE 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. A UNIFORM OFFICER stands beside Wilden.

*
*
*

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?

59

INT. ROSEWOOD POLICE STATION - NIGHT

59

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 candy (generic 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

*

60 INT. ROSEWOOD POLICE STATION - NIGHT 60

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.

61 EXT. ROSEWOOD POLICE STATION - NIGHT 61

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.

62 INT. MERCEDES - NIGHT 62

Ashley and Hanna sit inside. 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? Hanna, I buy you everything you need to be popular.

*

After a moment -

*

HANNA

That's not why I do it?

*

*

ASHLEY

This is something you "do?"

*

*

HANNA

A few times -

*

*

Ashley puts it together.

*

ASHLEY

This is about your father isn't it? You think this going to get his attention?

*

*

*

*

She hits the nerve. Hanna fights back her tears.

*

HANNA

I made a mistake.

Ashley softens. She, more than anyone, gets it.

*

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.

63

EXT. ROSEWOOD NEIGHBORHOOD - NIGHT

63

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.

64 INT. NISSAN - NIGHT 64 *

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.

65 EXT. STREET - NIGHT 65

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

66 EXT. HASTINGS HOUSE - NIGHT 66

Spencer, alone, watches the scene. She glances over and sees Aria walking toward her. 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.

67

INT. MARIN HOUSE - FAMILY ROOM - NIGHT

67

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 fifteen-year-old Alison DiLaurentis disappeared.

*
*

ON TELEVISION: The reporter wraps up the piece.

*

REPORTER

Tonight the family has asked for privacy as they come to terms with the sad ending of a 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.

68 EXT. ROSEWOOD CHAPEL - DAY 68

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.

69 INT. ROSEWOOD CHAPEL - DAY 69

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.

70 INT. ROSEWOOD CHAPEL - RECTORY - DAY 70

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.

71 INT. ROSEWOOD CHAPEL - SANCTUARY - DAY

71

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 her parents, Mona, Pam Fields, Ashley, Wren and Melissa.

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 -

72

EXT. ROSEWOOD CHAPEL - DAY

72

Mourners leave the chapel. Emily, Spencer, Aria, and Hanna all walk out together. Detective 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 Detective 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.

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