



Pretty Little Liars

CREATED BY

I. Marlene King

BASED ON THE BOOKS BY

Sara Shepard

EPISODE 2.17

"The Blonde Leading the Blind"

Love is a powerful motivator for Aria, Emily, Hanna and Spencer, especially if it means keeping their loved ones safe from "A."

WRITTEN BY:

Charles Grant Craig

DIRECTED BY:

Arlene Sanford

ORIGINAL BROADCAST:

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NOTE: This is a transcription of the spoken dialogue and audio, with time-code reference, provided without cost by 8FLiX.com for your entertainment, convenience, and study. This version may not be *exactly* as written in the original script; however, the intellectual property is still reserved by the original source and may be subject to copyright.

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 (credit only)
Shay Mitchell	...	Emily Fields
Sasha Pieterse	...	Alison DiLaurentis (archive footage)
Janel Parrish	...	Mona Vanderwaal
Tyler Blackburn	...	Caleb Rivers
Keegan Allen	...	Toby Cavanaugh
Tammin Sursok	...	Jenna Marshall
Yani Gellman	...	Garrett Reynolds
Brant Daugherty	...	Noel Kahn

1
00:00:01,251 --> 00:00:02,878
PREVIOUSLY ON
PRETTY LITTLE LIARS...

2
00:00:02,878 --> 00:00:04,379
IT'S MY TURN
TO TORTURE YOU.

3
00:00:04,379 --> 00:00:07,466
WHAT'S THAT?
IT'S A BOX OF ALI'S THINGS.

4
00:00:07,466 --> 00:00:08,968
JASON FOUND IT.
HE GAVE IT TO ME.

5
00:00:08,968 --> 00:00:11,720
YOU'RE AFRAID WE FOUND
SOMETHING IN THIS BOX.

6
00:00:11,720 --> 00:00:13,555
NO! ALI!

7
00:00:13,555 --> 00:00:15,432
(shatters, screams)

8
00:00:15,432 --> 00:00:16,433
(tires squeal)

9
00:00:16,433 --> 00:00:17,518
THAT'S "A's" CELLPHONE.

10
00:00:17,518 --> 00:00:18,978
HANNA, CALL CALEB.

11
00:00:18,978 --> 00:00:20,771
HE'S THE BEST WAY THAT WE
CAN GET INFORMATION ON--

12
00:00:20,771 --> 00:00:22,105
NO, LEAVE HIM
OUT OF THIS.

13

00:00:22,105 --> 00:00:24,900
N.A.T. CLUB?
JASON DeLAURENTIS, N.A.T.

14

00:00:24,900 --> 00:00:25,985
GARRETT REYNOLDS, N.A.T.

15

00:00:25,985 --> 00:00:27,402
"FOR WE SEE ALL."

16

00:00:27,402 --> 00:00:29,947
NOEL BROKE UP WITH ME,
AND I DON'T EVEN KNOW WHY.

17

00:00:29,947 --> 00:00:31,824
MAYBE YOU WENT OUT WITH
THE WRONG PERSON TONIGHT.

18

00:00:31,824 --> 00:00:35,076
I SAW THE WAY YOU LOOKED
AT HIM BEFORE THE SHOW.

19

00:00:35,076 --> 00:00:36,787
WHEN MY MOM GETS HERE,
CAN YOU NOT MENTION THIS TO HER?

20

00:00:36,787 --> 00:00:38,747
AS LONG AS YOU PROMISE
TO DO THE SAME.

21

00:00:38,747 --> 00:00:40,499
I KNOW THAT YOU
WANT ANSWERS,

22

00:00:40,499 --> 00:00:41,959
BUT IT'S JUST
STILL NOT SAFE.

23

00:00:41,959 --> 00:00:43,126
THEN WHY DID
YOU COME HERE?

24

00:00:43,126 --> 00:00:44,920
SHUTTING YOU OUT
IS KILLING ME.

25

00:00:44,920 --> 00:00:46,547
THE OWNER SHUT DOWN
THE PHONE.

26

00:00:46,547 --> 00:00:49,216
ARE YOU SURE YOU WANT
ME TO WORK ON THIS?

27

00:00:49,216 --> 00:00:51,010
HANNA, ARE YOU
ALL RIGHT WITH THIS?

28

00:00:53,554 --> 00:00:55,389
Hanna: I PASSED YOUR MOM
HEADING OUT.

29

00:00:55,389 --> 00:00:59,476
Spencer: THEN IT'S GO TIME.
HANNA?

30

00:01:01,645 --> 00:01:02,855
HANNA.

31

00:01:05,315 --> 00:01:06,775
HOW MUCH DID CALEB GET?

32

00:01:06,775 --> 00:01:09,069
I DON'T KNOW.
HE SAID HE WAS UP
MOST THE NIGHT.

33

00:01:09,069 --> 00:01:13,114
IT'S NOT LIKE WE EXPECTED
DECRYPTING FILES FROM "A's"
PHONE WAS GONNA BE EASY.

34

00:01:13,114 --> 00:01:15,034
IS CALEB STILL ASKING
WHOSE PHONE IT IS?

35

00:01:15,034 --> 00:01:18,245
EVERY CHANCE HE GETS,
AND I'M STILL LYING TO HIM.

36

00:01:18,245 --> 00:01:19,454
NOW THAT WE KNOW
THAT IT WASN'T LUCAS,

37

00:01:19,454 --> 00:01:20,706
MY MONEY'S
ON OFFICER GARRETT

38

00:01:20,706 --> 00:01:21,832
IN THE GREENHOUSE
WITH THE CELLPHONE.

39

00:01:21,832 --> 00:01:23,458
BUT JENNA BROKE UP
WITH GARRETT.

40

00:01:23,458 --> 00:01:24,710
YEAH, AFTER
THE GREENHOUSE.

41

00:01:24,710 --> 00:01:25,878
LOOK, THE POINT IS

42

00:01:25,878 --> 00:01:27,337
CALEB IS STILL ASKING
ABOUT EVERYTHING

43

00:01:27,337 --> 00:01:30,089
AND IT'S NOT SAFE FOR HIM
TO KNOW THE ANSWERS.

44

00:01:30,089 --> 00:01:32,593
WE SHOULD JUST TELL
HIM TO STOP.

45

00:01:32,593 --> 00:01:35,054
LET'S JUST TAKE
A LOOK FIRST.

46

00:01:35,054 --> 00:01:37,056
COME CLOSER.
I KNOW YOU WANT TO KISS ME.

47

00:01:40,141 --> 00:01:41,435
(giggling)

48

00:01:41,435 --> 00:01:44,730
THIS-- THIS WAS ALL
CALEB WAS ABLE TO GET?

49

00:01:48,275 --> 00:01:53,072
WAIT. LOOK,
THAT'S ALISON'S BEDROOM.

50

00:01:59,494 --> 00:02:02,414
WHAT'S IAN DOING
IN THERE?

51

00:02:04,458 --> 00:02:06,460
WHAT'S HE DOING
WITH THAT CAMERA?

52

00:02:06,460 --> 00:02:08,045
OH, MY GOD,
HE'S HIDING IT.

53

00:02:08,045 --> 00:02:09,797
HE WAS RECORDING
THIS SECRETLY.

54

00:02:09,797 --> 00:02:12,424
WAIT, RECORDING WHAT?

55

00:02:12,424 --> 00:02:14,468
HEY.

56

00:02:14,468 --> 00:02:16,011
WHAT THE HELL ARE
JENNA AND GARRETT

57

00:02:16,011 --> 00:02:17,304
DOING IN ALISON'S BEDROOM?

58

00:02:17,304 --> 00:02:19,014
N.A.T. CLUB FIELD TRIP?

59

00:02:19,014 --> 00:02:20,766
IAN AND GARRETT ARE
THE FOUNDING MEMBERS.

60

00:02:20,766 --> 00:02:23,102
THE ONLY ONE MISSING IS...
WHERE'S JASON?

61

00:02:23,102 --> 00:02:24,645
HE'S PASSED OUT.

62

00:02:24,645 --> 00:02:26,563
A SIX-PACK AND SOME WEED'LL
DO THAT DO YOU.

63

00:02:26,563 --> 00:02:28,065
SO, WHY
THE EMERGENCY CALL?

64

00:02:28,065 --> 00:02:29,483
I JUST LEFT ALISON.

65

00:02:29,483 --> 00:02:31,568
I TRIED TO GET HER
TO HAND OVER OUR VIDEOS,

66

00:02:31,568 --> 00:02:33,278
BUT SHE WASN'T
GOING FOR IT.

67

00:02:33,278 --> 00:02:35,322
HEH, IS THAT THE ONLY THING
SHE WASN'T GOING FOR?

68

00:02:35,322 --> 00:02:36,573
SHUT UP, JENNA.

69

00:02:36,573 --> 00:02:38,575
HEY, THIS
IS YOUR FAULT, IAN.

70

00:02:38,575 --> 00:02:40,201
I KNEW YOU'D GO
TOO FAR

71

00:02:40,201 --> 00:02:42,121
AND THOSE VIDEOS
WOULD COME BACK TO BITE US.

72

00:02:42,121 --> 00:02:44,247
THAT'S WHY I BAILED
ON THIS MESSED-UP PLOT.

73

00:02:44,247 --> 00:02:46,917
OH, YEAH?
WELL, WELCOME BACK.

74

00:02:46,917 --> 00:02:49,294
NOW WE FIND THEM
BEFORE THAT BITCH SHOWS UP.

75

00:02:51,170 --> 00:02:53,465
SO, CALEB
HAS SEEN THIS?

76

00:02:53,465 --> 00:02:55,550
HE COULDN'T HAVE GOTTEN IT OFF
THAT PHONE WITHOUT SEEING IT.

77

00:02:55,550 --> 00:02:56,844
NOW YOU KNOW WHY
I'M FREAKING OUT!

78

00:02:56,844 --> 00:02:58,137
YEAH, BUT THE CLOSER

79

00:02:58,137 --> 00:02:59,721
WE GET TO FINDING OUT
WHAT REALLY HAPPENED--

80

00:02:59,721 --> 00:03:02,808
THE CLOSER CALEB GETS
TO THE TOP OF "A's" HIT LIST.

