



# A Good Girl's Guide to Murder

Written by  
Poppy Cogan

Based on the novel by  
Holly Jackson

Episode 6

Double Yellow Script: 11.09.2023

Double Green Script: 08.09.2023

Double Blue Script: 01.09.2023

Double Pink Script: 01.09.2023

Tan Script: 31.08.2023

Cherry Script: 18.08.2023

Goldenrod Script: 16.08.2023

Salmon Script: 14.08.2023

Yellow Script: 13.08.2023

Green Script: 11.08.2023

Blue Script: 09.08.2023

Pink Script: 08.08.2023

Shooting Script: 31.07.2023

This document is highly confidential. In accordance with Moonage Pictures' Data Protection policy, personal information must not be disclosed to any unauthorized person(s) and must be kept securely. Therefore, please print a hard copy of this only if necessary and ensure it is not left on a desk, copied onto an unencrypted portable storage device or left in a place where it could be taken by a third party. All unit scripts are to be shredded on disposal.

# A Good Girl's Guide to Murder

AMENDMENT MEMO			
TO:	All Cast and Crew		
FROM:	Tom Courtney		
SUBJECT:	EPISODE 6 Double Yellow Revisions	DATE:	11.09.2023

Scene	Page	Amendment	Details
9	7-9	DIALOGUE and STAGE DIRECTIONS	Affects PIP and RAVI
52	44	DIALOGUE and STAGE DIRECTIONS	Affects PIP and RAVI

**FADE IN:**

1                    **INT. BERNERS LANE - ATTIC - DAY 19**                    1

A bare bulb illuminates a pale face. ISLA (mid-20s) sits on the floor, legs hunched up. A blanket pulled over her. She twists it in her hands nervously. Pip sits opposite, transfixed.

                         ISLA  
                         I was living rough. Out near the  
                         old bus station when he found me.

2                    **FB9: INT. ELLIOT'S CAR - ROAD - DAY**                    2

POV shot through the windscreen. A GIRL, blonde hair, walks along the side of the road. Her back is hunched against the cold.

She hears the car and turns fearfully to look at us.

We hold on Isla's face. Curious, open.

                         ISLA (V.O.)  
                         (beat)  
                         I'll never forget his face when he  
                         saw me. Pure relief and joy...and  
                         then disappointment when I wasn't  
                         who he thought I was.

3                    **INT. BERNERS LANE - ATTIC - DAY 19**                    3

PIP watches as ISLA talks. Words rush out of her now, as she tells the story she's been holding in for so long.

                         ISLA  
                         (making sense of it)  
                         He said he was a teacher, he had  
                         daughters, I could stay a night at  
                         his house and he'd find someone to  
                         help me in the morning. He seemed  
                         normal, nice. Y'know?

Pip nods. She knows.

4                    **FB9: INT. BERNERS LANE - HALLWAY - DAY**                    4

ISLA and ELLIOT enter the house. Isla looks around. The bare walls, stripped back. A moment of unease.

5        **INT. BERNERS LANE - ATTIC - DAY 19**

5

ISLA looks at PIP.

                 ISLA  
                 I went to sleep and then later, I  
                 woke up and went downstairs for  
                 some water.

She shakes her head. This bit is difficult for her.

                 ISLA (CONT'D)  
                 He was there on the sofa, drinking.

6        **FB9: INT. BERNERS LANE - LIVING ROOM - NIGHT**

6

The clink of a bottle against glass. Whisky hisses over ice.

7        **INT. BERNERS LANE - ATTIC - DAY 19**

7

PIP watches as ISLA looks at her hands, twisting the blanket.

                 ISLA  
                 So, I thanked him.

She looks up at Pip.

                 ISLA (CONT'D)  
                 I just told him he was a nice guy.  
                 (beat)  
                 That seemed to upset him.

7A       **FB9: INT. BERNERS LANE - LIVING ROOM - NIGHT**

7A

                 ELLIOT  
                 You don't know anything.

ELLIOT looks at Isla. His face inscrutable.

                 ELLIOT (CONT'D)  
                 What would you say if I told I  
                 killed a person?  
                 (beat)  
                 Would you judge me then?

Isla smiles, he's joking surely, but he looks deadly serious.

                 ISLA (V.O.)  
                 (whisper)  
                 I wish I'd run then but I didn't.

She gets to her feet. But Elliot shoots out a hand and clasps her wrist. She sits down again.

Isla looks at him, mind racing, then she reaches down and picks up her glass of water. Drains it.

ELLIOT  
I thought the guilt would go away  
but instead it's...

He presses his chest.

ELLIOT (CONT'D)  
...grown unbearable.

Takes her hand.

ELLIOT (CONT'D)  
(quiet)  
It was a boy. A pupil of mine. His  
name was Salil Singh. I'd helped  
him with his application to Oxford  
so we'd got to know each other  
well.  
(beat)  
He was just a lovely boy with a  
great future.

He looks at her. Isla looks back, frozen.

There's a long beat of horrified silence. Elliot rubs his face with his hands. Swallows the rest of his scotch. He's deep in his own thoughts.

ELLIOT (CONT'D)  
I tried to make it okay for him. I  
drugged him first before I  
smothered him, and as he was  
slipping away I talked to him about  
university, the future. Just so he  
would fall asleep thinking about  
something good. But I could see in  
his eyes that he was terrified of  
me.

The house is dead quiet. Elliot looks up at Isla. She's frozen in horror.

ELLIOT (CONT'D)  
(whisper)  
D'you think I'm a monster?

Isla swallows.

ISLA  
(lying)  
I think you're a nice guy, who must  
have found himself in a bad  
situation.

ELLIOT  
(vulnerable)  
Thank you.

ISLA  
But maybe I could have one of  
those?

She nods at Elliot's whisky glass. He nods and gets up.

7B

**INT. BERNERS LANE - ATTIC - DAY 19**

7B

The bare bulb illuminates ISLA and PIP.

Pip's eyes fill with tears. She brushes them away. Trying to  
be strong.

PIP  
Then what happened?

ISLA  
I tried to get away.

7C

**FB9: INT. BERNERS LANE - HALLWAY - NIGHT**

7C

Close on Isla's hand sliding the bolt across. She opens the  
door.

