



KEEPING FAITH



by

Matthew Hall

EPISODE FIVE

23	Change of location and stage directions

CATCH UP SEQUENCE

t

it



A tap at the door. DELYTH looks in.

DELYTH
Tea or coffee for ei th

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

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 INT. FAITH'S HOUSE. CHILDREN'S BEDROOM - NIGHT (7

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

TERRY (V.O.)
Faith?

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

E

9

EXT. FAITH'S HOUSE - NIGHT (

9

Two police cars are double parked, blue lights fl

TERRY

Fai th, I need you to be honest wi th
me now. Steve Bal di ni was i n your
car when you drove a

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.

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.

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

CERY'S (V.O.)
Who is it?

FAITH
Cerys, it's Faith. I need to talk to you.

CERY'S (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

CERY'S
Faith. Natalya. She's from
Latvia.

FAITH
Hi.

NATALYA smiles blearily and returns to her pipe.

CERY'S leads FAITH in

FAITH
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 off along the path

END OF PART ONE

23

INT. SEAFRONT - MORNING (-)

23 *

ARTHUR sits on a bench, rolling a cigarette. Lost in thought

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.

FAITH
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.

FAITH
Edwards . . . Helen Edwards. Thank
you.

DR ALPAY rings off. FAITH rifles deeper in the cutlery
drawer.

FAITH (CONT'D)
Shit and bollocks.

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

26

DI WILLIAMS, dressed in weekend casual clothes, is
analyzing the contents of the safe.

*

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 INT. FAITH'S HOUSE. KITCHEN/HALLWAY - MORNING (27

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?

FAITH
Yes -

PARRY
How Parry of the CID?
Inspector. Swansea CID. I'm a
friend of Tom's. I'd like to see you.
*
Tf (i) Tj 29 E 1 Tf1 T

FAITH observes him cautiously. PARRY smiles.

*

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 ..

*
*
*
*

FA

0 1 2 2

MARI ON
(i nto the phone)
Of course. Of course, they' re fi ne.
(she moves along the
hal l way o

*

*

FAITH

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.

FAITH

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 the cab as she drives by. She gives him a friendly wave.

36

OMITTED

36

EXT. BEACH - DAY (

DR ALPAY (CONT'D)

Sorry.

(reaching for a
hypodermic)

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

Nice and wide, please.

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

END OF PART TWO

44 OMITTED 44

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?

FAITH
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?

FAITH

Of course I will. And I've told you to stop worrying, Megan. We're 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 (51

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

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
(sol emnl y)
Mrs Howel l s. Good morni ng.

FAI TH
(bri ghtl y)

OWENS
(puzzl ed)
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 signature?

She nods and hands the document ba

Fix me an appointment with Lloyd &

I'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.

MALCOLM LLOYD (50s), a smooth patrician tweed-jacketed type, steps out from behind an antique desk.

LLOYD

Faith. I'm sorry about Evan. There any -?

FAITH

(accepts handshake)

Not yet.

LLOYD BT 12 0 2 4 1 Tf (o) Tj ET BT 1 Tf3(

I was again in court just a fortnight ago.

(with a patronising smile)

Always be for

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, wearing a baseball cap, keeps watch over a mobile home. *
*
*
*

STEVE (V.O.) I'm not a doctor, but I think I can help. The set is off on foot. (T.J. BJ
FROM (T.J. BJ 448 283 2 0 0 12 472 6 bit e 12j E

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 ... Hmm?

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.

LISA
Hang on.

She leaves him on the step and turns back inside.

74 INT./EXT. TERRY'S CAR / STREET OUTSIDE FAITH'S - EVENING 74
(

TERRY, sitting in a stationary car outside Eira Jones's
house, watches

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. FAITH'S ROAD - NIGHT (

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. LIVING

He lies insensible for a moment, then rolls onto his side to *
S