

*Pretty Little Liars*

*The Perfectionists*

“Pilot”

Written By

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Based on the novel By

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TEASER

THUNDER RUMBLES over black.

Smash open:

EXT. DOUGHERTY'S LANDING - RURAL PENNSYLVANIA - NIGHT (N1)

Lightning illuminates a private jet on the tarmac of an airstrip. A gust of wind blows early fall leaves across the runway as a car pulls up. The door opens and CAMERA finds a pair of stilettos landing on the ground. PAN up a sleek set of gams to reveal ALISON DILAURENTIS exiting the car. She takes in the plane, holding her gaze.

WOMAN (O.S.)  
Second thoughts?

Alison turns to reveal EMILY FIELDS taking in the love of her life.

ALISON  
When it comes to leaving you?  
Always.

Emily offers her a gentle smile and glances over at the plane.

EMILY  
They sent a jet for you. That's  
classy.

ALISON  
A little over the top don't you  
think?

An extremely handsome FLIGHT-CREW MEMBER approaches them. I mean this guy's like old school Pan-Am pilot hot.

CREW MEMBER  
Mrs. DiLaurentis?

Alison shakes his hand.

ALISON  
And this is my wife, Emily.

OMG, #EmisonGotMarried!

CREW MEMBER  
Pleasure to meet you both.

EMILY

Are you the pilot? Because I need to make sure you're going to take care of my girl.

CREW MEMBER (CO-PILOT)

I'm his wingman. But he's a top-notch aviator.

He grabs Alison's suitcase and carries it to the plane.

CO-PILOT

We'll leave as soon as you're ready to board.

Alison's heart sinks into her stomach. It's hitting her hard that she's really leaving. Emily sees this and reassures her.

EMILY

It's just for a year. And I'll bring the girls out every chance I get.

ALISON

I could still change my mind. I can lie and say I have some hideous disease. Like leprosy.

EMILY

I don't think that exists anymore.

ALISON

I looked it up yesterday. It's rare but they had an outbreak in Southeast Asia last year.

EMILY

Ali, you know I'd love for you to stay, but they're offering you free tuition, a house, a car. And all you have to do is T.A. a class while you're getting your degree.

ALISON

I just wish you and the girls were coming.

EMILY

We would if we could, but Principal Hackett -

ALISON

I know, he could afford to lose one teacher but not two.

EMILY

In a year you'll be back here  
teaching at Hollis. With a master's  
degree.

WE hear the ROAR of the jet's engines starting and it becomes too loud to talk, but Emily and Alison share a gaze. Then Emily leans into her girl and kisses her passionately. When they finally pull away from each other, Emily mouths "I love you." Ali wipes away her tears and mouths the words back to her. They hold hands until the very last moment when they need to let go.

Emily watches Alison board the plane, never taking her eyes off of her. The music swells in the Casablanca moment.

INT. PRIVATE JET CABIN - NIGHT (N1)

Alison settles into her seat on the luxury jet.

INT. COCKPIT - CONTINUOUS - NIGHT (N1)

The handsome PILOT, think Don Draper, checks several switches as his Co-pilot buckles up. After a moment -

PILOT

Well?

CO-PILOT

She reminds me of Taylor.

(moment)

Do you think that's why they picked  
her?

The pilot considers his question --

PILOT

It's none of my business... or  
yours.

OKAY, WHO THE FUCK IS TAYLOR AND WHAT DOES SHE HAVE TO DO WITH ALISON?! As we process that something about this isn't quite right, Pilot-Draper pushes the throttle and the engines amplify as the jet begins to taxi.

INT. PRIVATE JET CABIN - CONTINUOUS - NIGHT (N1)

Ali looks outside and locks eyes with Emily. Ali cranes her neck to see her wife for every possible second as the plane lifts off the runway.

She finally turns her attention to the video screen in front of her and reviews their expected flight path... from ROSEWOOD to BEACON HEIGHTS, WASHINGTON.

INT. SURVEILLANCE ROOM - NIGHT (N1)

We see a video monitor and on the screen is ALISON. The CAMERA ZOOMS in on ALI, sitting on the plane, sipping her drink. OMG, SOMEONE'S SPYING ON HER!

We see the reflection of her VOYEUR in the screen. He's a devilishly handsome 19-year-old and as the CAMERA FINDS HIS FACE, we see that he wears a twisted smile because things just got interesting for him.

CAMERA PULLS BACK TO REVEAL the handsome voyeur is standing in front of a wall of monitors displaying various live moments: A HOT GUY (DYLAN) playing cello in a music classroom. An ATTRACTIVE GIRL (CAITLIN) studying at a diner. Another ATTRACTIVE GIRL (AVA) exiting a Main Street boutique with shopping bags in tow. WTF is this place and what has Alison gotten herself into?

Off of the handsome voyeur watching Ali -

EXT. B.H.U. - MORNING (D2)

Collegiate Gothic architecture sets the pristine campus apart from most West Coast universities. Stone and brick buildings line the picture perfect quad of this Ivy League-like college.

Alison, stylish book bag in tow, walks across the pristine, manicured lawn. She takes in the reunions of revitalized students returning from summer break.

But she also notices the intensity of several STUDENTS who read their textbooks while they walk quickly to the HOTCHKISS SCIENCE BUILDING. And the sweat on the brow of the CELLIST, practicing with extreme intensity, on the steps of the HOTCHKISS ARTS BUILDING. Then, considering the elite status of the school, she is taken aback by the 12 ARMY ROTC MEMBERS who march in perfect unison.

As Alison walks on, we realize she's being followed. Is it her voyeur? We can't see his face. Alison rounds the corner of a building, and sensing she's not alone, looks over her shoulder. But no one's there. Ali continues on and then WE SEE the person round the corner. The stranger quickens his pace, closing in on an unknowing Ali. Just as he LUNGES at her, Ali turns and GASPS!

The man reaches out his hand --- then catches the stray football that was about to careen into Alison's head. She takes in a breath.

ALISON  
You scared me to death.

MAN  
Sorry but I couldn't have my new T.A. getting a concussion on the first day of school.

Alison realizes he's her new boss.

ALISON  
Professor Granger?

PROFESSOR GRANGER (32) handsome and charming tosses the ball back to a student then turns his attention to Alison.

GRANGER  
I recognized you from the photo you submitted with your application.  
(innocently taking her in)  
I hope it's okay if I say you're even prettier in person than in your picture.

ALISON  
(with sass)  
I've never been bothered by a compliment.

GRANGER  
Were you heading to the office? I can show you the way.

As they walk and talk.

ALISON  
I noticed a lot of the buildings are dedicated to the Hotchkiss Family.

GRANGER  
They founded the university. They're the sole benefactors of our endowment.

ALISON  
How involved are they in the school?

GRANGER

Other than picking the scholarship recipients they leave us alone.

ALISON

Considering how new the school is, I'm impressed with how high it's ranked.

GRANGER

Excellence is not an option here, it's a requirement. Our students thrive under pressure and they strive for perfection.

ALISON

Have you seen a pressure cooker explode? It leaves one helluva mess on your kitchen ceiling.

Granger reads her angst.

GRANGER

If the Hotchkiss family awarded you the scholarship, you've got what it takes to succeed here. They're never wrong about people.

Granger notices a group of co-eds, hanging out across the lawn.

GRANGER (CONT'D)

You'll be as hard on your students as I'll be on you, but there is one young man you may want to go easy on... and that's Nolan Hotchkiss.

ALISON

Because of who his parents are?

GRANGER

No, they expect more from their son than anyone. They're grooming him to take over Hotchkiss Industries. And now that he's their sole heir -  
(moment)  
You're replacing his sister, Taylor. She passed away unexpectedly last spring.

OMG, TAYLOR is the Hotchkiss family's dead daughter!

GRANGER (CONT'D)  
There's Nolan, by the fountain.

Ali catches a glimpse of him. HOLY SHIT! We realize he's the  
guy who was spying on her in the surveillance room.

