

KEEPING FAITH



by

Matthew Hall

EPISODE SEVEN

Pink Shooting Script
07/08/17

CATCH-UP SEQUENCE

- 1) *ERIN GLYNN says to STEVE: 'We're not a family that forgets, Steve. If she wants her kids to have a mother, she'd better pay.'*
- 2) *FAITH, locked in a cell, demands to speak to a lawyer.*
- 3) *DI WILLIAMS and PC JONES discover shotgun cartridges in Steve's flat.*
- 4) *BETHAN and her client, TAYLOR, toast to 'Not giving a shit'.*
- 5) *Social worker CAROL FOSTER tells FAITH, 'We may have a way to go before I can recommend your children's return.'*
- 6) *ARTHUR speaks sneakily into his phone: 'She's meeting someone tonight. A woman called Alpay.'*
- 7) *FAITH and ARTHUR look down at the burning wreck of DR ALPAY'S car. ARTHUR declares that she's dead.*

1 EXT. SWANSEA CAR PARK. THREE MONTHS BEFORE - DAY (MARCH 2017) 1

Disguised in wig and glasses, EVAN pulls up in a supermarket car park, jumps out and crosses to a red Toyota. He knocks on the driver's window. A MIDDLE AGED MAN of innocuously ordinary appearance passes an envelope out through the window. EVAN tucks it into his pocket and returns to his car.

2 INT. SWANSEA BANK. THREE MONTHS BEFORE - DAY. (MARCH 2017) 2

EVAN, still disguised, steps up to the CASHIER in a quiet, out-of-the-way branch.

EVAN
(leaning against the
counter)
Hello, there.

CASHIER
(brightly)
Oh, hi, Mr Fenton.

EVAN
(passing a wad of notes
and a bank card across
the till)
Quiet, today.

CASHIER
Always is Tuesdays.

He feeds the notes into a counting machine. *

EVAN
Eight and a half dead.

CASHIER
(as the machine counts)
Business good, is it?

EVAN
Oh, yeah. Never better.

CASHIER
I could do with a new car myself.
Little hatchback. Couple of years
old, you know -

The machine finishes counting.

CASHIER (CONT'D)
Spot on.

He tucks the money away in a drawer and hands his card back *
through to him.

EVAN
(meeting his gaze)
I'll keep an eye out for you.

The CASHIER smiles, blushes a little. As EVAN makes his way *
out the CASHIER glances at the balance showing on his *
account: '£300,200 CR'.

3 EXT. LAP DANCING CLUB. THREE MONTHS BEFORE - EVENING (MARCH 2017)

EVAN, still disguised, approaches the main entrance and exchanges a nod of recognition with the BOUNCER. He goes inside.

4 INT. LAP DANCING CLUB. THREE MONTHS BEFORE - EVENING (MARCH 2017)

EVAN enters the dimly lit body of the club. A GIRL dressed in a lace basque approaches and strokes his cheek. He shrugs away from her, skirts the stage - not sparing a glance for the two DANCING GIRLS - and makes his way with mounting trepidation towards a FIGURE we see only in silhouette seated in a private booth.

EVAN moves OUT OF FRAME leaving us on the DANCING GIRLS.

EVAN (V.O)
Well, it's been an interesting few days.

The music rises, drowning out him out.

BACK TO PRESENT

5	OMITTED (MOVED TO END OF EP6)	5	*
6	OMITTED (MOVED TO END OF EP6)	6	*
7	OMITTED	7	
8	INT. FAITH'S HOUSE. KITCHEN - NIGHT (DAY 8 - TUESDAY)	8	

FAITH silently broods at the kitchen table. ARTHUR brings two mugs over to the table.

ARTHUR
Shame about your four grand ...

FAITH shrugs, beyond caring. ARTHUR perches on a chair, twitchy and on edge.

ARTHUR (CONT'D)
Alpay told you she's working for the Glynns, right?

FAITH nods.

ARTHUR (CONT'D)
Did she mention the money they want from Evan?

FAITH
Didn't get a chance - some idiot scared her away.

ARTHUR glances away.

Quack, quack.

Panicked, ARTHUR attempts a cough to hide the sound.

FAITH (CONT'D)
Was that you?

ARTHUR

What?

Quack, quack.

FAITH

New phone? ... Customer, is it?
That how you can afford to stay at
Eira's. You dealing again?

ARTHUR

It's just for keeping in touch.
Some of the old crowd from the
band -

Quack, quack. He fumbles it out of his pocket and tries to switch it off. Quick as a flash, FAITH snatches it from his fingers.

ARTHUR (CONT'D)

Hey -

He tries to grab it back. FAITH slips out of his way and answers it.

FAITH

(into the phone)

If you want to fry your brains, try
someone else. Arthur's not in
business any more. Get lost.

The line drops. ARTHUR freezes. Swallows. FAITH glances at the phone's screen and sees an unopened message. She opens it: '*Where are you? Are you still with her? Call me.*'

FAITH slowly turns her gaze on ARTHUR.

FAITH (CONT'D)

What's this?

ARTHUR

Nothing, I -

He backs away across the room.

ARTHUR (CONT'D)

It's not what you think -

FAITH

'Are you still with her?' ...Who
wants to know? ... Who are you
talking to, Arthur?

ARTHUR

Shit!

He turns and runs.

FAITH

Arthur!

ARTHUR slams out of the front door. FAITH looks again at the phone, bringing up the number that just called. It ignites a memory.

She searches frantically through ARTHUR'S phone and comes up with the photo gallery. She opens the folder and flicks through pictures ARTHUR has taken of her laptop screen - images of the newspaper reports of Paddy Reardon's murder. Then a grainy picture of FAITH talking with DR ALPAY during their meet earlier that evening.

She swipes on and comes to a video file. She plays it: DI WILLIAMS' car in the middle of the lane, flames licking through the trees behind.

FAITH (CONT'D)

You bastard!

9 OMITTED

9

10 OMITTED

10

11 EXT. EIRA JONES'S HOUSE - NIGHT (DAY 8 - TUESDAY)

11

FAITH presses the doorbell and keeps pressing. The light goes on in the hallway. We hear footsteps and fumbling.

EIRA (V.O.)

Who is it?

FAITH

Faith Howells.

EIRA (V.O.)

I'm closed, Mrs Howells.

FAITH

I need to speak to your guest.

EIRA (V.O.)

He's not in.

FAITH leans on the bell. Finally, EIRA opens the door.

EIRA
Mrs Howells, please - it's late.

FAITH
Where is he?

EIRA
He's not back.

FAITH
Arthur!

No response.

She muscles past EIRA and runs along the corridor.

EIRA
Mrs Howells!

12 INT. EIRA'S HOUSE. GUEST BEDROOM - NIGHT (DAY 8 - TUESDAY) 12

FAITH bursts through the door. The room is empty. She pulls open the wardrobe. A single t-shirt is hanging inside.

A nylon holdall is sitting on the floor. She empties it onto the bed: a few clothes, several packets of cigarettes and a phone charger. She stuffs it in her pocket as EIRA appears, panting, in the doorway.

EIRA
Whatever do you think you're doing?

FAITH
Giving you something to gossip about, Eira. This should keep you going for months.

EIRA gasps in indignation.

FAITH (CONT'D)
I kept quiet about you and the carpet salesman, by the way.

FAITH steps past her and exits.

13 INT. FAITH'S HOUSE. KITCHEN - NIGHT (DAY 8 - TUESDAY) 13

Working with manic energy, FAITH rams the charging lead connected to ARTHUR'S phone into her laptop, grabs a memory stick and stuffs it into another port.

She attacks the keyboard and brings up the phone's files on the computer screen.

She clicks on the video of DI WILLIAMS' car at the scene of the accident and saves it to the stick.

Job done. She yanks out the stick and slots it into her bra.

She stands, catching her breath.

