



A Good Girl's Guide to Murder

Based on the novel by
Holly Jackson

Episode 5

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A Good Girl's Guide to Murder

AMENDMENT MEMO			
TO:	All Cast and Crew		
FROM:	Tom Courtney		
SUBJECT:	EPISODE 5 Tan Revisions	DATE:	08.09.2023

Scene	Page	Amendment	Details
46	27	DIALOGUE and MAKE UP	Affects PIP May require a tear stick.

FADE IN:

1 **FB8: INT. THE IMPERIAL VAULT NIGHTCLUB - NIGHT** 1

Strobe lights flash laser beams through a dark smoke-filled nightclub.

TITLE CARD: NEW YEAR'S EVE 2018

Red lights illuminate MAX, JAKE and NAOMI. Sweaty, gurning, pupils dilated. They jump up and down to the beat. Max has a bottle of vodka in his hand.

CROWD
10, 9, 8, 7, 6

Naomi, Max and Jake huddle in a circle, heads together grinning like idiots.

CROWD (CONT'D)
5, 4, 3, 2, 1.

NAOMI, JAKE AND MAX
Happy New Year!

NAOMI
I've gotta good feeling about this one.

The gang cheer and hug.

2 **FB8: INT. THE IMPERIAL VAULT NIGHTCLUB - NIGHT** 2

Music pumps. Through the flashing strobe Max signals towards the exit to Jake and Naomi and they head off the dance floor.

3 **FB8: EXT. COUNTRY ROAD - NIGHT** 3

MAX'S RANGE ROVER speeds down the narrow twisting roads.

4 **FB8: INT. MAX'S CAR - COUNTRY ROAD - NIGHT - CONTINUOUS** 4

Music plays. Max and Jake sing along.

NAOMI's drunk. She tries to focus on the road ahead. Headlights swing round the bends. Outside of their beams, total darkness. Max drives too fast, over revving the engine.

The car drifts to the centre of the road. Jake reaches out to steady the wheel. Max slaps his hand away.

Max turns and smiles at Naomi. He sings a line of the song at her. Naomi closes her eyes to sing along too.

When she opens them she sees the GLARE of headlights.

Max follows her gaze back to the road.

Naomi eyes widen. Pupils constricted by the light.

The squeal of breaks. A violent, sudden impact. The screech of metal on metal, sparks fly.

Max's car comes to a halt.

Very slowly Naomi turns and looks over her shoulder.

Through the rear windscreen, blinking red in the brake lights she sees a car smashed up, upside down. The rear windscreen shattered. Steam pours from the radiator.

5

FB8: EXT. COUNTRY ROAD - NIGHT

5

Max's car. The doors open and Jake, Naomi and Max spill on to the road. Debris from both cars litters the road.

Jake sits on the verge. Max walks in circles, head in hands.

Naomi staggers towards the crashed car. She whimpers.

NAOMI

Oh shit, oh shit, oh shit.

She takes another step.

MAX

(shouting)

Get back in the car.

Max blocks her way.

NAOMI

They're not moving.

MAX

(dead calm)

I said, get back in the fucking car.

Naomi backs away. Gets in the car.

6

FB8: INT. MAX'S CAR - COUNTRY ROAD - NIGHT

6

Naomi cries. Jake gets in shuts the door. They sit in silence.

Naomi watches Max through the window. He takes out his phone, turns away to make a call. He speaks, his shoulders hunched over with tension.

After a minute he gets in and shuts the door. He starts the engine. Drives away. Faster and faster.

NAOMI

What are you doing?

MAX

It's okay. It's gonna be okay.

NAOMI

Who did you call?

MAX

A friend.

7

INT. LITTLE KILTON GRAMMAR - BIOLOGY LAB - NIGHT 15

7

Present day. Muffled MUSIC throbs. PIP and NAOMI sit at a table staring at each other.

NAOMI

A few days later, it was in the papers, there'd been a hit and run, a man seriously injured in hospital. There was no mention of us. I don't know who Max spoke to but he basically made our part in it disappear.

Pip and Naomi flinch as two STUDENTS run past WHOOPING.

NAOMI (CONT'D)

We never told anyone and then, months later, when Andie went missing, just after the police interviewed us about Sal, we got a message.

Pip's eyes flicker.

PIP

What kind of message?

NAOMI

It was a note delivered to Max's house.

Pip nods. Sounds familiar.

NAOMI (CONT'D)

It had instructions. We had to tell the police we lied and that Sal had left Max's house at 10.30. We had to delete any photos of Sal after that time.

PIP

And if you didn't?

NAOMI

They'd tell the world we were in a hit and run...that we left a man to die.

PIP

(disgusted)

And so you lied?

Naomi nods. Tears flow freely now.

PIP (CONT'D)

(anger growing)

All this time you've let everybody think that Sal was guilty but he couldn't have done it.

Naomi stares at her. Pale and haunted.

PIP (CONT'D)

How could you?

NAOMI

It hasn't been easy.

Pip scoffs.

NAOMI (CONT'D)

(quiet)

My best friend killed himself because of what I did. I've carried that for five years and it's nearly killed me.

PIP

Max said you were MIA that night.
Where were you?

NAOMI

Upstairs talking with Sal. He'd
been having problems with Andie but
he seemed better, he said he had a
plan.

Pip is thinking.

PIP

Who could have sent the note?

NAOMI

I don't know.

MAX (O.S.)

(quiet)

Oh dear, is she having another one
of her episodes?

Pip and Naomi turn. Max stands in the doorway. He looks pale, calm. Pip notices that when Naomi looks at him, she looks nervous but there's an energy to her.

NAOMI

(quiet)

I've told her everything.

MAX

Why would you do that?

NAOMI

(heating up)

A man nearly died because of us.
And because you were too much of a
coward to own up to it, Sal died.

For a moment they stare at each other.

MAX

I'm sorry.

His jaw clenches, there are tears on his cheeks.

MAX (CONT'D)

I did it to protect us.

To Pip's surprise he opens his arms. Naomi walks into them.

Max holds her close.

MAX (CONT'D)

And we can't bring him back.

(beat)

C'mon. We made a pact. Don't do
this Gnome.

Naomi shakes her head and pulls herself free.

PIP

It's already done.

(beat)

I have proof.

He turns to her.

MAX

What proof?

Naomi takes out her phone. In trembling hands she holds up the photo of her, Max, Jake.