**BLACKOUT!**

END OF TEASER

ACT ONEINT. LECTURE HALL - B.H.U. - DAY (D2)

Alison stands at the podium. Her name is written on the blackboard behind her.

ALISON

I'm Alison DiLaurentis and welcome to Sophomore year. Your summer assignment was to read one of my favorite mystery authors, Agatha Christie. But this isn't just a who done it. And Then There Were None tackles a lot of complex themes. Who wants to jump in with their thoughts on the book?

DYLAN WRIGHT (19) shoots his hand up. Alison recognizes him right away. He is the boyishly handsome student she saw sweating over his cello practice in the quad. And also the guy Nolan was watching in the surveillance room. Dylan is hot as hell, openly gay, and driven to become the next Yo-Yo Ma. He's also got the brains to be ranked top of his class. Alison searches her seating chart for his name then she calls on him.

ALISON (CONT'D)

Dylan Wright.

DYLAN

What resonated with me was the idea of isolation. Justice Wargrave deliberately picks an isolated location so the characters can't escape from themselves. I think it was part of their punishment.

ALISON

I agree.

(referring to chart)

What do you think, Ava Jalali?

AVA JALALI is sitting between Dylan and Nolan. Ava (19) is a trendsetter who is progressively stylish and always "pops" in a group. Her fashion statement is her brand and she strives to become an icon with her own line of clothes, jewelry, and perfumes. She is also the attractive girl Nolan was spying on as she exited the boutique in the teaser.

AVA

I think Dylan's always right.

He offers Ava an amiable smile.

ALISON

And?

AVA

There were some and then there were none. It's about the dichotomy between something and nothing.

ALISON

Nice try.

AVA

I spent the summer coding a program I needed to launch my new fashion blog so I was focused on that.

ALISON

I'll have to check out your blog because I love that you paired that sweater with your skirt. But I need you to come to class prepared.

CAITLIN MARTELL-LEWIS, the studious girl Nolan spied on in the teaser, is sitting on Nolan's other side. She shoots up her hand. Also (19) Caitlin is the perfect perfectionist. Beautiful, smart, and driven. The daughter of two perfect mothers, she came out of the womb ready to win. She's determined to follow in her Senator-mother's footsteps. But it's the gamesmanship of politics that inspires her, not the power. Alison refers to her seating chart then -

ALISON (CONT'D)

Caitlin.

CAITLIN

The author wasn't subtle, she named a character "Justice." It comes down to "*Is it okay to murder a murderer?*"

ALISON

Do you think it is?

CAITLIN

If somebody hurt someone I loved, yeah, I'd hurt them back.

NOLAN

Don't worry, bae. Nobody's messing with me.

They exchange an adorable smile and a swell of swoons moves across the classroom like a wave. *They're so good together. They're such a perfect couple. I bet they get married.*

ALISON

What was your takeaway from the book, Nolan?

NOLAN

I think payback's a bitch. The characters deserved everything they got. They did terrible things to people so they got terrible things done to them.

(moment)

You know all about that, right, Mrs. DiLaurentis?

He said that like he knows more about Alison than he should. Unnerved, she glances at the clock then back to the class.

ALISON

You can call me Alison. And for tomorrow I want a three page paper, exploring how you personally relate to one or more themes in the novel. Thank you, and I promise to learn your names soon.

The class files out, passing their new teacher. Alison politely stops Nolan -

ALISON (CONT'D)

I'm curious, why would you think I know about payback?

He shifts the conversation.

NOLAN

My parents are going to say you remind them of my sister but that's not why they picked you.

Before she can respond he leaves, putting his arm around Caitlin. Ava and Dylan follow them. OFF ALISON, unnerved by Nolan's cryptic comments.

EXT. B.H.U. QUAD - DAY (D2)

Nolan, Caitlin, Ava and Dylan make their way across the quad. Heads turn because he is the "it" man on campus and they are his "it" posse.

NOLAN

I haven't been able to get out of this dinner so I need you to be at the house no later than 7 o'clock.

CAITLIN

I told you, I have plans tonight.

NOLAN

Then cancel them.

She shoots him a look that says please let me off the hook.

NOLAN (CONT'D)

You know how much I hate being alone with them.

CAITLIN

Yeah but -

NOLAN

I can't imagine what could be more important to you than showing up for me. Or can I?

Spoken as a threat, he shuts her down. It appears they are not the perfect couple after all.

CAITLIN

I'll be there.

He sets his sights on Dylan.

NOLAN

Same arrangement as last year. You'll write the papers for Ava and I tonight.

DYLAN

I can cover for you but I'm up for a summer chair with the Seattle Symphony. I don't have time to do Ava's work, too.

NOLAN

You're the smartest guy I know Dylan, you'll figure it out. You always do.

Ava avoids making eye contact with Dylan.

AVA

I've got to get to class.

As she leaves, Nolan peels off in a different direction.

NOLAN  
(to Caitlin)  
Don't be late.

She offers him a polite smile but when he turns to meet up with some other friends, she sighs and her face falls.

CAITLIN  
I thought things might be different  
this year.

DYLAN  
Because of Taylor? You were there,  
he didn't even cry at her funeral.

CAITLIN  
Look, whatever it is he has on you,  
if there's anything I can do to  
help -

Dylan takes his frustration with Nolan out on her.

DYLAN  
Don't buy into the squad facade,  
Caitlin. Just because he has us  
both under his thumb, that doesn't  
make us friends.

Dylan leaves Caitlin standing alone. Caitlin looks down at her phone, then reluctantly sends a text: *I can't make it tonight. He won't let me out of the dinner.* Feeling like a trapped rat, she sighs as she presses send.

INT. ALISON'S HOUSE - BEACON HEIGHTS - DAY (D2)

Alison unpacks and settles into her perfectly charming bungalow. A KNOCK at her door. Alison opens the door to meet JOSH MOORE (24) handsome, friendly and likable. He's holding a large basket of gourmet goodies.

JOSH  
Alison? I'm Josh. I'm a T.A. at  
B.H.U. and the head of the "Welcome  
Committee."

She reaches for the basket.

ALISON  
Thank you.

JOSH

It's kind of heavy. Happy to put it somewhere, if I can come in.

ALISON

Of course.

He follows her through the living room and into the kitchen. As he sets the basket on the counter -

ALISON (CONT'D)

So are you in the lit department, too?

JOSH

Psych. I T. A. for the head of the department. And the way I see it we have three options. I can stay and help you unpack. I can take off and let you procrastinate -

ALISON

What makes you think I'd procrastinate?

He glances at the counter-top behind her.

JOSH

The only box you've opened is of family photos. I think you plan to drink that wine as you unwrap every picture.

ALISON

(playful)

Are you psycho-analyzing me?

JOSH

I'm just observant.

ALISON

You said we had three options.

JOSH

I can treat you to Mr. Sprinkles.

Just hearing him say Mr. Sprinkles out loud brings a curious smile to her face. Off of that smile WE CUT TO -

EXT. BEACON HEIGHTS - MAIN STREET - DAY (D2)

Alison and Josh walk and talk as they enjoy their "Mr. Sprinkles" frozen yogurts.

JOSH

Everything is within walking distance. It's been months since I drove my car.

ALISON

So you don't leave town much?

JOSH

No reason to. We've got great restaurants, great theater, a state of the art music hall, a fantastic museum -

They approach a diner where the owner, FRED, busses an outdoor table.

FRED

Afternoon, Josh.

JOSH

Fred, this is Alison, she's new to Beacon Heights.

FRED

Come in for a coffee when you have a chance. First cup's on me. And I'll throw in a piece of cherry pie.

His smile is infectious and she finds herself smiling back.

ALISON

That's so nice of you.

JOSH

Don't let him fool you. It's the best pie in town and you'll be hooked after your first bite.

As they walk on, Ali notices the spotless streets and sidewalks, the white picket fences that seem freshly painted, manicured flower boxes in front of every store and the universally smiling faces of all the friendly townspeople.

