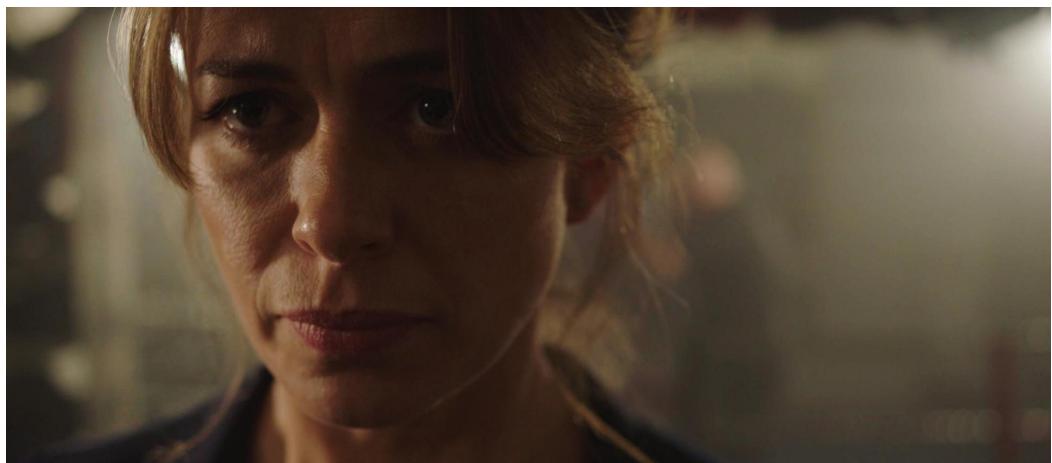


KEEPING FAITH



by

Matthew Hall

EPISODE EIGHT

Pink Shooting Script
23/08/17

CATCH-UP SEQUENCE:

- 1) FAITH and ARTHUR peer down through the trees at the flaming wreck of Dr Alpay's car (episode 6);
- 2) FAITH challenges ARTHUR over the strange phone call he received: 'What's going on?'
- 3) DI WILLIAMS confronts STEVE in a police cell: she asks him if Faith is really worth it?
- 4) FAITH, in her office, watching ALYS'S pleading video: 'Please, please, please come home.'
- 5) FAITH discovers EVAN'S letter in an envelope marked, 'Only to be opened in the event of my death.'
- 6) DI WILLIAMS places FAITH under arrest on suspicion of murder.
- 7) TERRY arrests DI WILLIAMS.

1 INT./EXT. EVAN'S CAR / TOM'S CARVERY. THE DAY EVAN DISAPPEARED - DAY (DAY 2 - WEDNESDAY) 1

EVAN'S car enters the restaurant car park and pulls up.

Checking his voicemail, he glances over at a black Range Rover. GAEL REARDON is seated behind the wheel.

FAITH (V.O.)

Where the sodding hell are you,
Evan? This is not bloody funny!
And by the way, your mother is
being a complete cow. As usual.

He guiltily switches the phone off, climbs out and crosses to GAEL'S car, loosening his tie.

2 INT. GAEL'S RANGE ROVER. THE DAY EVAN DISAPPEARED - DAY. 2 (DAY 2 - WEDNESDAY)

EVAN climbs into the passenger seat, unable to disguise his grim mood.

EVAN

Hi.

GAEL REARDON

Lost a case?

EVAN

Something like that.

Preoccupied, he glances off across the car park.

GAEL REARDON
Your order's on its way. Monday.

EVAN
(murmurs)
Thanks.

She gives him a look - *is that all she gets?*

EVAN (CONT'D)
Sorry ... I've got a client having
a problem with a bent cop ... Your
husband must have dealt with these
people - ?

GAEL REARDON
The only person Paddy ever paid was
himself.

EVAN
(with heavy irony)
That worked out.

A beat. GAEL rests a hand on his leg.

EVAN looks at her, tongue-tied.

Finally:

EVAN (CONT'D)
I can't do this, Gael. I thought I
could, but I'm ... I'm just a small
town lawyer.

He reaches for the door handle.

EVAN (CONT'D)
I made a mistake.

GAEL REARDON
Evan?

EVAN
And I love my family.

He climbs out of the car and walks away without looking back.
GAEL's face darkens.

3 EXT. TOM'S CARVERY. THE DAY EVAN DISAPPEARED - DAY. (DAY 23-
WEDNESDAY)

EVAN walks quickly from the Range Rover towards his car,
taking off his tie and tossing it angrily onto the tarmac.
GAEL shoots out of her bay with an angry squeal of tyres and *
roars out of the car park.

*

4 EXT. PENDINE BEACH. THE DAY EVAN WENT MISSING - LATE AFTERNOON. (DAY 2 - WEDNESDAY) 4

EVAN drives his car down a slipway onto the open expanse of sand. *

He drives towards a solitary Black BMW, his expression hardening in anger, and pulls up alongside.

He sits, staring straight ahead through the windscreen, hands tight around the steering wheel.

DS MORGAN comes out of the BMW and climbs into the passenger seat.

She looks at him, registering his agitation.

DS MORGAN
Where've you been all day?

EVAN
Gael Reardon's taking delivery of the consignment next Monday. You've got enough to arrest her now. You promised me it'd be over once you got Gael.

*
*
*

EVAN exhales and touches his collar, coming apart at the seams.

EVAN (CONT'D)
That's all I'm ... I'm quitting.

*

DS MORGAN evaluates him calmly.

DS MORGAN
That's not an option, Evan, unless you'd prefer the alternative. What - seven, eight years maybe? Miss your little ones growing up?

*
*
*

EVAN looks at her, desolately.

MORGAN
Someone might be interested to know there is f120K sitting in your bank account for this little job.

*
*
*
*

EVAN winces. She smiles consolingly.

*
*
*
*

DS MORGAN
Go home, Evan. Have a drink. Shag your wife. You'll feel better in the morning.

She pats his arm and climbs out of the car.

EVAN, broken, continues to stare out of the windscreen at the darkening sky as DS MORGAN gets into her car and drives away.

FADE

5 EXT. COURT BUILDING - DAY (DAY 9 - WEDNESDAY) 5

BACK TO THE PRESENT

FADE UP ON:

CERYS tugging FAITH across the pavement to the court building.

CERYS

Come on!

FAITH

My phone - why did Parry take it?

CERYS

Forget about your bloody phone.

FAITH

It's got Evan's letter on it.

CERYS

Where's the original?

FAITH

I had to flush it.

CERYS

Great.

(she sighs)

We've got to focus -

FAITH

There's something going on.

CERYS

(sharply)

Faith!

FAITH snaps back from her racing thoughts.

CERYS (CONT'D)

Williams is out of the picture.

We're in the driving seat here.

A beat. FAITH nods. Regains her composure.

FAITH

I've got to call Lisa.

CERYS reluctantly hands over her phone.

FAITH (CONT'D)

Let's go.

She pushes decisively into the building. CERYS follows, shaking her head.

6 INT. COURT BUILDING. CORRIDOR - DAY (DAY 9 - WEDNESDAY) 6

CERYS and FAITH approach the court room, FAITH with CERYS'S phone pressed to her ear.

FAITH

(into the phone)

Come on!

DELYTH is waiting. Her face lights up. CERYS signals for her to wait and approaches SIAN HUGHES (20s), the solicitor for Social Services and CAROL FOSTER (the children's social worker).

CERYS

(to SIAN HUGHES)

Seems your star witness has been arrested for fleeing the scene of a fatal accident. Bad luck. Can we assume you're throwing in the towel?

SIAN HUGHES reacts with a bland, imperturbable smile - a deadpan mask she uses as her professional weapon.

SIAN HUGHES

The children's welfare is our only concern.

CERYS

This is all DI Williams' invention.

CAROL FOSTER

We don't agree, Ms Hughes.

SIAN HUGHES

(to CAROL FOSTER)

Shall we?

They go into the court room.

7 EXT. BUILDING SITE - DAY (DAY 9 - WEDNESDAY) 7

WORKMEN stream off a building site at the end of their shift. * Among them is STEVE. As he crosses the road to his pick-up, he spots a black Range Rover parked incongruously amongst the old cars and vans. GAEL REARDON motions him over from the driver's seat.

STEVE hesitates, aware that several of his WORKMATES, having spotted her, are now glancing back at him. With no choice, he crosses over to her car.

GAEL lowers her window and speaks through it.

As his WORKMATES drive off, one of them toots his horn.

GAEL REARDON
First lay-by north out of St
Clear's in an hour's time. White
transit.

STEVE nods.

GAEL REARDON (CONT'D)
(detecting his unease)
Cold feet?

STEVE struggles, fighting a battle with himself.

GAEL REARDON (CONT'D)
It's for Faith, Steve ...

A beat.

GAEL REARDON (CONT'D)
I'll be waiting.

She gives him a look.

STEVE
Please don't come here again.

He climbs out. She watches him cross to his pick-up with a look that's close to pity.

