

THE THIEF, HIS WIFE AND THE CANOE

EPISODE THREE

Written by

Chris Lang

PRODUCTION DRAFT 23.02.21
PRODUCTION DRAFT V2 15.03.21
SHOOTING SCRIPT 30.03.21

Story Films,
Berkshire House,
168-173 High Holborn,
London
WC1V 7AA

1 EXT. APARTMENT - PANAMA CITY - DAY 1

Establisher of the outside of the apartment. We hear -

JOHN (O.S.)
And I suppose you have a brilliant
alternative do you?

2 EXT. APARTMENT - PANAMA CITY - DAY 2

ANNE and JOHN sitting on their balcony overlooking Panama
City. She looks exhausted.

ANNE
(wearily)
Sadly, no, I don't.

JOHN
Well then.

ANNE
'Well then' what? Me not having an
alternative to your terrible idea
does not then suddenly make your
terrible idea a *good* idea.

And his eyes are down. Is he finally defeated? And then -

JOHN
Why would you do this to me, Anne?

And now he looks up at her with fairly thinly disguised
anger.

JOHN (CONT'D)
Because you have doubted me at
every, single, stage of this. Of
our life even. And here's the
thing, at *every, single, stage*, I
have proved you *wrong*.

ANNE
Really.

JOHN
Which I will do now too. I will go
ahead with my plan, we will be
reunited with the boys, and we will
be able to start again, with a
clean slate.

And he holds her eye, daring her to resist. And she holds his eye, perhaps in a way she hasn't before. Is she finally going to defy him, resist him, stop him.

And then her eyes lower, and she sags slightly in her chair, too tired by 34 years of this, to fight back.

And he stands and walks back into the apartment. On her. Literally no words.

3 INT. TOCUMEN AIRPORT - PANAMA CITY - DAY 3

A determined JOHN walking across the concourse towards departures, his jaw set.

ANNE (V.O.)
In actual fact, John did in the end entertain the notion that his plan might not work in its entirety...

4 INT. APARTMENT - PANAMA CITY - DAY 4

ANNE sitting at JOHN's computer, reading off a file he has obviously created for her.

ANNE (V.O.)
...and came up with a fallback story, which I had to learn word for word....

5 EXT. TOCUMEN AIRPORT - PANAMA CITY - NIGHT 5

A plane ascending into the sky.

ANNE (V.O.)
...but there was no stopping him returning to the UK....

6 INT. APARTMENT - PANAMA CITY - NIGHT 6

ANNE, sitting alone, in the dark, head in hands.

ANNE (V.O.)
...leaving me feeling as powerless as I had ever felt...

7 EXT. HEATHROW AIRPORT - DAY 7

Wheels scudding onto grey wet tarmac.

- 8 INT. HEATHROW AIRPORT - DAY 8
- JOHN with his overnight bag descending into the tube at Heathrow.
- ANNE (V.O.)
...and waiting, alone...
- 9 INT. APARTMENT - PANAMA CITY - DAY 9
- C.U. on a phone.
- Wide, to reveal ANNE standing in the middle of the room staring at it.
- ANNE (V.O.)
...for what I knew was coming.
- And hold on this very strange image.
- 10 INT. TUBE - DAY 10
- An 'agitated' JOHN, pacing up and down on a fairly empty tube, back and forth, between the two long rows of seats, occasionally sitting, and then standing, and then sitting on another seat.
- A young woman watches him, above her book, slightly nervously.
- But he seems genuinely distressed (and looks relatively harmless)and so eventually -
- COMMUTER
Excuse me...
- And he looks up, all timid and confused.
- COMMUTER (CONT'D)
...are you okay? You look a bit upset.
- And he frowns, like he is trying to make sense of things.
- JOHN
I'm not sure. I think I've lost my wife. And sons. And my head feelsfunny.
- And the COMMUTER's face softens into simple pity, and she stands and goes and sits next to him.

COMMUTER
(like to a simpleton)
D'you know where you're headed to?

11 EXT. STREET - NIGHT 11

JOHN and a female underground worker, walking down a quiet back street in the West End (think Kingly St, parallel to Regent's Street - *but could be shot anywhere!*)

JOHN
Where are we?

UNDERGROUND WOMAN
This is Kingly Street?

JOHN
I meant what city?

And she throws him a look. Is he serious?

12 INT. WEST END CENTRAL POLICE STATION - FRONT DESK - NIGHT 12

The UNDERGROUND WOMAN walking him in to the front desk area.

UNDERGROUND WOMAN
Ok, so I'm going to leave you here now, you just tell them what you told me, and hopefully they can help you work out what's going on.

JOHN
Thank you.

And the UNDERGROUND WOMAN leaves, and JOHN turns to the desk, as the Sergeant (CRAIG CLARK-DARBY) looks up.

JOHN (CONT'D)
Are you a police officer?

And the Sergeant's eyes narrow. A joker.

DARBY
I certainly hope so, how can I help you, Sir.

And JOHN frowns, that 'confused' look again.

JOHN
I think I might be a missing person.

Oh.

DARBY

Right, and why d'you think that then?

JOHN

I think....I have a wife and sons, but...I don't know where they are or...where I've been and...I don't remember anything.

DARBY

(taking this a little bit more seriously now)

When you say you don't remember anything...

JOHN

...I think I have amnesia. The last thing I remember....is our holiday to Norway.

DARBY

Who's holiday?

JOHN

My wife and me.

DARBY

Okay, and when was that?

JOHN

Summer 2000.

DARBY

(some surprise)

And d'you know what year it is now, Sir?

JOHN

(a beat, then a punt)

Winter 2000?

DARBY

('fuck')

It's actually December 2007?

JOHN

(playing utterly rocked)

No.

DARBY

Okay, do you remember your *name*?

JOHN

I *do*, I *do* remember my name...
(Which is handy. Then he
concentrates)
...my name...
(concentrates harder)
...my name is Darwin. *John* Darwin.
(Something of 'Bond'
here?)

And some vague trace memory awakens in the copper's brain.

DARBY

Okay, can you just take a seat for
me there one second, Mr Darwin, and
I'll be right back.

And he walks off. And we stay with JOHN. Spotting a camera in
the corner, and remembering to do really good 'lost memory
acting' as he sits.

13

SCENE OMMITTED

13

*

*

*

14 INT. WEDDING - BALHAM - NIGHT

14

MARK in an upstairs private dining room of a pub, where a long single table of twenty guests, are at the end of wedding lunch.

They are all a couple of bottles down, ties are loosened, music is playing, some people are singing, everyone is talking and laughing loudly, and down one end, MARK is chatting to an old friend from school, when he feels his phone buzz in his pocket.

He digs it out, looks at the screen, which says 'unidentified number'.