ALISON

Everybody seems so happy here. It's like an Instagram account for a town.

JOSH

You say that like it's a bad thing.

ALISON

People only post the best versions of themselves and that's never their whole story.

JOSH

Are you suggesting Beacon Heights has a dark side?

ALISON

Don't we all? Ask anyone who knows me, when I was younger I was a real pain in the ass.

JOSH

How so?

ALISON

I'm not proud of it, but in high school, I was the mean girl.

JOSH

So what changed? You obviously got your act together.

ALISON

I guess you could say my family was the definition of the word dysfunctional. But I was lucky enough to have four best friends who didn't turn their backs on me when they probably should have. I was my own worst enemy and they saved me from myself.

JOSH

Friends like that are hard to come by. You're lucky.

ALISON

I know and that's why I wanted to become a teacher. Helping students is a way for me to pay for my sins.

They pass by a quaint park and Ali takes in the scene of joyful PRESCHOOL CHILDREN laughing and having fun. She reads the sign at the entrance. *Play is the highest form of research. - Albert Einstein. Taylor Hotchkiss Playground.*

ALISON (CONT'D)

How did she die? Taylor.

He hesitates and then -

JOSH  
She killed herself.

Alison is visibly stunned by the news.

JOSH (CONT'D)  
It's the town's only suicide.

ALISON  
No parent should ever have to  
outlive a child. It's the one thing  
I think I'm most afraid of.

JOSH  
I have a lot of respect for Mr. and  
Mrs. Hotchkiss. They're incredibly  
generous people.

ALISON  
I did some research when they  
offered me the scholarship. They  
own an aerospace company, right?

JOSH  
Hotchkiss Industries. Half the town  
works there. You know there was  
nothing here before them. They  
built Beacon Heights from the  
ground up.

As they walk on, WE NOTICE a TRAFFIC CAMERA installed at the  
stoplight. IT PANS to follow Josh and Alison as they walk on.

EXT. HOTCHKISS MANSION - NIGHT (N2)

Nolan stands on the edge of the cliff, looking out at the  
turbulent sea. He turns and walks across the grand lawn,  
toward the stately Hotchkiss Mansion. He glances up to see  
his mother watching him from the large picture window. She  
offers him a smile and he returns the gesture.

INT. DINING HALL - HOTCHKISS MANSION - NIGHT (N2)

These people have more money than you can imagine. And their  
house feels more like a museum than a home. CATHERINE  
HOTCHKISS(48), Nolan's mother, stands at the window, watching  
her son. Catherine, a stunning woman, takes great pride in  
her appearance and also the strength of her spirit and mind.

NOLAN HOTCHKISS SR.(50) joins his wife with two cocktails in  
hand. She accepts hers unceremoniously. Nolan possesses an  
elegance that women find not just sexy, but charming as well.

Nolan was at first attracted to Catherine's undeniable beauty, but he quickly fell in love with her mind. He was the big-idea guy and she was the strategist. Together, they built the Hotchkiss empire.

CATHERINE

I'm worried about Nolan.

He follows her gaze to see Nolan Jr.

NOLAN SR.

I thought we got past this. Dr. Fielder doesn't believe he hurt Taylor. And neither do I. He's still our perfect son.

CATHERINE

They fought the morning she died. Nolan threatened to hurt her.

NOLAN SR.

Taylor killed herself, Catherine. You have to accept that.

ANGLE ON Caitlin at the door, reeling from what she just heard. Holy shit, Catherine thinks Nolan killed his sister! A hand lands on her shoulder and Caitlin practically jumps out of her skin.

NOLAN

Jesus, take a Xanax already.

He heads past her, into the dining hall. Caitlin looks on, unable to shake the dark thought of him hurting Taylor.

NURSE (PRE-LAP)

Good evening Dr. Fielder.

INT. HOSPITAL - MOMENTS LATER - NIGHT (N3)

DR. FIELDER, a professorial looking man wearing a white lab-coat, walks down the hall. He acknowledges the passing NURSE with a smile then steps into the elevator as the doors are closing.

INT. ELEVATOR - CONTINUOUS - NIGHT (N3)

Alone in the elevator, Fielder removes his *I.D. Card* from his coat pocket and inserts it into the security slot. A light on the panel reads: *Restricted Access Allowed*. He presses a floor button and the elevator starts to move.

INT. HOSPITAL HALLWAY - NIGHT (N3)

The elevator doors open and Fielder enters the narrow, dimly lit hallway. He passes by a row of metal doors as he makes his way to the end of the hall, where we see light seeping from under the door. Fielder waves his key card in front of the security panel and we hear the door unlock. Light floods the hall as he opens the door and enters the room.

FIELDER

How's my favorite patient?

As the door closes, the screen goes dark.

BLACKOUT!

END OF ACT ONE

ACT TWOINT. APARTMENT - DAY (D3)

Only wearing an after sex glow, Caitlin, sits up in bed, barely covered by a sheet. She reads a textbook, Latin In Legal Writing, then glances away from the book, quizzing herself.

CAITLIN

*A posteriori.* After the fact. *A priori.* Before the fact. *A verbis ad...* Damn it.

She looks back to the book.

CAITLIN (CONT'D)

*A verbis ad verbera.* How do you say "I hate Latin" in Latin?

From the back we see her boyfriend exit the bathroom, wrapped only in a towel.

BOYFRIEND (O.S.)

You're proficient in Mandarin, so why'd you take another language?

He turns to her and we realize... OMG, this isn't Nolan, it's JEREMY BECKETT (21), still wet from his shower, with only a towel hanging low around his waist. It's hard to look past his mandatory PLL spinoff 12-pack, but when we do, we fall in love with his sexy eyes. Jeremy is a Brit who works in Hotchkiss Industries' Research and Development Department. He is literally a rocket scientist. And he's madly in love with Caitlin.

CAITLIN

It looks good on a law school application. And I thought it would be an easy "A." If I don't ace this test, there's no way I can get a "4.0" by mid terms and I'll be out of the running for the year abroad program. Everything we've planned will have been for nothing.

JEREMY

I've been thinking about what you told me, about what Catherine said. If she thinks Nolan killed Taylor, you need to call off the arrangement you have with him.

Off of Caitlin's look we CUT TO -

INT. JEREMY'S APARTMENT - NIGHT - (FLASHBACK)

Camera finds Caitlin leaning over Jeremy, who has a black eye and a bloody lip. She nurses his wounds with a cold cloth.

CAITLIN

See what happens when I let you go to Seattle without me. You get mugged.

JEREMY

Ouch.

CAITLIN

Stop squirming, I'm trying to stop the bleeding.

He takes the cloth from her.

JEREMY

(flirting)  
Wanna play doctor?

CAITLIN

(flirting)  
Sure, but you have to be the nurse.

He pulls her into him and they passionately kiss. His phone rings. He retrieves it from his pocket and reads the caller I.D.: **Hotchkiss Industries, Research Dept.**

JEREMY

This might be a long call.

CAITLIN

I'll grab my books from the car.

JEREMY

(on phone)  
This is Jeremy.  
(listens)  
Did you check the math on the pre-flight?

Caitlin slips out the door.

EXT. JEREMY'S APARTMENT - CONTINUOUS - NIGHT (FLASHBACK)

Caitlin walks to her car. As she begins to open the door, a hand forcefully slams it shut. Caitlin spins to see Nolan, staring her down.

NOLAN (O.S.)

I thought you had a freshman lit test to study for. Don't you usually cram at the library?

The jig is up and she knows it.

CAITLIN

I don't want to lie to you.

NOLAN

So don't.

CAITLIN

It's over, Nolan. I can't do this anymore.

NOLAN

It's funny how you think you have a say in it. I don't care if you keep seeing your rocket scientist. But to the rest of the world, you and I are still the most perfect couple in Beacon Heights.

CAITLIN

There was a time when I really did care about you, but there's nothing there anymore. Like I said, we're over.

She pushes him away and he grabs her arm.

