

VOX PICTURES



KEEPING FAITH

SERIES TWO

episode six

by

Matthew Hall

© Vox Pictures Ltd.
59 Mount Stuart Square, Cardiff, CF10 5LR
T: +44 (0)2921 303 335

CATCH UP SEQUENCE:

MADLEN is sentenced to life imprisonment;

EVAN leaves prison; EVAN is reunited with his family;

EVAN to FAITH: 'I don't expect anything Faith. I feel lucky to be here at all.'

MARION to EVAN: 'I don't expect you to forgive me, Evan' ... 'Things will get better.'

JERNIGAN to FAITH: 'I've had my fill of your bullcrap.'

FAITH: 'It's the truth!'

MADLEN to FAITH: 'I'm frightened, Faith. I don't belong here.'

STEVE to SHANE REARDON: 'You think Gael paid the Glynnns to kill Paddy? SHANE to STEVE: 'Would you bet against it?'

FAITH smashes GAEL REARDON'S wing mirror.

DI BREEZE to FAITH: 'You and Gael Reardon, for example. Why are you mixed up with her?' ... FAITH: 'Fuck. Fuck. Fuck.'

EVAN to STEVE: '... touch my wife again, you're a dead man.'

LISA to EVAN: 'But you hurt her again, Evan Howells, I'll rip your balls off.'

DI BREEZE studies his crime board. He draws an arrow connecting Faith to Croudace.

CERYS to FAITH: 'Evan contacted me from prison. He said that to protect you from Gael he wanted to help her make a deal.'

FAITH to CERYS: 'We are royally fucked, Cerys.'

EVAN to FAITH: 'I just want her out of our lives for good. I want you and the kids and nothing else.'

GAEL to EVAN: 'You don't know if you want to kill me or fuck me, do you?' He looks down at a photo of a young woman in a pink coat.

The whole Howells family group toast EVAN.

INT. FAITH'S HOUSE. STUDY / BEDROOM - EARLY HOURS

FAITH wakes with a gasp in the near-darkness. A gale is blowing, rattling the windows. She detects another sound - breathing. She turns her head and sees EVAN on the floor next to her bed, deeply asleep.

Alarmed, she eases out from under the covers, tip-toes across the room, collects her phone and dressing gown and exits without a sound.

INT. FAITH'S HOUSE. KITCHEN / LIVING AREA - EARLY HOURS

FAITH stretches out on the sofa, frightened and confused. She glances at her phone and sees that there is a voicemail. She checks it while the gale continues to roar.

STEVE (V.O.)

Faith. I've something you won't want to hear. Evan is not the man you think he is.

She freezes.

STEVE (V.O.)

... And whatever you decide, I will always love you.

FAITH stares at the phone, then across at the study door.

EXT. ESTUARY - EARLY MORNING

The River Corran ripples over the rocks and flows across the mud flats to join the sea. Wading birds peck at the margins of the water.

INT. POLICE STATION. DI BREEZE'S OFFICE - EARLY MORNING

Pictures of Ty Melin pinned to DI BREEZE'S elaborate crime board in the empty office.

DI BREEZE enters sipping coffee from a sleek metal keep cup. He sits at his computer and checks his emails, searching for one in particular. He finds it and opens an attachment.

ON THE SCREEN: A 3D animation of the face of a young, short-haired man in his 20s. It slowly circles through 360 degrees.

He smiles. Now he's getting somewhere.

EXT. TOM'S BOAT - MORNING

TOM steps down onto the boardwalk. He glances guiltily back at the boat, straightens his jacket and walks on.

INT. TOM'S BOAT. BEDROOM - MORNING

LISA stirs beneath the duvet. She wakes to bright sunlight streaming through the windows. She sits up, momentarily confused, to find herself in a boat, in an empty bed. Then it all comes back to her ... She spots a note TOM has left on his pillow: 'Lunch? x'.

INT. TOM'S BOAT - MORNING

LISA, wearing TOM'S dressing gown, makes herself coffee at the galley stove. She becomes aware of TOM'S dog, Perro, staring at her.

LISA
 (to the dog)
 Oh, come on, I can't have been the first. What's the story then, hey? How many's he had back here? ... Four? Five? Go on, you can tell me. Take you for a walk ...

She shakes her head and smiles at herself.

LISA (CONT'D)
 What are you like?

She sips her coffee and gazes out of the window at the water, her contentment tinged with uncertainty.

INT. FAITH'S HOUSE. KIDS' BEDROOM - DAWN

FAITH creeps into the kids' bedroom and kisses her sleeping children.

INT. FAITH'S HOUSE. ALYS' ROOM - DAWN

FAITH silently comes into the room. ALYS is not asleep, she is on her phone facetimeing Angie.

ALYS
 (whispers)
 Have a good day Mam.

FAITH smiles and leaves, closing the door silently.

EXT. FAITH'S HOUSE - DAWN

FAITH gets into her car. Sits at the wheel, hesitates, checks herself in the mirror, starts the engine and sets off.

INT. HOSPITAL ROOM - MORNING

Using only her good hand, ANGIE deftly checks her messages.

STEVE enters.

STEVE
Morning, sweetheart. Sleep well?

She nods.

He settles into the chair at her bedside and smiles, but can't disguise the fact that he's hurting.

ANGIE
(gently)
She's going back to Evan, isn't she?

STEVE, a look.

ANGIE (CONT'D)
It's alright, Dad. You don't have to pretend to me.

EXT. TY MELIN - MORNING

FAITH pulls up in the yard. She climbs out of her car and approaches the house. She spots DYFAN crossing the empty yard. He's wearing overalls over his school uniform.

FAITH
(waving to him)
Morning, Dyfan.

He stares back at her. HANNAH comes out of the front door.

HANNAH
Can I help?

FAITH
Mrs Lewis. Good morning. Odd question, but do you remember if your brother employed any foreign farm workers about eighteen months ago? A Ukrainian, perhaps?

HANNAH
No. Only Madog.

FAITH
Well, sorry to trouble you.

She heads back to her car and glances over to where DYFAN was standing. He's gone.

She stops and pauses for a moment, aware of the unnatural silence. She glances across at the barn and catches sight of DYFAN, watching her. He ducks out of sight.

She climbs into her car.

INT. FAITH'S HOUSE. KITCHEN / LIVING AREA / STUDY - MORNING

Alone in the house, EVAN slips through the door into FAITH'S study.

He crosses to the desk and furtively looks through her many papers and notebooks. He picks up a blue legal pad containing handwritten notes. He flicks through the pages and stops at one from which a phrase leaps out: 'Ukrainian girl'. Alongside it, FAITH has written, 'Odessa Foods, Swansea'.

EVAN brings out his phone and quickly types 'Odessa Foods' into a search engine. Up comes its listing. He taps on the phone number. After several rings, the OWNER answers.

OWNER (V.O.)

Hello. Odessa.

EVAN

Good morning. My name is Detective Inspector Laurence Breeze, Swansea CID. I understand someone has recently been to your store looking for a girl named Diana.

A beat.

OWNER (V.O.)

I haven't seen her for months.

EVAN

Do you know where she lives?

OWNER (V.O.)

No. I am sorry.

EVAN

I'm going to give you my number. If you do see her, you're to tell her to call me immediately and no account to speak to anyone else. Understood?

EXT. WOMEN'S PRISON. CAR PARK - MORNING

CERY'S, leaning against her Mini, is on the phone. She sees FAITH'S car approaching.

CERY'S (V.O.)
Not now, Anya, OK? I'm busy. It'll
have to wait.

She rings off as FAITH pulls into a space. FAITH climbs out of her car and ignoring CERY'S, heads off towards the prison entrance.

CERY'S
(going after her)
Faith.