81

00:03:02,808 --> 00:03:05,226
HE, SHE, IT HAS MESSED
WITH ALL OUR RELATIONSHIPS--

82

00:03:05,226 --> 00:03:07,270
TOBY, EZRA, SAMARA...

83

00:03:07,270 --> 00:03:08,522
LOOK.

84

00:03:08,522 --> 00:03:10,273
CHECK THIS OUT.
WHAT IS IT?

85

00:03:10,273 --> 00:03:12,818
IT'S JUST
AN OLD BOX.

86

00:03:12,818 --> 00:03:14,277
THAT'S WEIRD.

87

00:03:14,277 --> 00:03:16,071
THAT'S THE BOX
JASON GAVE ME.

88

00:03:16,071 --> 00:03:18,573
CALEB'S DONE.
I'M TELLING HIM TODAY.

89

00:03:18,573 --> 00:03:21,952
SO WHAT DOES
THIS MEAN?

90

00:03:21,952 --> 00:03:23,871
WELL, IN CASE WE HAD
ANY DOUBTS,

91

00:03:23,871 --> 00:03:26,040

THE N.A.T. CLUB,
JENNA INCLUDED,

92

00:03:26,040 --> 00:03:27,290
WAS IN ROSEWOOD.

93

00:03:27,290 --> 00:03:29,459
IN ALISON'S BEDROOM.

94

00:03:31,419 --> 00:03:33,130
THE NIGHT ALI
WAS MURDERED.

95

00:03:40,888 --> 00:03:43,557
♪ GOT A SECRET,
CAN YOU KEEP IT ♪

96

00:03:43,557 --> 00:03:46,101
♪ SWEAR THIS ONE
YOU'LL SAVE ♪

97

00:03:46,101 --> 00:03:48,020
♪ BETTER LOCK IT
IN YOUR POCKET ♪

98

00:03:48,020 --> 00:03:50,564
♪ TAKIN' THIS ONE
TO THE GRAVE ♪

99

00:03:50,564 --> 00:03:52,900
♪ IF I SHOW YOU
THEN I KNOW YOU ♪

100

00:03:52,900 --> 00:03:56,277
♪ WON'T TELL WHAT I SAID ♪

101

00:03:56,277 --> 00:04:00,281
♪ 'CAUSE TWO CAN KEEP A SECRET
IF ONE OF THEM IS DEAD ♪

102

00:04:04,995 --> 00:04:06,914
WHEN DID YOU GET THIS?

103
00:04:06,914 --> 00:04:08,749
WHILE YOU WERE
DOWNSTAIRS.

104
00:04:10,042 --> 00:04:12,502
SO, ARIA AND HANNA
HAVEN'T SEEN THIS.

105
00:04:12,502 --> 00:04:14,546
(truck approaching)

106
00:04:21,845 --> 00:04:23,972
I THOUGHT YOU WERE TRYING
TO KEEP YOUR DISTANCE.

107
00:04:23,972 --> 00:04:25,974
I WAS, OKAY? I AM.
IT'S JUST THAT

108
00:04:25,974 --> 00:04:28,018
I SLIPPED UP LAST WEEK
AND I KISSED HIM,

109
00:04:28,018 --> 00:04:29,853
AND NOW TOBY THINKS THAT
WE'RE BACK TOGETHER,

110
00:04:29,853 --> 00:04:31,354
AND I CAN'T EVEN--

111
00:04:33,607 --> 00:04:35,025
TALK TO HIM.

112
00:04:35,025 --> 00:04:36,401
WHAT DO YOU WANT
ME TO SAY?

113
00:04:36,401 --> 00:04:38,112
I-I DON'T KNOW.
THAT I'M NOT HERE.

114
00:04:38,112 --> 00:04:39,654

NO, THAT I'M
IN THE SHOWER.

115

00:04:39,654 --> 00:04:41,573
DON'T MAKE ME LIE
TO HIM, SPENCER.

116

00:04:41,573 --> 00:04:45,077
PLEASE!
(sighs)

117

00:04:50,373 --> 00:04:53,460
HEY.
HEY.

118

00:04:53,460 --> 00:04:56,004
IS SPENCER AROUND?

119

00:04:56,004 --> 00:05:00,592
UM, SHE'S UNABLE TO COME
TO THE PHONE RIGHT NOW.

120

00:05:00,592 --> 00:05:03,220
I CAME BY TO PICK UP
THE REST OF MY TOOLS.

121

00:05:03,220 --> 00:05:06,640
SPENCER'S DAD...
YEAH, I HEARD.

122

00:05:07,975 --> 00:05:09,392
HOW'S SPENCER?

123

00:05:09,392 --> 00:05:11,436
OKAY.

124

00:05:11,436 --> 00:05:13,147
SHE MISSES YOU.

125

00:05:13,147 --> 00:05:15,398
I MISS HER.

126

00:05:15,398 --> 00:05:18,318
SHE'S BEEN KIND OF
CONFUSING LATELY.

127

00:05:18,318 --> 00:05:20,195
THE OTHER DAY
IN MY TRUCK, SHE SAID

128

00:05:20,195 --> 00:05:22,114
SHE WAS CLOSE
TO TELLING ME SOMETHING,

129

00:05:22,114 --> 00:05:24,241
TO EXPLAINING
WHAT'S BEEN HAPPENING.

130

00:05:24,241 --> 00:05:26,076
THINGS HAVE CHANGED SINCE THEN.

131

00:05:27,410 --> 00:05:29,913
CAN YOU TELL ME ANYTHING?
NO.

132

00:05:29,913 --> 00:05:32,082
I DON'T WANT TO GET
BETWEEN YOU AND SPENCER.

133

00:05:32,082 --> 00:05:34,793
I DON'T THINK
THIS IS ABOUT ME AND HER.

134

00:05:34,793 --> 00:05:36,170
I THINK
IT'S SOMETHING ELSE.

135

00:05:36,170 --> 00:05:39,589
EMILY! JUST--
(stuttering) GET OFF!

136

00:05:39,589 --> 00:05:42,301
SPENCER'S DAD IS HERE.

137

00:05:42,301 --> 00:05:43,969

YOU SHOULD PROBABLY
COME BACK LATER.

138

00:05:43,969 --> 00:05:46,805
WHEN HE'S NOT HERE,
OR WHEN SPENCER'S NOT HERE?

139

00:05:55,438 --> 00:05:57,649
Aria: AND HE
JUST DROVE AWAY?

140

00:05:57,649 --> 00:05:59,276
WHAT ELSE WAS HE
SUPPOSED TO DO?

141

00:05:59,276 --> 00:06:00,610
TOTALLY SHUT HIM DOWN.

142

00:06:00,610 --> 00:06:02,696
YOU'RE PROTECTING
SOMEBODY THAT YOU LOVE.

143

00:06:02,696 --> 00:06:05,490
IT'S KIND OF ROMANTIC.

144

00:06:05,490 --> 00:06:07,868
NO, IT'S THE OPPOSITE
OF ROMANTIC.

145

00:06:07,868 --> 00:06:08,994
IT'S SAFE.

146

00:06:08,994 --> 00:06:10,620
IT'S WHAT WE ALL
NEED TO BE.

147

00:06:10,620 --> 00:06:13,414
HEY, WELL, AT LEAST TOBY
STILL WANTS TO TALK TO YOU.

148

00:06:13,414 --> 00:06:15,416
BECAUSE THAT WAS
DEFINITELY NOT THE CASE

149

00:06:15,416 --> 00:06:17,336
LAST TIME I SAW EZRA.

150

00:06:17,336 --> 00:06:18,628
WHICH MAKES ME WONDER:

151

00:06:18,628 --> 00:06:20,839
WAS THAT THE LAST TIME
I'LL EVER SEE HIM?

152

00:06:20,839 --> 00:06:22,507
NO, ARIA.
YEAH, BUT HOW
DO I KNOW THAT?

153

00:06:22,507 --> 00:06:24,467
HE WON'T SEE ME.
HE WON'T TALK TO ME.

154

00:06:24,467 --> 00:06:26,136
MAYBE YOU JUST NEED
TO GIVE HIM SOME TIME.

155

00:06:26,136 --> 00:06:27,512
I GAVE HIM TIME.

156

00:06:27,512 --> 00:06:29,890
AT THE PLAY, HIM SNEAKING
OUT OF THE THEATER?

157

00:06:29,890 --> 00:06:31,474
THAT WAS TIME.

158

00:06:31,474 --> 00:06:33,894
NOW I JUST REALLY
WANT SOME ANSWERS.

159

00:06:33,894 --> 00:06:36,479
HOW ARE YOU GOING TO
WITHOUT YOUR PARENTS KNOWING?

160

00:06:36,479 --> 00:06:37,731
WITHOUT "A" KNOWING?

161
00:06:41,400 --> 00:06:43,778
HUH, THE BEARD.

162
00:06:43,778 --> 00:06:44,988
THE WHAT?

163
00:06:44,988 --> 00:06:46,614
HOLDEN,
ARIA'S BEARD.

164
00:06:46,614 --> 00:06:48,283
IT MEANS HE'LL
GO OUT WITH HER

165
00:06:48,283 --> 00:06:49,743
BUT NOT REALLY
OUT WITH HER

166
00:06:49,743 --> 00:06:51,203
BECAUSE HE'S NOT
REALLY INTERESTED.

167
00:06:51,203 --> 00:06:53,330
I KNOW WHAT IT MEANS.
HE'S GAY.

168
00:06:53,330 --> 00:06:55,999
HE'S NOT GAY.
I'VE KNOWN HIM
SINCE I WAS FIVE.

169
00:06:55,999 --> 00:06:58,210
HE MIGHT NOT HAVE KNOWN
WHEN HE WAS FIVE.

170
00:06:58,210 --> 00:07:00,295
HAS HE EVER TRIED
TO KISS YOU?

171
00:07:00,295 --> 00:07:02,297

NO.

172

00:07:02,297 --> 00:07:04,507

GAY.

GAY.

GAY.

173

00:07:05,675 --> 00:07:07,010

OH...

174

00:07:10,931 --> 00:07:12,724

HI.

HI.

175

00:07:15,435 --> 00:07:17,604

SO, HOW'S THE WHOLE

REINTEGRATION

176

00:07:17,604 --> 00:07:19,564

INTO AMERICAN SOCIETY

THING GOING?

