

KEEPING FAITH



by

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Series created by Matthew Hall

EPISODE FOUR

White Shooting Script
13/04/17

CATCH UP SEQUENCE

VARIOUS SHOTS from episodes one, two and three:

EVAN driving away from home for the last time;

FAITH staring at the fake ID on the driving licence;

FAITH, outside the Harvester, screaming for Evan into the night;

CERYS frantically deleting emails on her office computer;

MARION tearfully leaving a message on Evan's phone;

ARTHUR run down by a Black BMW;

FAITH opening the Jiffy bag to find a DNA paternity test kit;

LUC ROWLANDS (Evan's counsellor) telling Faith that Evan was unusually close to his mother;

FAITH challenging MARION: 'Does Tom know about this?'

ENDING WITH final shot from episode three:

INT FAITH'S HOUSE. HALLWAY - NIGHT

STEVE (V.O.)

*Listen, I need to talk to you.
Urgently.*

Noticing something else in the envelope, FAITH reaches in and brings out a single bullet. She stares at it in her open palm.

STEVE (V.O.)

Faith? Are you there?

It drops from her hand and rolls slowly across the floor.

FLASHBACK TO

1 EXT. HIGH STREET - DAY (NOVEMBER 2016) 1

EVAN crosses the road from Howells and heads for the bank. He hesitates briefly at the door before going in.

2 INT. BANK MANAGER'S OFFICE - DAY (NOVEMBER 2016) 2

EVAN takes a seat opposite OWENS (30s), an ambitious young Business Relationship Manager.

OWENS

Mr Howells. Good afternoon.

He offers a cursory handshake with no hint of warmth.

EVAN sits as OWENS brings up his records on a screen.

EVAN

Thank you for meeting at short notice.

OWENS

Not a problem.

He pauses to study the information on the screen.

OWENS (CONT'D)

Right. Hmm. Some way short of your projections.

EVAN

I'm afraid we lost a few clients after my father retired. Re-orientating the practice is just taking a little while longer than would be ideal.

OWENS

If your salaries go out as usual on the 14th you'll be over your limit.

EVAN

I was wondering if we could agree an extension - temporarily.

OWENS

We're at forty-nine eight fifty.

EVAN

Sixty should be more than enough. I'm confident next year will see us comfortably the other side of the line.

A beat. We sense OWENS has heard this all before.

OWENS

I'm afraid there's nothing more -

EVAN

The firm is seventy years old. It's not just me, it's my staff ... I wouldn't be here if I didn't think we could save it.

OWENS looks again at his numbers. Frowns.

OWENS

I can offer you one month at sixty, but that's all - at eight per cent.

EVAN

One month.

OWENS

I'm not meant to do this, Mr Howells. It's a big risk for me, too ... You'll probably want to confer with your colleagues before accepting.

EVAN

(briskly, maintaining his dignity)

Thank you for your help, Mr Owens.
I'll be in touch.

He gets up smartly from his chair and goes.

3 EXT. WOODLAND - DAY (NOVEMBER 2016)

3

EVAN trudges along a fire track through woodlands, dressed for the office.

He passes a COUPLE coming the other way dressed in boots and walking gear. They exchange polite nods but the COUPLE register EVAN'S unsuitable clothing.

4 EXT. HILLTOP - DAY (NOVEMBER 2016)

4

EVAN heads up a grassy rise, leaving the woods behind him.

He arrives at the top. Looks out at the horizon, then lowers his gaze down over a cliff edge into a flooded quarry far below.

We PULL UP AND AWAY, leaving him standing on the precipice.

FADE

5 INT. FAITH'S HOUSE. HALLWAY - NIGHT (DAY 4 - FRIDAY)

5

BACK TO THE PRESENT

FAITH, with the phone still pressed to her ear, stares at the bullet, then at the note in her trembling hand: 'KEEP QUIET'.

STEVE (V.O.)

Faith? Are you OK?

She stands frozen in fear.

FAITH

I can't talk now. Sorry.

She rings off abruptly.

MEGAN and ALYS'S attention-grabbing squeals sound from upstairs. *

FAITH'S head spins. She closes her eyes, tries to get a grip. Silently counts to three.

Her eyes snap open. Adrenalin shoots through her veins. She stuffs the envelope into her pocket, stoops to pick up the bullet, then realises her mistake and drops it again.

She dashes to the kitchen area and returns with a plastic bag. She carefully picks the bullet up with it and drops in the envelope and card. *

She rushes back to the kitchen and stows the bag in a drawer.

6 OMITTED

6 *

7 INT. TERRY AND BETHAN'S HOUSE. KITCHEN - NIGHT (DAY 4 - 7 FRIDAY)

The landline rings in an empty house.

8 EXT. BEACH - NIGHT (DAY 4 - FRIDAY)

8

TERRY wanders, perplexed, along the empty beach in the moonlight.

9 INT. FAITH'S HOUSE. FAITH'S BEDROOM - NIGHT (DAY 4 - FRIDAY) *

Juggling RHODRI and the phone, FAITH enters her bedroom and, keeping the lights off, dials another number while crossing to the window. She looks down over the empty street. *

*

*

10 INT. LISA'S FLAT. BEDROOM - NIGHT (DAY 4 - FRIDAY) 10
LISA'S phone, discarded on the floor amidst her clothes, cowboy boots and a biker jacket, illuminates silently.
Out of shot, LISA and a male friend are banging away furiously on the bed.

11 INT. FAITH'S HOUSE. FAITH'S BEDROOM - NIGHT (DAY 4 - FRIDAY) *
Frantic, FAITH pockets her phone and steps away from the window.
The GIRLS are shouting and squealing from the bathroom next door.
A glint of steel enters her eyes.

FAITH
(to RHODRI)
OK, sweetie. Change of plan.

12 INT. FAITH'S HOUSE. LANDING - NIGHT (DAY 4 - FRIDAY) 12
FAITH emerges onto the landing carrying RHODRI.

FAITH
Megan! Out of the bath now.

ALYS comes out of the bathroom.

ALYS
She's really done it this time.

FAITH
I need you to get your clothes on.
Quickly.

ALYS
What for?

FAITH
We're going on an adventure.

ALYS
Now?

FAITH
Yes. Here, take Rhodri. *

ALYS takes RHODRI along the corridor into the kids' bedroom. *

12A INT. FAITH'S HOUSE. BATHROOM - EVENING

12A *

She looks through the bathroom door. The bath has disappeared under a mountain of bubbles that are spilling over onto the floor. MEGAN bursts out from underneath them with a ROAR!

MEGAN

I'm the bubble monster!

FAITH

(unfazed)

Very good. I want you dried and
dressed quick as you can.

MEGAN

No way!

FAITH

Come on, Megan. We're in a hurry.

She reaches into the bubbles. MEGAN splits the air with a
high-pitched, over-excited scream. *

FAITH (CONT'D)

Stop that!

MEGAN continues to scream and scream and scream. FAITH
suddenly flips and yells:

FAITH (CONT'D)

Stop it! Stop it!

MEGAN falls silent. FAITH, shocked at herself, turns to see
ALYS holding RHODRI, watching, frightened from the doorway. *

ALYS

Come on, Rhodri.

She takes his hand and carries him out, away from FAITH.

FADE

13

EXT. FAITH'S HOUSE - NIGHT (DAY 4 - FRIDAY)

13

STEVE draws up in his pick-up. He climbs out, glances up and
down the street, then over at FAITH'S house, which is in
darkness.He makes his way to the front door. He rings. There's no
answer.

He rings again. The house remains silent.

He turns back to his pick-up.

14

EXT. TRAVEL INN - NIGHT (DAY 4 - FRIDAY)

14

FAITH'S car is parked up outside a dismal, single-storey
motel set back from a dual carriageway.

15 INT. TRAVEL INN. BEDROOM - NIGHT (DAY 4 - FRIDAY) 15

RHODRI is fast asleep at one end of a double bed, MEGAN and ALYS are side by side at the other.

FAITH leans down to dim the lamp next to ALYS.

ALYS opens her eyes.

ALYS

This is a funny adventure.

FAITH

You wait till breakfast. They do the best pancakes ever.

ALYS

I don't like it here.

FAITH'S phone vibrates in her pocket. She brings it out and glances at the screen: 'STEVE BALDINI'.

FAITH

You're tired, baby. Go to sleep now.

She turns the lamp to a faint glow, kisses ALYS'S forehead and tiptoes into the bathroom.