NOLAN

Stop acting like a heartsick teenager. Our lives were mapped out years ago. Neither one of us had a choice.

She stops resisting him and he eases his grip on her.

NOLAN (CONT'D)

Have you heard our parents talk about us? They're planning our wedding.

(MORE)

NOLAN (CONT'D)

*Shit, they'll probably start monitoring your ovulation so we have the perfect looking family when you run for office and I take over the company.*

CAITLIN

*If we push back together -*

NOLAN

*I can't say "no" to my parents. And neither will you.*

*He pulls a wallet from his back pocket and hands it to her.*

NOLAN (CONT'D)

*Or the next time, Jeremy might not survive "getting mugged."*

*As he walks away, she opens the wallet, it's Jeremy's. WTF, he wasn't randomly mugged. Nolan arranged it to scare her. OMG, Caitlin is Nolan's beard-bitch to protect Jeremy!*

SMASH BACK TO:

INT. JEREMY'S APARTMENT - PRESENT DAY - CONTINUOUS (D3)

*Caitlin lies to Jeremy about why she pretends to be Nolan's girlfriend.*

CAITLIN

*I told you, if I break up with Nolan my mom will lose her job.*

JEREMY

*Would Catherine really have her fired to punish you?*

CAITLIN

*Yes. But if I can get into B.H.U's Oxford program, and you move back to London we can be together. If I'm gone for a year Nolan will find someone else to pretend to be perfect with.*

JEREMY

*Cait, I can't let you keep up that charade if you really think he's capable of hurting someone. I'll talk to him myself. We can find a way to keep your mom out of it.*

She can never let that happen. It's too dangerous for Jeremy. She surprises him by offering up -

CAITLIN

No, you're right. I'll figure something out. I'll end it.

She avoids looking him in the eye. Off of his look, not buying it.

INT. DYLAN'S ON-CAMPUS APARTMENT - B.H.U. - DAY (D3)

Dylan has fallen asleep on the couch. He's surrounded by papers and books. Clearly, he's just pulled an all-nighter. Camera finds ANDREW (19), nerd-chic but sexy, sitting at a desk, looking at a computer screen.

Dylan startles awake. He sees Andrew and quickly realizes what he's looking at. Andrew turns to him.

ANDREW

I wanted to download the new Starboy song before class.

He picks up several papers.

ANDREW (CONT'D)

Why are you doing all this work for Nolan and Ava?

Dylan takes the pages from him and puts them into his book bag.

DYLAN

They're my friends. I'm helping them out.

ANDREW

Helping a friend is "taking notes" or "jamming in an extra study session." Writing their papers could get you kicked out of school.

We see the indecision and pain on Dylan's face. Should he tell Andrew the truth?

DYLAN

I don't know what I was thinking. It was stupid.

ANDREW

Did he ask you to do it? I'm just trying to understand -

DYLAN

I offered. They had a project they needed to finish -

Andrew silences Dylan with a kiss and we realize they are a couple.

ANDREW

Saying yes to "us" was the best decision I've ever made. But for the life of me I can't understand why you hang out with Nolan. He's a douche. Can't you see that?

Dylan is desperate to tell Andrew the truth, but he knows it would blow up their relationship. And he loves this guy.

DYLAN

I've got to go. I'm gonna be late for class.

Surprising Andrew, Dylan leaves the apartment.

INT. HALLWAY - APARTMENT BUILDING - CONTINUOUS (D3)

Dylan leans against the door. The weight of lying to his boyfriend about why he really helps Nolan is taking a heavy toll.

EXT. HOTCHKISS MANSION - POOL SIDE - DAY (D3)

Camera finds Nolan poolside on a lounge chair, and Ava at a nearby table, with her laptop open in front of her.

AVA

I feel bad about Dylan doing my work. We're all under enough pressure as it is.

NOLAN

He'll figure it out, Ava. Don't sweat it.

AVA

Why do they do everything you ask them to do?

He lies -

NOLAN

Everybody gets something out of it. Caitlin's moms leave her alone because they think I'll make a great husband. And Dylan likes the parties, plus I think he has a crush on me.

AVA

Do you think they know about us? Because neither of them likes me.

NOLAN

Probably.

AVA

And Caitlin's okay with it?

He shrugs, not giving it much attention.

AVA (CONT'D)

Are you going to pretend to be with her forever?

He stands and approaches Ava.

NOLAN

You need at least 50,000 followers to set yourself apart from all the branders. That's going to land you the summer internship at Vogue. My mom and Anna chair the White Ball every year. That's where I want her to meet you. And she'll see in you what I do.

AVA

What's that?

NOLAN

I was born into this "perfect family." I didn't have a choice but to be the best at everything. Or at least make it look like I am. But you... you're going to be somebody and you'll have done it all on your own. Just like my parents. They'll respect that.

Ava's computer beeps and she glances at the screen then starts typing furiously.

AVA

Over the summer I coded a program that directs pop up ads for my blog to bypass social media privacy blocks.

NOLAN

(flirty)

I love it when you talk coding. Say something else.

AVA

It's illegal but it's free advertising and it's working.

NOLAN

It's kind of a turn on to know that I'm with a cyber criminal.

AVA

It's just a petty crime if I get caught. But I won't get caught because my server is routed through a -

He puts his finger to her lips and she stops talking. He traces her mouth then she opens her lips and sucks on his finger. He unsnaps her top and it slides to the ground.

She stands and slips out of her bikini bottoms. Then she surprises him by diving into the water. Nolan watches as she looks up at him from the edge of the pool.

AVA (CONT'D)

You just going to sit there?

NOLAN

I like the view.

She splashes him. As he jumps up she swims away. He dives in and playfully grabs her, pulling her to him. Under a fountain of water crashing down on them, they have full on pool sex. When we've seen enough to make us want a cigarette WE CUT TO-

INT. ALISON'S CLASSROOM - B.H.U. - DAY (D3)

Alison looks on as Professor Granger reads Nolan's paper. He drops it onto her desk next to Dylan and Ava's.

GRANGER

I don't see the issue here.

ALISON

I'm new to their writing styles but I'm not new to plagiarism. I don't know who it is, but one person wrote all three papers.

GRANGER

You just got here, Alison. Give yourself some time to settle in before you go making wild accusations.

ALISON

I read the school's ethics manual. I'll be breaking the integrity code if I don't pursue this.

Granger is forced to give her more information than he wants to.

GRANGER

Nolan has everyone in this town convinced that he's the Hotchkiss' perfect son, but the only thing he's great at is manipulating people. If you start a battle with him, he'll find a way to win the war.

ALISON

Sounds like you're afraid of him.

He nods.

GRANGER

And you should be, too.

His tone is enough to give Alison pause.

GRANGER (CONT'D)

It's ultimately your decision. But if you decide to pursue it, tread lightly.

Her cell phone rings and she reaches to silence it, but when she sees the caller is *Catherine Hotchkiss*, she answers -

ALISON

Hello?

Alison glances up to see that Granger is already on his way out.

CATHERINE (O.S.)  
Alison?

ALISON  
Yes.

INT. HOTCHKISS MANSION - DAY (D3)

Catherine, on her cell phone, enters the grand foyer.

CATHERINE  
I apologize for the late notice but  
my husband and I were hoping you  
could join us for dinner tonight.  
(listens, then -)  
I'll text you the address.  
Cocktails will be at seven and we  
serve at eight.

Catherine ends the call.

CATHERINE (CONT'D)  
Nolan?

Still wearing his swim trunks, he appears from around the  
corner.

NOLAN  
Are you sick or something?

He's clearly surprised to see her.

CATHERINE  
I met Miss Jalali on her way out.  
She said you're investing in her  
blog.

NOLAN  
Yeah, I was going to talk to you  
about it tonight.

CATHERINE  
She certainly is attractive.

NOLAN  
She's just a friend.

CATHERINE  
Does Caitlin know her?

NOLAN  
Yes, mom. They're friends, too. The  
three of us and Dylan, we hang out.

