



A Good Girl's Guide to Murder

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Based on the novel by
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Episode 3

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A Good Girl's Guide to Murder

AMENDMENT MEMO			
TO:	All Cast and Crew		
FROM:	Tom Courtney		
SUBJECT:	EPISODE 3 Green Revisions	DATE:	14.07.2023

Scene	Page	Amendment	Details
11	15	DIALOGUE	Affects PIP Shoots Tuesday 18th July
24	31	PROPS / ART DEPT / GRAPHICS	Pip writes on the Murder Board

1

FB5: EXT. LITTLE KILTON - FOREST - NIGHT

Pounding music.

POV SHOT: A pair of Converse trainers come in and out of focus. We are seeing from the POV of a girl slumped in an old armchair peppered with cigarette burns and escaping stuffing.

We look down at our hands - chipped nail varnish. Our vision blurs, then re-focuses. We are not in a good way.

We look up. In front of us, a tangle of dark branches hung with black ribbons. Beyond the trees coloured lights flash, hazy and hallucinogenic.

We get up and stumble onto a woodland dance floor. Thumping music. TEENAGE BODIES writhing.

As we push through the crowd, our vision is like a fisheye camera, spotlighting certain people while the rest of the world stays distorted.

SAL comes into view, clutching beers. He offers us one. We take it, swig some back. His expression changes. He looks concerned. We lurch past him.

We pass TEENAGERS dancing, kissing, gurning - their eyes like marbles, empty and staring.

We find MAX and NAOMI [looking younger and more carefree than we've seen them before]. Naomi smiles and takes our hands. To us, her smile looks glassy-eyed and strange.

We pull away. She looks worried. Leans in closer. Her face looms, large and pale. She is trying to say something, but we can't hear what. We back away.

We stumble off the dance floor into the dark trees beyond.

Our vision swims. The ground seems to be moving towards us. We are falling.

As we lie on the ground looking up at the branches, a DARK FIGURE looms over us. A man. We can't make out his face.

He stares down at us for a beat, faceless and terrifying.

Then, as he reaches a hand down towards us...

CUT TO BLACK.

2

EXT. LITTLE KILTON GRAMMAR SCHOOL - FRONT STEPS - DAY 10

The sun shines down on LITTLE KILTON GRAMMAR SCHOOL. A home-made banner saying "**BACK TO SCHOOL!**" is hung across the brick façade. It's morning break and STUDENTS sit in groups, eating snacks and chatting.

CARA (O.S.)
You want to what?

We pan across a cluster of CHESS NERDS arguing over a game...

A gaggle of POUTY GIRLS using their phones to fix their make up and pose for selfies...

PIP (O.S.)
I realise it's somewhat out of character -

CONNOR (O.S.)
Somewhat? Try alot-what.

...And land on Pip's gang, in their usual spot on the steps. ZACH is reading a huge volume of *In Search of Lost Time*. CARA and CONNOR are mid cryptic crossword. LAUREN has a spoonful of yoghurt halfway to her mouth. Right now they're all frozen, staring at Pip.

LAUREN
Finally. I've been dying to go to a Calamity party since, like, year nine.

CARA
(suspicious)
But Pip, you hate parties.

PIP
(evasive)
They say try everything once.

Cara is clearly not buying it.

ZACH
I believe the acronym is "YOLO".

LAUREN
Exactly! I can't go to film school until I've been to a proper party. My edgy montages won't feel authentic. Plus Ant will be there.

She glances over at the cool kids, sprawled across the grass. ANT is filming DYLAN as he sees how many Maltesers he can fit in his mouth, while RUBY and STELLA look on laughing.

LAUREN (CONT'D)
As will Ruby Foxcroft...

She nudges Cara.

CARA
Shut up and eat your Müller light.

LAUREN

I heard there's a Calamity the
start of every term.

PIP

But how do we find it?

CONNOR

Guys, people like us don't get
invited. These things are super
secret.

ZACH

(darkly)

Not to mention infamously
debauched.

Connor and Zach exchange disconcerted looks.

Uninterested, Cara has returned to the cryptic crossword.

CARA

Twelve down. "Acrimonious".

PIP

Lucky we're such good problem
solvers then.

3

INT. LITTLE KILTON GRAMMAR SCHOOL - LIBRARY - DAY 10

Pip, Cara and Lauren sit at a table in their favourite corner
of the library, phones and laptops assembled, like a crime
solving squad.

PIP

Right, our task is to work out
where and when the next Calamity
will be and how to gain access.

Cara and Lauren nod. Challenge accepted.

MONTAGE: They scroll through their homepages on INSTAGRAM,
SNAPCHAT and TIKTOK, hunting for clues.

We hone in on a looped *TIKTOK VIDEO* of Ant in his bedroom
twerking with the words overlaid: **Me @ Calamity**

Pull back to reveal Lauren staring at it, moon-eyed. Cara
notices and elbows her. Lauren gets back to work...

We scroll down to a COMMENT of a *SKULL emoji* from an account
called *Stellybaby*

Onto *Stella Chapman's Instagram*, scrolling through *selfies...*
pictures posed on beaches... a photo booth reel with Ruby...

Stopping on a *MEME* of *ROGER THE ALIEN* from *AMERICAN DAD* in sunglasses. Zoom in on the caption: **that morning after feeling #calamityparty #dead**

The hashtag **#calamityparty** is now typed into an Instagram search bar.

Scroll through the *grid of images*. Nothing but *photo after photo of BLACK RIBBONS*. A kind of photographic code for people to show they're attending.

Zoom in on the captions of the photos: **Counting down... / What happens at Calamity stays at Calamity**

PIP'S PHONE SCREEN: We land on a name tagged in one of the photos: BECCA BELL.

Pip clicks onto BECCA'S PROFILE and scrolls through. She finds an old post. A photo of *BECCA with ANDIE AND EMMA HUTTON posing with drinks*. It's tagged **Pre-game <3 #calamityparty**

As Pip thumb hovers over the LIKE button, she accidentally DOUBLE TAPS. The heart blooms pink.

Aghast, she quickly UNLIKES it, undoing the damage...

A sullen old LIBRARIAN in a snot-coloured sweater vest skulks past, eyeing the girls hunched over their laptops.

From his POV they look like they're working hard, as always. Pip looks up and beams at him. He beams back.