16 INT. TRAVEL INN. BATHROOM - NIGHT (DAY 4 - FRIDAY) 16

FAITH sits on the closed loo seat and answers the call.

FAITH

(whispers into the phone)

Steve?

STEVE (V.O.)

I've got something I need to tell you. About Evan.

FAITH

OK ... Where are you?

STEVE (V.O.)

Outside your house ... You sound scared. Are you alright?

A beat.

FAITH

I'm at the Travel Inn on the coast road.

STEVE (V.O.)

Do you want me to come over?

FAITH

... Would you?

STEVE (V.O.)

I'll be right there.

He rings off.

FAITH stares into the darkness of the dingy bathroom.

17

EXT. TRAVEL INN - NIGHT (DAY 4 - FRIDAY)

17

FAITH sits on a bench looking out to sea, on her knee a baby monitor with the image of the three kids asleep in the double bed.

STEVE approaches.

FAITH

Hi.

STEVE

(as he sits)

Come here often?

FAITH

(smiles)

Not if I can help it.

They look at each other in the grey light.

STEVE

A couple of weeks back I was driving out of town, I saw Evan at the side of the road getting into a car with Erin Glynn and her two cousins ... Well, they weren't giving him much choice.

FAITH

Erin Glynn? The one he got off a murder charge?

STEVE nods.

FAITH (CONT'D)

What kind of car?

STEVE

Subaru. One of Erin's.

FAITH

What would they want with him now? The trial was a year ago.

STEVE

I don't know ... But they've a way of roping people in ...

(MORE)

STEVE (CONT'D)

Two lines of business - stolen vehicles and weed. Erin controls all the trade in Townhill over in Swansea - that's what caused the trouble with Paddy Reardon. Turf War. Erin's a psycho. Dewi, her dad, is the brains.

FAITH

You seem to know a lot about them.

STEVE meets her gaze. There's no hiding from her.

STEVE

Used to work for them. If you could drive it, I'd nick it ...

He gives an apologetic shrug.

FAITH

Evan hated that trial - he wouldn't even talk about it ... Which road was it?

STEVE

Back road - to Trecorn.

FAITH can't make sense of it.

STEVE (CONT'D)

Did something happen tonight?

FAITH, wanting to trust him, but still struggling.

FAITH

I didn't feel safe in the house ...

She pauses ... And finally surrenders to her gut instinct.

FAITH (CONT'D)

Someone put a note through my door. It said 'Keep quiet'. There was a bullet with it.

STEVE

Shit, Faith. Did the police tell you to come here?

FAITH

I haven't told them.

(off his surprise)

I'm frightened, Steve - I don't know what Evan's got himself into ... I don't want to just throw him to the wolves - he's my husband ... And I don't want to give that bloody DI Williams the satisfaction, either.

STEVE

The Glynns aren't people you mess with.

FAITH

What are they going to do, kill me?

STEVE

They've got form.

FAITH

Can you put me in touch?

STEVE

You don't know what you're asking -

FAITH, a look - *Don't I?*

FAITH

I need to talk with them.

RHODRI grizzles on the baby alarm. FAITH looks at the screen and sees ALYS going to him. She calls out, 'Mam?'

FAITH (CONT'D)

(into the monitor unit)
It's OK, Alys. I'm just fetching something from the car.

ALYS (V.O.)

Please be quick.

FAITH

I'll be right there.

STEVE

She's a good girl.

They exchange a look, STEVE feeling for her. And for a brief moment something imperceptible passes between them. FAITH gets up from the bench.

FAITH

I've got to go.

STEVE

You know where to find me. Any time.

He touches her arm, and leaves.

FAITH silently lets herself in. She finds ALYS lying in RHODRI'S end of the bed with him nestling against her.

FAITH

Sorry, sweetie. I'm back now.

She comes to ALYS'S side and strokes her head.

She gently kisses ALYS'S forehead. ALYS'S eyes droop and finally close.

19 EXT. TRAVEL INN - NIGHT (DAY 4 - FRIDAY)

19

STEVE sits at the wheel of his pick-up in the darkness. He glances over at the motel entrance, afraid to leave.

He sits back in his seat caught between fear for FAITH and saving his own skin.

20 INT. TRAVEL INN. BEDROOM - NIGHT (DAY 4 - FRIDAY)

20

Two voices whisper in the darkness.

ALYS

I miss, Dad.

FAITH

I miss him, too.

ALYS

He's been gone three days now, mam.

FAITH

Everybody's doing their best to find him, love.

ALYS

Megan was sick at school today. I'm worried about her.

FAITH

You leave the worrying to me, OK?
Go to sleep now. I'll be right here.

21 INT. TOM AND MARION'S HOUSE. HALLWAY - NIGHT (DAY 5 - SATURDAY)

MARION enters ahead of TOM, a little the worse for wear and relieved to be home.

MARION

Thank goodness.

She kicks off her heels and carries on through to the kitchen.

22 INT. TOM AND MARION'S HOUSE. KITCHEN - NIGHT (DAY 5 - 22 SATURDAY)

MARION glances at the phone and sees a missed call from FAITH'S number. It puts her painfully on edge. TOM enters and goes to fill a glass with water.

TOM

I quite enjoyed myself in the end.

He senses MARION'S agitation and connects it with the phone. He wanders over and looks at it.

TOM (CONT'D)

Missed call from Faith. She'd have tried again if it was urgent. It's too late to call her now.

MARION

(she nods)

Could you get me some water, too, please?

She opens a drawer. Inside are numerous packets of pills. She opens the Zopiclone and presses one out of the foil.

TOM fills a glass and hands it to her. She murmurs a 'thank you' and swallows the sleeping pill.

They stand in awkward, pregnant silence.

TOM

Is there something else, Marion?

She shrugs.

TOM (CONT'D)

You know, I'm always willing to listen.

MARION

It's one o'clock in the morning, Tom. I'm going to bed.

She steps around him and goes upstairs.

Screwing his emotions down tight, TOM carefully rinses his glass under the tap and sets it precisely, bottom up, on the drainer.

23 INT. TERRY AND BETHAN'S BEDROOM - NIGHT (DAY 5 - SATURDAY) 23

TERRY lies painfully awake, staring at the ceiling, as BETHAN sleeps fitfully next to him. The knowledge he's carrying (of EVAN'S doubtful paternity) sits like a rock on his chest. He glances guiltily over at BETHAN.

He forces his eyes closed, but after only moments, they blink wide open, his mind racing.

He climbs quietly out of bed and creeps out of the room.

24 INT. TERRY AND BETHAN'S HOUSE. KITCHEN/DINER - NIGHT (DAY 24 - SATURDAY)

TERRY sits at the table with a cup of cocoa in a room lit only by moonlight. He sighs and sags. He glances out of the window - as if by habit - and looks up at the stars.

JUMP CUT TO:

TERRY peers through a telescope.

CUT TO:

TERRY'S POV: the Milky Way scattered across a tar black sky.

25 INT. TRAVEL INN. BATHROOM - NIGHT (DAY 5 - SATURDAY) 25

FAITH enters dressed in T-shirt and pyjama trousers clutching an iPad.

She climbs into the empty bath tub (for want of anywhere else) and starts tapping urgently on the screen.

She opens a small packet of hotel biscuits as she waits impatiently for the results to scroll up.

CLOSE ON THE SCREEN: Search results appear, at the head of which is a headline from the South Wales Argus:

'WOMAN CLEARED OF GANGLAND SLAYING'.

Munching a gingernut, she clicks on the article. It opens. She stares at the accompanying photograph taken outside the Crown Court: a smiling ERIN GLYNN flanked by EVAN and DEWI GLYNN.

Dressed in dark suits, they look like mafia.

FAITH pinches the screen and expands EVAN'S face. Even at this resolution he looks dead of emotion. A man she doesn't recognise, his features carved from stone.

FAITH
Who are you, Evan Howells?

END OF PART ONE

25A EXT. COAST ROAD - DAWN (DAY 5 - SATURDAY)

25A

TERRY, in his police uniform, cycles along the coast road heading out of town, grim determination on his face.

26 INT. TRAVEL INN. BEDROOM - MORNING (DAY 5 - SATURDAY) 26

FAITH stirs on her narrow cot bed to the sound of cartoons on the TV and the KIDS wrestling on the double bed.

MEGAN

Alys, don't! Mammy, stop her hurting me!

FAITH

Alys.