177

00:07:19,564 --> 00:07:22,192

OKAY. YOU HELPED, ACTUALLY.

178

00:07:22,192 --> 00:07:23,568

I DID? HOW?

179

00:07:23,568 --> 00:07:26,780

AH, IT'S PROBABLY

BETTER YOU DON'T KNOW.

180

00:07:26,780 --> 00:07:28,407

OKAY.

181

00:07:28,407 --> 00:07:30,992

BUT I OWE YOU ONE.

HOW'S THAT?

182

00:07:30,992 --> 00:07:33,661

WELL, WE'RE STILL ON

FOR TOMORROW NIGHT, RIGHT?

183
00:07:33,661 --> 00:07:35,580
I WAS COUNTING ON IT.

184
00:07:35,580 --> 00:07:38,417
GOOD. YEAH,
'CAUSE THAT'LL HELP ME.

185
00:07:38,417 --> 00:07:40,877
WITH YOUR FRIEND
WHO WALKS OUT ON PLAYS?

186
00:07:40,877 --> 00:07:44,339
MM, I THINK IT'S BEST
THAT YOU DON'T KNOW.

187
00:07:44,339 --> 00:07:47,384
(chuckles)
I'LL CALL YOU LATER.

188
00:07:47,384 --> 00:07:50,053
I'LL ANSWER.
BYE.

189
00:07:54,641 --> 00:07:56,101
HOLDEN--

190
00:08:18,665 --> 00:08:21,126
(no audio)

191
00:08:39,394 --> 00:08:42,481
(chatter)

192
00:08:44,065 --> 00:08:45,650
HEY.

193
00:08:51,072 --> 00:08:53,158
FORGOT YOUR KEYS.

194
00:08:57,996 --> 00:08:59,914
OH, MAN, I TOTALLY
KNOW WHAT THAT'S LIKE.

195
00:08:59,914 --> 00:09:01,541
YOU GET SO WRAPPED UP
IN SOMETHING,

196
00:09:01,541 --> 00:09:03,001
YOU FORGET
WHERE YOU ARE.

197
00:09:03,001 --> 00:09:04,627
TWO HOURS LATER,
IT'S LIKE,

198
00:09:04,627 --> 00:09:06,629
"WHERE DID
I PARK MY CAR?

199
00:09:06,629 --> 00:09:09,674
DID I EVEN
DRIVE HERE?"

200
00:09:11,259 --> 00:09:12,969
THANKS.

201
00:09:22,187 --> 00:09:25,023
ON THE VIDEO, GARRETT LOOKED IN
THE BOX AND SAW SOMETHING WEIRD.

202
00:09:25,023 --> 00:09:27,150
WOULDN'T YOU LIKE
TO KNOW WHAT IT WAS?

203
00:09:27,150 --> 00:09:30,153
NO. LOOK, WE'VE ALREADY
SEEN WHAT WE NEEDED TO SEE...

204
00:09:30,153 --> 00:09:32,739
ALL OF OUR SUSPECTS
IN THE SAME PLACE

205
00:09:32,739 --> 00:09:34,991
AT THE SAME TIME
IN ALISON'S ROOM

206

00:09:34,991 --> 00:09:38,245
TALKING ABOUT
HOW MUCH THEY HATED HER.

207

00:09:38,245 --> 00:09:41,039
I DON'T KNOW WHY WE JUST DON'T
HAND THE DRIVE TO THE POLICE.

208

00:09:41,039 --> 00:09:43,166
WE SHOULD BE CLOSING THINGS,
NOT OPENING...

209

00:09:45,752 --> 00:09:46,961
YOU GUYS, THERE'S
SOMETHING IN HERE.

210

00:09:46,961 --> 00:09:48,171
WHAT IS THAT?

211

00:09:52,967 --> 00:09:55,512
"MY TURN TO TORTURE YOU."

212

00:09:55,512 --> 00:09:56,888
OKAY, THAT'S CREEPY.

213

00:09:56,888 --> 00:09:58,639
"YOU THINK YOU'RE SAFE
ON THE OUTSIDE,

214

00:09:58,639 --> 00:10:00,725
BUT YOU'RE NOT WHEN I'M
ON THE INSIDE."

215

00:10:00,725 --> 00:10:03,395
"SCARED YET?
YOU SHOULD BE, BITCH."

216

00:10:03,395 --> 00:10:05,855
THESE NOTES ARE STARTING
TO SOUND FAMILIAR.

217

00:10:05,855 --> 00:10:10,110

"NEXT TIME,
IT'LL BE YOUR FACE,
NOT THIS PUMPKIN."

218

00:10:10,110 --> 00:10:12,153
LOOKS LIKE IT WAS
CUT BY SOMETHING.

219

00:10:12,153 --> 00:10:15,365
IT WAS.
DON'T YOU GUYS REMEMBER?

220

00:10:15,365 --> 00:10:18,659
HALLOWEEN.

221

00:10:19,869 --> 00:10:22,497
I'VE NEVER BEEN
THIS WAY BEFORE.

222

00:10:22,497 --> 00:10:24,082
BACK ALLEYS
AND BACKYARDS HAVE

223

00:10:24,082 --> 00:10:26,418
ALWAYS BEEN THE BEST
WAY TO MY HOUSE.

224

00:10:26,418 --> 00:10:28,336
YOUR SISTER AND IAN
ARE SO CUTE TOGETHER.

225

00:10:28,336 --> 00:10:30,213
DO YOU THINK
THEY'LL GET MARRIED?

226

00:10:30,213 --> 00:10:34,342
I GUESS SO.
THEY SEEM PERFECT
FOR EACH OTHER.

227

00:10:34,342 --> 00:10:37,387
YEAH, PERFECTLY BORED.

228

00:10:37,387 --> 00:10:40,932
Hanna: ALI, SOMEONE
TRASHED YOUR PORCH.

229
00:10:42,225 --> 00:10:44,685
WHAT THE HELL?

230
00:10:56,864 --> 00:10:58,617
Aria: WHAT DOES
THE NOTE SAY?

231
00:10:58,617 --> 00:11:00,910
WHO DID THIS?

232
00:11:00,910 --> 00:11:05,081
JASON'S BEER BUDDIES.
REAL FUNNY.

233
00:11:07,459 --> 00:11:08,835
I BETTER GET GOING.

234
00:11:08,835 --> 00:11:11,254
YEAH, ME TOO.

235
00:11:11,254 --> 00:11:14,257
WHAT'S THE HURRY?
LET'S MAKE A NIGHT OF IT.

236
00:11:14,257 --> 00:11:16,843
IT'S ALREADY BEEN
KIND OF A LONG NIGHT.

237
00:11:16,843 --> 00:11:18,845
LOOK, I'M SORRY
ABOUT THE PRANK.

238
00:11:18,845 --> 00:11:20,639
I KNOW I TOOK
IT TOO FAR.

239
00:11:23,517 --> 00:11:26,978
LET ME MAKE IT UP
TO YOU GUYS.

240
00:11:26,978 --> 00:11:29,856
"NEXT TIME,
IT'LL BE YOUR FACE,
NOT THIS PUMPKIN."

241
00:11:29,856 --> 00:11:31,525
THAT WAS THE NOTE
THAT ALI GOT.

242
00:11:31,525 --> 00:11:34,319
THIS IS AN INVITATION

243
00:11:34,319 --> 00:11:35,903
FROM NOEL KAHN'S
HALLOWEEN PARTY,

244
00:11:35,903 --> 00:11:37,531
AS IF MY MEMORIES
OF THAT NIGHT

245
00:11:37,531 --> 00:11:40,158
COULD GET ANY SCARIER.

246
00:11:41,700 --> 00:11:44,204
GUYS, THIS NOTE
IS SIGNED BY "A."

247
00:11:44,204 --> 00:11:47,081
"A" WAS AFTER
ALISON, TOO,

248
00:11:47,081 --> 00:11:49,167
BEFORE THEY
WERE AFTER US.

249
00:11:58,801 --> 00:12:01,012
(period bell rings)

250
00:12:07,935 --> 00:12:10,188
HAVE YOU TALKED
TO HER YET?

251
00:12:10,188 --> 00:12:11,898
NOT YET.

252
00:12:14,359 --> 00:12:16,444
HEY. HEARD ABOUT
YOU AND NOEL.

253
00:12:16,444 --> 00:12:19,364
PEOPLE IN CHINA HAVE
HEARD ABOUT ME AND NOEL.

254
00:12:19,364 --> 00:12:22,325
DON'T LET IT GET
TO YOU, ALL RIGHT?
THE GUY'S A TOTAL TOOL.

255
00:12:24,827 --> 00:12:27,121
I THOUGHT
WE WERE FRIENDS.

256
00:12:27,121 --> 00:12:28,373
YOU AND NOEL?

257
00:12:28,373 --> 00:12:30,417
HE DOESN'T EVEN KNOW
WHAT A FRIEND IS.

258
00:12:30,417 --> 00:12:31,585
NO. YOU AND ME.

259
00:12:31,585 --> 00:12:33,920
I'VE BEEN CALLING
YOU FOR TWO DAYS.

260
00:12:33,920 --> 00:12:34,962
MONA...

261
00:12:39,967 --> 00:12:42,721
YOU CAN HAVE THIS BACK.
I'M DONE WITH IT.

262
00:12:42,721 --> 00:12:44,556

SORRY, NO RETURNS,
NO EXCHANGES.

263

00:12:44,556 --> 00:12:47,726
TAKE IT! MAYBE THE NEXT GIRL
YOU DECIDE TO DUMP ALL OVER

264

00:12:47,726 --> 00:12:49,728
WILL LIKE IT BETTER
THAN I DID.

265

00:13:07,662 --> 00:13:09,205
I'M SO SORRY, MONA.

266

00:13:09,205 --> 00:13:10,831
JUST LEAVE ME ALONE.

267

00:13:10,831 --> 00:13:14,793
NO! YOU ARE THE WORST PERSON
FOR YOU TO BE AROUND RIGHT NOW.

268

00:13:14,793 --> 00:13:17,213
THAT DIDN'T COME OUT RIGHT.

269

00:13:17,213 --> 00:13:19,340
NOEL'S NOT WORTH IT.