Pip bites her tongue, avidly typing bullet-points into the NOTES app on her laptop: **Secret location... Black ribbons...**

END OF MONTAGE: Cara sits back, flexing her fingers.

CARA

This is pointless. No one's posted anything incriminating.

PIP

The black ribbons are clearly a clue. I've seen them in the woods.

LAUREN

Wait -

Pip leans over Lauren's shoulder to look at her screen:

*Dylan's Insta profile. A black ribbon photo posted a few hours ago. Zoom in on the caption: **Five more sleeps...***

PIP

Five more sleeps. That's this Saturday.

Lauren scrolls down through the *comments* on Dylan's photo: emojis of *fire* and "*crazy*" faces from Stella, Ant, Ruby.

Cara interrupts, looking up from her phone.

CARA
Guys, Naomi's just replied -

PIP
Finally -

CARA
Apparently when she used to go to Calamities the location was shared at midday the Monday before the party.

LAUREN
But that's like...

Pip's eyes slide to the digital clock in the corner of Lauren's laptop screen: **11:55**.

PIP
Now.

They look at each other - uh-oh.

4

INT. LITTLE KILTON GRAMMAR SCHOOL - CORRIDOR - DAY 10

The bustle of STUDENTS is thinning out, as people slam their lockers and head to their next classes.

Pip, Cara and Lauren peer round a corner like a trio of sleuths.

LAUREN
What are we doing?

PIP
Looking for cool kids.

Stella saunters past blowing a gum bubble.

Pip's eyes light up, a hunter spotting her prey...

DYLAN is standing by his locker immersed in his phone.

Lauren and Cara give her encouraging looks.

She sidles over and gestures to his phone.

PIP (CONT'D)
Loved that *Stranger Things* parody you put on TikTok.

Dylan glances up at her and nods briefly, indifferent.

PIP (CONT'D)

I was surprised it didn't blow up.

This gets Dylan's attention.

DYLAN

(defensive)

It got 1300 likes.

PIP

(improvising)

Yeah that's not bad. I suppose if you want to go viral you have to game the algorithm.

DYLAN

Oh yeah? Sounds complicated.

PIP

(with growing urgency)

No, no. You just need to adjust your visibility settings. I could do it for you if you like?

Out of the corner of her eye, Pip checks the clock on the corridor wall. **11:58.**

A tense beat.

DYLAN

Fine.

He hands her his phone.

Pip pretends to scroll through his TikTok. Her focus is on the digital clock at the top of the phone screen. **11:59.**

She glances across the emptying corridor at Lauren and Cara who loiter, pretending to read a noticeboard. Lauren taps her wrist - time's nearly up.

Dylan is now looking impatient.

DYLAN (CONT'D)

I've gotta get to Spanish -

PIP

Si, por supuesto. One more second -

Suddenly the SCHOOL BELL SCREAMS, announcing the start of the next lesson. The clock on Dylan's phone flips to **12:00.**

A SNAPCHAT notification pops up on Dylan's phone screen. The sender is marked by the BLACK SQUARE EMOJI. Pip opens it:

BLACK BANANA BEARS

Pip stares at it, bemused.

Pip manages to exit the app at the last second, concealing her snooping, as Dylan snatches his phone.

PIP (CONT'D)
Done. Prepare to viralise.

Dylan slinks off without even registering this.

Cara and Lauren join Pip.

CARA
Did you just say "viralise"?

5

INT. LITTLE KILTON GRAMMAR - CLASSROOM - DAY 10

Elliot stands at the front of the top set ENGLISH CLASS.

ELLIOT
That's it folks. Make sure you read
Act 2 by next week.

The STUDENTS gather their things and leave.

Pip and Cara stay seated, poring over a piece of paper covered in attempts to decipher *BLACK BANANA BEARS*.

PIP
I've tried it as a numerical code,
in case they're co-ordinates. An
anagram, in case it's an address...

The sense of a presence looming over them.

They look up to see - Elliot, smiling curiously.

ELLIOT
That doesn't look like English.

Pip and Cara look guilty.

PIP
I was listening. I thought your
point about pathetic fallacy in the
Gothic novel was spot on.

ELLIOT
(confused)
Well, thanks.

Cara shoots Pip a covert look.

CARA
It's a - codebreaking game. We have
to find a location using the code
"black banana bears".

ELLIOT

Oh. Like What 3 Words?

PIP

(thrilled)

Of course. I'm so stupid.

She pulls out her phone and starts typing.

On Pip's screen, the WHAT3WORDS APP result for **BLACK BANANA BEARS**: *a map with a little black square marking a location.*

PIP (CONT'D)

(to Elliot)

You are a certified genius.

6

OMITTED

7

EXT. LITTLE KILTON - SWIMMING HOLE - DAY 10

Ravi and Pip sit on the grass by the swimming hole having a confab.

RAVI

So, this dealer Andie was selling for - we think he's Secret Older Guy?

PIP

Could be. Or maybe it's nothing to do with Secret Older Guy. Maybe she was involved in a drug deal gone wrong. Either way, we need to find this dealer.

RAVI

How though?

PIP

Elementary, my dear Watson.

RAVI

I don't want to get into this now, but I am not Watson.

PIP

Well I'm clearly Sherlock.

RAVI

Nah, I've got that sexy Cumberbatch energy. And you're clearly Martin Freeman.

PIP

(protesting)

Um -

RAVI

Don't get side-tracked. What's the plan?

PIP

Max said the dealer might be at a calamity. So, I'll be attending one this Saturday. I need to follow the drugs.

Ravi looks concerned.

RAVI

Pip. You can't just waltz up to some dealer and be like, "hey, so, what was the craic with that murder?"

PIP

You could come too?

Ravi lets out a little laugh. As if to say, *yeah right*.

Pip glances at him sympathetically.

PIP (CONT'D)

I know people were awful to you after Sal died.

RAVI

To be honest, that's not what I spend my time worrying about.

Pip looks at him.

RAVI (CONT'D)

I'm just stuck on whether there's anything I could have said or done...so that maybe things would have been different.

There's a moment of silence.

RAVI (CONT'D)

(beat)

You're on your own for this one, just don't do anything rash.

Pip gives him a cheeky smile, keen to cheer him up.

PIP

That, my friend, is classic Watson.

7A

EXT. LITTLE KILTON HIGH STREET - ANDIE BELL MURAL - DAY 10

Pip walks home past the ANDIE BELL MURAL.