NAOMI

You missed this one. I knew it was there and I didn't tell you cos I hoped one day I'd be brave enough.

(clear voice)

It's taken at 12.06 a.m. the night Andie disappeared. Sal's taking the picture.

Max looks at the phone. Then his face twists with anger.

He snatches it from Naomi's hands. Hurls the phone against the wall. It smashes. He turns to Pip.

MAX

What have you done you stupid, *stupid* bitch?

(beat)

It's not just me who's gonna go down for this.

He gestures at Naomi.

MAX (CONT'D)

You're gonna destroy her life, you know that?

He turns and walks out.

Pip and Naomi stare at each other. Then Naomi gets up and goes to the door.

PIP

Where are you going?

NAOMI

To dance.

She leaves.

NAOMI dances with abandon in the centre of the dance-floor. She's lost in her own world. Pip watches.

CARA enters and hurries over to Pip.

Pip gestures to Naomi. Cara turns and looks. A puzzled smile flashes across her face.

CARA
(low voice)
What's going on?

PIP
We need to talk.

9 **INT. LITTLE KILTON GRAMMAR - CORRIDOR - NIGHT 15** 9

PIP and CARA sit on the floor of the corridor. The light is dim. The music and voices are muffled in the background.

Cara is processing what she's just heard.

CARA
So whoever blackmailed them, killed
Andie.
(beat)
Everything makes sense now, she's
been terrified all this time.
(beat)
What's going to happen to her?

PIP
Well she lied to the police so I
guess she could go to prison.

They both sit and take this in.

CARA
But why didn't she tell me?

PIP
Maybe this was a part of her that
she kept hidden. She was probably
too ashamed.

CARA
She should be.

PIP
(thoughtful)
Just because she did this thing,
doesn't mean she's not a good
person.

She reaches out to take Cara's hand.

CARA
(upset)
Don't.

Cara's eyes fill with tears.

CARA (CONT'D)
(quiet)
I'm just not sure I can lose anyone
else.

Tears drop down her cheeks. Pip watches her distress and tears well in her own eyes.

Cara gets to her feet and turns to leave. Pip's thinking.

PIP
Wait.

Cara turns back.

PIP (CONT'D)
Maybe there's another way to prove
Sal's innocence.

CARA
How?

PIP
I don't know yet.

Cara looks hopeful.

CARA
You'd do that for us?

PIP
I'd do anything for you.

They hug.

10 OMITTED

10

11 INT. PIP'S HOUSE - KITCHEN - NIGHT 15

11

PIP comes into the kitchen where VICTOR is wrapping presents. He has a whisky in a glass and some music playing. BARNEY sits nearby, a tennis ball in his mouth.

A banner hangs from the curtain rail. HAPPY 10TH BIRTHDAY.

PIP enters and eyes him warily.

VICTOR
Come help me wrap.

PIP

Okay.

VICTOR

Your mum said you'd had a talk.

Victor looks at her. He looks exhausted.

VICTOR (CONT'D)

I grew up knowing so clearly what I wanted. Lots of friends had no idea, they drifted about, but me, I knew. I wanted to work in the law, protecting people who might not have the easiest start. That was the heroic bit, but underneath, there was also a selfish thing. I wanted a family and I wanted stability. Financial stability.

PIP

But you had that.

VICTOR

Yeah, I had it all. This brilliant wife, the cutest kids you could ever imagine, a great job. But it came at a cost. I was working *all* the time and while I had financial stability I didn't feel stable.

(beat)

I wasn't having an affair, I just left to get my shit together.

There's a long pause.

PIP

Why did you come back?

VICTOR

Cos I realised I needed to make some changes and that your mum and you and Josh were not the problem. And I missed you.

Pip goes and hugs him.

PIP stands at the murder board. She tries to focus. She pins up the photo of Sal at Max's house. Underneath, the time 12.06am. The words

Sal is innocent.

Then she puts up a printed article about the hit and run.

The headline **LOCAL MAN IN HORROR SMASH**. Police appeal for witnesses to hit and run.

Then she writes the words

Who blackmailed Sal's friends?

She draws three lines coming from the article that lead to the photo of MAX HASTINGS, JAKE LAWRENCE, NAOMI WARD.

Then she starts to draw lines out from these photos.

MAX HASTINGS to HOWIE BOWERS, NAOMI WARD to a photo of CARA and ELLIOT.

Then she starts adding more lines.

CUT TO:

13 INT. PIP'S HOUSE - PIP'S BEDROOM - NIGHT 15 13

PIP stands in front of the murder board. It's full of lines connecting everybody together.

14 INT. PIP'S HOUSE - KITCHEN - NIGHT 15 14

Underneath the birthday banner there are now presents and balloons in a pile on the table.

PIP enters in her pyjamas, goes to the fridge and pours a glass of juice. Grabs a pack of biscuits. She's about to leave.

She hears Barney whining from another room.

15 INT. PIP'S HOUSE - GARDEN ROOM - NIGHT 15 15

The garden room is dark. The light comes on. PIP enters the room in her pyjamas.

Barney sits at the back door.

PIP
Hey Barney Boo what's up?
(beat)
Come on boy.

Barney runs to her. Pip turns to leave and jumps as her phone buzzes.

She looks down. A text from UNKNOWN. Pip opens it.

WHY DIDN'T YOU LISTEN?

It buzzes again.

NICE PJs.

Slowly Pip turns, looks at the glass doors to the garden.

Her own reflection looks back at her. She walks closer.

At the windows she stands and looks out. The garden is dark.

Pip hurries to the wall. Flicks on the outside light. The garden is illuminated. There's nothing there. She opens the doors and steps outside.

16

EXT. PIP'S HOUSE - GARDEN - NIGHT 15

16

PIP stands in the garden and looks around, Barney at her heels. A smile flickers across her face as an idea comes to her.

PIP
I'm right here. Come and get me.

The garden is quiet. Empty. Just the swing, moving gently under the oak tree. Pip turns around and goes back inside.

We watch as she closes the door, locks it. One last look out at us before she grabs her biscuits and juice, flicks the lights off again and leaves the room, Barney at her heels.

17

INT. PIP'S HOUSE - PIP'S BEDROOM - NIGHT 15

17

PIP bursts into her room. She looks nervous but focused.

She takes out her phone.

Thinks for a moment, she's wrestling with something. Her jaw clenches with annoyance. Then she rolls her eyes.