14 EXT. FAITH'S HOUSE. VERANDAH - NIGHT (DAY 8 - TUESDAY) 14

Bottle of beer in hand, FAITH stands leaning against the railing, staring out across the estuary. Her mind churns, searching for answers.

14A EXT. TOM AND MARION'S HOUSE. BEACH - NIGHT (DAY 8 - TUESDAY) 14A

TOM wanders along the waterline, wrapped up in a big coat, deep in thought.

15 INT. TOM AND MARION'S HOUSE. KITCHEN - NIGHT (DAY 8 - TUESDAY) 15

The forest of flowers delivered the day before has been arranged at the far end of the room.

MARION, in her dressing gown, is pouring water from the kettle.

TOM enters, still wrapped in his coat. They exchange a look.

TOM

I can't stop thinking about the children ... sleeping in strange beds.

MARION

At least we know they're safe.

It's cold comfort to TOM.

TOM

I've tried to give Faith the benefit of the doubt ... but the truth is we never knew her family, where she came from ...

MARION

I seem to remember you welcoming
her with open arms.

TOM

Evan was so infatuated.

MARION

I tried to like her ... Maybe that
was my mistake?

She goes back upstairs, leaving TOM to his thoughts.

16 INT. FAITH'S HOUSE. BATHROOM - NIGHT (DAY 8 - TUESDAY) 16

FAITH'S thoughts are still racing as she tries to steal calm
from the shower.

Suddenly, an idea hits her.

17 INT. FAITH'S HOUSE. SITTING ROOM - NIGHT (DAY 8 - TUESDAY) 17

FAITH races down the stairs, wrapped in a towel, her hair
still dripping. She grabs her briefcase, opens it, and brings
out the envelope GAELE REARDON gave her. She brings out GAELE'S
business card and begins to dial on her mobile.

18 INT. GAELE REARDON'S HOUSE. BEDROOM - NIGHT (DAY 8 - TUESDAY) 18

GAELE wakes, startled, at the phone ringing. She reaches for a
lamp. The soft light reveals her as dressed in a brief, silk
night dress in a large, sumptuous bed, in which she is
sleeping alone.

She checks the caller's identity, then answers the phone.

GAELE REARDON

(calmly, into the phone)

4 a.m., Mrs Howells? It must be
serious.

FAITH (V.O.)

I have no money. Nothing. Zero.

GAELE REARDON

Your problem. A deal's a deal.

FAITH (V.O.)

So tell me this - why do a deal
with the man who helped your
husband's killer walk free?

GAEL REARDON

Evan is an interesting and
complicated man.

FAITH (V.O.)

What?

GAEL REARDON

You really didn't get him, did you?

She rings off and rolls onto her back with a sigh.

19 INT. FAITH'S HOUSE. SITTING ROOM - NIGHT (DAY 8 - TUESDAY) 19

FAITH paces the room.

FAITH

Bitch!

She kicks out at a chair and stubs her toe.

FAITH (CONT'D)

Ow!

She falls onto a chair, grimacing ...

Finally, her pains and fury subside. She picks up the pink rabbit lying on the floor at her feet and clutches it to her chest. But tears won't come. All she can feel is the agonising ache of longing.

20 INT. FAITH'S HOUSE. KIDS' BEDROOM - NIGHT (DAY 8 - TUESDAY) 20

Now in pyjamas, FAITH gets into the bottom bunk bed and snuggles up in the small duvet. She glances at a photograph of EVAN on the bedside table.

She reaches out and angrily slams it face down.

21 INT. POLICE STATION. CELL - NIGHT (DAY 8 - TUESDAY) 21

STEVE sits hunched on the bare mattress.

In an adjacent cell a drunken woman is quietly sobbing to herself.

He stares into the darkness, tormented by his thoughts.

He gets up and paces the tiny cell.

22 EXT. ESTUARY - EARLY MORNING (DAY 9 - WEDNESDAY) 22

The first rays of sun crest the horizon.

The mudflats shimmer, alive with tiny streams of water trickling towards the retreating tide line.

A solitary gull, its feathers ruffled by the breeze, stands perfectly still, mesmerised by the peace of the dawn.

23 EXT. WOODLAND - EARLY MORNING (DAY 9 - WEDNESDAY) 23

A plume of dark smoke rising from woodland on a hillside higher up the valley.

24 INT. TERRY AND BETHAN'S HOUSE. BEDROOM - MORNING (DAY 9 - 24 WEDNESDAY)

A phone rings.

FADE UP ON

TERRY groans awake and feels for his phone on the bedside table. He answers.

TERRY
(croaking into the phone)
Good morning, ma'am ... Right. I'll
get over straight away.

He rings off and sits up, noticing the empty space next to him. He glances at the alarm clock: 6 am. Odd ... Then hears sounds of movement from the kitchen. He heaves himself to his feet.

25 INT. TERRY AND BETHAN'S HOUSE. KITCHEN - MORNING (DAY 9 - 25 WEDNESDAY)

TERRY enters fresh from the shower buttoning his uniform. BETHAN, wearing an apron over her work suit, is piping meringue onto a lemon pie.

TERRY
Morning.

BETHAN grunts, concentrating intently on her task.

TERRY steps past her to switch on the kettle. He fetches a cup and teabag.

TERRY (CONT'D)
You're up early.

BETHAN
(she shrugs)
The house doesn't run itself.

TERRY notices a new and expensive-looking electric whisk lying on the drainer.

TERRY
New, is it?

BETHAN glances at it as if she has never seen it before.

BETHAN
What do you care? Can't even boil
an egg.

TERRY doesn't answer, but watches her as she carefully pipes out the last of the meringue, opens the oven and slots in the pie. She sets the timer, then turns. She eyes him warily.

TERRY
Do you think you should maybe stay
home today?

BETHAN
I'm up to here, Terry.

TERRY
You're baking at six in the morning
... and taking pills ... and
stealing things ... which isn't
quite normal, you know -

BETHAN seems slowly to wilt. Her gaze falls to the floor. She moves towards him, as if coming in search of comfort ... Then, without warning, she slaps him across the face.

He reacts with dumb astonishment ... which makes her burst into helpless laughter.

BETHAN
You should arrest me. Come on,
then, Mr Policeman.

She holds out her wrists, taunting him.

TERRY looks at her, perplexed. She throws back her head and laughs uproariously, pulls off her apron, grabs her car keys and heads out into the hall.

TERRY
Where are you going? ... Bethan?

The front door slams shut. Torn, TERRY steps over to the oven and peers inside. He looks over at the door as if expecting BETHAN to reappear. She doesn't. He switches the oven off.

26 EXT. WOODED RAVINE - MORNING (DAY 9 - WEDNESDAY)

26

TERRY brings his police squad car to a halt behind a recovery truck, which is parked across the steep, narrow lane.

He climbs out, walks over to the verge and looks down the bank. 100 feet below, two WORKMEN are hitching a steel cable to the remains of Dr Alpay's car ready to winch it up.

He ducks under the cable and goes to inspect the lane beyond the truck.

He spots a set of skid marks on the tarmac. He follows them uphill for several yards, then sees another set heading down. They veer sharply off the edge of the road and terminate at the point where Alpay's car disappeared over the bank.

*

DI WILLIAMS
Took your time. What kept you?

*

*

TERRY turns sharply to see DI WILLIAMS approaching.

*

TERRY
Sorry Ma'am. I.. Have we got an ID
on the deceased?

*

*

*

DI WILLIAMS
Apparently so. What have we got?

*

*

The tow truck winch starts to turn. TERRY steps away from it.

*

TERRY
Well, we've got two sets of skid marks, so there was another vehicle whose driver must have fled the scene.

*

*

*

*

TERRY follows the skid marks to the narrow verge. In the wet mud he finds a number of footprints. He crouches down and takes a closer look. He picks something shiny out of the mud - a distinctive silver earring. He stares at it, it looks familiar.

*

*

*

*

*

He finds a small polythene evidence bag in his pocket and, shielding his actions from DI WILLIAMS, carefully places it inside.