270

00:13:19,340 --> 00:13:22,009
OKAY, IT'S NOT LIKE
ANYONE WITH HALF A BRAIN

271

00:13:22,009 --> 00:13:23,720
EVER TRUSTED
HIM ANYWAYS.
HANNA!

272

00:13:23,720 --> 00:13:25,888
I'M JUST SAYING
HE'S A BAD GUY,

273

00:13:25,888 --> 00:13:28,308
AND YOU DESERVE
WAY BETTER.

274

00:13:31,852 --> 00:13:35,231
I NEVER KNEW ANYONE
WHO COULD LIE LIKE THAT.

275

00:13:35,231 --> 00:13:37,609
IT WAS SECOND NATURE
WITH HIM.

276

00:13:39,402 --> 00:13:41,112
IT'S THOSE EYES.

277

00:13:41,112 --> 00:13:42,447
YOU LOOK INTO THEM,

278

00:13:42,447 --> 00:13:45,116
AND YOU'RE JUST,
LIKE, HYPNOTIZED.

279

00:13:45,116 --> 00:13:47,076
SO WHAT YOU'RE SAYING
IS HE COULD BE

280

00:13:47,076 --> 00:13:48,787
A REALLY GOOD
SUPER VILLAIN.

281

00:13:48,787 --> 00:13:49,912
(chuckles)

282

00:13:49,912 --> 00:13:51,247
LOOK, I KNOW
WHAT YOU NEED.

283

00:13:51,247 --> 00:13:53,416
ME, YOU,
RIVE GAUCHE TONIGHT.

284

00:13:53,416 --> 00:13:55,794
WE'LL SHUT
THE PLACE DOWN.

285

00:13:57,920 --> 00:14:00,006
IT'S A DATE.

286
00:14:38,753 --> 00:14:40,630
EZRA. HEY.

287
00:14:40,630 --> 00:14:42,799
I'M CALLING
FROM EMILY'S PHONE,

288
00:14:42,799 --> 00:14:45,009
FOR OBVIOUS REASONS.

289
00:14:46,302 --> 00:14:49,597
LISTEN, I REALLY
DON'T WANT TO THINK

290
00:14:49,597 --> 00:14:52,099
ABOUT US BEING OVER, BUT...

291
00:14:52,099 --> 00:14:54,394
YOU KNOW, WHETHER
WE ARE OR WE AREN'T,

292
00:14:54,394 --> 00:14:57,647
IT'S SOMETHING THAT WE
SHOULD DISCUSS FACE TO FACE.

293
00:14:58,773 --> 00:15:02,402
SO, MEET ME
TONIGHT AT 8:00

294
00:15:02,402 --> 00:15:06,406
IN FRONT OF THE CLOCK
BY RITTENHOUSE SQUARE.

295
00:15:06,406 --> 00:15:10,117
IF YOU COME, IT MEANS THAT
THERE'S STILL A CHANCE FOR US,

296
00:15:10,117 --> 00:15:12,704
AND IF NOT...
(beep)

297
00:15:20,670 --> 00:15:22,380
(vibrating)

298
00:16:14,557 --> 00:16:17,017
(screams)

299
00:16:17,017 --> 00:16:19,938
(ringing)

300
00:16:19,938 --> 00:16:21,731
NO!

301
00:16:24,651 --> 00:16:26,778
(monitor beeping,
P.A. droning)

302
00:16:26,778 --> 00:16:28,863
WHEN I GOT THE CALL,
NO ONE WAS SURE

303
00:16:28,863 --> 00:16:30,406
HOW BADLY YOU'D
BEEN HURT, AND--

304
00:16:30,406 --> 00:16:33,159
I WAS LUCKY.
YOUR MOM CAME HOME.

305
00:16:33,159 --> 00:16:34,869
I'M SO SORRY
ABOUT YESTERDAY.

306
00:16:34,869 --> 00:16:37,664
SPENCER...
NO, IF YOU'D JUST GOTTEN
YOUR STUFF, THEN...

307
00:16:37,664 --> 00:16:39,958
SPENCER, IT WOULDN'T
HAVE MADE ANY DIFFERENCE.

308

00:16:39,958 --> 00:16:43,043
WHAT HAPPENED?

309
00:16:43,043 --> 00:16:46,798
I WAS TAKING DOWN
THE SCAFFOLDING,

310
00:16:46,798 --> 00:16:50,844
AND THE ANCHORS
GAVE WAY, AND, UH...

311
00:16:50,844 --> 00:16:53,554
YOU MUST BE
THE CARPENTER.

312
00:16:53,554 --> 00:16:55,974
I'M DR. KINGSTON.
HELLO, SPENCER.

313
00:16:55,974 --> 00:16:57,183
HEY.

314
00:16:57,183 --> 00:16:59,059
YOU TWO KNOW
EACH OTHER?

315
00:16:59,059 --> 00:17:02,021
YEAH, REN USED
TO DATE MELISSA.

316
00:17:02,021 --> 00:17:04,148
WAS ENGAGED
TO HER, ACTUALLY,

317
00:17:04,148 --> 00:17:05,900
BEFORE SOMETHING
GOT IN THE WAY.

318
00:17:08,862 --> 00:17:10,905
SO, UH, THE X-RAYS
CONFIRM THE BREAK,

319
00:17:10,905 --> 00:17:12,365

BUT IT'S CLEAN,
SHOULD HEAL WELL.

320

00:17:12,365 --> 00:17:13,825
WE'LL PUT A CAST
ON IT SHORTLY.

321

00:17:13,825 --> 00:17:15,409
YOU'LL NEED
TO SPEND THE NIGHT.

322

00:17:15,409 --> 00:17:17,704
WHY?
IT'S ROUTINE WHEN
THERE'S BEEN A CONCUSSION,

323

00:17:17,704 --> 00:17:19,789
SO DON'T WORRY.
(chirping)

324

00:17:19,789 --> 00:17:22,249
OH, NEXT EMERGENCY.
I'LL BE BACK LATER.

325

00:17:22,249 --> 00:17:24,669
TRY AND BE
MORE CAREFUL
NEXT TIME, HUH?

326

00:17:24,669 --> 00:17:26,462
SPENCER.

327

00:17:30,216 --> 00:17:33,344
THERE SOMETHING
YOU WANT TO TELL ME?

328

00:17:33,344 --> 00:17:35,346
(beep)

329

00:17:46,357 --> 00:17:48,985
YEAH. OKAY, BYE.

330

00:17:48,985 --> 00:17:50,653

TOBY'S OKAY.

331

00:17:50,653 --> 00:17:51,988
YEAH, FOR NOW.

332

00:17:51,988 --> 00:17:54,657
GUYS, IF JENNA REALLY
IS A PART OF THIS,

333

00:17:54,657 --> 00:17:57,201
DO YOU THINK SHE'D ACTUALLY
HURT HER OWN STEPBROTHER?

334

00:17:57,201 --> 00:17:59,746
JENNA WOULD KILL
AND EAT HER OWN MOTHER
TO GET BACK AT US.

335

00:18:01,664 --> 00:18:04,250
MAYBE SHE'S JUST
TRYING TO SCARE HIM.

336

00:18:04,250 --> 00:18:06,753
OR US.
YEAH, WELL, IT'S WORKING.

337

00:18:06,753 --> 00:18:10,715
BUT IF JENNA AND GARRETT
BROKE UP, HOW COULD SHE
DO THIS TO TOBY?

338

00:18:10,715 --> 00:18:13,885
SHE MUST'VE FOUND
A REPLACEMENT.

339

00:18:23,394 --> 00:18:25,145
JENNA?

340

00:18:25,145 --> 00:18:27,023
WHY'D YOU GO BACK
TO THAT HOUSE?

341

00:18:27,023 --> 00:18:30,359

I--
YOU WERE NEVER SUPPOSED
TO GO BACK, TOBY.

342
00:18:30,359 --> 00:18:33,237
IT IS NOT SAFE
WITH THOSE GIRLS, WITH SPENCER--

343
00:18:33,237 --> 00:18:35,531
DON'T. TALK ABOUT HER.

344
00:18:35,531 --> 00:18:37,658
DON'T MENTION HER NAME.

345
00:18:45,792 --> 00:18:47,794
YOU NEED
TO BE STRONGER.

346
00:18:47,794 --> 00:18:49,796
I DON'T WANT
ANY ADVICE FROM YOU.

347
00:18:49,796 --> 00:18:52,214
WHO ELSE IS THERE, HMM?

348
00:18:52,214 --> 00:18:55,635
THAT KNOWS YOU
AS WELL AS I DO,

349
00:18:55,635 --> 00:18:59,221
THAT CARES ABOUT YOU
AS MUCH AS I DO.

350
00:18:59,221 --> 00:19:00,473
SPENCER.

351
00:19:00,473 --> 00:19:02,516
YOU KNOW YOU'LL NEVER
BE HAPPY WITH HER.

352
00:19:02,516 --> 00:19:05,311
YOU'LL NEVER
BE AT PEACE.

353

00:19:05,311 --> 00:19:08,355
SHE'S HAUNTED, TOBY.

354

00:19:08,355 --> 00:19:10,942
I KNOW A LITTLE BIT
ABOUT THAT.

355

00:19:12,693 --> 00:19:14,445
YOU SHOULDN'T BE HERE.

356

00:19:14,445 --> 00:19:17,364
I'M THE ONLY PERSON
WHO SHOULD BE HERE.

357

00:19:17,364 --> 00:19:20,200
WE'RE FAMILY...

358

00:19:21,744 --> 00:19:23,955
WHETHER YOU LIKE
IT OR NOT.

359

00:19:29,168 --> 00:19:31,087
(knocking)

360

00:19:33,881 --> 00:19:35,008
HEY.

361

00:19:35,008 --> 00:19:36,634
HEY, I'VE BEEN
WORRIED ABOUT YOU.

362

00:19:36,634 --> 00:19:38,136
YEAH, ME TOO.

363

00:19:38,136 --> 00:19:39,971
WHAT THE HELL
IS THIS?

364

00:19:39,971 --> 00:19:41,681
WHAT DO YOU MEAN?

365
00:19:41,681 --> 00:19:43,808
I DECODED
ANOTHER SEGMENT.

366
00:19:43,808 --> 00:19:46,226
THIS IS ABOUT
ALISON DeLAURENTIS'S
MURDER, ISN'T IT?