A hand comes across and slams it shut.

7D

**INT. BERNERS LANE - ATTIC - DAY 19**

7D

ISLA's eyes are wide with horror as she relives it.  
Then she closes them. A tear rolls down her cheek.

ISLA  
He wouldn't let me go.

PIP and ISLA stare at each other.

They wait. Breath baited in the darkness.

Terrified, Isla reaches out to take Pip's hand.

Sirens blare.

8

**EXT. BERNERS LANE - DAY 19**

8

POLICE cars fill the road outside. PIP emerges from the house wrapped in a blanket accompanied by a POLICE WOMAN.

ISLA is led away by another POLICE WOMAN.

Pip looks around and sees ELLIOT sitting in a police car staring out at her.

Anger washes over her. She lurches towards him. Slams her palms on the car windows. Elliot flinches.

PIP  
(quiet rage)  
Sal! *How could you?*

Elliot turns away. Tears spill down Pip's face.

And then suddenly VICTOR is there. He pulls her away and gathers her up. She collapses into his arms and sobs.

VICTOR  
Hey, it's over. You're safe now.



9

**EXT. LITTLE KILTON - SWIMMING HOLE - DAY 20**

9

PIP and RAVI sit on the bank of the swimming hole.

They both hold flowers, they throw them into the water. The petals move gently on the water. Pip watches as Ravi's lips move.

Ravi looks at Pip. A bit shy.

RAVI  
Thanks for being here Sarge.

PIP  
I guess you should probably stop  
calling me that.

RAVI  
Do you want me to?

PIP  
(shy)  
No.

Ravi smiles.

PIP (CONT'D)  
How are your parents?

RAVI  
Emotional. Like, happy one minute,  
sad the next. Everyone knows now  
that Sal isn't guilty, he didn't  
kill himself. But he was murdered  
by someone he knew and trusted.  
(beat)  
That hurts.

\*

\*

\*

Pip looks over the water and processes.

PIP  
And you?

He looks at her and smiles.

RAVI  
I feel different.  
(beat)  
I've got you to thank for that.

\*  
\*

PIP  
I didn't do it on my own.

RAVI  
Nah. We were a good team.

A slightly awkward beat.

RAVI (CONT'D)  
Have you spoken to Cara?

PIP  
I've called her and messaged her a million times and she hasn't got back to me. I'm worried it will never be okay again.

RAVI  
(reassuringly)  
It will. She'll just need time.

She looks at him, gratefully. She wants to say something but when she opens her mouth nothing comes out.

RAVI (CONT'D)  
You okay?

PIP  
Sshh. I'm trying to say something.

She looks at the ground, digs her toe into the leaves, takes a deep breath. He watches her.

Ravi takes a breath. He can see what she's going to say and he doesn't want her to say it.

RAVI  
Hey, it's okay.

PIP  
It's just that, saying something,  
y'know... [cheesy], feels...

\*

She does a dramatic shiver.

PIP (CONT'D)  
But what I wanted to say was...

RAVI  
(interrupting)  
Pip, I'm leaving.

Pip closes her eyes. She looks like she might cry.

RAVI (CONT'D)  
I feel like I've been trapped here.  
Frozen. My whole life on hold. I've  
wanted to leave *so badly*, and now I  
can.

\*

Pip nods bitterly. The irony is almost funny.

RAVI (CONT'D)  
I'll get a job, apply to college,  
y'know, do life.

There's a long pause.

PIP  
You could do that from here.

RAVI  
(gentle)  
I need to go.

Ravi pulls her into a hug. She hugs him back, tight.

Then he pulls away.

RAVI (CONT'D)  
You should go see Cara.

He turns and walks off into the trees.

Pip watches him in horrified anguish.

PIP takes down the murder board. She puts it in the bin.

11

**INT. LITTLE KILTON GRAMMAR - CORRIDOR - DAY 21**

11

PIP, ZACH, CONNOR and LAUREN are in a huddle by Pip's locker.

LAUREN

They've had a forensics team going through the house looking for DNA and stuff.

Pip looks devastated.

CONNOR

I can't get over the fact that he walked among us. Like an ordinary, everyday guy. He taught his lessons, he cooked dinner, he drove us around and then all the while he was harbouring the darkest secret ever.

ZACH

And it wasn't just one secret.

He counts them off on his fingers.

ZACH (CONT'D)

(low voice)

He had a woman trapped in the attic of a secret house, he had a secret teenage lover, he then murdered said secret teenage lover, hid her body and secretly murdered her boyfriend.

PIP

And he broke into my house on my brother's birthday and killed my dog.

Suddenly a slight hush descends. Pip looks up. CARA stands at the end of the corridor.

She looks pale, tired and terrified. She raises her chin and walks down the corridor towards the gang. Students turn to watch her pass. Sympathy mingled with curiosity.

Cara walks up to the group. They move in to hug her. Then away. Awkward, quiet.

CARA

So here I am.

The bell rings for lessons.

CONNOR

First lesson is English.

As soon as it's out of his mouth. The others turn to look at him.

CONNOR (CONT'D)

What?

Pip is looking at Cara, she wants to talk to her. The others notice and move away.

LAUREN (O.S.)

(to Connor)

Idiot.

Pip faces Cara.

PIP

What can I do?

CARA

What do you mean?

PIP

I want to make it better.

CARA

How can you?

Pip doesn't have an answer. The corridor is empty now. Pupils in their lessons. Pip and Cara walk towards the classroom, Elliot's classroom.

At the door Cara pauses. Looks at the sign on the door.

CARA (CONT'D)

I can't do this.

She turns and hurries away down the hall. Pip watches her go.

12

**EXT. PIP'S HOUSE - PIP'S KITCHEN - DAY 21**

12

LEANNE and PIP are cooking. It's a military operation. Leanne, apron on, glasses on, is arranging bowls of pre-measured ingredients on the table. She's wiping any mess as she goes. Pp whisks something in a giant mixing bowl.

Leanne looks at her timer.

LEANNE

(urgent)

They need to go in now. Come on.

Pip whips a little faster.

LEANNE (CONT'D)  
Whip them! Whip them!

PIP  
This was supposed to be fun.

Pip slumps down at the table and starts to cry. Leanne looks totally horrified.