DI WILLIAMS
What's that?

She holds out her hand demandingly.

DI WILLIAMS (CONT'D)
An earring? Nice work Price.

TERRY is paralysed. He hands the bag over to her.

DI WILLIAMS walks back to her car.

DI WILLIAMS (CONT'D)
See to clear up.

He nods.

The winch slowly lifts the mangled wreck of Alpay's car.

27 OMITTED (DIALOGUE MOVED TO SCENE 26) 27 *

28 COMBINED WITH SCENE 26 28 *

29 OMITTED (DIALOGUE MOVED TO SCENE 26) 29 *

30 COMBINED WITH SCENE 26 30 *

31 INT. FAITH'S HOUSE. HALLWAY/KITCHEN - MORNING (DAY 9 - 31 WEDNESDAY)

FAITH comes down the stairs dressed smartly for the office, with her phone pressed to her ear.

As she waits for it to connect, she opens the fridge and swigs from a carton of juice.

FAITH
(into the phone)
Mrs Foster, it's Faith Howells.
Megan has a swimming test today at
four o'clock - but she's got to
wear a verruca sock ...
(MORE)

FAITH (CONT'D)
Well, you'll just have to. It's
important to her.

The doorbell rings insistently. FAITH glances round. Checks her watch.

FAITH (CONT'D)
Please do. Goodbye.

She rings off and goes out to answer the door.

She opens it as the bell rings again. EIRA JONES is standing on the step.

EIRA
Your friend has left without paying
my bill.

FAITH
(coolly)
No friend of mine.

EIRA
You can give me his details. I'm
informing the police.

FAITH
Try the nearest off-licence.

She closes the door firmly in EIRA'S face.-

She hears a phone ringing. 'Quack Quack'.

She rushes over to the kitchen where she left it.

FAITH (CONT'D)
Hello? Hello?

32 EXT./INT. COAST ROAD/UNMARKED CAR - DAY (DAY 9 - WEDNESDAY)

DS MORGAN, driving out along the coast road from Abercorran, smiles.

FAITH (V.O.)
Hello? Who is this?

MORGAN switches the phone off, lowers the window and tosses it out into the hedgerow. She glances in the rear view mirror as the window glides back up.

ARTHUR is slumped, downcast and defeated, in the back seat, his head lolling against the window.

END OF PART ONE

33 INT. POLICE STATION. CELL - DAY (DAY 9 - WEDNESDAY) 33

STEVE, in vest, bangs out press-ups on the cell floor.

DI WILLIAMS' face appears at the inspection hatch.

DI WILLIAMS
You look quite at home, Mr Baldini.

STEVE looks up. Gets slowly to his feet. Sweat trickles down his face. WILLIAMS watches him in silence, the stare of a lonely, longing woman.

STEVE rolls his shoulders, loosening his tight muscles.

DI WILLIAMS (CONT'D)
What was going on between Faith
Howells and the dentist, Dr Alpay?

STEVE shrugs.

DI WILLIAMS (CONT'D)
She died.
(detecting a flicker of
alarm in his eyes)
Horribly. Last night.

A beat.

STEVE casually picks up his shirt from the mattress.

*

*

DI WILLIAMS (CONT'D)
Faith Howells - is she really worth
it?

Holding WILLIAMS in his silent, defiant gaze, STEVE pulls on his shirt.

DI WILLIAMS (CONT'D)
If that's how you want it... *

She opens the cell door.

34 EXT. POLICE STATION CAR PARK - DAY (DAY 9 - WEDNESDAY) 34

FAITH gets out of her car. CERYS is waiting for her. CERYS comes off a call as FAITH approaches.

CERYS

Sorted! Got us in front of Judge Evans at four o'clock.

FAITH

Already? Today! Wow, What are our chances?

CERYS

We'll get them back Faith. I promise.

FAITH gives a fragile smile, daunted by CERYS'S confidence.

CERYS (CONT'D)

OK. Let's deal with this Williams crap.

FAITH

(handing CERYS the memory stick)

Here. The footage.

CERYS

This is dynamite, but it mustn't come from you, it places you at the scene, not good.

(off FAITH'S unease)

We've got to drop this bomb without collateral damage.

She tucks the memory stick into her pocket.

CERYS (CONT'D)

You look great by the way.

FAITH

Thanks.

They smile. CERYS links arms with FAITH and leads the way into the station.

DI WILLIAMS pushes the photograph of FAITH outside Dr Alpay's surgery across the desk to where she's sitting next to CERYS. An old-fashioned cassette machine records the exchange. The video camera (which Steve smashed) lies in pieces in the corner.

DI WILLIAMS
Was that your first visit to the
deceased?

FAITH
Yes.

DI WILLIAMS
Just plucked her out of the phone
book, did you?

CERYS casts FAITH a glance.

FAITH
I found her online, actually.

DI WILLIAMS
And three days later she's dead,
just nine miles up the road. Odd
place to be of an evening - half
way up a mountain, all by
herself.

FAITH
I agree.

DI WILLIAMS meets her gaze. FAITH stares fearlessly back.

DI WILLIAMS
Where were you yesterday evening,
Mrs Howells?

FAITH
Working late at the office.
Arthur Davies was with me. He
helps out sometimes.

DI WILLIAMS
Where is he now?

FAITH
(looking WILLIAMS directly
in the eye)
You tell me.

DI WILLIAMS
When you were finished at the
office, did you drive out on the
Gwern Ganol road?

FAITH
Are you asking if I was involved
in Dr Alpay's death, Inspector? I
wasn't, for the record.
(MORE)

FAITH (CONT'D)

But I would be fascinated to know
exactly what you think I might
have done? Tampered with her
brakes, perhaps?

DI WILLIAMS sits back in her chair. Gathers her patience.

DI WILLIAMS

Your friend Steve Baldini was in
here last night. He lost his
temper.

She nods to the smashed remains of the camera.

DI WILLIAMS (CONT'D)

He seems very protective of you.
(holding FAITH'S gaze)
He's up in court this morning -
criminal damage. He'll do time.
No more weekends with his
daughter ... And I've a feeling
there's something he's going to
tell me about you.

CERYS

My client has nothing more to say
about Mr Baldini.

FAITH and WILLIAMS lock eyes.

DI WILLIAMS

I'm sure it was fun while it
lasted.

Their face-off stretches on for several seconds, making CERYS
uncomfortable.

CERYS

Is that it?

DI WILLIAMS

For now.

(pushing up from the
table)

On the bright side, I hear your
kids are settling in.

FAITH bristles. CERYS puts a hand on her back and keeps it
there, holding her down as WILLIAMS exits the room.

36 EXT. POLICE STATION YARD - DAY (DAY 9 - WEDNESDAY) 36

FAITH marches towards her parked car. CERYS chases after her.

CERYS

He can look after himself. We've got a court hearing to plan for.

FAITH

I'm the reason Steve's in this mess!

FAITH jumps into her car.

FAITH (CONT'D)
I'll be right back!

CERYS

Faith!

FAITH starts the engine and drives off.

CERYS (CONT'D)
He'd better be bloody grateful.

37 EXT. MAGISTRATES' COURT. SQUARE - DAY (DAY 9 - WEDNESDAY) 37

FAITH runs across the square towards the court building.

38 INT. MAGISTRATES' COURT. COURT ROOM - DAY (DAY 9 - WEDNESDAY) 38

FAITH enters the court and sees STEVE sitting in the dock. The PROSECUTOR is addressing the three MAGISTRATES.

PROSECUTOR

The Crown objects to bail, ma'am.
Mr Baldini's extensive record
demonstrates a serious risk of re-offending.

FAITH

(to the female CHAIRMAN
of the Bench as she
steps forward)

Excuse me, ma'am - I represent Mr Baldini.

STEVE looks across in surprise.

FAITH (CONT'D)
May we have a moment?