And he is about to press reject, when some instinct makes him think better of that, and he answers, one finger stuck in his other ear, turning away from the table to better hear over the music.

MARK

Hello?

DARBY(O.S.)
Oh, hello, could I speak to Mark
Darwin please?

MARK
(can hardly hear)
Speaking.

DARBY (O.S.)
Oh good evening, Mr Darwin, this is
Sergeant Clark-Darby from West End
Central police station?

MARK
(frowns)
Oh. Hello.

And stands and starts to head for the door even as DARBY
speaks. FLICK looks up from the other end of the table to see
him.

DARBY (O.S.)
Hi there, so, I'm not quite sure
how to tell you this, Mr Darwin, so
I'll just say it straight. A man
has just presented himself at our
front desk saying he's your father.

And MARK frowns, the noise still very loud in his other ear,
and he obviously did not hear correctly what he said.

MARK
Sorry, I'm at a wedding, I can't
hear you very well, can you just
give me ten seconds...

And he starts to walk quickly walks down a pub corridor.

15 EXT. PUB/WEDDING - BALHAM - NIGHT

15

MARK walking outside the pub on to Balham High Street.

MARK
...sorry, can you just say that
again please, I thought you said
'my father'.

DARBY
I did.

And all sound going now, the world kind of coming to a halt
around him.

MARK

But my father's *dead*.

DARBY

Yes. Or at least I know he was *declared* dead - and obviously this man could very easily be a crank - but he's asking about Chester-Le-Street? And you, and Anthony, and your mother, Anne?

And MARK's hand falls, as we cut to FLICK, his girlfriend, appearing behind him.

FLICK

Love, are you okay?

And he swivels round to reveal to her, a man in a state of profound emotional shock.

16 EXT. BALHAM - HIGH STREET - NIGHT

16

MARK and FLICK running down the high street towards the tube, MARK on the phone to his brother even as he runs.

MARK

...it'll only take about twenty minutes and I'll call you as soon as I get there..

ANTHONY (O.S.)

...be a crank though won't it, some barmpot or..

MARK

...I'm sure, except how did he know about the old house...

ANTHONY (O.S.)

...no idea but...

MARK

...listen Ant, I'm gonna lose signal mate, I'll call you in twenty...

And then he and FLICK are vaulting the steps down to the ticket office three at a time.

17 SCENE OMITTED

17

18 INT. WEST END CENTRAL POLICE STATION - CORRIDOR - NIGHT 18

A petrified looking MARK walking with DARBY along a corridor of the station (FLICK waiting in a corridor seating area). MARK swigs from a bottle of water, his mouth dry with fear.

DARBY

And so if it *is* him, the psychiatrist who's just examined him has suggested that you don't ask him too many questions.

MARK

Right.

DARBY

He's very disorientated right now, and although of course you'll want to know a million things, it might make things worse.

And then he stops. Outside a door. *The door.* MARK breathing deeply.

MARK

Do you think it's him?

And DARBY puts out a hand to MARK's arm.

DARBY

I really hope so, fella, for you all.

MARK

Thank you.

DARBY

Okay. You ready?

MARK takes another swig of water, and then nods, and then DARBY opens the door.

19 INT. WEST END CENTRAL POLICE STATION - INTERVIEW ROOM - NIGHT

And JOHN is sat at a table, drinking a mug of tea, and as the door opens he looks up, and sees MARK standing in the doorway. And he smiles.

JOHN

Oh Mark...

And MARK's hand flies up to his mouth to stifle the cry of shock.

JOHN (CONT'D)
...my boy, my Mark.

MARK
Oh my God, Dad, oh my God....

JOHN
(standing)
...come here son, give me a hug,
come here...

And then MARK walks forward and throws his arms tight round his father and sobs on his shoulder.

MARK
Oh Dad, I've missed you so much,
I've missed you so much...

And we are close on JOHN, slightly thrown by the deep intensity of this moment, but also, what to say that fits in with the story.

JOHN
...and I've missed you too, son,
very much as well.

On the pair of them hugging, and MARK sobbing, JOHN *not* sobbing at all.

MARK
We have to call, Mum, Dad. And
Anthony, we have to call everyone!

And through the now half open door, we can see DARBY watching this incredibly emotional scene.

And is there a hint of suspicion in his eyes?

20 INT. APARTMENT - PANAMA CITY - DAY

20

ANNE pacing the floor, looking at her watch endlessly, even as she paces, paces, paces.

Trying to predict the likely timetable of events. Surely he must have done it by now. *Surely*.

And always, in her peripheral vision. The phone.

Always.

The *phone*.

21 INT. WEST END CENTRAL POLICE STATION - CORRIDOR/INTERVIEW 21
ROOM - NIGHT

And now here is LOUISE and ANTHONY being walked along a corridor. Everyone in the nick knows now, and other officers are smiling at this beautiful moment.

And then he turns a corner, where he sees the open door, where his brother, FLICK, and his *father* are sitting chatting. And all three now turn to see him.

And instinctively, LOUISE drops back, allows her husband to have this moment to himself.

And ANTHONY is in pieces even before he has got there.

MARK standing, JOHN standing and ANTHONY runs to him and just flings his arms around his dad, almost knocking him back. And he does not let him go, as he hugs him tight, and sobs into his ear.

ANTHONY
(into his dad's ear)
I always had a feeling, Dad, I
always had a feeling.

And we are on JOHN. Again not really prepared for this.

JOHN
Me too, Ant, me too.

Which, of course, makes no fucking sense at all. JOHN all over the shop with the rules of retrograde global amnesia.

22 INT. APARTMENT - SITTING ROOM - PANAMA CITY - NIGHT 22

And now we are following a wire along the shiny tile floor of the apartment.

The wire leads along the hall.

And then into the bedroom -

23 INT. APARTMENT - BEDROOM - PANAMA CITY - NIGHT 23

- and across the bedroom floor and up on to the bed.

Where it ends, plugged into the phone, now sat on the bed.

And here is ANNE, sitting on the edge of the bed, head in hands, rocking, almost keening, with fear.

And then, sure enough, what she knew would eventually come, does, and the phone rings.

And it's like a jolt of lightning shooting through her body. Her head jerks up, and we see her face now, pallid, sweaty, deep rings under her eyes.

And then her head turns slowly to look at it. The phone. She knows entirely who this bell tolls for, and what the content of the call is going to be. And utterly despairs of answering.

But in the end, knows she has to, and so finally her hand reaches out.....and picks it up.

ANNE

Hello?

A beat, all the fear of the world in her eyes, and then -

MARK (O.S.)

Mam?

And she wilts. Tears already coming. Which she bites down.

ANNE

Is that you, Mark?

MARK (O.S.)