She comes and envelops Pip in a hug.

PIP (CONT'D)  
I've ruined Cara's life. Elliot was all she had and now he's gone.

LEANNE  
That's on him not you.

She looks Pip in the eye.

LEANNE (CONT'D)  
If you hadn't done what you did the town would still believe Sal had killed Andie and the Singhs would still be carrying that shame. Andie's parents would never have seen the person responsible for their daughter's death arrested.

Pip nods.

LEANNE (CONT'D)  
There were a million obstacles in your way but you never gave up.  
(beat)  
And everything feels strange and sad but I need you to know that you're the bees knees, and I could not be more proud of my insane, determined daughter.

PIP  
Thank you.

Pip looks around at the perfect kitchen with all the measured ingredients.

PIP (CONT'D)  
Where could I possibly get it from?

Leanne picks up the mixing bowl. Starts whisking.

LEANNE

The thing that makes me angry is  
that Elliot still doesn't have the  
decency to admit that he killed  
Andie.

Pip turns and walks out of the kitchen.

13

**INT. PIP'S HOUSE - BEDROOM - DAY 21**

13

PIP roots through the bin in her bedroom. She pulls out some stuff. Pins it up on the board.

ELLIOT WARD's picture. A line connecting him to SAL SINGH.

She puts the paper threat **STOP DIGGING PIPPA** on the board beneath it with a line coming from Elliot's picture.

Then she pulls out print outs of the text threats.

She pins them up.

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

**You'll regret this.**

**Drop the case if you want to see him again.**

She is about to draw a line between the threats and Elliot but stops. She studies them closely.

The visual differences between them make her hesitate.

She starts to write dates next to them. Stop Digging Pippa - 24th August, You stupid bitch. Leave this alone while you still can. 7th September.

You'll regret this. Drop the case if you want to see him again. 13th September.

The words **Barney's murder - 14th September.**

Then she opens Cara's Instagram. Scrolls through to the date 14th September. A photo of ELLIOT and CARA and NAOMI in Oxford. Ward Family Fun.

14

**INT. LITTLE KILTON POLICE STATION - RECEPTION / WAITING ROOM - DAY 22**

PIP walks down a corridor with DAN DA SILVA. They arrive at a door.

DAN DA SILVA  
You've got five minutes. I'll be  
here if you need me.

Pip nods and enters.



15

**INT. LITTLE KILTON POLICE STATION - INTERVIEW ROOM - DAY 22**<sup>5</sup>

PIP enters. ELLIOT sits at a table. He looks tired, crumpled, diminished. Pip struggles to hold back emotion at the sight of his familiar figure.

She sits down opposite him. He looks at her.

ELLIOT  
(halting)  
I'm so sorry.

Pip shakes her head. Closes her eyes. She's not going there.

PIP  
No.

She wipes her tears, gathers herself.

Elliot looks at Pip.

ELLIOT  
(whisper)  
Why did you come?

Her eyes flick to his.

PIP  
You were away the day Barney went missing. You couldn't have taken him.

ELLIOT  
(confused)  
What do you mean?

PIP  
Someone took Barney and killed him.

Elliot looks horrified.

PIP (CONT'D)  
That same someone sent me threats on the phone. Which means...

Elliot's watching her. His eyes gleam a little.

ELLIOT  
Someone else is hiding something.

Pip's eyes meet Elliot's.

PIP

Someone else murdered Andie Bell.

Elliot's watching her closely as the thoughts come to her.  
Teacher and pupil again.

ELLIOT

Who's going to believe you?

(beat)

I'm the monster. The things I've  
done - maybe I deserve the blame.

Pip looks at him, disgusted.

PIP

You are to blame. You murdered Sal  
and you took advantage of Andie.

(beat)

She was seventeen. You were her  
teacher!

Elliot lowers his eyes.

PIP (CONT'D)

But don't you want Cara and Naomi  
to know you didn't kill her?

A flicker of hope on Elliot's face. Pip seizes on it.

PIP (CONT'D)

You told me Andie came looking for  
money. Can you think of any reason  
why?

ELLIOT

(reluctant)

When I told Andie I wouldn't give  
her anything, she went crazy. She  
said if she couldn't leave that  
night she was frightened of what he  
would do to her.

PIP

Who? Sal?

ELLIOT

I don't think so.

Pip looks at him.

PIP

Tell me.

ELLIOT

(hesitant)

When Andie and I were together she told me how controlling Jason was to all of them; Becca, Dawn, he ran that house with fear. He didn't let her have any boyfriends.

He glances over his shoulder.

ELLIOT (CONT'D)

Then the night she went missing. He was at dinner with friends, supposedly the whole evening, but I know for a fact he wasn't.

Pip's eyes widen.

PIP

How?

ELLIOT

I was out looking for Andie by the woods. He drove past me in his van.

PIP

He lied about his alibi?

Elliot nods.

ELLIOT

Or didn't mention the flaw in it. Either way, he's not going to admit to it now. It's my word against Jason's.

Pip looks downcast. She puts her coat on. Ready to leave.

ELLIOT (CONT'D)

After Andie disappeared I felt cornered, I believed she was dead somewhere and that as soon as they found her it would all lead back to me.

(thoughtful)

A few months before Naomi was struggling, shutting down and turning inwards in front of me. I needed to know why, so I read her diary.

PIP

The hit and run.

Elliot nods.

ELLIOT

It was the moment I remembered  
that, this little dark seed came  
into my head. I tried to make it go  
away but instead it grew and took  
hold and quite quickly it became  
all I could think about.

(beat)

Killing Sal and blaming him, became  
the only way to protect my girls.  
They'd lost their mother, they  
couldn't lose me too.

PIP

(whisper)

You're evil.

ELLIOT

(musing)

Maybe. Or maybe it's the dark seed  
that's evil? I wonder now whether  
we all have one somewhere inside  
us. Even you Pip. It just needs the  
right conditions to make it grow.

There's a moment. She looks at him coldly.

PIP

As metaphors go, I'd expect better  
from an English teacher. You had a  
choice. You chose to kill Sal.

DAN DA SILVA

Time's up.

ELLIOT

Have you seen the girls?

PIP

Yes.

Elliot looks devastated.