FAITH rubs her eyes, exhausted, then spots an open notebook next to the iPad on the floor. It's filled with her late-night scribblings. She picks it up and glances at the diagram she's drawn: arrows spiralling off chaotically in all directions from Evan's name. Too tired to focus, she drops it again.

FAITH (CONT'D)

All right. Who wants pancakes?

MEGAN

We've got Jemma's party today, remember? It's fancy dress.

ALYS

Pancakes! Pancakes! Pancakes!

FAITH

(hauling herself out of bed and coming to life)

OK, OK. Pancakes then party. Let's go!

She leans over and tickles all three of them, making them wriggle and giggle.

27 EXT. TOM AND MARION'S HOUSE. FRONT DOOR - MORNING (DAY 5 - 27 SATURDAY)

TERRY waits on the doorstep dressed in police uniform, squaring himself for the task.

The door opens on the security chain. MARION peers out through the crack, still in her dressing gown.

TERRY

Marion.

MARION
(fearing the worst)
You haven't found him?

TERRY
No ... Could we have a word?

She reluctantly unfastens the chain.

28 INT. TOM AND MARION'S HOUSE. CONSERVATORY - MORNING (DAY 28-
SATURDAY)

MARION hugs her dressing gown tight over her body as they enter.

TERRY
Is Tom playing golf?

MARION
He thought it would take his mind off things.

They settle into seats opposite one another.

TERRY
Actually, it's you I need to speak to ... About Evan ... The paternity issue.

Her face falls.

They sit in turgid silence, TERRY reluctant to upset her any more.

TERRY (CONT'D)
(finally ...)
I'm sorry to have to pry -

MARION
Did you get this from Faith?

He nods.

MARION seethes.

TERRY
Is it true? Is Tom not his father?

MARION avoids his gaze, stifling her fury with FAITH.

TERRY (CONT'D)
Marion, a revelation like that can affect a man ... Especially if he's already under strain ...

MARION

What do you want me to say? He asked me a straight question, I was hardly going to lie.

She glances away unable to meet TERRY'S gaze. He detects that she's not telling the whole truth.

TERRY

I haven't told Bethan. I thought you'd want to.

MARION nods, thankful for small mercies.

TERRY (CONT'D)

Does Tom know?

MARION

We've never discussed it. And I don't see why we should start now.

TERRY

I'll do my best ...

MARION glances away, her face a knot of painful emotions.

TERRY (CONT'D)

(more formally)

When was the last time you discussed this matter with Evan?

MARION

Last week. Friday. Friday morning.

TERRY

Did he take it badly?

MARION turns her gaze on TERRY, detecting that he's withholding something.

TERRY (CONT'D)

... Someone's phoned in. They saw Evan walking in Hael Woods last month - during office hours ...

MARION

So? That was weeks before I told him.

TERRY

Isn't that where he proposed to Faith?

MARION nods, her face ghostly white.

TERRY (CONT'D)

We'd best have a look ... I won't trouble Faith with it for now.

TERRY glances down at the carpet, unsure how to bring the conversation to an end.

TERRY (CONT'D)
 I'll, er, I'll leave you to it,
 then.
 (he gets up)
 Give my best to Tom.

He lets himself out leaving MARION marooned in a sea of guilt.

29 INT./EXT. FAITH'S CAR / CHURCH HALL - DAY (DAY 5 - SATURDAY)

FAITH, sucking the last of a milkshake through a straw, carries RHODRI back up the path from a church hall. Balloons and a party banner are tied to the railings.

FAITH
 Never mind, Roddy bach, you'll be
 old enough soon.

She smiles at another MOTHER, who scarcely acknowledges her.

FAITH (CONT'D)
 (to RHODRI)
 Do I smell?

She has a sniff.

FAITH (CONT'D)
 Probably.

She opens the car door and straps him in.

30 EXT. HIGH STREET - DAY (DAY 5 - SATURDAY)

30

ARTHUR slopes along the pavement sucking on a roll-up.

He spots FAITH'S car draw up outside Howells. She waves at him through the windscreen. He glances nervously over his shoulder and crosses over.

31 EXT. HIGH STREET - DAY (DAY 5 - SATURDAY)

31

FAITH steps out of her car and meets ARTHUR on the pavement. He's sporting bruises and stitches to his forehead.

FAITH
 What happened to you?

ARTHUR
 Bit of a scrap with a car.

FAITH
 I'll say. You're not in trouble
 again?

ARTHUR

Just helping with their enquiries,
like.

FAITH

The e-fit?
(off ARTHUR'S surprise)
Terry told me. A black BMW. You saw
the driver.

ARTHUR

Not really.

FAITH

It's important, Arthur. Evan's
still missing and -

She stops herself from running out of control. Reins back.

FAITH (CONT'D)

Tell me what you saw.

ARTHUR

Black Beamer. Some dumpy guy behind
the wheel ...

She reaches into her pocket, brings out her purse.

FAITH

(handing him a £20 note)
Get something to eat - with
vegetables.

He pockets the money gratefully.

ARTHUR

I saw it again Thursday night -
round the back of your office ...
Same one as ran me down.

FAITH

Jesus. You're sure?

He nods.

FAITH (CONT'D)

You told the police?

ARTHUR

I've got nowhere to hide, Faith.
I'm kipping in a mate's van till I
get myself sorted.

She sighs, weakening further.

FAITH

(rummaging in her bag)

Look, why don't you go down to our boat for a bit?

ARTHUR

Really? ... I'll keep it tidy. I can give it a coat of varnish. You won't know it.

FAITH

(hands him a key)

Just for a couple of days - till we sort you with somewhere.

ARTHUR

You're lush, you are.

He grins excitedly and skips off along the pavement.

32

INT. HOWELLS. STOREROOM/RECEPTION - DAY (DAY 5 - SATURDAY)

RHODRI is happily occupied in a baby bouncer while FAITH, down on her hands and knees, digs out a large box file and briskly wipes away the dust. It's labelled 'R vs Glynn'.

She opens the file and starts to turn through it, scanning the pages with the practised speed of a professional.

There are statements from police officers and eye witnesses, a pathologist's report with photographs of PADDY REARDON'S bullet-riddled body, and a document headed, 'NOTICE OF ALIBI'. The word 'DRAFT' is ghosted diagonally across it. In small, hand-written letters at the top of the page, Evan has written, 'Are we sure about this?'

FAITH looks up from the file, sensing every bit of Evan's doubt.

33

EXT. ABERCORRAN HARBOUR - DAY (DAY 5 - SATURDAY)

33

FAITH, with RHODRI, walks along the estuary path with CERYS, who's dressed in jeans and baggy top and still suffering last night's hangover.

FAITH

You were with Evan at the trial.

CERYS

(with a touch of hesitancy)

Oh, yeah. He was on fire.

FAITH

Erin Glynn got away with murder, didn't she?

CERYS
The jury said not guilty.

FAITH, a look.

FAITH
What about her alibi witness - the dentist? Was she for real?

CERYS
(hiding her anxiety at the question)
Seemed genuine enough.

FAITH
But Evan had his doubts.

CERYS
He just dealt with the evidence, like we all do.

FAITH stops and looks out at the sea.

FAITH
And afterwards? Did Evan have anything more to do with Erin?

CERYS
Not that I'm aware of ...

FAITH
He was seen being bundled into a car by the Glynns a couple of weeks back.

CERYS shakes her head, at a complete loss.

CERYS
Well its -

FAITH
Did Evan tell anyone? That Erin was guilty?

CERYS
(quickly changing the subject)
You know what worries me, Faith? DI Williams. She's had a major downer on you for years.

FAITH
She was the one who tampered with that evidence.

CERYS

The way she sees it though, you made a false allegation in open court that's stymied her chance of promotion.

FAITH

She's lucky she kept her job.

CERYS

Faith, all I'm saying is, don't give her any excuses.

FAITH meets CERYS'S eyes, feeling the full seriousness of her warning.

FAITH

I don't intend to.

She sets off.

34

INT./EXT. FAITH'S CAR/RUN-DOWN ESTATE - DAY (DAY 5 - SATURDAY)

34

FAITH, with RHODRI in the back, drives through a depressed estate clinging to the edge of a hillside. She passes abandoned cars and boarded-up homes.

Here and there, small groups of hooded YOUTHS loiter on the pavement.

She approaches a corner. A GIRL of 17 or so, is lurking on a bench. She draws up alongside her and winds down the passenger window.

FAITH

Excuse me. I'm looking for Glynn's garage?

