

KEEPING FAITH



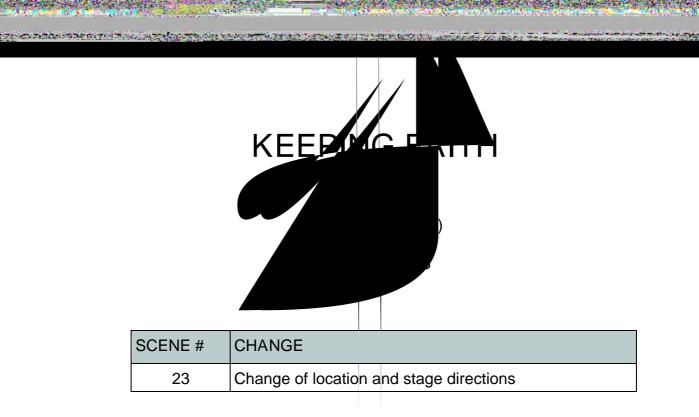
by

Matthew Hall

EPISODE FIVE

White Shooting Script 21/07/17

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CATCH UP SEQUENCE

it 🗨

A tap at the door. DELYTH looks in.

DELYTH Tea or coffee for eith

Panicking, she dives onto the floor and searches under the bed. Jammed in the narrow gap between the bed and the low chest of drawers she finds the 'Alec Fenton' driving licence. She grabs it and tucks it into her bra.

6

6 INT. FAITH'S HOUSE. LANDING - NIGHT (

FAITH exits the bedroom.

A voice calls up from the front step.

TERRY (V.O.) Hello? Anybody home?

Cornered, FAITH flies into the children's bedroom.

7 I NT. FAI TH' S HOUSE. CHI LDREN' S BEDROOM – NI GHT (7

FAITH crosses the room (which has remained undisturbed by the burglars) and throws open the window.

TERRY (V. 0.)

Fai th?

She hurls the bag in the direction of the neighbour's garden and hurriedly shuts the window.

Е

9 EXT. FAITH'S HOUSE - NIGHT (Two police cars are double parked, blue lights fl

TERRY

Faith, I need you to be honest with me now. Steve Baldini was in your car when you drove a T

TOM Ready to go back TERRY looks at the bag in her hand.

PC JONES comes through from the hallway. She's holding a sealed plastic evidence bag containing Evan's wig.

 $$\rm DI$$ WILLIAMS What's that?

PC JONES Looks like a man's wig.

DI WILLIAMS nods and glances at TERRY, who shrug

She rings the doorbell and hugs herself, shivering in the cold.

CERYS'S spaced-out voice comes over the intercom, music playing in the background.

CERYS (V.O.) Who is it? FAITH Cerys, it's Faith. I need to talk to you. CERYS (V.O.) Now? It's like 2 am on a Saturday night. FAITH (sarcastic) You know how it is - you find yourself at a loose end ... I just

'n

CERYS Faith. Natalya. She's from Latvia.

FAI TH

Hi.

NATALYA smiles blearily and returns to her pipe.

CERYS Leads FAITH in

FAI TH

Who?

CERYS She wants money.

FAITH, incredulous.

FAITH Were you going to tell me any of this?

CERYS I just wanted to check there was nothing weird going on, you know -

FAITH Are you kidding me? Two burglaries, a disappearance, st CERYS M 'r Re rdons

She looks up at him. Their eyes meet. And for a fleeting second a spark jumps between them.

They step back from each, both shocked by what almost happened.

FAITH I need some sleep.

She strides eff along the pathe

END OF PART ONE

23 INT. SEAFRONT - MORNING (-) 23 * ARTHUR sits one a bench, rolling a cigarette. Lost in them DR ALPAY Yes. How may I help you?

FAITH I've got the most horrendous toothache. I don't suppose there's any chance of being seen today?

DR ALPAY (V.O.) Weekend emergency is £100 plus normal fees.

FAI TH

OK, I guess -

FAITH tugs open the drawer where she stowed the bullet. She sees that it's no longer there.

DR ALPAY (V.O.) One-thirty. Name, please.

ale FAITH e doo M Edwards ... Helen Edwards. Thank you.

 $\ensuremath{\text{PB}}$ ALPAY rings off. FAITHprifles deeper in the cutlery drawer.

FAI TH (CONT' D) Shit and bollocks.

26 INT. POLICE STATION. DI WILLPIAMS' OFFICE - DAY (26

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DWY WILLIAMS, dressed ikn, Weterkend carsual clothes, is aggalyzing the contents acting of the contents of the contents acting of the content sector of th

DI WILLIAMS ponders this.

