



# Pretty Little Liars

**CREATED BY**

I. Marlene King

**BASED ON THE BOOKS BY**

Sara Shepard

**EPISODE 1.17**

**"The New Normal"**

It's time for parent-teacher conferences, and one little liar's father sits face-to-face with the love of her life.

**WRITTEN BY:**

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**DIRECTED BY:**

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**EPISODE CAST**

Troian Bellisario	...	Spencer Hastings
Ashley Benson	...	Hanna Marin
Holly Marie Combs	...	Ella Montgomery
Lucy Hale	...	Aria Montgomery
Ian Harding	...	Ezra Fitz
Laura Leighton	...	Ashley Marin
Chad Lowe	...	Byron Montgomery
Shay Mitchell	...	Emily Fields
Sasha Pieterse	...	Alison DiLaurentis (credit only)
Lindsey Shaw	...	Paige McCullers
Tyler Blackburn	...	Caleb Rivers
Tammin Sursok	...	Jenna Marshall
Keegan Allen	...	Toby Cavanaugh
Daniel Travis	...	James Leland
Connor Trinneer	...	Nick McCullers

1

00:00:01,084 --> 00:00:02,294  
PREVIOUSLY ON  
PRETTY LITTLE LIARS..

2

00:00:02,294 --> 00:00:03,921  
HAVE A GOOD DAY.

3

00:00:03,921 --> 00:00:06,674  
HEY, IF YOU NEED  
A PLACE TO STAY...

4

00:00:06,674 --> 00:00:09,343  
THERE'S AN OLD COUCH  
IN MY BASEMENT.

5

00:00:09,343 --> 00:00:11,052  
MY MOM WILL NEVER KNOW.

6

00:00:11,052 --> 00:00:13,514  
Paige: WAS THERE A SECOND WATCH?  
WAS ANYONE ELSE KEEPING TIME?

7

00:00:13,514 --> 00:00:16,725  
IT WAS A TIE, PAIGE.  
YOU AND EMILY TIED.

8

00:00:16,725 --> 00:00:19,687  
YOU NEED TO BE HOME  
WHERE YOU'RE SAFE.

9

00:00:19,687 --> 00:00:22,189  
YOU COULD CHAIN ME  
TO THIS PORCH

10

00:00:22,189 --> 00:00:25,567  
AND I'D STILL NEVER  
TOUCH YOU LIKE THAT AGAIN.

11

00:00:25,567 --> 00:00:27,945  
I JUST GOT OFF THE PHONE WITH  
MRS. POTTER'S HOUSEKEEPER.

12

00:00:27,945 --> 00:00:30,698  
MRS. POTTER HAD  
A HEART ATTACK.

13

00:00:30,698 --> 00:00:31,866  
PAIGE?

14

00:00:31,866 --> 00:00:33,784  
I'M SORRY, EMILY.

15

00:00:33,784 --> 00:00:36,662  
I JUST WANTED YOU  
TO KNOW THAT.

16

00:00:36,662 --> 00:00:39,915  
I THINK MAYBE  
YOU'RE BEING FRAMED.  
WHAT CHANGED YOUR MIND?

17

00:00:39,915 --> 00:00:43,210  
I THINK SOMEBODY MIGHT BE TRYING  
TO DO THE SAME THING TO ME.

18

00:00:43,210 --> 00:00:47,297  
SO, THIS IS WHAT A REAL DATE  
WITH EZRA FITZ LOOKS LIKE.

19

00:00:47,297 --> 00:00:49,174  
LEAD THE WAY.

20

00:00:49,174 --> 00:00:51,635  
Hanna: I GAVE YOUR MOM  
THE MUSEUM TICKET.

21

00:00:51,635 --> 00:00:53,679  
WHY WOULD YOU DO THAT?  
"A" HAS SOMETHING ON ME.

22

00:00:53,679 --> 00:00:57,391  
"A" HAS SOMETHING  
ON ALL OF US, HANNA.

23

00:00:58,726 --> 00:01:01,937

Hanna:  
YOUR SISTER'S PREGNANT.  
HOW'D THAT HAPPEN?

24  
00:01:01,937 --> 00:01:03,856  
I FIGURE PRETTY MUCH  
THE USUAL WAY.

25  
00:01:03,856 --> 00:01:05,399  
IT'S NOT REALLY  
A "HOW" QUESTION,

26  
00:01:05,399 --> 00:01:08,235  
IT'S MORE OF  
A "WHY" QUESTION.

27  
00:01:08,235 --> 00:01:12,155  
WELL, I MEAN, I GUESS  
MELISSA COULD HAVE GONE  
ALL MATERNAL,

28  
00:01:12,155 --> 00:01:13,156  
BUT I DOUBT IT.

29  
00:01:13,156 --> 00:01:15,034  
THIS IS SO CREEPY.

30  
00:01:15,034 --> 00:01:16,702  
WHERE ARE THEY NOW?

31  
00:01:16,702 --> 00:01:18,954  
PHILADELPHIA. SHOPPING.

32  
00:01:18,954 --> 00:01:20,372  
WHAT DO YOU THINK  
THIS MEANS?

33  
00:01:20,372 --> 00:01:24,125  
I DON'T KNOW, BUT TOBY  
WANTED US TO HAVE IT.

34  
00:01:24,125 --> 00:01:26,169  
THERE.

35  
00:01:26,169 --> 00:01:28,797  
IT'S IN BRAILLE,  
SO...

36  
00:01:30,257 --> 00:01:33,218  
YOU WANT TO SEE THIS, ARIA?  
NO.

37  
00:01:33,218 --> 00:01:35,512  
I CAN SEE JUST FINE  
FROM HERE.

38  
00:01:38,432 --> 00:01:40,809  
OKAY.

39  
00:01:43,353 --> 00:01:45,272  
THE FIRST LETTER'S A "B."

40  
00:01:51,194 --> 00:01:53,655  
"A." IT'S AN "A."

41  
00:01:53,655 --> 00:01:56,324  
I THINK IT'S GONNA  
TELL US WHO "A" IS.

42  
00:02:00,495 --> 00:02:02,205  
"D."

43  
00:02:02,205 --> 00:02:05,500  
B-A-D.

44  
00:02:05,500 --> 00:02:07,419  
"BAD."

45  
00:02:08,629 --> 00:02:10,338  
THAT'S THE WHOLE MESSAGE?  
"BAD?"

46  
00:02:10,338 --> 00:02:12,257  
WHAT'S IT  
SUPPOSED TO MEAN?

47

00:02:12,257 --> 00:02:14,009  
Aria: IT MEANS  
YOU GOT PUNKED.

48

00:02:14,009 --> 00:02:17,429  
TOBY DOESN'T TRUST US.  
I DON'T BLAME HIM.

49

00:02:17,429 --> 00:02:20,099  
NO, I DON'T THINK  
HE'D MESS WITH US  
LIKE THIS.

50

00:02:20,099 --> 00:02:22,559  
YOU'D BE SURPRISED  
WHAT PEOPLE ARE CAPABLE OF.

51

00:02:22,559 --> 00:02:25,062  
YOU GUYS, WE HAVE  
TO FIGURE THIS OUT.

52

00:02:25,062 --> 00:02:27,230  
THIS MIGHT BE A JOKE,  
BUT IT COULD BE SOMETHING REAL.

53

00:02:27,230 --> 00:02:29,650  
LOOK, EITHER WAY,  
TOBY'S NOT THE ENEMY.

54

00:02:31,443 --> 00:02:33,988  
YOU KNOW WHAT, GUYS?  
I'M GONNA GO.

55

00:02:35,155 --> 00:02:36,698  
WHAT WAS THAT  
ALL ABOUT?

56

00:02:36,698 --> 00:02:39,200  
HOW SHOULD I KNOW?

57

00:02:47,334 --> 00:02:49,628  
♪ GOT A SECRET,

CAN YOU KEEP IT ♪

58

00:02:49,628 --> 00:02:52,131  
♪ SWEAR THIS ONE  
YOU'LL SAVE ♪

59

00:02:52,131 --> 00:02:54,675  
♪ BETTER LOCK IT  
IN YOUR POCKET ♪

60

00:02:54,675 --> 00:02:57,302  
♪ TAKIN' THIS ONE  
TO THE GRAVE ♪

61

00:02:57,302 --> 00:02:59,763  
♪ IF I SHOW YOU  
THAT I KNOW YOU ♪

62

00:02:59,763 --> 00:03:02,307  
♪ WON'T TELL WHAT I SAID ♪

63

00:03:02,307 --> 00:03:04,810  
♪ 'CAUSE TWO CAN  
GET THE SECRET ♪

64

00:03:04,810 --> 00:03:07,646  
♪ IF ONE OF THEM IS DEAD ♪

65

00:03:13,735 --> 00:03:15,696  
DOESN'T LOOK LIKE  
VERY MUCH.

66

00:03:15,696 --> 00:03:17,156  
WELL,  
IT'S ALL WE HAVE.

67

00:03:17,156 --> 00:03:19,116  
THE REST IS GONE.

68

00:03:19,116 --> 00:03:21,660  
YOU KNOW, MOM, MRS. POTTER  
DOESN'T NEED THAT MONEY ANYMORE.



69

00:03:21,660 --> 00:03:23,996  
NO, BUT WE CAN'T KEEP IT.

70

00:03:23,996 --> 00:03:25,455  
NO, NOT KEEP IT,

71

00:03:25,455 --> 00:03:27,415  
BUT I DON'T KNOW,  
MAYBE WE COULD

72

00:03:27,415 --> 00:03:29,126  
GIVE IT TO SOMEBODY  
WHO NEEDS IT.

73

00:03:30,418 --> 00:03:32,211  
I LOVE YOU FOR THINKING THAT,

74

00:03:32,211 --> 00:03:34,213  
BUT I JUST WANT  
THIS NIGHTMARE TO BE OVER.

75

00:03:34,213 --> 00:03:37,009  
I'M PUTTING THE MONEY  
BACK IN THE SAFE DEPOSIT BOX,

76

00:03:37,009 --> 00:03:38,635  
WHAT IS LEFT OF IT.

77

00:03:38,635 --> 00:03:40,428  
I'LL SEE YOU TONIGHT.  
ALL RIGHT.

78

00:03:40,428 --> 00:03:41,763  
BYE, MOM.

79

00:03:50,438 --> 00:03:52,900  
I LEFT A WAKEUP CALL  
FOR NINE.

80

00:03:52,900 --> 00:03:55,069  
DO YOU WANT  
SOMETHING TO EAT?

81

00:03:55,069 --> 00:03:58,780  
YOU MEAN THIS IS ONE OF THOSE  
BASEMENT BREAKFAST PLACES?

82

00:03:58,780 --> 00:04:01,867  
I DON'T KNOW HOW LONG  
WE CAN KEEP DOING THIS.

83

00:04:01,867 --> 00:04:03,744  
WELL, IT WON'T BE LONG.

84

00:04:03,744 --> 00:04:06,747  
YOU'D GO BACK TO  
YOUR FOSTER PARENTS?

85

00:04:06,747 --> 00:04:08,707  
NOT A CHANCE.

86

00:04:08,707 --> 00:04:11,251  
BUT I'VE ALMOST SAVED UP ENOUGH  
TO GET OUT TO ARIZONA.