CATHERINE  
 Why haven't I met her before?

NOLAN  
 I don't know. She's been busy.

She studies him.

CATHERINE  
 Your father and I have a dinner  
 tonight. So we'll have to put a pin  
 in that talk.

NOLAN  
 No problem.

After another long look she walks past him. He turns and lets  
 out a heavy sigh. *Does Catherine know he's lying about Ava?*

INT. HOTCHKISS MANSION - LIBRARY - CONTINUOUS (D3)

Catherine enters the room and closes the door behind her. She  
 makes a call -

CATHERINE  
 I'm placing an active surveillance  
 code on BH5.

INTERCUT W/HOTCHKISS INDUSTRIES - HI-TECH ROOM - DAY (D3)

A handful of people wearing dark suits and crisp white shirts  
 sit type quietly at their computer monitors. An ATTRACTIVE  
 WOMAN with a slightly boyish edge talks on the phone.

ATTRACTIVE WOMAN  
 But that's your son. Are you sure  
 about this?

CATHERINE  
 Just do it.

Off of Catherine's resolve we - SMASH TO BLACK!

END OF ACT TWO

ACT THREEINT. ALISON'S OFFICE - B.H.U. - NIGHT (N3)

Alison sits at her desk. Ava stands, looking out the window.

AVA

Nice view.

She turns to Alison.

AVA (CONT'D)

I've never been in here. I mean, Taylor never had a problem with my work.

ALISON

That's the thing. I don't think this is your work. This is an extremely layered and thoughtful paper. And as of yesterday, you hadn't even read the book.

(moment)

So who wrote it? Dylan or Nolan?

Off of Ava's silence.

ALISON (CONT'D)

Why don't you have a seat?

AVA

You're new here, so you probably don't understand how things work.

As Ava starts to head out, Alison stands and approaches her.

ALISON

I know what's going on, I just don't get why Granger is willing to look the other way.

Off of Ava's look -

SMASH CUT TO:

INT. GRANGER'S CLASSROOM - B.H.U. - NIGHT (FLASHBACK)

*Professor Granger sits behind his desk and slides a paper across it for Ava to see. Her heart sinks when she reads the grade. "D"*

GRANGER

Honestly Ava, the paper was an "F" but you can't bounce back from absolute failure, so I did you a favor.

AVA

Is there any way you can favor me with a "C?"

GRANGER

I don't get it. I've looked at your other grades. You're a good student.

AVA

I can't be great at everything. There's just not enough time.

GRANGER

Well, you better find a way to be great at World Lit because you need at least a "B" in the class to graduate.

*This lands on Ava. She begins to panic.*

AVA

I have to graduate. Without a Beacon Heights degree I'm just another wannabe brander.

GRANGER

With this "D" in your way, I'm not sure -

AVA

Is there anything I can do to get that grade up? Extra credit maybe.

*He stands and walks around his desk, getting a little too close for Ava's comfort.*

GRANGER

When you complimented me on my "hip but professorial look," I know you weren't just flattering me.

*Granger moves even closer to Ava.*

AVA

I'm not sure what you're talking about.

GRANGER

*Don't be a tease.*

*He reaches for her arm and pulls her into him.*

GRANGER (CONT'D)

*You have tremendous potential. You just have to unleash it.*

*Granger unbuttons the top button of a stunned Ava's blouse, then moves on to the next. She snaps out of her disbelief and struggles to break free from him.*

AVA

*Stop it, I don't -*

*Then, Granger is grabbed and spun away from Ava. It's Nolan! He punches Granger. Off of Ava, looking at Nolan, and reeling from the moment.*

INT. ALISON'S OFFICE - B.H.U. - BACK TO PRESENT (N3)

Ava looks at Alison. She can't rat out Granger or the deal will be off and #Nova will be exposed. She lies --

AVA

*I don't know either. Maybe you should talk to Granger about it.*

Ali looks for another way in.

ALISON

*I read your file. I know about your family.*

AVA

*Yeah, so?*

ALISON

*The authorities are still looking for your dad?*

AVA

*A man smart enough to embezzle millions of dollars from his clients isn't going to be found.*

ALISON

*With all this going on, it must be hard to focus on school. Do you have a support system? How about your mom?*

AVA

I get that he had to run. But my mom, she chose to leave me.

Alison takes in her story.

ALISON

I'm sorry, I really am. But this issue with who wrote your paper isn't going to go away.

Ava gives Ali a pleading look.

AVA

If you pursue this, you'll be taking away everything I've worked so hard for.

ALISON

I don't have a choice. It's my job.

AVA

Are we done here?

ALISON

For today. But you can call me if...

She walks out before Ali can finish her offer to help Ava.

INT. DYLAN'S ON-CAMPUS APARTMENT - NIGHT (N3)

Dylan, cello between his legs, practices Bach Cello Suite Number One. He doesn't notice Andrew, standing in the doorway, taking in his boyfriend and the music. He is completely captivated by them both.

Frustrated, Dylan stops and smacks his leg with the bow.

ANDREW

Why'd you stop? That was beautiful.

Dylan looks up, surprised to see him.

DYLAN

It was hideous. I totally blew the low C sharp in measure 20. I'm not going to win that chair if I don't play the piece perfectly.

ANDREW

Then you will... play it perfectly.

As Andrew approaches --

ANDREW (CONT'D)  
I already see you there...

Andrew stands behind him and gently massages his shoulders.

ANDREW (CONT'D)  
... playing with the Seattle  
Symphony. Looking all hot in your  
Brioni tux.

DYLAN  
(calming down)  
Aren't those suits like \$50,000?

ANDREW  
It's my daydream so yes, you're  
wearing a two button, navy Brioni  
and I'm wearing one, too.

DYLAN  
Of course you are.

ANDREW  
And after your first concert, we're  
going to my boss' mansion on the  
Sound because I'm his favorite and  
he lets me stay there on the  
weekends.

DYLAN  
And who is this fictitious, rich  
and generous boss of yours? Should  
I be jealous of this daydream?

ANDREW  
You know I'm committed to our  
monogamy. And it's John P. Hall, as  
in the brilliant Seattle architect  
whose firm I've applied to for a  
summer internship.

DYLAN  
You did?

Dylan stands and faces him.

DYLAN (CONT'D)  
So you really do think I can win  
this.

Dylan's phone rings but he ignores it. Instead he kisses Andrew and we're already falling in love with this ship. After they separate --

DYLAN (CONT'D)

Thank you, for talking me off the ledge.

ANDREW

Haven't you heard? I'm the "Dylan whisperer." That's why your mom calls me when she's worried about you.

Dylan reaches to grab Andrew for more smooching but Andrew pulls away.

ANDREW (CONT'D)

If I don't get dinner started it'll end up being tomorrow's lunch.

Dylan picks up his phone as Andrew enters the kitchen. His voice falls as he listens to his voicemail.

ALISON (O.S.)

Dylan, hi, it's Alison DiLaurentis. I need to talk to you about the assignment. It's important so please call me.

Off of his look of dread --

EXT. QUAD B.H.U. - NIGHT (N3)

Alison walks through campus, dressed for her Hotchkiss dinner. She notices a couple arguing across the Quad. As she gets closer, she realizes that it's Caitlin and Nolan. She can't hear their words but she can see it's getting heated. Alison starts toward them, but stops when she sees them leave, each going their separate ways.

INT. HOTCHKISS MANSION - LIBRARY - NIGHT (N3)

A door opens to reveal Alison. She lights up as she enters the two-story library which is wall-to-wall books. Catherine and Nolan Sr. follow her in.

ALISON

I feel like Belle in "Beauty And The Beast."

CATHERINE

That's how our daughter felt about  
this room. Even as a little girl,  
it was her favorite.

Alison removes a book from the shelf.

ALISON

Is this a first edition?

NOLAN SR.

Almost everything in here is.

Catherine approaches Alison and sees the book she's holding  
is Breakfast At Tiffany's.