HIS HONOUR JUDGE GWYN DANIELS (40s), dressed in a suit (with * no wig or gown as this is a family court), nods with apparent understanding and concern as CERYS addresses her.

CERYS
Yesterday Your Honour granted an emergency protection order in the belief, encouraged by Inspector Williams, that Mrs Howells' children were in imminent danger.

FAITH, seated next to CERYS, is urgently texting LISA under the desk. The message bubbles appear on screen:

FAITH: Move Evan's money to your account. Now!!!

CERYS (CONT'D)

Not only is Inspector Williams now under arrest for a serious offence, she has produced no evidence whatever to substantiate her claims.

LISA: **What ff?**

CERYS (CONT'D)

The sad fact is, she has orchestrated the removal of Mrs Howells' children in pursuit of a personal vendetta.

FAITH: **FFS. Read the email!!**

JUDGE DANIELS

(to SIAN HUGHES)

To have heard Inspector Williams yesterday, Ms Hughes, she was about to charge Mrs Howells with murder. This does rather turn things on their head.

*

LISA: **Doh! (up comes a selfie - LISA pulling a ditsy face).**

CERYS

(nods)

I'm sure the irony is lost on no one, Your Honour - least of all my opponent. We'd just like the children returned home without delay.

SIAN HUGHES rises to her feet.

FAITH: **Hurry!**

SIAN HUGHES

Your Honour, since DI Williams brought this case to Social Services' attention, my clients have delved deeper into the family's circumstances. We'd like you to hear from one further witness.

FAITH remains engrossed in her exchange.

LISA: **£200k!! Can I keep it?**

CERYS

(indignant)

We've had no notice of another witness.

FAITH: **NFW**

SIAN HUGHES
Mrs Howells' mother-in-law - Marion
Howells.

FAITH looks up sharply. Exchanges a horrified look with
CERYS.

JUDGE DANIELS
If you think it'll be helpful.

SIAN HUGHES
(to the USHER)
Mrs Marion Howells, please.

9 INT. COURT ROOM - DAY (*DAY 9 - WEDNESDAY*)

9

FAITH watches, aghast, as MARION, dressed in her best suit,
recites the oath in the witness box.

MARION
... the whole truth, and nothing
but the truth.

MARION sets down the Bible, avoiding FAITH'S gaze.

SIAN HUGHES
Mrs Howells has been married to
your son, Evan, for ten years.
Correct?

MARION
Ten and a half.

SIAN HUGHES
And in your observation, has she
been a good mother?

MARION
Yes ... On the whole.

SIAN HUGHES
And since your son's disappearance?

MARION stalls, struggling with her answer.

MARION
It's the company she's keeping -
inviting criminals into her home.

SIAN HUGHES
You mean Mr Baldini?

MARION
Yes.

SIAN HUGHES

What exactly is your concern?

MARION

His record - I had no idea ... The children are already distressed - Megan hardly slept at all when she was with us the other night ...

CERYS reaches out and touches FAITH'S arm.

SIAN HUGHES

(to MARION)

How do you explain Mrs Howells' recent association with Mr Baldini?

MARION

I can't ...

SIAN HUGHES

And you're concerned that this relationship between them might be connected to your son's disappearance?

MARION

The police seemed to think so.

SIAN HUGHES

(to MARION)

Do you think the children are safer elsewhere - at least for the time being?

MARION

Well, if the alternative ... They have to be safe. Of course they do.

SIAN HUGHES

So you can't put your hand on your heart, Mrs Howells, and say they should go home?

A pause.

MARION

No.

SIAN HUGHES lets MARION'S answer hang in the silence.

DELYTH whispers under her breath - it carries to FAITH and CERYS:

DELYTH

Bitch!

SIAN HUGHES

Thank you, Mrs Howells.

She sits.

JUDGE DANIELS
Ms Hughes?

CERYS looks to FAITH for a steer, but FAITH looks dazed.

JUDGE DANIELS (CONT'D)
Do you have any cross-examination?

CERYS
(whispers to FAITH)
You've got to hit back, Faith.
We're losing here ...

Still no response.

CERYS (CONT'D)
Right. Executive decision.

She shoots to her feet.

CERYS (CONT'D)
Mrs Howells, why do you think your
son disappeared ten days ago?

MARION
I wish I knew.

A SECOND USHER comes silently through the door and makes his way forward to CERYS.

CERYS
No idea at all?

MARION
We've tried not to think the worst,
but -

CERYS
What is the worst? Murder? Suicide?

MARION nods.

The USHER comes to CERYS'S shoulder.

CERYS (CONT'D)
Excuse me.

The USHER hands CERYS a note. She reads it, glances at FAITH, then back at the USHER.

CERYS (CONT'D)
(whispers to the USHER,
ignoring FAITH'S
enquiring glance)
OK. Bring him in.

CERYS turns back to MARION as the USHER goes.

CERYS (CONT'D)
Let's be frank. Do you honestly believe that my client could have had anything to do with the hypothetical murder of your son?

MARION
(with a trace of doubt)
No ...

CERYS
And if it is suicide - which seems the most likely explanation - do you hold her responsible?

MARION hesitates.

CERYS (CONT'D)
No. It's far more likely to be connected with you, isn't it?

FAITH shoots CERYS an anxious look.

CERYS (CONT'D)
(subtly gesturing FAITH to trust her)
Something you told him recently?

A look of dread spreads across MARION'S face - she's seen the USHER bringing TOM in through the door. FAITH glances round and sees TOM taking a seat at the back of the court. He smiles warmly at her. FAITH swallows, glances up at CERYS, but it's too late -

CERYS (CONT'D)
Only days before he vanished, you told Evan that your husband may not be his father.

A moment of terrible silence. TOM, taken entirely by surprise, looks at MARION in astonishment. DELYTH glances between the two of them, feeling the full force of TOM'S shock.

CERYS (CONT'D)
It seems he purchased a DNA test kit.

MARION
(floundering)
I ... I -

The words stop in MARION'S throat. She falls silent. Then glares accusingly at FAITH.

CERYS

You turned your son's world upside down, didn't you? Are you giving evidence against my client because you can't bear to take responsibility yourself?

A beat. MARION turns her anger on SIAN HUGHES and CAROL FOSTER:

MARION

You told me this was about the children!

They remain unmoved.

FAITH looks guiltily over at TOM, whose dignified bearing can't hide his hurt and shame.

MIX TO:

10

INT. COURT ROOM - DAY (DAY 9 - WEDNESDAY)

10

TOM stands stoically in the witness box. He addresses himself to CERYS, avoiding all eye contact with MARION - now a bereft and isolated figure.

TOM

Yes. She is. A remarkable mother.
Utterly devoted.

FAITH's gratitude vies with remorse.

CERYS

And since your son's disappearance?

TOM

She's coped admirably. My son had got himself into trouble from which he saw no way out ... and then he deserted her.

(turning to JUDGE DANIELS)

Your Honour, I have no doubt that Faith is entirely blameless and the best possible carer for her children.

*

FAITH tries hard not to well up.

JUDGE DANIELS

Your wife is concerned about her choice of friends.

*

TOM

I have spoken to Mr Baldini. In my opinion, he's a grateful client who wants to repay the kindness my son showed him.

TOM looks across the court and meets MARION'S gaze. Her eyes seem to beg him for forgiveness.

TOM (CONT'D)

I love my grandchildren. If I didn't trust Faith's judgement, I wouldn't be here.

11 EXT. ISOLATED LAY-BY - DAY (DAY 9 - WEDNESDAY) 11

STEVE steers his pick-up off a minor road and into a lay-by where a solitary white van is parked.

As he slows to a halt, the van pulls away.

STEVE comes to a stop where it stood. He climbs out of the cab and from under the hedge retrieves a black rubbish sack.

A vehicle approaches along the road. STEVE steps back out of sight behind his pick-up as a blue van passes.

He waits for it to disappear from sight, then climbs back into the pick-up.

12 INT. COURT ROOM - DAY (DAY 9 - WEDNESDAY) 12

JUDGE DANIELS studies a copy of EVAN'S handwritten letter as FAITH is subjected to cross-examination from SIAN HUGHES. *

SIAN HUGHES

Your children have been late to school on several occasions.

FAITH

Hardly grounds to rip them from their home.

CERYS shoots her a glance, warning her to stay calm.

SIAN HUGHES

Megan has been crying in class, unable to concentrate.

FAITH

Her dad's missing.

SIAN HUGHES

Which is why your association with Mr Baldini is so strange.

FAITH clocks the sudden mention of STEVE and holds her cool, pulling the subject round with a lawyer's ease.

FAITH

The Bench has seen a copy of my husband's letter. I was nothing to do with his disappearance.

SIAN HUGHES

With respect, Mrs Howells, our concern here is the day to day welfare of your children, not the whereabouts of your husband.

CERYS

(interjecting)

Your Honour, the letter proves Mrs Howells is no threat to her children.