CHAIRMAN
(with a sigh)
Be quick, Mrs Howells.

FAITH hurries to the dock. STEVE leans forward over the rail.

FAITH
Alpay's dead ... Arthur's been
spying on me - Think it was
Williams put him up to it.

CHAIRMAN
We really must get on.

FAITH
Smile. For me.

FAITH comes away from the dock and takes her place on the advocates' bench.

CHAIRMAN
If it helps, we're minded to remand
him in custody before trial.

FAITH
Ma'am, this all seems to be a
terrible misunderstanding. Mr
Baldini was doing his best to
assist police with inquiries when
this alleged 'offence' occurred.
He's Italian - you know how they
are when they're talking - all
hands.

(she demonstrates)
Oops! Crash! Complete accident.

STEVE smiles apologetically.

CHAIRMAN
(unamused)
He has a long history of previous
offences, Mrs Howells, including
supplying a Class A substance to
minors. I struggle to see him as a
suitable candidate for bail.

FAITH stares at STEVE. This is new information.

FAITH
Ma'am, I ... I really think ...

FAITH dries up. She glances at STEVE, desperately wanting to help him, then turns back to face the three cold, impassive faces on the Bench.

FAITH (CONT'D)

Ma'am ...

(she struggles to find her voice)

We all make mistakes, some small others, well ... Shouldn't we recognise a person's attempts to make good for... and frankly ... I know Mr Baldini. Personally.

(emotion in her voice)

And he has done more to help me try to find my missing husband than anyone, including the authorities ... He's a genuine Good Samaritan ...

(turning to STEVE)

Thank you, Mr Baldini.

(then back to the BENCH)

Please, ma'am, let him go.

She looks imploringly at the CHAIRMAN, who glances at her two COLLEAGUES and senses their reluctant change in mood. They whisper briefly amongst themselves.

39

EXT. ESTUARY - DAY (DAY 9 - WEDNESDAY)

39

DELYTH joins TOM who is sitting on a bench below the castle. He has take-away coffees for both of them.

*

DELYTH

Sorry I'm late. I've been cancelling meetings. I don't know where we are at the moment.

TOM

Cappuccino.

DELYTH

Thank you.

They sip their drinks. DELYTH waits for TOM to speak.

TOM

Delyth, I fear the firm will be forced to close. It's no way to repay you for years of loyalty but I'll do what I can -

DELYTH
Evan could still turn up -

TOM shakes his head.

DELYTH (CONT'D)
We have to have hope, Tom.

TOM
I found some papers in his office
the other day ... Things that ...
Shameful things ...

*

DELYTH
You don't have to tell me.

He looks at her, paralysed.

She reaches across and squeezes his hand.

DELYTH (CONT'D)
Sometimes you're too honest for
your own good, Tom ... The world
doesn't run on straight lines, you
don't have to, either.

TOM
What should I do? I ...

Surprising herself as much as TOM, DELYTH speaks from the heart.

DELYTH
Don't be afraid ... Stop doing
what's expected of you ... Live
your life, your way ... Set
yourself free.

They both stare out at the estuary - TOM with an expression of terror, that slowly fades as he dares to take her seriously.

DELYTH smiles, encouraging him. A light of new possibility enters his eyes.

40A EXT. MAGISTRATES' COURT / SQUARE - DAY

40A

FAITH and STEVE emerge.

STEVE

Listen, I've got a theory about Arthur. Paddy Reardon tried to recruit me once to feed them intel' on the Glynns.

FAITH

You think Gael's running Arthur?
... Huh.

She shakes her head, trying to fathom the implications of this new possibility.

STEVE

I'll try and get a line into her.

FAITH

I've got you into enough trouble.
Really.

STEVE

Faith - the supplying to minors charge ... It was two lads who said they were nineteen ... Look, I'm ashamed of who I was back then. I was lost.

*

FAITH

It's the past.

They exchange a look. STEVE is desperate to touch her, to hold her.

FAITH (CONT'D)

You've got a little girl who needs you, and I've got to get my kids back, whatever it takes ...

She finds herself inadvertently caught in his gaze. Her breath catches in her throat ... She forces herself to resist, to stay resolute.

FAITH (CONT'D)

They're all that matters now, right?

STEVE nods.

It suddenly feels like goodbye. They each glance away, then feel their eyes drawn back together ...

They move fractionally closer, on the brink of a kiss ...
FAITH wrenches herself back.

STEVE
Faith, I ...

FAITH
Goodbye, Steve. And don't give in.
I believe in you.

She smiles, then hurries away across the square without looking back.

END OF PART TWO

41 EXT. DENTIST'S SURGERY - DAY (DAY 9 - WEDNESDAY) 41

TERRY approaches the entrance to the shiny, modern building.

42 OMITTED 42

43 INT. DENTIST'S SURGERY. CORRIDOR/TREATMENT ROOM - DAY (DAY 39 - WEDNESDAY)

A MAINTENANCE MAN unlocks the door to DR ALPAY'S surgery.
TERRY goes in.

He sees the dentist's chair and equipment. Everything neat and undisturbed.

TERRY
This the only room the doctor used?

MAINTENANCE MAN
And the store room. The other
fella's already there.

*

44 OMITTED 44

44A INT. DENTIST'S SURGERY - STOREROOM. DAY (DAY 9 - WEDNESDAY) 44A

PARRY stands in the small storeroom fitted with a work bench, standing on which is a pill-making machine.

*

He studies it closely - there's a residue of white powder on the steel hopper that feeds it. He reaches out his phone and takes photographs. He notices an open cardboard box on the floor. He stoops to examine it.

Inside are several hundred unmarked pill bottles. He brings one out - it's filled with white tablets. *

TERRY
Good morning. *

PARRY
Detective Chief Inspector Parry,
Swansea CID. *

TERRY
Constable Price. Abercorran,
investigating the traffic accident
....in which Dr Alpay died. *

He produces his ID and holds it up for PARRY'S inspection. *

PARRY
We've had her under surveillance
for several weeks. Quite the
pharmacy she has here. *

TERRY quickly scans the room in disbelief. *

TERRY
(hesitantly)
There was another set of skid marks
at the scene - whoever it was made
themselves scarce.

PARRY
If you'd be kind enough to forward
me the details.

He takes a card from his pocket and hands it to TERRY.

TERRY
The thing is ... You will have
heard about our missing person's
inquiry - *

PARRY
(curtly)
Evan Howells. Yes of course. *

TERRY
Well, Mrs Howells came here the
other day. Apparently. For
treatment and there was a burglary
at her house, and an attempted
break-in at the Howells' office ...
(MORE) *

TERRY (CONT'D)

Dr Alpay was, as you know, of
course you do, was a witness in a
murder trial Evan defended ...*
*
*

PARRY

Constable?

*

There's much TERRY would like to share, but PARRY'S
impatience is palpable.

He nods nervously, turns and goes.

PARRY steps back into the storage room and inspects the
machine.

*

45 EXT. HIGH STREET - DAY (DAY 9 - WEDNESDAY) 45

FAITH parks up opposite the office, making a call as she gets
out of the car.

FAITH

(into the phone)

I'm sorry, she just won't be able
to come. She's really sorry. Please
say Happy Birthday from all of us.*
*
*

She rings off, sick of lying.

*

46 EXT. HOWELLS - DAY (DAY 9 - WEDNESDAY) 46

LISA pulls up in her sports car as she spots FAITH crossing
the road.

LISA appears behind her.

LISA

Faith, she asked me to post it for
her. I hope you don't mind.(off FAITH'S nonplussed
expression)She said she's not allowed to talk
to you - otherwise she would have
asked.

FAITH

What?

LISA

Alys's video ... You must have seen
it?

FAITH

No -

LISA

You must be the only person in
town -

FAITH hurries through the door.