CATHERINE

That one's signed by Mr. Capote.

Alison reads the inscription: *To my dearest Audrey. Love,  
Truman.*

ALISON

This belonged to Audrey Hepburn?

CATHERINE

You may borrow it if you like.

ALISON

No I couldn't -

CATHERINE

We love to share what we've been so  
fortunate to have been blessed  
with.

Nolan Sr. brings them each an after dinner Cognac.

ALISON

Thank you, Mr. Hotchkiss.

NOLAN SR.

Please call me Nolan.  
(lifting his glass)  
Cheers.

ALISON

Can I ask you a question?

NOLAN SR.

Please do.

ALISON

Why me? Out of all the applicants  
for the scholarship.

The Hotchkiss' exchange a look.

CATHERINE

There were many reasons, your  
academic record, your essay -

NOLAN SR.

We were impressed with your honesty  
about your journey from "mean girl"  
to "mom."

CATHERINE

And truthfully, you look remarkably  
similar to our daughter. And that  
spoke to us.

That's what Nolan said they would say! But then he said that  
would be an alternative fact. Alison masks her unease.

ALISON

I'm sorry for your loss.

It's apparent they want to change the subject.

CATHERINE

We'd love to see those pictures of  
your family.

Alison pulls up an image on her phone and hands it to  
Catherine.

CATHERINE (CONT'D)

They're beautiful. It must have  
been hard to leave them behind.

ALISON

It's the only thing I'm struggling  
with.

CATHERINE

Being a mother changes you. Softens  
you in some ways.

NOLAN SR.

Would you say you've gone soft  
Alison? Or are you still willing to  
fight for what you believe in?

Alison considers the odd question -

ALISON

I would absolutely fight for things  
that are worth fighting for.

Mr. and Mrs. Hotchkiss give each other a look which Alison  
doesn't catch. It's as if she just validated their reason for  
picking her. Off this odd moment --

CUT TO:

EXT. BEACON HEIGHTS - MAIN STREET - NIGHT (N3)

Alison walks home from the Hotchkiss Mansion, taking in the  
charm of the town. She passes by Fred's Diner and notices  
Caitlin, sitting alone at a table, studying.

INT. FRED'S DINER- MOMENTS LATER - NIGHT (N3)

Caitlin is surprised when the WAITRESS delivers a piece of  
cherry pie to her table.

CAITLIN

I didn't order -

ALISON (O.S.)

I did.

The Waitress leaves to reveal Alison standing behind her.

ALISON (CONT'D)

I heard it's the best in town.

CAITLIN

Thank you, Mrs. -

ALISON

Alison.

CAITLIN

Okay.

ALISON

You'll get your paper back tomorrow  
but I wanted you to know your  
insights were quite provocative. I  
promise you I'm not a stalker but I  
was so intrigued by your point of  
view, I took a look at your school  
file.

(moment)

You're a lot like a friend of mine.

(MORE)

ALISON (CONT'D)  
 Somehow she always finds a way to  
 do it all.

She lists off Caitlin's accomplishments.

ALISON (CONT'D)  
 4.0 student. You're captain of the  
 soccer team, head of the debate  
 club, Latin club, language club.  
 You have to be tired.

CAITLIN  
 I've got two very competitive moms.  
 Family game nights were about  
 winning.  
 (thinking back with a  
 smile)  
 They taught me to play Monopoly  
 with a calculator.

Ali breaks a smile.

ALISON  
 You really do remind me of Spencer.

CAITLIN  
 I hope that's a good thing.

ALISON  
 It is, if you can handle the  
 pressure.

Without hesitation -

CAITLIN  
 I can.

ALISON  
 Well, thanks for the work you put  
 into your paper. I'm opposed to  
 corporal punishment but you almost  
 convinced me that murder can be  
 justified.

CAITLIN  
 Maybe I was a little too inspired  
 by my own self indulgent fantasy to  
 get rid of someone.  
 (she catches herself)  
 Never mind.

Alison reads her distress and scoots into the booth across  
 from her.

ALISON  
Is your self indulgent fantasy  
about getting rid of Nolan?

Caitlin looks at Ali, surprised.

ALISON (CONT'D)  
I saw you on the quad earlier,  
arguing with him.

Caitlin lies.

CAITLIN  
Maybe you saw somebody else. We're  
totally happy together.

ALISON  
Are you lying because you're afraid  
of him? I can help if you need -

CAITLIN  
I appreciate that you took the time  
to come in here but you'll just  
make everything worse if you start  
asking questions.

ALISON  
Worse for who?

WE SEE up in the corner of the diner a security camera, red  
light on -

INT. SURVEILLANCE ROOM - NIGHT (N3)

Reveal Nolan watching the wall of monitors we saw in the  
teaser. Camera zooms in on a monitor to reveal Alison and  
Caitlin talking in the diner. He presses a button labeled  
AUDIO and we hear their conversation.

CAITLIN  
I don't know how he does it but  
Nolan always finds a way to stay  
one step ahead of people.  
(moment)  
And if you're not careful, he'll  
find out your darkest secret and  
use it to manipulate you.

ALISON  
I know a little bit about  
manipulation and I'm not afraid of -

CAITLIN

You don't get it. He'll do whatever  
it takes to make sure his parents  
continue to think he's their  
perfect son.

The gravity of her tone stops Alison in her tracks. Nolan's  
phone rings. He looks at the caller I.D. He answers the call.

NOLAN

Are you okay?  
(he listens)  
Are you sure about this? Because if  
Catherine issued that level of  
surveillance on me, she'll be  
watching Ava, too. I have to  
protect her.

OMG, what has Nolan gotten himself and Ava into?! Off of his  
concerned look -

**BLACKOUT!!!**

END OF ACT THREE

ACT FOUREXT. B.H.U. DAY - (D4)

Ava walks across the lawn, noticing a fellow CO-ED.

CO-ED

I love the new shop-link on your website, Ava. I bought the moto jacket you showcased with the red mini.

AVA

Snap me a pic when you wear it and I'll repost it.

CO-ED

I have to say it's a little addictive though. I'm spending time on your site when I'm supposed to be studying.

AVA

Sorry not sorry.

They both get a chuckle.

AVA (CONT'D)

It's called retail therapy for a reason. Remember that.

The Co-Ed waves as she heads off. Ava, feeling damn good about life, enters her dormitory.

INT. AVA'S DORM ROOM - B.H.U. - DAY (D4)

Ava enters her dorm suite and drops her stuff on the couch. She hears the sounds of her roommate having sex in her bedroom. Ava smiles and is about to leave to give her some space, but she stops cold when she hears--

ROOMMATE (O.S.)

Oh, Nolan, yes baby. Yes.

Ava's heart sinks into the pit of her stomach. She takes a breath and opens the bedroom door. In an instant, her world turns upside down. Her ROOMMATE notices Ava first and pulls the sheet to cover them -

ROOMMATE (CONT'D)

It's not what it looks like.

Nolan pushes her aside.

NOLAN

Shut up. It's exactly what it looks like.

He climbs out of bed and slips into his jeans as Ava, rattled to her core, turns her back on them, hiding her tears. He walks past her, heading for the door.

AVA

That's it? You're not even going to give me a lame excuse?

He hesitates then turns to her.

NOLAN

I don't have an excuse because I don't need one.

AVA

Why are you doing this? We were good together.

NOLAN

It was just about the sex for me. And I'm bored with you.

She wipes a tear from her eye.

AVA

You're lying. I don't believe you.

NOLAN

I am a lying sack of shit, Ava. You're right about that. It was so easy to play you. That's why you bore me.

AVA

You weren't bored yesterday.  
(moment)  
What's this really about?

He doesn't answer her.

AVA (CONT'D)

I can get past it if you talk to me.

NOLAN

Get a grip, Ava. Desperate's not a good look on you.

And just like that he walks out on her. Ava glances toward the bedroom where her Roommate makes a guilty face then closes the door. Off of a crushed Ava -

INT. ALISON'S OFFICE - B.H.U. - DAY (D4)

Alison sits across from a nervous Dylan.