Yes, it's me. Mam, something extraordinary has happened, you're not going to believe this but... I'm in a police station in London, and I'm sitting next to *dad!!*

And we are on ANNE. And she starts to cry. The emotion is real, but for such different reasons to what her boys believe.

ANNE

You're with *who?*

24

INT. WEST END CENTRAL POLICE STATION - INTERVIEW ROOM - NIGHT
/ INTERCUT: INT. APARTMENT - BEDROOM - PANAMA CITY - NIGHT

And we intercut between her apartment and the police station now.

MARK

You heard right - I'm with dad, Mam!!

(MORE)

MARK (CONT'D)

He's alive, he's had amnesia, but
he is alive and well, and he's
sitting right next to me, and I'm
going to pass you on to him now.

And she is in hell, as she hears muffled voices and then -

JOHN

Anne? Is that really you?

On her. The utter exhaustion. Can she even do this?

And then finally, she digs deep, and finds just about enough
of what she needs, somehow, and offers up -

ANNE

Oh my God, *John*?

JOHN

Oh Anne, it's you, I've had
amnesia, I'm so confused, I don't
know what's going on, I'm sorry.

Her self-loathing plummeting new depths.

ANNE

Oh John, I can't believe it, I
can't believe it's really you.

JOHN

I'm so sorry my darling.

ANNE

No need to be sorry, I just...

MARK

...Mam it's me again, he's too
upset I think, but he's well
and...can you believe it, I keep
thinking it's some sort of dream.

ANNE

Oh Mark I *can't* believe it, I'm so
happy, I just...where's he been,
has he said what's happened to him?

MARK

He's not sure, he's pretty confused
to be honest, and the doctors are
looking at him butin the end,
I don't really care, I'm just so
happy he's back....

And ANNE starts to cry again.

ANNE

...oh sweetheart it's amazing, does your brother know?

MARK

He's with us too, and Flick and Louise, but listen, I need to be with Dad right now so I better go and I'll call you later from Anthony's, Dad's going to stay there for now.

ANNE

Oh okay, so they're not...keeping him, the police or...

MARK

...no no, he's all free to ...

ANNE

...okay, well, yes, call me later.

MARK

I will. And start checking flight back to the UK!

ANNE

(no no no no no)
I will....

MARK

...bye, Mam, we love you.

ANNE

And Mark, sweetheart....

A beat, she holds, she holds, she holds, fuck is she going to tell him? *Is she?*

ANNE (CONT'D)

...you have your father back. I'm so happy for you.

A beat.

ANNE (CONT'D)

Mark?

But he'd already gone. And she just lets her head sink. And we hold on that for some time.

And then they come, great guttural sobs, from her belly, racking her whole body, as she now cries harder than we have ever seen her cry before.

End of Part One**Part two****New day**

25 INT. ANTHONY'S HOUSE - BASINGSTOKE - DAY 25

ANTHONY checking on JOHN, still asleep in a spare room.
ANTHONY walking downstairs, MARK coming off the phone.

MARK
...okay, call you later, mam, lots
of love.

And he puts the phone down.

ANTHONY
Has she booked one?

And he looks up. Slightly unsettled.

MARK
She said she has some things to
sort out there, her stuff's just
arrived and she needs to sign some
legal documents for it?

ANTHONY
(frowns)
Can't that wait?

MARK
Apparently not.

And they both share a look.

ANTHONY
Listen, dad's on all the news
channels now, we really better call
grandad.

And he picks the phone back up, even as through the net
curtain, MARK sees a news truck pulling up outside

26 SCENE OMITTED

26

27 SCENE OMITTED 27

28 INT. THE MIRROR OFFICE - LONDON - DAY 28

DEREK MITCHAM is a foreign editor. On his desk we see a copy of the Middlesborough Gazette, with the basics of the story about Darwin turning up which he is now speed/scan reading.

DEREK
(to himself, disbelief)
'kin ell...

And before he has even finished he looks over to the other side of the news room -

DEREK (CONT'D)
...Amy, Ames...
(a woman looks up)
...is Dave Leigh still based in
Miami?

AMY
(thinks, then)
Think so, yeah.

DEREK
Get me his number please, pronto.

And then he looks at his watch and heads quickly to his editor's office.

29 EXT. CARRIBEAN SEA - PANAMA - DAY 29

Wide on the beautiful beach we saw in the second episode. A figure standing with her feet in the shallows. It's ANNE.

Close on her.

Her face tilts to the sun, puffy red eyes closed. A tear tracks her cheek. What is she thinking?

That this is where it ends? She wades deeper into the water.

And out.

30 SCENE OMITTED 30

30A EXT. TOCUMEN AIRPORT - PANAMA CITY/INT. MIRROR OFFICE - ~~BOA~~

And here is a man we recognise as DAVE LEIGH from episode one. He has a bag slung over his shoulder, and is on the phone to DEREK from the Mirror, walking fast out of arrivals.

DAVE
(walking v fast)
...just landed now.

DEREK
And you got the address ?

DAVE
Yeah I got it.

DEREK
And as I said, every single fucking
hack in the UK is heading there -
you need to be the first, Dave,
okay? The fucking *first*.

DAVE
(starting to trot)
I'll call you when I find her.

DAVE seeing STEFANO, his photographer, waiting.

DAVE (CONT'D)
Hey man.

STEF
Hey Dave, where we headed?

DAVE
Downtown, take the freeway, and we
need to move it.

And they are both now running towards a battered old car
parked up on the roadside.

31 INT. ANTHONY'S HOUSE - BASINGSTOKE - DAY

31

MARK, ANTHONY, and JOHN, sitting on a sofa, JOHN in the
middle looking at a photobook that ANTHONY is giving him.

ANTHONY
...that was New Year 2002, we came
up to stay in the new house, d'you
remember that?

JOHN
(frowns)
The 'new house?'

ANTHONY
In Seaton Carew?

JOHN
We bought a house in Seaton?

ANTHONY
(grins)
Two actually.

JOHN
Two? Blimey, I used to go there on
holiday with my parents...
(and he suddenly looks up)
...is my dad still alive?

MARK
He is. Ninety years old and still
going strong. We called him
earlier, he's so happy and can't
wait to see you.

And JOHN plays 'moved'. The boys delighted to be able to give
him such good news.

JOHN
And what happened to the houses?

MARK
Mam sold them both when she went to
Panama?

JOHN

And why *did* she move there?

Deeply cynical, trying to get a sense of what they did and didn't believe.

MARK

We really struggled to understand it too but...she went on holiday there, and seemed to fall in love with it and...it was hard for her, Dad, living in the same house you'd disappeared from. I think in the end, she just wanted a completely new life.

And out.

*

32 SCENE OMITTED 32

33 EXT. APARTMENT - PANAMA CITY - DAY 33

DAVE and STEF pulling up outside ANNE and JOHN's apartment.