She breaks into a run and catches up with her.

CERY'S (CONT'D)
(breathless)
I come from nothing, I own 10% of a
flat and I'm barely covering the
interest. I cannot afford to be a
charity worker, and nor can you.

FAITH
I'll tell you what I can't afford -
having a partner who lies to me.

CERY'S
OK. I was wrong to do favours for
Evan. I was only trying to help
you, but I was wrong.
(contrite)
I'm sorry. It won't happen again.

FAITH remains silent.

CERY'S (CONT'D)
Are we good?

FAITH, a look.

FAITH
No more lies.

CERY'S
Signed in blood.

They exchange a glance. FAITH slowly thaws.

CERY'S (CONT'D)
Can I come with?

FAITH
You think I'm wasting my time.

CERY'S
There needs to be one sane person
in the room.

She pats FAITH on the back. They walk on.

EXT. GAEL'S APARTMENT BLOCK - MORNING

GAEL exits the front door of her building and aims her key fob at her Range Rover. As the indicators flash, she sees DI BREEZE appear from its far side.

DI BREEZE
Broken wing mirror.

GAEL
(sarcastically)
I'll see to it right away, officer.

She steps towards the car.

DI BREEZE
The paint from your truck matches
the paint under our body's
fingernails.

GAEL
My truck and ten thousand others.

He reaches into his jacket pocket and brings out a folded sheet of paper. He opens it out and hands it to her - a colour print-out of the 3D e-fit.

DI BREEZE
That's him. Died roughly eighteen
months ago. Round about the time
you and Evan Howells were involved.

GAEL shakes her head and offers it back to him.

DI BREEZE (CONT'D)
Keep it. Might jog your memory.

He smiles knowingly and strolls back to his car.

INT. FAITH'S HOUSE. STUDY - DAY

EVAN, still at FAITH'S desk, is poring over papers in the Madlen Vaughan case. He turns to a page of a statement across which FAITH has written in large, bold letters:

'WILL VAUGHAN PHOTOGRAPHS!!! HOW DID THE PROSECUTION KNOW???'

EVAN stares at the words, his stomach turning over.

INT. WOMEN'S PRISON. INTERVIEW ROOM - DAY

FAITH and CERYS are seated at a table in a small room. A PRISON OFFICER pushes MADLEN through the door in a tatty wheelchair. FAITH gets to her feet.

FAITH

Madlen.

She hugs her, but MADLEN gives no affection back, eyeing the PRISON OFFICER suspiciously as she exits.

MADLEN

They listen to everything. This room'll be bugged. That's how they got me, isn't it?

FAITH and CERYS trade a glance.

FAITH

It's very unlikely.

MADLEN gives a dismissive shrug, beyond caring.

FAITH (CONT'D)

Did you get your tablets?

MADLEN

Rattling with them.

She looks at FAITH with glazed, unfocused eyes.

FAITH

Does the name Gael Reardon mean anything to you?

CERYS looks at FAITH with concern. Where is she going with this?

MADLEN's expression remains vacant.

FAITH (CONT'D)
I need you to think very carefully,
Madlen.

MADLEN
(vaguely)
Gael Reardon ... maybe -

FAITH
What about Medwyn Croudace?

Another empty stare. CERYS stirs in her seat, MADLEN'S
silence and FAITH'S line of questioning troubling her.

FAITH (CONT'D)
Madlen, I need you to think please.
(off MADLEN'S silence)
What are the pills they're giving
you?

CERYS
(interjecting)
I've got a question. Madlen, I'm
going to be dead straight with you,
OK? ... I've got a hunch you know
who shot your husband.

MADLEN looks at her in surprise.

CERYS (CONT'D)
Was it Dyfan?

MADLEN hesitates, her eyes flitting wildly between CERYS and
FAITH.

MADLEN
No. No! Why are you saying that?
Faith?

FAITH
(reaching for MADLEN'S
hand)
I'm sorry, Madlen. Sorry. She
didn't mean -
(to CERYS)
I'll see you outside. Go!

CERYS exits, unrepentant.

MADLEN
Dyfan would never hurt his dad.

FAITH
 (soothing her)
 I know that. I know.

INT. WOMEN'S PRISON. CORRIDOR - DAY

FAITH walks away from the interview room, seething with fury.
 CERYS catches her up and falls into step.

FAITH
 Brilliant! Trust destroyed!

CERYS
 You saw that, Faith. She hesitated.

FAITH
 I don't want you involved. I'll
 work on my own time. I won't cost
 the firm a penny.

They come to gate. A PRISONER OFFICER lets them through.

CERYS
 You'll go after Gael Reardon, for
 murder? Are you insane? Why would
 you even think about it?

FAITH
 (erupting)
 I screwed up Madlen's trial! ...
 I don't have any choice.

CERYS
 Even if it destroys you?

FAITH walks on without replying.

END OF PART ONE

INT. POLICE STATION - DAY

PC WILLIAMS enters, flushed from riding her bike. DI BREEZE
 emerges from his office.

PC WILLIAMS
 (with a hint of
 evasiveness)
 Lorry partially shed its load on
 the Carmarthen Road. All sorted.

DI BREEZE
 You got my emails?

PC WILLIAMS
The e-fit and the paint -

DI BREEZE
There's something new from the
pathologist. Surgical plate on the
body's right hip.
(he hands her a Post-It
note)
See if you can trace it.

PC WILLIAMS
Sir.

PC WILLIAMS sits at her desk and fires up her computer.

DI BREEZE
Paddy Reardon. Who do you think
shot him?

A pause.

PC WILLIAMS
(uncomfortable at this
reminder of the past)
I never doubted it was Erin Glynn.
Strange result. I always suspected
the jury may have been leant on.

DI BREEZE
According to the files at Swansea,
six months after he got her off at
trial, Evan Howells was instructed
to befriend and inform on Paddy's
widow, Gael. Why would she have had
anything to do with him?

PC WILLIAMS
No one as bent as a bent lawyer.
She probably recognised a kindred
spirit.

DI BREEZE
What's your view of Howells - local
brief out of his depth or
calculating villain?

PC WILLIAMS
(after some thought)
I don't think he's big time. But
what would I know? I'm just a local
copper.

They exchange a look, DI BREEZE suspecting her answer was less than sincere.

DI BREEZE
Coffee, please, Constable. Just a splash of milk.

He heads into his office.

PC WILLIAMS turns back to her computer and brings up a photograph of Will Vaughan's Land Rover and trailer. She clicks to the next image - a close-up of the trailer's contents. She studies it closely, then nods, as if confirming a deep and significant suspicion.

EXT. CORRAN ENERGY. STAFF CAR PARK - DAY

SHANE REARDON climbs out of his car as GAEL'S Range Rover pulls into the space next to him.

GAEL climbs out and goes to open the Range Rover's boot.

SHANE REARDON
If they refuse? What's plan B?

She brings out two attache cases and hands one to SHANE.

GAEL
They won't.

He gives her a questioning look. GAEL responds with an enigmatic smile and glances past him to see FAITH'S car arriving.

INT. CORRAN ENERGY. BOARDROOM - DAY

GERAINT JERNIGAN and EMRYS HUWS stare stony-faced across the conference table at FAITH, who is sandwiched between GAEL and SHANE.

FAITH
(without conviction)
£2 million. Final offer.

Silence. It stretches on and on. No one is prepared to break it. Beneath the desk, FAITH'S hands start to tremble. She clasps them in her lap.

FAITH (CONT'D)
The advantage of this -

JERNIGAN

This meeting is over. We're not interested.

HUWS nods in assent.

FAITH

(cracking under the pressure)

Well ... Um ...

SHANE glances across at GAEL. 'What now?'