ALISON

I have three papers with clearly different points of view but one dynamic writing style.

Dylan doesn't respond. Alison pushes.

ALISON (CONT'D)

I looked at some of your previous work. It's your gift for words that gave you away. Your work is very moving.

(referring to the papers)  
All of it.

Dylan looks down at his feet.

ALISON (CONT'D)

I've heard about Nolan. About how he manipulates people. Does he have something on you? Is that why you're doing their work?

SMASH CUT TO:

INT. DYLAN'S ON-CAMPUS APARTMENT - B.H.U - NIGHT (FLASHBACK)

*Dylan sits on the couch, immersed in a textbook and his laptop, while Nolan looks around his apartment.*

DYLAN

(reading from laptop)  
Henry Ford said, "A business that makes nothing but money is a poor kind of business."

Dylan laughs.

NOLAN

What's so funny?

DYLAN

He also said, "You can get a model  
T in any color you want, so long as  
it's black."

Dylan laughs again, and it's kind of adorable.

NOLAN

The joke's not funny but you're  
cute when you laugh.

Dylan looks up over his computer. Is Nolan flirting with him?

DYLAN

Why did you take business ethics as  
your elective if you're so  
uninterested in it?

NOLAN

I thought it would give me  
something to talk to my parents  
about at our excruciatingly long  
family dinners.

DYLAN

I think it's cool that you guys do  
that. I wish my family didn't live  
so far away.

NOLAN

But you've got Andrew. You guys are  
still a thing, right?

DYLAN

He's moving in next week. We're  
exclusive.

NOLAN

That sounds limiting. I'm surprised  
you agreed to it.

DYLAN

It was my idea.

NOLAN

So if you and I are going to hook  
up we should probably do it sooner  
than later. Before he moves in.

Holy shit, Nolan isn't just flirting, he's hitting on Dylan.  
Hard.

DYLAN

*I thought you and I were just friends.*

NOLAN

*I've seen the way you look at me. When you think I'm not watching.*

*He's right and Dylan feels vulnerable and busted.*

DYLAN

*(looking back to the books)*

*Do you want to finish this paper or not?*

NOLAN

*I want you to kiss me.*

*When Dylan looks up Nolan is standing over him. Dylan glances at the ripped stomach he sees through Nolan's tight t-shirt. Dylan stands and stares into Nolan's piercing eyes. He's secretly wanted this for so long. He leans in and gently kisses Nolan on the mouth. The gentle kiss gives way to shirts being pulled off and abs colliding with abs as the two hotties make out. It's heavy, hard, and HOT.*

INT. ALISON'S OFFICE - B.H.U. - BACK TO PRESENT (D4)

Dylan doesn't share the flashback with Alison. Instead he sticks to his story and lies.

DYLAN

*I didn't write their papers.*

Alison, frustrated, sighs.

ALISON

*I'm throwing you a lifeline, Dylan.*

He wants to tell Alison the truth but he can't. Off of his silence, she tries another approach.

ALISON (CONT'D)

*I saw you practicing on the quad. You're here on a music scholarship, right? It would be a shame to throw that away.*

DYLAN

*So don't push this.*

ALISON

I've never seen anyone play an instrument with so much passion. You must love it.

DYLAN

Music saved my life.

Her inquisitive look prods him to continue.

DYLAN (CONT'D)

I grew up in a small town where you weren't allowed to be different. In middle school I joined the orchestra and found the cello. Or maybe it found me.

(moment)

Music wasn't just my way out, it's everything I am.

Alison is visibly moved by his story.

ALISON

If I report this to the dean, you will be expelled. And I don't want that to happen. Let me help you.

DYLAN

Then let it go. Please.

ALISON

I can't, but I'll give you 24 hours to tell me the truth.

Off of his look -

INT. HALLWAY - B.H.U. - DAY (D4)

As Dylan leaves Alison's classroom, he receives a text. It's from Nolan with a photo attached. In the picture, Dylan is naked with only his cello between his legs and reflected in the mirror behind him we see a naked Nolan taking the photo. The text reads: *Remember, I'll show Andrew if I have to.* - N

Dylan looks around. How does Nolan know his every move? Off of his troubled look -

EXT. BEACON HEIGHTS ROAD/INT. AVA'S CAR - NIGHT (N4)

Nolan drives his Porsche, leaving the city limits of Beacon Heights. He doesn't realize that Ava is following him.

He cruises down the interstate, with Ava keeping her distance but still tailing him. He exits the freeway and continues down a country road. He turns down a long, narrow lane. Ava cuts her headlights and follows him.

Nolan parks in front of a small run down house. A blonde steps out onto the porch. Ava can't see her face but from the back, she's got a great figure. Nolan lovingly puts his arm around her and they head inside.

Ava realizes Nolan wasn't lying, he is hooking up with other women.

She picks up her phone and types a text. She looks at the screen, trying to decide if this is a mistake, then she hits SEND.

CLOSE ON TEXT: *I want to help you stop Nolan.* As the phone pings, signaling the text went through we see that it was sent to **Caitlin and Dylan!**

INT. KITCHEN - CONTINUOUS - NIGHT (N4)

Nolan takes a beer from the refrigerator and offers it to the mysterious blonde. She shakes her head "no."

NOLAN

I broke up with Ava.

BLONDE

I'm sorry. I know how much she meant to you. Maybe once this is over, you can explain that you did it to protect her.

OMG! Nolan loves Ava enough to break his own heart to save her!

NOLAN

After what I did today, I don't think she'll ever trust me again.

BLONDE

You know what they're capable of and you did the right thing. She'll be safe now.

NOLAN

It helps that I can be honest with you about everything.

BLONDE  
Do you think they know you found  
the surveillance room?

NOLAN  
No.

He changes the subject.

NOLAN (CONT'D)  
They had dinner with Alison.

BLONDE  
If Fielder's secret patient is  
telling the truth, maybe Alison can  
lead us to some answers.

NOLAN  
You still don't think "the room" is  
enough proof?

BLONDE  
We know they're spying on a select  
group of people but we don't know  
why. That's the missing piece of  
the puzzle we need find.  
(moment)  
Have you thought about asking for  
help? There has to be someone else  
you can trust.

NOLAN  
It's too dangerous.

Deadly serious, she pleads with him.

BLONDE  
You can't do this alone. And we're  
running out of time.

NOLAN  
Okay, I know who I can trust.

Off Nolan, knowing he has to take a chance --

INT. FRED'S DINER - BEACON HEIGHTS - NIGHT (N4)

Alison drinks a cup of coffee and types on her laptop. CLOSE ON the laptop: *Local and state newspaper articles about the Hotchkiss family.* Her eyes go wide when she sees a photograph of Taylor. They really do look a lot alike. CLOSE ON the photograph. Our audience leans in super close when they realize **OMG! Taylor is the blonde Nolan was meeting with.**

EXT. B.H.U. LIBRARY - ROOFTOP - NIGHT (N4)

There's a storm on the horizon. Thunder rumbles and lightning illuminates Nolan who stands on the rooftop. Then we see a dark figure emerge from the shadows.

NOLAN

Thanks for coming. I know it's crazy to meet up here but it's a safe zone.

No response from the dark figure and Nolan realizes he needs to work a little harder.

NOLAN (CONT'D)

I'm sorry I've been such an asshole to you. But I know I can trust you and time's running out.

Then the big reveal -

NOLAN (CONT'D)

This isn't just about me. It's about Taylor, too. She's alive and we need your help.

Off Nolan's plea to the dark, mysterious figure -

EXT. BEACON HEIGHTS - STREET - NIGHT (N4)

Alison walks home as a WAIL of SIRENS grows in the distance. An AMBULANCE surges past her, entering the B.H.U. campus. Alison sees a crowd gathered near the library entrance. She clocks Dylan, looking numb.

ALISON

What's going on?

STUDENT

It's Nolan Hotchkiss. He's dead.