87

00:04:11,251 --> 00:04:13,921  
I HAVE A FRIEND  
IN FLAGSTAFF.

88

00:04:13,921 --> 00:04:16,131  
YOU GONNA MISS ME?

89

00:04:16,131 --> 00:04:19,593  
WELL, IT WAS NICE KNOWING  
WHEN SOMETHING GOES BUMP  
IN THE NIGHT, IT'S YOU.

90

00:04:19,593 --> 00:04:22,804  
WHAT HAVE YOU GOT  
TO BE AFRAID OF?

91

00:04:22,804 --> 00:04:25,224  
( door opens )

92

00:04:25,224 --> 00:04:26,850  
( door closes )

93  
00:04:34,274 --> 00:04:35,901  
FORGOT THIS.

94  
00:04:35,901 --> 00:04:38,862  
HONEY? PUT ON GLOVES  
IF YOU'RE GONNA DO THE DISHES.

95  
00:04:38,862 --> 00:04:41,156  
( exhales ) RIGHT.

96  
00:04:51,208 --> 00:04:53,460  
( chatter )

97  
00:05:07,390 --> 00:05:08,809  
HEY.

98  
00:05:08,809 --> 00:05:10,477  
HEY.

99  
00:05:10,477 --> 00:05:12,854  
I CAN'T DO THIS ANYMORE.

100  
00:05:12,854 --> 00:05:15,983  
LAST NIGHT AFTER I LEFT  
I FELT AWFUL.

101  
00:05:15,983 --> 00:05:20,570  
I'M SORRY FOR WHAT I DID  
AND--AND WHAT ALMOST HAPPENED.

102  
00:05:20,570 --> 00:05:22,239  
I SHOULD HAVE  
FIGURED IT OUT.

103  
00:05:22,239 --> 00:05:24,324  
AT LEAST I SHOULD  
HAVE LISTENED TO YOU.

104  
00:05:24,324 --> 00:05:27,119

YEAH, WELL,  
IT WAS TERRIBLE, BUT...

105  
00:05:27,119 --> 00:05:29,329  
ALL I COULD  
THINK ABOUT WAS MY MOM.

106  
00:05:30,455 --> 00:05:34,126  
I'M SORRY.  
I WAS SO MEAN.

107  
00:05:34,126 --> 00:05:36,461  
WELL, I HAD IT COMING.

108  
00:05:36,461 --> 00:05:38,005  
NO.

109  
00:05:38,005 --> 00:05:39,464  
I WAS THINKING--

110  
00:05:39,464 --> 00:05:41,300  
"A" COULD HAVE GIVEN  
THAT TICKET TO MY MOM,

111  
00:05:41,300 --> 00:05:43,844  
BUT THEY MADE YOU DO IT  
JUST TO MAKE IT HURT MORE.

112  
00:05:43,844 --> 00:05:46,930  
I WANT TO SAY THAT  
IT'S ALL "A's" FAULT,

113  
00:05:46,930 --> 00:05:51,268  
BUT I'M THE ONE  
WHO GAVE YOUR MOM  
THAT TICKET...

114  
00:05:51,268 --> 00:05:53,812  
AND I DON'T LIKE KNOWING  
WHAT I'M CAPABLE OF.

115  
00:05:53,812 --> 00:05:57,482  
YEAH, BUT YOU DIDN'T

GO THROUGH WITH IT.  
OKAY? THAT'S THE DIFFERENCE.

116  
00:06:00,610 --> 00:06:05,740  
IT WAS A SILENT AUCTION,  
AND A PRIVATE BOOK SIGNING  
AND COFFEE WITH THE AUTHOR.

117  
00:06:05,740 --> 00:06:07,242  
I REALLY LIKED  
HIS EARLY WORK,

118  
00:06:07,242 --> 00:06:09,119  
THAT BOOK ABOUT  
THE TEACHER IN NEWARK.

119  
00:06:09,119 --> 00:06:11,872  
SO, DO YOU WANT COFFEE  
WITH LEONARD ADAMS

120  
00:06:11,872 --> 00:06:14,291  
AND AN AUTOGRAPHED BOOK?  
COUNT ME IN.

121  
00:06:14,291 --> 00:06:17,836  
WHAT WAS THE NAME  
OF THE NEWARK BOOK?  
LOOSE LEAF.

122  
00:06:17,836 --> 00:06:19,213  
THAT WAS GOOD, WASN'T IT?

123  
00:06:19,213 --> 00:06:21,631  
WELL, WHY DON'T YOU  
COME WITH US, ELLA?

124  
00:06:21,631 --> 00:06:23,342  
HOW MANY PEOPLE  
CAN YOU BRING?

125  
00:06:23,342 --> 00:06:25,344  
AS--AS MANY AS I WANT.

126

00:06:25,344 --> 00:06:26,803  
WELL, COME WITH US, ELLA.

127

00:06:26,803 --> 00:06:29,139  
ALL RIGHT, I WILL.

128

00:06:31,183 --> 00:06:33,935  
YOU KNOW, ARIA MIGHT  
BE RIGHT ABOUT THIS.

129

00:06:33,935 --> 00:06:36,646  
TOBY DOES HAVE EVERY REASON  
TO GIVE US A HARD TIME.

130

00:06:36,646 --> 00:06:41,442  
I SUPPOSE, BUT THAT'S JUST  
NOT THE FEELING THAT I GOT  
FROM TALKING TO HIM.

131

00:06:41,442 --> 00:06:43,695  
DO YOU KNOW WHAT I MEAN?  
YEAH, I DO.

132

00:06:43,695 --> 00:06:45,197  
HEY.  
HEY.

133

00:06:45,197 --> 00:06:48,075  
WHAT IS WITH YOU  
AND THE ARTFUL DODGER?

134

00:06:48,075 --> 00:06:49,826  
WHO?  
CALEB.

135

00:06:49,826 --> 00:06:52,246  
I THOUGHT THAT THING  
AT THE SWIM MEET  
WAS A ONE-OFF.

136

00:06:52,246 --> 00:06:55,040  
IT WAS.  
WE JUST SAW YOU  
TALKING TO HIM.

137

00:06:55,040 --> 00:06:57,251  
AND YOU GAVE HIM SOMETHING  
THAT LOOKED LIKE  
A WET OVEN MITT.

138

00:06:57,251 --> 00:06:59,961  
IT WAS HIS HAT.  
WHAT ARE YOU DOING  
WITH HIS HAT?

139

00:06:59,961 --> 00:07:02,089  
WHY SHOULDN'T I  
HAVE HIS HAT?

140

00:07:02,089 --> 00:07:07,844  
HANNA, MAYBE YOU'RE  
LOOKING FOR SOMETHING  
A LITTLE EDGIER AFTER SEAN,

141

00:07:07,844 --> 00:07:11,306  
BUT THIS GUY IS DARK.  
SPENCER,  
HE'S NOT THAT DARK.

142

00:07:11,306 --> 00:07:15,394  
HE'S DARK ENOUGH.  
WELL, HE'S NO ARTHUR DODGER,  
WHOEVER THAT IS.

143

00:07:15,394 --> 00:07:17,229  
YEAH, HE'S JUST...  
HAD IT TOUGH.

144

00:07:17,229 --> 00:07:20,315  
ARE YOU TWO ON  
SPEAKING TERMS AGAIN?

145

00:07:20,315 --> 00:07:22,734  
'COURSE WE ARE.

146

00:07:22,734 --> 00:07:24,736  
YOU NEED TO BE  
REALLY CAREFUL

ABOUT THAT GUY.

147

00:07:24,736 --> 00:07:28,698  
WELL, IT SEEMS TO ME  
WE HAD THIS CONVERSATION  
ONCE ABOUT TOBY.

148

00:07:38,083 --> 00:07:40,877  
I'M LOOKING FOR  
COACH FULTON.

149

00:07:40,877 --> 00:07:42,587  
IS THE COACH  
EXPECTING YOU?

150

00:07:42,587 --> 00:07:45,090  
THE COACH IS AVOIDING ME.  
THAT'S WHAT THE COACH IS DOING.

151

00:07:45,090 --> 00:07:46,674  
ARE YOU A PARENT?

152

00:07:46,674 --> 00:07:48,927  
YES, I'M A PARENT.  
NICK McCULLERS.

153

00:07:48,927 --> 00:07:50,511  
MY DAUGHTER  
IS PAIGE McCULLERS.

154

00:07:50,511 --> 00:07:52,347  
I HAVE YOUR DAUGHTER  
IN ENGLISH COMP.

155

00:07:52,347 --> 00:07:53,848  
I'M EZRA FITZ.

156

00:07:53,848 --> 00:07:55,558  
THE COACH.

157

00:07:55,558 --> 00:07:57,477  
WHY DON'T WE WALK DOWN  
TO THE PRINCIPAL'S OFFICE



158

00:07:57,477 --> 00:08:00,105  
AND SEE IF WE CAN'T FIND  
COACH FULTON?

159

00:08:00,105 --> 00:08:01,648  
I'VE SEEN THE PRINCIPAL,  
AND ALL I GOT

160

00:08:01,648 --> 00:08:03,984  
WAS A LOT OF  
POLITICALLY CORRECT  
DOUBLE-TALK

161

00:08:03,984 --> 00:08:06,445  
ABOUT THE AGENDA IN THIS PLACE  
THAT'S PENALIZING MY DAUGHTER,

162

00:08:06,445 --> 00:08:08,113  
TAKING OPPORTUNITIES  
AWAY FROM HER

163

00:08:08,113 --> 00:08:10,115  
AND GIVING THEM TO SOMEONE  
WHO DOESN'T DESERVE THEM!

164

00:08:10,115 --> 00:08:12,742  
EVERYBODY GETS  
A FAIR CHANCE HERE,  
MR. McCULLERS.

165

00:08:12,742 --> 00:08:14,577  
WE GO OUT OF OUR WAY  
TO MAKE SURE THAT  
THAT'S HOW IT WORKS.

166

00:08:14,577 --> 00:08:17,414  
MY GIRL IS  
THE BEST SWIMMER  
ON THAT TEAM,

167

00:08:17,414 --> 00:08:19,582  
AND YOU CAN'T GIVE IT  
TO SOMEBODY JUST BECAUSE--

168  
00:08:19,582 --> 00:08:21,960  
YOU'RE IN A CAFETERIA,  
MR. McCULLERS,

169  
00:08:21,960 --> 00:08:24,087  
FILLED WITH KIDS  
TRYING TO HAVE LUNCH.

170  
00:08:24,087 --> 00:08:27,924  
I DON'T THINK THAT'S  
THE AUDIENCE YOU WANT, IS IT?

171  
00:08:53,533 --> 00:08:56,661  
HELLO, MRS. MARIN.  
I'M JAMES LELAND.

172  
00:08:56,661 --> 00:08:59,039  
HAVE A SEAT, MR. LELAND.

173  
00:08:59,039 --> 00:09:02,292  
I'M SORRY, MY REGULAR ASSISTANT  
DIDN'T MAKE YOUR APPOINTMENT--

174  
00:09:02,292 --> 00:09:04,836  
ALL I KNOW IS, YOU NEED  
TO SPEAK TO AN OFFICER.