She stops in front of it. Andie's beatific face smiles down secretively. A BLACK RIBBON is among the tributes. Pip stares at it, deep in thought.

BECCA (O.S.)

Pip?

Pip turns to find...

BECCA BELL, dressed for work, looking daggers.

PIP

(nervous)

Um. Yes?

BECCA

(calmly)

I know what you're doing. I got a DM from Nat. And I saw you liked my photo.

A beat. Pip is speechless, caught off guard.

BECCA (CONT'D)

I just have one question.

(beat)

Why?

Pip fumbles for the right words.

PIP

I...Well...Firstly I can understand how difficult this must be for you -

BECCA

No. You can't.

Becca looks up at the shrine for a beat, her face unreadable.

BECCA (CONT'D)

They got her smile wrong. She had a dimple, just here.

(beat)

People act like this stuff is for the dead person. But it's not, it's for them.

Pip feels the sting of truth in Becca's words.

8

INT. PIP'S HOUSE - PIP'S BEDROOM - DAY 11

Pip stands in front of her mirror, holding up two deeply practical jumpers.

PIP

Which one says "party" to you? The fleece or the polo-neck?

Cara is lying on the bed, chucking a tennis ball in the air.

CARA

Neither?

Pip shrugs. Pulls on the fleece. Cara sits up.

CARA (CONT'D)

Alright. Spill the tea.

PIP

What tea?

CARA

You obviously want to go because of the case.

Pip looks in the mirror, avoiding Cara's gaze.

PIP

Can't I just be trying to YOLO?

CARA

That doesn't even make sense.

PIP

(relenting)

Fine. It is case related. But I need to stay under the radar.

CARA

Why?

PIP

Becca Bell found out.

CARA

Fu-uck. Seriously?

Pip joins her on the bed, fretting.

PIP

I know. But if Sal's innocent surely I'm doing the right thing. Even if people get hurt along the way.

Cara thinks for a beat.

CARA

Let's just hope he's innocent then.

Pip nods. Then changes the subject.

PIP

You excited to see Ruby?

Pip pulls a goofy, "sexy" face.

Cara groans and buries her head in her hands.

CARA

Ugh. Ruby is so out of my league.

PIP

Says who? That pond-life stuff is rubbish. You're funny. You're kind. You have great teeth. You won the bleep test three years in a row.

Cara can't help the smile playing on her lips.

PIP (CONT'D)

Go forth and conquer. Like a - queer Boudicca.

CARA

(amused)

Alright, calm down.

Satisfied, Pip gets up and starts brushing her hair.

CARA (CONT'D)

Let's not get there too late. I remember Naomi saying Calamities can get...dark.

A shiver goes through her.

Pip is oblivious, her eyes on the prize.

Lauren bursts through the door, dressed to the nines and clutching two four packs of pre-mixed gin and tonics.

LAUREN

Alright gals, ready for pre-drinks?

Cara and Pip stare at her, non-plussed.

9

INT. PIP'S HOUSE - HALLWAY - DAY 11

Pip, Lauren and Cara are putting on their coats and shoes.

Pip pulls on her walking boots.

LAUREN

Walking boots? Pip. It's a party, not Duke of Edinburgh gold.

PIP

It might be muddy -

LEANNE's voice calls out from next door.

LEANNE (O.S.)

Pip?

10

INT. PIP'S HOUSE - LIVING ROOM - DAY 11

Pip sticks her head round the door.

A low key air of chaos. Thai takeaway on the coffee table. VICTOR and LEANNE eat while watching TV. JOSH is playing with his football cards on the floor.

LEANNE
You off out?

PIP
("casually")
Yep. Just to a party.

VICTOR
(playful)
Since when do you go to parties?

PIP
(firm)
Since now.

Lauren and Cara appear in the doorway next to Pip.

LAUREN
Hi Lee-Lee. Hi Vicki. Hey Joshy my main man.

LEANNE
Wait, pause the TV. Pip, rewind, what's this about a party?

Pip opens her mouth to answer but Lauren dives in.

LAUREN
(without thinking)
Oh my god it's gonna be lit. I heard last year three people got their stomachs pumped. When Pip said she wanted to go I was like -

Cara and Pip glare at Lauren. She trails off, apologetic.

Cara swoops in with damage control.

CARA
We're just dropping in for a bit.

Victor speaks through a mouthful of noodles.

VICTOR
Yeah, Lee-Lee. Stop being so overbearing.

LEANNE
Okay, okay - but take some money from my purse for a cab home, yeah?

PIP

Will do.

VICTOR

And remember, if anyone offers you
drugs - just take half first.

Leanne gives him a shove.

LEANNE

You're a liability.

VICTOR

But you love me.

He cuddles up to her. Leanne laughs. Pip grimaces. Josh mimes
making himself sick, pointing a finger down his throat.

Pip turns to go, Lauren and Cara follow.

LAUREN

Bye Lee-Lee. Bye Vicki!

LEANNE

(calling out)

Be safe!

11

EXT. LITTLE KILTON - FOREST - DAY 11

Pip, Cara and Lauren trudge down a narrow path, walled in by
the forest on either side. Lauren carries a bottle of booze.

Pip leads the way, her phone uplighting her resolute face.

LAUREN

I'm just saying, your parents are,
like, the dream. Fun, intellectual
equals, hot for middle-aged people -

PIP

They're not "hot".

CARA

To be fair they kind of are.

Suddenly, beneath their feet, the ground begins to hum with
the low, bass-line thrum of ELECTRONIC MUSIC.

Pip stops short, staring at the map on her phone.

PIP

It says this is it. Black Banana
Bears.

The girls look around at the looming trees. Nothing but
darkness and that ominous, thumping bass.

Pip gulps, feeling a first hint of trepidation.

CARA
We could text the boys, see if
they're here yet.

LAUREN
This way.

She forges ahead, following the direction of the music.

In the branches of a tree above them, a single black ribbon
flicks ominously in the breeze.

Lauren leads the way into a clearing tangled with tree roots,
where the ground slopes downwards. The music is louder now.

There, carved into a cleft in the rock, is the cave entrance.
Light and music pulsate from within.

LAUREN (CONT'D)
That is so lit.

As they make their way down towards the door:

CARA
(nervous)
Maybe we should go back.