367
00:19:46,226 --> 00:19:48,021
IT'S COMPLICATED.

368
00:19:48,021 --> 00:19:49,897
YEAH, I CAN TELL.

369
00:19:49,897 --> 00:19:51,649
HANNA, WHY ARE YOU
AND YOUR FRIENDS

370
00:19:51,649 --> 00:19:54,027
LOOKING INTO A CRIME
THAT SOMEBODY'S ALREADY
CONFESSED TO?

371
00:19:54,027 --> 00:19:55,653
DO YOU THINK
SOMEBODY ELSE KILLED HER,

372
00:19:55,653 --> 00:19:57,738
SOMEBODY
IN THIS VIDEO?
CALEB...

373
00:19:57,738 --> 00:19:59,949
NO, JUST TELL ME WHAT
THESE VIDEOS ARE ALL ABOUT

374
00:19:59,949 --> 00:20:01,534
AND STOP MAKING ME
IMAGINE THE WORST.

375
00:20:01,534 --> 00:20:04,495
WHATEVER YOU IMAGINE ISN'T

AS BAD AS IT REALLY IS.

376

00:20:04,495 --> 00:20:06,497
HEY, I CAN PROTECT YOU.

377

00:20:06,497 --> 00:20:08,290
YOU JUST--
YOU GOTTA TELL ME.

378

00:20:08,290 --> 00:20:09,667
I CAN'T TELL YOU.

379

00:20:09,667 --> 00:20:11,502
WHY? BECAUSE
I CAN'T HANDLE IT?

380

00:20:11,502 --> 00:20:13,337
BECAUSE I CAN'T
HANDLE IT.

381

00:20:15,297 --> 00:20:17,216
I'M AFRAID.

382

00:20:17,216 --> 00:20:18,843
I TOLD YOU,
I CAN PROTECT YOU.

383

00:20:18,843 --> 00:20:20,803
NO, I'M AFRAID
FOR YOU.

384

00:20:20,803 --> 00:20:23,597
YOU JUST GOTTA STOP
WORKING ON THESE VIDEOS,

385

00:20:23,597 --> 00:20:26,184
ALL RIGHT?
THEY'RE DANGEROUS.

386

00:20:27,685 --> 00:20:29,436
I GET THAT.

387

00:20:29,436 --> 00:20:31,814
ESPECIALLY SINCE THE PEOPLE
THAT WE'RE TALKING ABOUT

388

00:20:31,814 --> 00:20:33,691
ARE IN THIS TOWN,
WATCHING ME.

389

00:20:33,691 --> 00:20:36,944
WHAT ARE YOU
TALKING ABOUT?

390

00:20:36,944 --> 00:20:40,114
I WAS WORKING
ON THIS TODAY AT THE CAFE,

391

00:20:40,114 --> 00:20:41,782
AND I LOOKED UP,
AND OFFICER GARRETT

392

00:20:41,782 --> 00:20:43,492
WAS SITTING
TWO TABLES AWAY.

393

00:20:43,492 --> 00:20:45,494
WHAT ARE YOU-- HEY!

394

00:20:45,494 --> 00:20:46,954
HANNA, HANNA!
WHAT THE HELL!

395

00:20:46,954 --> 00:20:48,414
I SPENT
HOURS ON THAT.

396

00:20:51,792 --> 00:20:53,293
LOOK, I DON'T CARE.

397

00:20:53,293 --> 00:20:57,256
YOU ARE OUT
OF THE PHONE TECH
BUSINESS, AS OF NOW.

398

00:21:05,514 --> 00:21:07,808
HOW DARE YOU COME HERE.

399
00:21:07,808 --> 00:21:11,270
EMILY? I'D ASK YOU
THE SAME THING.

400
00:21:11,270 --> 00:21:14,857
I'M TOBY'S FRIEND.
WELL, THERE WAS A TIME
YOU WANTED TO BE MORE THAN THAT.

401
00:21:14,857 --> 00:21:16,901
GOOD THING HE DIDN'T
FEEL THE SAME WAY,

402
00:21:16,901 --> 00:21:19,737
OR THINGS WOULD BE
AWFULLY CONFUSING

403
00:21:19,737 --> 00:21:21,239
WITH MAYA,
WOULDN'T THEY?

404
00:21:21,239 --> 00:21:23,074
YOU'RE LUCKY I DON'T
TAKE THAT STICK.

405
00:21:23,074 --> 00:21:24,242
MM, CAREFUL, EMILY.

406
00:21:24,242 --> 00:21:26,744
MISPLACED ANGER
CAN BE DANGEROUS.

407
00:21:26,744 --> 00:21:27,995
MISPLACED?

408
00:21:27,995 --> 00:21:29,247
YOU SHOULD'VE LEFT
HIM ALONE.

409
00:21:29,247 --> 00:21:31,040

YOU ALL SHOULD'VE
LEFT HIM ALONE.

410
00:21:31,040 --> 00:21:33,500
YOU KNOW HOW EVERYONE
CLOSE TO YOU GETS HURT.

411
00:21:33,500 --> 00:21:36,545
ARE YOU THREATENING ME,
HERE, TODAY?

412
00:21:36,545 --> 00:21:40,340
I'M JUST STATING A FACT.

413
00:21:40,340 --> 00:21:41,801
EXCUSE ME.

414
00:21:43,636 --> 00:21:45,763
SPENCER.

415
00:21:50,601 --> 00:21:52,770
HEY, IS SPENCER OKAY?

416
00:21:52,770 --> 00:21:54,897
I HEARD TOBY CAVANAUGH
HAD A BAD ACCIDENT.

417
00:21:54,897 --> 00:21:58,651
YEAH. SHE'S FINE,
BUT HE BROKE HIS ARM.

418
00:21:58,651 --> 00:22:00,778
OH! WELL, HE'S LUCKY.

419
00:22:00,778 --> 00:22:03,447
YEAH. SEEMS LIKE IT.

420
00:22:03,447 --> 00:22:05,825
SO, ARE YOU, UH,

421
00:22:05,825 --> 00:22:07,743
STILL GOING ON YOUR DATE

WITH HOLDEN TONIGHT?

422

00:22:07,743 --> 00:22:11,038
MOM, IT'S NOT A DATE.
WE'RE JUST OLD FRIENDS
CATCHING UP.

423

00:22:11,038 --> 00:22:12,957
IS THERE A REASON
YOU HAVE TO GO

424

00:22:12,957 --> 00:22:15,168
ALL THE WAY TO PHILADELPHIA
TO CATCH UP?

425

00:22:18,504 --> 00:22:20,506
YEAH, I MEAN,
HOLDEN'S BEEN, LIKE,

426

00:22:20,506 --> 00:22:21,757
IN THE WILDS
OF PORTUGAL.

427

00:22:21,757 --> 00:22:23,425
I JUST FIGURED
HIS SOCIAL SKILLS

428

00:22:23,425 --> 00:22:25,469
COULD USE A LITTLE
SHOCK TREATMENT.

429

00:22:26,428 --> 00:22:28,764
SO, WHERE ARE YOU GOING?

430

00:22:28,764 --> 00:22:32,643
UM, I THINK HE SAID
A PLACE CALLED MACELLI'S.

431

00:22:32,643 --> 00:22:34,061
OH, MACELLI'S.

432

00:22:34,061 --> 00:22:35,813
WE HAVEN'T BEEN

THERE IN YEARS.

433

00:22:35,813 --> 00:22:38,316

WE STOPPED THERE
WITH HOLDEN'S FAMILY

434

00:22:38,316 --> 00:22:40,442

ON THE WAY BACK
FROM THE CABIN AT CLEARLAKE.

435

00:22:40,442 --> 00:22:42,695

OH, YEAH! YEAH, I REALLY
LIKED THAT PLACE.

436

00:22:42,695 --> 00:22:44,905

HOW COME WE ONLY WENT
THAT ONE YEAR?

437

00:22:44,905 --> 00:22:47,116

MM, WELL, YOUR FATHER
HATED THAT CABIN,

438

00:22:47,116 --> 00:22:49,743

AND HE SWORE NOTHING COULD
EVER MAKE HIM GO BACK THERE.

439

00:22:49,743 --> 00:22:52,079

REALLY.

440

00:22:52,079 --> 00:22:54,081

SO, WE SHOULD LEAVE
AROUND 7:00?

441

00:22:54,081 --> 00:22:56,625

MOM, REALLY?
YOU'RE STILL DRIVING ME?

442

00:22:56,625 --> 00:22:58,336

COME ON, I'M NOT 12.

443

00:22:58,336 --> 00:23:02,589

DATE OR NOT, YOUR FATHER
IS INSISTING ON

CLOSER SUPERVISION.

444
00:23:04,382 --> 00:23:06,219
SO AM I.

445
00:23:06,219 --> 00:23:07,678
OKAY.

446
00:23:40,586 --> 00:23:43,130
JENNA'S RIGHT.

447
00:23:43,130 --> 00:23:45,049
I'M PUTTING TOBY
IN DANGER,

448
00:23:45,049 --> 00:23:47,467
AND I'VE ALWAYS KNOWN IT.

449
00:23:49,220 --> 00:23:51,097
WE'VE ALWAYS DONE
EVERYTHING WE CAN.

450
00:23:51,097 --> 00:23:55,309
IT'S NOT ENOUGH.
IT'LL NEVER BE ENOUGH.

451
00:23:58,604 --> 00:24:00,731
I NEED YOU
TO DO ME A FAVOR.

452
00:24:00,731 --> 00:24:02,691
ANYTHING.

453
00:24:02,691 --> 00:24:04,318
NO, DON'T BE
SO QUICK TO AGREE.

454
00:24:04,318 --> 00:24:06,362
IF YOU DO WHAT
I'M ABOUT TO ASK YOU,

455
00:24:06,362 --> 00:24:08,030

YOU MIGHT END UP
HATING ME,

456

00:24:08,030 --> 00:24:11,742
BUT THIS IS THE ONLY THING THAT
I CAN THINK OF TO SAVE TOBY.

457

00:24:13,702 --> 00:24:16,289
WHAT DO YOU WANT
ME TO DO?

458

00:24:31,971 --> 00:24:34,848
HEY. UHH.

459

00:24:34,848 --> 00:24:36,850
TOLD YOU,
IT'S NOT THAT BAD.