JERNIGAN gets up from his chair, opens the door and gestures them to leave.

GAEL brings her case up onto the table. She opens it to reveal bundles of neatly stacked and bound bank notes.

GAEL

One million in cash. For the first of you to sell your shares for a contract price of £1.

A beat. JERNIGAN and HUWS exchange a glance.

JERNIGAN

Get out.

GAEL

I don't see a queue of customers.

JERNIGAN

Out.

GAEL looks across the desk at HUWS, sensing that she has his interest.

GAEL

Cars bought for cash. The quickest get rich business there is. Profit margin of 120%. You could be looking at over £2 million, Mr Huws. Tax free.

HUWS and JERNIGAN exchange a look. JERNIGAN glares in warning. GAEL waits, cool as ice. FAITH, on tenterhooks, looks from HUWS to GAEL.

HUWS nods.

GAEL (CONT'D)

(quick as a flash)

Give him the contract.

FAITH hurriedly rummages amongst her papers. Finds a contract. Scribbles '£1' on the appropriate line and pushes it across the desk. HUWS signs.

JERNIGAN

You bastard.

GAEL closes the case and pushes it across the desk. HUWS takes it and hurries from the room, leaving JERNIGAN standing at the door.

GAEL

You own half a company and have 50% of voting rights, Mr Jernigan. We have the rest. We could try to work together ...

She places the other attache case on the table and opens it to reveal a smaller collection of bank notes.

GAEL (CONT'D)

£750,000 buys you a dignified exit.

JERNIGAN looks at the money, then at FAITH.

JERNIGAN

You knew about this.

FAITH shakes her head but is terrorised into silence.

JERNIGAN thrusts out his hand. FAITH hands him a contract. He thumps down into a chair.

JERNIGAN (CONT'D)

You're a bigger crook than your husband.

INT./EXT. CORRAN ENERGY - DAY

FAITH marches through the plant with GAEL and SHANE. Her pale, shell-shocked expression couldn't be in greater contrast to their satisfied smiles.

GAEL

(to FAITH)

We'll give them until Monday to clear their desks. You can take care of the paperwork.

FAITH

You've got what you wanted. We're done. It's over. Good bye, Gael.

She walks away. SHANE shrugs and climbs into his car.

Gael

You didn't deliver, Faith. I did.
You'll be hearing from me.

FAITH stops and turns as SHANE drives out of his space.

FAITH

I owe you nothing. Our slate is
clean.

Gael

Your debt just got bigger.

FAITH

(exploding)

You are going to prison, Gael - for
the murder of William Vaughan. I
know you set him up. I know you
told the prosecution about the
photographs. But I am not scared of
you, Gael.

Gael

You mean the ones Steve Baldini
took for me? Maybe it's him you
should be angry with?

(mockingly, off FAITH'S
horror)

You're no lawyer, Faith. You should
have stayed at home with your kids.

She climbs into her Range Rover leaving FAITH in impotent
silence. FAITH heads to her car. Still trembling from her
encounter, she dials EVAN'S number.

EVAN'S VOICEMAIL (V.O.)

This is Evan Howells. Sorry I can't
take your call at the moment.

She curses under breath and shoves the phone into her pocket.
As she yanks open the car door she sees JERNIGAN watching her
accusingly. She looks away, ashamed, and climbs into her car.

EXT. SEA SHORE. CAR PARK - DAY

EVAN climbs out of the baby blue Fiat 500 and approaches DI
BREEZE, who, despite the cold, is calmly eating ice cream
from a tub.

EVAN

You'll rot your teeth.

DI BREEZE

It's rotting my brain waiting for you.

EVAN

You want me to be the one she confides in, it'll take time.

DI BREEZE

You've been confiding in each other for years, Evan. You defended her husband's killer, set up an alibi witness, rigged the jury ... She ordered it, right?

EVAN

Been with the local gossips, have you? You'll be one of us before you know it.

DI BREEZE

Do you want me to nick your wife? Because it seems to me like you're choosing Gael.

EVAN

You won't touch her.

DI BREEZE gives a him: 'Wouldn't I?'

EVAN (CONT'D)

(menacing)

That's not a question, Breeze.

He walks back to his car.

DI BREEZE

I need proof of your commitment, Evan. Get to work.

Ignoring him, EVAN climbs into his car and drives away.
DI BREEZE crushes his empty ice cream carton in frustration.

INT. HOWELLS. RECEPTION / FAITH'S OFFICE - DAY

FAITH comes up into the office.

DELYTH is on the floor playing with RHODRI. She looks up, her expression is fragile.

DELYTH

(getting up from her chair)

(MORE)

DELYTH (CONT'D)
 Faith, have you got a moment?
 (she nods towards the
 kitchenette)
 There's something I need to -

At the same moment, ARTHUR calls through from FAITH's office.

ARTHUR
 Faith, you've got to see this.

FAITH moves over to her desk where ARTHUR is sitting at her laptop.

ARTHUR (CONT'D)
 (studying an array of
 faces on the screen)
 Look at this. Missing persons forum
 - all Ukrainian.

FAITH
 Did I say she was missing?

ARTHUR
 There's a girl here in a pink coat.
 (bringing up a set)
 Travelling with a boyfriend. Last
 heard of eighteen months ago -

FAITH gravitates to the computer. She stares hard at the screen.

ARTHUR (CONT'D)
 Diana Stafaniuk and Zlatan
 Kovalenko.

FAITH
 (urgently)
 Send me a copy of that picture.

INT. CAFE - DAY

CERYS bursts in. She spots ANYA sitting in the window and goes over.

CERYS
 (dropping into a seat
 opposite)
 What's so urgent?

ANYA

We've had an audit. Some of the loans I've authorised have been queried but I've managed to keep your name out of it.

CERYs

Queried?

ANYA

The loans aren't the problem. It's the commission ... I overpaid you.

CERYs

(unsettled by ANYA'S gaze)
Explain.

ANYA

I paid your share from money I borrowed from other accounts.

CERYs

Borrowed? You mean stole.

ANYA

Lust. Makes you lose your head.

CERYs

Stop! Stop there!
(thinking quickly on her feet)
I'm going to pay it back. Every cent. You'll repay that money and no one need ever know. Correct?

ANYA gives a cautious nod.

CERYs (CONT'D)

I'm eight grand short. Can you sort me a loan?

ANYA

(with a hint of suggestion)
Officially?

CERYs shoots her a look.

ANYA (CONT'D)

(cold)
You'll need a guarantor.

CERYs

Whatever.

CERY'S slams out of the cafe. She heads for the exit making a call.

EXT. REARDON'S DEPOT / WORKSHOP - DAY

GAEL switches off the ignition of her Range Rover. She watches through the windscreen as SHANE approaches STEVE in the workshop.

CUT TO:

STEVE glances up from fixing a pressure gauge on a lorry tyre.

SHANE REARDON
How's your girl?

STEVE
Getting there. Slowly ... Was it her?

SHANE REARDON
No proof, but she can't wait to get you underground.

SHANE glances out and sees GAEL watching from her car.

SHANE REARDON (CONT'D)
There we go. Hooked her like an eel ... Jesus, my brother could pick them.

SHANE walks off, shaking his head.

STEVE turns back to his work but sees GAEL'S approaching figure reflected in the shiny chrome hubcap. He reaches quickly into the pocket of his overalls then stands to meet her with a smile.

GAEL
What's going on, Steve?

STEVE
(after a pause)
He's been asking about Paddy ... He suspects you had him killed.

She laughs. It comes out nervous and shrill.

STEVE (CONT'D)

I know your old man deserved it,
Gael, but you need to set Shane
right before it all gets out of
hand.

Her expression darkens.

STEVE (CONT'D)

He wants a line in to the Glynnns.

