



A Good Girl's Guide to Murder

Written by
Zia Ahmed and Poppy Cogan

Based on the novel by
Holly Jackson

Episode 4

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1 **FB6: EXT. LITTLE KILTON - LAKE - DAY**

Moving along the lake's edge. Low voices, arguing urgently.

SAL and MAX face off against each other.

Sal stares at Max full of anger. Max watches him warily, he looks distressed.

SAL
(threatening)
This is my life you've fucked up.
Do you get that?

Max hesitates.

MAX
This is bigger than us.

SAL
What do you think's going to happen
me now?
(growing anger)
Do you even care?

Sal snaps, grabs Max by the shirt.

Max doesn't resist. He just closes his eyes.

Sal nods. A wave of sadness.

SAL (CONT'D)
(bitter realisation)
It's over for me.

Sal lets go of Max.

SAL (CONT'D)
(yelling)
Fuuuck.

The lake echoes with his shout.

2 **EXT: PIP'S CAR - COUNTRY ROAD - MORNING - DAY 13**

PIP'S car is parked on a verge. There's no one around. Trees and fields.

RAVI and PIP stare down at the bonnet of the car on which are spread out the contents of the rabbit; BAGGIES full of powder, WRAPS of cocaine, ancient buds of weed, a PRE-ROLLED joint. They're buzzing with excitement.

PIP
Someone else must have taken the
burner phone.

RAVI
(in awe)
But look at this. It's a proper
stash.

PIP
What is it all?

Ravi turns his attention to the drugs.

RAVI
Coke or ket, weed, pills, a big fat
spliff.

PIP
Who was Andie Bell? None of this
make sense.

He's thinking.

RAVI
Maybe she needed money?

Pip looks at him, eyebrow raised.

PIP
The Bells own *three* cars.

RAVI
Yeah, it's weird.

Pip starts packing the drugs back into the bunny. As she does
she notices something.

She feels inside, pulls out a crumpled piece of paper. Holds
it up and smiles at Ravi triumphantly.

She flattens it out on the car. There's Andie's handwriting
all over it. A list.

Pip frowns confused. Looks at Ravi.

PIP
Help.

He comes to lean over.

RAVI
(excited)
It's a tick list.
(MORE)

RAVI (CONT'D)

These are the buyers, that's the drug, there's the amount. JL likes their coke.

PIP

(getting it)

DW's a pot head...

RAVI

...and TT has a soft spot for roofies.

PIP

What's this? HH, then a time and date.

They look at each other. Ravi shrugs.

PIP (CONT'D)

I'll take it with me, see if I can work it out.

(beat)

You get rid of all that.

She gestures at the stash. He grins.

RAVI

I've always wanted to pursue a career as a small town drug dealer.

PIP

Well now's your chance.

RAVI

You wanna be my henchwoman?

PIP

Definitely, but maybe after school?

She looks at him, reluctant to break the moment. He looks back at her. Then he reaches out and it looks like he's going to touch her face. Her eyes widen and then he removes a piece of rabbit fluff from her hair.

Holds it up.

RAVI

Rabbit guts.

4

INT. LITTLE KILTON GRAMMAR SCHOOL - CLASSROOM - DAY 13

PIP hurries into Elliot's classroom. MRS BRADSHAW with spectacles, looks up from her notebook. ELLIOT is sitting at his desk, glances pointedly at his watch. Pip narrows her eyes at him.

PIP
(not that sorry)
I'm really sorry.

ELLIOT
(formal)
It's okay Pip. Just in time. This is Mrs Bradshaw. She'll be conducting your Cambridge University practice interview.

Pip sits down at a desk, wipes the sweat from her brow and looks at them both expectantly.

PIP
Hi. I'm Pip.

5

INT. LITTLE KILTON GRAMMAR SCHOOL - CLASSROOM - DAY 13

ELLIOT sits at his desk. MRS BRADSHAW, takes notes. Pip appears to be in the middle of a long monologue.

PIP
Neo-feminists might view Jane Eyre as both progressive and *limited* in its feminist perspectives. Jane's determination to assert herself and pursue her own desires, despite societal expectations, surely has to be seen as an example of feminist resistance.

MRS BRADSHAW
Your personal statement was interesting. I enjoyed your reference to Le Guin's Carrier Bag Theory of Fiction very much.

PIP
Thank you.

MRS BRADSHAW
We are so much more than hunters and warriors...

PIP

We are foragers and carriers too...

Mrs Bradshaw looks at her notebook.

MRS BRADSHAW

And finally, what is your chosen EPQ topic?

Pip glances at Elliot with cold, dead eyes. He shifts uncomfortably in his chair.

There's a beat while Pip enjoys his discomfort.

PIP

It's on feminism and the gothic novel.

Elliot breathes out in relief. Silence.

ELLIOT

Perhaps you want to elaborate on that?

PIP

No thanks, I think I've got that covered.

(beat)

If that's everything.

Pip is up and out of her seat, heading to the door.

PIP (CONT'D)

I'll be off.

She hurries out of the room.

6

INT. LITTLE KILTON GRAMMAR SCHOOL - HALL - DAY 13

LAUREN, ZACH and CONNOR are sitting at a table decorating a banner which reads CLASS OF 2019 REUNION. PIP sits at the end of the table absorbed in decoding the tick list.

ZACH

As head of the party committee I think we're going to need more glitter.

CONNOR

More is more.

LAUREN

Is anyone even gonna show up to this reunion? Two of their year are dead, the rest of them have lost the plot.