DAVE checks the address on his phone. He spots a woman coming out of the front door with a pram, and runs to hold the door open for her.

WOMAN

Gracias.

DAVE

(big smile)

De nada.

And he holds the door as the woman manoeuvres the pram out, then walks away, oblivious, and then he and STEF head in.

34 INT. APARTMENT- RECEPTION AREA/STAIRS - PANAMA CITY - DAY 34

And they walk in, look up (see several flights of stairs above them) then see a list of residents on a notice board. He walks over, traces a finger down the list, and sure enough, there is the name 'ANNE DARWIN'.

DAVE
Thank you Lord.

And they start heading up the stairs.

STEF
What are the chance she'll still be here?

DAVE
Slim to zero?

STEF
I mean if the husband you thought was dead turns up after five and a half years, you get the first flight back right?

DAVE
If that *is* the story.

And then they are walking on to the landing of the 4th floor, where there are four apartments.

35 INT. APARTMENT - HALLWAY - PANAMA CITY - DAY 35

One of which corresponds to the address in DAVE's hand. He walks over, listens at the door, can hear nothing, and so then shrugs at STEF - 'nothing ventured' - and knocks on the door.

Listens.

Nothing. Silence.

He knocks again. Listens. Silence. Then -

DAVE
Mrs Darwin? Are you in there?

Nothing. He gets down on his knees. Looks under the door. Darkness.

DAVE (CONT'D)
Mrs Darwin, I'm a reporter...
(as an afterthought)
(MORE)

DAVE (CONT'D)
...but a nice one...
(off Stef's grin)
...and I wanted to talk to you
about the amazing news regarding
your husband?

Nothing.

DAVE (CONT'D)
Mrs Darwin?

Nothing.

STEF
(whispered)
She's gone.

And DAVE knows he's almost certainly right. But he's a hack,
STEF is a snapper, and he has a gut feeling.

DAVE
Mrs Darwin, are in you in there?

Nothing. Fuck. She's surely left.

36	SCENE OMMITTED	36	*
37	INT. APARTMENT - HALLWAY - PANAMA CITY - DAY	37	
	DAVE looking at his watch.		

DAVE
(whispered)
What time did we get here?

STEF
(whispered)
Ten to.

Its now half past. STEF looking at him. They're wasting their time.

DAVE
Mrs Darwin, are you in there?

Silence, and then finally.

DAVE (CONT'D)
(quietly)
Okay, let's maybe try the airport.

And he starts to walk away, which is when it happens.

ANNE (O.S.)
What do you want?

DAVE swivels, astonished, a silent air punch, STEF grinning as we cut inside -

38 INT. APARTMENT - SITTING ROOM - PANAMA CITY - DAY 38

- to where we see ANNE, sitting alone, in the dark, the curtains drawn. She looks desperately, desperately, alone.

DAVE (O.S.)
Oh, hi there, we just wanted to
chat about the amazing news?

On her. She shakes her head almost in disbelief.

ANNE
I don't want to 'chat'.

A long beat, and then -

DAVE (O.S.)
Or maybe I can ...help you, in some
way?

And she picks it up, an instinctive sense that DAVE is a good man.

ANNE
You can't help me. Nobody can.

39 INT. APARTMENT - HALLWAY - PANAMA CITY - DAY 39

DAVE looks at STEF. WTF?? Then -

DAVE
Well it might help to talk. It
often does.

Long shot. Very. He waits. Listens. Silence. He waits.

ANNE (O.S.)
How do I know you really are a
journalist?

And instantly DAVE is reaching for his wallet.

DAVE
Hang on.

And then he pulls out his press card, kneels down, and slides it under the door.

And then the sound of footsteps. The pass is pulled into the apartment. A long beat.

And then the sound of a door chain being slid back, and then the door opens, to reveal ANNE.

ANNE
I suppose you'd better come in...
(sees Stef)
...not him, just you.

DAVE
Thank you.

And DAVE walks in as STEF tries not to look hurt. Not.

40 INT/EXT. ANTHONY'S HOUSE - BASINGSTOKE - DAY 40

ANTHONY peeking out from behind a curtain. There are a dozen reporters out there now, and as soon as his curtain moves, they start barking questions, even though he quickly steps back. We will hear variously -

'Where did you get your suntan from, John?' 'Was your wife surprised to hear from you, Mr Darwin?' 'Is she on the way home, John?' 'Has your wife spent the life insurance? "Have you got your canoe with you?"

And ANTHONY turns to MARK, sitting on the sofa. Both deeply unsettled by the nature of the questions.

ANTHONY
Surprised he's still kipping
through all this.

41 INT. ANTHONY'S HOUSE - SPARE BEDROOM - DAY 41

Except here is JOHN, still in bed, but actually very much wide awake, and hearing all the press questions.

Close on him. And a sense this is not going entirely to plan.

42 INT. APARTMENT - SITTING ROOM - PANAMA CITY - DAY 42

ANNE and DAVE sat opposite one another. He makes notes as she talks, and has his Blackberry on the coffee table between them, the record function on.

DAVE
...I mean, what was it like, when
you got the call from your son, you
must have been just.... so, so
happy?

ANNE
I was, yes.

Except she looks like she could kill herself. DAVE (a hugely experienced journalist) knows without a scintilla of doubt that she is lying through her teeth.

DAVE
And have you actually spoken to him
yourself? To your husband?

ANNE
Yes, a couple of times.

DAVE
Wow. And what was it like?

ANNE
Very strange. But wonderful.
Obviously.

This is so weird.

DAVE
And was he able to tell you where
he'd been at all? For five and a
half years?

And her eyes tell us she hears the absurdity in his question.

ANNE (V.O.)

Of course he knew already. How could he not? How could anyone not. But what was I going to say? I had a very long way to go before I could even contemplate being able to say certain things out loud.

ANNE

No - he's still very confused.

DAVE

Right. Is he. And a lot of people are asking why you haven't just got straight on a plane, Anne. Back to London, to see him?

And she nods. Close on her.

ANNE

I have important legal stuff to do here. To do with my residency. I should actually be at my lawyers right now.

DAVE

Oh. Right.

And she is offering little more. And DAVE is having to think on his feet.

DAVE (CONT'D)

Okay, I'm going to level with you, Anne. In about an hour or so I'd guess, half the journalists in England are going to be knocking on this door. And I promise you, most of them aren't like me. So I'm going to make a suggestion. Feel free to tell me to bugger off.

And she almost smiles.

ANNE

Go on.

DAVE

That I drive you to your lawyers now - you don't look in any state to get into a car on your own. And then, when you've done whatever you need to do there, I take you somewhere safe, and quiet, wherever you want, but away from here.