GAEL

They'll never talk. Get this truck
moving.

She struts back to her car.

STEVE reaches into his overalls and brings out his phone. It
has been recording their conversation. He presses 'STOP'.

INT. RESTAURANT - DAY

At a tucked-away table, TOM and LISA are eating lunch. She
has dressed elegantly for the occasion.

LISA

We don't need to make a song and
dance, just let people know that
we're, you know ... And there's
Marion. You can't tip-toe around
her for ever.

TOM

Marion lied to me about her
feelings for forty years.

The hard edge in his tone wipes the smile from LISA'S lips.

LISA

So ... you're happy for people to
keep asking questions? Faith's my
best friend ...

(prompting)

Tom?

TOM

Lisa, I ...

He falters, struggling to find words.

TOM (CONT'D)

I think you're a wonderful,
generous, ebullient -

LISA

Shag?

TOM, appalled.

LISA (CONT'D)

You're not very good at reading people, are you, Tom? Marion, Evan, Faith, me ... Our inner workings are all a bit of a mystery, aren't they? ... Don't worry about me, I can cope with rejection, it's my middle name, but you don't want to go through the rest of your life like this. You'll just hurt people, and yourself.

TOM

I'm sorry, I'm not quite sure I understand -

LISA

Tom, what you've got to do, love - give it a go - is get out of your head and try to get inside other people's. The world will never be the same. You'd be amazed.

She smiles sweetly and forgivingly.

TOM nods. He's shaken, like a man feeling the ground trembling beneath him.

TOM

Thank you ... Thank you, Lisa.

EXT. SWANSEA MARKET CAR PARK - DAY

FAITH jumps out of her car and runs into ODESSA FOODS.

INT. ODESSA FOODS - DAY

FAITH shows the photos of DIANA and ZLATAN to the store's OWNER on her phone.

FAITH

They were boyfriend and girlfriend, Diana and Zlatan. They were travelling together.

He looks at the picture, then at FAITH.

OWNER

The police are looking for her.

FAITH

(losing her cool)

Sure it was police? ... A man or a woman?

OWNER

Man. He rang.

FAITH

Her life may be in danger. There's already been one killing. Do you want another on your conscience? ... Look at me!

He slowly turns towards her.

EXT. /INT. REARDON'S HAULAGE DEPOT / DI BREEZE'S CAR - DAY

DI BREEZE watches the entrance to the depot from the driver's seat of his car with a phone at his ear.

BREEZE

(into the phone)

Have you made contact with Gael?

EVAN (V.O.)

I can't get hold of her.

GAEL'S Range Rover drives out of the yard, turns on to the road and heads off away from DI BREEZE'S car.

BREEZE

(into the phone)

Well, try harder.

He rings off and follows her at a distance.

EXT. WOODLAND - DAY

GAEL waits for EVAN to come to her. He stops just short of touching distance.

EVAN

The police will identify the body. But they can't link us to it without Diana. Why did you let her go?

GAEL

She bolted. She won't go to the law, she'd be deported. You'll just have to find her.

EVAN

Easily said. You know the kind of people she's involved with.

GAEL

What aren't you telling me, Evan?

A beat.

EVAN

Breeze wants you. Badly. Take my advice. Stay the right side of the law for a while. Tell Dublin to back off.

GAEL

As of today, we own Corran Energy. I'd like you involved. I'm sure we could make a lot of honest money together.

She waits for his response. He looks at her, hesitant.

GAEL (CONT'D)

Everybody has their price, even DI Breeze. We could be shot of him tomorrow.

EVAN

Don't underestimate him.

She smiles.

GAEL

You know your wife's in love with Baldini? It's only a matter of time ...

EVAN swallows, reeling. She meets his eyes and holds them.

GAEL (CONT'D)

Well, there's my offer.

Her gaze is predatory, seductive ... She steps forward and kisses him, her hands travelling aggressively down his body, owning him.

EXT. WOODLAND - DAY

From the cover of a dense stand of trees, DI BREEZE watches GAEL pinning EVAN against her car. He brings out his phone and captures the moment in pictures.

END OF PART TWO

EXT. SWANSEA. ATM - DAY

Flanked by the two MEN from the nail bar, FAITH takes a large wedge of bank notes from the machine. The FIRST MAN snatches them from her hand. The second MAN hands her a scrap of paper bearing a phone number.

FAITH
That's all?

He spits in her face. FAITH recoils, then instinctively responds with a right hook to his jaw. He goes down.

FAITH walks away wiping her cheek, leaving the first MAN helping his stunned and humiliated friend to his feet.

EXT. SWANSEA STREET - DAY

FAITH approaches a run-down terrace of houses, some of them boarded up. She heads towards a scruffy front door.

INT. DIANA'S BEDSIT - DAY

The ground floor is a building site. All the windows covered in newspaper. Builder's arc lights the only illumination.

DIANA squats on the floor washing a plaster's float in a plastic bucket. Her malnourished arms and face are covered in bruises. Her pink coat hangs from a rusty scaffpole.

FAITH
(gently)
Diana, you're not in any trouble, I
just need to know what happened to
Will Vaughan.

DIANA looks up at her with the wounded neediness of a homeless beggar. FAITH reaches out wallet, pulls out the few notes left inside.

FAITH (CONT'D)
I can get more, I ...

DIANA snatches the money, stuffing it down her unwashed shirt.

DIANA

I was working in one of Gael's nail bars. She paid me to befriend Will ... Someone took pictures.

FAITH

Did Gael tell you why?

DIANA

Will said she was trying to buy his farm for a low price ... He told me he would never sell. Never.

FAITH

You told that to Gael?

DIANA gives a guilty shrug, avoiding FAITH'S gaze

FAITH (CONT'D)

You weren't to know ... It's not your fault.

DIANA

(nodding FAITH to the door)

That's all. I'm busy.

FAITH

(rising hesitantly to her feet)

You and Zlatan - your families are looking for you.

DIANA glances away sharply as if FAITH has touched a nerve.

DIANA

He's dead.

FAITH

Oh ... I'm sorry ... How?

She waits. DIANA fights back painful emotion.

FAITH (CONT'D)

(softly)

Diana ...?

DIANA

We came from Ireland, in a truck. He was sick. Very sick. Asthma ... The truck stopped ...

(MORE)

DIANA (CONT'D)

Gael was there ... A man came. He said he would take him to the hospital ... I never saw Zlatan again.

FAITH

This man - what did he look like?

DIANA

Tall. Black hair Forty, or so.

FAITH stares at DIANA, her hollowed-eyed, stick-limbed body like a vision of death.

She reaches for her phone and with mounting dread searches her photographs. She finds one of EVAN with the KIDS. She zooms in on his face and shows it to DIANA.

DIANA looks up at her and nods.

The room spins. FAITH steadies herself, tries to catch her breath. She looks around the filthy room, panicked and desperate.

FAITH

Come with me ... I need to get you out of here.

She grabs DIANA'S hand. DIANA yanks it away.

FAITH (CONT'D)

Please. I'll look after you.

Terrified, DIANA shakes her head. The doorbell rings.

DIANA

You go now! Go!

She jumps up from the bed and bundles FAITH physically out of the back door.

DIANA (CONT'D)

Go!

EXT. SWANSEA STREET - LATE AFTERNOON

FAITH exits DIANA'S building speaking into her phone.

FAITH

(in a flat monotone)
Steve, it's Faith ... I need to talk to you.

DIANA'S looks out at her from an upstairs window.

INT. POLICE STATION - DAY

At her desk, PC WILLIAMS opens an email.

ON THE SCREEN: a passport photograph of ZLATAN KOVALENKO and beneath it an email, at the foot of which is the crest of the Embassy of Ukraine to the United Kingdom.