PIP puzzles over the tick list. She writes HH - Howie's House?

LAUREN (O.S.) (CONT'D)

For our five year reunion, I'll be living in LA but I'll come back just for you guys.

Cara enters. Sees Pip and hurries over.

CARA

Hey you? How was the interview?

PIP

(distracted)
It went well.

Pip spots something at the top of the tick list paper.

CARA

Oh phew, cos Dad came into the art room asking for you. I was worried you'd missed it.

Pip grabs a coloured pencil from her pencil case and starts to trace over a section of the tick list.

CONNOR

Pip bunked off three lessons.

CARA

You *what*?

PIP

Bunking's a strong word.

Her tracing illuminates an invisible embossed header.

The words Ivy House Hotel. A slow smile forms on her face.

CARA

Who were you bunking with?

RUBY (O.S.)

Hi.

RUBY tugs flirtatiously on Cara's sleeve. Cara turns to greet her.

Pip glances at them, Ruby reaches out and touches Cara's hair. Pip does a tiny smile remembering Ravi.

Then she takes out her phone and texts Ravi as she walks.

I got something.

7

INT. PIP'S HOUSE - KITCHEN - DAY 13

PIP stands in the kitchen putting the IVY HOUSE HOTEL into the Maps app on her phone. She has her coat on, her bag on her shoulder, about to leave. LEANNE, VICTOR and JOSH enter with bags of food shopping and start unpacking.

LEANNE
Hey. How was school?

PIP
Boring.

Leanne frowns. That's not Pip's usual response.

LEANNE
The *interview*?

PIP
Oh yeah. It was fine.

She grabs her phone and puts it in her bag.

LEANNE
Where are you going?

PIP
I'm just going out to, er...
Cara's.

LEANNE
To do what?

Pip's a terrible liar.

PIP
We have a, er... school project.

Leanne pauses. Takes a long hard look at Pip.

LEANNE
Was that a lie?

There's a beat. Pip swallows. Chin up.

PIP

Okay.

(beat)

Ravi and I have another lead on the case. We're going to go look into it.

There's a moment of silence. Leanne frowns. Victor and Josh glance at each other uneasily.

LEANNE

You're what?

PIP

(nervous but covering)

Exploring a lead on the case.

LEANNE

(icy)

You're no longer *doing* the case.

PIP

(calm)

Er... Well, I'm no longer doing the case for my EPQ but I am still doing the case.

Josh's mouth drops open. Victor pretends to look in a cupboard. Leanne gives a little laugh.

LEANNE

You're absolutely not to go.

PIP

But I *am* going.

LEANNE

I said no.

Pip looks at her and shrugs apologetically. Then she goes.

Victor lets out a shocked chuckle. Then covers it. Leanne looks horrified. Powerless.

Pip hurries out of the room, closes the door behind her and allows herself a little terrified smile.

8

INT/EXT. PIP'S CAR - LITTLE KILTON OUTSKIRTS - DAY 13

PIP drives. Ravi in the passenger seat.

PIP

I looked it up. The cheapest room
is £200 a night.

RAVI

So she definitely didn't come here
with Sal.

PIP

And it's far enough from Little
Kilton that if she came here with
Secret Older Guy, no one she knew
would find out.

RAVI

So you're thinking his name will be
somewhere still in the records?

PIP

That's what I'm hoping.

RAVI

Either that or Andie's not actually
dead, she and Secret Older Guy have
just been holed up in a posh hotel,
ordering room service for five
years.

Pip smiles.

The road twists into the darkness of the forest. Pip glances
again at Ravi.

He looks focused, serious.

But also really handsome. She looks at his arms. He has
really nice arms.

Pip looks away back at the road.

Ravi turns to look at her and then looks away.

Pip drives on.

9

EXT. IVY HOUSE HOTEL - DAY 13

The Ivy House Hotel stands at the end of a long gravel
driveway.

Pip and Ravi get out of the car.

Ravi whistles, impressed.

RAVI

I hope you've got a plan.

PIP

Not yet.

They walk towards the looming hotel.

10

INT. IVY HOUSE HOTEL - RECEPTION - DAY 13

PIP and RAVI enter an upmarket hotel reception with country house vibes.

At the front desk sits the receptionist. He squints at his computer.

Pip strides over. Ravi glances at her, a little concerned.

PIP

Hi there.

The receptionist holds up a hand to make Pip wait. Pip taps her fingers impatiently on the desk. She eyes his name badge. Henry Hill.

PIP (CONT'D)

So Henry, I'm Pippa Fitz-Amobi and this is Ravi Singh. I don't know if you remember the Andie Bell case? She went missing in April 2019 and has never been found.

Pip holds out a photo of Andie on her phone. Henry glances at it briefly. Eyes dart away.

HENRY HILL

(curt)

I'm afraid not.

PIP

Um. You didn't really take a proper look.

Henry takes a proper look at it. A flicker of recognition in his eyes.

HENRY HILL

Oh yeah, she was here a couple of weeks ago.

Pip is stunned, she looks at Ravi, he frowns.

PIP

But that's not possible.

Henry looks at her. Then back at the photo. He looks a little exasperated.

HENRY HILL

Well if it's not possible, I must have made a mistake.

Pip looks frustrated.

Some GUESTS behind Pip clear their throats impatiently.

Ravi glances behind the desk and sees a row of leather bound GUEST BOOKS. On the spine the different years are printed.

