



Pretty Little Liars

CREATED BY

I. Marlene King

BASED ON THE BOOKS BY

Sara Shepard

EPISODE 4.12

"Now You See Me, Now You Don't"

The Liars take a road trip to Ravenswood, where they make a shocking discovery that proves everything they thought they knew about "A" might be wrong.

WRITTEN BY:

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DIRECTED BY:

Norman Buckley

ORIGINAL BROADCAST:

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EPISODE CAST

Troian Bellisario	...	Spencer Hastings
Ashley Benson	...	Hanna Marin
Tyler Blackburn	...	Caleb Rivers
Lucy Hale	...	Aria Montgomery
Ian Harding	...	Ezra Fitz
Laura Leighton	...	Ashley Marin
Shay Mitchell	...	Emily Fields
Janel Parrish	...	Mona Vanderwaal
Sasha Pieterse	...	Alison DiLaurentis
Lindsey Shaw	...	Paige McCullers
Keegan Allen	...	Toby Cavanaugh
Ryan Guzman	...	Jake
Aeriél Miranda	...	Shana Fring
Vanessa Ray	...	CeCe Drake
Meg Foster	...	Carla Grunwald
Luke Kleintank	...	Travis Hobbs
Marcia Clark	...	Sidney Barnes
Chantal Thuy	...	Jackie
Brian Dare	...	Charlemagne

1

00:00:02,043 --> 00:00:03,128
MRS. GRUNWALD?

2

00:00:03,170 --> 00:00:04,463
IT WAS THREE SUMMERS AGO.

3

00:00:04,505 --> 00:00:06,047
SHE THOUGHT THAT
SOMEBODY WAS AFTER HER,

4

00:00:06,089 --> 00:00:08,592
SO MAYBE SHE WAS ASKING
FOR HELP OR A PLACE TO STAY.

5

00:00:08,634 --> 00:00:10,010
I CAN'T HELP YOU.

6

00:00:10,051 --> 00:00:11,386
I THOUGHT WE'D DONE
A GOOD JOB

7

00:00:11,428 --> 00:00:12,972
OF ESTABLISHING
A SENSE OF TRUST.

8

00:00:13,012 --> 00:00:15,140
THAT WAS BEFORE I REALIZED
WHERE YOUR LOYALTIES WERE.

9

00:00:18,310 --> 00:00:19,394
(both gasp)

10

00:00:19,436 --> 00:00:20,980
WHO ELSE KNOWS
ABOUT MY MOTHER?

11

00:00:21,062 --> 00:00:22,648
KEEPING THIS A SECRET HAS MEANT
THAT I'VE HAD TO CHOOSE

12

00:00:22,690 --> 00:00:23,482
BETWEEN YOU AND THEM.

13

00:00:23,524 --> 00:00:24,859
AND YOU CHOSE THEM.

14

00:00:24,900 --> 00:00:26,443
JAKE. WHAT CAN
I DO FOR YOU?

15

00:00:26,485 --> 00:00:27,820
YOU GOTTA LET
HER MOVE ON.

16

00:00:27,862 --> 00:00:28,988
HAVE YOU SPOKEN TO EZRA?

17

00:00:29,029 --> 00:00:30,364
I CAN'T, EMILY.
I TOLD YOU.

18

00:00:30,405 --> 00:00:32,240
THIS ISN'T ABOUT JAKE.
HE'S LOSING MALCOLM.

19

00:00:32,282 --> 00:00:34,702
REALLY RATHER NOT
DRAG YOU INTO IT.

20

00:00:34,743 --> 00:00:35,870
YOU'RE NOT LEAVING, EZRA.

21

00:00:35,911 --> 00:00:37,287
I KNOW YOU'RE
MOM'S INNOCENT.

22

00:00:37,329 --> 00:00:38,831
WAIT. YOU WERE
AT THE LAKE THAT NIGHT?

23

00:00:38,873 --> 00:00:41,709
YOU HEARD THE GUNSHOTS
AFTER MRS. MARIN DROVE OFF?

24

00:00:41,750 --> 00:00:43,126
SHE WASN'T THERE
WHEN HE WAS KILLED.

25

00:00:43,168 --> 00:00:44,545
THAT'S JENNA'S CAR.

26

00:00:44,586 --> 00:00:46,129
(tires screech)
WHO IS JENNA SO AFRAID OF?

27

00:00:46,171 --> 00:00:48,382
CeCe DRAKE.

28

00:00:49,842 --> 00:00:51,719
Reporter:
AN EYE WITNESS
HAS STEPPED FORWARD

29

00:00:51,760 --> 00:00:54,179
AND UNCONFIRMED INSIDE
SOURCES SAY THIS WITNESS
(doorbell)

30

00:00:54,221 --> 00:00:55,806
HAS DETAILED INFORMATION
ABOUT THE CRIME

31

00:00:55,848 --> 00:00:57,016
AND THE PARTIES INVOLVED.

32

00:00:57,057 --> 00:00:58,433
SO FAR,
THE DISTRICT ATTORNEYS...

33

00:00:58,475 --> 00:00:59,601
(shuts TV off)

34

00:00:59,643 --> 00:01:01,102
I DON'T GET IT.

35

00:01:01,144 --> 00:01:03,022
WHY WOULD THE COPS WANT MY

MOM TO COME IN FOR A LINE UP

36

00:01:03,104 --> 00:01:04,815
IF TRAVIS TOLD THE TRUTH?

37

00:01:04,857 --> 00:01:07,735
DO YOU THINK THAT "A" FOUND
A WAY TO SHUT HIM UP AGAIN?

38

00:01:07,776 --> 00:01:09,110
HANNA, DON'T GO THERE.

39

00:01:09,152 --> 00:01:10,696
TRAVIS MADE YOU A PROMISE,

40

00:01:10,738 --> 00:01:12,447
AND HE SEEMS LIKE
A STAND-UP GUY.

41

00:01:12,489 --> 00:01:14,909
PLUS HE'S REALLY CUTE.
AND HE'S QUITE THE DANCER.

42

00:01:14,950 --> 00:01:17,244
IT'S ADDRESSED
TO ALL OF US.

43

00:01:37,639 --> 00:01:40,225
"IF SHE GOES FREE,"

44

00:01:40,267 --> 00:01:41,435
"YOU'LL HEAR FROM ME."

45

00:01:41,476 --> 00:01:43,645
"KISSES"

46

00:01:43,687 --> 00:01:45,981
"A."

47

00:01:46,023 --> 00:01:47,524
SO IF MY MOM GETS OFF...

48

00:01:47,566 --> 00:01:49,693
CeCe IS COMING FOR US.

49

00:01:49,735 --> 00:01:50,986
I SAY, BRING IT.

50

00:01:51,028 --> 00:01:52,780
MAYBE THEN, SHE'LL LEAVE
OUR PARENTS ALONE.

51

00:01:54,322 --> 00:01:57,534
OR DID SHE JUST DECLARE
WORD WAR "A"?

52

00:01:59,745 --> 00:02:00,955
♪ GOT A SECRET ♪

53

00:02:00,996 --> 00:02:02,205
♪ CAN YOU KEEP IT? ♪

54

00:02:02,247 --> 00:02:04,625
♪ SWEAR THIS ONE YOU'LL SAVE ♪

55

00:02:04,666 --> 00:02:07,044
♪ BETTER LOCK IT
IN YOUR POCKET ♪

56

00:02:07,086 --> 00:02:09,630
♪ TAKING THIS ONE
TO THE GRAVE ♪

57

00:02:09,671 --> 00:02:12,340
♪ IF I SHOW YOU
THEN I KNOW YOU ♪

58

00:02:12,382 --> 00:02:14,551
♪ WON'T TELL WHAT I SAID ♪

59

00:02:14,593 --> 00:02:17,304
♪ 'CAUSE TWO
CAN KEEP A SECRET ♪

60

00:02:17,345 --> 00:02:19,848
♪ IF ONE OF THEM IS DEAD ♪

61

00:02:22,434 --> 00:02:24,103
OKAY, TRAVIS.

62

00:02:24,144 --> 00:02:27,314
WE NEED A POSITIVE ID
OF THE WOMAN YOU SAW
LEAVING THE SCENE

63

00:02:27,355 --> 00:02:28,565
BEFORE THE SHOTS WERE FIRED.

64

00:02:28,607 --> 00:02:29,775
OKAY.

65

00:02:29,817 --> 00:02:31,485
TAKE YOUR TIME.

66

00:02:31,526 --> 00:02:33,153
Guard:
NUMBER ONE, STEP FORWARD.

67

00:02:38,366 --> 00:02:40,368
Guard:
STEP BACK.

68

00:02:40,410 --> 00:02:41,745
NUMBER TWO, STEP FORWARD.

69

00:02:47,459 --> 00:02:50,378
STEP BACK.

70

00:02:53,381 --> 00:02:54,508
I'M NOT SURE I CAN DO THIS.