PIP
You'll be fine once we go in. Knock
back a few Piña Coladas -

LAUREN
It's a rave. They're not going to
have cocktails.

PIP
Dad always says a party isn't a
party without Piña Coladas.

*

They reach the doorway. A sense that once they pass the
threshold, there's no going back.

PIP (CONT'D)
Ready?

LAUREN
Let's do this, bitches.

12

INT. CALAMITY CAVES - MAIN CAVE - NIGHT 11

Pip, Cara and Lauren move along a gloomy corridor cut into
the stone and find themselves in...

A massive CAVE that has been turned into a dance floor.
Strobe lights illuminate different corners.

A TEENAGE DJ with a septum piercing mans a set of decks. Then a crowd of TEENAGERS in parkas and tight, shiny outfits gyrating. Then a smoke machine belching out smoke.

Pip gulps. This is more intense than she expected.

LAUREN

Come on.

Lauren grabs Cara's hand. Cara grabs Pip's.

They weave through the dancing bodies in a chain. Pip gazes at the DANCERS as they pass, feeling distinctly out of place.

As they pass through the cave there's a grungy but exciting atmosphere:

In a corner, one GIRL straddles another, kissing her.

In another, a group of BOYS pass round a bong made out of a water bottle. Pip watches as ONE BOY takes a huge hit, then exhales a cloud of smoke, laughing.

Her eyes narrow. Drugs.

She starts to move towards the boy.

LAUREN (CONT'D)

The bar's over there.

Cara's hand tugs Pip's and she is dragged off...

To a makeshift bar, covered in plastic bottles and cups. TEENAGERS stand around drinking, vaping, chatting.

Lauren squeezes through them to the bar.

CARA

It's like Dante's Inferno. Can we go now?

PIP

Not yet.

Lauren appears clutching two cups for her and Cara.

LAUREN

I tried to do a Sex on the Beach but they only had vodka and orange. So it's mainly just - beach.

Cara sips hers and grimaces.

The sound of LAUGHTER and CHEERS echoes through a natural archway in the stone. Intrigued, the girls move through it.

13

INT. CALAMITY CAVES - SPIN THE BOTTLE CAVE - NIGHT 11

Pip leads Cara and Lauren into a second cave, where a group of KIDS sit in a circle playing a game. Pip steps closer.

Dylan is there in a backwards cap. As is Ant, wearing sunglasses even though it's dark. And Stella, in a slinky slip dress and...

Zach and Connor, looking distinctly overdressed.

CARA

Hi guys.

Zach raises his paper cup, already slightly pissed.

ZACH

To debauchery.

Stella leans forward and spins a bottle. It lands on CONNOR. Another set of raunchy CHEERS.

Connor looks like he cannot believe his luck.

Stella stands, takes Connor's hand and leads him through a dark little recess cut into the stone.

Dylan sets a timer on his phone.

DYLAN

Two minutes, pervs!

Cara leans in to Pip, muttering.

CARA

What the hell?

PIP

It appears to be some kind of sex game.

LAUREN

Do you think there's a way to rig it to make sure I get Ant?

Suddenly, a VOICE from behind them.

RUBY (O.S.)

Cara motherfucking Ward.

They spin round to find - Ruby, looking effortlessly cool. She eyes them coolly.

RUBY (CONT'D)

Didn't know this was your scene.

CARA

It's not.

Lauren nudges her - "be cool".

CARA (CONT'D)

Usually.

RUBY

First match of the new season next week. Think you're ready?

Cara dithers. Pip gives her a subtle, encouraging look.

CARA

(boldly)

Of course. Let me know if you want some coaching on your forehand slice.

Ruby breaks into a wry smile. The chemistry is undeniable.

RUBY

Come and dance.

Ruby takes Cara's hand and leads her off.

Across the circle, something catches Pip's eye...

Dylan gets out a BAGGIE OF POWDER and snorts some off a key.

Pip's mind whirs, seeing an opportunity.

Dylan's phone alarm goes off.

DYLAN

Time's up!

Another wave of cheers as Stella and Connor re-emerge, looking mussed up and pleased with themselves.

Connor re-joins Zach, beaming dreamily.

ZACH

What happened?

CONNOR

It was just a kiss and yet...

ANT

Oi, Dylan. Your turn.

Dylan reaches forward and spins the bottle.

It turns and turns. As it slows, Pip grabs Lauren by the arm.

PIP

Come on, I'll wingwoman you.

With one eye on the bottle, Pip pulls Lauren down into the circle just as it stops turning...

Pointing slap bang in her direction.

More whoops and wolf-whistles.

LAUREN
(quietly)
You don't have to go if you don't
want to.

Pip eyes Dylan as he passes the BAGGIE to Ant "subtly", then
heads towards the recess.

PIP
It's fine. I'll go.

She gets up, brushing dust from her trousers, and follows
Dylan into the dark recess.

14

INT. CALAMITY CAVES - SECRET CAVE - NIGHT 11

Pip steps through and finds herself in a tiny, dank cave cut
off from the others. It's dim, the light from outside only
just reaching it.

Pip swings round and finds Dylan standing close behind her.

PIP
Why don't we just - talk?

DYLAN
The point of the game isn't to
talk...

Pip fumbles for a good excuse.

PIP
I only just got here...

DYLAN
(getting tetchy)
Why join the circle if you don't
want to play?

Pip has an idea.

PIP
I'm way too sober. I need something
to - get me going.

Dylan likes the sound of this.

DYLAN
Oh yeah? Ant's got my Special K. I
can go get it if you want.

He moves towards the doorway.

PIP
(thinking on her feet)
Uh, no thanks. Not my thing. Makes
me feel too...special.

DYLAN
Fair play. Last Calamity I got
these mad shrooms off my dealer.
Thought I was made of strawberry
laces for like three hours.

PIP
Cool.
(tentatively)
Is he here? Your dealer?

DYLAN
No offense but...you don't seem
like the type.

Pip thinks. As she speaks, she sounds so sincere we almost
believe her.

PIP
I guess...I've spent my whole
school career focused on work and
getting into uni. Now I just want
to let loose. Go a bit...wild.

DYLAN
(smiling slyly)
Wild sounds fun. I'll sort you out.

Pip nods reluctantly, unsure whether she can trust Dylan.

Dylan leads Pip out of the secret cave.

He turns on the torch on his phone and climbs through a
nearby hole in the wall, into the darkness beyond.