SIAN HUGHES

If I can please make my point?

JUDGE DANIELS

Go ahead, Ms Hughes.

*

SIAN HUGHES

(to FAITH)

Thank you. Mrs Howells, Are you in a relationship with Mr Stephen Baldini?

FAITH

Yes. A professional relationship. He's a client of my firm, Howells...

SIAN HUGHES

...whom you choose to entertain in your home only days after your husband has disappeared.

FAITH

What are you imagining - soft music and a negligee?

SIAN HUGHES looks at her with the same deadpan, unmoving expression.

SIAN HUGHES

Is that the case?

FAITH

Really?

JUDGE DANIELS

Mrs Howells -

*

FAITH
(shooting back at SIAN
HUGHES)

My husband, the father of my three children, vanished from the face of the earth. What did the police do? What did my mother-in-law do, along with every gossip in town? They rushed to believe that I must have killed him ... or had him killed. Have you any idea how that feels?

(a beat)

It has certainly made me realise who my friends are now.

*

SIAN HUGHES

An ex-convict with thirteen previous convictions, including selling drugs to minors?

*

*

FAITH

Yes. We all make mistakes.

*

(she laughs)

He's been a very good friend.

*

SIAN HUGHES

And you see no problem in him having contact with your children?

FAITH

It's called giving the benefit of the doubt. These courts used to try it now and then.

SIAN HUGHES pauses. FAITH feels vindicated.

*

SIAN HUGHES

Might I suggest that your judgement may have become impaired, Mrs Howells?

*

FAITH

No you may not.

*

SIAN HUGHES

Which only makes matters worse, doesn't it?

FAITH

(losing her lawyerly self control)

Do you have children Mrs Hughes?
No. You can't begin to understand.
You have no idea what it means to.... Alys, Megan and Rhodri mean more to me than my own life... It's called love.

*

*

*

*

*

*

CERYS
(whispers, urgently)
Faith, stop.

FAITH is brought up short.

JUDGE DANIELS
Stand down, please. I'll retire to
consider my decision.

*

She stands.

USHER
All rise!

JUDGE DANIELS leaves the court. FAITH looks at CERYS with a
look of dread: '*What have I done?*'

*

END OF PART ONE

13 EXT. SUBURBAN STREET. CARMARTHEN - DAY (DAY 9 - WEDNESDAY 13)

DS MORGAN rings the bell of a neatly-kept semi-detached
house. A cheerful, homely-looking woman, HARRIET GREEN (a
foster parent), answers the door.

DS MORGAN
Mrs Green?

HARRIET GREEN
Yes?

DS MORGAN
Detective Sergeant Morgan. Swansea
CID. We're investigating the
disappearance of Evan Howells. I'd
like a quick word with Alys, if I
may.

14 INT. THE GREENS' HOUSE. KITCHEN/LIVING AREA - DAY (DAY 9 - 14
WEDNESDAY)

DS MORGAN talks with ALYS, who is still dressed in her school
uniform and sitting alongside RHODRI on the sofa.

MEGAN is at a table at the far end of the room doing homework
while HARRIET GREEN moves around the kitchen preparing the
kids' tea.

DS MORGAN
(showing ALYS a photograph
of STEVE)
His name's Steve. He's a friend of
your mam's. You've seen him at your
house, haven't you?

ALYS
(cautiously)
Only through the window.

DS MORGAN
You must have heard him and your
mam talking?

ALYS shakes her head. MEGAN glances across, absorbing every word.

DS MORGAN (CONT'D)
Do you remember last Wednesday –
the last morning your dad was at
home? What were he and your mam
talking about?

ALYS
(glancing over at MEGAN)
Mammy had a headache. She'd been to
a divorce party.

Losing patience, DS MORGAN changes tack.

DS MORGAN
I saw the video you put on
Facebook. It was great, Alys.
Really good. Has your dad messaged
you back?

ALYS doesn't answer.

DS MORGAN (CONT'D)
Yes or no?

ALYS'S eyes flit subconsciously to an iPad lying on a low table at the corner of the sofa. DS MORGAN spots it. ALYS eyes DS MORGAN suspiciously.

ALYS
I've got to get ready for my ballet
class.

ALYS glances again at the iPad. DS MORGAN quickly reaches for it and taps the screen.

DS MORGAN
What's the code?

ALYS clams up.

DS MORGAN (CONT'D)
(lowering her voice to a
whisper)
Tell me the code, Alys ... You do
want to see your mam again, don't
you?

ALYS

I have to go now.

She picks RHODRI up and carries him across the room. Frowning, DR MORGAN slots the iPad into her briefcase.

15 INT. COURT BUILDING. CORRIDOR - DAY (DAY 9 - WEDNESDAY) 15

FAITH endures an agonising wait on the bench outside the court room. Further along the corridor, CERYS paces, making a phone call.

FAITH looks at her watch and sighs. It's taking forever. DELYTH approaches with a cup of water from the cooler in the lobby.

FAITH mouths a 'Thank you'.

DELYTH goes through to the court room.

16 INT. COURT ROOM - DAY (DAY 9 - WEDNESDAY) 16

DELYTH enters. She looks over at TOM sitting alone, contemplating the shattered remnants of his orderly life.

DELYTH longs to go to him, but he's unreachable. She turns and quietly leaves him to his thoughts.

17 INT. POLICE STATION. INTERVIEW ROOM - DAY 17

ARTHUR'S video of an unmarked police car parked in the lane at the scene of DR ALPAY'S death plays on a laptop screen. DCI PARRY pauses on a clear shot showing the number plate.

He is seated opposite DI WILLIAMS. TERRY, at PARRY'S side, operates a tape recorder.

PARRY

You were driving that squad car.
You'd booked it out. We've got you
on tape driving it back.

DI WILLIAMS stares back at him, saying nothing.

PARRY (CONT'D)

It's your right to remain silent,
but I'm obliged to remind you that
a jury may draw whatever conclusion
they see fit.

DI WILLIAMS

Unless you can prove where that
video came from, who shot it and
that it hasn't been tampered with,
it won't get anywhere near a jury.

*

PARRY
(to TERRY)
Constable?

*

TERRY
It was emailed, anonymously.

DI WILLIAMS smiles.

PARRY
(to DI WILLIAMS)
We'll get a trace on the sender.
And we'll get a match on your
tyres. Even without your face on
that video the circumstantial will
be overwhelming.

*

*

DI WILLIAMS stares back at him. A long silence.

*

PARRY (CONT'D)
Did you think you'd killed her? Is
that why you ran?

*

*

They lock eyes. DI WILLIAMS detects a flicker of compromise
in PARRY'S expression. She glances at the tape recorder.

PARRY (CONT'D)
(taking his cue)
Pause the tape, please.

TERRY, a look.

PARRY (CONT'D)
(sharply)
Pause it.

TERRY reluctantly does as he's told.

DI WILLIAMS
There was no phone signal. I tried
to help. I did everything I could.
I made it back to the road and your
colleague DS Morgan drove up. She
told me to go and forgot I was ever
there.

*

*

PARRY
Detective Sergeant Morgan was off
duty.

DI WILLIAMS
It was her. Off duty or not.

PARRY smiles, as if indulging her fantasy.

PARRY

You're telling me that you, a detective inspector, took an order from a detective sergeant who told you to forget you were ever there? While a woman was burning to death in her car? ... And why are you trying to frame an innocent woman for a murder that only exists in your imagination.

DI WILLIAMS

Faith Howells' earring was found at the scene.

(to TERRY)

Wasn't it, constable?

18 INT. COURT ROOM - DAY (DAY 9 - WEDNESDAY) 18

JUDGE DANIELS settles into his seat, and taking his time, opens his notebook. *

JUDGE DANIELS

Having been informed that Mrs Howells was a live suspect in a potential murder inquiry, Social Services were, in my judgment, fully justified in removing the children.

CERYS squeezes FAITH'S hand beneath the desk.

JUDGE DANIELS (CONT'D)

But the situation has changed. Mrs Howells is no longer a suspect.

FAITH'S hopes soar ...

JUDGE DANIELS (CONT'D)

However, I do remain concerned.

He looks at FAITH, who is on tenterhooks.

JUDGE DANIELS (CONT'D)

Mrs Howells, are you prepared to ensure that your three children will have no contact with Mr Baldini for the foreseeable future?

CERYS shoots FAITH a look, warning her not to argue. FAITH looks over at TOM - he glances away. She turns to MARION, who, likewise, refuses to meet her eye.

JUDGE DANIELS (CONT'D)

Mrs Howells.

FAITH
(muted)
Yes.

A beat.

JUDGE DANIELS *

Very well. I order they be returned home directly, but strictly on that condition.

Overwhelmed with relief, FAITH closes her eyes and gives silent thanks. CERYS leans over and hugs her.