175  
00:09:04,836 --> 00:09:07,297  
I'M ESTHER POTTER'S NEPHEW.

176  
00:09:07,297 --> 00:09:09,466  
SHE DIED RECENTLY.

177  
00:09:09,466 --> 00:09:12,552  
YES, I'M SORRY.  
SHE WAS A LOYAL CUSTOMER.

178  
00:09:12,552 --> 00:09:16,223  
I'D LIKE TO TALK TO YOU  
ABOUT HER ACCOUNTS,  
HER SAFETY DEPOSIT BOX.

179

00:09:17,182 --> 00:09:19,059  
UM...ACTUALLY,

180

00:09:19,059 --> 00:09:20,685  
WE WERE UNDER  
THE IMPRESSION

181

00:09:20,685 --> 00:09:23,021  
MRS. POTTER HAD  
NO LIVING RELATIVES.

182

00:09:23,021 --> 00:09:26,441  
SHE CERTAINLY WAS  
THE LAST OF THE POTTERS.

183

00:09:26,441 --> 00:09:29,694  
BUT HER SISTER  
MARRIED MY GRANDFATHER

184

00:09:29,694 --> 00:09:32,322  
UP IN SYRACUSE,  
THAT'S WHERE I'M FROM.

185

00:09:32,322 --> 00:09:35,283  
I THINK TECHNICALLY  
THAT MAKES ME A GREAT-NEPHEW.

186

00:09:35,283 --> 00:09:37,160  
YES.

187

00:09:37,160 --> 00:09:40,830  
WELL, THE STATE REVENUE AGENCY  
WILL NEED TO SEE YOUR I.D.

188

00:09:40,830 --> 00:09:42,457  
BEFORE I CAN RELEASE  
ANY INFORMATION

189

00:09:42,457 --> 00:09:44,751  
OR GIVE YOU ACCESS  
TO THE SAFE DEPOSIT BOX.

190

00:09:44,751 --> 00:09:47,254  
I THOUGHT SO.  
YEAH.

191  
00:09:47,254 --> 00:09:48,838  
I BROUGHT COPIES.

192  
00:09:48,838 --> 00:09:51,425  
OH...GOOD.

193  
00:09:53,009 --> 00:09:54,344  
LELAND & DALEY?

194  
00:09:54,344 --> 00:09:56,263  
YES,  
WE'RE ARCHITECTS.

195  
00:09:56,263 --> 00:09:59,349  
I WILL GET THESE  
TO THE REVENUE AGENCY.

196  
00:09:59,349 --> 00:10:02,310  
IT'S A LITTLE LATE IN THE DAY  
TO EXPECT A RESPONSE.

197  
00:10:02,310 --> 00:10:04,312  
I HAVE BUSINESS  
IN THE AREA.

198  
00:10:04,312 --> 00:10:06,940  
I'M HERE FOR  
A FEW DAYS.

199  
00:10:08,608 --> 00:10:10,402  
MY CELL NUMBER'S  
ON THERE.

200  
00:10:10,402 --> 00:10:11,528  
OF COURSE.

201  
00:10:13,863 --> 00:10:16,991  
WERE YOU AND YOUR AUNT...  
CLOSE?

202  
00:10:16,991 --> 00:10:21,580  
FOR MOST OF MY LIFE  
SHE WAS A BIRTHDAY CARD  
WITH A \$5 BILL IN IT.

203  
00:10:21,580 --> 00:10:24,207  
BUT SHE NEVER  
MISSED A BIRTHDAY.

204  
00:10:25,125 --> 00:10:27,335  
I UNDERSTAND.

205  
00:10:27,335 --> 00:10:30,922  
HOW ABOUT YOU? HOW WELL  
DID YOU KNOW MY AUNT?

206  
00:10:30,922 --> 00:10:32,591  
MY GREAT-AUNT.

207  
00:10:33,716 --> 00:10:35,135  
OH.

208  
00:10:35,135 --> 00:10:37,178  
SHE CAME IN ONCE A YEAR.

209  
00:10:37,178 --> 00:10:39,347  
LIKE SANTA CLAUS.  
HUH.

210  
00:10:39,347 --> 00:10:41,891  
SHE WAS VERY SWEET.

211  
00:10:41,891 --> 00:10:43,393  
WHEN I CALLED,  
THEY TOLD ME

212  
00:10:43,393 --> 00:10:46,104  
THAT YOU HAD SPOKEN TO HER  
JUST BEFORE SHE DIED.

213  
00:10:46,104 --> 00:10:48,856

I'D LIKE TO KNOW  
WHAT YOU THOUGHT OF HER.

214  
00:10:48,856 --> 00:10:50,942  
I DON'T KNOW  
WHAT I COULD TELL YOU.

215  
00:10:50,942 --> 00:10:54,446  
WE COULD TALK ABOUT IT  
OVER DRINKS.

216  
00:10:54,446 --> 00:10:56,364  
I DON'T KNOW.

217  
00:10:56,364 --> 00:10:59,493  
CONSIDER IT.  
YOU'VE GOT THE NUMBER.

218  
00:10:59,493 --> 00:11:02,912  
I WILL GET THESE  
TO THE REVENUE OFFICE.

219  
00:11:02,912 --> 00:11:04,164  
THANK YOU.

220  
00:11:18,886 --> 00:11:20,763  
LISTEN, I DIDN'T KNOW  
MY DAD WAS COMING.

221  
00:11:20,763 --> 00:11:22,849  
HE WANTED TO KNOW  
HOW SOMEBODY COULD BEAT ME.

222  
00:11:22,849 --> 00:11:24,767  
HE WANTED TO KNOW  
IF I SLACKED OFF,  
BUT I DIDN'T.

223  
00:11:24,767 --> 00:11:26,186  
YOU KNOW I DIDN'T.

224  
00:11:26,186 --> 00:11:27,562  
I TOLD HIM WE TIED

BUT YOU GOT THE SLOT.

225

00:11:27,562 --> 00:11:29,523  
BECAUSE I'M GAY?  
NO.

226

00:11:29,523 --> 00:11:32,025  
I DIDN'T SAY ANYTHING.  
HE MUST HAVE ASKED AROUND.

227

00:11:32,025 --> 00:11:33,901  
BUT I DIDN'T TELL HIM.  
I SWEAR.

228

00:11:33,901 --> 00:11:36,279  
I HAVE TO GO TO CLASS.

229

00:11:37,489 --> 00:11:38,739  
SO YOU CAN'T MAKE IT

230

00:11:38,739 --> 00:11:40,659  
TO ANY OF THE TEACHER  
CONFERENCES?

231

00:11:40,659 --> 00:11:42,743  
I CAN DO THEM, I JUST NEED TO  
RESCHEDULE THEM FOR TOMORROW.

232

00:11:42,743 --> 00:11:44,329  
YOU DON'T HAVE TO SEE  
ALL OF THEM.

233

00:11:44,329 --> 00:11:46,956  
YOU SHOULD MEET  
HER FRENCH TEACHER,  
MR. CARINCI, AND--

234

00:11:46,956 --> 00:11:49,626  
OH, ARE YOU  
GOING TO MEET EZRA?  
EZRA?

235

00:11:49,626 --> 00:11:51,461

EZRA FITZ,  
HER ENGLISH TEACHER.

236

00:11:51,461 --> 00:11:53,838  
ARIA'S CRAZY ABOUT HIM,  
AND I CAN SEE WHY.

237

00:11:53,838 --> 00:11:56,883  
HE'S VERY SMART,  
HE'S ATTRACTIVE,  
SENSITIVE.

238

00:11:56,883 --> 00:11:58,801  
DOES HE ALSO  
PLAY GUITAR?

239

00:11:58,801 --> 00:12:00,303  
UH, NOT THAT I KNOW OF,

240

00:12:00,303 --> 00:12:02,514  
BUT HE DOES KNOW  
HOW TO HANDLE A LOOSE CANNON.

241

00:12:02,514 --> 00:12:04,265  
TODAY NICK McCULLERS  
SHOWED UP.

242

00:12:04,265 --> 00:12:06,476  
McCULLERS.  
FROM THE LIBRARY BOARD?

243

00:12:06,476 --> 00:12:08,853  
THE SAME ONE,  
WITH THE VERY SAME PARANOIA.

244

00:12:08,853 --> 00:12:10,438  
HE WAS ABOUT TO LAUNCH  
INTO THE GAY AGENDA

245

00:12:10,438 --> 00:12:11,814  
RIGHT THERE  
IN THE CAFETERIA.

246



00:12:11,814 --> 00:12:13,900  
EZRA TOTALLY  
CALMED THE WATERS,

247

00:12:13,900 --> 00:12:15,734  
COMPLETELY DEFUSED  
THE SITUATION.

248

00:12:15,734 --> 00:12:17,028  
IT WAS SOMETHING TO SEE.

249

00:12:17,028 --> 00:12:19,072  
HMM. WELL, I'M SORRY  
I MISSED THAT.

250

00:12:19,072 --> 00:12:21,658  
YOU SHOULD MEET HIM.  
YOU'LL LIKE HIM.

251

00:12:21,658 --> 00:12:24,411  
I'M LATE.  
LISTEN, ELLA.

252

00:12:24,411 --> 00:12:27,997  
I THOUGHT MAYBE WE COULD JUST  
PICK UP FROM WHERE WE LEFT OFF.

253

00:12:27,997 --> 00:12:30,166  
MAYBE NEXT FRIDAY?

254

00:12:30,166 --> 00:12:32,168  
SURE.

255

00:12:32,168 --> 00:12:36,715  
UH, I CAN'T. I'M ACTUALLY  
GOING TO A BOOK SIGNING  
WITH EZRA. LEONARD ADAMS.

256

00:12:36,715 --> 00:12:39,342  
A-ADAMS? I THOUGHT  
YOU HATED ADAMS.

257

00:12:39,342 --> 00:12:42,429

I LIKED HIS EARLY STUFF.  
RAIN CHECK?

258  
00:12:42,429 --> 00:12:44,264  
YEAH, RAIN CHECK.

259  
00:12:53,523 --> 00:12:55,358  
TOBY?

260  
00:12:55,358 --> 00:12:58,152  
CAN I TALK TO YOU A SECOND?

261  
00:12:58,152 --> 00:12:59,862  
I CAN'T TALK.

262  
00:12:59,862 --> 00:13:02,323  
SOMETHING'S UP WITH THE D.A.

263  
00:13:02,323 --> 00:13:04,534  
THE LAWYER'S DRIVING ME OVER  
TO MY DAD'S OFFICE.

264  
00:13:04,534 --> 00:13:07,036  
JUST TELL ME--  
WAS THAT SUPPOSED  
TO BE A JOKE?

265  
00:13:07,036 --> 00:13:09,706  
WERE YOU JUST TRYING  
TO GET BACK AT ME?  
BECAUSE IF YOU WERE--

266  
00:13:09,706 --> 00:13:11,040  
I DON'T KNOW  
WHAT YOU'RE TALKING ABOUT.

267  
00:13:11,040 --> 00:13:13,501  
I'M TALKING ABOUT  
WHAT I FOUND IN MY BOOK.

268  
00:13:13,501 --> 00:13:15,545  
THE BRAILLE THAT  
YOU WANTED ME TO HAVE.