71

00:02:59,304 --> 00:03:03,142
NOW, I'M SURE YOU ALL REMEMBER
THE WITCHES FROM MACBETH

72

00:03:03,182 --> 00:03:05,477
AND THE FAIRIES AND FORESTS
OF A MIDSUMMER NIGHT'S DREAM,

73

00:03:05,519 --> 00:03:09,023
BUT BEYOND HAVING A SORCERER
AS A PROTAGONIST,

74

00:03:09,064 --> 00:03:12,233
THE TEMPEST CONSIDERS
THE MAGICAL QUALITY
OF LOVE AT FIRST SIGHT.

75

00:03:12,275 --> 00:03:15,737
THE LOVE BETWEEN MIRANDA
AND FERDINAND

76

00:03:15,779 --> 00:03:18,490
IS A FORCE OF NATURE.

77

00:03:18,532 --> 00:03:21,368
A LOVE THAT REUNITES
TORN COUNTRIES

78

00:03:21,409 --> 00:03:24,121
AND SETS CAPTIVE
SPIRITS FREE.

79

00:03:24,163 --> 00:03:26,247
(bell rings)

80

00:03:26,289 --> 00:03:29,417
MAKE SURE TO READ THE
FIRST ACT FOR NEXT WEEK.

81

00:03:32,087 --> 00:03:34,255
MISS MONTGOMERY,
CAN I HAVE A MINUTE
OF YOUR TIME?

82

00:03:42,723 --> 00:03:45,059
THANKS FOR COMING
OVER LAST NIGHT.

83

00:03:45,100 --> 00:03:47,895
I REALLY NEEDED YOU,
I JUST DIDN'T KNOW HOW TO ASK.

84

00:03:47,936 --> 00:03:50,271
YEAH, OF COURSE.
I'M GLAD THAT I COULD
BE THERE FOR YOU.

85

00:03:52,232 --> 00:03:54,068
AS A FRIEND.

86

00:04:00,407 --> 00:04:03,118
(cell phone rings)

87

00:04:06,080 --> 00:04:09,249
HEY. ARE WE STILL
ON FOR TONIGHT?

88

00:04:09,290 --> 00:04:11,835
COOL. THERE'S THIS POETRY
READING AT THE BREW.

89

00:04:11,877 --> 00:04:15,881
THEY'RE CALLING HIM A
CONTEMPORARY POE.

90

00:04:15,923 --> 00:04:17,298
OH. SURE.

91

00:04:17,340 --> 00:04:19,843
NO. NO, NO, NO.
IT'S, UM...

92

00:04:19,885 --> 00:04:23,304
IT'S COOL. WE CAN DO DINNER
AND A MOVIE OR SOMETHING.

93

00:04:23,346 --> 00:04:24,765
MM-HMM.

94

00:04:24,806 --> 00:04:26,934

ALRIGHT, BYE.
(phone beeps)

95

00:04:40,197 --> 00:04:41,698
THANK YOU.

96

00:04:41,740 --> 00:04:42,908
NO. DON'T THANK ME YET.

97

00:04:42,950 --> 00:04:44,952
THEY PROBABLY MADE
IT YESTERDAY.

98

00:04:44,993 --> 00:04:47,621
NOT FOR THE COFFEE.

99

00:04:47,662 --> 00:04:49,372
FOR THE WAY YOU'VE
TAKEN CARE OF HANNA.

100

00:04:51,166 --> 00:04:53,501
I DON'T WORRY ABOUT HER
AS MUCH WHEN SHE'S WITH YOU.

101

00:04:59,049 --> 00:05:00,926
(sighs)

102

00:05:00,968 --> 00:05:04,888
MRS. MARIN, YOU DIDN'T
DESERVE ANY OF THIS.

103

00:05:04,930 --> 00:05:09,517
BUT I'VE WATCHED THE WAY
THAT YOU'VE HANDLED IT.

104

00:05:13,480 --> 00:05:14,856
HANNA NEVER SETTLES.

105

00:05:14,898 --> 00:05:17,651
WHEN SHE GOES AFTER
SOMETHING, SHE'S FEARLESS.

106

00:05:19,360 --> 00:05:21,321
NOW I KNOW WHERE
SHE GETS THAT.

107

00:05:21,362 --> 00:05:25,826
WELL, I'VE HAD MY MOMENTS,
I PROMISE YOU.

108

00:05:25,867 --> 00:05:28,662
YEAH, BUT YOU DIDN'T BREAK.

109

00:05:30,455 --> 00:05:34,001
CALEB, AFTER ALL
THAT WE'VE BEEN THROUGH,

110

00:05:34,042 --> 00:05:35,877
YOU CAN CALL ME ASHLEY.

111

00:05:35,919 --> 00:05:38,005
I DON'T KNOW WHAT THE
HELL IS TAKING SO LONG.

112

00:05:38,046 --> 00:05:40,048
I CAN'T WAIT ANY LONGER.

113

00:05:40,090 --> 00:05:41,549
HERE THEY COME.

114

00:05:43,802 --> 00:05:46,429
MRS. MARIN, I'M SIDNEY BARNES,
THE DISTRICT ATTORNEY.

115

00:05:46,471 --> 00:05:48,473
I JUST WANTED TO TELL
YOU THIS MYSELF.

116

00:05:48,515 --> 00:05:50,976
WE'RE DROPPING THE CHARGES
AGAINST YOU.

117

00:05:51,018 --> 00:05:52,727
YOU'RE FREE TO GO.

118
00:05:52,769 --> 00:05:53,937
(light gasp)

119
00:06:05,364 --> 00:06:07,242
I'M THRILLED FOR
HANNA AND HER MOM,

120
00:06:07,284 --> 00:06:08,451
BUT I'M WORRIED FOR YOU.

121
00:06:08,493 --> 00:06:09,911
IF "A" MAKES GOOD
ON HER THREAT--

122
00:06:09,953 --> 00:06:12,039
"A" IS A TERRORIST.
THAT'S WHAT SHE WANTS.

123
00:06:12,080 --> 00:06:15,000
TO MAKE US WORRY.
AND WE CAN'T GIVE INTO HER.

124
00:06:15,042 --> 00:06:17,252
I'D FEEL BETTER IF WE
KNEW WHERE CeCe WAS.

125
00:06:17,294 --> 00:06:19,378
'CAUSE RIGHT NOW, IT FEELS
LIKE SHE'S EVERYWHERE.

126
00:06:19,420 --> 00:06:21,256
WELL, WE KNOW WHO
TO LOOK OUT FOR NOW.

127
00:06:21,298 --> 00:06:24,467
WE'RE SO CLOSE TO PUTTING
AND END TO THIS GAME, PAIGE.
I CAN FEEL IT.

128
00:06:27,512 --> 00:06:28,930
HOW ABOUT UNTIL WE DO,

129

00:06:28,972 --> 00:06:31,350
YOU SPEND THE NIGHTS
AT MY HOUSE.

130

00:06:31,390 --> 00:06:34,435
I'LL KNOW YOU'RE SAFE
AND WE'LL GET TO BE TOGETHER.

131

00:06:37,480 --> 00:06:39,941
I NEED TO KNOW
THAT YOU'RE OKAY.

132

00:06:39,983 --> 00:06:44,571
SO, PLEASE JUST CALL
EMILY OR CALEB.

133

00:06:44,612 --> 00:06:47,241
JUST CHECK IN.

134

00:06:47,282 --> 00:06:48,742
PLEASE.

135

00:07:12,349 --> 00:07:14,517
MRS. MARIN,
YOU LOOK INCREDIBLE.

136

00:07:14,559 --> 00:07:16,228
PASTOR TED'S JAW
IS GONNA HIT THE FLOOR

137

00:07:16,270 --> 00:07:18,105
WHEN HE SEES YOU
IN THAT DRESS.
IT'S NOT TOO MUCH?

138

00:07:18,146 --> 00:07:20,357
All girls: NO!
Hanna: MOM, YOU LOOK PERFECT.

139

00:07:20,399 --> 00:07:22,483
AND TED MAY HAVE
THE PATIENCE OF A SAINT,

140

00:07:22,525 --> 00:07:25,570
BUT HE'S STILL A MAN.
HE'S BEEN WAITING A WHILE.

141

00:07:25,612 --> 00:07:27,948
SO GO OUT AND HAVE FUN.

142

00:07:27,989 --> 00:07:30,450
I LOVE YOU, HONEY.
LOVE YOU, TOO, MOM.

143

00:07:31,618 --> 00:07:32,577
BYE, GIRLS.

144

00:07:32,619 --> 00:07:35,289
All: BYE!

145

00:07:35,330 --> 00:07:36,664
(door closes)

146

00:07:38,375 --> 00:07:40,210
WHERE DO WE START?

147

00:07:40,252 --> 00:07:42,921
LET'S START AT THE ENDS,
AND I WILL MEET YOU IN THE
MIDDLE FOR DESSERT.

148

00:07:42,963 --> 00:07:45,299
(doorbell rings)

149

00:07:45,340 --> 00:07:46,633
SHE FORGOT HER KEYS.

150

00:08:00,272 --> 00:08:01,522
IT'S FOR ALL OF US.

151

00:08:01,564 --> 00:08:03,150
WHAT HAPPENS IF WE
JUST DON'T OPEN IT?

152

00:08:03,191 --> 00:08:05,235

WE CAN'T WIN THE GAME
IF WE DON'T KNOW WHAT IT IS.