He nods Pip's attention at them. Her eyes light up.

PIP

We think she might have stayed here shortly before she went missing. Can we take a look in your guest books?

Henry smiles coldly. He's tired of Pip.

HENRY HILL

All guest information is confidential.

(cold)

I said I can't help you and I'm extremely busy. If you two aren't going to book a room, then I suggest you leave.

PIP

I wouldn't stay here if you paid me.

HENRY HILL

And I have no intention of paying you, so...

He shrugs and goes back to her computer.

PIP

Thanks for nothing!

Pip and Ravi walk towards the door, Pip glances over her shoulder at the receptionist, engrossed on his screen.

Pip pulls Ravi into a corridor.

11 **INT. IVY HOUSE HOTEL - CORRIDOR/ANTEROOM - DAY 13**

PIP and RAVI skulk in a corridor off the reception.

 RAVI
 C'mon, let's go. He's not going to
 change his mind.

Pip glances up at the smoke alarms on the ceiling.

 PIP
 I've got an idea.

12 **INT. IVY HOUSE HOTEL - RECEPTION - DAY 13**

PIP waits in the dim light of an alcove, watching reception. HENRY HILL types into the computer. Suddenly the FIRE ALARM goes off. Pip smiles.

Henry looks worried and hurries out from behind the desk.

Guests stream out of their rooms. Henry herds them out of the front door. Pip hangs back and then dashes behind the desk.

She crouches down, runs her fingers over the spines of the leather bound guest books. 2021, 2020, 2019, 2018. Pip slides out the 2019 book, tucks it under her jacket and hurries out from behind the desk.

The alarm stops and Pip doesn't know which way to turn, aware everyone is about to come back in.

A whistle makes her look up. Ravi is on the balcony above.

Pip hurries up the staircase just as Henry comes in through the door.

13 **INT. IVY HOUSE HOTEL - UPSTAIRS BALCONY - DAY 13**

PIP joins RAVI at the top of the stairs. They spot HENRY heading up the stairs. Ravi pushes her into a nearby room - the door ajar, a cleaning trolley still parked outside.

14 **INT. IVY HOUSE HOTEL - ROOM NO. 3 - DAY 13**

RAVI pulls PIP into the room. They're both breathless, giggling.

 RAVI
 Did you get it?

Pip grins and flashes him a glimpse of the guest book from under her jacket.

PIP
I got it. How did you set the alarm
off?

Ravi produces the now extinguished half-smoked joint from behind his back and waves it at her.

RAVI
I blazed this bad boy up in the
toilet.

Ravi descends into wheezing giggles. He's high.

PIP
Oh great!

A little smile.

RAVI
It just came to me like a flash of
genius. CRAAACCK!

He mimes lightening striking.

PIP
You're an idiot.

He smiles at her bashfully.

A charged moment as they both look around and become aware they're alone in a hotel room with each other.

RAVI
Let's wait a minute and then get
out of here.

He opens the mini bar cupboard and peers inside.

RAVI (CONT'D)
Wasn't that the weirdest thing when
he said he'd seen her the other
week.

PIP
A few months after she went missing
there were loads of sightings of
Andie but they were all fake. Then
it went quiet...

Pip glances around the room and frowns. She's spotted something.

She walks into the ensuite bathroom.

15

INT. IVY HOUSE HOTEL - ROOM NO. 3 - BATHROOM - DAY 13

PIP stands in front of the mirror.

She stares at her reflection. Then she tilts her head back, lowers her lids and SNAP. She takes a selfie. RAVI comes and stands behind her, watching.

PIP

Look.

Pip shows Ravi the selfie of herself. Ravi looks baffled as he studies the picture; Pip's reflection, the sink, the counter, the roll top bath and behind her, a glimpse of the crosshatch black and white tiles on the bathroom floor.

RAVI

(confused)

Er. You look great.

Pip scrolls through her phone. Holds it up for him to see.

Another photo, almost identical, of ANDIE BELL topless in the same mirror, same sink and same zigzag black and white tiles on the floor.

PIP

Max Hastings had this same photo hidden in his bedroom.

She looks up. Ravi stands behind her looking at her in the mirror. She turns to him.

PIP (CONT'D)

She was here.

RAVI

(triumphant)

Yes!

(beat)

You're smarter than you look Pippa Fitz-Amobi.

PIP

(taking the praise)

Thank you. Thank you so much.

There's a beat as they look at each other flushed with excitement.

Then they freeze. The sound of a key turning in a lock.
Someone is coming into the room.

Pip glances around and sees the french windows at the back of
the room. A fire escape outside.

PIP (CONT'D)

Come on.

She pulls Ravi by the hand towards them.

16 **EXT. IVY HOUSE HOTEL - ROOM NO. 3 - FIRE ESCAPE - DAY 13**

PIP and RAVI emerge onto the fire escape. They hurry down the
stairs and then across the lawn towards Pip's waiting car.

17 **INT. OUT OF TOWN PANCAKE CAFE - DAY 13**

A couple of lone GUESTS sip mugs of tea.

A WAITRESS places a huge plate of pancakes, topped with
whipped cream, berries and syrup in front of RAVI whose eyes
are a little blood shot. Pip has a cup of tea and the guest
book open in front of her. Ravi tucks in.

RAVI

(intense and expressive)

The luxurious softness of the cream
with the delicate sharpness of the
berries, then the sudden surprising
sweetness of the syrup.

(beat)

It's really very delicious.

Pip's busy flicking pages in the guest book.