Pip starts to walk away. Then a thought comes to her. She  
hesitates. Turns back - Elliot is still sitting there.

PIP (CONT'D)

The van Jason was driving. Can you  
remember what colour it was?

ELLIOT

Yeah.

(beat)

It was blue.

A tiny flicker of a smile on Pip's face. She turns and walks out of the room.

16

**INT. THE SINGHS' HOUSE - LIVING ROOM - DAY 22**

16

RAVI's putting a few things in a rucksack, ready to leave. A KNOCK on the door. Through the glass he sees Pip. He opens it.

She enters, takes in the bags, falters and then pushes on.

PIP

Don't go.

RAVI

Come on.

PIP

I just saw Elliot at the police station. He didn't kill Andie Bell.

Ravi stares at her.

RAVI

(guttled)

You saw who?

PIP

(in a rush)

Elliot. Please listen. He saw Jason, out by the woods, driving a *blue van*. Remember the blue van the police were looking for? Andie could have been in the back of it.

RAVI

(quiet)

I don't care what that man has to say and neither should you.

Pip closes her eyes. Of course.

PIP

Just because he did a terrible thing doesn't mean that everything he says is a lie.

RAVI

It's not even that. It's just, I'm done.

Pip looks at him desperately.

PIP  
(trying to persuade)  
We're a team - the two of us.  
Sherlock and Watson. I can't do it  
on my own.

RAVI  
Pip - it's over.

He turns away. Pip stands for a moment, broken hearted. Then she leaves.

Ravi stands still for a moment devastated. Then he carries on packing his bag.

17      **INT. PIP'S CAR - ROAD THROUGH THE FOREST - DAY 22**      17

PIP drives fast through the forest.

18      **INT/EXT. PIP'S CAR / EVERGREEN LTD - DAY 22**      18

PIP pulls up at the overgrown entrance sees the sign  
EVERGREEN LANDSCAPING LTD. Then she pulls away again.

19      **INT/EXT. ROAD BY EVERGREEN LTD - DAY 22**      19

She parks up in a hidden spot under some trees. Gets out of  
the car, glances around and then crosses the road.

20      **EXT. EVERGREEN LTD - BACK GATE - DAY 22**      20

PIP sneaks in the side gate.

21      **INT. EVERGREEN LTD - OFFICE - DAY 22**      21

PIP creeps past a portacabin with the light on inside. She  
crouches to slip below the window.

CRACK. She treads on some glass. Freezes.

The door opens and JASON steps out. Looks around. Pip isn't  
there.

We track round the side of the Portacabin to find Pip hiding.

22

**INT. EVERGREEN LTD - HANGAR - DAY 22**

22

PIP hauls open a heavy metal door and enters. She closes it behind her and walks through the hangar.

She scans the machinery and bits of garden furniture looming in the shadows. Then she freezes as the metal door opens and Jason enters.

She ducks behind some canisters.

JASON BELL  
Who's that?

Jason's voice echoes through the hangar.

Pip spots a door to one side. She can hear Jason's footsteps approach. It's now or never. She runs for the door and slips outside.

23

**EXT. EVERGREEN LTD - SCRAP YARD - DAY 22**

23

PIP walks through a scrap yard. Squares of compressed metal stacked up. Pip's eyes search for some sign of the blue van. But nothing.

Then her eyes light up. She's seen something.

JASON passes the squares of compressed metal, he's right behind her.

24

**EXT. EVERGREEN LTD - CAR JUNK YARD - DAY 22**

24

Rusting cars stacked on top of each other. PIP wanders through. It's like a maze.

Pip stands and looks around. Cars everywhere but no blue van. Her eyes scan desperately.

She turns to leave when she sees a little way off, half buried beneath scrap metal, the glimpse of something blue.

She hurries over and hauls off a sheet of corrugated iron, some wooden pallets, and there, half buried by a tangle of brambles, the BLUE VAN.

Pip takes a photo of it with her phone.

Then, the sound of voices suddenly close. Pip grabs the rusty door handle. The rear door opens. Pip climbs inside and closes the door.



25

**INT. BLUE VAN - DAY 22**

25

PIP shines her light around the van. It's virtually empty. A stained floor, a rolled up carpet.

Some other odds and ends, a ladder.

The voices are closer and closer. Pip hides in the darkness.

Then there's silence. Pip holds her breath. Have they gone?

And suddenly the doors are wrenched open. Daylight floods in and the silhouette of a person looms in the doorway.

JESSE WALKER

(hiss whisper)

What the fuck are you doing?

Pip opens her eyes.

Jesse Walker is staring at her. Pip frowns - she wasn't expecting them.

PIP

(confused)

Why are you here?

JESSE WALKER

I work here. Surely the real question is why the fuck are you here?

CUT TO:

26

**EXT. EVERGREEN LTD - VERGE - DAY 22**

26

PIP and JESSE sit on the verge.

JESSE WALKER

I thought you already locked a dude up for that?

PIP

He didn't kill Andie. It was Jason.

Jesse snorts with laughter.

PIP (CONT'D)

He wasn't at the dinner party all night like he said.

(MORE)

PIP (CONT'D)

His blue van was seen driving out of Little Kilton right when Andie went missing. No one knows where he went.

There's a beat. Jesse starts rolling a cigarette.

JESSE WALKER

Yeah. Except for me and my dad and the police.

Pip looks stunned. Jesse glances at her.

JESSE WALKER (CONT'D)

The security alarms went off here at the office. Jason came down and turned them off. Then he went back to his dinner. Sorry.

PIP

How do you know?

JESSE WALKER

My dad used to work here. Jason told him about the alarms and my Dad checked out the security footage on the gate. There was no break in, the only person on the security cams was Jason coming in to turn them off. It all checked out.

PIP

(clutching at straws)

What about the blue van? The police were searching for it.

JESSE WALKER

Yeah, Jason came forward and explained it was his. They just didn't mention it on the news cos they already thought it was Sal by then.

PIP puts her head in her hands. JESSE lights their roll up.

JESSE WALKER (CONT'D)

(low voice)

Jason was controlling but he had reason. Becca was my best friend, but those girls were wild. Andie was a party girl and Becca did everything she could to be just like her. Jason knew those parties were bad news.