The GIRL shakes her head and gives her the finger. Conversation over.

FAITH (CONT'D)

Thanks.

She drives on.

STAYING WITH the GIRL: she keeps her eyes on FAITH'S car and reaches out her phone.

35

INT./EXT. FAITH'S CAR/RUN-DOWN ESTATE - DAY (DAY 5 - SATURDAY)

35

FAITH turns a corner and spots an old garage premises up ahead.

She comes to a stop outside an empty, chained-off forecourt. Two rusting petrol pumps stand in tarmac pricked with weeds. A faded sign reads, 'GLYNN & SONS MOTORS'. The door to what was once the office is boarded-up and padlocked.

No sign of life.

FAITH

Great.

She turns the car around and starts back the way she came.

As she heads off a car travelling in the opposite direction pulls up in the middle of the road, blocking her way. She's forced to a stop.

The front seat passenger jumps out - the GIRL from the bench. She swaggers over.

FAITH hits the locks and checks her mirrors. The GIRL smiles, comes to her window and leans against it.

GIRL

Still lost, are you?

FAITH lowers the window a touch.

FAITH

I don't want any trouble, I just want to find Erin Glynn.

GIRL

What are you looking to score?

FAITH

Got any Calpol?
(off the GIRL'S puzzled reaction)
Do you know her or not?

The GIRL eyes FAITH'S handbag on the seat next to her.

GIRL

I know Erin Glynn. Call it a tenner?

FAITH weighs her options.

FAITH

OK -

She reaches for her purse, finds a note and winds the window down further. As she hands it to her, she grabs her wrist with one hand and reaches in and snatches the car keys with the other.

FAITH (CONT'D)

Ow! Hey!

The GIRL and motions to the others in the car. Three YOUNG MEN climb out and come over.

GIRL

Swap you.

FAITH

I've got fifteen quid, that's all.

GIRL

The purse.

She nods to one of the others who steps up menacingly to her rear window and looks in at RHODRI.

FAITH grabs her purse and throws it out of the window.

GIRL (CONT'D)

And your rings.

FAITH

No! No way.

The GIRL taunts her with the keys while the others prowl around the car.

FAITH yanks off her rings and passes them into the GIRL'S grasping hand.

GIRL

Phone.

FAITH

(calmly)

I wouldn't recommend it, Sweetie -
unless you're trying to get on
Antiques Roadshow.

The other three laugh and wander back to their car.

The GIRL tosses the keys onto the ground, spits defiantly, and follows them.

FAITH jumps out of the car, grabs the keys and yells at the retreating car.

FAITH (CONT'D)

Arseholes!

FAITH'S car pulls off the road.

She pulls up and climbs out. Leans against the rear door, trembling and tearful.

She looks out over the fields. Tries to pull her shattered pieces together ... Then remembers the time. She checks her watch.

FAITH

Oh, God.

She leaps into the car, starts the engine and roars away.

37 EXT. MARINA - TOM'S BOAT - DAY (DAY 5 - SATURDAY) 37 *

TOM is working on his pet project boat, sanding the side panel. *

An estate car draws up, PARRY at the wheel. He climbs out and comes over.

PARRY

Tom. Glad I caught you. *

TOM

Trying to keep busy, you know. *

PARRY

I've heard back from the traffic boys, this morning. They think Evan must have slipped out of town on one of the back roads - they can't pick him up on any cameras.

(off TOM'S reaction)

It's good news, Tom. More like a man who's running than going to do himself harm.

TOM

Let's hope.

PARRY

I've also got an unofficial trace on his phone. The moment he switches on, we'll know where he is. Don't tell Williams, though.

TOM

I appreciate it.

PARRY

(sympathetically)

How's Marion coping? *

TOM

In her own inimitable way.

(PAUSE)

*

*

*
*
*

TOM (CONT'D)
... I'm not sure what I'd do
without him, Huw.

PARRY searches for a way to comfort his friend.

PARRY
You've always been a good father.

A beat. TOM goes back to working on his boat.

*

38 EXT. WOODLAND - DAY (DAY 5 - SATURDAY)

38

A flock of birds takes to the air.

A police DOG HANDLER wades deep into the undergrowth behind a yelping Spaniel.

39 EXT. WOODLAND - DAY (DAY 5 - SATURDAY)

39

TERRY emerges into a clearing on a hillside. He stops to look out over a spectacular view of trees, fields and the estuary beyond. Somewhere in the woods beneath, a dog is barking excitedly.

40 EXT. WOODLAND - DAY (DAY 5 - SATURDAY)

40

The DOG HANDLER crouches alongside a Spaniel pawing at the ground. He pulls the dog back and finds a black metallic object in amongst the brambles.

41 EXT. WOODLAND - DAY (DAY 5 - SATURDAY)

41

TERRY brings out his mobile phone and takes a panoramic photograph of the view.

A voice comes over his radio.

DOG HANDLER (V.O.)
3 to control. I've located a
discarded sidearm in search sector
5. Over.

TERRY jolts to attention.

TERRY
(into the radio)
Control to 3. Say again, please.
Over.

DOG HANDLER (V.O.)
 A discarded sidearm in sector 5.
 Over.

TERRY
 (into the radio)
 I'll be right there. Over and out.

He sets off along the path at a jog.

42 EXT. WOODLAND CAR PARK - DAY (DAY 5 - SATURDAY) 42

DI WILLIAMS pulls in off the road to find two squad cars and Dog Unit van.

Inside one of the cars, PC EMMA JONES sees her coming. She quickly gulps the last of her biscuit with a mouthful of tea from a Thermos.

DI WILLIAMS climbs out of her car, glances at her watch and casts a disapproving eye over the scene.

Somewhere in the woods dogs are barking.

PC JONES scrambles out of the squad car wiping crumbs from her chin.

DI WILLIAMS
 He does know this costs us double
 on a weekend?

PC JONES
 I think they may have found
 something.

DI WILLIAMS
 (suddenly animated)
 A body?

PC JONES
 Gun.

DI WILLIAMS' eyes light up.

DI WILLIAMS
 (setting off at a march)
 This way?

PC JONES
 (running to catch up)
 I'll show you.

43 EXT. WOODLAND. FIRE TRACK - DAY (DAY 5 - SATURDAY) 43

TERRY heads back downhill carrying a sealed evidence bag carefully by the corner.

DI WILLIAMS appears around the next bend with PC JONES in tow. DI WILLIAMS sees the bag in his hands and stops, waiting for him to come to her.

TERRY

Tossed into the undergrowth. Can't have been there long - no rust.

He hands the bag to DI WILLIAMS. She studies it closely, absorbing every detail.

DI WILLIAMS

It looks like the real thing.

TERRY

There's no sign of a body. The dogs would have found one by now.

DI WILLIAMS

(pocketing the bag)

I'll take over from here.

(to TERRY)

Get me a list of all firearms offences reported within a 50-mile radius during the last three years.

TERRY

Yes, ma'am.

He looks at the evidence bag.

DI WILLIAMS

We'll look after this.

She hands it to PC JONES.

TERRY

I'll see you at the station.

He sets off.

DI WILLIAMS

Radio.

TERRY

Oh -

He stops. Unclips his radio and hands it to her.

DI WILLIAMS

Quick as you can.

He hurries away.

DI WILLIAMS (CONT'D)
(into the radio)
Control to all stations. This is
Detective Inspector Williams
assuming command.

44 INT./EXT. CERYS'S CAR/DENTAL SURGERY. SWANSEA - DAY (DAY 4-
SATURDAY)

CERYS draws up in her Mini. She glances apprehensively across
at DR ALPAY'S surgery and climbs out.

She walks hurriedly to the front door, looking left and
right, wary of being seen.

She presses the intercom.

DR ALPAY (V.O.)
Yes?

CERYS
(into the intercom)
It's Cerys Jones.

The buzzer sounds. CERYS pushes open the door.

45 INT. DENTAL SURGERY. RECEPTION - DAY (DAY 5 - SATURDAY) 45

CERYS enters an empty reception area. DR MERAL ALPAY comes
through from the treatment room dressed in a white coat.

They look at each other warily.

CERYS
Hello again, Meral.

DR ALPAY
I've got a patient in five minutes.
Emergency.

CERYS
You might have heard that my boss,
Evan Howells, is missing?

DR ALPAY nods cagily.

CERYS (CONT'D)
Who from?

DR ALPAY
What do you want?