PIP

So, there's no Andie and mystery
guy that I can see but there is...

She flicks more pages.

PIP (CONT'D)

...an entry on April 17th just
before Andie went missing under the
names Daisy Buchanan and Jay
Gatsby.

RAVI

(revelation)

Oh hang on. I actually think I know
them.

PIP
(stern)
They're fake names, from the Great
Gatsby. You need to stop being an
idiot.

RAVI
(meek)
Okay.

PIP
That's got to be them though.

She takes out the tick list and matches it to the writing.

PIP (CONT'D)
That's Andie's handwriting.
(beat)
So who could it be?

Ravi looks at her with bloodshot eyes.

A thought slowly emerging.

RAVI
What about Dan Da Silva? He's been
acting proper weird from day one.
Could he have been sleeping with
Andie?

Pip nods thoughtfully.

PIP
That's worth exploring. Right now,
Dan has to be top of the list.

Pip looks at the page, runs her finger over Andie's
handwriting.

PIP (CONT'D)
I don't know why but I feel like
we're close somehow.

She looks at Ravi, he has cream on his nose, he rolls her
eyes.

18 **OMITTED**

19 **INT. PIP'S HOUSE - KITCHEN - NIGHT 13**

PIP comes into the kitchen. She pours a glass of water and
glances through into the living room.

She sees VICTOR and LEANNE snuggled up on the sofa, glasses on watching something on the laptop. Victor's dropped off.

LEANNE

Hey.

Pip pauses in the doorway, a glimmer of defiance on her face.

LEANNE (CONT'D)

I love you.

Pip's disarmed immediately.

PIP

Me too.

She walks on.

20

INT. PIP'S HOUSE - PIP'S BEDROOM - NIGHT 13

PIP sits on her bed with the guest book open on her lap. She flicks through it. Pauses at an entry *Daisy Buchanan and Jay Gatsby* and then keeps turning the pages back, back and then she stops. Something's caught her eye.

The names again on a different date, January 5th, and this time a phone number next to them.

Pip takes out her phone. She enters the number and waits, hardly breathing.

PHONE VOICE

This number is not in service.

Pip sighs and hangs up. Then she saves it under SECRET OLDER GUY.

She flicks back in the book, looking for any further entries. All the way back to January 1st. She's about to close it when suddenly she frowns and peers closer.

Another name has caught her attention V. AMOBI.

Pip's eyes widen. She frowns.

Pip flips her phone over and puts it down.

She lies in bed looking at the ceiling.

21 **INT. PIP'S HOUSE - KITCHEN - DAY 14**

PIP sits at the kitchen table eating toast and watching VICTOR. He and LEANNE are chatting by the kettle.

LEANNE
You fell asleep just at the moment
they stormed the embassy.

VICTOR
No I saw that.

LEANNE
But you had your eyes shut.

VICTOR
I was just resting them for a
moment.

Leanne laughs, kisses him.

VICTOR (CONT'D)
I'll get the balloons and streamers
on my way back tonight.

LEANNE
Okay.

Victor kisses Pip and leaves.

There's a beat. Pip watches Leanne read the paper and sip her tea.

PIP
You know that time that Dad went
back to Nigeria to visit Granny,
January five years ago, why didn't
we all go?

Leanne tenses up. Pip notices.

LEANNE
Oh we just felt it was a long
flight for small kids.

Leanne turns and catches Pip's eye just for a second. There's a tension on her face. Pip sees it.

22 **EXT. LITTLE KILTON SQUARE - DAY 14**

Pip marches to school, backpack on, deep in thought. She enters the square.

DAN
Morning, Pippa.

She turns and sees Dan Da Silva leaning against his car.

Pip hesitates.

DAN (CONT'D)
Now, as an officer I would usually warn a young woman against getting in a car with a strange man but there's something I'd like to show you.

PIP
I've got to get to school.

Dan gives a little smile.

DAN
I'll give you *this* back.

He holds his thumb up between his fingers. Pip frowns in disbelief.

PIP
How old do you think I am?

DAN
Just kidding. Come on.

PIP
No thanks. Like I said, I have school.

DAN
I promise to get you back before first lesson.
(beat)
And that didn't bother you the other day.

Pip stops. So does Dan.

DAN (CONT'D)
When you broke into a dead girl's house.

Pip gawps at Dan, she's busted.

Against her better judgement, she walks round the car and gets in.

23

INT. DAN'S CAR - THE BELL'S ROAD - DAY 14

DAN and PIP park up a little way down from the Bell house. Dan turns off the engine. Pip glances at Dan nervously.

DAN DA SILVA
Don't worry. I'm not about to turn
you in.

He takes out an orange and starts to peel it. Pip watches him. He's quite odd. Dan looks at the Bell house.

DAN DA SILVA (CONT'D)
Did you go round the back? Find the
key under the plant pot?

He smiles at Pip's guilty look.

DAN DA SILVA (CONT'D)
Hey, I admire your nerve, even if
your methods are a little
unconventional. You remind me of my
sister. I don't know who my money
would be on if you two came to
blows.

He offers her a piece of orange. She takes it.

DAN DA SILVA (CONT'D)
We sort of raised each other, Nat
and I. It's why we're both still a
bit rough around the edges.

Pip looks at him surprised. She didn't know that about him.

PIP
Where were your parents?

He seems quiet, reflective. He looks at Pip, who looks a bit awkward.

DAN DA SILVA
Ah, they're just both terrible
people. But we did alright. We had
each other.