(MORE)

DAVE (CONT'D)

And that then you tell me your story. As much, or as little, as you want.

And her eyes are down as she contemplates this offer. Should she trust him?

And she looks up. And he waits. Has he snagged her? He shrugs, smiles nicely and then -

ANNE

I'll need to pack a bag.

And to DAVE's extreme surprise, she stands and walks out of her room towards the bedroom.

43

EXT. APARTMENT - PANAMA CITY - DAY

43

DAVE emerging with ANNE (who now has an overnight bag) and walking over to a fairly astonished STEF, who is waiting by his car.

DAVE

Calle De Caballero, please, Stefano.

And as DAVE opens the back door for ANNE and she gets in, he throws STEF a look as if to say 'Am I a fucking genius or what?'

ANNE (O.S.)

Going to my lawyers turned out to be not such a smart idea.

EXT. LAWYERS. DAY

*

Flashback to opening scene.

*

ANNE (O.S.)

As Dave predicted, the press found us, but his plan to lose them did actually work in the end...

*

*

*

*

As the cars screech away.

*

44

INT. THE MIRROR OFFICE - LONDON - NIGHT

44

And here is DEREK, at the Mirror, as a reporter walks quickly over.

AMY

Des, a reader just sent this in.

And she hands DEREK a print out of an e-mail. Which DEREK looks at, and which we do not see, although we might clock some text and more significantly, a *photo*.

DEREK

Oh my Christ.

(he shakes his head in
utter disbelief)

Okay, the police need to see this,
like now?

AMY

Got it.

(walking away)

And then DEREK is picking up the phone.

45 INT. CAR - DUSK 45

STEF's car pulling into a quiet hotel off a Panamanian freeway.

ANNE (V.O.)

...and then just as the light was going, we found a small hotel, a few miles from the airport.

*
*
*

46 INT. HOTEL - RECEPTION - PANAMA - DUSK 46

And here are STEF, DAVE and ANNE in the reception area of a hotel.

STEF and DAVE standing at reception filling in forms, ANNE sat alone on a lobby sofa, waiting, when DAVE's phone buzzes. He looks at the number 'DEREK : MIRROR'.

DAVE

(To Stef)

Sorry I've got to take this.

And he walks to a quiet corner as STEF continues the registration, and presses 'answer'.

DAVE (CONT'D)

(quietly)

Hey Des.

DES (O.S.)

Is she in earshot?

DAVE

No, we're just checking in and she's on the other side of the lobby.

DES

And is she still saying it's all kosher?

DAVE

Hundred percent. I mean she's a dreadful liar and I don't believe a word of it but....yes, she is.

DES

Okay. So I've just e-mailed you a photo, which you need to show to her, call me when she's seen it. Do not now let her out of your sight.

And he clicks off. And a ping tells DAVE the e-mail has arrived and he opens it.

And his face tells us it is significant. Fuck. He looks over to ANNE. Back down at the photo. Takes a deep breath. And then starts to walk towards her.

And as he does, some instinct in her kicks in, and she looks up at him. And we track slowly in on her as she 'realises'.

And she looks like a woman seeing her executioner walk toward her. Then -

DAVE

Anne, I need you to look at something, and I'm really sorry but this is not going to be easy for you.

And he hands her his Blackberry. And on the screen, is a photo of her and JOHN, in an estate agent. In Panama.

DAVE (CONT'D)

It's got a time code imprinted on it. It's dated eighteen months ago.

Slow track in on her as her world implodes.

DAVE (CONT'D)

So I'm afraid we know you've been lying.

And she starts to quietly sob right there and then in reception.

ANNE

My sons are never going to forgive me.

And out on that tableau.

End of part two

Part three

47

INT. HOTEL - ANNE'S ROOM - PANAMA - NIGHT

47

Anne and Dave in her hotel room. He has his lap top in front of him. Close on her.

*
*

ANNE

So yes, obviously I haven't been completely truthful with you. But only about the timing.

*

ANNE (CONT'D)

John *has* had amnesia. And for a long time I *did* think he was dead...

*

On her. A sense she cannot quite believe she is saying what she is saying.

ANNE (CONT'D)

...but the truth is....he came back about a year and a bit after he disappeared.

On DAVE. Wow. He continues to type all through this interview.

DAVE

So he just...turned up one day?

ANNE

Yes. Or 'night' actually, I was watching the TV. And there was a knock on the door. And... it was him.

DAVE

That must have been.....an unbelievable moment.

ANNE

It was. I *couldn't* believe it, I thought I was going tofaint or have a heart attack or...

DAVE

...and so.....did he tell you where he'd been?

ANNE

Well that's it, he didn't know. Still doesn't, that bit's all real.

And he looks up at her. A beat.

DAVE

So the canoe accident...it wasn't a fake at all.

ANNE

No.

DAVE

And the accident ...that was actually what *caused* the amnesia or...?

ANNE

(fuck, was it, they never worked out that detail, then -)
...yes. Probably. Although obviously he couldn't remember.

DAVE

Okay. And so he came back ...before or *after* the life insurance claim was made?

ANNE

Oh. After. Definitely. Otherwise I would never have claimed it would I.

DAVE

Right.

And he finishes typing something and then looks up.

DAVE (CONT'D)

So the obvious question, Anne...is why didn't you both just go to the police at that point?

ANNE

I know. And we should have. And we should have told the boys. We absolutely should have. I know I wanted to.

DAVE

Right.

A beat. He waits. But nothing coming.

DAVE (CONT'D)

So why didn't you?

A beat. Close on her. A sense her heart is not in this lie.

ANNE

John wanted to get financially straight first. Sell all the properties so we could pay all the insurance money *back*.

DAVE

Right. So at *this* point then, it was about the money?

A beat.

ANNE

No. It was about getting straight.

DAVE

And so...you've been getting straight for the last three years?

A beat.

ANNE

Yes.

A beat.

DAVE

And you're continuing to get straight out here?

A beat, then -

*

ANNE

I *am* actually very tired now, Dave, would you mind if we picked this up in the morning now?

DAVE

Sure. Just...I mean maybe I've misunderstood something but...if you wanted to pay the money back, why did you come here, emigrate here, and buy an apartment and...

ANNE

(interrupting)
...please?

Her eyes down. She looks like she might actually break.

On DAVE. And then he nods, ashamed of himself almost, for pushing this deeply troubled woman.

DAVE

Sure.

(he stands)

Just so's you know, the police were sent the photo as well so they're obviously going to want to speak to John now.

(MORE)

DAVE (CONT'D)

And I'd imagine they'll want to
speak to you too so...I think you
need to head back to the UK sooner
rather than later.

And she nods. Looks in a daze.

DAVE (CONT'D)

I could look into booking some
flights if you wanted me to?