She texts Dylan.

I need a favour.

Dylan: **Why shld I?**

Pip stares at the screen with pure hatred. Takes a breath.

Pip: *I dunno. So I don't tell the world you're a deviant.*

There's a pause.

Dylan: ?

Pip: *I need you to repost something.*

CUT TO:

18

INT. PIP'S HOUSE - PIP'S BEDROOM - NIGHT 15

18

Close on PIP's face illuminated by the light of her desk lamp.

PIP

(to camera)

My name is Pip Fitz-Amobi and for the last few months I've been investigating the Andie Bell case.

(beat)

I'm going to publish the whole story right here tomorrow. So tune in.

(beat)

Oh and just so you know, they got the wrong person!

The screen goes black.

19

INT. PIP'S HOUSE - PIP'S BEDROOM - NIGHT 15

19

PIP looks at her phone. She has TikTok open. Dylan and Ant's account. She waits.

Suddenly Pip's video pops up on their thread. Her face, in close up.

A second passes. Pip breathes.

The VIEWS tick up. Tens at first, then quickly hundreds.

Comments load next to it. *What the actual fuck???*

Spill the tea rn bitch!

Pip stares at them. Closes her eyes. What has she done?

20 **INT. PIP'S HOUSE - PIP'S BEDROOM - NIGHT 15** 20

PIP lies on her bed. Her phone on her chest.

It BUZZES. She picks it up and looks at it. It's Ravi.

I've seen your post. I'm outside. Let me in.

21 **OMITTED** 21

22 **INT. PIP'S HOUSE - PIP'S BEDROOM - NIGHT 15** 22

RAVI and PIP sit close on Pip's bed. Pip watches Ravi as he flicks through the pictures of Sal at Max's house.

PIP
You were right. I shouldn't have
doubted Sal.

He ignores her. Pauses on Sal's smiling face.

Wipes his eyes with the back of his sleeve. Pip watches him.

RAVI
So if you've got proof Sal's
innocent why are you here posting
videos instead of showing it to the
police?

Pip doesn't know what to say. Ravi looks at her closely
realising why...

RAVI (CONT'D)
You don't want to get Naomi in
trouble.

Pip away, a flicker of guilt.

RAVI (CONT'D)
(quiet)
You're joking?

Ravi looks at her, suddenly angry. Pip looks at him
pleadingly.

PIP
We know Sal's innocent. But on its
own I'm not sure the photo's enough
to prove it to the police.

Ravi puts his head in his hands.

PIP (CONT'D)
We can try. But I'm asking for a few more hours.

RAVI
To do what?

PIP
To see if the real killer will reveal themselves. If we catch them, we can prove Sal's innocence without anyone finding out about the hit and run.

RAVI
They're not that stupid. They've kept hidden for five years, why would they risk exposing themselves now?

PIP
There's something I haven't told you.

She goes to the murder board and takes down the threat.
Passes it to Ravi.

PIP (CONT'D)
Since the beginning I've been getting threats, one was a note, the others are texts. I didn't tell you cos I thought you'd try and stop me.
(beat)
Then tonight I got another one.

She passes him her phone. He reads it.

PIP (CONT'D)
They were close enough to see me.

Ravi's eyes widen.

RAVI
Shit.
(puzzled)
And so you posted the video...

He looks at her. Working it out.

RAVI (CONT'D)
...to draw them out.

Pip nods.

RAVI (CONT'D)
But you *don't* have all the
evidence.

PIP
If they *think* I'm going to share
the story tomorrow, then maybe
they'll come for me and I'll
finally know who they are.

He looks at her thoughtfully.

RAVI
That is an unbelievably terrible
plan.

Pip looks disappointed.

Ravi turns and grabs a blanket off the bed. Sinks down into
her armchair.

RAVI (CONT'D)
But I'm in.

Pip smiles.

23

INT. PIP'S HOUSE - PIP'S BEDROOM - NIGHT 15

23

PIP and RAVI play cards. They are entirely comfortable in
each other's presence, they occasionally look up at each
other and smile as one of them turns up a good card.

PIP
I just don't get how Max was able
to cover up something like that? A
man nearly died.

RAVI
He's rich and white and his Dad
knows everybody in town.
(beat)
I'm more interested in who the
blackmailer is.

PIP
Well isn't that what we're about to
find out.

They glance at each other, nervous suddenly.

Then Ravi loses again. Pip chuckles in amusement.

RAVI

You're a bad winner you know that.

PIP

Yeah.

The SHATTER of breaking glass from somewhere downstairs.

Pip and Ravi stop and look at each other.

24

INT. PIP'S HOUSE - UPSTAIRS LANDING - NIGHT 15

24

PIP and RAVI creep out of her room. They peer over the bannister.

A shadow darts across the hallway downstairs.

They tiptoe down the stairs.

25

OMITTED

25

26

INT. PIP'S HOUSE - KITCHEN - NIGHT 15

26

The light flicks on. JOSH sits at the table holding one of his presents. He turns to look at them guiltily.

PIP and RAVI breathe a sigh of relief.

PIP

Oi Bear. You gave us a heart attack.

JOSH

I broke a thing.

PIP

Yeah we heard.

JOSH

But I swept it up.

PIP

Well done.

JOSH

Hi.

RAVI

Hey I'm Ravi. Congratulations on
the whole double figures thing.

JOSH

Thanks.

Ravi nods at the table.

RAVI

Got anything good?

Josh surveys the wrapped presents.

JOSH

Two books, a new skateboard, a lego
X-wing, or a TIE fighter. I can't
tell from the rattle.

RAVI

Nice.

PIP

Bed. And maybe no need to tell Mum
and Dad that Ravi was here.

JOSH

Who's Ravi?

Josh nods. Gives Ravi a little fist bump, swerves Pip as she
does a playful lunge for him and runs off up the stairs.

Ravi and Pip turn to look at each other. Phew.

PIP

You want some crisps?

Ravi peers at the photos on the fridge. PIP and family, wind
swept and rain drenched at a picnic by a lake. They're
laughing hysterically. VICTOR and LEANNE on their wedding day
kissing. Little PIP looking up at them both smiling.

Pip watches Ravi look at her closely and smile.

RAVI

You've got a nice family.

PIP

They're alright.

She walks out the room holding packets of crisps. Ravi
follows.

27

INT. PIP'S HOUSE - PIP'S BEDROOM - NIGHT 15

27

The clock on the bedside table reads 4.30am. Empty crisp packets strewn around them.