15

INT. CALAMITY CAVES - CORRIDOR - NIGHT 11

Dylan leads Pip along a corridor, deeper into the caves.
Their FOOTSTEPS echo in the darkness. It's seedier down here.

They pass a pair of clothed TEENAGERS having sex against a
wall. A BOY sitting, hunched, snorting something off a card.

Pip glances around.

PIP
Where are we going?

DYLAN
To meet Howie.

The sound of LOW VOICES up ahead.

Dylan and Pip reach the end of the corridor. Dylan nods towards the entrance to another cave, where the voices are coming from.

DYLAN (CONT'D)

In there.

PIP

Aren't you coming?

For the first time, Dylan seems rattled.

DYLAN

Nah, I'll wait. Be careful, yeah?

PIP

Of what?

But Dylan's already ducked off, back into the shadows.

Pip steels herself, then steps into the cave beyond.

16

INT. CALAMITY CAVES - HOWIE'S CAVE - NIGHT 11

Pip finds herself in a small, smoky cave. A few of Howie's FRIENDS (20s) sit around - older, tattooed, menacing.

A GIRL lies on the ground, semi-conscious, clearly having taken too much of something.

In the centre, behind a table, sits HOWIE (28), a vicious red scarring down one side of his face.

He inhales on a blunt. Blows out a thick plume of smoke.

HOWIE

Yeah?

PIP

Hi. I'm a friend of Dylan's.

HOWIE

That prick. He owes me money.

PIP

(bravely)

I've got sixty pounds, I could pay you back.

(beat)

I'd like to ask you three questions. Twenty pounds per question.

Howie considers for a beat.

Flicks his Zippo lighter on. Off.

HOWIE

Alright.

Pip pulls out her purse and puts a twenty down on the table.

PIP

Is it true Andie Bell used to deal
drugs for you?

Two FRIENDS exchange glances. She's on dangerous ground.

HOWIE

Yeah.

Pip's eyes glitter.

She puts down another note.

PIP

What kind?

HOWIE

Weed. Ket. Rohypnol. Bit of mandy.

PIP

Rohypnol? Isn't that a date rape
drug?

HOWIE

(shrugging slowly)
Ketamine's a horse tranquilizer.
People'll take anything for a buzz.

Pip tries to process this, in disbelief.

A slurred voice pipes up from the corner of the cave.

MARTHA (O.S.)

I liked Andie. She was cool.

The wasted girl, MARTHA, has regained consciousness. Pip
darts a worried look at the her.

Howie takes another careless drag on the blunt.

HOWIE

Andie was the perfect decoy. Until
she wasn't.

PIP

Why?

Howie flicks his Zippo again. On. Off.

The mean-looking red scar on his face seems to glow.

HOWIE

D'you know where I got this?

Pip shakes her head slowly.

HOWIE (CONT'D)
Belmarsh. Some bloke took against
me. Filled a kettle with sugar.
Boiled it. Threw it in my face.

Pip swallows, unsure what to say to this.

Howie breaks into a menacing smile. A gold tooth glints.

HOWIE (CONT'D)
Just kidding. I've never been
Belmarsh. Your face.

PIP
No. Yeah. Of course not.

In a flash, Howie's smile disappears. He's fucking with her.

HOWIE
My brother did it. The wreckhead.

Pip bites her lip.

He flicks the Zippo again. On. Off.

HOWIE (CONT'D)
Man who looks like me, people
assume the worst. But a golden girl
like Andie, who kept her stash in a
toy bunny? No one suspected her.

Pip takes this in.

HOWIE (CONT'D)
People in this town only see what
they wanna see. They never found
her burner phone. Never found me.
She left her car on my street. They
can't have looked that hard.

He smiles again - a horrible, soulless smile.

Then sits back. Flicks the Zippo on.

HOWIE (CONT'D)
You've got one more question.

Pip grits her teeth, unsure whether to brave it.

HOWIE (CONT'D)
Choose wisely.

Pip eyes the Zippo flame. Feels the danger implicit in it.

But decides to go for it. She puts down her final note.

PIP

Where were you on the 19th of April
2019?

Howie's face darkens.

The temperature in the room seems to drop.

HOWIE

You accusing me of something?

PIP

(stuttering)

I - no...

He stands and moves towards Pip.

She edges backwards.

HOWIE

Sounds like you are.

PIP

I - I'm honestly not.

HOWIE

You think just 'cos I sell drugs I
go around murdering teenage girls?

Pip's back hits the cold, damp wall of the cave. Howie is
inches away from her. She can feel his breath on her face.

HOWIE (CONT'D)

(quietly)

What if I do?

Pip quakes.

Martha stirs again.

MARTHA

Howie?

Howie looks over at her.

Terrified, Pip grabs her chance and sprints out of the cave.

17

INT. CALAMITY CAVES - CORRIDOR - NIGHT 11

Pip stumbles down the corridor towards the light of the
party, adrenaline coursing through her.

A figure steps out of the shadows and she crashes straight
into...

DYLAN

Woah, woah. What's the matter?

Pip stops, panting.

PIP
Howie... He... It's okay. I'm fine.

DYLAN
(gently)
Why don't we sit for a minute?

Pip slumps down against the wall. Dylan sits next to her.

DYLAN (CONT'D)
You're safe now.

Pip smiles gratefully. A beat as her breathing begins to slow.

Dylan's hand goes to her knee.

DYLAN (CONT'D)
You know, you actually look cute
when you're scared.

Pip tries to shift her leg away, uncomfortable.

DYLAN (CONT'D)
Come here.

He leans in and kisses her.

Pip pulls away.

PIP
Stop.

DYLAN
It'll make you feel better.

He kisses her again.

PIP
Dylan. No -

DYLAN
You said you wanted to loosen up.

His kiss becomes rougher. Hungrier.

Pip tries to push him off, but he just becomes more forceful, pinning her back against the wall so she can't escape.

Pip struggles against his grip hopelessly.

JESSE (O.S.)
Everything okay?

A phone torch spotlights Pip and Dylan. They squint into it.

Pip scrambles out of Dylan's grasp.

The torch moves and JESSE WALKER (21, painted nails and a slick of excellently coiffed hair) appears behind the phone.

They take in Pip's shell-shocked face.

JESSE (CONT'D)
(to Dylan)
Alright you little creep. Do one.

DYLAN
(under his breath)
Cock-blocker.