(MORE)

JESSE WALKER (CONT'D)

I think, strict as he is, he was  
just trying to protect them. Even  
then it didn't work.

PIP

(guilty)

He couldn't know what would happen  
to Andie.

Jesse glances over their shoulder. Then they look at Pip.

JESSE WALKER

I wasn't talking about Andie.

Pounding music.

27

**FB10: EXT. FOREST - NIGHT**

27

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 - 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 turn, just for a second, to catch our  
reflection in shards of a broken mirror dangling from a tree.  
BECCA BELL'S face looks back at us. A sheen of sweat on her  
skin.

Becca stumbles onto a woodland dance floor. Thumping music.  
TEENAGE BODIES writhing. ANDIE BELL looms into view. Strokes  
Becca's face and then dances away.

She pushes through the crowd. MAX HASTINGS on the dance floor  
turns to her with concern.

Becca stumbles on past TEENAGERS dancing, kissing, gurning -  
their eyes like marbles, empty and staring.

Becca stumbles off the dance floor into the dark trees  
beyond.

Becca's vision swims. The ground seems to be moving towards  
her. She falls.

Becca lies on the ground looking up at the branches. She  
can't move. Her eyes dart left to right in terror. Her face  
is waxy, white.

She flinches as a DARK FIGURE looms over her. A man. We can't make out his face.

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

28

**EXT. EVERGREEN LTD - VERGE - DAY 22**

28

PIP stares at Jesse. Anger burns in her eyes.

Jesse picks at their chipped nail polish.

JESSE WALKER

She had no idea where she was when  
she woke up. She called me and we  
went to get the morning-after pill.  
She'd been drugged no question -  
roofies in her drink.

PIP

Did she know who did it?

JESSE WALKER

Nah. She couldn't remember  
anything.

Jesse gets to their feet.

JESSE WALKER (CONT'D)

I better get back.

PIP

Thank you. That's the second time  
you've saved me.

Jesse looks at her and does superman arms.

JESSE WALKER

Da da.

Then they smile at her and start to walk back towards the  
office.

Pip gets in the car.

29

**INT. COACH - OUTSIDE LITTLE KILTON - DAY 22**

29

RAVI sits on the coach, headphones on, listening to music. He  
looks anxious. He takes his headphones off and puts them in  
his pocket.

As he takes his hand out, something falls out onto the seat  
next to him.

A little crushed bag.

He picks it up, opens it.

Marshmallows.

He looks at it for a moment. A tiny smile on his face. Then his jaw sets, he stands up, grabs his bag and his jacket.

RAVI

Hey. Can you stop the bus?

30

**EXT. ROAD FROM LITTLE KILTON - DAY 22**

30

Ravi's COACH has stopped on a country road. It pulls away. Ravi stands on the side of the road with his rucksack. He slings it onto his back and starts to walk back towards Little Kilton.

31

**INT. PIP'S HOUSE - PIP'S BEDROOM - MORNING 22**

31

PIP stands in front of the murder board. She looks tired but focused.

On the board, Andie's tick list, the name TT - Rohypnol.

PIP

(mutters to herself)

Tango Tits.

Takes out her phone and dials a number. It rings. Pip puts it on speaker and then turns on her recording app. She lays her phone on the desk.

MAX HASTINGS (V.O.)

(cheery voice)

Hey babe! I guess you're ringing to apologise?

Pip looks momentarily thrown.

PIP

What do you mean?

MAX HASTINGS

Well, you've been trying to pin this all on me, when all along it was your favourite teacher who did the bad thing.

PIP

Only you did a bad thing too. I haven't told the police about what you did on the road that night but I still can and this time I have Naomi's diary to back it up.

There's silence.

MAX HASTINGS

What the fuck is your problem?

PIP

My problem is that you raped Becca  
Bell at a Calamity party in March  
2019 didn't you?

There's a long silence.

MAX HASTINGS (V.O.)

(rattled)

What do you want from me?

PIP

I just want you to say that you did  
it. That's all. Then I'll leave you  
alone.

There's a long pause. Pip's face is tense as she waits. She  
looks at the tape recording.

MAX HASTINGS (V.O.)

Yeah Becca and I slept together but  
it was consensual. She never once  
said no.

PIP

(spitting with anger)

It's hard to say no when you can't  
speak.

She hangs up. Presses stop on the recording device and clicks  
lock on the recording.

Then she turns back to the murder board 100% focused. Draws a  
timeline again. Writes the words 10.20 Andie Bell last seen  
alive by Becca Bell.

The CCTV photo of Andie Bell's car on the road.

Pip leans in closer and closer. She's staring at the figure  
driving the car.

DARKNESS

32

**FB11: EXT. LITTLE KILTON - SUBURBAN STREET - NIGHT**

32

The same scene from Episode 1, Scene 1. An empty street. A  
spring night. The moment the STREET LAMPS come on one by one.

The last street lamp flickers on and illuminates a GIRL.

She walks slowly, robotically along the pavement.

A fluffy, blue-eyed CAT watches her from a fence post.

Andie raises a hand to touch the back of her head. She starts to pick at something in her hair.

Andie moans and looks down. BLOOD on her fingertips.

We pan round to the back of her head. Matted hair and thick blood oozing down to a spreading stain on her white top.

Andie stumbles on towards the FOREST. She disappears into the darkness of the trees.

33      **FB11: EXT. FOREST - EVENING**

33

ANDIE stumbles along the path. Her breathing is laboured. A twig snaps behind her, she whimpers and glances back over shoulder.

Then she hurries on towards the glimmer of lights through the trees.

34      **FB11: EXT. THE BELLS' ROAD - NIGHT**

34

Andie emerges onto a quiet road.

She walks slowly to the door of the Bells' house. Reaches for her bag and realises she's forgotten it. No keys.

She rings on the DOORBELL. Again and again.

The door opens.

35      **EXT. THE BELLS' HOUSE - DAY 22**

35

BECCA BELL opens the door. Her expression hardens immediately.

BECCA BELL  
What do you want?

PIP stands on the doorstep. She's pale and exhausted. Her hair in a tangled pony tail. She's wearing the same clothes.

PIP  
Can we talk?

Becca frowns.



BECCA BELL  
I'm on my way out.