47 INT. HOWELLS. EVAN'S OFFICE - DAY (DAY 9 - WEDNESDAY) 47

FAITH sits at her desk with tears in her eyes watching a video on her phone. ALYS talks straight to camera from a bedroom in a strange house:

ALYS

Daddy, we just want you to come home now. Please. It doesn't matter why you went - we don't care about that. We love you, and Mummy loves you, too ... Please, please, please, come home.

She kisses her fingers and plants them on the camera lens.

A knock at the door. FAITH hurriedly switches off the phone and wipes her eyes.

FAITH

(bravely)

Yes?

DELYTH enters.

DELYTH

Tom would like a word with us.

(seeing that FAITH has
been crying)

When you're ready.

FAITH nods, drying her eyes.

48 INT. HOWELLS. CONFERENCE ROOM - DAY (DAY 9 - WEDNESDAY) 48

FAITH enters with DELYTH to find CERYS waiting in subdued silence. TOM is seated at the head of the conference table wearing a sombre, resolute expression.

He waits for absolute silence. (Throughout his address he avoids all eye contact with FAITH.)

TOM

I'm afraid I took the liberty of searching through Evan's files ... I discovered one marked 'Pederson Plant' which appeared to contain contracts he had drafted for the sale of fictitious lorries and suchlike for the Glynn family ... A money laundering operation.

FAITH and CERYS exchange a look. CERYS touches FAITH gently on the arm. DELYTH listens stoically, willing TOM strength.

TOM (CONT'D)

By rights, I should have taken them to the police, but ... he's my son. And the absence of a suicide note suggests he wished to spare us all the shame that public exposure of his crimes would have brought. I destroyed them.

A beat.

TOM (CONT'D)

No doubt you'll soon be winding up the firm and you will at least be able to do so with your reputations intact ...

(to FAITH and CERYS)

I presume he was acting without your knowledge?

CERYS nods.

FAITH

I take full responsibility. I should have been keeping a closer eye.

TOM meets her gaze - and can't bring himself to disagree.

He gets up from the table and heads for the door. Surprised by his coldness towards her, FAITH looks to CERYS.

CERYS

Tom, I need you to give evidence for Faith this afternoon. We're trying to get the order lifted.

TOM

I'll consider it.

He exits.

CERYS looks to DELYTH for an explanation.

DELYTH
I'll have a word.

She follows him out of the door.

CERYS
(urgently, to FAITH)
We need to round up some more
witnesses and I have to find a way
to explain how Evan got mixed up
with criminals and ran off with
their money.
(off FAITH'S queasy
reaction)
It's OK, it's a family court,
everything's confidential ...

FAITH
It's not that, it's -

CERYS
(interjecting, firmly)
It's a straight choice, Faith - if
you want your kids back you've got
to dump on Evan. What's more
important?

FAITH silently nods.

CERYS (CONT'D)
See who you can rustle up. We've
got four hours.
(she pats FAITH'S hand)
And no more adventures.

She jumps up from her chair and exits.

FAITH pulls out her phone and replays ALYS'S video.

ALYS (V.O.)
We love you, and Mummy loves you,
too ... Please, please, please,
come home.

FAITH stares, paralysed at the final static image of ALYS'S imploring face.

TERRY climbs out of the squad car, pensive.

50 INT. POLICE STATION. DI WILLIAMS' OFFICE - DAY (DAY 9 - 50
WEDNESDAY)

TERRY remains standing as DI WILLIAMS and PC JONES (seated next to her) study his photographs of DR ALPAY'S tablet making machine on the computer monitor.

DI WILLIAMS
She'll plead complete ignorance if she's any sense.

TERRY
If Alpay's operating a drugs factory there has to be a whole supply chain, a network.

PC JONES
Maybe Baldini's part of it?

DI WILLIAMS mulls this over, taking the possibility seriously.

TERRY
Or maybe Evan got wind of it through his clients - knew too much?

DI WILLIAMS
Price found an earring - *

WILLIAMS retrieves an evidence bag from her drawer. *

DI WILLIAMS (CONT'D)
(to JONES)
Show it to Mrs Howells. See if it's hers.

TERRY
Why would it be hers?

DI WILLIAMS
(with a heavy note of sarcasm)
Wild guess.

She hands the earring over to PC JONES.

TERRY
(to PC JONES)
I'd like to come with you.

PC JONES
Whatever.

She exits. TERRY follows after her.

51 INT. SWIMMING POOL - DAY (DAY 9 - WEDNESDAY) 51

FAITH, carrying her shoes, walks barefoot along the edge of the pool and approaches a middle-aged swimming coach, GAVIN JOHN, who's encouraging a CHILD swimming a length.

GAVIN JOHN
That's it - lay flat in the water.

FAITH
Gavin.

He looks round, surprised and embarrassed to see her.

FAITH (CONT'D)
(awkwardly)
I've got a favour to ask, I ...
There's been a misunderstanding and
my kids were ...

He nods. He knows.

GAVIN JOHN
(to the swimming CHILD)
Come on, nearly there.

FAITH
The thing is, we're back in court
this afternoon, to challenge ...
And I wondered if you might be
prepared to ...

He glances away, his expression telling her all she needs to know.

FAITH (CONT'D)
I see ...

GAVIN JOHN
It's nothing personal -

His eyes flick subconsciously to the handful of parents seated in the spectators' gallery.

She nods.

Hurt and humiliated, she turns and walks away.

52 EXT. PRIMARY SCHOOL - DAY (DAY 9 - WEDNESDAY) 52

FAITH hurries from her car to the school gate and rings the buzzer on the video intercom. She waits impatiently, checking her watch.

SECRETARY
(on the video screen)
Hello?

FAITH
Faith Howells. I've got a meeting
with the Head.

SECRETARY
Ah. I'm afraid she's had to cancel,
Mrs Howells

FAITH
Cancel? She can't. It's critical.

SECRETARY
She's unable to see you today, Mrs
Howells. I'm sorry.

FAITH
No -

The screen fizzles out. FAITH stares at it in disbelief.

53 OMITTED 53

54 INT. FAITH'S HOUSE. HALLWAY - DAY (DAY 9 - WEDNESDAY) 54

A door bell rings. FAITH runs down the stairs in her skirt and bra, pulling on her top as she reaches the door to open it. TERRY and PC JONES are standing side by side on the step.

TERRY
Sorry to disturb -

PC JONES thrusts a palm containing the earring at FAITH.

PC JONES
Yours, I believe.

FAITH looks at it and gives a non-committal shrug.

FAITH
Possibly.

PC JONES
Did you lose one like this last
night?

FAITH
No, I don't think so.

TERRY
Are you sure, Faith? It's
important.

FAITH
(firing back defensively)
Do you think I'd lie to you?

TERRY reddens.

PC JONES
It was found at the scene of Dr
Alpay's accident. Were you there,
Mrs Howells?

FAITH
Haven't you ever heard of the
Police and Criminal Evidence Act?
Something called a caution?

PC JONES
(with a glance at TERRY)
So, you're not prepared to answer?

FAITH
(to TERRY)
Aren't you embarrassed by this?

TERRY
(awkwardly changing the
subject)
Still no word from the Coastguard.
No news is good news.

An electronic ring tone sounds from the kitchen.

PC JONES
(persisting)
Maybe you'd like to check your
jewellery?

FAITH
Maybe you'd like to -

She stops herself just in time and slams the door on them.

She takes a deep breath and marches through to the kitchen. The ringing persists. It's coming from her laptop. She hurries over to it. A Skype call - from 'EVAN J HOWELLS'.

She frantically maneuvers the mouse to click on 'Answer'.

FAITH (CONT'D)
Evan? ... Evan, is that you?

ALYS'S face appears on the screen. She's in a corner of the playground.

ALYS
Mummy!

FAITH
Alys ...
(she can hardly breathe)
How - ?

ALYS
I'm on Katy's phone. I know Dad's password.

FAITH
Don't let anyone see you!

ALYS
What's happening, Mammy? When are we coming home? Megan was sick all night and Rhodri wouldn't stop crying.