PIP
(taking her chance)
Andie must have been round your
house a lot. She and Nat were so
close.

There's a beat of silence. He glances at her and shakes his head. Tuts.

DAN DA SILVA

I don't want to talk about Andie.

At that moment. The door of the Bell house opens and JASON BELL emerges carrying a bucket. Pip looks worried but Dan just continues.

DAN DA SILVA (CONT'D)

Nat and I had to fend for ourselves. We managed, but there were some hairy moments with no money coming in and a little sister to support.

(affectionate)

Nat's small but wow, she can eat.

Jason starts washing the family car parked on the drive. Dan nods in Jason's direction.

DAN DA SILVA (CONT'D)

Jason Bell stepped up, took me under his wing, gave me a job. And then later, he encouraged me to apply for the police. I never would have dreamed that for myself but he saw something in me.

He looks at Pip.

DAN DA SILVA (CONT'D)

Then when he lost Andie...the grief was terrible. Seeing a grown man taken down like that. It's humbling.

PIP

Why am I here?

DAN DA SILVA

(gentle)

You need to stop now. A girl died. Her parents are mourning. It's still raw.

PIP

(defiant)

Sal's parents are mourning.

DAN DA SILVA

Of course, but that's on him. He made his own choices, Andie had no choice.

Pip looks away. Dan tries a new tactic.

DAN DA SILVA (CONT'D)

(gentle)

Sal *is* guilty - I worked on the case. When Sal found out that Andie wasn't the good girl he thought she was, he couldn't take it.

PIP

(firm)

I don't believe it.

He stares at her. Then a hoarse laugh.

DAN DA SILVA

Of course you don't. I've seen your family.

PIP

(shocked)

What does that mean?

DAN DA SILVA

It means, you wanna see the world in a certain way. I get that.

There's a beat.

DAN DA SILVA (CONT'D)

There's one other thing I think you should see.

He scrolls to a video on the phone.

Dan presses play and hands Pip the phone. It's a clip of DI Hawkins police interview with Sal.

ON SCREEN:

A police interview room. The camera, fixed above. Sal and DI Hawkins sit opposite each other.

DI HAWKINS

Your friends have come clean. You asked them to lie to give you an alibi.

Sal looks shocked. His hands twist nervously in his lap. He shakes his head in disbelief.

SAL

(quiet)

You're making this shit up.

DI HAWKINS

*I know you left Max's house at
10:30 not 12:15.*

SAL

That's not true.

DI HAWKINS

*You want me to believe you're
telling the truth and all three of
your friends are lying. Doesn't
make sense.*

Sal stands up and starts pacing, shaking his head.

DI HAWKINS (CONT'D)

*You and Andie were arguing the day
she died weren't you?*

SAL

No.

DI HAWKINS

You left Max Hastings' at 10:30.

Sal snaps and slams the table.

SAL

(shouts)

Fuck!

There's a moment of silence.

Then DI Hawkins stands up takes a step closer to Sal.

Puts his face near his.

DI HAWKINS

(punchy)

And then you went to meet Andie.

(beat)

What happened next Salil?

(beat)

What did you do to her?

Sal roars and tips up the table. DI Hawkins jumps back.

*Another policeman, Dan da Silva enters and stands in front of
Sal.*

The video stops.

*Dan takes back his phone. He looks at Pip who's processing
what she's just seen.*

DAN DA SILVA

I was there, up close with him. I
could smell the rage on him.

Pip stares at him. Her mind racing. Dan watches her, enjoying her confusion.

DAN

(slow and measured)
And just like that, the world tilts
on its axis.

He starts the engine.

24 **INT. LITTLE KILTON GRAMMAR SCHOOL - CORRIDOR - DAY 14**

PIP walks into the school. She glances at her phone. 9.15am
She's late. The corridor is empty.

She walks to her locker, opens it and takes a book out.

The slap of the double doors. Flashback and match cut to:

25 **FB7: INT. LITTLE KILTON GRAMMAR SCHOOL - CORRIDOR - DAY 14**

She hears the SLAP of the double doors as they close.

12 year old PIP looks up.

ANDIE BELL hurries towards her. She wears a blue crop top and jeans.

Pip watches Andie approach. She seems nervous, glancing back over her shoulder. She's tear stained, her eye make up in streaks down her face.

As Andie draws level with Pip she pauses. Turns to look at her directly and raises her finger to her lips. Then she ducks into a classroom. The door closes behind her. The corridor stands empty again.

Pip frowns. That was weird. She turns back to her locker and takes out a few books.

The double doors go again. Pip looks up.

SAL SINGH hurries towards her, dressed in his blue hoodie. He looks tousled, a bit sweaty.

SAL

Hi.

PIP

Hi.

SAL

Have you seen Andie?

Pip hesitates. Her eyes dart to the floor. Then back to Sal.

Sal takes a step closer, smiles reassuringly at her.

SAL (CONT'D)

Hey, it's okay. I just need to speak
to her about something.

Pip swallows. *Sal's eyes dart around the corridor. His face is sweaty, he looks stressed, a little shifty.*

Pip nods towards the classroom door.

PIP

She went in there.

Sal sprints off down the corridor. Pushes open the classroom door and disappears.

Pip stands in the quiet of the empty corridor.

26

INT. LITTLE KILTON GRAMMAR SCHOOL - CORRIDOR - DAY 14

PIP stands in the quiet of the empty corridor deep in thought.

She doesn't hear Elliot approach.