153

00:08:17,580 --> 00:08:19,458
IT'S A KID'S COFFIN, RIGHT?

154

00:08:26,131 --> 00:08:29,134
(gasps) IT'S MONA.

155

00:08:32,346 --> 00:08:34,555
(all phones chime)

156

00:08:36,141 --> 00:08:37,851
"HANNA WINS, SO MONA LOSES.

157

00:08:37,892 --> 00:08:40,312
"FIND HER BEFORE THE COPS,
OR--

158

00:08:40,354 --> 00:08:42,356
OR THEY'LL
THINK YOU KILLED HER. - A."

159

00:08:51,698 --> 00:08:53,825
Reporter:
BREAKING NEWS IN
THE MURDER INVESTIGATION

160

00:08:53,867 --> 00:08:55,369
OF DETECTIVE DARREN WILDEN.

161

00:08:55,410 --> 00:08:56,619
HANNA.

162

00:08:56,661 --> 00:08:58,413
SHE'S ON THE
PHONE WITH RADLEY.

163

00:08:58,455 --> 00:09:00,957
... RELEASED A SKETCH OF A
POSSIBLE SUSPECT IN THE CASE.

164

00:09:00,999 --> 00:09:02,000
IF YOU HAVE ANY...

165
00:09:02,042 --> 00:09:03,293
THAT'S CeCe.

166
00:09:04,503 --> 00:09:07,506
OH, MY GOD.
SHE REALLY DID DO IT.

167
00:09:07,547 --> 00:09:09,590
THEY HAVEN'T ID'D HER YET,
BUT SOMEBODY'S
GONNA RECOGNIZE HER.

168
00:09:09,632 --> 00:09:11,843
WELL THEN, WE BETTER
FIND MONA FAST.

169
00:09:11,885 --> 00:09:14,346
OKAY. THANKS.

170
00:09:14,388 --> 00:09:16,890
MONA IS NO LONGER
A PATIENT AT BRADLEY.

171
00:09:16,931 --> 00:09:18,266
WHAT?

172
00:09:18,308 --> 00:09:19,809
RELEASED OR SENT
TO ANOTHER HOSPITAL?

173
00:09:19,851 --> 00:09:21,686
IT'S PRIVILEGED
INFORMATION.

174
00:09:21,728 --> 00:09:24,314
I'LL GO MAKE A HOUSE CALL
TO DR. WREN. HE'S PRIVILEGED.

175
00:09:24,356 --> 00:09:26,107
EMILY, CAN YOU CIRCLE

BACK TO SCHOOL?

176

00:09:26,149 --> 00:09:27,942
IT'S FRENCH CLUB FRIDAY,
SO MAYBE SOMEBODY'S
HEARD FROM HER?

177

00:09:27,984 --> 00:09:29,528
YEAH, I WAS SUPPOSED
TO MEET UP WITH PAIGE,

178

00:09:29,569 --> 00:09:31,821
BUT I'LL JUST TAKE
HER WITH ME.

179

00:09:31,863 --> 00:09:33,740
I WAS SUPPOSED TO
COOK DINNER FOR JAKE,

180

00:09:33,781 --> 00:09:34,991
BUT I'LL JUST CANCEL.
NO!

181

00:09:35,033 --> 00:09:36,910
YOU KNOW WHAT CeCe'S
CAPABLE OF.

182

00:09:38,119 --> 00:09:39,579
KEEP JET LI
AS CLOSE AS YOU CAN.

183

00:09:39,620 --> 00:09:40,747
WHERE ARE YOU GOING?

184

00:09:40,788 --> 00:09:42,123
TO FIND MONA.

185

00:09:42,165 --> 00:09:43,417
HANNA, SLOW DOWN.

186

00:09:43,458 --> 00:09:45,793
THIS COULD BE YOUR EX-BFF
MESSING WITH US.

187
00:09:45,835 --> 00:09:47,170
SHE'S PROBABLY
EATING POPCORN,

188
00:09:47,212 --> 00:09:48,963
WATCHING US PLAY
DESPERATELY SEEKING MONA.

189
00:09:49,005 --> 00:09:51,966
IF CeCe DOES HAVE HER, THE COPS
KNOW SHE KILLED WILDEN.

190
00:09:52,008 --> 00:09:53,260
SHE HAS NOTHING TO LOSE.

191
00:09:56,471 --> 00:09:58,598
COME ON, WREN. BE HOME.

192
00:10:45,812 --> 00:10:48,565
(French chatter)

193
00:10:56,573 --> 00:10:57,740
YOU'RE JACKIE, RIGHT?

194
00:11:00,076 --> 00:11:01,369
YOU HAVEN'T HEARD
FROM MONA, HAVE YOU?

195
00:11:03,288 --> 00:11:04,664
SERIOUSLY?

196
00:11:04,705 --> 00:11:06,374
DOWNLOADED A FRENCH APP
WHEN I WAS IN HAITI.

197
00:11:06,416 --> 00:11:09,794
WOW, LOOK AT YOU.
GO AHEAD. PARLEZ VOUS.

198
00:11:09,836 --> 00:11:11,004
CROISSANT?

199
00:11:11,045 --> 00:11:12,922
NO, THANKS.

200
00:11:12,964 --> 00:11:14,508
(clears throat)

201
00:11:14,549 --> 00:11:17,427
"VOUS FAITES AVOIR

202
00:11:17,469 --> 00:11:20,679
DES NOUVELLES DE MONA?"

203
00:11:20,721 --> 00:11:23,475
ELLE A APPELE CE MATIN.
ELLE APPORTAIT LE CASSOULET.

204
00:11:25,977 --> 00:11:29,897
I THINK THAT MEANS
MONA WAS BRINGING A CASSEROLE.

205
00:11:31,274 --> 00:11:33,985
OKAY, CUT THE CRAP, JACKIE.
THIS IS IMPORTANT.

206
00:11:34,027 --> 00:11:35,278
HAVE YOU HEARD FROM HER OR NOT?

207
00:11:35,320 --> 00:11:37,656
SHE CALLED ME THIS MORNING.

208
00:11:37,696 --> 00:11:40,783
SHE WAS ON HER WAY HOME FROM
HER COURT-APPOINTED TIMEOUT.

209
00:11:42,118 --> 00:11:43,911
SHE TOLD ME
SHE WAS COMING TONIGHT.

210
00:11:43,953 --> 00:11:46,206
AND SHE JUST DIDN'T SHOW UP?

211
00:11:46,247 --> 00:11:48,333
NO, AND I'M REALLY SURPRISED
BECAUSE THIS WAS SUPPOSED TO BE

212
00:11:48,375 --> 00:11:50,251
HER WELCOME BACK PARTY.

213
00:11:55,590 --> 00:11:58,176
♪ WATCHED TONIGHT ♪

214
00:11:58,218 --> 00:12:00,845
♪ FOR AN HOUR ♪

215
00:12:00,887 --> 00:12:03,890
♪ CARRY ON AND SETTLE LOW ♪

216
00:12:06,017 --> 00:12:07,060
♪ TIME FLEW ♪

217
00:12:07,101 --> 00:12:09,728
♪ AND I NEVER KNEW ♪

218
00:12:11,690 --> 00:12:14,693
♪ WHERE IT ALL COULD GO ♪

219
00:12:16,777 --> 00:12:19,197
♪ ONCE IN A WHILE ♪

220
00:12:19,239 --> 00:12:23,660
♪ THE SMALLEST THING
BRINGS YOU BACK ♪

221
00:12:23,702 --> 00:12:26,705
(phone rings)

222
00:12:26,745 --> 00:12:29,748
♪ ONCE IN A WHILE ♪

223
00:12:29,790 --> 00:12:32,669
♪ THE SMALLEST THING ♪

224
00:12:32,711 --> 00:12:36,297
♪ BRINGS YOU BACK ♪

225
00:12:36,339 --> 00:12:38,425
♪ TO ME ♪

226
00:12:38,466 --> 00:12:41,344
♪ YES, IT DO ♪

227
00:12:41,386 --> 00:12:42,845
♪ YES, IT DO ♪

228
00:12:46,391 --> 00:12:48,309
♪ YES, IT DO ♪

229
00:13:16,546 --> 00:13:17,880
(phone beeps)

230
00:13:20,841 --> 00:13:22,594
HEY, SPENCE, IT'S ME.

231
00:13:22,636 --> 00:13:25,305
WE HAVE TO TALK.

232
00:13:25,346 --> 00:13:26,473
(phone beeps)

233
00:13:30,644 --> 00:13:32,853
I WANTED TO BELIEVE THAT
MY SISTER PULLED HERSELF
OUT OF THIS MESS

234
00:13:32,895 --> 00:13:35,315
WHEN SHE LEFT TOWN.

235
00:13:35,356 --> 00:13:37,525
WHAT IS SHANA'S
CONNECTION TO WREN?

236
00:13:37,567 --> 00:13:41,446
I DON'T KNOW, BUT IT LOOKS

LIKE YOUR EX-BOYFRIEND IS
MOVING IN WITH HIS EX-FIANCÉE.

237

00:13:41,488 --> 00:13:43,573
WHY WOULD THEY
KEEP THAT A SECRET?