269

00:13:15,545 --> 00:13:17,422  
THAT WAS NO JOKE.

270

00:13:17,422 --> 00:13:18,797  
"BAD"?

271

00:13:18,797 --> 00:13:20,508  
THE WHOLE MESSAGE WAS "BAD."  
WHAT DOES THAT MEAN?

272

00:13:20,508 --> 00:13:22,761  
AM I SUPPOSED TO GO BUY  
AN OLD MICHAEL JACKSON ALBUM?

273

00:13:22,761 --> 00:13:26,055  
YOU'RE READING IT WRONG.

274

00:13:27,557 --> 00:13:31,519  
I CAN'T DO THIS NOW.  
COME BACK SATURDAY  
IN THE MORNING.

275

00:13:31,519 --> 00:13:34,355  
JENNA'S OUT AT  
HER FLUTE LESSON.

276

00:14:05,178 --> 00:14:06,971  
I AM A VERY GOOD  
JUDGE OF CHARACTER.

277

00:14:06,971 --> 00:14:09,390  
IS THAT WHY YOU FIXED ARIA UP  
WITH AN OLD CON?

278

00:14:09,390 --> 00:14:11,810  
AN OLD CON WHO HAD  
EVERYONE FOOLED.

279

00:14:11,810 --> 00:14:13,687  
MAYBE CALEB IS THE SAME.

280

00:14:16,397 --> 00:14:18,274  
IT'S...ONLY HANNA.

281

00:14:18,274 --> 00:14:20,568  
I WASN'T ASKING YOU WHO  
YOU WERE ON THE PHONE WITH.

282

00:14:20,568 --> 00:14:22,570  
DO YOU WANT  
THE LAST BIT OF COBBLER?

283

00:14:22,570 --> 00:14:24,781  
I CAN BRING IT UP FOR YOU.

284

00:14:24,781 --> 00:14:26,616  
NO, THANKS.

285

00:14:27,950 --> 00:14:29,536  
OKAY.

286

00:14:33,373 --> 00:14:36,292  
WHAT DO YOU MEAN,  
"ONLY HANNA?"  
IT'S MY MOM.

287

00:14:36,292 --> 00:14:38,461  
THINGS ARE STILL  
SUB-ZERO AROUND HERE.

288

00:14:38,461 --> 00:14:40,797  
DID YOU TELL HER ABOUT  
PAIGE'S DAD COMING TO SCHOOL?

289

00:14:40,797 --> 00:14:43,466  
NO POINT.  
SHE'LL SAY IT'S MY FAULT

290

00:14:43,466 --> 00:14:45,677  
FOR CHOOSING  
A DISGUSTING LIFESTYLE.

291

00:14:45,677 --> 00:14:47,387  
PAIGE IS SUCH A KNOB.

292

00:14:47,387 --> 00:14:49,556  
I DON'T THINK  
IT'S ALL HER FAULT.

293

00:14:49,556 --> 00:14:51,224  
WHAT DO YOU MEAN?

294

00:14:53,768 --> 00:14:56,020  
WHAT'S GOING ON  
BETWEEN YOU AND ARIA?

295

00:14:56,020 --> 00:14:58,356  
IT'S NOTHING  
YOU HAVE TO WORRY ABOUT.

296

00:14:58,356 --> 00:14:59,691  
YOU WERE SNARKING  
AT EACH OTHER

297

00:14:59,691 --> 00:15:01,984  
LIKE YOU WERE ON  
A REALITY SHOW.

298

00:15:01,984 --> 00:15:03,903  
"THE REAL TEENS  
OF ROSEWOOD."

299

00:15:03,903 --> 00:15:06,906  
OH, TELL ME ABOUT TOBY.

300

00:15:06,906 --> 00:15:11,077  
HE SAYS WE HAVE  
WHAT HE WANTED US TO HAVE.

301

00:15:11,077 --> 00:15:12,871  
IT'S THE RIGHT MESSAGE,

302

00:15:12,871 --> 00:15:14,622  
I'M JUST READING IT WRONG.

303

00:15:14,622 --> 00:15:18,084

HE WANTS ME TO  
COME TO HIS HOUSE SATURDAY.

304  
00:15:18,084 --> 00:15:19,753  
ARE YOU GOING?

305  
00:15:19,753 --> 00:15:21,755  
IF I DON'T,  
HOW ARE WE GONNA  
FIGURE THIS OUT?

306  
00:15:21,755 --> 00:15:25,800  
I'M SHUT OUT WITH  
MELISSA AND IAN.

307  
00:15:25,800 --> 00:15:29,596  
( sirens blare )  
WHERE ARE YOU?

308  
00:15:29,596 --> 00:15:31,723  
WHAT DO YOU MEAN?  
I'M RIGHT HERE.  
( sirens )

309  
00:15:31,723 --> 00:15:35,226  
ANY FIRE TRUCK  
YOU CAN HEAR AT YOUR HOUSE  
I CAN HEAR AT MINE.

310  
00:15:35,226 --> 00:15:39,105  
OH, MY GOD--  
ARE YOU IN HIS APARTMENT?

311  
00:15:40,481 --> 00:15:42,066  
ARE YOU ON THE BED?

312  
00:15:43,276 --> 00:15:45,403  
NO. I'M NOT ON THE BED.

313  
00:15:45,403 --> 00:15:46,946  
IS HE THERE?

314  
00:15:46,946 --> 00:15:49,198

N-NOT EXACTLY.

315  
00:15:49,198 --> 00:15:50,950  
IS HE TAKING A SHOWER?

316  
00:15:50,950 --> 00:15:53,369  
HE'S GETTING  
TAKE-OUT FOR DINNER.

317  
00:15:53,369 --> 00:15:55,413  
AND THIS CALL'S BECOMING  
VERY 1-900.

318  
00:15:55,413 --> 00:15:58,875  
"TO TALK TO A HOT  
ENGLISH TEACHER, PRESS 3."

319  
00:15:58,875 --> 00:16:00,710  
CALL ENDING NOW.

320  
00:16:00,710 --> 00:16:03,671  
TOMORROW?  
YEAH, TOMORROW.

321  
00:16:08,050 --> 00:16:10,094  
HEY.  
HI THERE.

322  
00:16:13,264 --> 00:16:14,515  
SORRY IT TOOK SO LONG.

323  
00:16:14,515 --> 00:16:15,767  
IT'S OKAY.

324  
00:16:17,477 --> 00:16:20,020  
LOOKS LIKE  
ROSE OF SHARON  
HAS BEEN DISCOVERED.

325  
00:16:20,020 --> 00:16:23,357  
BIG CROWD  
AT THE TAKE-OUT COUNTER.

326  
00:16:25,485 --> 00:16:27,153  
I MEET YOUR DAD TOMORROW.

327  
00:16:27,153 --> 00:16:29,029  
I KNOW.

328  
00:16:29,029 --> 00:16:32,325  
I WAS THINKING  
THIS IS GONNA BE  
A BIT MORE COMPLEX

329  
00:16:32,325 --> 00:16:34,994  
THAN THE USUAL  
PARENT-TEACHER DISCUSSION.

330  
00:16:34,994 --> 00:16:40,166  
I MEAN, I CAN SEE  
YOUR MOM'S A COLLEAGUE,  
SHE'S SAFE.

331  
00:16:40,166 --> 00:16:43,544  
BUT YOUR DAD IS YOUR DAD.  
WHICH IS COMPLEX.

332  
00:16:43,544 --> 00:16:46,005  
YOU WILL LIKE HIM,  
HE'LL LIKE YOU.

333  
00:16:46,005 --> 00:16:49,717  
JUST BE YOUR NORMAL  
INCREDIBLE SELF.

334  
00:16:52,470 --> 00:16:55,306  
WHAT IS HE AFTER?

335  
00:16:55,306 --> 00:16:57,725  
HE'S PROBABLY  
JUST WHAT HE SAYS HE IS--

336  
00:16:57,725 --> 00:17:00,687  
A NEPHEW CLEANING UP  
AFTER A DISTANT RELATIVE.



337  
00:17:00,687 --> 00:17:01,938  
"PROBABLY"?

338  
00:17:01,938 --> 00:17:04,565  
I'LL KNOW MORE AFTER  
THE SECOND MARTINI.

339  
00:17:04,565 --> 00:17:06,359  
( doorbell rings )

340  
00:17:12,072 --> 00:17:13,491  
HELLO.

341  
00:17:14,367 --> 00:17:16,619  
CALEB. WOW.

342  
00:17:16,619 --> 00:17:18,078  
HELLO, MRS. MARIN.

343  
00:17:18,078 --> 00:17:19,956  
HANNA THOUGHT IT WAS  
ABOUT TIME YOU AND ME MET.

344  
00:17:19,956 --> 00:17:21,624  
I DID?

345  
00:17:21,624 --> 00:17:24,878  
I DID. UM...  
MOM, THIS IS CALEB.

346  
00:17:24,878 --> 00:17:27,213  
RIVERS.

347  
00:17:28,464 --> 00:17:29,757  
NICE TO MEET YOU, CALEB.

348  
00:17:29,757 --> 00:17:32,802  
MRS. MARIN,  
YOU HAVE A LOVELY HOME...

349  
00:17:32,802 --> 00:17:34,178

FROM WHAT I'VE SEEN OF IT.

350

00:17:35,638 --> 00:17:37,598  
CALEB IS NEW TO  
ROSEWOOD THIS YEAR.

351

00:17:37,598 --> 00:17:40,059  
THEY BROUGHT ME IN  
TO CLASS THE PLACE UP.

352

00:17:40,059 --> 00:17:42,436  
I SEE.

353

00:17:42,436 --> 00:17:46,024  
HANNA, CAN I TALK TO YOU  
FOR A SECOND?

354

00:17:52,196 --> 00:17:54,699  
IS HE SOME SORT OF  
REBOUND FROM SEAN?

355

00:17:54,699 --> 00:17:56,325  
WHAT?! NO.

356

00:17:56,325 --> 00:17:58,661  
I DON'T WANT YOU  
ALONE WITH HIM IN THE HOUSE.

357

00:17:58,661 --> 00:18:02,164  
GO OUT. IF YOU'RE GONNA STUDY,  
GO TO THE LIBRARY.

358

00:18:02,164 --> 00:18:04,584  
YOU LET ME STUDY HERE  
WITH SEAN.

359

00:18:04,584 --> 00:18:07,336  
WELL, I KNEW SEAN.  
SEAN WAS A MINISTER'S SON.

360

00:18:07,336 --> 00:18:08,796  
SEAN CALLED YOU  
"HANNA BANANA."

361  
00:18:08,796 --> 00:18:11,424  
( doorbell rings )

362  
00:18:11,424 --> 00:18:13,593  
I'LL GET THAT  
FOR YOU.

363  
00:18:13,593 --> 00:18:14,886  
HUH.

364  
00:18:16,303 --> 00:18:17,889  
HI.

365  
00:18:17,889 --> 00:18:20,683  
HELLO. I'M LOOKING  
FOR MRS. MARIN.

366  
00:18:20,683 --> 00:18:22,685  
COME ON IN.

367  
00:18:24,604 --> 00:18:27,607  
SHE'S IN THE KITCHEN  
WITH HANNA.