PIP  
I know what Max did to you.  
(beat)  
And I know it was you driving  
Andie's car that night. Andie was  
already dead wasn't she.

A wave of sadness passes over Becca's face. Then it hardens into determination.

BECCA BELL  
You want to talk? Come in.

Pip hesitates. There's something in Becca's calm demeanour that unsettles her. This isn't a good idea. She takes a step back.

BECCA BELL (CONT'D)  
Come on. I bet you're dying to know  
what happened to her.

Pip is stunned. Was that a *confession*? Becca turns round and walks into the house leaving the front door open. Pip glances around the quiet road, takes a breath and then follows.

The door closes behind her.

36

**INT. THE BELLS' HOUSE - KITCHEN - DAY 22**

36

Becca and Pip sit opposite each other at the table drinking tea. Becca looks nervous, shaky.

BECCA BELL  
I loved Andie and she loved me.  
(beat)  
You don't have a sister do you?

PIP  
No.

Becca looks at her. A tiny imperceptible nod.

BECCA BELL  
Jesse told me what happened to you  
at the Calamity party. They stopped  
some guy getting nasty with you.

PIP  
Yeah. It's fine though.

BECCA BELL

Why is it fine?

(beat)

Why is it fine for some slimy  
little prick to put his hands on  
you, when you ask him not to. Why  
is that *fine*?

Pip looks at Becca, she looks anguished.

PIP

You're right, it's not.

BECCA BELL

No, it's fucking not.

(quiet, sad)

And when you tell your sister about  
it and ask her to come to the  
police with you. What *should* she  
say?

PIP

(quiet)

Yes?

BECCA BELL

Yeah. But instead she tells you she  
can't cos she was the one that sold  
Max Hastings the drugs he used to  
rape you.

Pip watches her. Becca seems locked in her own memories.

36A

**FB12: INT. THE BELL'S HOUSE - KITCHEN - NIGHT**

36A

Becca and Andie have a tearful conversation. Andie is upset,  
confessional.

36B

**INT. THE BELL'S HOUSE - KITCHEN - DAY 22**

36B

PIP

Why did she do it?

BECCA BELL

She needed the money. She told me  
she was leaving the next day.

Pip looks at Becca.

PIP

Where to?

Becca hesitates for a moment, frowns, tries to summon the memory.

BECCA BELL  
(remembering)  
I don't know. She said she had to  
go. She couldn't take Dad anymore.  
His temper.

36C

**FB12: INT. THE BELL'S HOUSE - KITCHEN - NIGHT**

36C

Andie explains - Becca looks devastated.

36D      **INT. THE BELL'S HOUSE - KITCHEN - DAY 22**

36D

Becca looks down sadly at her hands.

BECCA

After all this time of it being the  
two of us together against him. She  
was gonna leave me.

Becca looks devastated.

BECCA BELL

And then...I guess I lashed out. I  
lost it.

36E      **FB12: INT. THE BELL'S HOUSE - KITCHEN - NIGHT**

36E

Becca angrily pushes Andie.

36F      **INT. THE BELL'S HOUSE - KITCHEN - DAY 22**

36F

BECCA BELL

(beat)

For a minute maybe, I thought she  
was Max. I dunno. And then she was  
just lying there.

Becca points to the kitchen floor.

BECCA BELL (CONT'D)

Just there. She was vomiting and  
then she was choking. I just stood  
and watched her die. It was awful.

36G      **FB12: INT. THE BELL'S HOUSE - KITCHEN - NIGHT**

36G

Andie lies on the floor vomiting and choking.

Becca watches.

36H      **INT. THE BELL'S HOUSE - KITCHEN - DAY 22**

36H

PIP

She was already injured. She and  
Elliot had fought. It wasn't your  
fault.

Becca looks at her appalled. Then hopeless.

BECCA BELL

It doesn't even matter now.

She looks at Pip. Pip looks back at her.

BECCA BELL (CONT'D)

You want to see where she is?

Pip looks at Becca for a moment. Then her eyes flicker. How can she refuse?

PIP

(quiet)

Yeah. I would.

Becca nods at Pip's tea.

BECCA BELL

Then drink up. Let's go.

37      **EXT. THE BELLS' STREET - DAY 22**

37

PIP and BECCA approach the car. Pip opens the passenger door and then hesitates - this is a bad idea.

                 BECCA BELL  
                 This is the only way you're ever  
                 going to find out what happened to  
                 her.

Pip closes her eyes for a second. Takes a breath, then gets in the car.

38      **EXT. THE BELLS' STREET - DAY 22**

38

RAVI walks down the street. He spots something.

Pip's car.

Ravi approaches it and peers inside. Her back pack is on the driver's seat. That's odd. He turns and looks at the dark windows of the Bells' house.

He walks up to it. Knocks on the door.

Then he glances around. It's all clear. He peers through the letterbox.

The dark hallway.

                 RAVI  
                 Pip!

No answer.

Ravi turns and hurries away.

He takes out his phone and calls Pip again.

It rings and rings.

                 RAVI (CONT'D)  
                 Oh c'mon.

39      **EXT. ROAD THROUGH THE FOREST - DAY 22**

39

BECCA's car pulls up on the verge. She opens the boot. Takes out a hefty torch.

Then she starts to walk off into the trees.

BECCA BELL

Come *on*.

Pip glances around. The forest is quiet. She follows.

CUT TO:

40

**OMITTED**

40

41                    **INT. CAVES - DAY 22**                    41

From inside the caves, a square of light.

PIP and BECCA appear. Becca switches on the torch. A powerful beam pierces the darkness.

42                    **INT. CAVES - DAY 22**                    42

PIP follows BECCA and the beam of light.

The tunnels look different without the party lights. They bulge in on her. Earthy and claustrophobic.

                         PIP  
                         Where are we going?

                         BECCA BELL  
                         We're nearly there.

The tunnels twist and turn. Pip stumbles a little. She's feeling oddly woozy.

She slows down, puts a hand out to touch the wall. She closes her eyes, takes a breath.

Up ahead, Becca has stopped. Turned towards her. The beam of torch light suddenly glares in her face. She squints her eyes shut.

                         BECCA BELL    (CONT'D)  
                         We're here.