PIP and RAVI lie on her bed side by side.

RAVI

Do you remember him?

Pip shakes her head.

PIP

I was only one.

RAVI

That's sad.

PIP

(thoughtful)

Weirdly I don't think it's had any effect on me at all.

RAVI

I think it's at the heart of everything.

Ravi looks at her.

PIP

What do you mean?

RAVI

You're like me.

Pip glances at him, surprised.

PIP

How?

RAVI

We're always worried about doing the right thing, being a good person.

PIP

Why *is* that?

RAVI

Cos we don't want to see our parents sad again.

Pip nods.

PIP

But it's kind of pointless anyway.
There isn't even such a thing as a
good person. We're just a messy
mixture of both.

RAVI

Yeah.

He turns away so she can't see his face.

RAVI (CONT'D)

I sometimes wonder who I would have
been if Sal hadn't died.

Pip absorbs this.

28

INT. PIP'S HOUSE - PIP'S BEDROOM - EARLY MORNING 16

28

Morning light filters through the curtains. PIP and RAVI are asleep on the bed.

Pip's eyes flick open. First she looks at Ravi asleep next to her. His face is close to hers. It's a nice face.

Then she looks at the clock. 7am.

PIP

Shit.

She tugs at Ravi's sleeve. He opens his eyes.

PIP (CONT'D)

You've got to go before my parents
wake up.

RAVI

(sleepy)

What if

(hesitates)

y'know?

PIP

It's fine. They're not going to
show up to a kid's party are they?
Like you said, it was a stupid
plan.

29

EXT. PIP'S HOUSE - FRONT STEP - DAY 16

29

PIP and RAVI stand on the doorstep and look at each other.

RAVI
Call me if you need me Sarge.

Pip nods.

He pulls her into a hug. Then he pulls back and looks at her. A moment between them. She holds her breath. Then he's gone.

Pip closes her eyes and exhales.

30

EXT. PIP'S HOUSE - GARDEN - DAY 16

30

The chaos of a children's party. A table set up outside with sandwiches and crisps and treats. A teepee in the garden. An ENTERTAINER fires water balloons into the air. JOSH and his friends scream and run about trying to avoid them.

PIP is putting face paint on a little girl. Barney lies next to Pip panting.

Pip glances up and spots VICTOR at the barbecue. He has a beer in hand, he's having a little dance. He looks happy. LEANNE joins him and they have a smooch. Pip smiles.

31

INT. PIP'S HOUSE - BATHROOM - DAY 16

31

PIP stands in the bathroom and looks in the mirror. She's exhausted.

Her phone buzzes. Another text message.

A screen grab of Pip's video and underneath the words

You'll regret this.

Another buzz. Another text.

Drop the case if you want to see him again.

Pip frowns, puzzled.

PIP
(to herself)
See who?

She finishes washing her hands. Dries them on a towel and then opens the door of the bathroom and goes out into the corridor.

32

INT. PIP'S HOUSE - HALLWAY - DAY 16

32

PIP walks down the hall, slowly at first, then as a thought occurs to her, she takes her phone. Dials a number.

RAVI (O.S.)
Hey Sarge? Everything alright?

PIP
It's fine. Just checking you're okay.

Pip hangs up and hurries on towards the kitchen.

33

INT. PIP'S HOUSE - KITCHEN - DAY 16

33

PIP enters the kitchen and scans the room. VICTOR immediately hands her a huge birthday cake in the shape of a skateboard.

VICTOR
Five minutes and counting. Start gathering people up.

She hurries out to the garden.

34

EXT. PIP'S HOUSE - PIP'S GARDEN - DAY 16

34

Pip takes the cake outside and sets it down on the garden table.

The back door set into the garden wall, moves a little on its hinges.

PIP
(to herself)
Josh?

PIP hurries across the lawn dodging water balloons as they fall around her. Her eyes are fixed on the back door.

She opens it and steps out into the lane.

35

EXT. LANE BEHIND PIP'S HOUSE - DAY 16

35

PIP stands and looks both ways down the cobbled lane. Brambles and roses straggle over the back walls of her neighbours' gardens.

PIP comes back into the garden and gazes around. She spots LEANNE.

PIP
Where's Josh?

LEANNE
In the teepee? Tell him it's nearly
time for cake.

Pip nods.

36 **EXT. PIP'S HOUSE - GARDEN - DAY 16**

36

PIP hurries over to the teepee and peers in. A few KIDS run around giggling.

No Josh.

Pip hurries towards the house.

KIDS are beginning to sit down at the table. LEANNE nods at Pip to come help.

Two BOYS in masks burst in firing nerf guns. Pip hurries past them inside.

37 **INT. PIP'S HOUSE - KITCHEN - DAY 16**

37

PIP scans the kitchen.

38 **INT. PIP'S HOUSE - UPSTAIRS LANDING - DAY 16**

38

PIP strides down the corridor. Anxiety builds. Her breath comes faster now. She opens doors as she goes, looks inside. Her room, Josh's room, Leanne and Victor's. They're all empty.

She stops and calls out.

PIP
Josh!

Silence.

Pip turns, panic rising and starts to run down the stairs.

39 **INT. PIP'S HOUSE - KITCHEN - DAY 16**

39

PIP hurries through the kitchen. It's oddly quiet.

Then the sound of singing hits her.

VOICES (O.S.)
(singing)
Happy Birthday to you.

40

EXT. PIP'S HOUSE - GARDEN - DAY 16

40

PIP steps into the garden and there's JOSH, his face aglow with candles, at the head of table. LEANNE sees PIP and puts her arm round her. Sings loudly in her ear.

LEANNE AND EVERYONE
Happy Birthday dear Josh.
Happy Birthday to you.

Josh blows out the candles. Pip hurries over and hugs him close.

PIP
Happy Birthday.

She breathes out in relief.

Pip holds the knife and helps Josh cut the cake.

PIP (CONT'D)
(in his ear)
Make a wish.

Josh plunges the knife into the cake.

Everybody SCREAMS.

41

EXT. PIP'S HOUSE - GARDEN - DAY 16 - A FEW MINUTES LATER 41

A flurry of cake cutting and serving. PIP hands out cake but she's still edgy.

She glances at her phone. No further messages.

JOSH (O.S.)
I wish Barney could have a slice of cake.