PC WILLIAMS brings up the 3D e-fit and moves it alongside the passport photograph.

She gets up from her chair and crosses to DI BREEZE'S office. She knocks cursorily on the door and opens it. DI BREEZE looks up from his desk, irritated at the intrusion.

PC WILLIAMS

Sir. The surgical plate was fitted in Kiev. The Ukrainian Embassy have matched the e-fit to a passport. We have an ID.

He jumps from his chair and follows her to her computer.

EXT. SWANSEA STREET - LATE AFTERNOON

SHANE REARDON, dressed in a business suit, walks towards his car listening to his voicemail.

STEVE (V.O.)

... You need to set Shane right before it all gets out of hand. He wants a line in to the Glynn's.

GAEL (V.O.)

They'll never talk. Get this truck moving.

He rings off, then dials another number. He arrives at his car and unlocks it as he waits for a call to connect.

SHANE REARDON

She ordered Paddy's killing. I've got the evidence ... Agreed.

He ends the call, glances off for a moment deep in thought, then climbs in.

EXT. NASH POINT - LATE AFTERNOON

EVAN approaches CERYS. She glances round at him.

EVAN
(smiles)
Cerys.

He opens his arms for a hug but she refuses to accept it.

EVAN (CONT'D)
What's the problem?

CERYS
I always want what I can't have.
What's your problem?

EVAN looks at her, puzzled.

CERYS (CONT'D)
Whatever it is, it's landed us in
several types of shit ... The one
that matters is Faith. She's
convinced Gael Reardon had Will
Vaughan killed and I'm scared for
her ... You kicked this off. You
put Gael onto Will with the promise
of a quick buck, I helped you and
he ended up dead ... Oh, and
someone leaked Madlen's confidences
to the prosecution guaranteeing she
went down.

She glares at him accusingly.

EVAN
Everything I have done, good and
bad, has been for Faith and the
children.

CERYS
No, Evan. You only think you love
them.

Stunned and bewildered, EVAN shakes his head.

She walks away.

EXT./INT. DOCKS / STEVE'S PICK UP - NIGHT

STEVE'S pick-up is parked next to FAITH'S car.

FAITH(V.O.)
It was Evan. She was sure.

STEVE (V.O.)
Figures.

CUT TO:

FAITH, in the passenger seat, stares at the windscreen.

STEVE
The police were at the depot the other day. Looking for forensics to link Gael's trucks to the body they just pulled out of Pembray dunes.

A long, agonising moment of silence. FAITH is unmoving. In a realm beyond pain. Beyond comprehension.

FAITH
Could Evan have buried Zlatan's body? ... Why would he do that?

STEVE
If the guy was dead, what else was he going to do with it?

FAITH
... Does that make him an evil man?

STEVE
No, he's just ...

FAITH
Weak.

STEVE nods. He can't disagree.

FAITH (CONT'D)
I'm going to take Gael down, Steve ... I have to. Even if she takes me with her.

STEVE
Go to prison?

She looks at him for the first time, her eyes accusatory.

FAITH
Gael said you took the pictures of Will Vaughan with Diana.

STEVE shakes his head.

FAITH (CONT'D)
 Don't lie to me, Steve Baldini.
 Don't you dare lie to me.

STEVE
 It's not enough for her to beat
 people, Faith. She has to own them,
 torment them. Then destroy them ...
 Wait a while longer. Trust me.

FAITH
 To do what?

STEVE
 Trust me.

He runs the back of his hand gently down her face. She closes
 her eyes, then suddenly grips his wrist.

FAITH
 ... How can I?

STEVE takes away his hand. She climbs out of the cab.

INT. FAITH'S HOUSE. KITCHEN / LIVING AREA - NIGHT

FAITH enters to a contented scene:

EVAN is down on the floor with RHODRI building a Lego castle.
 ALYS is glued to a shiny new phone and MEGAN is at the
 counter drawing an elaborate picture with glitter pens. At
 the stove, MARION is presiding over a bubbling casserole
 dish.

EVAN looks up and smiles.

EVAN
 Hello, love.

MARION
 Faith. I thought you'd probably had
 enough of take-aways.

FAITH
 (quietly)
 Thanks.

FAITH takes it all in.

FAITH (CONT'D)
 New phone, Alys?

ALYS
 (absorbed)
 Dad bought it for me.

MEGAN
 And my art set. Look, Mam.

She holds up her picture: FAITH, EVAN and the three KIDS on their boat.

FAITH
 Terrific.

EVAN
 Mam stood me a loan. The letting agency job looks promising.

MARION
 Does no harm to spoil them once in a while.

The doorbell sounds.

MARION (CONT'D)
 That'll be Gareth taxi.
 (removing her apron)
 There's a casserole on the stove and potatoes on the oven.

MARION bustles over to the door, blowing kisses to EVAN and the kids.

MARION (CONT'D)
 Have a lovely evening, all of you.

MEGAN
 Bye, granny.

ALYS
 Bye.

MARION
 (sotto to FAITH as she pulls on her coat)
 I really do think you should sort Evan out with a bank card, Faith. It's not dignified for him. Night night.

She goes. FAITH closes the door and turns to see EVAN wrestling and nuzzling with RHODRI who giggles crazily, loving every moment. A vision of happiness.

MEGAN

(quietly to FAITH)

Dyfan ran away from school today.
They had to send the police after
him ... His mam's not coming home,
is she?

FAITH

We can't say yet, love.

(hugging her)

I don't want you to worry, hmm?
Just be a good friend.

She kisses MEGAN'S head tenderly.

INT. FAITH'S HOUSE. STUDY / BEDROOM - NIGHT

FAITH, stooped over her desk, poring over MADLEN VAUGHAN'S
case papers.

Her phone rings quietly. She answers.

FAITH

Hello.

PC WILLIAMS (V.O.)

Mrs Howells. PC Williams. I wonder
if we could have a word first
thing.

FAITH

About -?

PC WILLIAMS (V.O.)

I think we may be able to help each
other. Eight o'clock at the point?

SIMULTANEOUSLY:

EVAN'S voice and the KIDS' laughter travels through the
partially open door as he reads to them.

EVAN

"Rotten eggs, sardines, mouldy
cheese and crab paste. That'll do
for staters. In we go! Now for the
really stinky stuff." Professor
Whiffle reached into the cupboard
and brought out his prized
possession: a big fat jar of
pickled turnips.

MEGAN and ALYS groan in disgust. RHODRI squeals with delight.

FAITH puts down her phone. She stares at the papers on the desk. Nothing registers. She screws up her eyes in torment.

EVAN (V.O) (CONT'D)
 "Hold your noses, everyone. Chocks
 away!"

INT. FAITH'S HOUSE. STUDY / BEDROOM - NIGHT

FAITH lies pensively awake. There's a tap at the door. EVAN opens the door a crack.

EVAN
 I'm not coming in, I just wanted to
 say ... I need to say, I love you.
 And every moment away from you and
 the kids was like a knife through
 my heart ... I love you.

FAITH remains silent.

EVAN (CONT'D)
 Good night, love. Sweet dreams.

He quietly closes the door. FAITH lies rigid, gripping the covers in her balled fists.

INT. HOSPITAL ROOM - NIGHT

STEVE keeps watch from the chair at ANGIE'S beside. The only light in the room is from her phone screen on which she is exchanging messages.

ANGIE
 What are you depressed about?

STEVE
 I lied to Faith.

She glances across at him.

ANGIE
 You should tell her.

STEVE
 Sometimes it's not that easy.

ANGIE switches off her phone and lies back. Her voice comes out of the darkness:

ANGIE

If you really loved her, you would.