238

00:13:45,074 --> 00:13:46,785
BECAUSE HE'S YOUR EX-BOYFRIEND.

239

00:13:51,706 --> 00:13:53,583
Reporter on TV: TONIGHT,
THERE WILL BE SHOWERS...

240

00:13:53,625 --> 00:13:55,168
(shuts TV off)

241

00:13:57,295 --> 00:13:59,380
I WANNA TALK TO YOU
ABOUT WHAT HAPPENED LAST NIGHT.

242

00:13:59,422 --> 00:14:02,216
BUT IF I DO, ARE YOU
JUST GONNA TAKE OFF AGAIN?

243

00:14:02,258 --> 00:14:04,636
I HAD SOME THINKING TO DO.

244

00:14:04,678 --> 00:14:08,264
THAT'S NOT GOOD ENOUGH.
OKAY, YOU COULD'VE CALLED.

245

00:14:08,306 --> 00:14:09,974
YOU COULD'VE JUST
SENT ME A TEXT.

246

00:14:10,016 --> 00:14:11,768
"GIVE ME SPACE."
I KNOW.

247

00:14:11,810 --> 00:14:13,770
THREE WORDS
AND I WOULD'VE BEEN FINE.

248

00:14:13,812 --> 00:14:15,522
I KNOW, OKAY? AND I'M SORRY.

249

00:14:17,273 --> 00:14:18,441
YOU...

250

00:14:20,485 --> 00:14:22,236
YOU CAN'T JUST
DISAPPEAR LIKE THAT.

251

00:14:23,530 --> 00:14:25,323
NOT ANYMORE.

252

00:14:25,365 --> 00:14:28,159
NOT AFTER
WHAT HAPPENED LAST TIME.

253

00:14:28,201 --> 00:14:31,954
WHEN I WORRY ABOUT "A"
GETTING A HOLD OF YOU OR--

254

00:14:31,996 --> 00:14:34,499
OR HURTING YOU, OR WORSE,

255

00:14:34,541 --> 00:14:38,085
YOU KNOW, I HAVE
A VERY REAL PICTURE OF WHAT
THAT LOOKS LIKE IN MY MIND.

256

00:14:38,127 --> 00:14:40,588
I WAS IN TOWN, SPENCER, OKAY?
I WAS RIGHT HERE.

257

00:14:40,630 --> 00:14:42,340
WELL, NOT FOR ME, YOU WEREN'T.

258

00:14:42,382 --> 00:14:46,427
WHEN I USED TO FEEL LIKE
THE WALLS WERE CLOSING IN,

259

00:14:46,469 --> 00:14:48,888

I'D TAKE OFF.

260

00:14:48,929 --> 00:14:51,725
BUT THIS TIME, I STAYED.

261

00:14:51,766 --> 00:14:52,892
FOR YOU.

262

00:14:54,268 --> 00:14:55,812
YOU WERE RIGHT.

263

00:14:55,854 --> 00:14:57,856
LAST NIGHT...

264

00:14:57,938 --> 00:15:00,817
TRYING TO BREAK IN
TO DR. PALMER'S CAR...

265

00:15:03,069 --> 00:15:05,613
THAT'S AS CLOSE
AS I WANNA GET TO "A."

266

00:15:13,162 --> 00:15:14,581
I DON'T WANT YOU
TO STOP LOOKING.

267

00:15:14,622 --> 00:15:18,334
YOU DESERVE TO KNOW
WHAT HAPPENED TO YOUR MOM.

268

00:15:19,711 --> 00:15:23,339
I DON'T WANT
"A's" VERSION OF THE TRUTH.

269

00:15:23,381 --> 00:15:26,008
IT'S NOT WORTH IT.

270

00:15:30,930 --> 00:15:33,683
(sighs)

271

00:15:36,770 --> 00:15:40,064
I'D LIKE A MORE DETAILED

DESCRIPTION OF THIS GIRL LUCY.

272
00:15:40,106 --> 00:15:41,524
YOU NEEDN'T BOTHER.

273
00:15:41,566 --> 00:15:45,236
TAKE THIS. I'M HOGGING
THE KETTLE CORN.

274
00:15:45,278 --> 00:15:47,572
NO, SERIOUSLY,
I NEED AN INTERVENTION.

275
00:15:51,868 --> 00:15:53,160
(sighs)

276
00:15:53,202 --> 00:15:54,871
(screams)

277
00:15:58,291 --> 00:15:59,417
(chuckles)

278
00:16:01,878 --> 00:16:03,421
LONG DAY AND A GOOD MEAL.

279
00:16:03,463 --> 00:16:04,464
(yawns)

280
00:16:04,505 --> 00:16:06,758
IT GETS ME EVERY TIME.

281
00:16:06,800 --> 00:16:09,886
WELL, I COULD
MAKE US SOME COFFEE.

282
00:16:09,928 --> 00:16:11,137
NO.

283
00:16:12,764 --> 00:16:15,809
HONESTLY,
I COULD USE THE REST.

284
00:16:15,850 --> 00:16:18,603
WE'LL WATCH THE REST LATER?

285
00:16:20,020 --> 00:16:21,606
YEAH, SURE.

286
00:16:21,648 --> 00:16:22,732
THANKS.

287
00:16:33,618 --> 00:16:35,328
I'LL CALL YOU.

288
00:16:35,369 --> 00:16:36,955
OKAY.

289
00:16:39,290 --> 00:16:40,333
BYE.

290
00:16:40,374 --> 00:16:41,751
BYE.

291
00:16:53,012 --> 00:16:56,223
HANNA, I SWEAR I SAW SOMEONE
IN THAT UPSTAIRS WINDOW.

292
00:16:56,265 --> 00:16:58,559
SO YOU THINK MONA'S JUST SITTING
IN HER HOUSE, IN THE DARK?

293
00:16:58,601 --> 00:16:59,811
(scoffs)
AS TWISTED AS SHE IS,

294
00:16:59,853 --> 00:17:01,813
I WOULDN'T PUT IT PAST HER.

295
00:17:01,855 --> 00:17:04,649
LOOK, SHE STUCK
HER NECK OUT FOR MY MOM.

296
00:17:04,691 --> 00:17:06,526

I KNOW AFTER
EVERYTHING SHE'S DONE,

297

00:17:06,567 --> 00:17:08,319
IT MAY SEEM LIKE
ANOTHER ONE OF HER TRICKS,

298

00:17:08,361 --> 00:17:10,446
BUT MONA WOULD'VE NEVER
CONFESSED TO KILLING WILDEN

299

00:17:10,488 --> 00:17:13,533
IF I DIDN'T PUT THAT IDEA
IN HER HEAD IN THE FIRST PLACE.

300

00:17:13,574 --> 00:17:15,743
HANNA, IF MONA
IS REALLY IN TROUBLE,

301

00:17:15,785 --> 00:17:17,161
IT IS NOT YOUR FAULT.

302

00:17:22,792 --> 00:17:23,918
YOU'RE SAFE HERE, EM.

303

00:17:25,336 --> 00:17:26,629
IT'S NOT ME I'M WORRIED ABOUT.

304

00:17:26,671 --> 00:17:27,672
IT'S MONA.

305

00:17:27,714 --> 00:17:29,215
Man: DOOR!

306

00:17:35,680 --> 00:17:37,348
SORRY.
DON'T BE.

307

00:17:37,390 --> 00:17:40,184
YOUR PARENTS WOULD HAVE
THE SAME RULE IF I WERE A GUY.

308

00:17:40,226 --> 00:17:44,063
IF YOU WERE A GUY,
YOU WOULDN'T BE HERE.

309

00:17:47,734 --> 00:17:51,029
MAYBE WE SHOULD WATCH A MOVIE
TO TAKE YOUR MIND OFF THINGS.

310

00:17:52,446 --> 00:17:54,574
I DON'T KNOW IF I COULD
SIT STILL FOR THAT LONG.

311

00:17:54,615 --> 00:17:55,992
I HAVE TO BE HONEST.

312

00:17:56,034 --> 00:17:58,703
I GET WORRYING ABOUT CeCe,
BUT NOT MONA.

313

00:17:58,745 --> 00:18:00,079
SHE TRIED TO KILL YOU.

314

00:18:00,120 --> 00:18:02,498
I KNOW,
BUT WE CREATED THE BEAST.

315

00:18:02,540 --> 00:18:04,250
NO, ALI DID THAT.

316

00:18:04,291 --> 00:18:06,210
YEAH, AND WE LET HER.

317

00:18:06,252 --> 00:18:08,254
(sighs)

318

00:18:14,010 --> 00:18:16,178
(indistinct chatter)

319

00:18:24,186 --> 00:18:25,605
HOW WAS THE READING?

320

00:18:25,646 --> 00:18:27,231

INTENSE.

321

00:18:28,649 --> 00:18:32,111
ONE OF HIS POEMS
REMINDED ME OF THE STORY

322

00:18:32,152 --> 00:18:34,739
YOU WROTE ABOUT THE CAT,
"FOUND BUT LOST."

323

00:18:36,908 --> 00:18:38,659
I CAN'T BELIEVE THAT
YOU REMEMBER THAT.