Pip pauses - *Barney. Where is he?*

PIP looks round the garden. The debris of the party. Balloons and water guns litter the lawn.

The back gate bangs in the breeze.

PIP
Barney!

Victor comes out.

PIP (CONT'D)
Where's Barney?

Victor shrugs.

PIP (CONT'D)
I think he may have got out.

CUT TO:

42

INT. PIP'S HOUSE - PIP'S BEDROOM - DAY 16

42

PIP films herself. She looks like a hostage being forced to confess against her will. Blank eyed, tired.

PIP
Hey this is Pip Fitz-Amobi. I just want to apologise for my post yesterday. It was a stupid joke, I don't have any evidence. None of it was true.

(pleading)
Please take my word for it. There's no need to do anything.

She turns off the camera. Sits for a minute. Then posts it.

A moment.

VICTOR (O.S)
Pip. Come on.

43

EXT. LITTLE KILTON - FOREST - DAY 16

43

PIP, VICTOR, LEANNE and JOSH walk through the forest.

PIP
(panicky)
Barney!

VICTOR
Here boy.

JOSH
Barney!

The forest is silent.

JOSH (CONT'D)
(small voice)
What if he's been hit by a car?

VICTOR
(calm)
He's a sheep dog. Number one on the
list of smart dogs.

JOSH
(rising panic)
He was frightened of sheep which is
why we have him.

VICTOR
We're gonna find him.
(beat)
BAAAARRRRNEEEEEEY!!!

The forest echoes with his voice. Josh starts to cry. Pip
looks grey with anxiety. Leanne notices.

LEANNE
(soothing)
Hey. He'll be on some epic squirrel
hunt and he'll have forgotten the
time.

VICTOR
Barney!

LEANNE
I'll head home with Josh and see if
he's made it back by now.

VICTOR
I'll keep looking.

PIP
Me too but we should split up.

VICTOR
I'll call if I find him. Keep your
phone on.

Pip nods.

PIP
Okay.

Pip leans in and gives Victor a little hug. The family split
up.

44

EXT. LITTLE KILTON - FOREST - DAY 16

44

PIP walks through the woods.

PIP
Barney!

Pip glances around. The ancient trees loom over her.

On a low branch, the tattered remains of a black ribbon.

A twig snaps somewhere a little way away. She stops. Tries to steady her breathing, to listen.

But there's nothing there.

Pip hurries on.

45

EXT. PIP'S STREET - DAY 16

45

PIP walks down the road towards her house. Then she stops. Halfway down the road she can see Leanne and Josh standing by the road. A couple of other neighbours stand nearby. They are looking at something on the pavement.

Pip frowns. Leanne is hugging Josh.

Then Pip sees fur. Barney is lying on the pavement in front of them.

Everything seems to stop. Sounds blur and merge.

In slow motion Pip runs along the pavement.

Leanne tries to stand in her way. She's crying. Pip pushes past her and crouches down.

BARNEY lies on the grass by the pavement. He's not moving.

Pip kneels next to him. His eyes are open, staring blankly.

PIP
Nononono.
(desperate)
Please Barney!
(devastated)
Oh no.

PIP starts to sob.

MUSIC PLAYS over.

46

EXT. PIP'S HOUSE - GARDEN - DAY 17

46

A grey day for BARNEY'S funeral. A hole dug in the garden. His body, wrapped in a blanket, lies at the bottom. JOSH, PIP, LEANNE and VICTOR stand around weeping.

There's a big bucket of balls next to them.

VICTOR

64 tennis balls. We counted them.
All the balls you left in the house
and the garden. We hope you can
take them with you wherever you go.

Victor solemnly throws a tennis ball into the hole. Then another... He is joined by Leanne, Josh and Pip.

They throw one after another into the hole.

A tear runs down Pip's face. Pip wipes it off. Her face now * set with grim determination.

MOMENTS LATER

VICTOR, PIP, LEANNE and JOSH walk back up the garden towards the house. Pip is deep in thought.

JOSH

(sad)

Why didn't anyone help him?

LEANNE

Maybe there was no one around.

JOSH

The person who hit him was around.
Why didn't they stop?

VICTOR

I don't know.

(beat)

But it is against the law not to report hitting a dog so we just need to make sure the police investigate properly.

Pip snaps back into the conversation.

PIP

What police?

JOSH

Barney was the victim of a hit and run so he's going to get his own detective working on the case.

Close on Pip's face as a thought comes to her.

Pip hurries ahead of them into the house.

47

OMITTED

47

48

INT. PIP'S HOUSE - PIP'S BEDROOM - DAY 17

48

PIP stands in front of the murder board.

Who blackmailed Sal's friends?

She looks at the newspaper article of the hit and run. We close in on some words buried in the body of the article.

'An off duty police officer attended the scene...'

49

INT. LITTLE KILTON POLICE STATION - RECEPTION / WAITING ROOM - NIGHT 17

PIP strides into the police station. She looks around and walks confidently up to the desk.

An ENQUIRY OFFICER looks up.

Pip leans her elbows on the desk.

PIP

Hi there, my name's Pip Fitz-Amobi.
I need to talk to PC Dan da Silva
please.

ENQUIRY OFFICER

I'll see if he's available.

PIP

Happy to wait.

She takes a seat on a bench and sits down, looks about.

A minute passes and the door opens. DAN DA SILVA walks out. He looks puzzled to see Pip and approaches her.

DAN DA SILVA

(uneasy)

Pippa. What are you doing here?

PIP

I have some information about a hit and run that took place on the 1st January 2019.

Dan processes the date, the words 'hit and run'. His eyes flicker. He glances at the enquiry officer.

DAN

Well if you'd like to make a statement we should find somewhere quiet to do it.

He nods towards a door at the back of the room.

PIP

Great.

50

INT. LITTLE KILTON POLICE STATION - INTERVIEW ROOM - NIGHT 507

Pip glances around. It looks like the same interview room that Sal was in.

Dan closes the door and comes to sit opposite her at the table. Pip leans forward. She's calm, confident.

DAN

What do you want to talk about?

PIP

I know who was driving the other car.

Dan looks at her icy calm.

DAN

I don't know what you mean.

PIP

(quiet)

I've spoken to Max and Naomi.

Dan's face freezes just for a second. Pip spots it. Moves in.

PIP (CONT'D)

Max called you the night it happened and asked you to cover it up. And then later you blackmailed them, got them to change Sal's alibi. It had to be you. You were the first one there.