A beat. And then she nods.

ANNE

That would be very helpful.

DAVE

No problem. Try and get some sleep,
Anne, 'night.

And he turns to walk out. *

And we stay on her. *

Alone.

In a shitty hotel. In the middle of nowhere. In Panama.

48 INT. ANTHONY'S HOUSE - SITTING ROOM - BASINGSTOKE - NIGHT 48

ANTHONY, LOUISE and JOHN, ANTHONY now with a framed photo of
his and LOU's wedding for reference.

ANTHONY

And that's uncle Michael....

JOHN frowning, doing more 'remembering' acting.

JOHN

...your *mum's* brother?

ANTHONY

Yes, good, and that guy there, you remember him, that's our cousin on mam's....

Band bang bang!

And they all turn towards the front door.

And at the same time see the vague hint of blue flashing lights peeking through the curtains.

ANTHONY (CONT'D)

Who the hell's that?
(standing)

Close on JOHN, as ANTHONY walks out and to the door. And we stay on JOHN and LOU as we hear a slightly muffled version of

OFFICER (O.S.)

Good evening, Sir, I have a warrant here for the arrest of John Ronald Darwin? I believe he's staying at this address?

ANTHONY (O.S.)

Er...yes.

OFFICER (O.S.)

We need to come in then.

And then into the sitting room where a stunned LOUISE is standing, a woman officer and two others walk in. JOHN still sat on the sofa.

OFFICER (CONT'D)

John Darwin?

JOHN

('shocked')
Yes?

OFFICER

I am arresting you on suspicion of fraud...

JOHN

(indignant, standing)
....I beg your..

OFFICER

..just listen to the caution, please, John.

(MORE)

OFFICER (CONT'D)

You do not have to say anything,
but it may harm your defence if you
do not mention when questioned
something which you later rely on
in court....

JOHN

...this is ridiculous...

OFFICER

...anything you do say may be given
in evidence. Okay have you got a
coat or something, it's quite nippy
out there.

And we are on JOHN. Shaking his head in disbelief. Then to a
dumbfounded ANTHONY and LOUISE.

JOHN

Nothing to worry about, Ant, I'll
be back in an hour so...

(walking out)

...my coat's by the front door.

And then all in a kind of blur, JOHN is led out.

And then we hear the front door being shut, and then a few
voices, and the sound of the police car driving off.

And all the while ANTHONY and LOUISE do not move or speak.

And then ANTHONY heads for the phone.

49 SCENE OMITTED 49

50 SCENE OMITTED 50

51 INT. HOTEL - ANNE'S ROOM - PANAMA - NIGHT 51

ANNE in her room, kneeling, praying, by her bed.

Her mobile rings.

It's ANTHONY. Which call she cannot bear to take.

She prays harder.

52 SCENE OMITTED 52

New day

53 SCENE OMITTED 53

54 SCENE OMITTED 54

55 EXT. ANTHONY'S HOUSE - BASINGTOKE - DAY 55

MARK trying to push his way through a thousand reporters to get into his brother's house. All barking questions at him.

'Did you know, Mark?' 'How does it feel, Mark?' 'How many years have they lied to you, Mr Darwin?' 'Were you and your brother in on it, Mark?'

And ANTHONY pulls him in through the front door just as that last question lands.

56 INT. ANTHONY'S HOUSE - SITTING ROOM - BASINGSTOKE - DAY 56

And MARK walks through into the curtained sitting room, where a desperately sad LOUISE sits, a copy of the Mirror and the Mail (with the photo covering the whole front page) on a coffee table.

And for a second both brothers just stand there, in a kind of shock.

ANTHONY

Maybe it's a fake.

And MARK looks up at him. Normally he would try to help his brother here, help him process it. But he just can't soften the blow.

MARK

It's not a fake, Ant. Or she would have answered one of our calls by now. Or called us. It's not a fake.

And ANTHONY nods. Knows he is right of course. Knew before he asked the question.

ANTHONY

What have they done to us?

And he looks utterly bewildered, completely unable, as surely anyone would be, to process the full horror of the deceit.

And MARK walks over, and puts his arms around ANTHONY. Trying to be the big brother, but really, in complete pieces himself.

57 INT. POLICE CAR - DAY 57

C.U on handcuffs around wrists, pull back to reveal the wrists are JOHN's and he is in the back of a police car, being driven up the M1. We hear -

HUTCHINSON (O.S.)
...so he's being driven up here
now....

58 INT. HARTLEPOOL POLICE STATION - HUTCH'S OFFICE - DAY 58

D.Spt TONY 'HUTCH' HUTCHINSON, a six foot two bear of a man, and the copper leading the case, in a meeting with D.S. PAUL SAMPSON and another copper, D.C. PHIL BAYLEY.

HUTCHINSON
...and the Mirror, who've got one of their reporters with the wife, assure me she *is* on the way back, so hopefully no lengthy extradition issues there.

SAMPSON
Do we think the sons were involved?

HUTCHINSON
No idea, but one of them rang earlier wanting to know if they were going to be interviewed.

SAMPSON
Interesting.

HUTCHINSON
I thought so. Anyway, Phil, pull up all original files please, I'm going to liaise with the ECU, and Paul you'll be on Darwin when he gets here.

And they all stand and start to walk out. Work to do.

59 INT. HOTEL - RECEPTION - PANAMA - DAY 59

ANNE staring out of the window. She looks awful.

DAVE
Car's here, Anne.

She turns, dazed, has not slept all night, and then starts to walk toward the door.

DAVE (CONT'D)

Your bag?

Which she has forgotten she has left on a lobby sofa. On her. Then she walks to get it and as she goes we hear her say under her breath -

ANNE

Stupid old Dobbin.

And then she grabs it and walks out to the taxi, DAVE watching her, having heard what she called herself. And then he follows her.

60 INT. ANTHONY'S HOUSE - SITTING ROOM - BASINGSTOKE - DAY 60

MARK reading an article in a late edition newspaper (We should now clock on the coffee table *every single* national and local newspaper you could buy, sitting there, all with the story on the front page).

ANTHONY sitting staring at nothing.

MARK

Jesus, someone's dug up details of 'Jaguar' here.

ANTHONY

What's 'Jaguar'?

MARK

That company mum used to buy her apartment in Panama? We signed some director forms for it?

ANTHONY

(not really remembering)
Vaguely.

MARK

Well they're implying it was some sort of... money laundering thing.

ANTHONY

(wtf?)
She asked us to sign some forms and we did.

And they both look at each other.

ANTHONY (CONT'D)

Cos she was our mam.

And ANTHONY turns away, shaking his head in disbelief.

ANTHONY (CONT'D)
I mean seriously, what sort of a
person *does* what they've done? What
sort of a *person*?