324

00:18:41,370 --> 00:18:43,539
I ALWAYS THOUGHT
IT WAS ABOUT ALI.

325

00:18:43,581 --> 00:18:48,377
WELL, IT WAS,
I JUST DIDN'T KNOW THAT
WHEN I WAS WRITING IT.

326

00:18:49,963 --> 00:18:52,799
PROBABLY WHY IT WAS SO HONEST.

327

00:18:57,095 --> 00:19:01,808
HI. UM, CAN I GET
A CAPPUCCINO?

328

00:19:01,849 --> 00:19:05,227
COULD I ACTUALLY
GET A REFILL, TOO?

329

00:19:09,440 --> 00:19:13,444
THAT'S ALWAYS BEEN
WHAT'S TOUGH FOR ME,

330

00:19:13,486 --> 00:19:16,405
WRITING A GOOD STORY BEFORE
I CAN THINK MY WAY OUT OF IT.

331

00:19:16,447 --> 00:19:17,698

I GET IT.

332

00:19:18,992 --> 00:19:20,743

IT'S LIKE
YOU WANNA KNOW THE ENDING,

333

00:19:20,785 --> 00:19:23,537

BUT YOU STILL
WANNA BE SURPRISED.

334

00:19:23,579 --> 00:19:25,665

YEAH. I REMEMBER
WHEN I WAS LITTLE,

335

00:19:25,706 --> 00:19:28,375

I'D ALWAYS READ
THE LAST PAGE BEFORE...

336

00:19:28,417 --> 00:19:30,461

♪

337

00:19:45,143 --> 00:19:46,769

♪ WHAT WAS A SPELL ♪

338

00:19:46,811 --> 00:19:49,063

♪ NOW FEELS LIKE A CURSE ♪

339

00:19:49,105 --> 00:19:53,943

♪ WONDER IF YOU
COULD LEAD FIRST ♪

340

00:20:00,116 --> 00:20:02,118

♪ CURIOUS SCHOOLS ♪

341

00:20:02,160 --> 00:20:05,121

♪ WE BECOME FOOLS ♪

342

00:20:08,916 --> 00:20:12,753

♪ THIS ISN'T CONTROL
THIS ISN'T CONTROL ♪

343

00:20:12,795 --> 00:20:16,757

♪ THIS ISN'T CONTROL
THIS ISN'T CONTROL ♪

344

00:20:16,799 --> 00:20:20,553

♪ THIS ISN'T CONTROL
THIS ISN'T CONTROL ♪

345

00:20:20,594 --> 00:20:25,058

♪ THIS ISN'T CONTROL
THIS ISN'T CONTROL ♪

346

00:20:25,099 --> 00:20:26,642

♪ LEFT BEHIND ♪

347

00:20:26,684 --> 00:20:29,145

♪ THE PERFECT CRIME ♪

348

00:20:29,187 --> 00:20:30,938

♪ LIKE A SWELL ♪

349

00:20:30,980 --> 00:20:36,736

♪ HENCE SUBSIDE ♪

350

00:20:36,777 --> 00:20:38,487

(no audio)

351

00:20:39,405 --> 00:20:44,035

♪ SUBSIDE ♪

352

00:20:46,787 --> 00:20:49,582

I CAN'T STOP
THINKING ABOUT MONA.

353

00:20:49,623 --> 00:20:51,291

WE KNOW "A"
LIKES TO PLAY WITH US...

354

00:20:51,333 --> 00:20:54,378

BUT THIS TIME,
I DON'T KNOW WHAT THE GAME IS.

355

00:20:54,420 --> 00:20:57,548

IT'S, "I'M GOING DOWN
AND I'M DRAGGING YOU WITH ME."

356

00:20:57,590 --> 00:20:58,966
(doorbell rings)

357

00:21:01,677 --> 00:21:03,303
THEY KNOW WHO
THEY'RE LOOKING FOR NOW.

358

00:21:03,345 --> 00:21:05,264
THEY'RE GONNA FIND CeCe.

359

00:21:05,305 --> 00:21:07,808
(sighs)
"A" CAN'T EVEN GIVE US ONE DAY.

360

00:21:07,850 --> 00:21:10,686
I MEAN, I'M SUPPOSED TO BE
AT HOME WITH MY MOM CELEBRATING,

361

00:21:10,728 --> 00:21:15,274
AND ALL I CAN THINK ABOUT
IS POOR MONA.

362

00:21:15,315 --> 00:21:18,402
I NEVER, EVER THOUGHT THAT
WE'D BE SAYING "POOR MONA."

363

00:21:18,444 --> 00:21:20,821
GUYS, ANOTHER ONE.

364

00:21:40,841 --> 00:21:44,262
THERE'S NOTHING IN HERE.
IT'S JUST AN EMPTY BOX.

365

00:21:46,555 --> 00:21:48,724
OR MAYBE NOT.

366

00:21:48,766 --> 00:21:51,144
FOR ONCE, I'M RIGHT
AND YOU'RE WRONG, SPENCER.

367
00:21:57,942 --> 00:21:59,777
HOW DID YOU JUST DO THAT?

368
00:21:59,819 --> 00:22:01,988
TOOK HOME FIRST PRIZE
FOR MY MAGIC ACT
AT PERFORMING ARTS CAMP.

369
00:22:02,029 --> 00:22:03,447
OF COURSE YOU DID.

370
00:22:03,489 --> 00:22:07,367
"WATCH ME MAKE
A GIRL DISAPPEAR. KISSES, A"

371
00:22:08,327 --> 00:22:09,870
IT'S MAGIC.

372
00:22:09,912 --> 00:22:11,289
WHAT?

373
00:22:11,330 --> 00:22:12,873
"WATCH ME MAKE
A GIRL DISAPPEAR."

374
00:22:12,915 --> 00:22:15,584
"A" IS NOT PLAYING A GAME,
SHE'S PUTTING ON A MAGIC SHOW.

375
00:22:15,626 --> 00:22:17,128
WHY WOULD CeCe DO THAT?

376
00:22:17,170 --> 00:22:19,088
PEOPLE WANNA GO TO MAGIC SHOWS
TO BE DECEIVED.

377
00:22:19,130 --> 00:22:21,966
THEY WANNA BELIEVE IN SOMETHING
THEY KNOW CAN'T BE TRUE.

378
00:22:22,008 --> 00:22:26,220
WAIT, SO IF "A"

IS PUTTING ON A MAGIC SHOW
AND WE'RE THE AUDIENCE...

379

00:22:26,262 --> 00:22:28,097
NO, WE'RE NOT THE AUDIENCE.

380

00:22:28,139 --> 00:22:30,057
I THINK WE'RE
A PART OF HER ACT.

381

00:22:33,477 --> 00:22:36,147
AND SHE'S GONNA MAKE
MONA DISAPPEAR FOREVER.

382

00:22:43,654 --> 00:22:45,865
WAS IT ALL QUIET HERE
LAST NIGHT?

383

00:22:46,782 --> 00:22:49,035
YEAH, A LITTLE TOO QUIET.

384

00:22:49,076 --> 00:22:51,245
HANNA'S CONVINCED
THIS IS "A,"

385

00:22:51,287 --> 00:22:54,414
BUT IT SMELLS LIKE MONA TO ME.

386

00:22:54,456 --> 00:22:56,542
IF SHE WAS MISSING,
DON'T YOU THINK THAT HER PARENTS
WOULD CALL THE POLICE?

387

00:22:56,583 --> 00:22:59,503
OR MAYBE THEY DON'T KNOW.
IT LOOKS LIKE THEY'RE
OUT OF TOWN.

388

00:22:59,545 --> 00:23:02,882
I SWEAR, IF I FIND OUT THAT
THIS IS HER JERKING US AROUND,
I'M GONNA KILL HER MYSELF.

389

00:23:02,923 --> 00:23:04,466
DID YOU GET ANY SLEEP?

390

00:23:04,508 --> 00:23:07,261
DOZED OFF FOR A FEW MINUTES
AFTER HANNA LEFT.

391

00:23:07,303 --> 00:23:09,596
WELL, GO HOME.
I'LL CALL YOU IF SHE SHOWS UP.

392

00:23:09,638 --> 00:23:12,641
OKAY. THANKS.

393

00:23:20,900 --> 00:23:24,111
I GET THE MAGIC EIGHT BALL
CONNECTION, BUT I DON'T
UNDERSTAND THE SAW.

394

00:23:24,153 --> 00:23:27,073
WELL, IT'S DEBATABLE,
BUT MOST PEOPLE GIVE CREDIT

395

00:23:27,114 --> 00:23:30,159
TO TORRINI FOR BEING
THE FIRST ILLUSIONIST
TO SAW A WOMAN IN TWO.

396

00:23:30,201 --> 00:23:34,247
AND WHEN I SAW CHRIS ANGEL
DO IT, THE TOP HALF OF THE WOMAN
CRAWLED AWAY.

397

00:23:34,288 --> 00:23:36,832
IT WAS TOTALLY TWISTED,
BUT IT TURNED OUT THAT
HE JUST USED THIS WOMAN

398

00:23:36,874 --> 00:23:38,834
WITH SACRAL AGENESIS,
WHICH IS THIS CONGENITAL--

399

00:23:38,876 --> 00:23:41,670
OKAY, CAN YOU JUST

STOP TALKING, PLEASE?