DAN

All I did was move some debris on
the road. It wasn't a big deal.

(beat)

Either way, it has *nothing* to do
with Andie's death.

Pip looks at him, then she gets up.

PIP

I think DI Hawkins might disagree.

She goes to the door. Opens it. Before she knows it Dan is on
his feet. He pushes the door closed.

Pip turns to face him. Dan looks trapped.

DAN

Andie and I had a 'thing' but it
was two years before she even went
missing.

There's a moment as Pip processes this.

PIP

How old was she?

She knows the answer. Dan looks guilty.

PIP (CONT'D)

That's statutory rape.

DAN

Yeah. Not a good look if you want
to become a police officer. I could
tell you she lied about her age but
I'm not sure you'd believe me would
you?

Pip shakes her head.

DAN (CONT'D)

Either way, Max found out about it
and held it over me whenever he
could. He knew I'd lose my job.

Pip frowns as things click into place. Her mind races.

PIP

But then if you didn't blackmail
them, who did?

Dan looks at her, confused.

DAN

It was the middle of the night, the
middle of nowhere. No one else saw.

PIP

Except someone else did.

DAN

I think it's time you gave this up
Pip.

And she turns and walks out.

51

EXT. PIP'S HOUSE - GARDEN - EVENING 18

51

PIP and RAVI sit in the gathering dusk at the bottom of the
garden.

RAVI

So if it was seven years ago, Dan's
not Secret Older Guy but he could
still have blackmailed them.

PIP

I've just got the feeling he was
telling the truth.

Pip sits, frustrated for a moment. Then up at Ravi.

PIP (CONT'D)

What's our next move?

Ravi thinks for a moment.

RAVI

I think we need to stop.

Pip reacts, shaking her head.

RAVI (CONT'D)

(quiet insistent)

They've come to your house, to your
little brother's party and killed
your dog.

(beat)

I've already lost Sal, I don't want
to lose you too.

PIP

But then we didn't do what we set
out to do.

RAVI

Things aren't that neat. This is never gonna have a happy ending. Sal's still dead, his friends still lied.

PIP

But the truth...

Ravi scratches the back of his head.

RAVI

What about it?

PIP

It's important.

RAVI

I'm not sure anyone actually cares about the truth. They just believe what they want to believe.

PIP

I care.

RAVI

I know you do. But c'mon, you're going to Cambridge next year. Then, you're going to be prime minister of the world.

Ravi looks at her and smiles. Pip smiles but it fades.

PIP

What will you do?

RAVI

What can I do? I can't leave my parents. I'm stuck here.

Pip looks at him in the dark. He looks miserable. She wants to lean over and hug him but she doesn't.

Ravi gets up.

RAVI (CONT'D)

I gotta go.

He walks away leaving her at the bottom of the garden.

52

INT. PIP'S HOUSE - KITCHEN - DAY 19

52

PIP lies in Barney's dog bed. She stares angrily at the ceiling.

LEANNE enters and frowns.

LEANNE

What time does the exam start?

PIP

I'm not going.

Leanne hesitates.

LEANNE

What are you talking about?

PIP

I don't feel like it.

LEANNE

Barney would want you to go.

PIP

No he wouldn't. He was always sad when I left for school.

LEANNE

Okay well, the old Pip would want you to go.

Pip turns and looks at her coldly.

PIP

Who is the old Pip?

LEANNE

My brilliant, forthright, intelligent daughter. She loved exams.

Pip stares at the ceiling, mutinous.

Leanne leaves the room.

Pip lies still for a minute, then she rolls her eyes and gets to her feet.

53

EXT. LITTLE KILTON GRAMMAR - FRONT STEPS - DAY 19

53

PIP approaches the steps.

ZACH, CONNOR and LAUREN sit in a circle doing breathing exercises.

When they see Pip they get up and come towards her and they have a big group hug.

ZACH
Barney was the consummate gentleman.

PIP
He was, wasn't he?

CONNOR
(broaching the topic)
We saw your post.

PIP
(deflecting)
Yeah, not my finest moment.

LAUREN
(comfortingly)
Well who cares? You went viral baby.

Pip glances at them gratefully as they walk towards the sports hall.

CONNOR AND LAUREN
Good luck guys. See you after.

They walk off.

54

INT. LITTLE KILTON GRAMMAR - EXAM HALL - DAY 19

54

ZACH and PIP heads buried in books. Doing some last minute cramming.

ELLIOT approaches and smiles at them reassuringly.

ELLIOT
Cambridge Written Assessment starts in 3 minutes. I'm going to need to take in your phones.

Everybody gets their phones out of their pockets. Hands them to Elliot.

Pip hands him her phone.

ELLIOT (CONT'D)
You okay Pip?

She nods. He smiles at her reassuringly.

ELLIOT (CONT'D)
You've a hundred percent got this.

PIP
Thanks.

Pip walks towards her desk. Head up, eyes clear. She's ready.

55

INT. LITTLE KILTON GRAMMAR - EXAM HALL - DAY 19

55

PIP stares at the exam paper in front of her. She arranges her pens and ink cartridges in a little row on her desk next to her water bottle and one of Barney's chewed tennis balls.

Then she takes a moment, smooths the exam paper in front of her. A little smile, followed by a look of grim determination as she picks up her pen and starts to write.

56

EXT. LITTLE KILTON GRAMMAR - FRONT STEPS - DAY 19

56

PIP and ZACH emerge from the school. CARA's waiting outside for her with LAUREN and CONNOR. She's smiling. Pip smiles back.

CARA
How'd it go?

PIP
It was okay. Comparison between texts on the theme of evil.

ZACH
Which two did you pick?

PIP
Easton Ellis and Melville.
(to Cara, pretending to be casual)
How's Naomi?

CARA
She seems better now.

PIP
That's good.

CARA
(to everyone)
Lauren's lined up a horror movie marathon. I've got pizzas coming.
(MORE)

CARA (CONT'D)

Let's go. Dad's gonna drive us home.

Elliot emerges from the hall. He walks towards them and hands Pip her phone. She switches it on.

ELLIOT

Don't tell me, you picked Melville and Easton Ellis.

Pip smiles at him.

PIP

Yeah.

ELLIOT

Great choice.

They head off towards the car. Pip looks at her friends horsing about in the sun and Elliot fiddling with his briefcase. She smiles to herself, grateful for them all and for the return of normalcy.