And tears are flowing down his cheeks. Again.

And we are close on MARK, and we can actually see the pain
and hurt mutating into *rage*, now.

MARK
I don't know.

He looks back down at the paper, at the article. His hurt
hardening.

MARK (CONT'D)
But fuck this shit, Ant, we need to
protect ourselves now, we need to
get the truth out there.

61 EXT. ANTHONY'S HOUSE - BASINGSTOKE - NIGHT 61

MARK outside ANTHONY's house, reading to the press from a
prepared statement.

MARK
Having seen the recent media
speculation surrounding our parents
since our dad was arrested, we are
very much in an angry and confused
state of mind.....

62 INT. CAR - PANAMA CITY - DAY 62

ANNE and DAVE in the back of a car heading to Tocumen
airport.

Close on ANNE. Pale, red-eyed, dry-lipped. Over this we hear -

MARK (O.S.)
...in the short space of time
following our dad's appearance in
London on Saturday, we have gone
through a rollercoaster of
emotions. From the height of
elation at finding him to be alive,
to the depths of despair at the
recent stories of fraud and these
latest pictures.

63 EXT. HARTLEPOOL POLICE STATION - NIGHT 63

The police car carrying JOHN to HARTLEPOOL police station, arriving, paps all waiting as the car pulls in to the police station car park.

MARK (O.S.)

We very much feel we have been victims of a large scam. How could our mam have continued to let us believe our dad had died, when he was very much alive...

And his voice catches, and his little brother quickly, quietly, puts an arm around *him* now.

64 INT. CAR - PANAMA CITY - DUSK 64

DAVE reading the statement to ANNE off his phone.

DAVE

"We have not spoken to either of our parents since our dad's arrest and at this present time, we want no further contact with them."

And now DAVE looks up. ANNE looks like she has been shot.

ANNE

What have I done?

And she looks utterly desolate as they pull in to the airport.

65 INT. HARTLEPOOL POLICE STATION - INTERVIEW ROOM - NIGHT 65

JOHN with a duty brief, MIKE FOWLER, a small bespectacled man who looks slightly bewildered.

JOHN

I've come back of my own volition, and if I had something to hide, why would I have done that? Well I wouldn't would I. Now yes, granted, I might have got the timing slightly out about my amnesia, but the rest is true, so trust me - sorry what's your name again?

MIKE

Mike.

JOHN

So trust me, 'Mike' we're fine...

MIKE

Right.

JOHN

...and these clowns won't pin anything on me 'cos I've done absolutely *nothing*, wrong.

66 INT. TOCUMEN AIRPORT - PRIVATE LOUNGE - PANAMA CITY - DUSK 66

ANNE and DAVE sitting in a private lounge he has booked, ANNE pouring a complimentary brandy into a glass and downing it in one.

She shuts her eyes. DAVE watching her feel the alcohol do its work. Not pushing her.

Then from nowhere -

ANNE

It's so hard.

A beat.

ANNE (CONT'D)

To say the actual words. Out loud.
So hard.

Then she flicks him a look. Does he understand? And he nods.

DAVE

I'm sure.

A beat.

DAVE (CONT'D)

But without the truth Anne, no-one can move forward. Not you, and more importantly, not your boys.

Tracking close in on ANNE. The camera stops. CU on her. And then -

ANNE

When he disappeared, I genuinely *did* think he'd had an accident and died.

(MORE)

ANNE (CONT'D)

Because I would *never* have done that to my boys, told them their father was dead if I knew he wasn't. What sort of a mother would do such a dreadful thing.

A beat.

ANNE (CONT'D)

But I admit, when he finally turned up, after the inquest, he did then eventually tell me that he'd planned it all.

On DAVE. Wowzer.

DAVE

So the amnesia thing - that's *all* made up? He's *never* had amnesia?

A beat. Then finally.

ANNE

That's *all* made up.

A beat.

DAVE

And so where was he Anne, all those years after he came back, where did he live?

A beat, then -

ANNE

Next door.

What the fuck?

DAVE

Next *door* next door?

ANNE

Yes. Number four.

ANNOUNCEMENT

Passengers for flight American Airline 549 to Manchester, England, boarding will commence in fifteen minutes.

And DAVE opens his laptop.

DAVE

Okay, I need to get this off to London.

ANNE

Will all this go in the paper?

DAVE

(starting to type)

Tomorrow morning if I can get it off before we board.

ANNE

Can you put one other thing in it then?

(and he looks up)

Can you put in..... that I am more sorry than I can ever say, for what I have done to my children.

Close on her. And I think we know she is deeply truly contrite.

And DAVE nods, but then, head down, he starts to frantically type. *

End of Part three

Part four

68

INT. HARTLEPOOL POLICE STATION - INTERVIEW ROOM - DAY

68

JOHN and his brief in interview with D.S. PAUL SAMPSON and D.S BAYLEY

JOHN

You wanna know the truth? Well let me tell you, Paul, the truth is, that it's not *me* who should be sitting in front of you.

SAMPSON

Oh no? Who is it then, John?

JOHN

('isn't it obvious?')
The banks. The lenders...
(his brief trying to stop him)
...no no, Mike, this needs to be said, the credit card companies, *all* of them, who lure you in, with their promises and their fine words. Oh they're your 'best friend' when you're borrowing and paying sky high interest rates, but if they then suddenly decide they want their money back, oh they're not friendly then are they. No, then, if you can't *instantly* deliver, they will take you down without a second thought. They will destroy you and everything you have worked for your entire life without a second thought. So it's *them* who should be in the dock, not me.

A beat. SAMPSON nods. A long beat, then -

SAMPSON

So this *was* all about the money, John.

And JOHN twitches. Realises where his grandstanding has just got him. He takes out his inhaler, has a big toke.

JOHN

It *became* about that, after I came back. It wasn't that at the start.

SAMPSON

When you went first went missing?

JOHN

Yes.

SAMPSON

So what was it about at the start?

JOHN

Well obviously I can't remember that can I.

BAYLEY

Okay. So you're still sticking to the story that you have amnesia.

JOHN

Because I do. Did. Do.

BAYLEY

From when to when?

JOHN

From a holiday in June 2000, to about...mid 2003.

BAYLEY

Okay. Just after all the money was paid out.

JOHN

Yes.

BAYLEY

Right. That was lucky.

JOHN

(missing the sarcasm)

And let me add that that money was claimed in good faith by Anne - they can't have that back I'm afraid. Those are their own rules.

BAYLEY

And so you don't remember anything about what happened on the day you went missing?

JOHN

Absolutely not.

BAYLEY

But you *do* remember, that you definitely didn't plot to fake your own death for financial gain.

JOHN's eyes narrow. Is that a trick question? He leans over to his brief. They have a whispered conversation, then -

JOHN

No comment.