400

00:23:44,715 --> 00:23:45,841
YEAH.

401

00:23:47,301 --> 00:23:48,510
OKAY.

402

00:23:49,929 --> 00:23:52,348
(chuckles) NOPE. TRY AGAIN.

403

00:23:54,725 --> 00:23:59,063
I DON'T KNOW. I MEAN,
IS THERE A MAGIC SHOP IN TOWN
THAT WE DON'T KNOW ABOUT?

404

00:23:59,105 --> 00:24:00,564
NOTHING.

405

00:24:00,606 --> 00:24:02,149
NO, NO, NO, CLICK HERE.

406

00:24:02,191 --> 00:24:03,859
"THE GREAT CHARLEMAGNE."

407

00:24:05,361 --> 00:24:08,488
HE'S PUTTING ON A SHOW
IN RAVENSWOOD THIS AFTERNOON.

408

00:24:08,530 --> 00:24:11,242
RAVENSWOOD?
THAT CAN'T BE A COINCIDENCE.

409

00:24:15,121 --> 00:24:17,206
SPENCE, YOU'RE DRIVING.

410

00:24:29,009 --> 00:24:30,303
(tires screech)

411

00:24:37,184 --> 00:24:40,478
WE'RE STILL HEADING EAST.

412
00:24:40,520 --> 00:24:42,106
Toby: I'LL STAY ON HER TAIL.

413
00:24:42,148 --> 00:24:43,690
JUST BE CAREFUL, OKAY?

414
00:24:43,732 --> 00:24:45,109
I LOVE YOU.

415
00:24:45,151 --> 00:24:46,444
(phone beeps)

416
00:24:46,484 --> 00:24:48,695
TOBY SAYS THAT SHANA'S
DRIVING JENNA'S CAR.

417
00:24:48,737 --> 00:24:51,324
IS MONA WITH HER?
NO, NOBODY'S WITH HER.

418
00:24:51,365 --> 00:24:52,574
SO WHERE'S SHE GOING?

419
00:24:52,616 --> 00:24:53,784
HE THOUGHT THAT
THEY WERE COMING HERE,

420
00:24:53,826 --> 00:24:55,077
BUT THEY
JUST PASSED THE EXIT.

421
00:24:56,412 --> 00:24:58,331
GUYS...

422
00:24:58,372 --> 00:24:59,873
IT'S THIS WAY. OVER HERE.

423
00:24:59,915 --> 00:25:01,667
♪

424
00:25:04,920 --> 00:25:07,423

(cheering and applause)

425

00:25:29,069 --> 00:25:32,698
WELL, IF "A" WANTED US TO
WATCH HIM MAKE A GIRL DISAPPEAR,
WE'RE RIGHT ON TIME.

426

00:25:40,247 --> 00:25:41,832
(sighs)

427

00:25:41,874 --> 00:25:43,417
I THINK WE'RE BEING WATCHED.

428

00:25:43,459 --> 00:25:44,751
LET'S ALL STICK TOGETHER.

429

00:25:49,507 --> 00:25:53,052
WH-- ME? NO WAY.

430

00:25:55,595 --> 00:25:58,640
(crowd laughs)

431

00:26:01,227 --> 00:26:03,812
Woman: YOU HAVE TO.
Man: YOU CAN'T RESIST.

432

00:26:05,481 --> 00:26:07,066
Crowd: AW.

433

00:26:07,107 --> 00:26:08,234
REALLY, I JUST DON'T DO BOXES.

434

00:26:09,735 --> 00:26:11,569
HERE, TAKE HER.
SHE LOVES MAGIC.
WHAT?

435

00:26:14,031 --> 00:26:16,075
(crowd laughs)

436

00:26:16,116 --> 00:26:20,371
I DON'T THINK HE'S GOING AWAY.

I KNOW THIS TRICK.
YOU'LL BE OKAY.

437
00:26:20,413 --> 00:26:22,331
(cheering and applause)

438
00:26:25,084 --> 00:26:27,878
Woman: GOOD JOB! WHOO!

439
00:26:36,262 --> 00:26:38,931
Woman: BYE.
Man: LATER.

440
00:26:44,644 --> 00:26:46,355
WAIT, WHERE'D SHE GO?

441
00:26:46,397 --> 00:26:48,315
JUST WAIT A SECOND.

442
00:26:48,357 --> 00:26:51,068
(cheering and applause)

443
00:26:59,076 --> 00:27:02,162
(cheering and applause)

444
00:27:07,585 --> 00:27:08,877
(crowd laughs)

445
00:27:13,549 --> 00:27:15,633
(cheering and applause)

446
00:27:17,553 --> 00:27:19,012
Man: THAT WAS GREAT!

447
00:27:19,054 --> 00:27:22,308
(cheering and applause)

448
00:27:24,184 --> 00:27:25,603
WHERE'S EMILY?

449
00:27:27,854 --> 00:27:30,941

(all phones chime)

450
00:27:36,113 --> 00:27:37,281
"LAGER DEE MAIN"?

451
00:27:37,323 --> 00:27:39,825
LAGER DEE MAIN.
"SLIGHT OF HAND."

452
00:27:39,866 --> 00:27:43,245
WHILE WE WERE WATCHING YOU,
"A" TOOK EMILY.

453
00:27:54,006 --> 00:27:56,509
(gasps)

454
00:27:56,550 --> 00:27:57,801
EMILY, ARE YOU THERE?

455
00:27:57,843 --> 00:27:58,885
ARIA?

456
00:27:58,927 --> 00:28:01,138
ARE YOU ALRIGHT?

457
00:28:01,180 --> 00:28:02,389
I DON'T KNOW WHERE I AM!

458
00:28:02,431 --> 00:28:04,183
LOOK AROUND YOU.
WHAT DO YOU SEE?

459
00:28:04,224 --> 00:28:05,476
NOTHING! IT'S DARK!

460
00:28:05,518 --> 00:28:06,684
WE'RE GONNA FIND YOU,
I PROMISE.

461
00:28:06,726 --> 00:28:10,147
YOU JUST HAVE
TO HELP US OUT.

462
00:28:10,189 --> 00:28:12,816
I THINK I'M LOCKED IN A COFFIN!

463
00:28:15,444 --> 00:28:18,197
(saw buzzing)

464
00:28:18,238 --> 00:28:19,990
IT'S A SAW! I HEAR A SAW!

465
00:28:20,032 --> 00:28:21,534
LIKE A CHAINSAW?

466
00:28:21,575 --> 00:28:23,952
NO! IT'S BIG AND LOUD!
IT'S CUTTING WOOD!

467
00:28:25,037 --> 00:28:26,580
LIKE A SAW MILL?

468
00:28:26,622 --> 00:28:28,541
IT'S GETTING LOUDER! CLOSER!

469
00:28:28,582 --> 00:28:31,377
GRUNWALD LIVED ON
SAW MILL ROAD.

470
00:28:31,418 --> 00:28:32,419
(phone beeping)

471
00:28:32,461 --> 00:28:34,712
OH, MY GOD. IT'S RIGHT HERE.

472
00:28:34,754 --> 00:28:36,465
WE'RE PRACTICALLY ON TOP OF IT.

473
00:28:39,009 --> 00:28:41,554
HOLD ON, EM, WE'RE COMING!

474
00:28:48,101 --> 00:28:51,146
(saw buzzing)

475
00:28:51,188 --> 00:28:52,272
EMILY? EMILY!

476
00:28:52,314 --> 00:28:54,941
I'M HERE! I'M HERE!

477
00:28:54,983 --> 00:28:55,942
OH, MY GOD!

478
00:28:55,984 --> 00:28:58,945
GUYS, I'M IN HERE!
EMILY!

479
00:29:00,989 --> 00:29:04,535
IT'S LOCKED! IT'S LOCKED!
GO! GO GET SOMETHING! HURRY!

480
00:29:05,703 --> 00:29:07,913
OH, MY GOD!

481
00:29:07,954 --> 00:29:09,998
HOLD ON!
GET ME OUT!

482
00:29:11,166 --> 00:29:14,420
HURRY! HURRY! HOLD ON, EM!

483
00:29:15,128 --> 00:29:16,422
GUYS, GET ME OUT!

484
00:29:16,463 --> 00:29:18,674
COME ON, HURRY!
OH, MY GOD!

485
00:29:20,175 --> 00:29:22,636
(crying)

486
00:29:24,263 --> 00:29:27,516
OH, MY GOD! HURRY UP!

487

00:29:30,603 --> 00:29:31,729
THERE WE GO!

488
00:29:33,188 --> 00:29:34,565
(exhales deeply)

489
00:29:39,361 --> 00:29:41,572
THERE ARE TWO OF THEM?

490
00:29:46,493 --> 00:29:48,870
Emily: NO! JUST LET ME OUT!

491
00:29:48,912 --> 00:29:52,124
EMILY, IT'S OKAY. YOU'RE SAFE.
I'M GETTING YOU OUT.