460

00:24:36,850 --> 00:24:39,145
I'LL BE HOME TOMORROW.

461

00:24:41,479 --> 00:24:43,481
I'VE BEEN WANTING TO TALK.

462

00:24:44,775 --> 00:24:47,153
ME TOO.

463

00:24:47,153 --> 00:24:50,990
EMILY, WHAT'S WRONG?

464

00:24:55,411 --> 00:24:56,829
IT'S SPENCER.

465

00:24:56,829 --> 00:24:58,538
WHAT, IS SHE OKAY?

466

00:25:01,292 --> 00:25:03,294
BEFORE YOU AND SHE
GOT TOGETHER,

467

00:25:03,294 --> 00:25:05,212
SHE WAS SEEING

SOMEONE ELSE.

468

00:25:05,212 --> 00:25:09,300
IT WASN'T RIGHT,
AND SHE KNEW IT.

469

00:25:11,802 --> 00:25:15,348
BUT HE'S BACK
NOW, AND...

470

00:25:15,348 --> 00:25:16,849
WHAT?

471

00:25:20,353 --> 00:25:22,646
IT'S NOT RIGHT AGAIN.

472

00:25:26,900 --> 00:25:29,653
I DON'T...

473

00:25:29,653 --> 00:25:32,406
THAT'S NOT POSSIBLE.

474

00:25:35,284 --> 00:25:37,286
WHY ARE YOU
TELLING ME THIS?

475

00:25:37,286 --> 00:25:40,247
BECAUSE I CAN'T
WATCH YOU GET HURT.

476

00:25:40,247 --> 00:25:44,293
NO. WHY ARE YOU
TELLING ME THIS?

477

00:25:44,293 --> 00:25:46,170
SPENCER COULDN'T.

478

00:25:46,170 --> 00:25:48,381
SHE'S BEEN WANTING
TO FOR A LONG TIME.

479

00:25:48,381 --> 00:25:50,090

LONG TIME.

480

00:25:53,635 --> 00:25:56,680
I'M SO SORRY, TOBY.

481

00:25:59,517 --> 00:26:01,935
TELL ME ONE THING.

482

00:26:04,980 --> 00:26:07,066
WHO IS IT?

483

00:26:10,319 --> 00:26:11,987
OKAY, SO I'LL BE
BACK AT 11:00.

484

00:26:11,987 --> 00:26:13,864
YOU KIDS
ENJOY YOURSELVES.

485

00:26:13,864 --> 00:26:15,282
OKAY. WE WILL.

486

00:26:18,285 --> 00:26:21,372
DOES IT BOTHER YOU,
LYING TO HER?

487

00:26:21,372 --> 00:26:23,165
OF COURSE.

488

00:26:23,165 --> 00:26:24,708
BUT YOU DO IT
ANYWAY.

489

00:26:24,708 --> 00:26:27,086
LOOK, IN THIS CASE,

490

00:26:27,086 --> 00:26:29,296
WHAT SHE DOESN'T KNOW
ISN'T GONNA HURT HER.

491

00:26:29,296 --> 00:26:31,715
WHAT'S GOING ON?

ARE YOU TRYING

492

00:26:31,715 --> 00:26:33,591
TO CONVINCE ME THAT WE
SHOULDN'T BE DOING THIS?

493

00:26:33,591 --> 00:26:36,053
NO, JUST MAKING SURE
IT'S IMPORTANT TO YOU.

494

00:26:36,053 --> 00:26:38,138
WHY? WHAT DIFFERENCE
DOES THAT MAKE?

495

00:26:38,138 --> 00:26:40,891
BECAUSE THIS
IS IMPORTANT TO ME.

496

00:26:40,891 --> 00:26:42,435
OH, IT IS TO ME, TOO.

497

00:26:46,105 --> 00:26:47,856
SO, WHAT DO YOUR FRIENDS
THINK YOU'RE DOING

498

00:26:47,856 --> 00:26:50,150
WHEN YOU'RE OUT WITH ME?
LYING TO THEM, TOO?

499

00:26:50,150 --> 00:26:51,777
NO, THEY KNOW.

500

00:26:51,777 --> 00:26:54,530
THEY ARE A LITTLE CURIOUS
ABOUT YOU, THOUGH.

501

00:26:54,530 --> 00:26:56,282
ME?
MM-HMM.

502

00:26:56,282 --> 00:26:58,325
YOU'RE A GOOD-LOOKING GUY.

503

00:26:58,325 --> 00:27:00,536
YOU'RE PRETENDING
TO GO OUT WITH ME

504

00:27:00,536 --> 00:27:02,455
WHILE YOU'RE SNEAKING OFF
SOMEWHERE ELSE,

505

00:27:02,455 --> 00:27:05,707
NOT TELLING ME OR YOUR PARENTS
WHO YOU'RE REALLY SEE--

506

00:27:05,707 --> 00:27:08,794
OH! SO THEY THINK
I'M GAY.

507

00:27:08,794 --> 00:27:10,212
NO.
YES.

508

00:27:10,212 --> 00:27:14,049
NO! OKAY, YEAH.

509

00:27:14,049 --> 00:27:16,343
LOOK, IT'S JUST--

510

00:27:16,343 --> 00:27:18,845
ARIA, I'M NOT. GAY.

511

00:27:21,348 --> 00:27:24,017
OKAY, WELL,
WHAT ARE YOU?

512

00:27:24,017 --> 00:27:26,103
LATE. SEE YOU
AT 11:00.

513

00:27:26,103 --> 00:27:27,813
BYE.

514

00:27:50,294 --> 00:27:53,130
I'M JUST SAYING I PUT

A LOT OF EFFORT
INTO MY STORY.

515

00:27:53,130 --> 00:27:55,299
I'M NOT DENYING THAT.
YOU'RE A GOOD WRITER.

516

00:27:55,299 --> 00:27:57,843
THEN WHY THE "B"?

517

00:27:57,843 --> 00:28:00,596
I GUESS I FOUND IT
A LITTLE UNBELIEVABLE.

518

00:28:00,596 --> 00:28:02,764
THE GUY LEAVES
HIS FIANCEE AT DINNER

519

00:28:02,764 --> 00:28:05,476
TO FOLLOW A WOMAN
HE ONLY MET FIVE MINUTES AGO.

520

00:28:05,476 --> 00:28:07,186
HE FELT HE HAD
TO GET TO KNOW HER.

521

00:28:07,186 --> 00:28:08,686
HE WAS
AT HIS REHEARSAL DINNER.

522

00:28:08,686 --> 00:28:10,564
HE WAS GETTING MARRIED
THE NEXT DAY.

523

00:28:10,564 --> 00:28:12,525
EXACTLY.

524

00:28:12,525 --> 00:28:14,276
EXACTLY WHAT?

525

00:28:14,276 --> 00:28:16,069
TRUE LOVE SAVES HIM
FROM MAKING

526
00:28:16,069 --> 00:28:18,155
THE BIGGEST MISTAKE
OF HIS LIFE.

527
00:28:18,155 --> 00:28:20,032
DO YOU THINK
THAT'S REALISTIC?

528
00:28:20,032 --> 00:28:22,742
I THINK IT'S ROMANTIC.

529
00:28:22,742 --> 00:28:24,911
LIFE ISN'T
ALWAYS ROMANTIC.

530
00:28:24,911 --> 00:28:27,456
SOMETIMES
IT'S REALISTIC.

531
00:28:27,456 --> 00:28:32,252
SOMETIMES THINGS DON'T WORK OUT
THE WAY YOU WANT THEM TO.

532
00:28:36,923 --> 00:28:38,800
WE ARE STILL TALKING
ABOUT MY STORY,

533
00:28:38,800 --> 00:28:40,678
RIGHT, MR. FITZ?

534
00:28:40,678 --> 00:28:42,680
YES. SORRY.

535
00:28:42,680 --> 00:28:44,473
UM...

536
00:28:44,473 --> 00:28:46,266
I'LL GIVE IT ANOTHER LOOK.

537
00:28:46,266 --> 00:28:47,393
THANK YOU.

538
00:28:47,393 --> 00:28:49,853
I GUESS THAT'S ALL
I CAN ASK FOR.

539
00:28:53,732 --> 00:28:54,941
"BE BOLD...

540
00:28:56,443 --> 00:28:58,362
AND MIGHTY FORCES
WILL COME TO YOUR AID."

541
00:28:58,362 --> 00:29:00,989
EXCUSE ME?

542
00:29:00,989 --> 00:29:02,700
IT'S A QUOTE.

543
00:29:02,700 --> 00:29:04,743
I FORGOT
WHO SAID IT...

544
00:29:06,161 --> 00:29:08,788
BUT THAT'S WHAT
MY STORY'S ABOUT.

545
00:29:18,131 --> 00:29:21,385
♪ PUT YOUR HANDS
IN THE WATER ♪

546
00:29:21,385 --> 00:29:24,597
♪ WATCH THEM
GO UNDER ♪

547
00:29:28,183 --> 00:29:31,604
♪ PUT YOUR HANDS
TO THE LIGHT ♪

548
00:29:31,604 --> 00:29:35,107
♪ WATCH THE LIGHT ♪

549
00:29:36,775 --> 00:29:41,321

♪ COME THROUGH ♪

550

00:29:42,239 --> 00:29:44,824
♪ AND I ♪

551

00:29:44,824 --> 00:29:49,371
♪ WILL LET YOU GO ♪

552

00:29:51,873 --> 00:29:54,627
♪ AND I ♪

553

00:29:54,627 --> 00:29:58,880
♪ WILL LET YOU GO ♪

554

00:30:02,801 --> 00:30:06,096
♪ PUT YOUR TIME
ON THE TABLE ♪

555

00:30:06,096 --> 00:30:09,642
♪ SEE WHO'LL
SIT DOWN WITH YOU ♪

556

00:30:16,690 --> 00:30:19,359
Aria: LISTEN, I REALLY
DON'T WANT TO THINK

557

00:30:19,359 --> 00:30:21,570
ABOUT US BEING OVER, BUT...

558

00:30:21,570 --> 00:30:23,572
YOU KNOW, WHETHER
WE ARE OR WE AREN'T,

559

00:30:23,572 --> 00:30:26,492
IT'S SOMETHING THAT WE
SHOULD DISCUSS FACE TO FACE.