DI WILLIAMS She'll never cash in the life insurance without a body.

They exchange a look, both indulging dark, suspicious thoughts.

DI WILLIAMS (CONT'D) I want you to follow her. Best not to mention it to Terry.

PC JONES nods and goes with renewed purpose. DI WILLIAMS turns back to the wig. She returns it carefully to the evidence bag.

27 I NT. FAI TH' S HOUSE. KI TCHEN/HALLWAY - MORNI NG (t7 (f) Tj ET BT21/2 OE BT 12 (

Wearing rubber gloves, shorts and vest and with her hair tied back, FAITH is bringing the kitchen back into order. Pop music is playing on the radio.

She sweeps the remains of RHODRI'S crushed fire engine into a dust pan and tips it into the bin.

The doorbell rings.

She checks her watch, turns off the radio, and goes cautiously out into the hallway.

She stops at the front door - it feels like Russian roulette - and opens it.

An unfamiliar man greets her with a warm smile.

PARRY Mrs Howells?

FAI TH

Yes -

PARRY

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Inspector. Swansea CID. I'm a

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PARRY (CONT'D) I'm here as a friend, Mrs Howells. A friend of the family. Tom is worrying that Evan might have done something he shouldn't have financially..

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FA



MARION (into the phone) Of course. Of course, they're fine. (she moves along the hallway o

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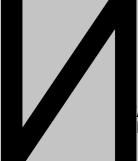
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They' re just a try-on to see if he can get rid of you for a few quid.

DAVIES nods, but with no conviction.

FAI TH

Look, this was the deal: they paid you a pittance for 40 years but guaranteed a roof over your head until yo



tractor comes to a gateway ahead of her. The driver, ALUN ATKINS, waits for her to pass. He frowns down at her from he cab as she drives by. She gives him a friendly wave.

36

36

EXT. BEACH - DAY (

OMI TTED

DR ALPAY (CONT'D) Sorry. (reaching for a hypoderbic) I'll numb that DR ALPAY, thinks ... Then smiles.

DR ALPAY Oh, you mean 'Alec'. 'Alec Fenton'. I heard him answer his phone. (off FAITH'S surprise) You can trust me, Faith. I want to help.

FAITH Is he alive or dead?

DR ALPAY Ni ce and wi de, pl ease.

She presses her fingers into FAITH'S mouth and reaches for the drill.

END OF PART TWO

44 OMI TTED

44

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45 INT. POLICE STATION. DI WILLIAMS' OFFICE - DAY (DAY 6 - 45 SUNDAY)

DI WILLIAMS thoughtfully puts down the phone and turns to the image on her computer monitor of Faith leaving Alpay's surgery.

A knock at the door. TERRY enter

And it keeps coming ... (beat) It's Sunday. Go home to your wife.

*

TERRY meets

Be like that, then. (to MEGAN and ALYS) Is there room there for me?

TOM Could we have a quick word?

FAI TH

Sure. (to the KIDS) Won't be a mo'.

She follows TOM out into the hallway.

INT. TOM AND MARION'S HOUSE. KITCHEN - DAY (

FAITH And what if I can't pay you back? Are you really going to bankrupt me? We still have to have Sun FAITH gives her a look and exits.

49 INT. FAITH'S HOUSE. KIDS' BEDROOM – EVENING (49

FAITH brushes ALYS'S hair at the dressing table. MEGAN is sitting on the top bunk reading a book; RHODRI is asleep in his cot.

MEGAN You'll remember to lock all the doors, Mam?

FALTH Of course I will. And I've told you to stop worrtyfing, Megan. We'fre all perf2 0 0 12 187 581Tm /TT14 12 0 0 12 390 581 12 208 569

AUTOMATED VOICE (V.O.) The number you are calling is unavailable.

She rings off, brings up her camera and photographs the number.

51 EXT. ESTUARY - DAWN (

A stunning sunrise across the water.

52 INT. FAITH'S BEDROOM – DAWN (52

Sitting at her dressing table in bra and pants, FAITH stares at her reflection in the mirror, daring herself to be strong.

Her mobile alarm rings. She switches it off.

53 INT. FAITH'S HOUSE. KITCHEN - MORNING (

53

51

FAITH, dressed sharply for the office, loads two packed lunches into school bags while dialling a number on her phone.

> FAITH (into the phone) Dr Alpay? Faith Howells ... Screw you. That's right. Good bye.