492
00:29:52,165 --> 00:29:54,627
(gasping) OH, GOD!

493
00:30:10,267 --> 00:30:12,645
(panting)

494
00:30:14,187 --> 00:30:16,273
(grunting)

495
00:30:25,616 --> 00:30:26,950
(groans)

496
00:30:26,992 --> 00:30:28,619
GIVE IT UP, CeCe!

497
00:30:28,661 --> 00:30:31,497
(grunting)

498
00:30:36,876 --> 00:30:39,087
(gasping)

499
00:30:40,005 --> 00:30:41,131
(screams)

500
00:30:41,173 --> 00:30:42,800

HELP ME! HELP ME!
HOLD ON!

501
00:30:42,841 --> 00:30:45,594
HOLD ON, CeCe! HOLD ON!
ARIA!

502
00:30:45,636 --> 00:30:47,053
HOLD ON!

503
00:30:47,095 --> 00:30:48,722
(grunting)

504
00:30:48,764 --> 00:30:50,808
ARIA, HELP!

505
00:30:50,849 --> 00:30:52,892
(cloth ripping)

506
00:30:53,935 --> 00:30:55,395
(screams)

507
00:30:55,437 --> 00:30:56,855
(thud)

508
00:30:56,896 --> 00:30:58,524
(gasping)

509
00:31:13,831 --> 00:31:16,208
(sighs)

510
00:31:16,249 --> 00:31:18,669
IS SHE...?

511
00:31:20,420 --> 00:31:21,921
SHE FELL.

512
00:31:24,007 --> 00:31:26,218
YOU TRIED TO SAVE HER.

513
00:31:26,259 --> 00:31:28,303

LOOK, ARIA,
THIS IS NOT YOUR FAULT.

514

00:31:28,345 --> 00:31:32,224
ARE YOU SURE YOU'RE OKAY, ARIA?
DID SHE HURT YOU?

515

00:31:32,265 --> 00:31:35,268
WE SHOULD JUST CALL THE POLICE.

516

00:31:38,647 --> 00:31:41,107
SHE'S GONE.

517

00:31:46,822 --> 00:31:49,700
GOD, THAT BITCH HAS NINE LIVES.

518

00:31:49,742 --> 00:31:51,535
WE NEED TO GET OUT OF HERE. NOW.

519

00:31:51,577 --> 00:31:53,662
I HAVE TO SHOW YOU SOMETHING.
COME ON.

520

00:31:53,704 --> 00:31:55,664
COME ON!

521

00:31:58,792 --> 00:32:01,837
I THINK THAT THE RED COAT
THAT I WAS CHASING
MIGHT HAVE BEEN ALI.

522

00:32:01,879 --> 00:32:06,216
SHE WAITED FOR ME AT THE DOOR,
AT THE CORNER. SHE WANTED ME
TO FOLLOW HER.

523

00:32:08,051 --> 00:32:11,054
AND THIS IS WHAT
ALI WANTED US TO SEE.

524

00:32:18,562 --> 00:32:20,522
WHAT IS THIS PLACE?

525

00:32:20,564 --> 00:32:22,691
I THINK IT'S "A'S" LAIR.

526

00:32:35,829 --> 00:32:38,290
Spencer: THERE'S A TIMELINE
FOR EACH OF US.

527

00:32:38,331 --> 00:32:41,501
ALL OUR SECRETS,
PRIVATE MOMENTS--

528

00:32:41,543 --> 00:32:44,045
HE'S DOCUMENTING EVERYTHING.

529

00:32:58,936 --> 00:33:00,604
WHAT IS THAT?

530

00:33:00,646 --> 00:33:03,899
Spencer: THAT'S HOW "A"
HAS BEEN WATCHING US.

531

00:33:03,941 --> 00:33:09,070
"A" IS MONITORING THE POLICE,
WATCHING THE STREETS,
OUR ALARM SYSTEMS.

532

00:33:13,450 --> 00:33:16,620
Spencer:
THAT'S HOW "A" IS EVERYWHERE.

533

00:33:34,346 --> 00:33:35,848
YOU SURE
SHE'S OKAY WITH THIS?

534

00:33:35,889 --> 00:33:38,308
SHE DOESN'T HAVE A CHOICE.

535

00:33:39,518 --> 00:33:41,269
HAVE A SEAT.

536

00:33:47,526 --> 00:33:48,819
(typing)

537
00:33:48,861 --> 00:33:50,069
(beeps)

538
00:33:50,111 --> 00:33:51,446
(typing)

539
00:33:51,488 --> 00:33:52,489
(beeps)

540
00:33:52,531 --> 00:33:54,908
(typing)

541
00:33:54,950 --> 00:33:57,243
(beeps)
CALEB, IT'S NOT WORKING.

542
00:33:57,285 --> 00:33:58,829
DID YOU HIT SHIFT-COMMAND
WHEN YOU ENTERED THE NUMBERS?

543
00:33:58,871 --> 00:34:00,706
I DID EXACTLY WHAT
YOU TOLD ME TO DO.

544
00:34:00,747 --> 00:34:03,041
I DON'T LIKE THE IDEA
OF YOU GUYS BEING THERE ALONE.

545
00:34:03,082 --> 00:34:05,502
AND I CAN'T GET INTO
THAT COMPUTER FROM HERE.

546
00:34:05,544 --> 00:34:07,212
WELL, I'M NOT GONNA SAY
DON'T COME.

547
00:34:07,253 --> 00:34:09,589
I'M NOT WAITING FOR TOBY.
HE'S STILL AT THE HOTEL.

548
00:34:09,631 --> 00:34:12,009

MONA MIGHT BE SAFE,
BUT THAT DOESN'T MEAN
SHE'S NOT IN ON THIS.

549

00:34:12,050 --> 00:34:13,134
SO WHEN WILL I SEE YOU?

550

00:34:15,762 --> 00:34:17,472
I'LL GET ON THE NEXT BUS.

551

00:34:17,514 --> 00:34:20,600
I THINK I JUST FOUND
"A's" BANK ACCOUNT.

552

00:34:20,642 --> 00:34:22,143
ALRIGHT, WELL, JUST CALL ME
WHEN YOU'RE ON THE ROAD, OKAY?

553

00:34:22,185 --> 00:34:23,645
OKAY.
BYE.

554

00:34:23,687 --> 00:34:25,564
IT LOOKS LIKE "A"
FORMED A CORPORATION.

555

00:34:25,605 --> 00:34:28,775
DIDN'T CeCe
STUDY BUSINESS AT UPENN?

556

00:34:28,817 --> 00:34:31,528
YEAH, BUT I DON'T THINK
THIS IS HERS.

557

00:34:31,570 --> 00:34:33,196
IT LOOKS LIKE SHE'S
JUST ON THE PAYROLL.

558

00:34:33,238 --> 00:34:35,824
THERE ARE TWO PAYMENTS
MADE TO CeCe DRAKE LAST WEEK.

559

00:34:35,866 --> 00:34:37,743

MAYBE "A" PAID HER
TO DRESS UP AS RED COAT.

560
00:34:37,784 --> 00:34:39,202
YEAH, TO LEAD US AWAY
FROM ALI.

561
00:34:44,207 --> 00:34:45,709
I THINK "A" IS A GUY.

562
00:34:54,467 --> 00:34:55,719
HAVE YOU GUYS SEEN THESE?

563
00:35:01,349 --> 00:35:03,268
WAIT, I WAS WITH ALI
WHEN SHE BOUGHT THAT SHIRT.

564
00:35:03,309 --> 00:35:05,896
SHE SAID SHE NEEDED IT
FOR A DATE THAT NIGHT
WITH AN OLDER GUY.

565
00:35:05,938 --> 00:35:07,230
MAYBE IAN?

566
00:35:07,272 --> 00:35:09,482
OR WREN. HE'S BEEN
HANGING OUT WITH SHANA,

567
00:35:09,524 --> 00:35:11,944
AND HE'S BACK WITH MELISSA.

568
00:35:13,319 --> 00:35:15,238
NO, I DON'T THINK
THAT WREN'S "A."

569
00:35:16,573 --> 00:35:18,491
'CAUSE "A" HAS BEEN
WATCHING HIM. LOOK.

570
00:35:18,533 --> 00:35:21,286
WELL, I STILL THINK
THAT ALL ROADS LEAD BACK

TO BOARD SHORTS.

571

00:35:21,327 --> 00:35:22,996
I MEAN, THE NAME
OF THE COMPANY IS HIGBEE,

572

00:35:23,038 --> 00:35:25,123
AND THAT WAS ALI'S
FAVORITE BEACH IN CAPE MAY.

573

00:35:25,164 --> 00:35:28,126
DO YOU THINK THAT
BOARD SHORTS IS THE ONE
WHO'S TAKING THESE PICTURES?

574

00:35:28,167 --> 00:35:29,586
IS THAT WHO CeCe'S WORKING FOR?

575

00:35:38,887 --> 00:35:41,264
Emily: LOOK, THIS IS
A LETTER FROM ALI.

576

00:35:41,306 --> 00:35:43,642
SHE MET THIS BOY IN ROSEWOOD.