43                    **EXT. CARA'S HOUSE - DAY 22**                    43

RAVI stares at Cara's house. He closes his eyes, shakes his head. This is the last place he wants to be.

RAVI walks up to the doorstep. He raises his hand to knock and then he drops it again. He closes his eyes, takes a breath and then raises his hand again.

The door opens before he has a chance. CARA is just emerging.

She looks at Ravi.

Total shock and embarrassment registers on her face.

She almost turns to walk back in, but she stops, faces him.

                         CARA  
                         What can I say?



RAVI

I dunno.

There's another awkward beat.

CARA

Why are you here?

RAVI

I'm looking for Pip. I'm worried about her.

CARA

I haven't seen her.

She's looking at him expectantly. He's still awkward.

RAVI

(garbled)

It's just...the last thing she said to me was that your dad didn't kill Andie. That it was Jason Bell. She wanted me to come, but I got on the bus and then I got off the bus and then I went to the Bells', and, and her car was there but she wasn't in it.

He trails off.

Cara looks at him completely inscrutable.

Ravi nods but Cara just gets out her phone.

Ravi rolls his eyes, frustrated.

RAVI (CONT'D)

Pip was willing to lie to the police to protect your family, you know that?

(beat)

It wasn't easy for her. She loved your dad. You *know* she loves you. But in the end, it was the only choice she could make.

He turns to go. Cara's still looking at her phone.

CARA

I know where she is.

Ravi turns to look at her. She holds up her phone.

A little blue dot glows on the screen.

CARA (CONT'D)

I track her.

RAVI

I thought she didn't let anyone  
track her.

Cara gives him a wry smile.

CARA

Maybe she's not as smart as she  
thinks.

A SCRAPING SOUND.

44

**INT. CAVES - DAY 22**

44

PIP and BECCA are in a cavern in the caves. Becca's torch rests on the floor illuminating the space. Pip watches Becca as she slowly hauls a metal grille to one side.

45

**INT. CAVES - THE SHAFT - DAY 22**

45

View from the bottom of the well looking up. A rusted iron ladder bolted to the wall climbs 10 metres up to the hatch which slowly slides back. The silhouette of BECCA appears illuminated by her torch beam.

46

**INT. CAVES - THE CAVERN - DAY 22**

46

PIP stares in horror at the hole. When the grille is off, she and Becca step forward and peer in.

BECCA BELL

This is where I put her. My sister.

A shaft, leading metres down beneath the caves. At the bottom, a ring of black water.

BECCA BELL (CONT'D)

Weirdly Andie was the one to show  
me this place.

She turns to look at Pip.

BECCA BELL (CONT'D)

The problem is Pip, now that I've told you where she is, don't I have to put you in there with her too?

PIP

No. No, you don't.

Pip's words are coming out a bit slurred.

The hole in the ground seems to move in front of Pip's eyes. Becca notices her confusion.

BECCA BELL

It's hitting you isn't it?

(beat)

That'll be the Rohypnol I put in your tea. I got to Andie's rabbit before you did.

Pip moves to the other side of the hole. She spots the torch on the ground near her.

PIP

(sincere)

Why are you doing this? It's not me you're angry with. It's Max Hastings, he caused all of this. We could just go home now and I swear we'll make it right.

For a second Becca hesitates. A connection between them.

But Becca hardens.

BECCA BELL

Haven't you realised yet Pip that nothing ever happens to people like Max Hastings?

(genuinely sympathetic)

I'm really sorry.

Becca moves towards her.

BECCA BELL (CONT'D)

None of this was meant to happen. Do you understand that?

PIP

I know.

With a sudden lurch Pip kicks the torch and it flips over, plunging them into

TOTAL DARKNESS

The sound of footsteps, a clatter, fumbling and then the light comes on. Becca is alone in the cavern holding the torch.

Pip is gone.

47

**INT. CAVES - DAY 22**

47

PIP stumbles down narrow tunnels, desperately looking for the way out. It's almost pitch dark, a grey light is still visible from Becca's torch behind her, but it's dwindling.

Here and there a patch of light filters down from some crack in the earth, metres above.

Pip hurries as fast as she can but the walls seem to be closing in.

But she's growing weaker. Her limbs heavier. Finally she stops and sinks down. Leans her head back against a pillar of rock.

She turns her head. Becca's torchlight dances this way and that in the distance behind her.

She tries to get her phone from her pocket. But her arms aren't working. She drops it on the floor with a clatter. The sound echoes through the caves.

The torch light pauses. Then swings in her direction and the beam gets closer and closer. Until Pip can hear Becca breathing. She's close.

Pip shuffles limply round the pillar. Trying to keep her heavy limbs out of the beam of the torch light.

It seems she's managed it. For a brief moment Becca moves away. Pip is plunged into darkness. She crawls round the pillar and then suddenly the light is on her. Full in her face.

Pip collapses and Becca picks up her legs and starts to drag her down the tunnel. Becca's tearful. Her breathing coming in great heaving gasps.

Pip watches the roof of the cave move past. She's powerless even to struggle. Her eyes blink open, shut, open, shut and then:

CARA (O.S.)  
(shouting)  
Pip!

Becca drops Pip and then runs away towards the entrance.

Ravi and Cara hurry over to Pip who lies flat on her back.

PIP  
(slurred)  
Stop her.

RAVI  
It's okay. The police are right  
outside.

CARA  
You okay?  
(calling out)  
We need an ambulance.

Ravi and Cara lie down next to her on the ground. One on either side. They look at her concerned.

PIP  
(quiet to Ravi)  
Why did you come back?

He presses his forehead to hers.

RAVI  
It had something to do with  
marshmallows.

DARKNESS.

48

**FB12: INT. LITTLE KILTON GRAMMAR - CORRIDOR - DAY**

48

12 year old PIP stands at her locker in the empty corridor.

Flap. The double doors at the end go.

Pip looks up to see ANDIE BELL hurrying towards her. She looks tear stained.

As she draws level with Pip she turns, looks at her and puts her fingers to her lips. Ssh.

Then she hurries towards a door at the end and disappears.

The corridor stands empty.

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

The double doors go again. Pip looks up.

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

SAL  
Hi.

PIP  
Hi.

SAL  
Have you seen Andie?

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

Sal takes a step closer, smiles reassuringly at her.