19

INT. COURT ROOM - DAY (DAY 9 - WEDNESDAY)

19

The JUDGE has left the court and CAROL FOSTER and SIAN HUGHES are heading for the exit.

TOM approaches FAITH. CERYS and DELYTH exchange a glance and head off, leaving them to talk.

TOM
I owe you an apology, Faith.
Delyth called to tell me about
Evan's letter.

FAITH nods, emotion welling beneath the surface.

FAITH
Tom, I'm so sorry. I had no idea -

TOM
Of course not.

He takes her hand between his.

TOM (CONT'D)
I need you to know that my offer of saving the firm still stands.

FAITH
Thanks. I'll talk it over with Cerys ... I'd like her to be a partner.

She glances past him to see MARION waiting. She goes, leaving only the two of them in the empty court room.

They stand looking at each other, both wanting to speak but neither able to find words. TOM glances away.

TOM
Everything makes sense now. I knew you were unhappy but...

MARION

Not now, Tom.

MARION turns sharply and exits.

TOM stands alone in the vast, empty court room. Its oppressive weight could crush him, but he straightens and looks up, refusing to be cowed.

The door opens. DELYTH looks in at him. He smiles.

20 EXT. COURT BUILDING. - DAY (DAY 9 - WEDNESDAY) 20

FAITH and CERYS emerge through the main doors.

CERYS

(straight to business)
We'll call in the big guns. I'll try the Met. I'll need a statement from you to submit along with Evan's letter.

(sensing FAITH'S
trepidation)

We're getting close. We're going to find out what happened to him.

A beat.

FAITH

Do you really believe he's dead?

CERYS

(nods)

Don't you? *

FAITH
The man I knew would never have killed himself. Maybe the shame got too much for him? I don't know. *

They exchange a look. FAITH nods. Her expression toughens into one of resolve.

FAITH (CONT'D)

I can't think about him right now.
I've got to get ready for the kids coming home.

CERYS takes her arm and leads her across the main square.

21 INT. POLICE STATION. CORRIDOR - DAY (DAY 9 - WEDNESDAY) 21

TERRY approaches the interview room. The muffled voices of DCI PARRY and DI WILLIAMS can be heard from inside.

PARRY (V.O.)

I've consulted with the CPS lawyer.
I'm afraid it's not good news.

DI WILLIAMS (V.O.)

Why would I lie to you? I swear -
Morgan was there ... This is all
about you protecting Faith bloody
Howells, isn't it?

DCI PARRY (V.O.)

Calm down, Susan. There could be a
way out of this.

Silence.

TERRY responds to a sixth sense and quietly crosses the corridor and goes through a door. Moments later DCI PARRY looks out of the interview room, checks the empty corridor, then goes back inside.

22

EXT. FAITH'S HOUSE. VERANDAH - LATE AFTERNOON (DAY 9 - 22
WEDNESDAY)

LISA brings three glasses of red wine and a bowl of peanuts to the table where CERYS and FAITH (still dressed in their court suits) sit.

FAITH

No thanks.

She gets up from the table and paces distractedly to the railing.

CERYS

We know Evan was laundering cash -
he as good as says in his letter
that he was putting it through the
Pederson file - but he doesn't say
why.

LISA

(raising a glass)
To better days.

CERYS nods and takes a large mouthful and wolfs the nuts.
FAITH radiates impatience, desperate for this conversation to be over.

CERYS

Why would he get involved? ... He
says in his letter he was betrayed -
by people he trusted.

The landline handset rings. FAITH grabs it from the table and checks the caller display.

FAITH

It's Steve's number.

CERYS

Faith.

FAITH struggles to resist. It rings three times, then stops.
FAITH puts the phone down. CERYS smiles her approval.

CERYS (CONT'D)

(back to business)

Alpay told you she was being hounded by a corrupt detective and asked Evan for help he didn't deliver. And she met with him the day he went?

FAITH

Cerys, please! Enough!... I can't do this today ...

CERYS glances to LISA, who urges her to stop.

CERYS

OK. But we're close. It's beginning to make sense and ...there's still £200k sitting in that bank account that....

(responding to FAITH'S daggers look, she tails off)

OK.

*
*
*

She gets up from the table.

FAITH clutches CERYS'S hand.

FAITH

Thanks for getting my kids back ...
I just need to be with them ...
Evan, I ... I've got to let him go.
I've got to move on with my life.

CERYS

Got you. I'm all over it.

CERYS quickly hugs her tightly, then heads out of the house.

FAITH

He was just weak, wasn't he?

LISA

Not like you, Babes.

(squeezing FAITH'S hand)

Rock in a frock, that's what you are.

FAITH cracks a bittersweet smile.

23 INT./EXT. STEVE'S PICK-UP / PENDINE BEACH - EARLY EVENING 23

STEVE drives across the sand. A holdall and several other bags are piled up on the passenger seat.

He draws up alongside DEWI GLYNN'S car.

STEVE glances across - DEWI and ERIN are in the front of the car, ERIN behind the wheel. DEWI motions him over.

STEVE grabs a small rucksack from the pile and climbs out.

24 INT. DEWI GLYNN'S CAR - EXT. PENDINE BEACH - EARLY EVENING 24

STEVE climbs into the back seat. He hands the rucksack forward.

ERIN unzips it and examines the bundles of cash inside.

STEVE

Hundred and twenty. It's all there.
That's the eighty five Evan owed
you and ...

He glances across at ERIN, who smiles.

DEWI

We'll take care of Gael Reardon.
Lie low for a couple of days, I
should.

STEVE nods, suffering serious misgivings. He reaches for the door handle. *

DEWI (CONT'D)

Word of advice, Steve. Faith
Howells and a bloke like you? Save
yourself the heartache. You're
wasting your time.

STEVE meets ERIN'S eyes in the mirror.

ERIN

Good to have you back, Steve.

She smiles. STEVE climbs out.

DEWI glances over at him climbing into the pick-up and slamming the door.

ERIN starts the engine and drives away.

25 INT. FAITH'S HOUSE. KITCHEN/HALLWAY - EARLY EVENING (DAY 25-WEDNESDAY)

With her jacket off and sleeves rolled up, FAITH dashes around the kitchen with Flash and a cloth furiously wiping surfaces while LISA watches, leaning against the dresser nursing a glass.

LISA

You've already wiped that twice.

FAITH

That woman's like the Gestapo - she clocks everything.

She bustles past LISA and takes down two framed family photographs on the dresser shelf featuring EVAN. She shoves them into a drawer.

LISA

Won't they miss them?

FAITH

(fraught)

I don't know -

She dithers, then fetches them out again. The doorbell rings.

FAITH (CONT'D)

Already? I haven't even Hoovered!

LISA

Sod the Hoovering, Faith! Go!

FAITH hurries out to the front door and flings it wide open. Her beaming smile vanishes - it's DI WILLIAMS.

DI WILLIAMS

Mrs Howells.

FAITH stares back at her.

DI WILLIAMS brings out FAITH'S phone.

DI WILLIAMS (CONT'D)

(handing it to her)

Yours, I believe.

A beat.

DI WILLIAMS (CONT'D)

(tentatively)

There is one other matter I'd like to -

FAITH
(interjecting and taking control)
Come in.

DI WILLIAMS hesitates, then steps inside and follows FAITH along the hall.

LISA appears at the kitchen door. FAITH shoots her a glance indicating to leave them alone and leads DI WILLIAMS out onto the veranda.

26 EXT. FAITH'S HOUSE. VERANDAH - EARLY EVENING (DAY 9 - 26 WEDNESDAY)

FAITH closes the French door and launches straight in at DI WILLIAMS.

FAITH
Why aren't you in custody?

DI WILLIAMS
(helping herself to a seat at the table)
Released without charge.

FAITH
I don't believe it. Why would Parry...

A beat. FAITH responds with a look that says she's hardly surprised. There are wheels within wheels ...

FAITH (CONT'D)
(nodding to her phone)
And this?

DI WILLIAMS
DCI Parry asked me to return it.

FAITH
What did he want with it?

Stalemate.

*

DI WILLIAMS
I'd like to put all this behind us.
I propose you transfer Evan's
proceeds of crime into a police
account and we say no more about
it.

FAITH nods, absorbing the full implications of the proposal. She takes a seat opposite DI WILLIAMS.

FAITH

(holding DI WILLIAMS in
her gaze)

The last thing Dr Alpay told me
before she died was that she was
being extorted by a corrupt
detective.

DI WILLIAMS

She was a perjurer.

FAITH

And what are you, Inspector? Aren't
you ashamed of yourself planting
that earring? What did you do, take
it when you did the house search?
Just in case? That's cheap.

*
*
*
*
*

DI WILLIAMS' eyes harden in anger.

FAITH (CONT'D)

Coming to think of it, how did you
get to read Evan's letter? How else
would you know about Evan's money?

*
*
*

DI WILLIAMS hesitates.

*

DI WILLIAMS

DCI Parry brought me up to speed.

*

FAITH smiles, nods.