ELLIOT

Pip. Can I have a word?

PIP

(not meeting his eye)
Sure.

ELLIOT

I want you to know that I understand how disappointed you must be about your EPQ. But I think you're also smart enough to realise why we felt it was perhaps not the most appropriate subject matter all things considered.

Pip wearily swings her bag onto her back.

PIP
(resigned)
It's okay. It's done now.

Elliot watches in surprise as she walks away.

27

INT. PIP'S HOUSE - KITCHEN - DAY 14

PIP lies in BARNEY'S dog bed cuddling him. LEANNE brings her a cup of something and feels her forehead.

LEANNE
How you feeling?

PIP
Just a bit wobbly.

Leanne sits down next to her on the floor.

LEANNE
Is this to do with what you were asking me about this morning? About Victor going back to Nigeria.

Pip looks at her. Then she closes her eyes and takes a breath.

PIP
(emotional)
Victor checked himself into a hotel five years ago. I found his name in the guest book. He didn't go to Nigeria.

Leanne looks at her. Then she nods.

LEANNE
It's true.

PIP
(nervous)
What was he doing?

Leanne hesitates. She closes her eyes.

LEANNE
(quiet, calm)
We went through a rough patch, he was working really hard and I was stressed at home with two small kids.

(MORE)

LEANNE (CONT'D)

He wasn't around much and I thought maybe he was seeing someone else and we took a little break for a while, but it turned out it was just work stress.

PIP

(scornful)

How do you know he wasn't seeing someone else?

LEANNE

Because he told me.

(beat)

Pip. It's okay.

PIP

It's not okay.

(beat)

He makes out he's some kind of good guy when really...

LEANNE

He is a good guy. He's still a good guy. All relationships have rough patches.

(beat)

And I guess I can be a *bit much* sometimes.

Pip looks distressed to see the vulnerability on her mother's face.

PIP

(angry)

You're not a bit much you're exactly the right amount!

Leanne suppresses a smile.

LEANNE

The point is, he wasn't having an affair, he just needed a moment.

Pip looks scornful.

PIP

So he said.

LEANNE

So he said.

(beat)

And I chose to believe him.

Leanne looks at her with open vulnerability. Pip's face flickers with sadness, then it hardens.

PIP
If you choose to believe someone
when all the evidence points
against them, then...
(beat)
...you're just an idiot.

Pip sees the hurt flash across Leanne's face. She closes her eyes as the words sink in. Then she hurries out of the room.

28

INT. PIP'S HOUSE - PIP'S BEDROOM - EVENING 14

BUZZ BUZZ BUZZ

Pip's phone is ringing.

RAVI calling.

She ignores it and instead she stands in front of the murder board and stares up at the picture of Sal from his year book. His hair neatly parted, a sweet smile on his face.

Then she looks at the photo of Sal in the newspaper article. The headline MONSTER. The photo of Sal with his hood up, eyes dark and brooding.

KNOCK.

Pip looks at the door and narrows her eyes. VICTOR peeps in looking anxious.

VICTOR
Can I come in?

PIP
No.

VICTOR
Okay, can I stand here?

Pip shrugs. Victor stays in the doorway.

VICTOR (CONT'D)
Nothing happened.

PIP
How can I know that?

VICTOR

Because you know me and I have
never ever told you a lie.

PIP

Just because I want that to be true
doesn't make it true.

She closes the door on him. Tears roll down her cheeks.

29

EXT. SWIMMING HOLE - DAY 15

PIP approaches the swimming hole. RAVI is already there with
his back to her. He's skimming stones.

Pip looks at him, apprehensive.

As though sensing her presence, he turns and smiles at the
sight of her.

She walks towards him.

RAVI

Hey Sarge.

Pip approaches him. Stands close. He skims a stone.

RAVI (CONT'D)

So I've been trying your lumpy
stone theory and there might be
something in it.

Pip smiles, but then it fades. Ravi notices.

PIP

I need to tell you something and
I'm scared.

(beat)

Dan da Silva showed me the video of
Sal's police interview.

RAVI

Okay.

PIP

Sal seemed...upset

Ravi looks relieved. Is that *it*?

RAVI

So? He's being interviewed by the
police - he's gonna be freaked out,
defensive.

Pip frowns.

PIP
Maybe but...

Ravi looks at her. There's something she's not saying.

RAVI
But what?

Pip hesitates.

PIP
He lost his temper. He had this
energy about him that...

Ravi is looking at her closely. His smile has faded.

PIP (CONT'D)
...I haven't seen before.

RAVI
What, anger...?

He looks at her.

RAVI (CONT'D)
Aggression?

Pip looks embarrassed. That's the word she was going to say.

There's a long pause. Ravi's looking away from her. She can see a muscle in his jaw but she can't see his expression.

RAVI (CONT'D)
(quiet)
How would you react if you were
being accused of having something
to do with your girlfriend
disappearing.

PIP
I don't think I'd react like that.

RAVI
Sal loved Andie.

PIP
(heating up)
And people in love do stupid
things.

RAVI
(rising too)
What does that even *mean*?

Their eyes meet. Then Pip looks away guilty.

PIP

I'm trying to look at it objectively.

RAVI

You think Sal was looked at objectively? A brown guy going out with a pretty blonde girl? The papers calling him a Beast and a Monster?

PIP

No. But Sal lied, he told them he wasn't arguing with Andie on the day she died. But they were.

(beat)

There's something I didn't tell you. I saw Andie and Sal in school. *That* day.