368  
00:18:27,607 --> 00:18:29,943  
HANNA...?  
HER DAUGHTER.

369  
00:18:29,943 --> 00:18:32,070  
ARE YOU HER SON?

370  
00:18:32,070 --> 00:18:35,615  
NO. I'M JUST THE GUY  
WHO OPENS THE DOOR.

371  
00:18:37,116 --> 00:18:38,618  
Ella:  
MR. LELAND,

372  
00:18:38,618 --> 00:18:40,286  
THIS IS MY DAUGHTER HANNA.

373  
00:18:40,286 --> 00:18:42,246  
HELLO.  
HELLO, HANNA.

374  
00:18:43,330 --> 00:18:48,044  
OH, I FORGOT TO GET  
YOUR SIGNATURE ON THIS.

375  
00:18:48,044 --> 00:18:51,255  
IT'S JUST PART OF  
AUTHORIZING YOU

376  
00:18:51,255 --> 00:18:53,758  
TO LOOK AT  
THE SAFETY DEPOSIT BOX.

377  
00:18:53,758 --> 00:18:55,259  
SURE.

378  
00:19:07,229 --> 00:19:08,648  
THANK YOU.

379  
00:19:09,941 --> 00:19:11,651  
OKAY.

380  
00:19:12,693 --> 00:19:14,153  
UM...

381  
00:19:14,153 --> 00:19:17,239  
I WON'T BE LATE.  
OKAY.

382  
00:19:26,332 --> 00:19:28,584  
WHAT ARE YOU DOING  
COMING TO THE FRONT DOOR  
LIKE THAT?

383  
00:19:28,584 --> 00:19:30,670  
I THOUGHT IT WAS  
A BETTER WAY TO MEET YOUR MOM

384

00:19:30,670 --> 00:19:32,463  
THAN HER TRIPPING OVER ME  
BEHIND THE FURNACE.

385  
00:19:32,463 --> 00:19:34,298  
YEAH, BUT JUST  
KNOCKING ON THE DOOR?

386  
00:19:34,298 --> 00:19:37,051  
WHY COULDN'T YOU  
ASK ME?  
YOU WOULD HAVE SAID NO?

387  
00:19:37,051 --> 00:19:38,886  
MY MOM THINKS  
YOU'RE TROUBLE.

388  
00:19:38,886 --> 00:19:41,430  
AND YOU DON'T LIKE  
HER NEW BOYFRIEND.

389  
00:19:41,430 --> 00:19:44,058  
HE'S NOT HER BOYFRIEND.  
HE'S A CUSTOMER AT THE BANK.

390  
00:19:44,058 --> 00:19:46,811  
SOME ARCHITECT FROM SYRACUSE.

391  
00:19:48,354 --> 00:19:49,939  
REALLY.

392  
00:19:49,939 --> 00:19:51,565  
WHAT DO YOU MEAN "REALLY"?

393  
00:19:51,565 --> 00:19:54,485  
HE HAD A CRAPPY  
PLASTIC PEN.

394  
00:19:54,485 --> 00:19:56,154  
SO?

395  
00:19:56,154 --> 00:19:59,115  
SO, ARCHITECTS

DRAW FOR A LIVING.

396

00:19:59,115 --> 00:20:03,202  
THEY TEND TO BE PEN SNOBS,  
STRICTLY MONT BLANC  
AND BEYOND.

397

00:20:03,202 --> 00:20:05,079  
WHY DOES HE CREEP YOU OUT?

398

00:20:05,079 --> 00:20:07,040  
HE DOESN'T CREEP ME OUT.

399

00:20:07,040 --> 00:20:10,793  
YES, HE DOES. YOU GET  
A BAD VIBE FROM THE GUY.

400

00:20:10,793 --> 00:20:13,963  
IT'S COMPLICATED.  
TELL ME.

401

00:20:13,963 --> 00:20:15,882  
I LIKE COMPLICATED.

402

00:20:21,637 --> 00:20:24,015  
ARI DOES A GREAT DEAL  
OF INDEPENDENT READING.

403

00:20:24,015 --> 00:20:26,893  
YOU CAN SEE SHE'S EXCITED  
BY THE IDEA OF FICTION.

404

00:20:26,893 --> 00:20:29,520  
IT'S ONE OF THE THINGS THAT  
MAKES HER SUCH A GOOD STUDENT.

405

00:20:29,520 --> 00:20:32,439  
SO YOU'RE TAKING MY WIFE OUT.

406

00:20:32,439 --> 00:20:34,150  
UH--SORRY?

407

00:20:34,150 --> 00:20:36,318  
WELL, YOU'RE GOING OUT  
WITH MY WIFE...

408

00:20:36,318 --> 00:20:37,737  
TO SOME BOOK EVENT?

409

00:20:37,737 --> 00:20:40,573  
RIGHT, RIGHT.  
THE BOOK SIGNING NEXT WEEK.

410

00:20:40,573 --> 00:20:43,325  
IT'S AN EVENT FOR AN AUTHOR  
WE BOTH LIKE, LEONARD ADAMS.

411

00:20:43,325 --> 00:20:45,578  
LEONARD ADAMS.  
DO YOU--

412

00:20:45,578 --> 00:20:47,914  
DO YOU THINK HE'S GOOD?

413

00:20:47,914 --> 00:20:50,332  
I LIKE SOME OF HIS STUFF  
VERY MUCH.

414

00:20:50,332 --> 00:20:52,001  
ELLA'S A FAN, TOO.

415

00:20:52,001 --> 00:20:54,837  
WELL, I THINK  
HE'S A FAKE.  
VERY OVERRATED.

416

00:20:54,837 --> 00:20:56,714  
HE HAS HIS CRITICS.

417

00:20:56,714 --> 00:21:00,760  
HE CERTAINLY WOULDN'T FIT IN  
TO WHAT I'M TRYING TO DO  
WITH ARIA'S CLASS.

418

00:21:00,760 --> 00:21:03,763

IS HE REALLY YOUR IDEA  
OF A GOOD WRITER?

419

00:21:05,223 --> 00:21:07,850  
WELL--I LIKE A LOT OF WRITERS

420

00:21:07,850 --> 00:21:11,187  
FOR A LOT OF DIFFERENT REASONS.

421

00:21:11,187 --> 00:21:12,605  
HMM. ( laughs )

422

00:21:12,605 --> 00:21:15,315  
YEAH.  
ELLA USED TO HATE HIM.

423

00:21:15,315 --> 00:21:19,112  
I MEAN, I CAN REMEMBER  
SHE THREW HIS LATEST NOVEL  
CLEAR ACROSS OUR BEDROOM.

424

00:21:19,112 --> 00:21:21,155  
SHE WAS SO ANGRY.

425

00:21:21,155 --> 00:21:24,242  
BUT, UH, LOOK AT YOU.  
YOU'VE TURNED HER AROUND.

426

00:21:25,910 --> 00:21:28,788  
HOW'D YOU MANAGE  
TO DO THAT?

427

00:21:28,788 --> 00:21:31,290  
A...SILENT AUCTION.

428

00:21:32,208 --> 00:21:34,043  
FOR CHARITY.

429

00:21:39,090 --> 00:21:40,674  
WHEN ARE YOU  
SUPPOSED TO SEE TOBY?

430



00:21:40,674 --> 00:21:45,554  
TOMORROW, WHILE JENNA'S  
AT HER MUSIC LESSON.

431  
00:21:45,554 --> 00:21:47,098  
TAKE IT.  
NO.

432  
00:21:47,098 --> 00:21:48,641  
NO, YOU TAKE IT.

433  
00:21:48,641 --> 00:21:51,269  
THE STORM HAS PASSED.

434  
00:21:51,269 --> 00:21:53,395  
WHAT WAS GOING ON  
WITH YOU TWO?

435  
00:21:54,855 --> 00:21:59,902  
OKAY, SO, YOU KNOW HOW  
I WENT TO THAT MUSEUM  
WITH EZRA?

436  
00:21:59,902 --> 00:22:03,197  
WELL, "A" TRIED TO GET HANNA  
TO RUIN IT.

437  
00:22:03,197 --> 00:22:04,740  
RUIN IT HOW?

438  
00:22:04,740 --> 00:22:07,326  
"A" GAVE ME ANOTHER TICKET

439  
00:22:07,326 --> 00:22:10,329  
AND MADE ME GIVE IT  
TO ARIA'S MOM.

440  
00:22:10,329 --> 00:22:12,748  
WHY DIDN'T YOU TELL US  
WHAT WAS HAPPENING?

441  
00:22:12,748 --> 00:22:14,708  
WELL, I TRIED TO STOP IT.

442  
00:22:14,708 --> 00:22:17,711  
I MEAN, HER MOM'S CAR  
DIDN'T JUST STALL.

443  
00:22:17,711 --> 00:22:22,508  
CALEB FIXED IT  
TO KEEP FROM GETTING THERE,  
AND THAT'S WHY I OWE HIM.

444  
00:22:22,508 --> 00:22:26,095  
YEAH, AND HE'S THE ONE  
WHO'S BEEN BREAKING INTO  
VENDING MACHINES AT SCHOOL.

445  
00:22:26,095 --> 00:22:28,514  
I MEAN, HE'S PRACTICALLY  
LIVING THERE.

446  
00:22:28,514 --> 00:22:30,224  
IN SCHOOL?

447  
00:22:30,224 --> 00:22:33,269  
Hanna: THEY FOUND HIS STUFF,  
SO HE'S NOT SLEEPING THERE  
ANYMORE.

448  
00:22:33,269 --> 00:22:36,354  
HE'S SLEEPING  
IN MY BASEMENT.

449  
00:22:36,354 --> 00:22:39,233  
WAIT. REWIND THAT  
A LITTLE FOR ME.

450  
00:22:39,233 --> 00:22:41,277  
DOES YOUR MOM KNOW?  
NO, BUT--

451  
00:22:41,277 --> 00:22:43,904  
IT'S JUST FOR  
A COUPLE OF NIGHTS.  
A COUPLE OF NIGHTS?

452  
00:22:43,904 --> 00:22:46,364  
ARE YOU CRAZY?

453  
00:22:46,364 --> 00:22:47,825  
GUYS.

454  
00:22:47,825 --> 00:22:50,828  
Saleswoman: OH, WOW.  
HOLD ON. TURN AROUND.

455  
00:22:53,371 --> 00:22:56,250  
IT FITS PERFECTLY.

456  
00:22:59,045 --> 00:23:02,006  
LET ME JUST PULL THIS OVER IT.

457  
00:23:02,006 --> 00:23:06,384  
THE LENGTH  
LOOKS GREAT.

458  
00:23:06,384 --> 00:23:09,138  
I WANT IT TO BE PERFECT.

459  
00:23:09,138 --> 00:23:11,640  
HE LIKES LACE.

460  
00:23:24,028 --> 00:23:25,445  
LIKE HE WANTED TO CHOP ME OFF  
AT THE KNEES.

461  
00:23:25,445 --> 00:23:27,614  
AND I'M TELLING YOU  
THAT'S NOT MY DAD.

462  
00:23:27,614 --> 00:23:30,659  
I RECOGNIZED HIM  
FROM THE PICTURE YOU SHOWED ME  
OF EVERYBODY ON THE GLACIER.