Dylan gets up sulkily and slopes off.

Jesse sighs and offers a hand to help Pip up.

JESSE
You good?

Pip is shaky, lost for words.

JESSE (CONT'D)
Come on. I'll walk you back.

18 **INT. CALAMITY CAVES - MAIN CAVE - NIGHT 11**

Jesse stops at the edge of the cave and turns to Pip.

JESSE
(over the music)
Are you okay to find your friends?

Pip nods mutely, her eyes wide.

JESSE (CONT'D)
Watch out, yeah? Bad shit can
happen at these parties.

PIP
Bad shit?

JESSE
This friend of mine...

They shiver, remembering something they'd rather forget.

JESSE (CONT'D)
Just, keep an eye on your drink.

Jesse disappears into the throng.

Pip stumbles on through the cave, disoriented.

The music has devolved into a deep, GRIMY BASS. KIDS hold BALLOONS, laughing gas canisters scattered at their feet.

Pip pushes her way across the dance floor, now packed with sweaty, gurning TEENAGERS. From her POV, things look lurid and off kilter.

Anxiety rises in her chest as she fights her way through the writhing bodies towards the exit, like a swimmer desperately coming up for air.

19 **EXT. LITTLE KILTON - FOREST - NIGHT 11**

Pip bursts out of the cave entrance into the silent, moonlit forest and gulps in fresh air.

20 **INT. PIP'S HOUSE - HALLWAY - NIGHT 11**

Pip shuts the door and pulls the chain across, calmer now.

She kicks off her boots and starts up the stairs.

21 **INT. PIP'S HOUSE - LANDING - NIGHT 11**

Pip creeps across the landing towards her bedroom. Before she goes in she stops, her eyes caught by a light emanating from Josh's room.

She hesitates then heads up towards it.

22 **INT. PIP'S HOUSE - JOSH'S BEDROOM - NIGHT 11**

Josh's nightlight rotates gently, casting luminous planets, rockets and stars across the walls. JOSH is tucked up, his favourite Triceratops toy tucked under his chin.

Pip exhales. It feels safe in here. She kicks off her shoes and climbs into bed beside him.

As she nestles into his warmth, her phone VIBRATES.

Ravi is calling.

Pip answers it. Turns her back to Josh.

 PIP
 (whisper)
 Hey.

 RAVI (O.S.)
 Sorry it's late. I thought you
 might still be out partying.

PIP

No, I'm home now. What are you doing?

RAVI

Well I'm thinking if I go via the catacombs I'm definitely gonna get eaten by zombies.

PIP

Don't go via the catacombs.

RAVI

But if I go through the centre of the city I'll probably get shot by the resistance.

PIP

That sounds like a tough decision.

RAVI

It's kind of life or death.

PIP

I'll leave you to it then and we'll talk tomorrow.

RAVI

Sounds good.

(beat)

Bye

PIP

Bye.

She shoves her phone on the bedside table.

As she snuggles down, it BUZZES again.

Pip reaches for it, expecting another text from Cara or Ravi.

But this time the sender is listed as *UNKNOWN*:

You stupid bitch. Leave this alone while you still can.

The breath is knocked out of her.

Pip lies on her back, eyes pinned open, staring at the ceiling, her thoughts ticking over.

A peachy dawn sun rises over Pip's house.

INT. PIP'S HOUSE - PIP'S BEDROOM - DAY 12

Pip sits on her bed, exhausted after a restless night. She opens a message from Cara which reads ***Where are you?*** Pip types. ***Sorry. Had a headache. Went home.***

She scrolls through a WhatsApp group called *HOLY CALAMITY!*

Cara, Lauren, Zach and Connor have been sharing photos of the night before: *Zach and Connor posing with shots... Cara and Ruby on the dancefloor, arms round each other... Cara and Lauren dancing.*

Pip sighs.

LEANNE (O.S.)

Pip?

Leanne stands in the doorway, arms folded.

LEANNE (CONT'D)

What happened last night?

PIP

(defensive)

In what way?

LEANNE

Getting in with Josh. He said you nearly kicked him out of bed.

PIP

I just - didn't fancy sleeping alone.

Leanne steps further into the room. She eyes a couple of Lauren's gin and tonic cans, discarded from the night before.

LEANNE

(firm)

I'd like to talk to you please.

Following her gaze, Pip quickly clears the cans into the bin.

PIP

(evasive)

What about? I need to revise some practice questions before my mock Cambridge interview -

LEANNE

I spoke to Elliot earlier. He mentioned that you and Ravi Singh have been hanging out.

PIP

What? No we haven't.

LEANNE
(shocked)
Pip. Don't lie to me.

Pip avoids her Mum's gaze guiltily.

PIP
Okay, we have, but it's just EPQ
stuff -

LEANNE
You promised me you wouldn't bother
those families. It's awful, having
to relive the pain of losing a
loved one.

Pip doesn't know what to say to this.

LEANNE (CONT'D)
Victor and I discussed it and we
agree. This is not an appropriate
topic.

Pip is horrified.

PIP
What?

LEANNE
Elliot's going to discuss finding a
new topic with you on Monday. Maybe
you can go back to Gothic
literature.

PIP
Mum -

LEANNE
(firm)
It's not up for discussion, Pip.
You can find something else to
write about. Okay?

Everything in Pip wants to argue, but she bites her tongue.

PIP
Okay.

Leanne offers a peace-making smile and heads out.

LEANNE
Victor's doing his minty roast
lamb. You up for chopping duties?

Pip nods. Leanne closes the door behind her.

Pip turns to face the murder board. A beat as she considers
taking it down.

But Pip eyes fall on a SILHOUETTE OF A MAN'S HEAD with the words DRUG DEALER written beneath it. She writes the name HOWIE BOWERS.

*
*

We close in on Pip's face. She's perfectly still, except for a muscle flicking in her jaw.

She takes a sharpie and scribbles notes on some post-its, then starts slamming them up on the board with increasing aggression.

Weed, Ket, Rohypnol, Mandy.

Burner phone??

Toy rabbit

Pip pulls out her phone punches a text to Ravi:

Meet me tomorrow. 9am.

Immediately, three wobbling dots, then a reply:

What about school?

Pip types back:

School can wait.

25

INT./ EXT. PIP'S CAR/ THE BELLS' ROAD - DAY 13

A charming road of detached houses with their own driveways. Rose bushes and neatly clipped topiary in the front gardens.