560

00:30:26,492 --> 00:30:29,662
SO, MEET ME
TONIGHT AT 8:00

561

00:30:29,662 --> 00:30:32,205

IN FRONT OF THE CLOCK
BY RITTENHOUSE SQUARE.

562
00:30:32,205 --> 00:30:36,794
IF YOU COME, IT MEANS THAT
THERE'S STILL A CHANCE FOR US,

563
00:30:36,794 --> 00:30:39,338
AND IF NOT...
(beep)

564
00:30:41,507 --> 00:30:43,049
♪ AND I ♪

565
00:30:43,049 --> 00:30:47,179
♪ WILL LET YOU GO ♪

566
00:30:51,725 --> 00:30:54,102
♪ AND I ♪

567
00:30:54,102 --> 00:30:59,358
♪ WILL LET YOU GO ♪

568
00:31:04,530 --> 00:31:05,864
HEY, THERE.

569
00:31:05,864 --> 00:31:07,115
HEY.

570
00:31:08,617 --> 00:31:12,454
HMM. DID YOU AND THE BLENDER
HAVE A FIGHT TODAY?

571
00:31:12,454 --> 00:31:14,623
NO, BUT CALEB
AND I DID.

572
00:31:14,623 --> 00:31:19,044
OH. OKAY. YOU WANT
TO TALK ABOUT IT?

573
00:31:19,044 --> 00:31:21,046

NOT REALLY.

574

00:31:23,923 --> 00:31:25,884
I DO.

575

00:31:25,884 --> 00:31:28,220
IT'S NOTHING.

576

00:31:29,805 --> 00:31:32,098
DID YOU EVER KEEP
A SECRET FROM DAD?

577

00:31:33,933 --> 00:31:36,729
WELL, APPARENTLY
NOT AS MANY
AS HE KEPT FROM ME.

578

00:31:39,690 --> 00:31:41,650
YEAH, I GUESS
I KEPT A FEW.

579

00:31:41,650 --> 00:31:43,151
LIKE WHAT?

580

00:31:45,863 --> 00:31:47,865
REMEMBER THAT TIME
HE SURPRISED ME

581

00:31:47,865 --> 00:31:49,658
BY PAINTING
OUR BEDROOM?

582

00:31:49,658 --> 00:31:51,993
YEAH, THAT WEIRD GREEN COLOR
THAT LOOKED LIKE PUKE.

583

00:31:51,993 --> 00:31:53,203
YEAH, WELL,

584

00:31:53,203 --> 00:31:55,622
HE WAS SO PROUD
OF THE JOB THAT HE DID.

585

00:31:55,622 --> 00:31:58,917
I DIDN'T HAVE THE HEART
TO TELL HIM I HATED IT.

586

00:31:58,917 --> 00:32:01,587
ANYTHING BIGGER?

587

00:32:02,921 --> 00:32:06,132
ONCE, STEVE ANDERSON
MADE A PASS AT ME.

588

00:32:06,132 --> 00:32:09,052
WHAT? MOM, THAT'S
DAD'S BEST FRIEND.

589

00:32:09,052 --> 00:32:10,970
WHICH IS WHY
I KEPT IT A SECRET...

590

00:32:10,970 --> 00:32:13,724
AFTER TELLING STEVE
THAT I WOULD SPILL IT

591

00:32:13,724 --> 00:32:15,893
IF HE EVER
TRIED IT AGAIN.

592

00:32:15,893 --> 00:32:18,019
BUT I KNEW YOUR FATHER
WELL ENOUGH TO KNOW

593

00:32:18,019 --> 00:32:20,898
THAT IF I TOLD HIM,
IT WOULD HURT HIM.

594

00:32:20,898 --> 00:32:24,484
AND IF I DIDN'T,
IT WOULDN'T.

595

00:32:30,949 --> 00:32:33,786
WHAT'S THE BIG SECRET
YOU'RE KEEPING FROM CALEB?

596
00:32:39,124 --> 00:32:40,709
DID YOU LIE TO HIM?

597
00:32:42,001 --> 00:32:44,003
NO.

598
00:32:46,131 --> 00:32:48,258
HANNA.

599
00:32:48,258 --> 00:32:50,218
IT'S NOTHING.

600
00:32:50,218 --> 00:32:52,262
I HAVE TO GO MEET MONA.

601
00:33:00,395 --> 00:33:03,690
YOU FEELING
ALL RIGHT?

602
00:33:03,690 --> 00:33:05,191
SOMETHING
I CAN GET YOU?

603
00:33:05,191 --> 00:33:07,486
JUST SOME ANSWERS.

604
00:33:07,486 --> 00:33:09,571
YEAH, SURE.
WHAT'S ON YOUR MIND?

605
00:33:09,571 --> 00:33:12,950
YOU AND SPENCER.

606
00:33:12,950 --> 00:33:14,868
OH.

607
00:33:16,578 --> 00:33:19,539
WELL, I KISSED HER.
I'M NOT GONNA DENY THAT.

608
00:33:19,539 --> 00:33:20,874

BIG OF YOU.

609

00:33:20,874 --> 00:33:22,334
WELL, I WAS UNDER
THE IMPRESSION

610

00:33:22,334 --> 00:33:23,710
THAT YOU TWO
WERE OVER, SO...

611

00:33:23,710 --> 00:33:24,920
DID SHE TELL YOU THAT?

612

00:33:24,920 --> 00:33:28,757
YEAH, SHE DID,
ACTUALLY.

613

00:33:28,757 --> 00:33:31,050
YOU SHOULD GO NOW.

614

00:33:31,050 --> 00:33:32,469
COME ON, MATE.

615

00:33:32,469 --> 00:33:34,805
I'M JUST SAYING,
I MAY HAVE BROKEN
MY LEFT ARM,

616

00:33:34,805 --> 00:33:37,432
BUT MY RIGHT ARM
IS FINE.

617

00:33:48,777 --> 00:33:51,989
I CAN'T WAIT
TO DOWN A COUPLE SHOTS

618

00:33:51,989 --> 00:33:54,616
AND FLUSH NOEL KAHN
OUT OF MY SYSTEM.

619

00:33:54,616 --> 00:33:56,702
WAIT, I THOUGHT
YOU LOST YOUR FAKE I.D.

620
00:33:56,702 --> 00:33:58,704
I'VE GOT ANOTHER ONE
I COULD USE

621
00:33:58,704 --> 00:34:01,581
FROM AN OLD FRIEND.
WHAT?

622
00:34:05,836 --> 00:34:07,880
LOOKS LIKE SOMEBODY
MADE A NEW FRIEND.

623
00:34:07,880 --> 00:34:10,632
DOUBLE REBOUND,
I GUESS.

624
00:34:13,301 --> 00:34:14,636
DON'T TAKE IT SO HARD.

625
00:34:14,636 --> 00:34:16,179
I'M THE ONE
THAT JUST GOT DUMPED.

626
00:34:16,179 --> 00:34:20,559
NO. NO, I GET IT.
I JUST...

627
00:34:20,559 --> 00:34:23,603
I DIDN'T EXPECT TO SEE
THOSE TWO HOOKING UP.

628
00:34:27,774 --> 00:34:29,985
COME ON,
LET'S GET OUT OF HERE.

629
00:34:29,985 --> 00:34:31,611
YEAH.

630
00:34:40,579 --> 00:34:44,123
♪ I'VE SAILED
A THOUSAND SHIPS

631
00:34:44,123 --> 00:34:48,045
♪ IN SEARCH OF YOU ♪

632
00:34:48,045 --> 00:34:53,466
♪ TRAVELED
TO DISTANT LANDS ♪

633
00:34:53,466 --> 00:34:56,803
♪ I DOVE FOR SUNKEN GOLD I ♪

634
00:34:56,803 --> 00:34:58,764
♪ TOOK WHAT I COULD HOLD ♪

635
00:34:58,764 --> 00:35:00,724
♪ BUT YOU'RE ♪

636
00:35:00,724 --> 00:35:03,560
♪ STILL THE GREATEST TREASURE ♪

637
00:35:03,560 --> 00:35:08,607
♪ I'VE HELD
IN MY HAND ♪

638
00:35:08,607 --> 00:35:10,984
♪ A TATTERED PHOTOGRAPH ♪

639
00:35:10,984 --> 00:35:15,447
♪ MY POCKET HOLDS ♪

640
00:35:15,447 --> 00:35:19,242
♪ I KEEP YOU SECRETLY ♪

641
00:35:19,242 --> 00:35:24,122
♪ I'VE STUDIED EVERY LINE
YOU'RE ♪

642
00:35:24,122 --> 00:35:27,918
♪ ETCHED UPON MY MIND
FOR ♪

643
00:35:27,918 --> 00:35:31,088

♪ NOT A MILLION SOLDIERS ♪

644

00:35:31,088 --> 00:35:36,468

♪ COULD TAKE YOU FROM ME ♪

645

00:35:36,468 --> 00:35:41,306

♪ AND MY LOVE ♪

646

00:35:41,306 --> 00:35:42,682

ARIA?

647

00:35:42,682 --> 00:35:46,603

♪ THE REASON I SURVIVE ♪

648

00:35:47,729 --> 00:35:52,567

♪ TRUST WE'LL BE TOGETHER ♪

649

00:35:52,567 --> 00:35:56,529

♪ SOON ♪

650

00:35:57,614 --> 00:36:02,911

♪ SHOULD OUR ♪

651

00:36:02,911 --> 00:36:08,166

♪ FIRE TURN TO DARK ♪

652

00:36:08,166 --> 00:36:12,796

♪ TAKE MY HEART ♪

653

00:36:12,796 --> 00:36:17,092

♪ WITH YOU ♪

654

00:36:26,351 --> 00:36:28,895

I DIDN'T KNOW
IF YOU'D COME.

655

00:36:28,895 --> 00:36:30,647

I DIDN'T, EITHER.

656

00:36:34,192 --> 00:36:36,528

ARIA, THIS IS DANGEROUS

FOR THE BOTH OF US...

657

00:36:36,528 --> 00:36:37,654
I KNOW.

658

00:36:37,654 --> 00:36:40,323
BUT I'M ONLY WORRIED
ABOUT YOU.