CERYS
(treading warily)
A couple of weeks ago, he was seen
with the Glynnns ...
(MORE)

CERYS (CONT'D)

They were putting him in a car ...
(she pauses to gauge her
reaction)

I was wondering if you've had any
contact with them since the trial?

DR ALPAY looks at her with cold, evaluating eyes.

CERYS (CONT'D)

I got the impression you and the
Glynns knew each other. That's all.

DR ALPAY

I'm a dentist. I know their teeth.
(glancing impatiently at a
clock on the wall)

What's this got to do with me?

CERYS

They've not been in touch or
threatened you in any way?

She waits. DR ALPAY stares back, giving her nothing.

CERYS (CONT'D)

Evan's got a wife and three young
kids. My job depends on him. If he
doesn't turn up soon the police
will join the dots and come
knocking.

Still no response. CERYS sighs, meeting a brief.

CERYS (CONT'D)

Sorry to have troubled you.

She turns to go.

DR ALPAY

When you see Evan, tell him he
should keep his promises.

CERYS looks back.

DR ALPAY (CONT'D)

You tell him from me.

She smiles and goes back into the treatment room.

CERYS climbs into her Mini, worried and disturbed by the
encounter. She glances back at the surgery, then starts the
engine.

She pulls away, passing a black BMW with tinted windows parked across the road.

END OF PART TWO

47 EXT. PENDINE SEA FRONT - DAY (DAY 5 - SATURDAY)

47

Still dazed from her encounter, FAITH unloads the KIDS and their beach toys from the car.

ALYS and MEGAN, dressed in swimming costumes and sun dresses, rush to the steps down to the beach clutching an inflatable dolphin.

FAITH

Careful, girls!

Paying her no attention, they clatter down to the beach.

FAITH grabs the last things out of the boot and slams it closed.

As she takes RHODRI out of his car seat, a police car drives past, a UNIFORMED OFFICER at the wheel. Behind it is an unmarked car driven by DI WILLIAMS.

DI WILLIAMS looks over darkly as she passes.

FAITH glances away and hurries after the GIRLS.

48 INT. POLICE STATION. OPEN-PLAN OFFICE - DAY (DAY 5 - SATURDAY) 48

TERRY clicks through a sequence of mug shots on his desktop computer.

DI WILLIAMS enters, charged with energy.

DI WILLIAMS

We found ammunition. About twenty yards from the gun.

She produces two evidence bags and places them on TERRY'S desk. One contains the gun, the other several rounds of ammunition.

DI WILLIAMS (CONT'D)

Looks like they were got rid of in a hurry. Get them to the lab. Prints, DNA - whatever they can find.

TERRY

It's Saturday -

DI WILLIAMS

I don't care if it's the Queen's
bloody birthday. Sort it.

(looking at TERRY'S
screen)

Who have we got here?

TERRY

Firearms offenders.

DI WILLIAMS

Any of them local?

TERRY

Only Steve Baldini. Swansea CID
found some shotgun cartridges at
his last year, but the gun was
never found.

DI WILLIAMS

When he was planning the Post
Office job.

TERRY

He was found not guilty.

DI WILLIAMS

(ignoring his comment)

He was outside Faith Howells'
place the other night.

A beat.

TERRY

(reluctantly)

And last night, apparently. In
his pick-up. Eira Jones phoned in
this morning.

He reaches a memo from his desk. DI WILLIAMS snatches it
from his hand.

TERRY (CONT'D)

I know he's a client of the
practice.

DI WILLIAMS

I'm sure.

TERRY

I know where you're going, ma'am,
but -

DI WILLIAMS

He's been at her house twice
since her husband vanished.
One mugshot of Mr Baldini please.

She crosses to her office.

49 INT. POLICE STATION. DI WILLIAMS' OFFICE - DAY (DAY 5 - 49 SATURDAY)

TERRY watches as DI WILLIAMS pins STEVE's mugshot up above a third column of post-it notes on her notice board. Next to it on the wall is a large-scale ordnance survey map.

DI WILLIAMS

Marriage on the rocks. Husband goes missing. Husband in debt though well insured. Wife consorting with known criminal. Gun and ammunition found in woodland where husband recently seen walking. And at the top of the hill ...

She taps the map with her finger.

TERRY

Mynach quarry.

She nods, meeting TERRY'S nervous gaze.

DI WILLIAMS

It wouldn't be the first body to turn up there.

50 EXT. CAFE OVERLOOKING THE ESTUARY - DAY (DAY 5 - SATURDAY 50)

BETHAN is sitting alone at a table on a terrace looking out at the view. The vastness of the sea and the open expanse of sky make her anxious. She turns her gaze back to the table and attempts to force down the plunger in a cafetiere.

MARION approaches, threading her way through the other tables. Dark sunglasses obscure her eyes.

MARION

Bethan.

BETHAN

Headache?

MARION shrugs.

BETHAN (CONT'D)

You were knocking it back.

MARION

Hardly.

BETHAN fills two cups, doses hers with milk.

BETHAN

It didn't feel right to be out,
with all this going on. Still, I
think I secured a few more votes
for the council election. I'm
quietly confident.

MARION can barely muster the enthusiasm to roll her eyes.

A beat.

BETHAN (CONT'D)
Terry's leading a search party.

MARION

I know.
(off BETHAN'S surprise)
He called by this morning.

BETHAN

He didn't tell me -

MARION looks away.

BETHAN (CONT'D)
Mam?

MARION brings a Kleenex from her pocket and dabs under her glasses.

BETHAN (CONT'D)
What is it?

MARION

Last week Evan asked me about
something we should have discussed
years ago ...

(she falters, then forces
herself on)

Your father ... he may not be his
father.

BETHAN'S jaw falls slack.

MARION (CONT'D)
I was very young.

BETHAN

You must have been married.

BETHAN blinks in bewilderment. Scarcely able to comprehend.

MARION
Only just. It was very short-lived.

BETHAN
And that excuses it?

MARION
No -

BETHAN
Who? Who was he?

MARION
He moved away. We lost touch ...

BETHAN

You told Evan ... My God ... What about Dad?
 (off MARION'S reaction)
 You have told him? ... Christ ...
 No wonder Evan's buggered off ... I ... I don't know what - ... Bloody hell.
 (pushing up from the table)
 I can't sit here.

MARION

Please don't upset your father.

BETHAN speechless, marches away.

Ignoring the glances from other CUSTOMERS, MARION defiantly sips her coffee.

51

EXT. PENDINE BEACH - DAY (DAY 5 - SATURDAY)

51

FAITH sits hugging her knees on a beach mat while ALYS and MEGAN are deeply absorbed in building an elaborate sandcastle.

ARTHUR wanders over. He waves. She doesn't notice him.

ARTHUR

Earth to Faith.

She looks up, dazed and dreamy.

ARTHUR (CONT'D)

Thought you might fancy some company.

He sits next to her. Reading her mood, he leaves her to her thoughts. They gaze out to sea.

Finally:

ARTHUR (CONT'D)

No word, eh?

She shakes her head.

ARTHUR (CONT'D)

He's such a good Dad, as well.
 Always seeing him down here with the kids ...

FAITH nods. It's too painful to think about.

FAITH

Have you got a dad somewhere, Arthur?

ARTHUR

I think so. Only met him once ...
You?

FAITH

Left when I was sixteen. New woman.
New life. Didn't live to enjoy much
of it.

ARTHUR

Karma, that is.

They lapse into another long moment of silence. ARTHUR glances at her, wishing he could do something.

FAITH spots a woman walking along the water's edge - SARAN JAMES.

ARTHUR (CONT'D)

Tell you what, why don't we all
have tea on the boat? It'll be
laugh.

FAITH

(she nods)

Would you mind the kids for a
moment?

ARTHUR

Sure -

She leaves him with the CHILDREN and heads across the sand.

52

EXT. PENDINE BEACH - DAY (DAY 5 - SATURDAY)

52

SARAN looks round to see FAITH running to catch her up.

FAITH

Hi, Saran.

She tenses as FAITH draws closer.

FAITH (CONT'D)

I just wanted to say sorry for
turning up at your place the other
night. I was out of order. I'm
really sorry ... Difficult time ...
You know.

SARAN

You don't have to apologise. I'd
have done the same.

Humbled, FAITH smiles gratefully.

SARAN (CONT'D)

I've been worried sick for him,
too, it's - ... He's the very last
person ... He's a faithful man,
Faith. He adores you.