Ravi and Pip sit in her car.

RAVI
To celebrate the new rebellious
Pip...

He hands her a paper bag. She peeps inside.

PIP
The quietest food in the world.

They take a Marshmallow each and eat them.

RAVI
So, are you going to tell me what
we're doing here?

PIP
My Calamity mission was partially
successful. Howie remains a suspect
- though I'm unclear on motive. But
he did provide major intel.

RAVI

Oh?

PIP

Andie kept her drug stash hidden in a toy rabbit. And she had a burner phone. Which must contain a whole load of contacts and messages we don't know about.

(Beat)

And I'm willing to bet it's inside that house.

She gestures across the road to a house with PALE BLUE DOOR.

Ravi follows her gaze.

RAVI

(still processing)

So - sorry - you're suggesting we break into the Bells'?

PIP

Not break. Sneak.

(beat)

Dawn and Jason have left for work. We're just waiting on Becca.

Ravi looks at Pip, taking in the unfamiliar, slightly wild look in her eyes.

RAVI

Are you sure everything's okay?

PIP

Why wouldn't it be?

(beat)

You can tell me I'm insane if you want. I'm still doing it.

RAVI

(slowly)

I mean, you are insane. But that's why a Sherlock needs a Watson.

Pip smiles.

RAVI (CONT'D)

I'll keep watch. A brown guy sneaking into a white family's house is naaat a good look.

Pip nods, fair point.

Then spots movement out of the corner of her eye.

PIP'S POV: The blue door has opened. BECCA BELL comes out in gym gear.

PIP

Look.

She and Ravi watch as Becca heads to the car in the driveway.

RAVI

If I see danger, I'll text you a code word.

PIP

What code word?

Ravi thinks.

RAVI

Marshmallow?

26

EXT. THE BELLS' HOUSE - DAY 13

Pip feigns nonchalance as she approaches the Bells' house.

The front door seems impenetrable, but Pip notices the door to the side return is unlocked.

She sneaks into the garden, where sliding doors lead into the back of the house. Pip tries the handle. It's locked. Damn.

She checks under a nearby flowerpot. There's nothing there.

She spots another flowerpot full of pink geraniums. Tips it up.

Bingo. A rusty SPARE KEY lies on the concrete beneath.

A WIND-CHIME hanging by the door jangles disconcertingly.

Taking one last look around, Pip slots the key into the lock.

27

INT. THE BELLS' HOUSE - LIVING ROOM/KITCHEN - DAY 13

Pip finds herself in the living room.

She creeps through, stairs ahead of her, kitchen on her left.

She gazes around at the cosy family kitchen. The unnerving sense of a house that's just been left. Used mugs by the sink. The sound of a DISHWASHER WHIRRING.

She heads for the hall, passing a wall with a FAMILY PHOTO OF THE BELLS mounted on it. A pathos to their smiling faces.

Pip averts her eyes guiltily.

28

INT. THE BELLS' HOUSE - LANDING - DAY 13

Pip reaches the top of the stairs and steps onto the landing.

A door to her left CREAKS OPEN.

She whirls round.

It's just a beautiful SILVER-GREY CAT. Pip reaches out a hand, but the cat darts away.

Pip looks down the hall. The door at the end is in shadow.

As she moves closer, she sees it's covered in old stickers. Wooden letters spell out: *ANDIE*. It's creepily child-like.

Pip turns the handle and the door creaks open.

29

INT. THE BELLS' HOUSE - ANDIE'S ROOM - DAY 13

An eerily preserved bedroom, as if Andie just left. Make up on the dressing table. Fluffy slippers tucked by the bed. A cork board covered in ticket stubs, postcards, photos of *ANDIE* with *EMMA* in fancy dress; with *SAL* at a theme park.

Pip scans the room. Her eyes are drawn to a vast collection of stuffed toys on the bed.

In the centre, glaring at Pip through one beady black eye - a scruffy old *PINK TOY RABBIT*.

Success.

She grabs the rabbit, glancing out of the window to check on Ravi.

PIP'S POV: Ravi sits in Pip's car. A CURTAIN TWITCHES in the window of the house across from him. An ELDERLY WOMAN peers out anxiously. Then gets out a phone and starts to dial...

Galvanized, Pip grabs a pair of scissors from a jar on the desk. Splays the rabbit out flat.

PIP

I'm afraid we're going to have to operate.

As she raises the scissors...

30

EXT. THE BELLS' ROAD - DAY 13

Ravi sits in Pip's car, whistling a tune to himself.

The sound of a CAR APPROACHING. He glances up the road...

BECCA'S CAR is heading for the house. She's coming back.

Horrified, Ravi pulls out his phone and starts typing.

31

INT. THE BELLS' HOUSE - ANDIE'S ROOM - DAY 13

Pip has made an incision down the middle of the pink bunny's stomach. She pulls out handfuls of stuffing.

Nothing.

She frowns, looking back at the bed. Could Howie have got it wrong?

Pip rummages through the other stuffed toys, ready to search them all. A TOY DOG lands under the bed as it falls.

Pip lies down to retrieve it.

On the desk, her phone LIGHTS UP with a message from Ravi. The word: **MARSHMALLOW**. She doesn't see it.

She tugs a dusty storage box out from under the bed and opens it. Just a load of old papers and photo albums.

On Pip's phone, a CALL comes through from Ravi. But it's on silent. Pip is oblivious, focused on her task.

She pulls out another box. Inside are some old children's clothes and toys. And... A BIG YELLOW RABBIT. Bingo.

32

EXT. THE BELLS' ROAD / THE BELLS' HOUSE - DAY 13

Ravi is now in full panic mode.

He watches as the Bells' garage door opens and Becca's car pulls in. She jumps out and hurries into the garage.

Seeing his opportunity, Ravi gets out of Pip's car and legs it across the road and through the side gate.

Becca comes out of the garage, frowning, and heads for the front door of the house.

33

INT. THE BELLS' HOUSE - ANDIE'S ROOM - DAY 13

Pip is holding the scissors over the yellow rabbit, preparing to gut another innocent stuffed toy.

RAVI (O.S.)

Oi.

Pip nearly leaps out of her skin.

Ravi is standing in the doorway, panicked.

PIP

What are you doing?

RAVI

I was marshmallowing you. Becca's back. She must have forgotten something.