659

00:36:40,323 --> 00:36:42,575
I WANT YOU
TO BE SAFE,

660

00:36:42,575 --> 00:36:44,327
TO BE HAPPY,

661

00:36:44,327 --> 00:36:47,873
AND I WANT YOU TO BE
SURE THAT THIS,

662

00:36:47,873 --> 00:36:51,292
THAT WE,
ARE WHAT YOU WANT.

663

00:36:51,292 --> 00:36:54,921
THERE'S ONLY ONE PLACE
WHERE I CAN BE SURE OF THAT.

664

00:36:54,921 --> 00:36:56,339
WHERE?

665

00:36:56,339 --> 00:36:58,925
WITH YOU.

666

00:37:13,231 --> 00:37:15,859
WE'RE CRAZY.
YOU KNOW THAT, RIGHT?

667

00:37:15,859 --> 00:37:18,695
(laughs) I KNOW.

668

00:37:19,738 --> 00:37:21,781

SO, HOW ARE WE
GONNA DO THIS?

669

00:37:21,781 --> 00:37:23,950
WE CAN'T SPEND
THE REST OF OUR LIVES

670

00:37:23,950 --> 00:37:26,452
ON SIDEWALKS
IN THE RAIN.

671

00:37:26,452 --> 00:37:28,705
I HAVE AN IDEA.

672

00:37:31,750 --> 00:37:34,794
WHAT DO YOU MEAN,
SHE DESTROYED
THE FLASH DRIVE?

673

00:37:34,794 --> 00:37:35,921
I MEAN SHE
VAPORIZED IT.

674

00:37:35,921 --> 00:37:36,922
NOTHING LEFT
BUT SMOKE.

675

00:37:36,922 --> 00:37:38,423
BUT WHY WOULD
SHE DO THAT?

676

00:37:38,423 --> 00:37:39,674
THAT WAS
THE MOST IMPORTANT THING.

677

00:37:39,674 --> 00:37:42,301
OBVIOUSLY IT
WAS IMPORTANT, OKAY?

678

00:37:42,301 --> 00:37:44,846
THAT'S WHY I KEPT
A COPY OF THE FILES.

679

00:37:44,846 --> 00:37:46,765
YOU DID?
YEAH.

680
00:37:46,765 --> 00:37:48,850
AND I'LL KEEP WORKING
ON THEM, TOO,

681
00:37:48,850 --> 00:37:50,727
IF WE KEEP IT
A SECRET FROM HANNA.

682
00:37:50,727 --> 00:37:52,311
WHY?

683
00:37:52,311 --> 00:37:54,856
BECAUSE I LOVE HER
AND I WANT TO PROTECT HER,

684
00:37:54,856 --> 00:37:57,192
AND IT SEEMS LIKE FINDING OUT
WHAT'S ON THAT PHONE

685
00:37:57,192 --> 00:37:58,693
IS THE BEST WAY
TO ACCOMPLISH THAT.

686
00:37:58,693 --> 00:38:00,612
NO, I DON'T WANT
TO LIE TO HANNA, CALEB,

687
00:38:00,612 --> 00:38:02,405
AND I DON'T WANT
TO LIE TO YOU.

688
00:38:02,405 --> 00:38:04,032
YEAH, ABOUT THAT.

689
00:38:04,032 --> 00:38:05,951
IF I'M GOING TO DO THIS,

690
00:38:05,951 --> 00:38:08,411
I'M GONNA NEED

SOMETHING FROM YOU.

691

00:38:08,411 --> 00:38:10,122
WHAT?

692

00:38:10,122 --> 00:38:11,873
ANSWERS.

693

00:38:11,873 --> 00:38:15,418
STARTING WITH WHAT IS IT
THAT HANNA'S SO AFRAID
OF ME FINDING?

694

00:38:27,388 --> 00:38:28,598
(honk)

695

00:38:30,225 --> 00:38:31,559
HEY.

696

00:38:31,559 --> 00:38:33,394
HEY.

697

00:38:33,394 --> 00:38:35,480
WHERE'S HOLDEN?

698

00:38:35,480 --> 00:38:37,690
UH...

699

00:38:39,234 --> 00:38:41,319
HE--

700

00:38:41,319 --> 00:38:42,445
ARIA.

701

00:38:43,863 --> 00:38:47,075
SORRY, SORRY!
ARIA REALLY WANTED DESSERT,

702

00:38:47,075 --> 00:38:50,328
BUT WE DIDN'T WANT TO MISS YOU,
SO I WENT MYSELF.

703

00:38:50,328 --> 00:38:52,664
YOU WERE OFF BY A BLOCK,
BY THE WAY.

704

00:38:52,664 --> 00:38:54,540
OH! MY MISTAKE.

705

00:38:54,540 --> 00:38:56,542
YOU KNOW ME
AND MY DIRECTIONS.

706

00:38:56,542 --> 00:38:57,961
PEANUT BUTTER
AND CHOCOLATE, RIGHT?

707

00:38:57,961 --> 00:39:00,046
UH-HUH. YEAH. THANK YOU.

708

00:39:00,046 --> 00:39:02,090
COFFEE OR VANILLA?

709

00:39:02,090 --> 00:39:04,134
I WENT FOR
THE CLASSICS.

710

00:39:04,134 --> 00:39:05,343
THANK YOU.

711

00:39:18,231 --> 00:39:20,608
SO, WHAT EXACTLY
DID YOU TELL HIM?

712

00:39:20,608 --> 00:39:22,694
AS LITTLE
AS POSSIBLE.

713

00:39:22,694 --> 00:39:24,403
THAT JENNA'S TRYING
TO FRAME US

714

00:39:24,403 --> 00:39:25,655
FOR ALISON'S MURDER,

715

00:39:25,655 --> 00:39:27,032
THAT GARRETT'S
HELPING HER,

716

00:39:27,032 --> 00:39:28,783
AND THAT, DESPITE
WHAT THE POLICE BELIEVE,

717

00:39:28,783 --> 00:39:30,702
IAN'S CONFESSION PROBABLY
DOESN'T TELL THE WHOLE STORY.

718

00:39:31,995 --> 00:39:33,621
AND THEN I FIGURED
THE REST WAS SOMETHING

719

00:39:33,621 --> 00:39:35,414
THAT ALL OF US
NEEDED TO TALK ABOUT.

720

00:39:35,414 --> 00:39:38,626
ALL OF US EXCEPT HANNA.

721

00:39:38,626 --> 00:39:40,295
I DON'T FEEL ANY BETTER
ABOUT THIS THAN YOU DO,

722

00:39:40,295 --> 00:39:42,172
BUT WE DID
THE RIGHT THING.

723

00:39:42,172 --> 00:39:44,257
CALEB KNOWS
WHAT HE HAS TO KNOW.

724

00:39:44,257 --> 00:39:46,551
MAYBE WHAT HE GOT
WON'T BE ANY GOOD,

725

00:39:46,551 --> 00:39:48,345
AND WE WON'T HAVE
TO USE HIM ANYMORE.

726
00:39:48,345 --> 00:39:50,972
SO, WE'RE HOPING
THAT NOTHING'S ON HERE?

727
00:39:52,057 --> 00:39:53,350
(beep)

728
00:39:56,102 --> 00:39:58,021
DANCE,
YOU LITTLE BASTARDS.

729
00:39:58,021 --> 00:40:00,065
THAT'S WEIRD.
WHAT?

730
00:40:00,065 --> 00:40:02,108
WHAT'S INSIDE IT?

731
00:40:02,108 --> 00:40:04,027
(door opens)
HEY, SHH! SOMEONE'S HERE.

732
00:40:04,027 --> 00:40:05,403
ALISON?

733
00:40:06,905 --> 00:40:08,948
Garrett: YOU'RE GOING DOWN.
Ian: NO, NO, NO.

734
00:40:08,948 --> 00:40:11,784
WE ARE ALL
GOING DOWN.

735
00:40:11,784 --> 00:40:13,036
WHAT?

736
00:40:14,120 --> 00:40:16,122
YOU TAPED US
DOING THIS?

737
00:40:16,122 --> 00:40:17,916

WHAT THE--
WHAT IS WRONG WITH YOU?

738
00:40:17,916 --> 00:40:19,584
NOW WE KNOW WHY
HE HID THE CAMERA.

739
00:40:19,584 --> 00:40:21,336
HEY, ONCE YOU'RE
A MEMBER OF THE CLUB,

740
00:40:21,336 --> 00:40:22,879
YOU'RE ALWAYS
A MEMBER OF THE CLUB.

741
00:40:22,879 --> 00:40:25,257
JUST MAKING SURE
YOU'RE IN AS DEEP AS I AM.

742
00:40:25,257 --> 00:40:27,050
Jenna: SHE'S
COMING UPSTAIRS!

743
00:40:27,050 --> 00:40:29,552
THAT'S ALISON ABOUT
TO WALK IN AND FIND THEM.

744
00:40:29,552 --> 00:40:32,513
THIS COULD BE THE LAST
FEW SECONDS OF HER LIFE.

745
00:40:35,016 --> 00:40:38,311
I'M NOT SURE I WANT CALEB
TO GET ANY MORE.

746
00:40:38,311 --> 00:40:40,355
YEAH, BUT IF HE DOES...

747
00:40:40,355 --> 00:40:44,276
MAYBE WE REALLY CAN
GIVE THIS TO THE POLICE.

748
00:40:44,276 --> 00:40:46,069

MAYBE EVERYTHING
CAN FINALLY BE OVER.

749
00:40:46,069 --> 00:40:48,196
OVER OVER?

750
00:40:48,196 --> 00:40:49,864
(car door closes)

751
00:40:54,327 --> 00:40:56,537
I THOUGHT TOBY
WAS GETTING BACK

752
00:40:56,537 --> 00:40:59,624
FROM THE HOSPITAL
LATER TODAY.

753
00:40:59,624 --> 00:41:01,918
SO DID I.

754
00:41:10,509 --> 00:41:12,929
WHERE'D HE GO?

755
00:41:21,396 --> 00:41:24,065
WHY WOULD HE
LEAVE THE KEYS?

756
00:41:39,122 --> 00:41:42,041
SPENCE, WHAT
DOES IT SAY?

757
00:41:43,542 --> 00:41:46,212
HE'S GONE.



Pretty Little Liars



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