*

DI WILLIAMS (CONT'D)

He and Evan were working on
something together in Swansea. His
disappearance has become... an
embarrassment. Evan was,
apparently, sitting on money for a
police operation and Parry would
like it back. To tie it up quietly.
Evan should be grateful.

*
*
*
*
*
*
*
*
*

FAITH considers.

*

FAITH

I feel you and Parry should know
that I've instructed my colleague
to take Evan's letter to an outside
police force.

*

A flicker of panic crosses DI WILLIAMS' face.

FAITH (CONT'D)

I'm presuming YOU are the corrupt
detective Evan referred to in his
letter, DI Williams?

*

DI WILLIAMS gives the tiniest shake of her head.

FAITH studies DI WILLIAMS' reaction closely: temptation vying with fear. *

FAITH (CONT'D)
Wait here. *

FAITH gets up and goes through the French doors, leaving DI WILLIAMS to sweat. She returns a short while later holding a second phone.

FAITH (CONT'D)
I've got the video placing your car
at the scene of Alpay's death -
it's on this phone. The original.
The only one that can convict you. *

FAITH stares her challenge at an untypically silenced DI WILLIAMS. *

DI WILLIAMS
(she swallows)
It was DS Morgan who told me to
leave Alpay in the car. Swansea
CID.

FAITH
The one who turned up when you
found Evan's car last Saturday?

DI WILLIAMS
(nods)
She was there in her car when I
made it back up to the road.

FAITH remains composed, aware that she has struck gold.

FAITH
What brought Morgan there?

DI WILLIAMS
She must have been tailing Alpay. I
was tailing you ...

FAITH
Yes, well I'd worked that one out.

DI WILLIAMS
Alpay was running her own pill
factory out of her dentist's.
Swansea CID were onto her.

FAITH
Swansea ...

DI WILLIAMS meets her gaze and nods. All roads lead to
Swansea.

DI WILLIAMS
Did YOU send the anonymous email to
Constable Price?

FAITH
What email?

The two women have a deal.

FAITH places ARTHUR'S phone on the table and pushes it across to DI WILLIAMS. The two women have an understanding.

27 EXT. FAITH'S HOUSE - EARLY EVENING (DAY 9 - WEDNESDAY) 27

DI WILLIAMS comes away from the front door. She pulls out her phone and dials as she makes her way to her car.

DI WILLIAMS
(into the phone)
She's refusing to pay. Stubborn -
like all lawyers ... No, no, no.
That's up to you. I've done my
part.

She rings off and pockets her phone.

She brings Arthur's phone out of her coat pocket and weighs it in her hand.

28 OMITTED 28 *

29 EXT. VIEWPOINT OVERLOOKING THE ABERCORRAN MUDFLATS - SUNSET 29
(DAY 9 - WEDNESDAY)

TOM and DELYTH stop and look out over the view. The sun is setting gloriously.

She glances at TOM, who is lost in thought.

DELYTH
You never guessed?

TOM
No.

DELYTH
Does it make any difference?

TOM
(he shakes his head)
He was my son ... always will be.

TOM smiles briefly and looks down at his feet, his emotions threatening to break the surface.

DELYTH
(gently)
What will you do?

TOM
Muddle along.

She seizes his hand. He looks up at her, taken aback by her sudden intensity.

DELYTH
Life's too short to live it all out
of a sense of duty.

TOM looks at her, frightened. She squeezes his hand harder.

DELYTH (CONT'D)
Be brave, Tom. For once, be
yourself. Please.

He nods.

She smiles with loving warmth.

30 EXT. FAITH'S HOUSE. VERANDA - DUSK (DAY 9 - WEDNESDAY) 30

FAITH paces agitatedly. Pauses to look out at the view but it does nothing to calm her. She pushes her hands through her hair, checks her watch for the umpteenth time.

31 INT. FAITH'S HOUSE. KITCHEN - NIGHT (DAY 9 - WEDNESDAY) 31 *

FAITH enters from the veranda, catching LISA rifling the fridge.

FAITH
Now they're late.

LISA
Relax, Babes. They'll be here.
Cheese string?

FAITH turns suddenly at the sound of a car roaring towards the house and coming rapidly to a halt.
Flashing blue light reflects in the window.

She dashes out to the hall.

32 EXT. FAITH'S HOUSE - NIGHT (DAY 9 - WEDNESDAY) 32 *

FAITH comes out of the front door followed by LISA as TERRY climbs out of a police car (still dressed in uniform) wearing an expression that can only spell bad news.

FAITH

You've found him?

TERRY shakes his head.

TERRY

Alys went missing from ballet class. The foster parents dropped her off. She wasn't there at pick-up.

LISA

Alys?

TERRY

We've got two cars out looking. She hasn't been in touch?

FAITH

(fighting panic)

She'll be trying to find her way home.

TERRY

I've just driven that way. We'll find her. Sit tight, now.

He jumps back into his car.

FAITH stands frozen for a moment. LISA puts a hand on her arm. FAITH dashes suddenly back into the house.

33

INT. FAITH'S HOUSE. KITCHEN - NIGHT (DAY 9 - WEDNESDAY) 33 *

FAITH dashes into the kitchen pursued by LISA and grabs the house phone. She reaches an automated message.

VOICEMAIL (V.O.)

The number you are calling -

FAITH

(into the phone)

Steve, it's Faith. I need to speak to you. Now!

She rings off.

LISA

Stay calm, Babes.

FAITH grabs her car keys from the counter.

LISA (CONT'D)

What are you doing?

FAITH

Stay here. Put the word out. Tell everyone you can.

She runs to the front to the front door.

LISA

Faith! The kids!

FAITH

I'll be right back.

She slams out of the front door.

34 INT./EXT. FAITH'S CAR / ABERCORRAN - NIGHT (DAY 9 - WEDNESDAY)

34 *

FAITH drives through the quiet streets, frightened tears streaming down her cheeks.

35 EXT. STEVE'S FLAT - NIGHT (DAY 9 - WEDNESDAY)

35

FAITH's car pulls up. She climbs out and heads towards STEVE'S building.

(In the corner of the shot we catch a glimpse of a black Range Rover.)

36 INT. STEVE'S FLAT. CORRIDOR - NIGHT (DAY 9 - WEDNESDAY) 36

FAITH arrives outside STEVE'S flat. The front door is ajar; the frame still splintered from the police's previous forced entry.

She nudges it open and calls through.

FAITH

Steve? ... Steve are you there?
It's Faith.

No reply.

She goes inside.

37 INT. STEVE'S FLAT. VARIOUS ROOMS - NIGHT (DAY 9 - WEDNESDAY)

FAITH moves along the short hallway to the open door of the sitting room.

FAITH

Steve?

She reaches around the living room door, feels for the light switch and steps inside.

Chaos: overturned furniture, curtains hanging off the rails, objects scattered across the floor.

Unnerved, she retreats to the hall and nudges open the door to the bedroom. Drawers have been emptied and left open. Nothing but a few hangers remain in the wardrobe.

She turns, and with her heart in her mouth, pushes open the door to the bathroom. She tugs on the light-pull.

A FIGURE stares back at her - GAELE REARDON. Sleeves pushed up and out of breath from ransacking the flat.

FAITH exclaims in alarm.

GAELE REARDON
(with icy calm)
Where is he?

Struggling for breath, FAITH shakes her head.

GAELE REARDON (CONT'D)
Where's Baldini? Where's my money?

FAITH
I don't ... I don't know what
you're talking about -
My daughter's missing ...
(finding her courage)
Was it ... is it you?

GAELE REARDON
What would I want with a kid?
A hundred and twenty thousand.
Mine. He put on a great show, by
the way - claimed he was doing it
all for you.

She pushes past FAITH into the hallway and enters the sitting room. She kicks through the mess as if hoping that somehow she might have missed a fat bag of money.

FAITH follows, rapidly assembling the pieces in her mind.

FAITH
Doing what for me?

GAELE wheels round and sees that FAITH really doesn't have a clue.

GAELE REARDON
Shifting the product Evan ordered.
(off FAITH'S stunned
reaction)
Yeah. And like a fool, I fell for
it.
(relishing FAITH'S
anguish)
(MORE)

GAEL REARDON (CONT'D)

We're both smart women, Faith. It doesn't make us immune from being cheated on ... Your rat of a husband managed to worm his way between my sheets with all kinds of promises he wasn't man enough to keep. And here we are again - round two.

FAITH stands trembling, staring at GAEL with a look of pure hatred.

GAEL REARDON (CONT'D)

Oh, didn't you know? I'm so sorry.

FAITH

I've got to find my daughter.

FAITH heads for the door. GAEL bars her way.

GAEL REARDON

He betrayed me, Sweetheart.
And if you ever find his rotten carcass you'd better bury it deep, because I would gladly dig it up and kill him again.

She smiles coldly and turns to go.