EXT. NASHPOINT - MORNING

FAITH, wrapped up against the bitter cold. PC WILLIAMS coasts up on her bike and dismounts, her face raw from the icy wind. They exchange a mistrustful look.

FAITH

I'm listening.

PC WILLIAMS

(rubbing her gloved hands together)

Will Vaughan was meant to be fixing a fence when he was shot. I reviewed the photos of his trailer taken the day after the murder and there was a post knocker and hammer in there, but no strainer or staples.

FAITH, puzzled - this is an alien vocabulary to her.

PC WILLIAMS (CONT'D)

You can't fix a fence without them. I visited Madog, his workman. The strainer was in the tool store buried under a heap of stuff. Hadn't been used in months ... I don't believe he was shot in the field. The scene was staged.

FAITH looks at her in astonishment.

PC WILLIAMS (CONT'D)

I need evidence against Gael Reardon. I can't spend the next twelve years riding a bloody bike.

FAITH glances away, fighting an inner battle.

PC WILLIAMS (CONT'D)

It's not you I want Faith. It's her.

FAITH

She's trafficked people into the country to work in her businesses. I've spoken to one of them - Diana Stefaniuk. Her partner, Zlatan, died -

PC WILLIAMS
Zlatan Kovalenko? ... Does she know
who buried him?

FAITH swallows.

FAITH
I think the last person to see him
alive ... was Evan.

They exchange a look.

PC WILLIAMS
I think we should talk to Dyfan.
Would you mind if we drove?

EXT. JETTY - MORNING

EVAN, dressed in a thick coat, leads RHODRI by the hand
towards TOM'S boat.

INT. TOM'S BOAT - MORNING

EVAN comes down the steps to the galley carrying RHODRI. TOM,
dressed for the office, is pouring coffee. He smiles.

TOM
Hey! Hello, trouble.

EVAN
Nice and snug in here. You could do
with someone to share it with.

TOM
He's welcome any time.

EVAN
(setting RHODRI on the
floor)
Mind how you go now.

TOM
Coffee?

EVAN
Please. The slop we had inside -
(accepting a cup from TOM)
Cheers.

TOM

Have you managed to speak to her yet? ... The Madlen Vaughan case has completely distracted her.

EVAN

She's hard to reach ...
(he sighs)
She's -

TOM

Faith's a wonderful woman, but sometimes she's so impractical, unbusinesslike ... It's as if she can't see where we're heading. I'd hate to lose her from the practice.

EVAN

I'll try.

TOM

(nods)
Anything is better than pretence. Anything. Be honest with her. Promise me.

EVAN bites his lip, suddenly and unexpectedly emotional. He fights it back, but is already too late to hide it from TOM. He strokes RHODRI'S head, tears flowing down his face.

TOM (CONT'D)

(wrapping a fatherly arm around him)
She does love you, Evan. That's why she waited.

EVAN nods, wanting to believe.

INT. PRIMARY SCHOOL. CLASSROOM - MORNING

A TEACHER and PC WILLIAMS look on as FAITH questions DYFAN.

FAITH

You like numbers, don't you, Dyfan?
I remember your teacher saying.

She smiles across at the TEACHER, who nods in confirmation.

FAITH (CONT'D)

You remembered the 85 steps from the Land Rover down to the river.

She tries to make eye contact. He looks away, avoiding her.

FAITH (CONT'D)
Did you notice anything else in the
field that day?

Silence. FAITH waits.

FAITH (CONT'D)
It could help your m -

DYFAN
(cutting across her)
Tyre tracks in the grass ... going
down to the river.

PC WILLIAMS
(gently)
What kind, Dyfan?

DYFAN
(staccato)
Tractor. The loader.

PC WILLIAMS
The blue one?

He nods. Stares hard at the floor.
FAITH and PC WILLIAMS exchange a look.

FAITH
Where had it come from, Dyfan?

PC WILLIAMS
The yard ... Straight down.

A beat.

FAITH
Did you notice anything there? In
the yard?

DYFAN'S tears drip onto the carpet. FAITH rests a hand on his
back.

DYFAN
There were 65 bales stacked when I
went to school. 30 when I came home
... They'd been put down for the
pigs, but they'd had fresh the day
before ... She cried all night.

FAITH rubs gently between his shoulder blades, wanting to
weep with him.

FAITH

It's not your fault, love ... It's
really not your fault.

END OF PART THREE

EXT. NASH POINT - MORNING

PC WILLIAMS unloads her bike from FAITH'S car. Closes the
boot. She joins FAITH on the pavement.

PC WILLIAMS

We'll make sure Diana's safe before
making a move on Gael Reardon. If
Madlen assists, we'll build a case
for blackmail. I'd be grateful if
you wouldn't -

FAITH

Tell Evan? I won't.

PC WILLIAMS

I'll do my best to ensure you're
left out of it.

A beat. FAITH touches her arm in gratitude and lets it rest
for a moment, cementing their connection. She climbs into her
car, starts the engine and pulls away.

PC WILLIAMS brings out her phone and dials a number.

PC WILLIAMS (CONT'D)

(into her phone)

I've some important information,
sir.

INT. HOWELLS. CERYS' OFFICE DAY

CERYS, at her desk, takes a call from FAITH.

CERYS

It wasn't Gael who had Steve's
daughter run down, either, by the
way. A confused old dear called Tom
to confess. Where are you?

FAITH (V.O.)

Makes sense. Right, I'm going to
need you, Cerys. I'm going to see
Madlen.

EXT. ABERCORRAN. ESTUARY - DAY

ARTHUR pushes RHODRI'S buggy towards the path along the foreshore. DI BREEZE steps out of a car and intercepts him.

DI BREEZE
 (producing his warrant
 car)
 Detective Inspector Breeze, Swansea
 CID. Arthur Davies, right? Au pair.

ARTHUR
 Manny.

DI BREEZE
 You must hear them talking - Evan
 and Faith? ... Maybe about what
 caused him to go missing eighteen
 months ago?

ARTHUR guardedly shakes his head. DI BREEZE brings out the 3D e-fit and shows it to him.

DI BREEZE (CONT'D)
 Zlatan Kovalenko. Last seen in
 Ireland 18 months ago with a girl
 named Diana Stefaniuk - until we
 dug him up last week.
 (detecting ARTHUR'S alarm)
 Do you want to tell me what you've
 heard, Mr Davies?

ARTHUR
 Yeah. I've heard her tell him it's
 bins Fridays, recycling Wednesdays.
 All changed, see?
 (in Welsh, subtitled)
 So fuck you and the horse you rode
 in on, copper. See you.

He walks on. DI BREEZE sucks his teeth, fighting the urge to retaliate.

EXT. FAITH'S HOUSE. KITCHEN - DAY

BREEZE climbs out of his car and approaches the front door. He leans on the bell.

INT FAITH'S HOUSE. FAITH'S HOUSE LIVING AREA - DAY

BREEZE runs his eyes around the inside of the house admiring the decor. MEGAN'S glitter picture has pride of place on the wall.

DI BREEZE
Beautiful home.

EVAN
So what is this? Are you setting me up to fail? Is that the game - get the Reardons to pop me and save you the trouble?

DI BREEZE
(with icy calmness)
I've got your wife delivering cash to a planning officer so stricken with guilt he gassed himself, and you mixed up with a body in the dunes with Gael Reardon's hands down your pants.
(off EVAN'S alarm)
Time to talk, Evan.

DI BREEZE waits for EVAN'S response.

DI BREEZE (CONT'D)
(bringing out his phone)
Do you want to see pictures? Maybe I should send them to Faith?

He smiles at the irony.

DI BREEZE (CONT'D)
Well?

Cornered, EVAN has no choice. He backs away, drops into a chair.