And then, her phone starts to RING.

Pip looks at the screen and looks shocked.

Secret Older Guy is calling.

Close on Pip. She stops and stares, frozen, at the screen.

She lifts the phone to her ear. Moves a little way away from the others.

PIP

Hello?

NAOMI (V.O.)

Hey Pip, it's Naomi. Cara told me about Barney. I'm so sorry.

Pip struggles for words. Then she clears her throat.

PIP

Whose number is this?

NAOMI (V.O.)

Well since Max smashed my phone up I had to borrow some ancient brick of my Dad's I found in a drawer.

PIP

(croaky whisper)

Your Dad's?

Pip's eyes flick to Elliot who is putting his brief case in the boot of the car.

NAOMI (V.O.)
Yeah, anyway, I just wanted you to know I was sad about Barney.

Pip hangs up the phone.

Zach, Lauren and Cara have piled into Elliot's car. The passenger door is open. They're waiting for her. Connor heads off on his bike.

LAUREN
Come to Mama!

Pip walks in a daze towards the car.

She slides in next to Lauren and shuts the door.

57

INT. ELLIOT'S CAR - DAY 19

57

CARA, PIP, ZACH and LAUREN are in the car. Elliot drives. Music plays. Pip watches Cara sing along. She looks happy and carefree.

Then Pip turns to Elliot. She watches his face in the rear view mirror. His twinkly eyes.

ZACH (O.S.)
The duality is super obvious in Stevenson's Jekyll and Hyde but it had a forerunner in Dostoevsky's, The Double.

CARA (O.S.)
I just want you to know I have zero idea what you're talking about.

ZACH (O.S.)
The idea that good and evil can co-exist in a person at the same time. They are not opposites but instead indissoluble components of the human psyche.

Pip looks at Elliot's hands on the wheel.

Could she have got this all wrong?

CARA
You wanna watch the horror movie with us dad?

LAUREN

We're starting with Onibaba.

ELLIOT

Not even a tiny bit. You know how I am with horror.

(beat)

Oh, and I've got tutoring tonight. I'll drop you and run.

Pip's eyes flick open.

CARA

How come you spend so much time tutoring and we still don't have any money?

Pip frowns and looks at Elliot. His eyes flick away to the wing mirror.

ELLIOT

Because I have many mouths to feed.

58

INT./EXT. ELLIOT'S CAR/CARA'S HOUSE - DAY 19

58

They pull up at the house where CONNOR is waiting with his bike. The GANG get out of the car. Elliot keeps the engine running.

PIP glances at him and when he's not looking she slips her phone under his seat.

PIP

Thanks for the lift.

ELLIOT

No problem. See you later.

She gets out and watches him drive away.

59

INT. CARA'S HOUSE - HALLWAY - DAY 19

59

PIP, CARA, LAUREN, ZACH and CONNOR enter and pile up the stairs.

60

INT. CARA'S HOUSE - LANDING - DAY 19

60

The GANG hurry on up the stairs to Cara's room. Pip hesitates on the landing below. Through a door she can see Elliot's study. A computer on the desk. A printer next to it.

A thought occurs to her.

PIP enters the book lined room. A Victorian leather topped desk. A desk top computer with a screensaver of Elliot, his wife, Naomi and Cara.

Pip glances around and then hurries to the desk.

She swipes the mouse. There's no password, the computer opens.

Quickly Pip clicks on System Preferences. Printers. Completed jobs. A long list comes up.

Pip scrolls through.

PIP
(to herself)
Cara's birthday

She finds a document named Untitled. Presses print.

Then she turns and stares at the printer.

It whirs into life.

Pip's eyes are trained on the paper as it emerges. The three familiar capitalized words.

STOP DIGGING PIPPA.

61

INT. CARA'S HOUSE - CARA'S BEDROOM - DAY 19

61

The GANG stare wide eyed with terror at the screen. A piercing high pitched sound and Japanese voices.

PIP sits on the bed with her laptop open on her lap. She's tracking her phone. A blue dot moves jerkily along a map.

CONNOR
Got any snacks?

CARA
I think there are some jammy dodgers in the kitchen.

Connor gets up and leaves.

Cara glances at Pip.

CARA (CONT'D)
Hey. Please don't tell me you're working.

PIP
One second.

The blue dot has stopped at a point on the map.

Pip zooms in on the screen.

PIP (CONT'D)
Berners Lane - isn't that where you
used to live?

CARA
We sold it years ago. Why?

Pip stares at Cara.

PIP
No reason.

Connor comes back in empty handed.

CONNOR
The cupboard is bare. Not a jammy
dodger in sight.

CARA
What? I swear I saw a whole bag
full.

Pip looks at the screen then back at Connor, then at Cara.

Then she opens messenger on her laptop and types a message to RAVI.

I THINK ANDIE BELL IS ALIVE AND BEING HELD AT 24 BERNERS LANE.

Pip hesitates. Then types...

MAYBE CALL THE POLICE?

A message from Ravi pops up.

WTF?

Then.

YOU'RE NOT GOING THERE ARE YOU?

Pip looks at the screen. Bites her lip.

PIP?

She closes her laptop.

Pip looks at Cara. Her beautiful face, hiding behind a cushion, grinning in terror. Cara turns to look at Pip, eyes shining. Pip swallows. An agonising moment of decision. Then she jumps off the bed and goes to hug Cara tight.

CARA (CONT'D)
Get off, you're strangling me.

Pip looks at her. Face full of emotion.

PIP
I've gotta go.
(deadly serious)
I love you so much.

Cara is bemused.

CARA
Okay weirdo. I love you too.

Pip hurries from the room. Cara resumes watching the movie.

62 **INT./EXT. PIP'S CAR/ROAD THROUGH LITTLE KILTON WOODS - DAY 629**

PIP drives through the woods. Her eyes fixed on the dark and winding road ahead.

63 **INT./EXT. PIP'S CAR/SIDE ROAD BY BERNERS LANE - DAY 19** 63

PIP's car draws to a stand still on a quiet suburban road.

64 **EXT. BERNERS LANE HOUSE - DAY 19** 64

PIP walks along the pavement. She looks at the dark windows of a HOUSE. The black panes seem to watch her as she walks.

Pip sees Elliot's CAR parked outside. She stops at the front gate of the house.