38

INT. SQUAD CAR - NIGHT (DAY 9 - WEDNESDAY)

38

TERRY crawls along a quiet street anxiously scanning the deserted pavements. His radio crackles into life.

CONTROL (V.O.)

Oscar-One to all-stations. A female child, approximately eight years old, reported sighted outside Abercorran railway station -

TERRY grabs the handset.

TERRY

(into the radio)

Tango-Papa-Three to Oscar One. On my way to the station now. Over.

He turns on the siren and flashing lights, shifts down a gear and stamps his foot to the floor.

39

EXT. RAILWAY STATION - NIGHT (DAY 9 - WEDNESDAY)

39

TERRY tears along the approach road to the station, siren blaring. He screeches to a halt and jumps out.

There's not a soul in sight. Just an empty pavement and a deserted car park.

He walks over to the station door and pushes - it's locked.

TERRY
(yells)
Alys!

No answer.

He unclips his torch and scans the shadows.

TERRY (CONT'D)
Alys, it's Uncle Terry!

The torch beam picks out an object next a nearby bench. He moves towards it and stoops down to retrieve a child's ballet shoe.

He grabs his radio.

TERRY (CONT'D)
(into the radio)
Tango-Papa-Three to Oscar-One. I think our missing child may have got on a train.

40 INT. FAITH'S HOUSE - NIGHT (DAY 9 - WEDNESDAY) 40

FAITH bursts through the front door.

MEGAN rushes out from the kitchen.

MEGAN
Mammy!

FAITH
Oh, my baby!

They fling their arms around each other. LISA comes out of the kitchen carrying RHODRI. CAROL FOSTER, the social worker, follows.

LISA brings RHODRI over to join in the hug. FAITH smothers their cheeks with kisses.

FAITH (CONT'D)
I missed you guys so much, so much.

MEGAN
Why did we have to go away?

FAITH
(with a glance at CAROL
FOSTER)
(MORE)

FAITH (CONT'D)

I'll explain everything in a minute.

CAROL FOSTER

The police are - If there's anything I can -

FAITH

No. Just go.

LISA shows CAROL FOSTER out.

MEGAN

Alys went to meet Daddy at the train station. I didn't tell that lady, though. Alys said it was secret.

FAITH

When did she tell you this?

MEGAN

After school. Dad messaged her on Facebook.

LISA

(shooting FAITH a look)

Evan?

FAITH

(brightly, to MEGAN and RHODRI, a manic edge in her voice)

Bath and bed, I think. Who'd like Mammy to read a story?

MEGAN

Me!

41 EXT. CANDY LOUNGE LAP DANCING CLUB. SWANSEA - NIGHT (DAY 41-WEDNESDAY)

CERYS approaches the entrance to the club dressed in her work suit. She pauses as two MEN climb out of a taxi and walk past the suited DOORMAN and into the club.

She straightens her shoulders and steps confidently up to the DOORMAN.

CERYS

Excuse me.

She brings out her phone. The screen shows a photograph of EVAN's fake ID in his disguise.

CERYS (CONT'D)

I'm a solicitor. This is my boss.
He's missing. He's been seen here
recently with a couple of
associates I'd like to trace.

DOORMAN

It's my first time working this
door. Agency.

CERYS

Thanks.

She goes to step past him. He bars her way.

DOORMAN

Sorry, Miss. No single women.

CERYS, a look.

DOORMAN (CONT'D)

House rule.

CERYS

Here's another - Equality Act.
Section 13.

DOORMAN

I don't make them.

They face off, reaching an impasse.

Another CUSTOMER approaches - a middle-aged accountant type.

CERYS

(to the CUSTOMER)

All by yourself, love? It's your
lucky night.

She grabs his arm and marches him through the door with a
fuck-you smile to the DOORMAN.

42

INT. FAITH'S HOUSE. KIDS' BEDROOM - NIGHT (DAY 9 -
WEDNESDAY)

42

FAITH reads aloud. It takes all of her reserves of strength.
MEGAN lies curled up beneath the duvet on the top bunk.
RHODRI, eyes drooping, sucks his thumb in his cot.

FAITH

'Goodnight, Turtle,' said Newt.
'See you next spring. 'Goodnight
Newt,' said Turtle. And they
slipped deep into the swamp mud,
where it was snug and cosy and
warm. 'Sleep tight' murmured Turtle

MEGAN whispers along with the final line:

MEGAN AND FAITH
And that is what they did. All
winter.

FAITH closes the book and leans over to kiss MEGAN on the forehead. RHODRI is already asleep.

MEGAN
When will Alys be home?

FAITH
Very soon. You'll see her in the morning. Love you.

FAITH'S phone buzzes in her pocket. The CHILDREN don't stir. She hurries silently out of the room.

43 INT. FAITH'S HOUSE. FAITH'S BEDROOM - NIGHT (DAY 9 - 43
WEDNESDAY)

FAITH closes the door and answers the phone.

FAITH
(urgently, into the phone)
Hello.

ALYS (V.O.)
Hi, Mammy.

FAITH
Alys -

The sound of her voice momentarily takes FAITH'S breath away.

FAITH (CONT'D)
Where are you? Are you OK?

ALYS (V.O.)
I'm alright. I'm with Arthur.

FAITH
(desperate)
Arthur? Where? Where are you? ...
Alys?

Another voice comes over the line - ARTHUR'S. He speaks woodenly, as if reading from a script.

ARTHUR (V.O.)
Listen carefully. You will shortly receive a text containing account details and a post code.
Proceed to the location within thirty minutes where you will be required to make a bank transfer.
(MORE)

ARTHUR (V.O.) (CONT'D)
You will come alone and will not
inform the police.

FAITH
Arthur? Who else is there? ...
Arthur?

The line goes dead. FAITH'S phone buzzes once again as a text message arrives.

She opens it: an eight digit account number, a six digit sort-code and a post code.

Her bewildered expression hardens to one of cold, determined fury.

She copies the post code and pastes it to her browser. Up comes a map - a pin points to a spot several miles inland.

Discarding the phone, she throws open the wardrobe and yanks out a ski jacket.

44 INT. FAITH'S HOUSE. KIDS' BEDROOM - NIGHT (DAY 9 - WEDNESDAY) 44

Dressed in jeans, hiking boots and ski-jacket, FAITH stoops down and gently kisses a sleeping MEGAN'S forehead. She turns to RHODRI'S cot and strokes his cheek.

She moves silently to the door.

45 EXT. FAITH'S HOUSE. VERANDAH - NIGHT (DAY 9 - WEDNESDAY) 45

LISA flicks through Tinder while spooning ice cream from a tub.

FAITH bursts through the French doors ready for action, surprising her.

FAITH
(handing her a piece of
paper)
I need you to stay here. I'm going
to fetch Alys.

LISA
She's been found?

FAITH
Not exactly.

She heads back into the kitchen.

LISA
Faith? ... What's going on?

FAITH
Just stay here.

FAITH disappears through the French doors and runs through the house.

46 EXT. LAP DANCING CLUB. SWANSEA - NIGHT (DAY 9 - WEDNESDAY) 46

CERYS bursts out of the club making a call.

CERYS
(into the phone)
Faith, it's me ... You got your phone back then.

FAITH (V.O.)
(urgently, from a moving car)
What is it?

CERYS
I know who Evan was meeting at the lap dancing club. You are not going to bloody believe this ...

47 EXT. COAST ROAD - NIGHT (DAY 9 - WEDNESDAY) 47

FAITH, on the hands free phone, driving at speed.

FAITH
(into the phone)
DCI Parry and DS Morgan.

INTERCUT CERYS:

CERYS
(deflated)
How long have you known?

BACK TO FAITH:

FAITH
Not long at all. Which makes me almost as stupid as they are.

*

She rings off, a look of cold determination descends.

FAITH (CONT'D)
Hold on, Alys. Mummy's coming.

Her taillights disappear into the darkness.

CERYS stands outside the Club, slightly deflated.

END OF PART THREE

48 INT. POLICE STATION. CORRIDOR / OPEN PLAN OFFICE - NIGHT 48
(DAY 9 - WEDNESDAY)

TERRY hurries along a corridor talking into his radio to PC JONES.

TERRY
(into the radio)
I want roadblocks set up on all
three routes out of town and checks
on all trains that have passed
through in the last hour.

PC JONES (V.O.)
We haven't got enough personnel.

TERRY
I'm calling Divisional HQ right
now. Over and out.

He rounds the corner into the empty office and sees DI WILLIAMS turn suddenly at the sound of his approach. She steps away from his desk.

TERRY (CONT'D)
What are you doing here?

DI WILLIAMS
My job. DCI Parry came to his
senses.

TERRY
(meeting her gaze)
I have no idea what grubby deal
you've made with the Swansea DI or
what's going on here, but I do know
where you were that night.

DI WILLIAMS
Is that a threat, Constable?

Refusing to be intimidated, TERRY reaches for the phone.

TERRY
(as he dials)
We'll deal with this in the
morning.