FAITH
I'm going to court this afternoon. Four o'clock. It's going to be OK.

ALYS
What if it's not? Who will we live with? Daddy told me if you died, it would be Uncle Terry and Aunty Bethan.

A TEACHER calls out from off-screen.

TEACHER (V.O.)
Alys?

FAITH
Don't let her see you.

ALYS
Why can't we go to their house?

TEACHER (V.O.)
Alys? What have you got there?

The call ends. FAITH stares at the blank screen ...

She shoots up from her chair and runs to the study.

55 INT. FAITH'S HOUSE. EVAN'S STUDY - DAY (DAY 9 - WEDNESDAY) 55

FAITH rifles through a filing cabinet. She finds a file marked 'Wills'. She yanks it out and opens it on the desk.

There's only one inside - hers. She slaps her hands to her face in frustration.

56 INT. POLICE STATION. OPEN PLAN OFFICE - DAY (DAY 9 - 56 WEDNESDAY)

TERRY enters with PC JONES. They head for their desks.

PC JONES
I suppose there comes a point when
you know the game's up? ... It's
the kids I feel sorry for.

TERRY, a look. He doesn't dignify her with a response.

PC JONES (CONT'D)
Tea?

He nods. She continues on across the office to the kettle. TERRY arrives at his desk and drops, disheartened, into his chair.

He glances unenthusiastically at his email inbox. At the top of it is a message flagged urgent. He clicks it.

The message opens. No text, just a video file. The sender's address is 'Anon999999@gmail.com'. He opens the video: jerky images filmed on the move. A car parked on a country lane at night. Behind it, flames lick through the trees.

He freezes the frame and zooms in on the car's number plate. He stares at it with deepening concern, then glances towards DI Williams' office.

57 INT. HOWELLS. EVAN'S OFFICE - DAY (DAY 9 - WEDNESDAY) 57

FAITH and DELYTH frantically pull files off the shelves and rifle through them. Filing cabinet doors hang open. Ransacked files and papers are scattered across the desk and floor.

FAITH

There must be a copy. You've checked the computers?

DELYTH

He always deleted after printing. He only let wills exist in hard copy - to prevent tampering. Maybe that's what your burglars were after - a list of his assets?

FAITH

They'll be sorely disappointed.

DELYTH

Tom could be wrong. Perhaps he was deceived into doing what he did? You know how he trusted people.

FAITH

He was using a false identity, Delyth. And going to strip clubs, and ... He was a liar. A selfish bloody liar!

DELYTH

(quietly)

Sorry.

FAITH hurries out of the room. CERYS is peering out from her office doorway.

CERYS

Faith?

FAITH

I wish I'd never married him!

CERYS

Faith, where are you going?

FAITH slams out through the main door and disappears down the stairs.

CERYS (CONT'D)

Shit. Not again.

A beat. Silence settles.

CERYS (CONT'D)

(to DELYTH)

Guess you didn't find it?

DELYTH

No ... But I might have an idea.

58 EXT. POLICE STATION YARD - DAY (DAY 9 - WEDNESDAY) 58

Attempting to look inconspicuous, TERRY strolls along a line of cars parked in the reserved spaces at the front of the police station. He stops to inspect the last in the row - the one DI Williams was driving the previous evening. He stoops to look at the front tyres and runs his fingers over a smooth patch.

He straightens, troubled by the burden now loaded on his shoulders.

59 INT. BANK. BASEMENT - DAY (DAY 9 - WEDNESDAY) 59

CERYS and DELYTH follow a young BANK CLERK down a staircase into a vaulted, Victorian basement. He leads them off down a corridor. Their footsteps echo off the bare walls.

60 INT. BANK. BASEMENT CORRIDOR - DAY (DAY 9 - WEDNESDAY) 60

The CLERK taps a code into an electronic keypad. The thick steel door to the strong room clicks open.

CLERK

I'll leave you to it.

He heads off, leaving them to go in.

61 INT. BANK STRONG ROOM - DAY (DAY 9 - WEDNESDAY) 61

A basement room from a previous era. One wall is a bank of solid, Edwardian safe deposit boxes.

CERYS wait on tenterhooks as DELYTH slots a key into one of the boxes and opens it.

Inside is a large white envelope. DELYTH brings it out, swallows, and hands it to CERYS.

Written in EVAN'S hand on the front are the words: 'ONLY TO BE OPENED IN THE EVENT OF MY DEATH'.

CERYS exchanges a glance with DELYTH, then opens it.

Inside is a printed will attached to which is a brief, hastily handwritten letter with many crossings out.

CERYS

It's dated the 12th - the day he went.

(reading aloud)

Dear Faith, I screwed up. I never meant to - everything I did was for all the right reasons, out of love for you and the kids. All I wanted to do was look after you, provide for you all. I trusted people in good faith - I tried to do everything right, just like you would tell me to - but they betrayed me. Turns out being honest isn't enough. You have to be a snake. I'm no good at that. At the bottom of this letter are details of a bank account. The money in it is the proceeds of crime. Take this letter and the file of Pederson Plant to an outside police force as soon as you can. Faith, please forgive me. I love you with all my heart but I have to go now. Goodbye, Evan.

CERYS looks up to see tears spilling down DELYTH'S cheeks.

DELYTH

He did love her. I knew it.

CERYS

Pederson frigging Plant ...

DELYTH

(gently)

Too honest for his own good - like his father.

DELYTH takes the letter from CERYS and between sobs tries to read it through her tears.

CERYS

He didn't want Faith involved. Whatever it is, Delyth, it's his mess. You don't commit crimes out of love ... What the fuck is he... How is buying drugs from Gael bloody Reardon doing the right thing?

DELYTH

Drugs?

CERYS

Yeah. A hundred grand's worth of co-bloody-caine.

CERYS folds the letter angrily into her pocket and heads for the door, leaving DELYTH open-mouthed.

62 EXT. TOM AND MARION'S HOUSE. BEACH - DAY (DAY 9 - WEDNESDAY)

FAITH and TOM stare out to sea, a tense, awkward atmosphere between them.

FAITH

Do you really believe he's dead?

TOM nods.

FAITH (CONT'D)

I don't know what to believe.
There's just a blank ...

TOM

He's gone, Faith.

He glances at her. Her expression turns from anger to bewilderment, to terror, then fierce, defiant anger again.

TOM (CONT'D)

When will you tell the children?

FAITH'S face registers another, yet deeper level of agony.

TOM (CONT'D)

I could do it, if you'd prefer.

FAITH

No ... It's got to come from me.

She closes her eyes. The thought is unbearable.

FAITH (CONT'D)

Tom, I need you this afternoon ...
Alys, Meggie and Rhodri need you.
I'm sorry I didn't keep a closer
eye on him, but ... You trust
people, don't you? ... Should I
have been doubting my own husband?

A beat.

TOM softens and shakes his head.

TOM

Faith, tell me honestly - do you
have feelings for this Baldini man?

FAITH looks at him, speechless. The wind blowing her hair
over her face as she catches her breath.

Her hesitation is all the answer TOM needs.

He turns and walks away.

END OF PART THREE

63 EXT./INT. COUNTRY LANE / STEVE'S PICK-UP - DAY (DAY 9 - 63
WEDNESDAY)

STEVE drives at high speed along a lane through open
countryside.

Inside the cab, STEVE'S eyes flick to the rear-view mirror
checking for pursuers. But his is the only car on the road.

64 OMITTED 64

65 INT. ROADSIDE DINER - DAY (DAY 9 - WEDNESDAY) 65

STEVE enters the steamy dining area. There are only two
customers, a TRUCK DRIVER, devouring an all-day breakfast,
and GAEL REARDON.

She looks up as he comes over and sits opposite.

GAEL REARDON

This is a surprise. I thought we
and the Glynn's were sworn enemies.

STEVE

I don't work for them any more. But
if they knew I was here, I'd be
dead.