A wave of commotion ripples through the crowd when two EMTs wheel out a BODYBAG and load it into a CORONER's VAN.

Across the quad, Ava stands alone, in tears, taking in the scene. Caitlin, shaken to her core, hurries over to her -

AVA

I found out Dylan met with Alison.

Dylan, in shock, falls into rank along side of them.

DYLAN  
I didn't tell her anything.

CAITLIN  
And now you won't have to.

Off of their looks, as they stare at the scene. **BLACKOUT!**

END OF ACT FOUR

ACT FIVEEXT. BEACON HEIGHT'S CHURCH - DAY (D5)

Mourners arrive for Nolan's funeral.

INT. BEACON HEIGHTS CHURCH - DAY (D5)

Caitlin stands alone, pensively looking out an upstairs window. A hand lands on her shoulder and she turns to see Jeremy, looking all hot in his dark suit.

JEREMY

Are you okay?

CAITLIN

We'll still have to keep us a secret for a while... so it doesn't look like -

JEREMY

- you're happy he's dead.

CAITLIN

I never said that.

JEREMY

That was a lame joke. Funeral's make me nervous.

He pulls her into him and kisses her passionately. SOMBER ORGAN MUSIC music signals it's time for her to leave him. They pull apart and he watches her walk away.

INT. CHURCH SANCTUARY - MOMENTS LATER - DAY (D5)

Alison sits next to Josh as mourners fill the room. She notices her boss, Granger entering the church. Then she sees Ava, Dylan, and Caitlin approach the front pew and take their seats near Catherine and Nolan Sr.

ALISON

Is it just me or do they look more relieved than sad?

Josh glances toward the PERFS.

ALISON (CONT'D)

I'm sure that's how my friends felt at my funeral.

Off of his confused look to her -

CAMERA FINDS Nolan Sr. as he takes Catherine's hand to console her. They both remain stoic as they stare straight ahead, at their son's casket.

Dylan turns to review the crowd and he locks eyes with Alison. Alison offers him a reassuring smile and Dylan returns the gesture before turning around to face the casket.

DYLAN

You need to start writing your own papers.

AVA

I know.

Ava cries real tears for her dead lover. Caitlin opens her bag and hands Ava a tissue. The kind gesture does not go unnoticed by Ava.

AVA (CONT'D)

I thought he cared about me.

CAITLIN

For what it's worth, I thought he cared about you, too.

DYLAN

I so don't want to be here.

CAITLIN

Well, you need to be. The police still don't know if Nolan was pushed or he jumped. You read the Agatha Christie book, we all had motive.

They exchange looks.

MINISTER

The Lord giveth and the Lord taketh away...

Off of the PERFS looks -

EXT. BEACON HEIGHTS CEMETERY - DAY (D5)

Mourners disperse after the grave-site service. We see Caitlin with her two moms, SIBYL and MARY ANN. OMG! SIBYL is the woman from Hotchkiss Industries who Catherine called to order the active surveillance code on Nolan! As they head to their car -

CAITLIN

I'm going to ride with Dylan. We're gonna get a coffee.

MARY ANN

You lost the love of your life.  
You'll need to rely on your friends  
to get through this.

Caitlin locks eyes with Jeremy then breaks her gaze to avoid any questions from her moms.

ANGLE ON ALISON - as she watches Dylan and Caitlin climb into Dylan's car. As the car pulls away she sees behind it, a BLONDE woman looking on from the distance. Is that Taylor?

JOSH (O.S.)

Alison?

Alison turns to see Josh -

JOSH (CONT'D)

You dropped your scarf.

He gives Ali her yellow scarf and when she looks back to the Blonde, she's gone.

JOSH (CONT'D)

And you look like you just saw a ghost.

ALISON

How well did you know Taylor?

SMASH CUT TO:

INT. BEDROOM - NIGHT - FLASHBACK

*Josh and Taylor naked in bed together, laughing and adoring each other.*

SMASH CUT TO:

EXT. CEMETERY - PRESENT DAY - DAY (D5)

Josh lies -

JOSH

We were colleagues. That's all. Why do you ask?

Ali takes one last look back to the tree where the Blonde was standing. Then she shrugs it off.

ALISON  
I was just curious.

Off of her look -

EXT. FRED'S DINER - BEACON HEIGHTS - DAY (D6)

Caitlin and Dylan sit across from each other, drinking coffee. He confesses -

DYLAN  
We made out, after Andrew and I made a commitment to each other. I let him take pictures. He used them to blackmail me.

Now it's her turn.

CAITLIN  
I have a boyfriend. Nolan found out and threatened to hurt him if I didn't keep up the charade.

DYLAN  
But wasn't he hooking up with Ava? That's why I was doing her papers right? You could have told his parents.

CAITLIN  
I could never prove it.  
(moment)  
I lied to Jeremy about why I didn't call it off with Nolan. I said it was to protect my mom.

DYLAN  
I'm sorry about what I said to you the other day. When you offered to help.

CAITLIN  
Nolan brought out the worst in all of us. Even his mom didn't trust him. She thought he -

Dylan cuts her off when he sees Ava approaching the diner.

DYLAN  
Should we ask her to join us?

Caitlin sees that he is referring to Ava.

CAITLIN

The three of us having coffee without Nolan would imply that we were actually real friends.

DYLAN

Maybe we could be. Now that he's gone.

As the third PERF is about to head inside -

CAITLIN

Hey, Ava.

She stops, surprised to see them.

CATILIN

Want to sit with us?

Now she's really surprised. Approaching -

AVA

Thanks. I really didn't want to be alone today.

DYLAN

Neither did we.

Caitlin clocks an unmarked police car, parked across the street. The DETECTIVE catches her gaze and pulls away from the curb.

CAITLIN

So none of us can come up with an alibi for the night he died?

ANGLE ON a traffic camera installed at the light. It slowly moves to point at our PERFS.

INT. SURVEILLANCE ROOM - DAY - (D5)

We see the wall of monitors. CAMERA ZOOMS in on the PERFS as Ava orders a coffee. A hand hits the audio button -

AVA

It looks even worse for me. I was stalking him.

Dylan and Caitlin look at her, surprised. Before anyone can question Ava further, their phones signal an incoming group text. Caitlin reads her phone -

CAITLIN  
*I still see everything - N*

Off of their WHAT THE FUCK looks, camera PANS to another video monitor and finds Alison, sitting on her couch, talking on the phone. HOLY SHIT! She's being watched in her house!

INT. B.H.U. HOSPITAL HALLWAY - NIGHT (N5)

Fielder walks down the narrow, dimly lit hallway we saw him in previously. He passes by the row of metal doors as he makes his way to the end of the hall, where we, again, see light seeping from under the door. Fielder waves his key card in front of the security panel and we hear the door unlock. Light floods the hall as he opens the door and enters the room. Tonight we follow him into the room.

INT. PATIENT ROOM - PSYCHIATRIC WING - B.H. HOSPITAL - NIGHT (N5)

Dr. Fielder enters with his notebook in tow. He pulls a chair close to the bed and sits down.

DR. FIELDER  
 How's my favorite patient?

CAMERA pans to reveal that his favorite patient is MONA FUCKING VANDERWALL!!! She wears a white hospital gown and she's slightly unkempt.

MONA  
 I miss my dolls.

DR. FIELDER  
 You can't get better unless you use the words we've talked about.

MONA  
 Fine, I miss playing with Mary and Alex.

DR. FIELDER  
 Now that's progress.

MONA  
 Where are they?

DR. FIELDER  
 They're not too far away. Maybe you can see them soon. As part of your therapy.

MONA  
I'm getting better, right?

DR. FIELDER  
You're making great strides.

Mona smiles. Dr. Fielder gets down to business.

DR. FIELDER (CONT'D)  
Let's talk about Rosewood. Tell me  
about when Alison was a mean girl.

Mona remembers and a twisted smile comes across her face as  
WE -

SMASH TO BLACK.

END OF PILOT EPISODE