FAITH

It's the not knowing ... It's been
since Wednesday morning. I don't
know what to say to the kids any
more.

SARAN

I can imagine.

They exchange a look, forming an unspoken bond.

FAITH

Here with your family?

SARAN

(nods)

Just grabbing a minute's peace. Two
boys. Twins ... Like refereeing a
non-stop rugby match.

FAITH smiles ... And then it fades.

FAITH

Do you think he's alive?

SARAN

Do I think he would -? ... No,
Faith. Not in a million years.

FAITH nods, desperately wanting to believe her.

FAITH

Thanks ... And sorry.

She heads back to her CHILDREN, holding back tears.

A small, modern one-person flat of the kind that's sold ready furnished. A few contemporary prints and a row of brightly coloured liquor bottles provide the only splashes of colour.

Dressed in cut-off jeans and T-shirt, CERYS sits mesmerized by her laptop playing online poker. She takes a sip from an open can of gin and tonic and ups her bet.

Her phone rings. She looks at the screen: a video call, 'UNKNOWN CALLER'. She hesitates, then answers, keeping one eye on the game.

DR ALPAY's face appears on the screen.

DR ALPAY
Where are you? Show me.

CERYS
(caught off guard)
What do you want?

DR ALPAY
Show me.

CERYS pans the phone around the room.

DR ALPAY (CONT'D)
Good. You're on your own?

CERYS nods.

DR ALPAY (CONT'D)
You want to know what happened to
Evan, right?

CERYS
Do you know?

DR ALPAY
I know something. I know who knows.

CERYS
Who?

DR ALPAY
I told you - Evan owes me.
You want to know who, you pay me.
Twenty thousand.

CERYS
You're taking a big risk. What if
I tell the police?

DR ALPAY
Go ahead ... Your funeral.

She cuts the call. Her face vanishes from the screen.
CERYS catches her breath and glances at her laptop.
She clicks to show her hand.

'YOU LOSE' flashes up on screen.

She swigs deeply from the can and clicks to play another hand.

FAITH, ARTHUR and the three KIDS are gathered around a small table set up on deck. ARTHUR is strumming the guitar and singing 'You Are My Sunshine'. He's quite a performer, and the KIDS are loving it.

FAITH quietly gathers up the plates and cups. ARTHUR looks up at her - that's his job - but she motions him to keep the fun going. She takes the dirty crockery down below.

55

INT. HARBOUR. YACHT - DAY (DAY 5 - SATURDAY)

55

FAITH descends the steps into the cabin area and dumps the cups and plates in the tiny galley sink. She runs the tap and opens the cupboard below looking for washing-up liquid. There's no sign of it.

She rummages in a cupboard. No joy. She turns and lifts the bench seat along the cabin table and searches the storage bin below. In amongst the well-ordered plastic boxes of provisions, she finds a fresh bottle.

As she reaches for it she notices that stuffed between the boxes is a carrier bag. She pulls it out and looks inside. She brings out an item she hasn't seen before: two connected loops of nylon webbing with a pouch attached.

She holds it up in front of her, trying to figure it out.

ALYS comes to the top of the galley steps.

ALYS

You're phone's ringing, mammy!

FAITH

Coming.

FAITH shoves the item back in the bag and meets ALYS on the stairs. ALYS hands over the phone.

FAITH checks the screen and answers.

FAITH (CONT'D)

(into the phone)

Steve?

STEVE (V.O.)

I fixed you a meet with the Glynns.

FAITH

When?

STEVE (V.O.)

Meet me in the la-by next to Pont Dafydd in thirty minutes.

FAITH

Thirty minutes. I can't -

STEVE (V.O.)

This might be your only chance.
I'll be waiting for you.

He rings off, hurling FAITH into a dilemma.

56

INT. TOM AND MARION'S HOUSE. KITCHEN/HALLWAY - DAY (DAY 5 5-6 SATURDAY)

TOM and MARION unload the dishwasher - MARION reaching out the plates, TOM stowing them in the cupboard - just as they've done it a thousand times before.

Consumed with his own thoughts, TOM remains oblivious to the bleakness of MARION'S mood.

TOM

A pity Bethan didn't feel up to coming this afternoon.

MARION

I saw her earlier.

TOM

How was she?

MARION throws him a look. *What do you think?*

TOM (CONT'D)

She's probably thinking the worst, but I'm remaining optimistic ... He got into financial straits, yes, but he'll have gone to do something about it ... He'll be chasing business. Getting something concrete he can take to the bank.

MARION looks at him pityingly. Hands him some more cups to put away.

TOM (CONT'D)

When you think it all through, there's really no other credible explanation.

MARION

He would have phoned.

TOM

Not necessarily.

MARION

What would stop him?

TOM carefully stows the cups, MARION'S question stinging him back to reality.

TOM

(quietly)

You must have some instinct, as his mother -

She looks into his pleading eyes ... and shakes her head.
The doorbell rings, causing them both to freeze
momentarily.

TOM (CONT'D)
I'll go.

STAYING WITH MARION as TOM heads out to the front door. He
opens it to find FAITH on the doorstep with all three KIDS.

TOM (V.O.)(CONT'D)
(relieved)
Oh. Hello, all.

FAITH (V.O.)
I don't suppose you could do me a
really huge favour, Tom, and look
after them for an hour?

MARION winces at the prospect.

FAITH (V.O.)
Client emergency -

TOM (V.O.)
Well -

FAITH (V.O.)
Thanks!

TOM (V.O.)
Come on in, then.

MARION
(calls through to TOM)
I'm going to lie down for a while.

TOM (V.O.)
(brightly)
Righto, dear.

She exits through another door, unable to face them.

57 INT./EXT. FAITH'S CAR/LAY-BY - EVENING (DAY 5 - SATURDAY) 57

FAITH pulls off a country road in the gathering dusk and
enters a lay-by that's hidden from passing traffic by a
high hedgerow.

STEVE'S pick-up is already parked there. She stops behind
it.

STEVE climbs out of the driver's door and climbs in
alongside FAITH.

STEVE

You're sure you want this?

She nods.

STEVE (CONT'D)

You're just in time.

Two cars turn off the road heading from the opposite direction.

A blinding set of headlights shines straight through the windscreen, dazzling them. FAITH shields her eyes as three burly FIGURES climb out of the vehicles - ERIN GLYNN from the lead vehicle and her beefy cousins, DAFFY and LEW, from the car behind.

STEVE (CONT'D)

Better give me your phone.

She hands it to him. He switches it off and stows it quickly in the glove box.

ERIN GLYNN raps on FAITH'S window. FAITH lowers it.

ERIN

You Faith Howells?

FAITH

Erin?

ERIN

Come with me. Just you.

FAITH and STEVE exchange a glance.

STEVE

Be fair, Erin -

ERIN

(to FAITH)

Coming or not?

FAITH

(to STEVE)

It's OK.

She hands STEVE her car key and climbs out. STEVE takes off his jacket and hands it to FAITH.

STEVE watches through the windscreen as she gets into the passenger seat of ERIN'S Subaru. He stamps on the throttle, throwing her back in her seat as he accelerates away.

DAFFY and LEW step up to STEVE'S door and yank it open. Two big boys: eighteen stone a piece.

DAFFY
Out.

STEVE does as what he's told. And knows what's coming next ...

LEW ploughs a huge left into his midriff. STEVE doubles over and sinks, winded, to his knees.

END OF PART THREE

57A EXT. TOM AND MARION'S HOUSE - EVENING (DAY 5 - SATURDAY) 57A

The house stands alone. The lights glow warm. Sounds of kids screaming with delight.

57B INT. TOM AND MARION'S HOUSE. BATHROOM - EVENING (DAY 5 - 57B SATURDAY)

MARION lies in the bath. Tears stream down her face.

58 INT. TOM AND MARION'S HOUSE. KITCHEN - EVENING (DAY 5 - 58 SATURDAY)

ALYS and MEGAN are dressed in aprons and spooning cup cake mix into cake tins. TOM has RHODRI strapped to his chest.

TOM

That's it, not too much.

ALYS

Can we make pink icing, grampa?

MEGAN

With sparkles?

ALYS

I love sparkles. Has granny got any of those little silver stars?

TOM

We'll have a look in the special box.

MEGAN

Can we get it now?

The landline rings. TOM looks over at the phone, then glances up at the ceiling as if expecting MARION to answer it upstairs. She doesn't.

TOM

Just a minute, girls.