463  
00:23:30,659 --> 00:23:32,494  
I'M SERIOUS.  
SO AM I.

464

00:23:32,494 --> 00:23:34,663  
I'M TRYING TO ACT LIKE I'M NOT  
IN LOVE WITH HIS DAUGHTER,

465

00:23:34,663 --> 00:23:37,541  
AND HE'S ACTING LIKE  
HE WANTS TO CHALLENGE ME  
TO A DUEL

466

00:23:37,541 --> 00:23:38,792  
OVER YOUR MOTHER.

467

00:23:38,792 --> 00:23:40,669  
I DON'T UNDERSTAND.  
I DO.

468

00:23:40,669 --> 00:23:42,838  
HE HATES ME.  
HE DOESN'T HATE YOU.

469

00:23:42,838 --> 00:23:45,216  
HE HATES ME--  
OR HE'S CRAZY.

470

00:23:45,216 --> 00:23:47,634  
NO, HE DOES NOT HATE YOU.  
HE COULDN'T.

471

00:23:47,634 --> 00:23:49,720  
THEN HE'S CRAZY.

472

00:24:13,535 --> 00:24:14,620  
PAM.

473

00:24:14,620 --> 00:24:16,205  
OH, HEY, ELLA.  
HOW ARE YOU?

474

00:24:16,205 --> 00:24:17,957  
I'M OKAY.  
I WAS GONNA CALL YOU.

475  
00:24:17,957 --> 00:24:19,250  
BUT THEN I SAW YOU WERE  
COMING IN

476  
00:24:19,250 --> 00:24:21,501  
FOR THE PARENT-TEACHER  
CONFERENCES.

477  
00:24:21,501 --> 00:24:23,087  
I JUST WANT YOU TO KNOW  
THAT THE SCHOOL

478  
00:24:23,087 --> 00:24:24,838  
IS NOT GONNA BE BULLIED  
BY NICK McCULLERS.

479  
00:24:24,838 --> 00:24:27,465  
EVERYBODY HERE  
LOVES EMILY.

480  
00:24:27,465 --> 00:24:29,635  
WHAT ABOUT NICK McCULLERS?

481  
00:24:29,635 --> 00:24:32,930  
UH, WELL, HE CAME IN  
MAKING A BIG DEAL

482  
00:24:32,930 --> 00:24:37,435  
ABOUT HOW HE THINKS EMILY'S  
GETTING SPECIAL TREATMENT  
BECAUSE SHE'S GAY.

483  
00:24:37,435 --> 00:24:39,979  
EVERYBODY KNOWS  
EMILY'S THE BETTER SWIMMER.

484  
00:24:39,979 --> 00:24:41,272  
EXCEPT McCULLERS.

485  
00:24:41,272 --> 00:24:44,066  
HE CAME HERE TO SCHOOL  
AND SAID THAT?

486  
00:24:44,066 --> 00:24:46,944  
IN FRONT OF EVERYONE.  
STUDENTS, TEACHERS.

487  
00:24:46,944 --> 00:24:50,114  
WAS EMILY THERE?  
SHE WAS.

488  
00:25:06,172 --> 00:25:07,505  
HELLO?

489  
00:25:13,137 --> 00:25:15,181  
( hinges creak )

490  
00:25:24,440 --> 00:25:26,359  
HELLO?

491  
00:25:54,887 --> 00:25:57,014  
( lullaby plays )

492  
00:25:59,266 --> 00:26:01,352  
YOU BETTER PUT THAT BACK.

493  
00:26:01,352 --> 00:26:05,189  
PUT IT BACK WHERE YOU GOT IT  
OR SHE'LL KNOW YOU WERE IN HERE.

494  
00:26:05,189 --> 00:26:07,900  
I'M SORRY. I KNOCKED.  
THE DOOR WAS OPEN.

495  
00:26:07,900 --> 00:26:10,819  
I HEARD YOU,  
BUT I COULDN'T ANSWER THE DOOR.

496  
00:26:10,819 --> 00:26:12,363  
I WAS ON THE PHONE.

497  
00:26:12,363 --> 00:26:14,281  
MY LAWYER CALLED.

498

00:26:14,281 --> 00:26:17,034  
THE D.A. IS DROPPING  
THE CHARGES AGAINST ME.

499

00:26:25,000 --> 00:26:27,503  
THEY'RE NOT GONNA CHARGE YOU  
WITH KILLING ALISON?

500

00:26:27,503 --> 00:26:29,004  
I DIDN'T GET THE DETAILS,

501

00:26:29,004 --> 00:26:32,049  
BUT HE SAID  
THE BLOOD EVIDENCE  
WAS CORRUPTED.

502

00:26:32,049 --> 00:26:36,011  
THE DISTRICT ATTORNEY  
CAN'T GO TO TRIAL  
WITHOUT IT.

503

00:26:36,011 --> 00:26:38,931  
THEY'RE FINISHED WITH YOU?  
NOT FINISHED.

504

00:26:38,931 --> 00:26:42,684  
THEY CAN CHARGE ME  
ANYTIME THEY FIND  
NEW EVIDENCE. BUT...

505

00:26:42,684 --> 00:26:45,771  
FOR RIGHT NOW,  
I'M FREE,

506

00:26:45,771 --> 00:26:49,942  
ONCE I GET  
THIS BALL AND CHAIN  
OFF MY LEG.

507

00:26:49,942 --> 00:26:53,862  
I'M WAITING FOR MY DAD  
TO TAKE ME TO THE COURTHOUSE  
FOR THAT.

508

00:26:55,322 --> 00:26:57,241  
I COULD DRIVE YOU.

509

00:26:59,076 --> 00:27:00,744  
IF YOU WANT ME TO.

510

00:27:08,043 --> 00:27:12,047  
SO, YOUR MOM DIDN'T BELIEVE YOU  
WHEN YOU SAID LELAND WAS SHADY.

511

00:27:12,047 --> 00:27:14,632  
YOU DON'T SOUND  
VERY SURPRISED.

512

00:27:14,632 --> 00:27:16,302  
I'M USED TO THAT,

513

00:27:16,302 --> 00:27:18,971  
THAT'S WHY I CALLED  
SYRACUSE UNIVERSITY.

514

00:27:18,971 --> 00:27:21,974  
TALKED TO A NICE LADY  
AT THE SCHOOL OF ARCHITECTURE

515

00:27:21,974 --> 00:27:23,517  
ABOUT HOW I WAS  
THINKING OF APPLYING

516

00:27:23,517 --> 00:27:25,478  
AND DID SHE KNOW  
A LOCAL GUY NAMED JAMES LELAND.

517

00:27:25,478 --> 00:27:27,438  
YOU JUST CALLED UP  
AND ASKED?

518

00:27:27,438 --> 00:27:30,149  
PEOPLE LOVE TO TALK.

519

00:27:30,149 --> 00:27:31,649  
AND GUESS WHAT?



520

00:27:31,649 --> 00:27:35,112  
JAMES LELAND WENT TO S.U.  
AND OPENED AN OFFICE IN TOWN.

521

00:27:35,112 --> 00:27:37,615  
SEE? HE'S LEGIT.  
YEAH.

522

00:27:37,615 --> 00:27:39,241  
HE WAS A PRETTY GOOD  
ARCHITECT...

523

00:27:39,241 --> 00:27:43,036  
RIGHT UP UNTIL  
HE DROPPED DEAD  
TWO YEARS AGO.

524

00:27:43,996 --> 00:27:46,748  
INTRODUCING  
JAMES LELAND.

525

00:27:46,748 --> 00:27:50,043  
WAIT--MY MOM SAID  
HIS I.D. CHECKED OUT.

526

00:27:50,043 --> 00:27:55,966  
RIGHT. YOU ASK A COMPUTER  
"IS JAMES LELAND RELATED  
TO THIS POTTER LADY?"

527

00:27:55,966 --> 00:27:57,426  
THE COMPUTER SAYS YES.

528

00:27:57,426 --> 00:28:00,179  
BUT YOU DIDN'T ASK  
IF JAMES LELAND WAS STILL ALIVE.

529

00:28:00,179 --> 00:28:04,141  
KNOWING THE RIGHT QUESTIONS  
IS BETTER THAN HAVING  
ALL THE RIGHT ANSWERS.

530

00:28:22,742 --> 00:28:24,370

TOBY?

531

00:28:24,370 --> 00:28:27,789  
MR. DUGAN CALLED  
WITH THE GOOD NEWS.  
DID YOU HEAR?

532

00:28:27,789 --> 00:28:31,126  
HE TOLD ME.  
WE CAN GET THAT AWFUL THING  
OFF YOUR LEG RIGHT NOW.

533

00:28:31,126 --> 00:28:32,961  
THE CAB'S WAITING.

534

00:28:32,961 --> 00:28:35,922  
THAT'S ALL RIGHT...  
I'VE GOT A RIDE.

535

00:28:38,634 --> 00:28:39,885  
EMILY.

536

00:28:39,885 --> 00:28:42,429  
NO, IT'S ME.

537

00:28:43,972 --> 00:28:46,099  
SPENCER.

538

00:28:46,099 --> 00:28:49,228  
IT'S REALLY VERY NICE OF YOU,  
BUT I'M HERE NOW.

539

00:28:51,897 --> 00:28:53,899  
I'M GOING WITH SPENCER.

540

00:29:00,197 --> 00:29:01,865  
I SEE.

541

00:29:12,876 --> 00:29:15,713  
IT CHECKED OUT  
BECAUSE THERE WAS A JAMES LELAND  
RELATED TO MRS. POTTER.

542

00:29:15,713 --> 00:29:18,340  
BUT THIS ISN'T HIM.  
THIS IS SOMEBODY ELSE.

543

00:29:18,340 --> 00:29:21,885  
IF I TELL THE STATE PEOPLE  
SOME STORY ABOUT THE MAN  
BEING AN IMPOSTER,

544

00:29:21,885 --> 00:29:24,722  
IT'LL JUST DRAW ATTENTION,  
WHICH WE DO NOT WANT.

545

00:29:24,722 --> 00:29:26,640  
WELL, WE HAVE TO  
DO SOMETHING.

546

00:29:26,640 --> 00:29:29,226  
I'M NOT DOING ANYTHING BASED ON  
WHAT THIS BOY CALEB SAYS.

547

00:29:29,226 --> 00:29:31,604  
LELAND'S COMING TO THE BANK  
THIS AFTERNOON,

548

00:29:31,604 --> 00:29:33,647  
I WILL SHOW HIM  
THE SAFE DEPOSIT BOX.

549

00:29:33,647 --> 00:29:36,567  
AND...  
WE WILL GO FROM THERE.

550

00:29:36,567 --> 00:29:38,985  
ALL RIGHT, WELL,  
CALL ME WHEN HE LEAVES.

551

00:29:38,985 --> 00:29:41,071  
I WILL.

552

00:29:46,326 --> 00:29:49,788  
HEY. I THOUGHT YOU WERE  
GONNA BE GONE ALL DAY.

553

00:29:49,788 --> 00:29:51,248  
UH, CHANGE OF PLANS.

554

00:29:51,248 --> 00:29:53,875  
GOOD. I'LL TAKE YOU AND MIKE  
OUT FOR DINNER LATER.