65 **EXT. BERNERS LANE HOUSE - DAY 19** 65

PIP stands and looks up at the cottage. Its white walls are stained. The windows dirty. Curtains drawn across.

She goes and tries the door to Elliot's car. Her phone's still inside. It's locked.

ELLIOT (O.S.)
Pip. What on earth are you doing here?

Startled, Pip turns to see Elliot standing in the doorway of the house.

PIP
(lying)
I've called the police, they're on
their way.

ELLIOT
Why would you do that?

PIP
Because you have Andie Bell inside.
(beat)
Don't you? Admit it.

Elliot looks baffled.

ELLIOT
Andie Bell?
(beat)
Don't be absurd. Come on in.

Pip looks at him. The door is open. She hesitates. What's she doing?

Then she takes a breath and walks past him into the house.

Elliot steps out onto the doorstep and looks around, his expression blank. There's no one about.

He goes back inside and closes the front door.

66

INT. BERNERS LANE HOUSE - HALLWAY - DAY 19

66

PIP stands and looks around, a small hallway with two doors leading off and stairs going up. Elliot watches her closely.

ELLIOT
What's happened Pip? Are you okay?

Pip faces him coldly.

PIP
You were sleeping with her. I know
you were.

Elliot looks at her calmly.

ELLIOT
What would make you say that?

PIP
Jay Gatsby? Daisy Buchanan?

Elliot looks sympathetic.

ELLIOT
(patronising)
I think you've let all this get to
you.

Pip's eyes flicker. He's trying to undermine her.

PIP
I'm fine.

She pushes past him and walks through the hallway and into the kitchen. She checks for signs of a person. It's empty. She moves on, into a reception room, also empty and then back out into the hall.

She glances up the stairs.

PIP (CONT'D)
(calling out)
Andie!

There's silence.

ELLIOT
Go on up. By all means.

Pip falters. Is this ridiculous? She looks at him.

ELLIOT (CONT'D)
I promise you, there's no one here
but us.

Pip fumbles in her pocket.

She thrusts the threat at him. For the first time, his eyes flicker with alarm.

He looks away. Exhales.

PIP
(furious)
You put this in my sleeping bag!
(beat)
You were scared of me uncovering
what really happened. Poor Sal was
accused of a murder that you
committed.

Elliot seems to collapse in front of her. He looks exhausted.

ELLIOT
I didn't kill her.

His tone is different, melancholy.

ELLIOT (CONT'D)

Please Pip sit down. Just listen to what I have to say.

67

INT. BERNERS LANE HOUSE - KITCHEN - DAY 19

67

PIP and ELLIOT sit at the table. He pours some whisky into a tea cup. His hand shakes a little.

ELLIOT

Andie was struggling at school, her home life was not good and her grades were slipping. She came to me for help. Just tutoring.

He sighs.

ELLIOT (CONT'D)

It was soon after Isabel had died and I was in a dark place. Andie and I grew close and started a relationship.

PIP

You're disgusting.
(beat)
Did Naomi and Cara know?

ELLIOT

Of course not. We were careful, we went to a hotel, used the fake names you came across. It only happened a few times and then she started seeing Sal. We limped on for a bit but then she called it off - said she was in love.

PIP

(cold)

You were at the Ivy House Hotel with her just days before she went missing.

ELLIOT

(a little flustered)
You're right, I was. I thought maybe she'd had a change of heart.
(beat)
But she wanted money from me.

Pip frowns, confused.

PIP

Why?

ELLIOT

I don't know but I said no. She left but a few days later she came to my house and told me if I didn't give her £5000 she'd tell the world I'd taken advantage of her.

(beat)

Again, I told her no, I wouldn't be blackmailed and she went wild, screaming, slapping. I pushed her off and she fell hard and hit her head on the marble counter top. It was bad. Blood everywhere and I went to get my phone and to call an ambulance. When I got back, she was gone.

Pip looks puzzled.

PIP

What do you mean?

ELLIOT

She was gone. And I never saw her again.

Pip looks at him. She wants so much to believe him. He looks at her with his familiar, friendly face. He looks utterly convincing.

PIP

So you didn't kill her?

Tears flow down her cheeks. She wipes them away.

ELLIOT

I didn't kill her. I cared about her.

Pip is flustered. She thinks.

PIP

Then why do you come here?
Pretending you're tutoring.

ELLIOT

Isabel and I and the girls were so happy here. I come here sometimes to feel near to her. To our memories. Virginia Woolf would have called it 'a room of one's own'.

(MORE)

ELLIOT (CONT'D)

I guess, as an arrogant man, I
require a whole house.

A glimmer of his old twinkle is back. Pip shifts in her seat.
She doesn't know what to think. A moment of silence.

Then, CLINK, CLINK, CLINK.

Pip notices, for the first time a tiny but persistent noise.

She frowns and looks around.

Elliot gets to his feet. Scraping his chair noisily across
the floor.

ELLIOT (CONT'D)

Let's get you home.

Pip gets up, but then pauses again.

CLINK. CLINK. CLINK. The sound is coming from the radiator
next to her.

Pip's eyes follow an exposed pipe that runs from the radiator
up the wall and disappears into the ceiling.

Pip hurries into the hall and up the stairs.

68

INT. BERNERS LANE HOUSE - UPSTAIRS LANDING - DAY 19

68

CLINK CLINK CLINK. The sound, louder, more insistent now.
Pip's eyes find the pipe, it emerges from the floor and runs
along the upstairs landing and up the wall.

Then she sees it. A carefully concealed hatch above her head.
A lock on the outside. A string hanging down.

ELLIOT

(quiet)

Pip.

She turns. Elliot is right behind her.

Their eyes meet for a moment. He looks inscrutable. PIP opens
the bolt and pulls the string. The hatch opens and a ladder
descends.

A dark square gapes above her head.

PIP

Hello!

ELLIOT

Don't be silly now.

PIP

Andie!

Pip climbs up the steps into the darkness.

69

INT. BERNERS LANE HOUSE - ATTIC - DAY 19

69

PIP's eyes squint into the gloom. A windowless attic, a bed, a desk, pages of magazines stuck all over the walls. A dim light bulb in the corner swings back and forth. A BLONDE WOMAN sits in the corner facing the wall.

PIP

(emotional)

Andie!

The woman turns slowly to face her.

WOMAN

I'm not Andie.

SLAM.

Pip jumps out of her skin as the hatch flips shut behind her.

The sound of the lock being slid across.

End of Episode.