SAL (CONT'D)  
Hey, it's okay. I just need to speak  
to her about something.

Pip swallows, looks in his clear, kind eyes. Then she nods towards the green door.

PIP  
She went in there.

We move off with Sal as he hurries away down the corridor.

At the end, he turns and glances back.

12 year old Pip stands in the corridor, small and watchful. Then Sal turns and pushes open the green door.

49

**FB12: INT. LITTLE KILTON GRAMMAR - CLASSROOM - DAY**

49

The door closes behind SAL. ANDIE jumps and looks round at him. She looks scared.

ANDIE  
My Dad knows. He's so mad.

SAL  
How?

ANDIE  
He read my phone.  
(beat)  
He's taken all the money I've  
saved.

Sal looks crestfallen.

SAL  
We'll get more money.

ANDIE  
(quiet)  
How?

SAL  
I've got enough for a room, I'll  
come at weekends. You can find a  
job. We'll be fine.

Andie looks unconvinced.

ANDIE  
But we'll need thousands of pounds.

SAL  
(persuasive)  
We'll work something out.

Andie looks up at him, a gleam in her eyes. An idea has come to her.

Andie looks down at her phone. Scrolls for a moment.

ANDIE  
There's a 10am train to Oxford  
tomorrow. I'll get there early, get  
the tickets. You meet me at the  
station?

They speak quickly. Excitement building.

SAL  
Okay. I'll bring coffee.

She grins.

ANDIE  
Are you going to tell your parents?

SAL  
No.

ANDIE  
They're gonna freak out.

SAL  
As long as I'm back in time for  
school they'll be fine.

ANDIE

Are you scared we're doing  
something stupid?

SAL

Not for a second.



ANDIE

Fuck.

She closes her eyes. They go to each other and kiss.

ANDIE (CONT'D)

I have to go.

(beat)

I love you.

SAL

I love you too.

She kisses him again.

ANDIE

I'll see you tomorrow morning at  
9.30 and don't you dare change your  
mind.

And she's gone. Sal closes his eyes and smiles.

50

**INT. PIP'S HOUSE - KITCHEN - DAY 23**

50

LEANNE and PIP sit in front of the computer. Leanne's peering at the screen. Pip's watching her anxiously.

Leanne leans back in her seat.

PIP

What do you think?

LEANNE

Well it's the best EPQ in which the  
student solves a murder case that  
I've ever read so...

PIP

(joking)

They'll give me an A?

LEANNE

Not long till we hear if you have  
an interview.

There's a moment. Pip looks at Leanne awkwardly.

PIP

(quiet)

I'm trying to remember whether I  
wanted to go to Cambridge or  
whether you wanted me to go to  
Cambridge because my dad went to  
Cambridge.

Leanne looks at her. Not sure what she's getting at.

PIP (CONT'D)

And now I'm wondering if maybe  
there's a difference between what  
you want and what I want.

Leanne nods.

LEANNE

And is there?

Pip darts a guilty look at her.

PIP

Maybe?

(beat)

Sometimes I think I have more in  
common with Victor than my dad. And  
I think that makes you sad.

LEANNE

It does a bit, but also happy.

PIP

So what should I do?

LEANNE

(super relaxed)

Whatever you like.

(beat)

I have absolute faith that whatever  
you decide you'll see it through.

She kisses Pip.

Pip turns back to the screen. Presses a button. Looks back at  
Leanne, a tiny smile on her face.

PIP

It's sent.

Leanne smiles back.

51

**EXT. ANDIE BELL MEMORIAL WALL - DAY 24**

51

MAX HASTINGS stands reading the notes on the wall. He looks sad, thoughtful.

He gets the sense that he's being watched, turns and sees PIP watching him. He smiles at her. His lazy, charming smile. Pip smiles back.

MAX HASTINGS

Thanks for meeting me.

PIP

What do you want?

MAX HASTINGS

(taking the piss)

You and I can never be a thing you know that? However much you want me.

PIP

Go fuck yourself.

He smiles but then becomes serious.

MAX HASTINGS

I'm really sorry about what happened with Becca Bell. I guess you can see now what a fucking 'psycho' she is. You can't really believe anything she says.

He mimes crazy person.

Pip looks at him amused.

PIP

But I do believe her.

Max looks at her.

MAX HASTINGS

Course you do, cos you're a psycho too.

She smiles sweetly and shrugs.

PIP

I'm not the one who has to drug  
girls till they're unconscious just  
to get them to sleep with me.

Max's smile fades.

MAX HASTINGS

Not this again. I told you it was  
consensual.

Pip steps up to him. Her face deadly serious now.

PIP

Right!

They look at each other. Max is a little pale. Pip steps  
forward again into his space.

He backs away. She steps forward again. Until his back is  
pressed against the wall.

A flicker of unease on his face.

MAX HASTINGS

What do you want you stupid bitch?

Pip leans in, until her face is about an inch from his.

PIP

(slowly and quietly)

I want you to know that you're  
going to face justice for what  
you've done and I'm not going to  
stop until your whole fucking life  
is destroyed.

She dusts off his shoulder and smiles sweetly at him.

Then she turns and walks away down the steps.

52

**EXT. SWIMMING HOLE - DAY 24**

52

RAVI stands looking out over the water. He turns to see PIP  
striding towards him and smiles to see her. He doesn't notice  
her determined look.

RAVI

Hey

She stops in front of him.

PIP

Hi.

RAVI

Why are you staring at me? Is it  
because I'm ravishing?

(beat)

Ravi Singh. Ravishing...

Pip smiles.

RAVI (CONT'D)

I was thinking we could drive to  
that new pizza place, it does these  
weird topping combinations like  
chocolate and artichoke, then maybe  
go see that documentary on feminist  
post-whateverism you keep going on  
about...

He stops. Pip stares up at him, her face full of happiness, a  
decision brewing.

RAVI (CONT'D)

Or we could -

PIP

Please stop talking.

Pip throws herself into his arms and they have a big,  
romantic KISS to end all kisses.

Pip pulls away. Ravi looks pleased.

They kiss again.

We pan away, from the glittering water of the swimming hole,  
round to the darkness of the trees. A solitary black ribbon  
flutters from a branch.

**End of Series.**