DI WILLIAMS
Apparently you could hear them all
along the corridor. The manager of
The Angel Hotel called - your wife
scraped his car on her way out.
After her afternoon tryst ...

She crosses to her office. TERRY'S expression darkens as his anger rises. He puts down the phone and goes after her, seizing hold of her arm at her office door.

*
*

DI WILLIAMS (CONT'D)
Take your hands off me.

TERRY
I'm arresting you for attempting to
pervert the course of justice.

He forces her against the door and grabs handcuffs from his belt.

DI WILLIAMS
You're out of your mind.

He snaps on the cuffs.

49 INT. POLICE STATION. CUSTODY SUITE / CELL - NIGHT (DAY 9 49
WEDNESDAY)

TERRY frog-marches DI WILLIAMS to a cell.

DI WILLIAMS
You're going to need this job,
Terry. Bethan knows you're a soft
touch.

He shoves her into a cell.

TERRY
(removing her cuffs)
You know what you are, Inspector?

She glares at him.

TERRY (CONT'D)
Over.

He steps out into the corridor and slams the door shut.

50 INT. TOM AND MARION'S HOUSE. HALLWAY - NIGHT (DAY 9 - 50
WEDNESDAY)

TOM enters the house and finds the hall in darkness. The only light is cast from the partially open living room door.

He steps towards it, then stops.

Around the edge of the door all he can see of MARION is her feet and ankles.

TOM
Marion, I want you to know that
I've taken what you said earlier to
heart ...

She doesn't answer.

TOM (CONT'D)

I appreciate you made many sacrifices to remain in our marriage, so I think it's only right I give you some time to consider your true feelings ... I want only what will make you happy. If that means a life apart from me, then so be it.

He pauses, waiting for her response. None comes.

TOM (CONT'D)

I plan to stay in a hotel for a few days.

Silence.

TOM (CONT'D)

I'll fetch some things.

He goes upstairs.

51 INT. TOM AND MARION'S HOUSE. BEDROOM - NIGHT (DAY 9 - 51 WEDNESDAY)

TOM reaches a suitcase from the wardrobe and sets it on the bed. He glances over at a photograph on MARION'S bedside table - a family shot, taken on the beach a year before, EVAN standing between FAITH and MARION and all three smiling.

52 INT. TOM AND MARION'S HOUSE. HALLWAY - NIGHT (DAY 9 - 52 WEDNESDAY)

TOM comes down the stairs with a suitcase. He stops by the door and pulls on a Mackintosh.

The silence in the house is chilling - and only serves to confirm his decision.

TOM

Goodbye.

He lets himself out, quietly closing the door behind him.

53 INT. TOM AND MARION'S HOUSE. SITTING ROOM - NIGHT (DAY 9 - 53 WEDNESDAY)

TOM'S retreating footsteps sound on the path outside.

The phone rings.

MARION remains perfectly still in the armchair making no attempt to answer.

Her body is leaning slightly over to one side. Her eyes are wide and fixed in a glassy stare, her breathing weak and shallow.

The phone continues to ring and ring.

54 EXT. UNMADE ROAD / APPROACH TO DISUSED STEELWORKS - NIGHT 54 *
(DAY 9 - WEDNESDAY)

FAITH drives up a rutted gravel track that seems to lead to nowhere. Just the claustrophobic tunnel of her headlights through the mist. *

SATNAV (V.O.)
You have reached your destination.

Confused, she glances at the screen.

SATNAV (V.O.)
You have reached your destination.

She jabs at it, switching it off, and continues along the track. She rounds a sweeping corner. Her headlights pick out a large pool of water. *

She drives through and slows to a crawl. A large, hangar-like railway shed of rusted corrugated iron looms ahead of her. *

She brings the car to a halt. Stares out into the gloom.

She checks her watch and glances in her mirrors.

Then, from ahead, bright lights flash twice. *

FAITH hesitates, her nerve faltering. She moves forward.

55 EXT. DISUSED STEELWORKS - NIGHT (DAY 9 - WEDNESDAY) 55 *

FAITH moves cautiously towards the silhouette of a car. The interior light of a car glows faintly. She makes out several indistinct FIGURES inside it. *

FAITH
Hello -?

The car's headlights illuminate, dazzling her. Someone climbs out from inside it. A disembodied voice barks out of the darkness.

PARRY (V.O.)
Come forward.

FAITH walks gingerly towards the lights.

PARRY (V.O.)
That'll do.

She stops several yards in front of the car. Through the glare she sees the silhouette of DCI PARRY. She swallows, her darkest suspicions confirmed.

FAITH

Where's Alys?

PARRY

In a minute. I want to see you transfer what you took from Evan's account.

FAITH

Alys!

She steps forward towards the car.

PARRY

Stop there!

FAITH freezes, fighting panic as ALYS'S muffled voice sounds from inside the car:

ALYS (V.O.)

Mammy, Mammy!

56 INT. PARRY AND MORGAN'S CAR - NIGHT (DAY 9 - WEDNESDAY) 56

ALYS, dressed in an anorak over her ballet clothes, is in the back seat with ARTHUR. DS MORGAN is sitting behind the wheel.

ALYS

I want to go to Mammy.

ARTHUR

Alys -

She pulls the door handle - it's locked.

DS MORGAN

Quiet!

ALYS falls silent.

57 EXT. DISUSED STEELWORKS - NIGHT (DAY 9 - WEDNESDAY)

57 *

PARRY

The money, Faith.

FAITH

What'll you tell the Met?

PARRY

You won't be talking to them. Think about it - every sordid detail of Evan's behaviour aired in public.

(MORE)

PARRY (CONT'D)

Your kids living in shame. Court cases, inquiries, your career shot to pieces.

FAITH meets his gaze. His point hits home.

FAITH

Maybe it's worth all that for the truth.

PARRY

Evan came to me for help, already up to his neck laundering money for the Glynns. He offered to turn grass for me, to be my informer - it was the only card he had.

FAITH

But you betrayed him.

PARRY

(shakes his head)

He betrayed himself, Faith. Didn't have the spine. Gave in to temptation - stealing, whoring, dealing ... All the time pretending to be your lovely husband. I had to call him to say the game was up. He knew he was going down. That was the morning he left.

*
*
*
*
*

FAITH

Why have you waited to tell me this?

*
*

PARRY

I hoped he'd turn up. I wanted to give him a chance - to give you both a chance.

FAITH

You wanted his money for yourself.

*

PARRY shrugs.

FAITH (CONT'D)

You destroyed a good man ... You took my children's father and ... Do you know what's happened to him? Is he dead?

*

PARRY

I think we can safely assume so.

FAITH

You bastard. You mean, greedy bastard.

ALYS'S voice carries pleadingly from inside the car:

ALYS (V.O.)
Mammy! Hurry up!

PARRY
Make the transfer, Faith. *

A beat. FAITH slowly reaches for her phone and starts to key in. *

Moments later PARRY'S phone starts to ring. *

FAITH
Aren't you going to answer that? *

PARRY looks at the screen curiously and answers the phone. The blood drains from his face when he recognises the voice at the end of the line... *

GAELE REARDON (V.O.)
Put me on speaker. *

PARRY puts the phone on speakerphone. *

GAELE's calm, commanding voice sounds in the darkness. *

GAELE (V.O.)
DCI Parry. It has been brought to my attention that you have been using Evan Howells to set me up for a fall. Despite our arrangement. Full marks for effort, but you picked the wrong woman. *

PARRY
Gael... *

GAELE
(ignoring him)
Shut up. And listen. Call off your little 'investigation' and do whatever it is the lovely Mrs Howells tells you to do. If you don't, the moment I call Dublin, your grave is already dug. *

The line cuts dead. *

PARRY looks dazed. *

FAITH takes the considered time of a top lawyer. *

FAITH
These are my terms, Chief Inspector: let Alys go, forget about the money, keep the Glynns off my back and we all move on. *

PARRY eyes her.

FAITH (CONT'D)
There will be no Met. No
prosecutions. No recriminations.
Peace in the valley. I will keep
your dirty secret.

PARRY'S features tighten in anger.

FAITH (CONT'D)
Do you have any choice?

She steps forward and offers her hand.

FAITH (CONT'D)
Oh, and one more thing - you put DI
Williams back in her box.

PARRY
Evan said you were the better
lawyer. I should have had you
working for me.

MORGAN
(jumping out of the car)
What's going on?

PARRY
(on edge)
Let them go.

MORGAN
Have we got the money?

PARRY
I said, let them go.

DS MORGAN draws a pistol from her pocket and levels it at
FAITH.

PARRY (CONT'D)
Put it down, Helen.

MORGAN
(with eyes fixed on FAITH)
Two hundred k. All of it.
(to FAITH)
Now.

FAITH looks to DCI PARRY and sees that he's paralysed with
fear. She turns to meet DS MORGAN'S gaze.

DS MORGAN'S finger tightens on the trigger.