555

00:29:53,875 --> 00:29:55,335  
OKAY?

556

00:29:55,335 --> 00:29:56,587  
HEY, DAD?

557

00:29:56,587 --> 00:29:58,589  
HOW WERE  
THE PARENT-TEACHER MEETINGS?

558

00:29:58,589 --> 00:30:00,466  
OH, THEY WERE FINE.

559

00:30:00,466 --> 00:30:03,469  
YOU KNOW, I REALLY LIKE  
THAT ONE TEACHER,  
YOUR FRENCH TEACHER.

560

00:30:03,469 --> 00:30:05,804  
WELL, HOW DO YOU LIKE MR. FITZ?

561

00:30:05,804 --> 00:30:08,515  
HE WAS OKAY.

562

00:30:09,224 --> 00:30:10,726  
"OKAY"?

563

00:30:10,726 --> 00:30:13,186  
ALL RIGHT, LISTEN,  
I'M GONNA TELL YOU THE TRUTH.

564

00:30:13,186 --> 00:30:15,314  
I THOUGHT  
HE WAS A LIGHTWEIGHT.

565

00:30:15,314 --> 00:30:16,690  
WHAT DO YOU MEAN?

566

00:30:16,690 --> 00:30:20,319  
WELL, THERE'S JUST NOT  
A LOT OF DEPTH THERE.

567

00:30:20,319 --> 00:30:25,198  
BOY, THAT'S...THAT'S FUNNY,  
'CAUSE I LIKE HIM.  
HE'S A GOOD TEACHER.

568

00:30:25,198 --> 00:30:27,743  
WELL, I CAN SEE WHY  
HE'S A HIT WITH THE KIDS,

569

00:30:27,743 --> 00:30:30,412  
I MEAN,  
HE'S A NICE-LOOKING GUY,  
HE'S EASYGOING.

570

00:30:30,412 --> 00:30:32,790  
HE DOES THAT BOYISH SMILE THING  
A LITTLE TOO MUCH,

571

00:30:32,790 --> 00:30:34,458  
BUT I FIGURE THAT MUST  
WORK FOR HIM.

572

00:30:34,458 --> 00:30:37,169  
WHAT'S THAT THING ABOUT  
JUDGING A BOOK BY ITS COVER?

573

00:30:37,169 --> 00:30:41,131  
WELL, SOMETIMES YOU CAN GET  
A PRETTY GOOD IDEA WHAT'S INSIDE  
BASED ON THE COVER.

574

00:30:42,549 --> 00:30:44,760  
WELL, YOU KNOW,  
HE'S PUBLISHED.

575

00:30:44,760 --> 00:30:46,845  
ONLINE JOURNALS  
AREN'T "PUBLISHED."

576

00:30:46,845 --> 00:30:48,722  
"PUBLISHED" IS INK AND PAPER.

577

00:30:48,722 --> 00:30:52,685  
WELL, YOU WERE WITH HIM  
LIKE, WHAT, HALF AN HOUR?

578

00:30:52,685 --> 00:30:55,854  
I'M IN HIS CLASS EVERY DAY.  
WELL, EVERY ENGLISH  
DEPARTMENT HAS ONE--

579

00:30:55,854 --> 00:30:59,149  
FULL OF CHARM AND PROMISE.  
IT'S--

580

00:30:59,149 --> 00:31:02,486  
LOOK, I UNDERSTAND THAT YOU--  
AND YOUR MOTHER--  
SEE MORE OF HIM THAN I DO,

581

00:31:02,486 --> 00:31:05,238  
BUT PERHAPS THAT'S WHY  
I HAVE A CLEARER PERSPECTIVE.

582

00:31:05,238 --> 00:31:07,407  
WHAT'S MOM  
HAVE TO DO WITH THIS?

583

00:31:07,407 --> 00:31:11,453  
WELL, SHE'S NOT IMMUNE  
TO THAT KIND OF CHARM.

584

00:31:11,453 --> 00:31:13,831  
THIS BOOK SIGNING THING  
HE'S TAKING HER TO...

585

00:31:13,831 --> 00:31:16,333  
THAT'S NOT JUST MOM.  
HALF OF THE TEACHERS

586

00:31:16,333 --> 00:31:19,127  
IN THE ENGLISH DEPARTMENT  
ARE GOING.

587

00:31:19,127 --> 00:31:20,920  
WELL...

588

00:31:20,920 --> 00:31:24,675  
LISTEN, WHEN MIKE COMES HOME,  
WE'LL PICK A PLACE FOR DINNER.

589

00:31:26,968 --> 00:31:30,806  
THREE THOUSAND DOLLARS?

590

00:31:32,015 --> 00:31:35,143  
THREE THOUSAND,  
TWO HUNDRED SEVENTY-FIVE.

591

00:31:36,353 --> 00:31:38,480  
IT'S FUNNY...

592

00:31:38,480 --> 00:31:40,524  
YOU DON'T HAVE EXPECTATIONS,

593

00:31:40,524 --> 00:31:43,026  
AND THEN YOU END UP  
HAVING EXPECTATIONS.

594

00:31:43,026 --> 00:31:47,823  
THE FAMILY MYTH WAS THAT  
AUNT ESTHER HAD A LOT OF CASH  
SOCKED AWAY SOMEWHERE.

595

00:31:47,823 --> 00:31:49,825  
A LOT MORE THAN  
THREE THOUSAND.

596

00:31:49,825 --> 00:31:52,745  
THE BANK DOESN'T ENCOURAGE  
PEOPLE TO KEEP CASH

597

00:31:52,745 --> 00:31:55,497  
IN SAFE DEPOSIT BOXES.

598

00:31:55,497 --> 00:31:57,332  
SO, SHE SPOKE TO YOU  
ABOUT KEEPING MONEY IN HERE?

599

00:31:57,332 --> 00:31:59,835  
NO. WE NEVER  
TALKED ABOUT IT.

600

00:31:59,835 --> 00:32:02,880  
WHO ELSE BESIDES YOU  
WOULD HAVE ACCESS  
TO THIS BOX?

601

00:32:02,880 --> 00:32:05,131  
ANY OFFICER.

602

00:32:05,131 --> 00:32:07,634  
OF COURSE, YOU'D HAVE TO HAVE  
THE CUSTOMER'S KEY,

603

00:32:07,634 --> 00:32:10,929  
OR THE MASTER,  
LIKE I USED.

604

00:32:10,929 --> 00:32:13,181  
WHAT ARE YOU THINKING?

605

00:32:13,181 --> 00:32:15,684  
JUST THINKING.

606

00:32:22,190 --> 00:32:23,567  
WHERE DO YOU BANK, JAMES?

607

00:32:23,567 --> 00:32:26,319  
IN SYRACUSE?

608

00:32:26,319 --> 00:32:27,905  
WHERE DO I BANK?

609



00:32:27,905 --> 00:32:31,199  
YOUR PERSONAL ACCOUNTS,  
BUSINESS ACCOUNTS.

610

00:32:31,199 --> 00:32:34,202  
WHAT'S THE NAME  
OF YOUR BANK?

611

00:32:36,288 --> 00:32:38,582  
IT DOESN'T MATTER.

612

00:32:38,582 --> 00:32:42,419  
THE RULES ON ACCESS  
ARE THE SAME, INDUSTRY-WIDE.

613

00:32:46,005 --> 00:32:47,758  
CALL THEM AND ASK?

614

00:32:49,134 --> 00:32:51,970  
THEY HAVE SATURDAY HOURS,  
DON'T THEY?

615

00:32:54,264 --> 00:32:58,977  
LIKE I SAID,  
IT WAS JUST A FAMILY MYTH.

616

00:33:07,527 --> 00:33:10,697  
Boy: GREAT MEET, GUYS.  
Girl: WAY TO GO, SHARKS!

617

00:33:10,697 --> 00:33:12,324  
COME HERE.

618

00:33:15,368 --> 00:33:17,871  
I DON'T NEED A RIDE.  
MY CAR IS IN THE PARKING LOT.

619

00:33:17,871 --> 00:33:20,582  
NO, I NEED TO ASK YOU  
A QUESTION.

620

00:33:20,582 --> 00:33:23,627  
I NEED TO KNOW SOMETHING

BEFORE I TALK TO THE SCHOOL.

621

00:33:23,627 --> 00:33:26,296  
TALK TO THE SCHOOL  
ABOUT WHAT?

622

00:33:26,296 --> 00:33:28,131  
IS IT TRUE WHAT  
ARIA'S MOM TOLD ME

623

00:33:28,131 --> 00:33:30,133  
ABOUT MR. McCOLLERS  
COMING TO THE SCHOOL

624

00:33:30,133 --> 00:33:31,969  
AND SAYING YOU GOT SOME KIND  
OF PREFERENTIAL TREATMENT?

625

00:33:31,969 --> 00:33:34,346  
I DON'T WANT TO  
TALK ABOUT IT.  
EMILY, IS IT TRUE?

626

00:33:34,346 --> 00:33:35,388  
IS THIS TRUE? BECAUSE--

627

00:33:35,388 --> 00:33:36,473  
YEAH, IT'S TRUE.

628

00:33:36,473 --> 00:33:39,142  
WHY DIDN'T YOU TELL ME?

629

00:33:39,142 --> 00:33:41,311  
YOU REALLY DON'T KNOW  
WHY I WOULDN'T TELL YOU?

630

00:33:41,311 --> 00:33:43,605  
IT'S BECAUSE I KNOW  
WHAT YOU THINK OF ME.

631

00:33:43,605 --> 00:33:45,315  
I KNOW WHAT YOU'D SAY:

632

00:33:45,315 --> 00:33:48,234  
IT DOESN'T MATTER WHO I AM,  
I BETTER GET USED TO PEOPLE

633

00:33:48,234 --> 00:33:51,029  
LOOKING AT ME  
ONLY ONE WAY.

634

00:33:55,074 --> 00:33:56,910  
NICK.

635

00:33:56,910 --> 00:33:58,871  
HELLO, PAM.

636

00:33:58,871 --> 00:34:00,330  
WE NEED TO TALK.

637

00:34:00,330 --> 00:34:02,374  
I WAS WONDERING  
WHEN I'D HEAR FROM YOU.

638

00:34:02,374 --> 00:34:04,417  
THIS ISN'T PERSONAL.

639

00:34:04,417 --> 00:34:07,713  
YOU DEAL WITH YOUR FAMILY  
PROBLEMS ANY WAY THAT YOU WANT.

640

00:34:07,713 --> 00:34:10,173  
THIS IS ABOUT WHAT THE SCHOOL  
IS DOING TO MY DAUGHTER.

641

00:34:10,173 --> 00:34:13,259  
( scoffs ) YEAH.  
IT'S ABOUT YOUR DAUGHTER.

642

00:34:13,259 --> 00:34:16,722  
IT'S ABOUT YOU TRYING TO  
MAKE HER INTO SOME KIND OF  
PROFESSIONAL VICTIM

643

00:34:16,722 --> 00:34:18,473

AND USING MY DAUGHTER TO DO IT.

644

00:34:18,473 --> 00:34:20,934  
I DIDN'T EXPECT YOU  
TO UNDERSTAND.  
OH, I UNDERSTAND.