He crosses to the counter and picks up the receiver.

TOM (CONT'D)
(into the phone)
Tom Howells ... Hello, Terry ...
No, just the children ... She's
with a client ...

He listens, turning away from the CHILDREN.

TOM (CONT'D)
I see ... Yes, of course.

ALYS, detecting the serious note in his voice, glances over.

TOM (CONT'D)
Thank you for letting me know.

He puts down the phone.

TOM (CONT'D)
(with forced jollity)
Right, then. Shall we pop these in
the oven?

Registering ALYS'S concern he gives her a warm reassuring
smile.

59 INT. ERIN'S CAR. COUNTRY ROADS - EVENING (DAY 5 - SATURDAY)

FAITH clings on to the dash as ERIN drives at break-neck
speed along a winding road.

FAITH
Where are we going?

ERIN answers with a grunt, jams on the brakes and turns
through a gate onto an unmade track.

She tears up the steep gradient, fish-tailing round a
hairpin ...

FAITH (CONT'D)
I think I'm going to be sick.

ERIN
Not in here.

She shifts down and floors the throttle, stones machine-gunning the undercarriage.

59A

EXT. MYNACH QUARRY - DUSK (*DAY 5 - SATURDAY*)

59A

TOM makes his way along a gravel path towards a flooded quarry, eerily illuminated by arc lights powered by a chugging diesel generator.

As he approaches he sees a solitary figure looking out over the flat, still surface of the water - BETHAN. Off to her right is a group of POLICE OFFICERS: TERRY, DI WILLIAMS, PC EMMA JONES, two POLICE DIVERS and their three man SUPPORT TEAM.

TOM approaches BETHAN and comes alongside her.

TOM

Hello, love.

BETHAN

Dad.

BETHAN reaches for his hand and squeezes it. The two DIVERS plunge into the water carrying powerful halogen lamps.

BETHAN and TOM watch in silence as the DIVERS swim out to the centre of the quarry and disappear beneath the surface. Their lights descend into the greenish murk.

60

EXT. HILL FARM - DUSK (*DAY 5 - SATURDAY*)

60

The Subaru clatters over a cattle grid and skids to a halt in the yard of an isolated farm. Tractors, diggers and other machinery are silhouetted against the night like grotesque statues.

FAITH yanks open the door, staggers several steps and retches.

ERIN climbs out of the driver's seat.

FAITH retches again. Spits out bile.

Huge barn doors slide open. Light floods out onto the yard.

FAITH straightens to see DEWI GLYNN framed in the doorway. Dressed in mechanics' overalls, he's an altogether more dangerous and calculating proposition than his unhinged daughter.

DEWI looks at FAITH, then turns and walks back inside.

ERIN motions FAITH to follow.

61 INT. BARN - NIGHT (DAY 5 - SATURDAY)

61

FAITH follows ERIN into a fully equipped workshop. There's a BMW in bits with its bonnet up and a Mercedes in mid-re-spray.

DEWI steps out from an office at the far end wiping his hands on a rag.

DEWI

(looking FAITH up and down)

I'd say Evan did alright for himself. What can I do for you?

FAITH glances over her shoulder at ERIN, who leans against the wall and lights a cigarette, guarding her back.

FAITH

Where's my husband?

DEWI

I've no idea.

FAITH swallows, fighting back her fear.

FAITH

Why did you put a note through my door? And a bullet.

DEWI pulls a face and shakes his head.

FAITH (CONT'D)

(reaching into her pocket)

You didn't send me this? You're trying to scare me into staying silent. Why?

ERIN steps forward, takes it from her shaking hand, glances at it, then shows it to DEWI.

DEWI

Nothing to do with us. Looks like a wasted trip.

He turns back towards the office.

FAITH

Wait.

(nodding to ERIN)

You were seen bundling Evan into a car. What did you want with him?

DEWI and ERIN remain impassive.

FAITH seems to find a new courage, an authority, the lawyer in her taking charge

FAITH (CONT'D)

Let's be straight with each other, Mr Glynn. I know Evan's in trouble so I'm not going to the police in a hurry ... I don't care what it is, what he's done ... I just want him back.

DEWI looks at her with unmoving eyes.

FAITH (CONT'D)

If it wasn't for Evan, your daughter would be in gaol.

DEWI

Your husband owes us eighty thousand pounds.

(off FAITH'S stunned reaction)

I can show you the books.
We may not pay our taxes, but we keep good records.

FAITH looks from one man to the other.

FAITH

You're bluffing -

DEWI

I trusted your husband to handle our money, but it looks to us like he's done a flit with it.

(a beat)

Still, you're his partner, so, you can pay it back. What shall we say - a week?

FAITH

This is absurd -

DEWI

You've got a nice house, Mrs Howells. Raising eighty grand won't be a problem.

ERIN

And in the meantime, you'd better hope we don't find him before you do.

DEWI

(with faux sympathy)

I know.

(MORE)

DEWI (CONT'D)
 I'm disappointed in him, too ...
 And don't try leaving town. You'll
 only make things worse.

He turns into the office and closes the door behind him.
 Meeting over.

61A EXT. MYNACH QUARRY - NIGHT (DAY 5 - SATURDAY)

61A

DI WILLIAMS steps commandingly up to water's edge alongside TERRY. Her outward calm fails to disguise her excitement.

DI WILLIAMS
 I've got a good feeling about this
 ... I'd rather them than me,
 though. Imagine peering through the
 icy gloom and finding -

TERRY, a look.

DI WILLIAMS (CONT'D)
 Brave men.

She rocks self-importantly on her heels.

DI WILLIAMS (CONT'D)
 His father's here, his sister's
 here. What could be delaying his
 wife, I wonder?

TERRY swallows his anxiety.

62 INT./EXT. ERIN'S CAR/HILLSIDE - NIGHT (DAY 5 - SATURDAY) 62

FAITH is tossed around in the passenger seat like a rag doll as ERIN hurtles down the track. ERIN glances over at FAITH with mad eyes.

She throws the car into a steep bend, fighting to keep control of the wheel.

FAITH closes her eyes. Beyond terror.

ERIN glances over, jams on the brakes. They skid spectacularly to a halt.

ERIN
 Out.

FAITH looks at her. Murderer's eyes stare back at her.

She yanks open the door and scrambles out as fast as she can.

ERIN laughs, spins the car through 180 degrees and takes off up the track.

FAITH watches her tail lights vanish. The darkness closes in around her until there's nothing but ghostly moonlight. She's alone, on a hillside.

From out of the stillness, an owl screeches.

There's nothing for it. She's sets off down the track, stumbling over the loose stones.

She sings to herself with an edge of hysteria:

FAITH

*You are my sunshine, my only
sunshine. You make me happy when
skies are grey. You'll never know,
dear ...*

63	63 MOVED TO 59A	63
64	64 MOVED TO 61A	64
65	EXT. LAY-BY - NIGHT (DAY 5 - SATURDAY)	65

FAITH makes it back into the lay-by, tired and muddy. The passenger door of her car opens as she approaches. STEVE hauls his battered body out.

STEVE

You're alive. I was about to
commit sacrilege and call the
cops.

Drawing closer, she sees his black eye and swollen cheek.

FAITH

God Steve! What the -?

STEVE

Old score settled. Could have been
worse.

(he looks down at her
muddy feet)

Been wading through a bog?

She nods, fending off a wave of emotion.

FAITH

Short version? They claim Evan
left owing them £80,000. As I'm
his business partner, now they
want it from me.

STEVE shakes his head - the story sounds odd.

A beat.

FAITH (CONT'D)
Take a look at this.

She goes to the boot and lifts it up. She fishes a carrier bag from amidst all the kids' beach stuff and brings out the item she found in the boat. She hands it to STEVE.

He looks at it in the dim glow of the boot light.

STEVE
It's a shoulder holster. For a gun.

FAITH
(flatly)
It was in our boat.

STEVE drops his head. FAITH senses there's even worse to come. He hands FAITH her phone.

STEVE
... New message.

FAITH
It's Terry: 'The police have got divers up at Mynach Quarry'.

A beat.

STEVE
... Probably a false alarm?

STEVE looks at her, longing to comfort her. FAITH looks up with sudden resolve.

FAITH
I've got to be there.

She takes the holster from him, tosses it in the boot and slams it closed.

STEVE
Any chance of a lift?

FAITH notices for the first time that STEVE'S pick-up is missing.

STEVE (CONT'D)
It was a pile of junk anyway.
Want me to drive?