Interesting.

SAMPSON

Okay.

And he reaches into a box on the desk and pulls out a document in a clear folder.

SAMPSON (CONT'D)

I am now showing the suspect exhibit, JAW001, the front cover of today's copy of the Daily Mirror.

And on it, in bold caps, it says 'JOHN NEVER HAD AMNESIA'. He slides it over.

SAMPSON (CONT'D)

Which features a quote from your wife, Anne, taken from an interview she gave to a journalist just yesterday, which reads simply 'John never had amnesia'.

And he looks at it and we can see his jaw twitching slightly. Arse and fuck.

SAMPSON (CONT'D)

What do you make of that, John?

And we stay on JOHN. And then -

JOHN

Well if I were you, gents, I wouldn't listen to a word she says. I never have.

And he chuckles at his own hilarity.

But no-one is laughing. And eventually his laughter fades too. And then neither is he.

It's really not that funny anymore.

ANNE staring out of the window at thirty thousand feet. DAVE sat beside her, dozing.

ANNE

He does love me you know.

And DAVE's eyes open a little. He looks at her. Did she say something?

DAVE

I'm sorry?

And she turns, surprised, did not realise she had said that out loud.

ANNE

Oh. Nothing. Sorry.

And he nods, smiles, and then shuts his eyes again. Out on her staring out into the pitch black.

70 EXT. MANCHESTER AIRPORT - DAY

70

The plane wheels hitting wet tarmac, on a rainy dark day in Manchester. It could not be more of a contrast to glorious Panama.

Watching the plane taxiing to the air bridge, and then the bridge starts moving towards the plane doors.

71 INT. PLANE - DAY

71

Inside the plane, passengers start standing to get their overhead baggage.

DAVE

(to Anne)

You okay?

And she nods, putting a brave face on it. And then an announcement.

ANNOUNCEMENT

Could passengers return to their seats immediately please, could all passengers return to their seats.

And something in the tone of the purser means people do exactly that. Everyone, including ANNE and DAVE curious as to what the issue is.

And then the plane door is unlocked by one of the cabin crew, and into the plane come, one, two, three, four, *five* policemen, with semi automatics. (Need to show these are *Manchester Police*)

And we are with ANNE and DAVE as the lead officers speaks to the purser. And then we see the purser pointing out ANNE (maybe fifteen seats down) even as DAVE works it out and is out of his seat in an instant.

And as he heads up to remonstrate with them that they really do not need to be so heavy handed, we stay with her.

She takes a sip of water from a bottle, her hand shaking so hard she cannot get the lid off.

Behind her she can hear people starting to talk about her.

It's humiliating, and terrifying, and no matter what she has done, it feels cruel.

And then we are with DAVE and the coppers.

COPPER ONE

...the longer you stand here asking me 'to be gentle', Sir, the longer everyone else on the plane has to wait.

DAVE

Okay. Can you just give me 30 seconds with her then please?

COPPER ONE

(reluctantly)

Ten.

And DAVE walks back quickly.

*

DAVE

(to Anne, quickly)

Okay, I just want to say two things, Anne, firstly, I think you're a good person who, for reasons that are probably very complicated, did a truly dreadful thing. And second, tell the police the truth now, but *all* of it, it's time to accept what you've done and start the process of rebuilding trust with your boys, which I believe..

COPPER ONE

(interrupting)

...Anne Darwin?

And two of the coppers are behind him now. DAVE steps back. The whole planeload of passengers all craning to see what is happening.

ANNE
(mouselike, eyes down)
Yes.

COPPER ONE
I am arresting you on suspicion of fraud. You do not have to say anything, but it may harm your defence if you do not mention when questioned something which you later rely on in court. Anything you do say may be given in evidence. Grab your bags please, Anne.

And as he stands back to let her up to get her hand luggage down from the overhead locker, DAVE cannot resist.

DAVE
Definitely needed five blokes with semi-automatics, mate - just in case you weren't sure.

And the copper throws him a look of total disdain, and then someone shouts from the back of the plane variations of '**did you need a paddle, Anne?**' '**Canoe d'you think you are, Anne?**' '**Where's your Canoe, Anne?**'

Which get a big laugh, and then we are with ANNE being led away down the aisle.

DAVE (O.S.) (CONT'D)
(calls after her)
Good luck.

And she turns to see DAVE, and then she is being bundled off the plane, between two coppers carrying machine guns.

72

EXT. MANCHESTER AIRPORT - DAY

72

A very bewildered ANNE, being led out of the airport to a waiting police convoy, a large gaggle of paparazzi waiting, a thousand flashbulbs going off as she exits the building toward the middle of three waiting police cars. And as an officer opens the back door -

ANNE
Can I ask where I'm going please?

COPPER ONE

Back home, love. Or Hartlepool nick
anyway.

And in she gets.

73 INT. POLICE CAR - DAY 73

The convoy of three police cars, lights flashing, sirens
blaring, pull away from the airport.

HUTCHINSON (O.S.)

John Darwin remains in police
custody.

74 SCENE OMITTED. 74

75 INT. HARTLEPOOL POLICE STATION - PRESS CONFERENCE - NIGHT 75

A press conference with HUTCHINSON.

HUTCHINSON

His wife, Anne, was arrested on
arrival at Manchester airport this
morning, and will be interviewed
shortly. We will continue to
interview Mr Darwin, and we are
grateful that his memory continues
to improve.

*
*

Which gets a fucking huge laugh from the assembled press
pack.

JOURNALIST (PRESS CONFERENCE)

Can you say yet whether the sons
were involved?

76 INT. ANTHONY'S HOUSE - SITTING ROOM - BASINGSTOKE - NIGHT 76

ANTHONY and LOUISE watching the TV.

HUTCHINSON

I'm afraid I can't comment on that
at this stage...

ANTHONY
(shouting at the TV)
No we were not fucking involved!!!!

77 INT. MARK'S FLAT - NIGHT 77
MARK, alone, watching the same -
HUTCHINSON
...but obviously we will want to
speak to them in time...
And MARK turns the TV off. His head falls.

78 SCENE OMMITTED 78 *

79 INT. JOHN'S REMAND PRISON - WALKWAY - NIGHT 79 *
JOHN being walked to a cell in his remand prison. *

80 INT. HARTLEPOOL POLICE STATION - CORRIDOR - NIGHT 80
ANNE being walked along a corridor to a police cell. Her
shame and self-loathing utterly palpable.

81 INT. JOHN'S REMAND PRISON - JOHN'S CELL - NIGHT 81
The cell door clanking shut on him.

82 INT. HARTLEPOOL POLICE STATION - ANNE'S CELL - NIGHT 82

The cell doors clanking shut on her.

End of ep three.

*

*

*