645

00:34:20,934 --> 00:34:23,395  
I UNDERSTAND THAT  
YOU ALWAYS THINKS THERE'S  
SOMEONE ELSE TO BLAME

646

00:34:23,395 --> 00:34:24,897  
WHEN THINGS  
DON'T GO YOUR WAY.

647

00:34:24,897 --> 00:34:27,399  
OKAY, YOU'RE UPSET--  
NO, NOT YET.

648

00:34:27,399 --> 00:34:29,568  
BUT I'M GETTING THERE.

649

00:34:29,568 --> 00:34:33,030  
MY DAUGHTER  
NEVER GOT ANYTHING  
SHE DIDN'T EARN.

650

00:34:33,030 --> 00:34:35,741  
THAT'S HOW WE RAISED HER.  
THAT IT WHO SHE IS.

651

00:34:35,741 --> 00:34:37,283  
SO YOU DROP THIS, NICK.

652

00:34:37,283 --> 00:34:40,871  
DROP IT, OR I'LL SHOW YOU  
WHAT A REAL AGENDA LOOKS LIKE.

653

00:34:46,459 --> 00:34:49,004  
MOM.  
ARE YOU OKAY?

654

00:34:49,004 --> 00:34:51,464  
I'M FINE. COME ON,  
I'LL TAKE YOU HOME.

655

00:34:51,464 --> 00:34:53,675  
MY CAR'S IN THE LOT.  
RIGHT. OKAY.

656

00:34:53,675 --> 00:34:56,219  
SO I'LL JUST MEET YOU AT HOME  
WHEN YOU GET THERE.

657

00:34:56,219 --> 00:34:58,221  
MOM...

658

00:35:00,390 --> 00:35:02,141  
EMILY--

659

00:35:03,602 --> 00:35:06,939  
I STILL DON'T UNDERSTAND...

660

00:35:06,939 --> 00:35:09,357  
BUT I LOVE YOU.

661

00:35:10,525 --> 00:35:14,279  
YOU ARE MY CHILD,  
AND NOBODY HURTS MY CHILD.

662

00:35:16,782 --> 00:35:20,535  
I'M SO SORRY IF I...

663

00:35:35,341 --> 00:35:37,218  
IF THAT'S WHAT YOU WANTED.

664

00:35:37,218 --> 00:35:39,805  
THEY COULD PULL ME BACK  
WHENEVER THEY WANT.

665

00:35:41,932 --> 00:35:46,019  
ANYWAY...I DON'T LIKE RUNNING.

666

00:35:46,019 --> 00:35:49,230

I'VE DONE TOO MUCH OF IT.

667

00:35:56,696 --> 00:35:58,824  
YOU COULD START  
TO GET YOUR LIFE BACK.

668

00:35:58,824 --> 00:36:02,077  
I'M NOT SO SURE  
I WANT IT BACK.

669

00:36:02,077 --> 00:36:05,831  
NOT THE WAY IT WAS.  
I HAVE TO MAKE SOME CHANGES.

670

00:36:08,083 --> 00:36:10,251  
I FIGURED OUT  
WHAT THE MESSAGE MEANS.

671

00:36:10,251 --> 00:36:13,171  
BRAILLE USES  
THE SAME SYMBOLS  
FOR LETTERS AND NUMBERS.

672

00:36:13,171 --> 00:36:17,843  
IT WASN'T B-A-D,  
IT WAS THE NUMBER 2-1-4.

673

00:36:17,843 --> 00:36:19,594  
WHAT DOES THAT MEAN?

674

00:36:19,594 --> 00:36:22,848  
I DON'T KNOW.  
TOBY.

675

00:36:25,809 --> 00:36:27,686  
I HEARD JENNA IN HER ROOM

676

00:36:27,686 --> 00:36:30,355  
ON THE PHONE  
TALKING TO SOMEBODY.

677

00:36:30,355 --> 00:36:34,067  
I DON'T KNOW WHO...

BUT THEY WERE TALKING ABOUT YOU.

678

00:36:34,067 --> 00:36:36,695  
TALKING ABOUT ME?

679

00:36:36,695 --> 00:36:40,657  
JENNY USED THE EMBOSSER  
ATTACHED TO HER COMPUTER,

680

00:36:40,657 --> 00:36:44,036  
AND I SLIPPED IN  
AND MADE A RUBBING  
OF WHAT SHE PRINTED OUT.

681

00:36:44,036 --> 00:36:46,538  
TWO-ONE-FOUR.

682

00:36:46,538 --> 00:36:49,041  
DOES THAT NUMBER  
MEAN ANYTHING TO YOU?

683

00:36:49,041 --> 00:36:51,626  
IT COULD BE ANYTHING.

684

00:36:51,626 --> 00:36:53,545  
A HOUSE NUMBER,  
AN AREA CODE--

685

00:36:53,545 --> 00:36:57,549  
WE HAVE TO FIGURE IT OUT,  
FOR BOTH OUR SAKES.

686

00:36:58,967 --> 00:37:01,553  
ARE YOU AFRAID OF JENNA?

687

00:37:02,888 --> 00:37:04,389  
I WAS.

688

00:37:04,389 --> 00:37:07,225  
I STILL HAVE TO BE CAREFUL  
NOT TO CROSS HER.

689

00:37:07,225 --> 00:37:10,020  
SHE'S GOT THE POWER  
IN THAT HOUSE.

690

00:37:11,312 --> 00:37:13,439  
BUT...

691

00:37:13,439 --> 00:37:16,526  
I'M NOT AFRAID OF HER  
THE WAY I USED TO BE.

692

00:37:18,403 --> 00:37:19,988  
THAT MAKES HER NERVOUS.

693

00:37:19,988 --> 00:37:22,741  
YOU MAKE HER  
NERVOUS.

694

00:37:22,741 --> 00:37:25,451  
I DO?

695

00:37:25,451 --> 00:37:28,121  
I THINK  
SHE'S AFRAID OF YOU,

696

00:37:28,121 --> 00:37:30,916  
AND THE REST  
OF ALISON'S FRIENDS--

697

00:37:30,916 --> 00:37:35,003  
ALL OF YOU WHO WERE THERE  
THE NIGHT OF THE FIRE.

698

00:37:59,027 --> 00:38:01,696  
LISTEN,  
IT'S LIKE YOUR MOM SAID,

699

00:38:01,696 --> 00:38:04,950  
MY DAD IS ALWAYS LOOKING  
FOR SOMEBODY TO BLAME.

700

00:38:04,950 --> 00:38:09,162  
I HAVE TO GO HOME.



MY MOM'S WAITING FOR ME.

701

00:38:09,162 --> 00:38:12,124

RIGHT.

YOUR MOM'S WAITING.

702

00:38:12,124 --> 00:38:15,334

GOD, WHY IS EVERYTHING  
SO EASY FOR YOU?

703

00:38:15,334 --> 00:38:18,504

EASY? WHAT PLANET  
DO YOU LIVE ON?

704

00:38:18,504 --> 00:38:21,633

I'VE SPENT MOST OF MY LIFE  
TRYING NOT TO FEEL  
THE WAY I FEEL.

705

00:38:21,633 --> 00:38:25,053

I COME OUT, AND THEY SHIP  
MY FIRST GIRLFRIEND OFF  
TO GOD-KNOWS-WHERE,

706

00:38:25,053 --> 00:38:26,846

AND NOW MAYBE  
SHE'S DONE WITH ME.

707

00:38:26,846 --> 00:38:30,142

SO, YEAH,  
IT'S ALL ABOUT EMILY--  
ALL EM, ALL THE TIME.

708

00:38:40,986 --> 00:38:43,238

DON'T TELL.

709

00:38:51,204 --> 00:38:54,749

HEY,  
NOT ALL OF IT.  
MY MOM WILL NOTICE.

710

00:38:54,749 --> 00:38:57,376

TELL HER IT'S EVAPORATION.

711

00:39:00,005 --> 00:39:01,881  
WALK ME HOME?

712

00:39:04,968 --> 00:39:09,347  
UH, SO MAYBE YOUR MOM  
WILL LET ME HANG AROUND  
ON THE SURFACE NOW?

713

00:39:09,347 --> 00:39:11,850  
AND I THOUGHT YOU WERE IN  
SUCH A HURRY TO GET TO ARIZONA.

714

00:39:11,850 --> 00:39:15,270  
ARIZONA WILL BE THERE  
WHENEVER I DECIDE TO SHOW UP.

715

00:39:16,229 --> 00:39:18,397  
THANK YOU FOR TODAY.

716

00:39:20,692 --> 00:39:22,527  
YOU'RE WELCOME.

717

00:39:33,205 --> 00:39:35,665  
( doorbell rings )

718

00:39:41,838 --> 00:39:44,674  
ARE YOU "A"?  
EXCUSE ME?

719

00:39:44,674 --> 00:39:48,720  
SOMEBODY CALLED FOR AN ESTIMATE.  
SAID YOU HAD SOME KIND  
OF INFESTATION IN YOUR BASEMENT.

720

00:39:48,720 --> 00:39:51,890  
ONLY NAME THEY LEFT  
WAS "A." IS THAT YOU?

721

00:39:51,890 --> 00:39:55,560  
UH, NO. YOU HAVE  
THE WRONG HOUSE.

722

00:40:03,109 --> 00:40:05,320  
( phone ringing )

723

00:40:16,414 --> 00:40:18,124  
( voicemail beeps )

724

00:40:18,124 --> 00:40:21,336  
MR. FITZ, THIS IS  
BYRON MONTGOMERY,  
ARIA'S DAD.

725

00:40:21,336 --> 00:40:24,172  
LOOK, I'M SORRY ABOUT  
HOW OUR MEETING WENT.

726

00:40:24,172 --> 00:40:25,965  
I OWE YOU  
A MAKE-GOOD ON THAT.

727

00:40:25,965 --> 00:40:27,926  
I'VE READ YOUR STORIES  
AND I'D LIKE TO TALK TO YOU,

728

00:40:27,926 --> 00:40:29,761  
SO MAYBE WE COULD  
HAVE A BEER?

729

00:40:29,761 --> 00:40:32,931  
GIVE ME A CALL, OKAY?  
THANKS.

730

00:40:32,931 --> 00:40:36,101  
SO, YOU WANT  
AN EGG ROLL?  
SOUNDS GOOD.

731

00:40:37,977 --> 00:40:39,896  
♪ SOLVE ME ♪

732

00:40:39,896 --> 00:40:43,400  
♪ ALL MY PROBLEMS,  
YOU CALL ME ♪

733

00:40:43,400 --> 00:40:46,861  
♪ LATE NIGHTS IN HARLEM  
THE STREETS SPEAK ♪

734  
00:40:46,861 --> 00:40:49,864  
♪ LIKE IT'S A STARLIT GHOST ♪

735  
00:40:51,991 --> 00:40:53,952  
♪ ALWAYS ♪

736  
00:40:53,952 --> 00:40:57,038  
♪ YOU'RE THROWING GLANCES  
MY WAY ♪

737  
00:40:57,038 --> 00:41:01,251  
♪ YOU LOOK AT ME  
LIKE YOU COULD SAVE ME ♪

738  
00:41:01,251 --> 00:41:03,544  
♪ YOU COULD, YOU KNOW ♪



*Pretty Little Liars*



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