FAITH

Get in.

They climb in.

The car pulls away, FAITH changing quickly up through the gears.

66

EXT. MYNACH QUARRY - NIGHT (DAY 5 - SATURDAY)

66

A flurry of activity and radio chatter breaks out amongst the POLICE OFFICERS and SUPPORT TEAM. TERRY steps out from their midst with a sombre expression and walks the short distance separating them from TOM and BETHAN.

They both turn at the sight of his approach. BETHAN clings tightly to TOM'S arm.

TERRY stops. His expression solemn.

TERRY

A suspicious object has been found. They'll be floating it up in a moment.

BETHAN

What kind of object?

A beat.

TERRY

'Remains' ... You must be getting cold, love.

BETHAN

We're staying, Terry. Until we know.

TERRY nods. There's nothing more to be said. He goes back to his colleagues.

Hurried footsteps sound along the gravel path behind them. FAITH appears, breathless and dishevelled, out of the darkness. She looks a mess.

In their exchange of looks, FAITH reads that there's bad news.

BETHAN (CONT'D)

They've found a body, Faith.

TOM

We don't know that.

BETHAN

It's what Terry said, Dad.
'Remains'.

TOM closes his eyes ... And for the first time, he plunges into despair.

TOM

Why? Why would he?

BETHAN and FAITH exchange a look - both on the brink of speaking, but both pull back.

FAITH takes TOM'S other arm and gazes out over the water.

Moments later, a large orange airbag erupts to the surface. The SUPPORT TEAM haul it to the edge with a rope.

67

EXT. MYNACH QUARRY - NIGHT (DAY 5 - SATURDAY)

67

TERRY and DI WILLIAMS look on as a FORENSICS OFFICER dressed head to toe in white overalls unzips a large, body-sized rubber bag laid out on the path.

68

EXT. MYNACH QUARRY - NIGHT (DAY 5 - SATURDAY)

68

BETHAN quietly sobs. TOM strokes her hand.

TOM

It's no one's fault. We gave him all the love we ever could.

FAITH stands perfectly still and expressionless, the illuminated ripples on the water reflecting in her eyes.

69

EXT. RIVERBANK - DAY (MAY 2016)

69

FLASHBACK TO

A perfect summer's day. FAITH and EVAN nestle side by side at the water's edge, the GIRLS playing nearby.

EVAN

(nuzzling her playfully)

You're beautiful.

FAITH

(playfully)

You haven't gone off me, then?

EVAN

I'll love you for ever, and ever

...

(he kisses her)

and ever.

70 EXT. MYNACH QUARRY - NIGHT (DAY 5 - SATURDAY) 70

TERRY waits, head-bowed, next to an impatient DI WILLIAMS.

The FORENSICS OFFICER comes away from examining the contents of the bag and joins them.

FORENSICS OFFICER
Definitely animal remains. But
not human.

DI WILLIAMS
All this money on a dead bloody
goat?

FORENSICS OFFICER
Can't win every time.

DI WILLIAMS glares out at the water, bitterly disappointed.

TERRY
Can I tell them?

DI WILLIAMS gives a frustrated nod.

TERRY hurries over to TOM, BETHAN and FAITH.

TERRY (CONT'D)
Good news. They're not human -
it's a dead animal.

BETHAN
Oh, thank God!

She flings her arms around TOM and hugs him tightly.

FAITH, traumatised, simply nods.

TOM
(to FAITH)
We'll find him.

FAITH simply nods and walks quickly back along the path to the car park.

TOM (CONT'D)
We'd better phone Marion.

TERRY, puzzled by FAITH'S reaction, watches her go.

71 INT./EXT. FAITH'S CAR/MYNACH QUARRY - NIGHT (DAY 5 - SATURDAY) 71

FAITH climbs behind the wheel. STEVE is waiting in the passenger seat.

FAITH
False alarm. You were right.

She sits back in her seat and exhales, the relief finally sweeping through her.

FAITH (CONT'D)
You know what I'm going to do now?
Pick the kids up from my darling
mother in law, get them home, run a
bath, pour some wine and get
quietly blotto.

STEVE
What about the note?

FAITH
(as she starts the engine)
Screw the note, Steve. It's my
home, my life, my crazy husband ...
(she pauses, suddenly in
control)
I hereby refuse to be afraid.

He nods appreciatively, admiring her style.

72 EXT. MYNACH QUARRY - NIGHT (DAY 5 - SATURDAY) 72

TERRY, further up the path in the shadows, watches FAITH'S car driving away. STEVE is silhouetted in the passenger seat.

73 EXT. FAITH'S HOUSE - NIGHT (DAY 5 - SATURDAY) 73

FAITH lifts RHODRI out of the car. MEGAN and ALYS clamber out of the other side, ALYS wrapped in a shawl and carrying a tupperware box filled with cupcakes. MEGAN is clutching a treasured teddy bear.

FAITH
Come on, sleepy heads.

Carrying a dozing RHODRI in her arms, FAITH steers MEGAN and ALYS to the side door.

ALYS
The door's open, mam. Look -

ALYS pushes the door - it swings open.

FAITH
(tugging her back)
No! Stay here.

MEGAN

I want to go to bed!

FAITH

Stay!

74 INT. FAITH'S HOUSE. LIVING AREA - NIGHT *(DAY 5 - SATURDAY) 4*

FAITH steps tentatively inside, cradling RHODRI.

FAITH

Hello? ... Evan? ... Hello?

She listens. Silence. She moves along the hallway and peers through the kitchen door. Chaos. Drawers pulled out and emptied. Chairs overturned. The contents of the bin strewn over the floor. RHODRI'S fire engine crushed. The French doors to the garden wide open.

She turns and nudges open the door to the sitting room with her toe. The scene inside is even worse: sofa cushions ripped open and the stuffing mixed up with the contents of the shelves heaped on the floor. Topping it off, a smashed-up guitar and family photographs torn out of their frames.

Numb and speechless, FAITH goes out through the front door. She sits down on the step, holding RHODRI tight.

ALYS

What are you doing, Mammy? What's the matter?

FAITH'S face crumples. Tears spill down her cheeks.

MEGAN

(tugging at FAITH'S sleeve)

Mammy! Don't! ... Mammy!

FAITH can't hold it in any longer. She sobs inconsolably.

75 EXT. FAITH'S HOUSE - EARLY MORNING *(OCTOBER 2016)*

75

FADE UP ON

FLASHBACK TO

EVAN comes out of the house in running kit. He jogs off along the street.

76 EXT. HARBOUR - DAY (*OCTOBER 2016*)

76

EVAN jogs down the boardwalk to the boat. He glances over his shoulder, then climbs onto the deck.

JUMP CUT TO:

EVAN emerges from the cabin dressed in smart casual clothes. He climbs back on to the boardwalk, checking his watch as he heads back towards the road.

77 EXT. SEA FRONT - DAY (*OCTOBER 2016*)

77

An anonymous saloon car pulls up. DEWI GLYNN is at the wheel. EVAN climbs up from the boardwalk. Glances left and right, then gets into the passenger seat.

The car moves off.

78 INT. DEWI GLYNN'S CAR - DAY (*OCTOBER 2016*)

78

DEWI pulls up outside town facing the sea. He kills the engine. Glances over at EVAN.

DEWI

The floor's yours.

EVAN

(hesitant)

After the trial, you hinted that you might have some business you could put my way ...

DEWI

Things a bit tight, are they?

EVAN

We're trying to take the firm in a new direction. A lot of my father's old clients are dying off.

DEWI nods, knowing bullshit when he hears it.

DEWI

I can find work for you, Evan, in fact I've been looking for a man like you for a while. But you have to know, it's not without risk.

EVAN swallows.

EVAN

What did you have in mind?

DEWI

Only paperwork. Contracts. So everything in my operation looks nice and tidy, like ... Then maybe you can help me expand.

He glances across at EVAN.

DEWI (CONT'D)

Cheer up, lad. Do this right, there'll be money for everyone.

He smiles.

DEWI (CONT'D)

Come and see me on Monday.

He offers his hand. They shake, sealing the deal.

EVAN

Thanks, Dewi. I appreciate it.

79

EXT. SEAFRONT. SEVEN MONTHS BEFORE - DAY (*OCTOBER 2016*) 79

EVAN climbs out of the car. DEWI's car slides away into the distance.

EVAN stands left with his guilt and a beautiful view of the sea.

END OF EPISODE