(halting as she remembers)

She passed me in the corridor. She'd been crying. She put her finger to her lips, like, '*Don't tell anyone where I am*' and then Sal came and he asked me, had I seen Andie, and...

(beat)

...I told him...

(beat)

...and then the next day she was gone.

There's a long beat of silence. Ravi fiddles with a stone.

PIP (CONT'D)

Sometimes I guess, I wonder, if I hadn't done that then...

RAVI

(horrified)

...Sal wouldn't have murdered her?

He looks at her with cold fury. She faces him.

PIP

(quiet)

What if we're wrong?

He looks away.

PIP (CONT'D)

Have you even considered it?

A cold smile on Ravi's face.

RAVI

So this is all about *you*. It's *always* been about you and your guilt. You needed Sal to be innocent.

(sarcastic)

Oh wow poor little Pip.

PIP

(angry)

Stop it!

(beat)

That's not it. I *knew* Sal was innocent.

(confusion)

At least I thought I did. Now I don't know what I think.

RAVI

I can't believe that I thought you were different, I actually *liked* you.

Pip frowns, looks at her hands, then back up at him. She's not sure what he means by that.

RAVI (CONT'D)

You think you're this '*good*' person - what if you're not?

Pip hesitates. Her face full of hurt, then Ravi turns and storms off, leaving Pip at the water's edge.

30

INT/EXT. PIP'S CAR - ROAD THROUGH THE FOREST - DAY 15

PIP is driving. Her face streaked with tears. A song plays on the radio. She turns it up and up and up.

The music is deafening. Pip puts her foot on the accelerator, just a little at first, then a bit more. The speedometer moves up, 50, 60, 70.

Pip's face is focussed, eyes glazed, jaw set. She presses harder on the gas. 75, 80. Until her foot goes to the floor. 90, 95.

And then Pip gasps for breath. Snaps out of her trance.

31 **EXT. COUNTRY ROAD - DAY 15**

PIP's CAR slows gradually and comes to a stop on the side of the road.

The passenger door opens and Pip stumbles out.

32 **EXT. COUNTRY ROAD - CORNFIELD - DAY 15**

PIP wanders into the field and sinks down hopelessly into the long grass. Tears stream down her face.

33 **EXT. CARA'S HOUSE - DOORSTEP - DAY 15**

CARA answers the door. PIP stands on the doorstep, she looks totally miserable. Hair awry.

PIP
Can I come in?

Cara looks at her a little wary.

CARA
Course.

34 **EXT. CARA'S HOUSE - GARDEN LAWN - DAY 15**

PIP and CARA lie on their backs on the grass and look up at the sky. Cara rolls over and scrutinises her. Pip looks morose.

CARA
(pushing for a smile)
You have amazing nostrils.

Pip doesn't laugh.

CARA (CONT'D)
When are you gonna tell me what's wrong?

PIP
There's nothing wrong.

CARA
Oh c'mon please.

Pip turns and looks at her.

PIP

(sad)

Do you think you can ever *really* know a person?

CARA

No.

Pip looks at her surprised.

PIP

But you know me and I know you.

CARA

But there are definitely parts of you I don't know.

PIP

No there aren't.

CARA

What about when you're doing the case with Ravi? I don't see that Pip.

PIP

That makes me sad.

CARA

It's not meant to. I'm happy with the Pip I know.

PIP

Is that Pip a good person?

CARA

The very best.

Pip mulls this.

PIP

Can I stay here tonight?

CARA

Course. But I will need your help with something.

35

INT. CARA'S HOUSE - CARA'S BEDROOM - EVENING 15

CARA straddles NAOMI who wriggles furiously as her sister tries to apply eyeliner. PIP, rather despondently pins Naomi's arms.

CARA

SUBMIT to my power. I'm making you beautiful.

Elliot, dapper in a suit, enters nervously.

ELLIOT

We need to go. I have to check no one's lacing the punch.

(beat)

Oh and I regret to inform you that the television has broken. You'll need to entertain yourselves the old fashioned way.

CARA

Masturbation?

ELLIOT

(not rising to it)

I was thinking Pip could read aloud.

CARA

Okay Boomer. We'll watch a film on my phone.

ELLIOT

(ironic)

A film on the telephone! What dark wizardry is this?

He leaves.

Naomi tries to make a run for it. Cara pins her down again.

NAOMI

School reunions are for losers. There's no one I want to see.

CARA

If nothing else, you need to admire our banner. Pip and I spent hours on it.

PIP

Did we?

CARA

(persuasive)

Plus, Jamie Reynolds is gonna be there and I heard he's looking fine.

Naomi's eyes flicker at this. She's coming round.

CARA (CONT'D)
I need to get the straighteners.
Pip, do not release her.

Cara hurries out. Pip looks at Naomi. She releases her.

PIP
Run while you have the chance.

Naomi smiles but doesn't move. She can see how miserable Pip looks.

NAOMI
How you getting on with the case?

Pip glances at the door.

PIP
Cara doesn't want me talking to you
about it. She thinks it upsets you.

NAOMI
(dead serious)
I want to know.

PIP
(hesitates)
Not good.
(beat)
I'm pretty sure that I've got it
all wrong.

Naomi stares at her. There's a beat.

NAOMI
What do you mean?

Pip hesitates. It's hard to say.

PIP
I think Sal's guilty.

A sudden flash of sadness on Naomi's face. Then Cara busts in.

CARA
Gottem.
(beat)
Pip man! You let her go.