The sound of the front door SLAMMING downstairs.

Frantically, Pip starts clearing up the mess from the pink rabbit's dissection, shoving the scissors back in the jar.

Ravi tidies away the boxes and shoves them under the bed.

The sound of Becca MOVING AROUND below. She starts singing loudly, the way people only sing when they're home alone. FOOTSTEPS on the stairs. She's coming up.

Pip and Ravi exchange a desperate look.

Thinking fast, Pip opens the wardrobe and climbs in, taking the yellow rabbit with her.

Ravi follows, jamming himself in and pulling the door shut. Their bodies next to each other.

A beat as their breathing calms slightly. Pip registers their proximity. Close.

Their eyes meet. The atmosphere is charged. Then...

The sound of Andie's DOOR CREAKING OPEN.

BECCA (O.S.)

Monty?

Pip clamps her hand over her mouth to stifle the gasp in her throat. Ravi puts a finger to his lips, his eyes wide.

THEIR POV: through a crack in the wardrobe door, Becca can be seen holding the yoga mat she'd forgotten and gazing around the room - something feels off.

She bends down and picks something up off the floor.

A piece of RABBIT STUFFING.

As she leans forward to peer through the gap, Pip shifts ever so slightly. The board beneath her CREAKS.

Becca's eyes dart to the wardrobe. She frowns.

In the darkness, Ravi's hand wraps round Pip's tightly.

Becca moves to the wardrobe.

Her hand reaches for the handle...

Just then the DOORBELL RINGS.

Becca looks conflicted.

The DOORBELL goes again - whoever's there is impatient.

She sighs and hurries out of the room.

Inside the wardrobe, Ravi and Pip exhale.

RAVI
(whispered)
Holy shit.

PIP
(whispered)
I think I just had a coronary
event.

The wardrobe door swings open and Ravi unfolds his body and climbs out. Pip follows, lightly sweaty from panic.

RAVI
Let's go.

PIP
Wait.

There's a mania in Pip's eyes as she turns back, grabbing the scissors. She needs to know what's inside that yellow rabbit.

Ravi holds up his hand to stop her and shows her the rabbit's bottom. There's a VELCRO FASTENING. Pip lowers the scissors as Ravi quietly opens it and pulls out a PLASTIC BAG.

Inside the bag are tens of BAGGIES full of powder, WRAPS of cocaine, ancient buds of weed, and one PRE-ROLLED joint. Pip stares at the stash in awe.

PIP (CONT'D)
(whispered)
Burner phone?

Ravi feels around inside the rabbit's bottom comically.

RAVI
Nope.

Pip stares in consternation. Was all this for nothing?

They are distracted by the sound of VOICES from downstairs.

Pip creeps to the door, which is ajar, and listens.

MAN'S VOICE (O.S.)
D'you mind if I come in and have a
look around?

BECCA (O.S.)
Of course.

RAVI
Who is it?

Pip shrugs.

RAVI (CONT'D)
What do we do?

Pip's eyes dart to the window. An urgent, whispered exchange:

PIP
Find a back window and slide down
the drainpipe?

RAVI
Are you mad?

PIP
We went indoor rock climbing for
Cara's last birthday -

RAVI
Someone'll see. Let's just listen.
When they go into another room
we'll make a run for it.

PIP
Fine.

Pip grabs the rabbit, shoving the plastic bag back inside.

RAVI
What are you doing?!

PIP
There might be evidence.

RAVI
It's full of drugs. If we get
caught -

But Pip's not listening. Clutching the rabbit, she eases open the door and inches out. Ravi has no choice but to follow.

34

INT. THE BELLS' HOUSE - LANDING - DAY 13

Ravi and Pip creep along the landing like a pair of burglars, Pip holding the rabbit, listening to the VOICES down below.

MAN'S VOICE (O.S.)
You're lucky I was in the area. The
old girl over the road said some
youth was casing the joint.

Pip peers through the bannisters and sees Becca and the top of a man's head: dark gelled hair and a POLICE UNIFORM.

POLICEMAN

No sign of forced entry. Shall I check the back?

The man looks round and Pip sees his face. It's DAN DA SILVA.

BECCA

I'm late for my pilates class -

DAN DA SILVA

Can't be too careful, Bex. A pretty girl like you home alone.

BECCA

(bemused)

How nice of you to care.

DAN DA SILVA

Wouldn't mind a cuppa while I look.

Becca sighs and leads the way into the kitchen out of sight.

BECCA (O.S.)

Milk no sugar, right?

Pip beckons Ravi, then starts down the stairs.

35

INT. THE BELLS' HOUSE - HALLWAY/STAIRCASE - DAY 13

Pip and Ravi creep downstairs as quietly as humanly possible. From the kitchen, the sound of the BACKDOOR OPENING and the KETTLE GOING ON.

As Pip reaches the bottom, she flattens her back against the wall and edges towards the front door. Ravi follows.

The grey cat sits in the doorway of the living room, watching them slyly. Pip stares at it, willing it to stay silent.

As the sound of the KETTLE BOILING grows louder, Pip holds up her hand.

PIP

(miming)

On three.

Ravi nods.

Pip counts down on her fingers. One, two, three...

As the sound of the kettle reaches it's height, Pip unlatches the door and throws herself out.

36

EXT. THE BELLS' HOUSE - DAY 13

Pip legs it down the path carrying the rabbit.

Ravi closes the door carefully behind him and follows.

They run down the road towards Pip's car as fast as they can. Pip can't help breaking into a grin as she sprints, the sense of freedom overwhelming.

37

INT./ EXT. PIP'S CAR - DAY 13

Pip and Ravi collapse into their seats, panting.

Ravi pulls on his seatbelt.

RAVI

Go go go.

PIP

I'm going, I'm going.

Pip sticks the key in the ignition.

From outside the car, we watch as Pip reverses out of the space. We can still hear their hysterical voices from within.

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

That was incredible.

RAVI (O.S.)

It was awful.

PIP (O.S.)

We were like navy seals.

RAVI (O.S.)

Speak for yourself. I think I might have wee'd myself a bit.

As the car starts down the road...

The powder blue front door opens and Dan Da Silva steps out.

He peers down the street and catches sight of Pip and Ravi through the window of the car as it drives off.

Then looks after them, a muscle in his jaw pulsating beneath the skin.

CUT TO BLACK.