EVAN
Gael called one night in a panic. A young couple had stowed away in her truck, he was hardly breathing. I was driving him to hospital ... He had a fit. Died on me ... I called my handler, DCI Parry. He told me to sit tight ... He turned up and told me to go.

DI BREEZE
 (sceptically)
 Why have you sat on this for
 eighteen months?

EVAN
 Gael is a woman without feeling or
 conscience ...

DI BREEZE
 We'll put her where she belongs.
 Your family will be looked after.

EVAN, exhales, overwhelmed with relief, emotion threatening
 to engulf him.

DI BREEZE (CONT'D)
 What else have you got for me?

INT. WOMEN'S PRISON. INTERVIEW ROOM - DAY

FAITH and CERYS sit across the small table from MADLEN. She
 listens impassively from her wheelchair, absorbed in her
 parallel thoughts.

FAITH
 Will was shot in the yard ... the
 blood- stained bales spread out in
 the pig stalls ... his body scooped
 up in the tractor bucket and driven
 down to the river ... the murder
 scene was staged.
 (she swallows)

A long silence.

FAITH (CONT'D)
 He betrayed you ... You loved him.
 You gave him your life, a child,
 Most of us put up with it, drown by
 inches ... You didn't ...he
 betrayed you. I almost envy you.

A beat.

MADLEN
 Will promised me a future ... the
 business ... money. I wanted him to
 be the answer, but ... I was too
 scared to find my own ... I
 betrayed myself.
 (meeting FAITH'S gaze)
 So here I am ... Here I am.

She reaches out and touches FAITH'S hand.

MADLEN (CONT'D)
I'm sorry ... Thank you.

INT. FAITH'S CAR / EXT. WOMEN'S PRISON - DAY

FAITH stares out through the windscreen of her stationary car.

CERYs
I always knew she was guilty ...

FAITH
I feel like my life's built on sand
... I don't know anything.

CERYs
You mean Evan? ... You want to talk
about it?

FAITH shakes her head.

CERYs (CONT'D)
Don't leave it too long, I don't
want you behind bars as well.
Talking of trouble ...

She reaches into her bag and brings out a loan agreement. She hands it across to FAITH, who looks at it, puzzled.

CERYs (CONT'D)
I need a guarantor for a small
loan. Want me to explain?

Beyond caring, FAITH shakes her head. CERYs hands her a pen.

CERYs (CONT'D)
(as FAITH signs with an
unsteady hand)
I think I'd better drive.

INT. STEVE'S PICK-UP / EXT. PENDINE BEACH - DAY

STEVE stares out to sea from behind the wheel of his pick-up in an agony of self-loathing. He struggles, fighting a raging inner battle.

He brings out his phone, calls up pictures of WILL VAUGHAN and DIANA kissing in the front seat of WILL'S car. He selects them all, deletes them, then throws his phone into the passenger footwell.

He fires the ignition, slams the pick-up into gear and takes off at high speed.

INT. REARDON'S DEPOT. GAEL'S OFFICE - DAY

SHANE looks up from his laptop as GAEL enters.

GAEL

It's done. Official. All registered at Companies House. No reason for you not to go back to Dublin.

SHANE REARDON

I'm still going through the books.

GAEL

Shane, I have more than earned the right to run this end of the operation.

SHANE carefully closes the lid of the laptop and leans back in his chair.

SHANE REARDON

Have you forgotten where all this came from?

GAEL

Paddy was no businessman. You know I was his brains.

SHANE REARDON

See, that's your problem, right there - conceit.

SHANE leans forward in his chair and reaches for something propped up against the desk. In one hand, he casually brings up a sawn-off shotgun and levels it at her.

GAEL'S face freezes in fear.

SHANE REARDON (CONT'D)

You had my brother killed.

GAEL

No -

SHANE REARDON

Shush now.

Keeping the shotgun trained on her, SHANE rises from his chair and reaches his coat from the peg.

EXT. REARDON'S DEPOT / YARD - DAY

SHANE marches GAEL across the empty yard, the sawn-off concealed beneath his coat.

They stop by a car.

He opens the large boot and motions her inside.

Her eyes, suddenly vulnerable, plead with him.

STEVE'S pick-up roars into the yard. Now they have a witness.

GAEL bolts for the warehouse. SHANE nods to STEVE, leaves the shotgun in the boot of the car and 'casually' walks over to the warehouse.

INT. REARDON'S DEPOT / WORKSHOP - DAY

GAEL runs into the workshop and hides behind a large trailer that is in for repairs.

SHANE enters and slowly makes his way round the trailer. Crouching, GAEL sees his feet the other side of the trailer. Noiselessly and stealthily she attaches a gas bottle to a rusty chain hanging from the roof. She throws a metal bolt at the back door to distract SHANE.

SHANE turns at the sound and at that moment GAEL pushes the gas bottle away from herself and it crashes into SHANE as he advances. He is knocked to the ground.

GAEL grabs some gas hose and ties it round SHANE's neck.

EXT. REARDON'S DEPOT / YARD - DAY

GAEL pulls SHANE's inert body into the daylight. She grabs an old rusty ladder and with huge effort pulls his body up the steps and rests it on the undercarriage of a lorry that is jacked up for repairs.

She presses the button in the cab to release the top of the truck. Then rips out a cable under the dash (disabling the button). The huge metal structure starts lowering onto SHANE as GAEL runs to her red lorry cab.

STEVE is unloading some boxes from his pick-up. He sees Gael's lorry drive off at speed. Suspicious, he moves over to the front of the yard. It is then that he sees the full horror of the slowly descending metal about to crush SHANE.

STEVE rushes to the cab to try to stop the descent of the metal. But he is too late.

STEVE reaches out his phone and dials 999. With the phone to his ear, STEVE runs back to his pick-up and jumps in and drives off at speed in pursuit of GAEL.

INT. AIRPORT - DAY

STEVE enters the terminal building and crosses the crowded concourse scanning faces in the check-in hall.

He moves off in the direction of the departure gate.

Through the shifting sea of bodies he catches sight of a familiar figure - GAEL. He picks up speed - closing on her with every step.

As if by sixth sense, GAEL glances over her shoulder and sees him. She breaks into a run and dashes to the security gate.

STEVE arrives as the turnstile closes behind her.

She turns and looks at him. Cool and unrepentant. An expression that carries dark warning.

She walks calmly on into the security check. STEVE brings out his phone and dials FAITH'S number. It rings ...

INT. BOXING GYM - DAY

FAITH'S phone buzzes silently on top of her folded hoodie.

In the ring, FAITH is pounding like fury at her TRAINER'S pads, her body bathed in sweat.

INT. CAFE - DAY

ANYA hands a document across the table to CERYS.

ANYA

Application approved. The money
will appear in your account
shortly.

CERYS

(pushing up from her
chair)

Thank you!

(relenting)

I'm sorry ...

(MORE)

CERYS (CONT'D)

I'm sorry if I strung you along.
I'm a bad person ... Did you get
through the audit?

A beat.

ANYA

There was no audit.
(she smiles triumphantly)
Losing hurts, doesn't it? Too bad.
Careful who you string along next
time.

She turns back to her coffee, leaving CERYS, speechless, to
leave.

INT. HOWELLS. CONFERENCE ROOM - LATE AFTERNOON

TOM gathers together papers and carefully slots them into a
file.

The door bursts open. DELYTH enters and throws an envelope on
the table.

TOM

Delyth?

DELYTH

I'm leaving.

He looks at her with incomprehension.

TOM

What? Why?

She trembles with pent-up emotion. The words won't come. She
turns to the door ... then spins around.

DELYTH

Because I'm sick of wasting my life
loving someone who'll never love me
back ... I can't do it any more,
Tom. I can't.

She goes, crashing the door shut behind her.