He glances over at the TRUCK DRIVER, who is fixated on his
food.

STEVE (CONT'D)

I want you to leave Faith alone.
Evan left her broke, and the firm.
Whatever went on between you and
him is his problem.

GAEL REARDON

You must be very fond of her to
take such a risk ... It gives us
something in common. I was rather
fond of Evan ... Extremely fond ...
He was a good man. A good man. And
then he went.

*
*

STEVE

Do you know where?

She shakes her head and turns her gaze tragically out of the window. STEVE studies her face, detecting genuine anguish.

GAEL REARDON

You shift my product, we both make
money and you get to be the knight
in shining armour.

She looks him in the eye, seeing that he's tempted.

GAEL REARDON (CONT'D)

(smiles)

Funny how love hits you. You think
you're in control, then someone
comes along who turns the world on
its head ... What do you say?

Caught in her mesmerising gaze, STEVE nods.

66 OMITTED

66

67 INT. POLICE STATION. OPEN-PLAN OFFICE - DAY (DAY 9 - 67
WEDNESDAY)

TERRY stares at the photos of the wrecked car in the ravine.
At the photos of the skid marks on the road.

A beat. TERRY'S phone rings in his pocket.

68 EXT. POLICE STATION YARD - DAY (DAY 9 - WEDNESDAY) 68

TERRY climbs into the passenger seat of FAITH'S stationary car, parked between squad cars.
They exchange a glance.

TERRY

A letter? From Evan?

*

She nods.

FAITH
(muted)
With his will.

TERRY
Which you've seen?

FAITH
Not yet. No. Cerys found it ... So
apparently there's a bank account
containing criminal money.
Laundered cash.

TERRY, looks at her doubtfully.

FAITH (CONT'D)
He got caught up in something,
Terry ... This is going to sound
crazy ... I think Williams is
involved.

TERRY
Williams?

FAITH
(steely)
Something's going on Terry. The
burglaries. The threats. Arthur's
been spying on me ... And Alpay
told me she was being lent on by a
corrupt detective. It's Williams.
I'm sure of it.

TERRY
Why would she use a clown
like Arthur?

FAITH
Because he's cheap? Vulnerable? She
knows I know - that's why she's
using my kids. She wants to destroy
me.

TERRY
You were at that crash, weren't
you, Faith? It was your earring. I
recognised it.

A beat.

FAITH
I arrived after it happened. The
car was in flames. Williams was
already there.

*
*
*

*
*

*

TERRY
You saw her?

FAITH
Yes I saw her there, but I wasn't
wearing earrings last night.

TERRY can't meet her eyes.

FAITH (CONT'D)
Will you help me? Will you speak
for me in court this afternoon?

TERRY
I don't know Faith, I -

She nods, cutting him off.

FAITH
(harshly)
I have to go.

TERRY hesitates, but his courage fail him. He climbs out of
the car.

WE STAY WITH TERRY, consumed with anguish as FAITH drives
away.

69 INT. FLAT - DAY (DAY 9 - WEDNESDAY) 69

BETHAN, in the midst of a phone call, enters the sitting room
of a smart flat with TAYLOR.

BETHAN
(into the phone)
Yes, he absolutely loves it ...
No, no chain. He's a cash buyer.

She looks to TAYLOR for confirmation. He nods.

BETHAN (CONT'D)
(into the phone)
... As quickly as you like.

They exchange another glance. TAYLOR nods.

BETHAN (CONT'D)
Excellent. That's wonderful.
(giving TAYLOR the thumbs-
up)
I'll tell him now. Congratulations!

She rings off.

BETHAN (CONT'D)
(to TAYLOR)
You've got yourself a deal.

TAYLOR
(muted)
Thanks.

BETHAN
Isn't that ... what you want?

TAYLOR
(he nods)
It's just ... Big change. Two weeks ago I had a wife with twins on the way ... Now she's shacked up with my best friend and tells me the kids are his.

BETHAN
Oh ... Wow

He nods and brings out a silver hip flask.

TAYLOR
The thing I've learned about life
...
(flipping the lid)
We're just like ants ... Tootle along, then bang! Some bastard stomps on you.

He offers the flask to BETHAN and holds her gaze as she takes a swig. She hands it back. He drinks.

TAYLOR (CONT'D)
That's better.

He looks at her, his eyes wandering greedily over her body.

TAYLOR (CONT'D)
I feel like I ought to be marking the occasion ... What are you up to for the rest of the afternoon?

BETHAN
Me?

She shrugs.

He offers the flask back to her. She takes another swig.

TAYLOR
How about it? ... You and me ... A
little celebration?

He holds her gaze.

Drawn by forces beyond her control, BETHAN steps towards him - and suddenly they're kissing, breathlessly and urgently. Her hands travel hungrily over his body, grabbing and pawing at his flesh.

70 EXT. SQUARE CLOSE TO COURT BUILDING - DAY (DAY 9 - 70
WEDNESDAY)

CERYS waits uncomfortably as FAITH, sitting on a bench, reads through EVAN'S letter.

EVAN (V.O.)
... everything I did was for all
the right reasons, out of love for
you and the kids. All I wanted to
do was look after you, provide for
you all. I trusted people in good
faith. I tried to do everything
right, just like you would tell me
to -

FLASHBACK TO:

71 INT. FAITH'S HOUSE. KITCHEN - MORNING. SEVEN DAYS BEFORE 71
(DAY 2 - WEDNESDAY)

FAITH looks out of the kitchen window at EVAN sitting
perfectly still in his stationary car.

EVAN (V.O.)
Faith, please forgive me.

He turns to look at her with longing and regret.

EVAN (V.O.)
I love you with all my heart, but I
have to go now.

FAITH looks back at him with the quizzical, distant
expression of one whose well of passion is running dry.

EVAN (V.O.)
Goodbye, Evan.

He drives away.

72 EXT. SQUARE CLOSE TO COURT BUILDING - DAY (DAY 9 - WEDNESDAY) 72

FAITH marches towards the court building, her eyes burning with bitterness. CERYS follows at her heels.

FAITH
Saying he loves me ... How could he?

CERYS
I warned you not to read it till after.

FAITH
Lying to his last breath ...

CERYS
Just hold it together for this hearing. Can you do that?

FAITH shoves through the doors into the building.

73 INT. COURT BUILDING. LOBBY - DAY (DAY 9 - WEDNESDAY) 73

FAITH and CERYS enter. They see CAROL FOSTER (the social worker) and DI WILLIAMS in a huddle with their LAWYER. From the far side of the lobby DELYTH waves.

DI WILLIAMS turns and glances coldly at FAITH.

CERYS
You're innocent, Faith. Ignore her.

FAITH
Sorry, I ... I can't ... I just ...

She hurries across to the Ladies leaving CERYS in frustrated despair.

74 INT. COURT BUILDING. LADIES - DAY (DAY 9 - WEDNESDAY) 74

FAITH locks herself into a cubicle and sits on the loo seat, fighting back sobs.

75 INT. COURT BUILDING. LOBBY - DAY (DAY 9 - WEDNESDAY) 75

PC JONES enters the building as an announcement comes over the tannoy:

TANNOY (V.O.)
All parties in the case of Howells
to Court 2. All parties in Howells
to Court 2, please.

She spots DI WILLIAMS crossing the lobby with CAROL FOSTER and the LAWYER. She hurries to intercept her.

PC JONES
Ma'am? Quick word?

DI WILLIAMS
(to FOSTER and the LAWYER)
Excuse me.

She steps aside with PC JONES.

DI WILLIAMS (CONT'D)
What?

PC JONES
(excitedly)
Just got the phone records. The last number to dial Dr Alpay's mobile was Howells' office. The only person there at the time was Faith Howells. It all adds up. She must have gone to meet her.

DI WILLIAMS thinks this over.

PC JONES (CONT'D)
Think about it - she sets up the meet with Alpay, drives her off the road, loses her earring going down to check that she's dead...