577

00:35:43,683 --> 00:35:46,603
AND SHE LIED ABOUT HER AGE.
HE THOUGHT THAT SHE WAS 18.

578

00:35:46,645 --> 00:35:50,107
THAT TRIP TO THE SHORE
MRS. D. TOLD HANNA ABOUT...

579

00:35:50,189 --> 00:35:53,902
ALI NEVER
PLANNED ON INVITING US.
SHE WAS TAKING HIM THERE.

580

00:35:55,654 --> 00:35:57,363
GUYS...

581

00:35:57,405 --> 00:35:59,365
"A" HASN'T JUST

BEEN WATCHING US.

582

00:35:59,407 --> 00:36:01,701
I THINK THAT HE'S
BEEN FOLLOWING ALI, TOO.

583

00:36:04,955 --> 00:36:07,040
HE HAS HER AT THE LODGE
THE NIGHT OF THE FIRE.

584

00:36:07,082 --> 00:36:11,128
IT LOOKS LIKE HE'S
BEEN FOLLOWING HER TRAIL
TO RAVENSWOOD.

585

00:36:14,047 --> 00:36:15,799
IF ALI'S BEEN ALIVE
THIS WHOLE TIME,

586

00:36:15,841 --> 00:36:17,300
THEN WHOSE FUNERAL
DID WE GO TO?

587

00:36:21,596 --> 00:36:22,973
OKAY, THAT'S CREEPY.

588

00:36:25,350 --> 00:36:27,519
HANNA: THEY'RE HAVING
A CELEBRATION TONIGHT.

589

00:36:27,560 --> 00:36:30,105
YEAH, AND BOARD SHORTS THINKS
THAT ALI IS GONNA BE THERE.

590

00:36:34,860 --> 00:36:37,112
WHICH MEANS WE HAVE
TO FIND HER FIRST.

591

00:36:46,621 --> 00:36:50,834
IT'S A BEAUTIFUL NIGHT
FOR A PARTY, BUT IT'S
FOR INVITED GUESTS ONLY.

592

00:36:52,251 --> 00:36:53,753
HOW DID YOU KNOW THAT
WE WERE GOING TO--

593

00:36:53,795 --> 00:36:55,463
I'M MRS. GRUNWALD.

594

00:36:55,505 --> 00:36:56,965
WE HAVE SOMEWHERE
WE NEED TO BE.

595

00:36:57,007 --> 00:36:58,383
I KNOW.

596

00:36:58,424 --> 00:37:01,386
BUT IT'S DANGEROUS FOR YOU
TO GO CHASING AFTER HER.

597

00:37:05,765 --> 00:37:07,350
ARE YOU TALKING ABOUT ALISON?

598

00:37:09,144 --> 00:37:10,562
THE GIRL YOU SAID
YOU NEVER MET.

599

00:37:10,603 --> 00:37:13,190
I'M SORRY I LIED TO YOU.

600

00:37:13,231 --> 00:37:15,192
BUT I DID IT TO PROTECT HER.

601

00:37:15,233 --> 00:37:16,484
FROM WHO?

602

00:37:19,529 --> 00:37:21,948
SHE WAS CALLING ME
THAT SUMMER TO FIND OUT.

603

00:37:21,990 --> 00:37:23,616
IN THE SORORITY HOUSE.

604

00:37:23,658 --> 00:37:24,993

IT WAS YOU.

605

00:37:25,035 --> 00:37:26,786
SHE WAS AFRAID.

606

00:37:28,329 --> 00:37:29,873
AND SHE WAS RIGHT TO BE.

607

00:37:31,499 --> 00:37:33,835
WHAT KIND OF HELP
COULD YOU GIVE HER?

608

00:37:36,171 --> 00:37:40,008
I HAVE A GIFT OF INSIGHT.

609

00:37:41,551 --> 00:37:47,390
I WAS USING IT TO HELP ALISON
SEE WHO WAS THREATENING HER.

610

00:37:47,432 --> 00:37:49,142
THE NIGHT SHE WENT MISSING...

611

00:37:51,103 --> 00:37:53,396
I FELT SOMETHING TERRIBLE.

612

00:37:53,438 --> 00:37:54,856
(thunder crashes)

613

00:37:54,898 --> 00:37:57,067
Mrs. Grunwald:
I DROVE TO ROSEWOOD....

614

00:37:57,109 --> 00:37:59,069
AND I WALKED
INTO HER BACKYARD.

615

00:38:07,869 --> 00:38:10,413
AND SHE WAS REACHING FOR LIFE.

616

00:38:14,375 --> 00:38:16,211
(thunder crashes)

617

00:38:22,259 --> 00:38:24,261
HER HEAD WAS BLOODY.

618

00:38:26,596 --> 00:38:29,224
SHE WAS VERY CONFUSED.
SHE WAS IN SHOCK.

619

00:38:31,810 --> 00:38:34,062
I PUT HER IN THE CAR
AND I DROVE HER TO THE HOSPITAL.

620

00:38:50,495 --> 00:38:52,872
I RAN IN TO GET HELP.

621

00:38:54,874 --> 00:38:57,585
WHEN I RETURNED,
SHE WAS GONE.

622

00:38:59,879 --> 00:39:01,673
(sighs)

623

00:39:03,300 --> 00:39:07,053
SO YOU'RE SAYING THAT
ALI'S STILL ALIVE?

624

00:39:07,095 --> 00:39:09,430
HAVEN'T YOU ALL FELT IT?

625

00:39:11,266 --> 00:39:14,352
SHE WAS NEVER REALLY GONE.

626

00:39:15,937 --> 00:39:17,272
HAVE YOU SEEN HER AGAIN?

627

00:39:17,314 --> 00:39:20,608
SEEN HER? NOT SINCE THAT NIGHT.

628

00:39:21,734 --> 00:39:24,237
UNTIL SHE FINDS
WHO SHE CAN TRUST--

629

00:39:24,279 --> 00:39:25,488
SHE CAN TRUST US.

630
00:39:25,530 --> 00:39:27,073
SHE KNOWS THAT.

631
00:39:27,115 --> 00:39:29,367
I WOULDN'T BE SO SURE.

632
00:39:32,620 --> 00:39:34,372
(sighs)

633
00:39:34,413 --> 00:39:36,958
WHY DIDN'T YOU
JUST GO TO THE POLICE?

634
00:39:37,000 --> 00:39:38,751
SHE DOESN'T WANT TO BE FOUND.

635
00:39:40,086 --> 00:39:42,047
WHY ARE YOU
TELLING US THIS NOW?

636
00:39:42,088 --> 00:39:46,051
BECAUSE YOU NEED
TO LEAVE RAVENSWOOD.

637
00:39:47,468 --> 00:39:49,637
WHY?

638
00:39:49,679 --> 00:39:51,764
YOU'RE BEING WATCHED.

639
00:39:51,806 --> 00:39:54,392
HE'S HOPING YOU'LL
LEAD HIM TO ALISON.

640
00:39:55,518 --> 00:39:57,770
(laughter)

641
00:40:00,357 --> 00:40:01,816
HE'S HERE.

642

00:40:36,393 --> 00:40:38,395
MAYBE SHE'S RIGHT.
MAYBE WE SHOULD JUST LEAVE.

643

00:40:38,436 --> 00:40:42,148
SO WE'RE SUPPOSED TO PACK IT IN
JUST BECAUSE A SOOTHSAYER
TELLS US TO?

644

00:40:42,190 --> 00:40:45,360
I MEAN, FOR ALL WE KNOW,
SHE COULD BE ON "A's" PAYROLL.

645

00:40:45,402 --> 00:40:48,321
SHE CAN'T PROVE THAT
ANY OF THAT STORY WAS TRUE.

646

00:40:48,363 --> 00:40:51,574
ALI WAS CALLING GRUNWALD
BECAUSE SHE BELIEVED
THAT SHE COULD HELP HER.

647

00:40:51,616 --> 00:40:53,910
YEAH, I BELIEVE HER, TOO.

648

00:40:53,952 --> 00:40:56,704
SHE WAS TELLING US
WHAT WE'RE THINKING, RIGHT?

649

00:40:56,746 --> 00:40:58,248
THAT ALI'S STILL ALIVE.

650

00:40:58,290 --> 00:40:59,540
NO, THAT'S WHAT
A GOOD CHARLATAN DOES.

651

00:40:59,582 --> 00:41:01,084
SHE TELLS YOU
WHAT YOU WANNA BELIEVE.

652

00:41:01,126 --> 00:41:02,668
MAYBE GRUNWALD

DOESN'T WANT US TO COME TONIGHT

653

00:41:02,710 --> 00:41:04,212

BECAUSE SHE KNOWS
THAT ALI WILL BE THERE.

654

00:41:04,254 --> 00:41:06,965

AND "A" IS GONNA BE
LOOKING FOR HER.

655

00:41:07,006 --> 00:41:08,300

(footsteps approaching)

656

00:41:14,680 --> 00:41:16,141

WE'RE CRASHING A PARTY.

657

00:41:57,890 --> 00:42:00,643

(panting)

658

00:42:04,856 --> 00:42:06,858

♪

659

00:42:15,908 --> 00:42:17,576

(breathing loudly)



Pretty Little Liars



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