EXT. ABERCORRAN HIGH STREET - LATE AFTERNOON

DELYTH hurries across the road from the office and down the
narrow street opposite. TOM comes out of the building and
chases after her.

TOM

Delyth!

She keeps walking.

TOM (CONT'D)

Delyth, I don't want you to go.
Please.

She stops, hiding her face from him.

TOM (CONT'D)

Why did you never say?

DELYTH

Why did you never see?

TOM

I didn't know how.

She looks at him. He smiles - an honest, sad smile with a glimmer of hope. He opens his arms. DELYTH steps gratefully into them and they embrace.

INT. BOXING GYM - DAY

FAITH vents the last dregs of her energy on the pads, every punch an exhausting effort.

DI BREEZE enters as the TRAINER brings their session to an end. FAITH climbs out between the ropes.

DI BREEZE

Your office said I'd find you here.
Shane Reardon's been crushed to
death under a mountain of pallets.
Gael's nowhere to be seen. Seems
likely she's responsible.
(gauging her reaction)
Do you know anything about this,
Mrs Howells?

FAITH

It couldn't have happened to a
nicer pair.

A strange, hysterical smile curls the corners of her mouth.

DI BREEZE

Is something funny?

FAITH

Life is fucking hilarious - if you like sick humour. Madlen Vaughan just confessed to shooting her husband ... You win, Inspector. You win. You were right all along. She was a killer and I was an emotional idiot. No change there.

(she sighs and shakes her head, what she's feeling beyond all irony)

Nice coat by the way. Sharp. You're a good dresser.

She smiles into his eyes and for a fleeting moment touches something in him. She heads across the gym towards the changing rooms.

DI BREEZE

There are some things I feel you deserve to know, Mrs Howells -

She looks back him. He swallows, in two minds, but he follows the pull of his conscience.

DI BREEZE (CONT'D)

About Evan.

INT. FAITH HOUSE. KITCHEN - EARLY EVENING

EVAN, absorbed into chopping onions at the counter. MARION comes over, leaving MEGAN with RHODRI on the sofa and ALYS glued to a laptop. She pours herself a small glass of wine, reading his complex mood.

MARION

When will they let you know?

He looks up, preoccupied.

MARION (CONT'D)

The job?

EVAN

Oh. Soon. Day or two.

MARION

You'll feel much better when you're paying your own way. I'm not sure Faith quite understands.

She smiles encouragingly and gently strokes his back.

CUT TO:

LISA and ARTHUR whisper wickedly together as they lay the large table.

LISA
She's still here. If I were Faith
I'd have strangled her.

ARTHUR
I might just do it for her.

LISA
(struggling to stifle her
snorts)
The looks you were giving Faith the
other night, though, Arthur -

ARTHUR
No.

LISA
Yes! Good job Evan didn't notice.
He'd have decked you.

EVAN glances over. ARTHUR smiles at him, pinking with embarrassment.

ARTHUR
(to LISA)
Going for a smoke.

He goes out through the French doors.

INT./EXT. FAITH'S CAR / FAITH'S HOUSE - NIGHT

FAITH pulls up in her car and kills the engine.

She sits, deep in thought.

INT. FAITH'S HOUSE. KITCHEN / LIVING AREA - NIGHT

FAITH comes through the back door changed into casual clothes and carrying her gym bag. MARION is on the sofa with RHODRI on her knee, reading to him. ALYS is stretched out on the floor with a laptop and MEGAN is watching TV.

FAITH
(to MARION)
Hello, again. Kids.

MEGAN and ALYS murmur hellos. MARION gives a forced smile.

EVAN
Hi, love. Good workout?

FAITH nods and heads over to join him in the kitchen. He's chopping lettuce for a salad and alternately stirring a pot.

EVAN (CONT'D)
Special chilli. Want a taste?

He holds out a spoonful. She tries it.

FAITH
Not bad.
(in a hushed whisper as
she tidies up the
counter)
Gael Reardon killed Shane Reardon
today.

EVAN glances at MARION, then at FAITH, urging her to stop.

FAITH (CONT'D)
And I know all about her setting
Will Vaughan up with Diana. you who
leaked the existence of those
photographs to the prosecution. One
betrayal or five, who's counting?
Shagging Gael Reardon is enough for
me to show you the door. That and
the small matter of disposing of a
body.

EVAN picks up the knife and continues to chop lettuce, his knuckles whitening as they tighten around the handle.

FAITH (CONT'D)
Put the knife down, it's time for
you to go now. I can't have you
under my roof a moment longer.
Please don't make a fuss. You have
scarred us all enough.

He sets down the knife and without a word crosses the room to the back sitting room. Neither the KIDS nor MARION has noticed anything amiss.

FAITH takes over with the salad, transferring the lettuce to a bowl. She watches from the corner of her eye as EVAN disappears behind the door and re-emerges shortly afterwards wearing his coat and carrying a holdall. He heads for the front door. MARION sees him.

MARION
 (shifting RHODRI from her
 lap)
 Evan? ... Evan, what's going on?

He leaves the house without a word.

A long moment of icy silence. MARION gets up from the sofa and fetches her coat.

MARION (CONT'D)
 (to FAITH)
 Remember this began with you,
 Faith.

MARION glares at her, then lets herself out.

MEGAN
 Mum? Mum, what's happening? Where's
 Dad?

She runs over to FAITH and hugs her waist.

MEGAN (CONT'D)
 Where's he gone?

MEGAN bursts into tears. FAITH strokes her hair.

LISA
 (to FAITH)
 Love?

ALYS
 (with satisfaction)
 They're getting a divorce.

EXT. WOMEN'S PRISON. CAR PARK

DYFAN is led towards the prison by HANNAH.

INT. WOMEN'S PRISON. VISITING AREA - DAY

DYFAN and HANNAH approach the table at which MADLEN is waiting in her wheelchair. She looks at DYFAN and tentatively opens her arms. He leans down and hugs her. MADLEN strokes his head, holding him close - her son, more precious to her than life.

INT. POLICE STATION - DAY

DI BREEZE methodically removes the photographs of Ty Melin from his crime board and slots them into a folder. His phone rings. He glances at the screen - UNKNOWN CALLER.

DI BREEZE
(into the phone)
DI Breeze.

GAEL (V.O.)
Good afternoon, Inspector.

DI BREEZE
Where are you Mrs Reardon?

GAEL (V.O.)
That can wait. I've something to tell you.

EXT. PENDINE BEACH - LATE AFTERNOON

The sun sinks slowly beneath the horizon. STEVE wanders across the sand. He stops and looks out at the sea, basking in the late afternoon light.

INT. FAITH'S CAR / EXT. PENDINE BEACH - LATE AFTERNOON

FAITH pulls up. She looks across the beach towards STEVE. He turns and sees her. He smiles.

FAITH smiles back at him. Tears pool in her eyes.

CUT TO:

He waits, sensing something wrong. She climbs out of her car and walks towards him.

She stops close to him. He looks at her, reading all the complexity of her feelings - her longing, her loss, her need to stand alone.

STEVE
I lied to you, Faith -

FAITH
(smiling)
It's what we do.

STEVE
Faith, I'm not Evan, I'm not going to let you down. You can trust me.

FAITH

I need to find solid ground, Steve.
I love you, very much, but I don't
know if I can trust another man
yet.

He nods.

FAITH (CONT'D)

It's not just about love, is it. I
know things have got to change
but... I don't know what that
change is.

STEVE

I'll be here. When you're ready.

He steps forward and kisses her tenderly on the forehead.
They touch hands.

FAITH

(through her tears)
Thank you.

She just manages to keep it together and holds her ground. He
understands and moves off, leaving FAITH alone on her beach.

END