DI WILLIAMS
...and sets the car on fire for good measure.

She smiles.

76 INT. MAGISTRATE'S COURT. LADIES - DAY (DAY 9 - WEDNESDAY) 76

FAITH nervously arranges her hair in the mirror. She steadies herself, suddenly feeling the world spin.

FAITH
Please God, if you're there ...
Please ... Bring them back.

She draws in a breath ... and from somewhere she finds the strength to face her ordeal.

77 INT. COURT BUILDING. CORRIDOR - DAY (DAY 9 - WEDNESDAY) 77

FAITH exits the Ladies and comes face to face with DI WILLIAMS and PC JONES.

DI WILLIAMS
Mrs Howells.
(reaching for her
handcuffs)
I'm arresting you on suspicion of
the murder -

FAITH dives straight back through the door.

78 INT. COURT BUILDING. LADIES - DAY (DAY 9 - WEDNESDAY) 78

FAITH dashes into a cubicle and locks it. DI WILLIAMS and PC JONES chase in after her.

DI WILLIAMS
Mrs Howells!

Terrified, FAITH snatches out EVAN'S letter, whips out her phone and photographs it.

DI WILLIAMS (CONT'D)
(beating on the door)
Come out of there. Now!

FAITH frantically emails the photograph.

CLOSE ON THE SCREEN: the message goes to 'Lisa Connors'.

DI WILLIAMS (CONT'D)
You've got five seconds.

She rips up the letter, tosses it into the pan, flushes, then drops the phone into the toilet brush holder and replaces the brush.

The door bursts open.

DI WILLIAMS (CONT'D)
(producing handcuffs)
Right, then.

PC JONES glances down at the toilet brush holder - the brush is askew. She trades a look with DI WILLIAMS, who nods at her to search it.

DI WILLIAMS (CONT'D)
(to FAITH)
Hands in front of you.

FAITH
I've got to be in court.

DI WILLIAMS
Too bad. Out!

FAITH steps forward and holds out her trembling hands. DI WILLIAMS cuffs her wrists. Wincing, PC JONES fishes the dripping phone out of the brush holder.

79 INT. COURT BUILDING. LOBBY - DAY (DAY 9 - WEDNESDAY) 79

DI WILLIAMS and PC JONES march FAITH across the lobby towards the exit. PC JONES holds FAITH'S phone at arm's length folded in a tissue.

FAITH
Why? Why now?

DI WILLIAMS
New evidence.

FAITH
What evidence?

DI WILLIAMS
You'll see.

CERYS runs after them.

CERYS
What the hell are you playing at?

DI WILLIAMS
She's under arrest for murder.

CERYS
Murder? Whose murder?

PC JONES
Dr Alpay. They were associates.

They push out through the main doors. CERYS pursues them.

CERYS
You can stop this, right now. You
were there, Inspector. You were
damn well there, in person, when
Alpay died.

80 EXT. COURT BUILDING - DAY (DAY 9 - WEDNESDAY) 80

TERRY steps out of a squad car parked outside. Another car pulls up behind his, out of which climbs DCI PARRY.

DI WILLIAMS, PC JONES and FAITH exit the court building followed by CERYS.

CERYS
I've got the proof right here.
You're on film.

DI WILLIAMS
(to PC JONES)
They'll say anything.

TERRY steps forward towards them.

TERRY
Ma'am -

DI WILLIAMS glances from TERRY to PARRY.

TERRY (CONT'D)
I'm afraid I have to arrest you for
fleeing the scene of a fatal
accident.

FAITH and CERYS exchange a look.

DI WILLIAMS
Stop wasting my time, Constable.

He stands his ground. PARRY comes alongside him.

DI WILLIAMS (CONT'D)
What do you think you're doing
here?

PARRY
You were driving the car Dr Alpay
swerved to avoid, Inspector. I've
seen the footage.

CERYS
(to FAITH)
Bullseye.
(to DI WILLIAMS)
Too bad. Let her go.

PC JONES looks to DI WILLIAMS for an explanation.

DI WILLIAMS
(to PARRY, motioning to
TERRY)
You can't trust him - they're
related.

PARRY
(to TERRY)
Constable.

TERRY motions DI WILLIAMS to his car.

DI WILLIAMS
(to PARRY)
You have to be joking.

PARRY
I'm allowing you your dignity,
Inspector.

DI WILLIAMS gives him a look of withering contempt, then marches off towards to the squad car leaving TERRY to chase after her.

PARRY turns to PC JONES and FAITH.

PARRY (CONT'D)
(to PC JONES)
What's that?

PC JONES
Mrs Howells' phone.

He glares.

PC JONES (CONT'D)
Sir.

PARRY
(taking it from her)
I'm assuming control of this
inquiry. Let Mrs Howells go.

FAITH
Thank you.

PC JONES
(uncertain)
But she's under -

CERYS
For God's sake, woman! Just do what
he says.
(MORE)

CERYS (CONT'D)
(to PARRY)
Sorry.

PC JONES reaches reluctantly for the keys and unlocks the handcuffs.

FAITH
(to PARRY)
I could really do with my phone.

PARRY
You're not out of the woods yet,
Mrs Howells.

He gives a look that tells she can count herself lucky and turns back to his car.

FAITH stares after him.

CERYS
(grabbing her arm)
Faith! We're late!

PARRY climbs into his car.

FAITH
What's that supposed to mean?

CERYS
Forget him! Do you want your kids back or not?

She drags her back into the building. FAITH glances over her shoulder as PARRY drives away.

FADE

FLASHBACK TO:

81 EXT. HARBOUR FRONT. CAFE. TWO WEEKS BEFORE - DAY. (MAY 20 81)

FADE UP ON

EVAN, dressed in a business suit, makes his way along the harbour front toying nervously with an unlit cigarette. He tosses it, untouched, into the gutter and crosses the road to a pavement cafe.

MARION, seated alone at an outdoor table, looks up apprehensively as EVAN approaches.

EVAN
Mother.

MARION
Hello, Evan.

He sits, sensing her pensive mood.

EVAN
What can we get you?

She offers a vague shrug.

EVAN (CONT'D)
I can't stay long. I'm seeing a
client at twelve.
(making an effort)
How's Dad? Did he get that knee
looked at?

A beat.

MARION
Evan ... There's something I've
been meaning to tell you ... For a
long time ...

She looks at him, past the point of no return. He falls silent.

MARION (CONT'D)
There's no easy way to put this ...
A man I once knew died last month
... I think he was probably your
father.

EVAN looks at her as she if has lost her mind ... but slowly it registers that she's serious. Deadly serious.

MARION (CONT'D)
His name was Owen Fenton. You may
remember him. You and his son Alec
were friends ...

Sensing EVAN'S rising anger, she pleads ...

MARION (CONT'D)
It was before I was married -
Everything was up in the air ...
Evan, I kept this to myself out of
love for you and Tom. As far as I'm
concerned, biology's irrelevant,
it's what we mean to each other
that counts.

She pauses. A silence opens up between them. EVAN'S thoughts have plunged inwards. His face is unreadable.

MARION (CONT'D)

Evan -

EVAN

Does Dad know?

MARION

I'll find the right moment ...

EVAN

And this information is meant to achieve what, exactly?

MARION has no answer.

EVAN (CONT'D)

Can't you stand the fact we've built contented lives in this place you've spent a lifetime resenting? You begrudge our happiness that much? ... They were your dreams. If you never chased them don't look to me for pity ... This is it, mother. This is reality. This is all there is. We try to make a living and look out for each other and then we die.

He gets up from his chair.

MARION

Evan, please -

EVAN

Grow the fuck up.

He walks away.

EVAN, his face set in anger, sails alone across the bay heading out towards the open sea. The boat crashes from wave to wave in the heavy swell.

He draws the sail in tighter, pushing the little craft to its outer limits. He seems to be daring the sea to consume him.

END