She grabs a cloth, wipes RHODRI'S face and lifts him out of his high chair.

FAITH (CONT'D) OK, everybody, let OWENS (solemnly) Mrs Howells. Good morning.

> FAI TH (brightly)

OWENS (puzzled) You both signed for the overdraft, Mrs Howells. I have it here.

He reaches into the file and hands a document across the desk to her.

There, next to Evan's signature, is hers.

OWENS (CONT'D) That is your signa**5**@re?

She nods and hands the document ba

Fix me an appointment with Lloyd &

l've got to go. You can save your confession till later.

CERYS exits. FAITH, impressed, cracks into a smile and follows her out.

64 INT. LLOYD & LLOYD. MALCOLM LLOYD'S OFFICE - DAY (64

FAITH enters an office decorated with hunting prints and silver sconces. It could be the private study of a landed aristocrat.



Cut off from the people you love. Always looking over your shoulder.

FAITH Don't you dare threaten me.

GAEL smiles.

GAEL REARDON I'll make you a gesture of goodwill. (tapping his case) And mind this for you while you arrange payment. (getting to her feet) Nice to meet you at last. I do hope Evan hasn't come to any harm. Have you heard from him?

FAITH makes no reply.

GAEL zips the case and exits, pulling it behind her.

FAITH stares at the closed door, clutching RHODRI close - she's ready to crumble, but fights it with every ounce of her will.

67 OMITTED 67
68 OMITTED 68
69 INT. /EXT. TERRY'S CAR / STEVE'S CARAVAN - EVENING (69 * TERRY, weiaring a baseball cap, keeps watch over a mobile * * home.

STE(VIE) gimes Tge Em d/ ESS (d1i Tifs (0) and 8 2133 times / Title4 set Ef toff on foo((e)) j ET j BJ (0) ESC (d) Exercise (d) for the foot of the fo

LISA So it wasn't a burglary? They were looking for something ... Or just trying to scare you.

FAITH ups the elbow-grease, polishing maniacally.

LISA (CONT'D) Faith? ... I'm trying to get you to share, sweetie ... Hmmm?

FAITH stops work and looks at her reflection in the glea

STEVE (sensing LISA'S suspicion) I'm a friend of Faith's. Well, client, mostly... Steve. Is she about?

LISA looks at him dubiously, but can't help being intrigued.

STEVE (CONT'D) She's busy. Never mind.

He starts to turn.

LI SA

Hang on.

She leaves him on the step and turns back inside.

74 I NT. /EXT. TERRY'S CAR / STREET OUTSI DE FAI TH'S - EVENI NG 74 (

TERRY, sitting in a stationary car outside ${\sf Eira}$ Jones's house, watche

LISA So that's how you know

FAITH (

TERRY

EVAN Two hundred and fifty is their limit.

GAEL REARDON And if I refuse?

EVAN I would advise you not to.

She smiles, impressed with him.

GAEL REARDON I like you. I think you're a clever and resourceful man ... who's wasted on those people. Four hundred.

EVAN I'll talk to them.

GAEL REARDON When this is settled, maybe you and I should talk?

They exchange a look. EVAN'S eyes drift from her face to her legs and back again.

GAEL REARDON (CONT'D)

Good.

(rising from her seat) I'll look forward to that very much.

EVAN stands. She shakes his hand, delicately wrapping her fingers around his.

GAEL REARD

FAITH (CONT'D)

John?

She stoops to touch his face. He's cold. And very definitely dead.

She sinks to her knees and clasps his hand.

FAITH (CONT'D) I'm sorry, John ... I thought I'd won for you ... I never thought ...

A small, desperate sound escapes her lips.

She rights the basket, puts the salvaged beans and potatoes back into it and brings out her phone. Still clutching his hand, she dials 999 and stares out into the empty night.

87 EXT. FAI TH' S ROAD - NI GHT (

87

A black BMW approaches out of the darkness and pulls up outside Eira Jones's house.

Its occupants remain invisible behind the glare of the headlights. A door opens, then closes. The car moves off leaving a figure standing on the pavement. ARTHUR.

He's washed, shaved, dressed in new clothes and carrying a holdall. He goes through the gate to Eira's Bed and Breakfast.

A 'Vacancies' sign hangs in the front window. He arrives at the front door, glances nervously over his shoulder at Faith's house and rings the bell.

INT. /EXT. STEVE' S CARAVAN. LIVIN

He lies insensible for a moment, then rolls onto his side to $\ \ \, ^{\star}$ s