FAITH
We have witnesses here. If you
shoot me...

PARRY sweats as FAITH and MORGAN hold a silent battle of nerves.

The back door of the car flies open. DS MORGAN glances over to see ARTHUR diving out of the back seat of the car. ALYS climbs out after him.

ALYS

Mam -

FAITH

(Keeping her eyes on DS
MORGAN)

Stay where you are Alys.

FAITH (CONT'D)

(to DS MORGAN)

Now, I'm going to get my daughter
and we're all going to go home.

She steps forward. DS MORGAN takes a step back, her finger twitching on the trigger.

DS MORGAN

You're going nowhere till we're
paid. Five seconds -

FAITH stares into her eyes, not moving an inch.

DS MORGAN (CONT'D)

Three -

ARTHUR shoots FAITH an anxious glance.

DS MORGAN (CONT'D)

Two -

ARTHUR lunges forward and dives at DS MORGAN.

CRACK!

DS MORGAN looses off a wayward shot as she tumbles to the ground. They struggle briefly. ARTHUR wrestles the gun from her with surprising skill and scrambles to his feet.

ARTHUR

(to DS MORGAN and DCI
PARRY, switching his aim
between them)

Face down on the floor, both of
you!

(to FAITH and ALYS)

You two, go!

ALYS runs to FAITH.

ALYS

Mam!

FAITH gathers her up in her arms and hugs her tight. *

FAITH
(to ALYS)
It's OK, Lovely. Everything's OK.
(to DCI PARRY)
Are we still good?

He nods. *

FAITH (CONT'D)
We'd better be.

She hurries off, carrying ALYS.

ARTHUR
Don't move.

ARTHUR rifles DS MORGAN'S pockets and brings out her car keys *
and handcuffs. He expertly snaps a cuff on MORGAN'S wrist and
another on PARRY'S.

ARTHUR (CONT'D)
Enjoy your walk.

He climbs into the BMW and starts the engine.

58 EXT. DISUSED STEELWORKS - NIGHT (DAY 9 - WEDNESDAY) 58 *

FAITH gently loads ALYS into the back seat. *

She turns in alarm as the BMW comes out of the shed and
approaches. She hurriedly closes the door. *

The BMW comes alongside. ARTHUR climbs out.

ARTHUR
I'm a coward, I know. I was weak. I
should have let them put me in
jail.

A beat. FAITH wrestles with competing feelings of anger and
gratitude.

FAITH
Where d'you learn to -

ARTHUR
Army.

They exchange a look. ARTHUR shrugs. FAITH'S expression
softens to one of reluctant admiration.

ARTHUR (CONT'D)
Faith, I -

FAITH
(cutting him off)
Get out of here.

She hugs him impulsively and jumps into her car. ARTHUR, brimming with emotion, stands rooted to the spot.

FAITH (V.O.)
(from inside her car)
Go!

He jumps into the BMW. They drive off.

59

INT. FAITH'S HOUSE. LIVING AREA - NIGHT (DAY 9 - WEDNESDAY)

MEGAN is lying beneath a blanket on the sofa, her head on LISA'S lap. LISA flicks listlessly through more Tinder profiles, a glass of wine at her side.

MEGAN
(sleepily)
Are you looking for someone to have babies with, Lisa, or just a date?

LISA
Hey, Missy! I thought you were asleep.

MEGAN
I do think you should have babies, but not with some random off the internet.

LISA'S mobile rings.

LISA
Faith? Have you got her?

FAITH (V.O.)
(urgently, from a moving car)
Yes. She's fine. All good. How are Mogs and Rhodri?

The doorbell rings.

FAITH (V.O.)
Lisa?

LISA
There's someone at the door ... Do you think it's safe to ... Faith?

The line goes dead. The doorbell rings again. MEGAN reaches for LISA'S hand.

60 EXT. HOSPITAL - NIGHT (DAY 9 - WEDNESDAY)

60

A police squad car pulls up outside the entrance to A & E. TERRY jumps out and hurries inside.

61 INT. HOSPITAL WAITING AREA / CORRIDOR - NIGHT (DAY 9 - 61 WEDNESDAY)

TERRY arrives in an open waiting area occupied by a handful of tired and anxious people. BETHAN leaves her seat and comes to him.

TERRY

How is she?

BETHAN

(pale and muted)

Not good. I keep trying Dad - he's not answering his phone.

TERRY

Alys has been found.

BETHAN

(with heartfelt relief)

Thank God. Where?

TERRY

She's on her way home with Faith.
That's all I know.

A beat.

BETHAN

Terry, I'm scared.

She leans into him, seeking comfort. TERRY places a hand woodenly on her back.

BETHAN (CONT'D)

She's going to die. I know she is.

TERRY holds onto his feelings. BETHAN starts to sob. He lowers his hand and steps back from her.

BETHAN looks up at him, puzzled by his coldness - and in his wounded eyes she sees that he knows ...

TERRY

I'd better check on Alys.

He turns and walks away leaving BETHAN staring desolately after him.

62

INT. HOWELLS. CERYS'S OFFICE - NIGHT (DAY 9 - WEDNESDAY) 62

CERYS, working at her laptop by the light of a single desk lamp, attaches a document to an email. We glimpse that it is addressed to 'Superintendent Richard Laxton, New Scotland Yard,' and begins, 'Dear Superintendent Laxton, Further to our phone call, I enclose a statement setting out all that we currently know about the disappearance of Mr Evan Howells ...'

She moves the mouse to 'Send' and clicks. Her phone rings. She glances at the caller ID - it's FAITH. She answers.

CERYS
(into the phone)
Faith? Are you OK?

FAITH (V.O.)
(from a moving car)
Don't contact the Met.

CERYS
What?

FAITH (V.O.)
I've got Alys back and I've made a deal.

CERYS
What do you mean?

FAITH (V.O.)
We've got eighty grand to clear the firm's debt and get back in business and enough to pay off Gael Reardon.

CERYS
But - ... Eighty? What about the Glynn's?

FAITH (V.O.)
Sorted. Whatever you've done, just scrub it, OK? We'll speak tomorrow.
Goodnight.

*

She rings off.

CERYS sits back in her seat and stares helplessly at the screen.

63

EXT. YACHT - DAY (SIX MONTHS BEFORE)

63

FLASHBACK TO:

The sun shines on a glistening sea. Seagulls circle lazily.

EVAN cruises out into the estuary under the power of the boat's engine. PARRY stands alongside, leaning against the rail. EVAN glances across at him, waiting for him to respond.

PARRY

I can see how it happened, Evan, I can. Dewi's a persuasive man and you only wanted the best for your family.

EVAN, fighting his fear, bites the bullet:

EVAN

How long will I get - if I put my hands up and agree to give evidence against them?

*

PARRY

Oh, I couldn't let that happen, Evan - to Tom's son. We're virtually family.

EVAN, a look. He can hardly believe what he's hearing.

PARRY (CONT'D)

You keep doing what you're doing, pass all the information back to me and I expect the Force will even pay you for your trouble.

*

*

EVAN

An informer?

PARRY

(nods)

I approached you, you see. And being a good citizen, you agreed to help. Sound good?

EVAN

(overwhelmed with gratitude)

Thank you.

He pumps PARRY'S hand. PARRY smiles and pats his shoulder.

PARRY

Now then, how about showing me what this baby can do?

JUMP CUT TO:

PARRY at the tiller, EVAN holding on to the rail, as the yacht crashes through the waves under full sail.

64 INT./EXT. FAITH'S CAR / FAITH'S HOUSE - NIGHT (DAY 9 - 64
WEDNESDAY)

BACK TO THE PRESENT:

FAITH pulls up outside her house and savours an exquisite moment of pure relief. She turns around in her seat and sees ALYS fast asleep in the back.

FAITH
(gently)
Alys, Sweetie, we're home.

FAITH tenderly strokes her face.

FAITH (CONT'D)
My beautiful, girl.

ALYS slowly stirs and smiles.

FAITH (CONT'D)
Come on then, my lovely.

FAITH climbs out and opens the back door. As ALYS clammers sleepily down onto the pavement, a vehicle approaches.

FAITH clutches ALYS'S hand as it pulls up - STEVE'S pick-up. He climbs out and meets her gaze.

FAITH (CONT'D)
(to ALYS, handing her the
door keys)
Go on inside, love. I won't be a
moment.

ALYS glances uncertainly at her, but does as she's told.

STEVE steps towards her.

STEVE
Faith -

He stops within touching distance.

STEVE (CONT'D)
Faith, I -

He stares longingly into her eyes.

FAITH looks away.

STEVE (CONT'D)
Faith, I love you.

Slowly, she turns her gaze back to him. She stands frozen in a confusion of emotion.

He moves towards her, and for a fleeting moment they might kiss -

ALYS (V.O.)

Daddy!

FAITH steps back and spins round to see EVAN on the doorstep with MEGAN at his side and RHODRI in his arms.

END