Naomi has sprung to her feet.

NAOMI

I'm done and it's okay. I'm going.
(looking straight at Pip)
You can borrow my laptop to watch a
movie if you like.

CARA

Well that's gotta be a first!

NAOMI

Pip can borrow my laptop. Password
is wardsrus and I highly recommend
Tango Tits.

CARA

Er okay. Sounds like a 90s porno.

NAOMI

More like 2019.

Pip stares at Naomi. Naomi stares at Pip. Then she's goes to
Cara and gives her a big hug and a kiss.

NAOMI (CONT'D)

Thanks for making me pretty.

And she's gone. Cara stands staring after her, one hand on
her face where Naomi kissed her.

35A **EXT. CARA'S HOUSE - EVENING 15**

The outside of Cara's house.

36 **INT. CARA'S HOUSE - NAOMI'S BEDROOM - EVENING 15**

PIP pushes open the door. The room is dark, NAOMI's laptop
glows on the desk.

Pip swipes the mouse, enters the password and the home screen
appears.

She frowns, running the cursor over the desktop files.

PIP

(whisper to herself)
Tango Tits.

She opens a search engine and types into it.

Tango Tits.

A bunch of porn titles pop up. Pip frowns, scrolls down.

At the bottom of the page, an instagram account @tangotits.

Pip clicks on it.

An Instagram account opens. Pip looks at it.

A selfie of MAX HASTINGS, sweaty and gurning at a club. Pupils dilated. Jaw clenched. Surreptitious shots of girls on the beach. More selfie's - at the gym, muscles flexed.

Pip scrolls through selfies, calamities, selfies, lines of coke, selfies they all blur.

CARA (O.S.)

Pip!

PIP

Coming!

Pip stops scrolling.

An image she recognises - Max's house - the red sofa, the white plush carpet, MAX, NAOMI and JAKE. No Sal.

She zooms in. There's a clock behind them. She zooms in further. The time reads 12.06.

Her eyes widen. A smile starts to form.

PIP (CONT'D)

(to herself)

So who's taking the picture?

Pip takes out her phone. Snaps a picture of the screen.

The she calls RAVI. Hangs up immediately.

PIP (CONT'D)

Shit!

She puts her head in her hands thinking.

CARA (O.S.)

Is it a porno?

Cara is standing nearby. Pip slams the laptop shut. Gets to her feet.

PIP

I've got to go.

Cara looks at her. Pip looks back at her.

CARA
You've always gotta go.

PIP
I'm really sorry.

CARA
It's okay. Call me tomorrow?

Pip nods as she runs from the room.

37 **EXT. LITTLE KILTON STREET - EVENING 15**

Pip marches with purpose, then she breaks into a slow jog until she's running full pelt.

38 **INT. LITTLE KILTON GRAMMAR - SCHOOL HALL - NIGHT 15**

The school hall glitters and sparkles. Beneath a CLASS OF 2019 banner, a long table laden with punch bowls and snacks is crowded with students chatting. Pip sees BECCA BELL standing on stage in front of a projected image of Andie. She holds a framed graduation certificate in her hands.

BECCA BELL
As we all know Andie wouldn't have missed this for the world.

Pip looks around the room for Naomi. She's nowhere to be seen. Her eyes are drawn to a wall displaying a long line of portraits of the year group. Pip walks along, she sees MAX HASTINGS, NAT DA SILVA, NAOMI WARD, JAKE LAWRENCE, ANDIE BELL.

MAX
(in Pip's ear)
We were such a hot year group.

Pip glances to the side. Max Hastings stands next to her looking at the pictures.

Pip rolls her eyes.

MAX (CONT'D)
It's just a shame so many of us ended up dead.

On stage Becca glances down and sees Pip talking to Max.

BECCA BELL
She was always the life and soul of any party.

(MORE)

BECCA BELL (CONT'D)

I just wish it was my beautiful
sister standing up here tonight
receiving her graduation
certificate. Not me.

Pip is still looking at the pictures. Max standing next to her.

PIP

How did you become *so...*?

MAX

...fucked up?

(musing)

I dunno, it's either cos my mother
doesn't love me or cos my father
thinks I'm a failure. But probably
both.

A minuscule smile flickers on Pip's face. Then it's gone.

She's spotted Naomi across the room.

She's standing on the dance floor alone. Pip watches her for a moment and then, as though she senses Pip's eyes on her, Naomi turns.

She gives a tiny nod, like she knows what's coming but she's ready for it.

Pip walks towards her, grabs her by the arm.

PIP

How *could* you?

Naomi just stares at Pip, shakes her head, puts her finger to her lips. Then she turns and walks out of the room.

Pip follows.

Max Hastings watches them go.

39

INT. LITTLE KILTON GRAMMAR - BIOLOGY LAB - NIGHT 15

Pip enters and Naomi closes the door behind them. She puts her hand out to steady herself on the workbench.

Naomi turns to look at Pip. Eyes dark and haunted.

PIP

Sal's innocent, he didn't leave at
10.30, he was with you till 12.15,
just like he said.

Naomi nods, tears running down her face.

PIP (CONT'D)
Why did you lie?

Naomi turns away. Pip watches her. She can see her wrestling with what she should do.

NAOMI
Maybe I can't do this...

PIP
You can. You need to.

Then Naomi turns and looks at Pip.

NAOMI
We had to lie.

PIP
Why?

NAOMI
Because someone found out what we did.

CUT TO BLACK

End of Episode.