

THE NIGHT MANAGER

Written by

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Based on the novel by

John Le Carré

Episode 6

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The ship LEILA JANE is docked in a guarded military section of Alexandria's harbourside.

The same LATVIANS that we saw in episode 4 are lowering the cranes with over forty huge containers. The LATVIAN LEADER leads the operation.

Container after container after container.

Taken off, stored in a huge warehouse away from the sea.

Each labelled. TRADEPASS.

A delivery of death in an ocean of commerce.

The Roper private jet flies over the Mediterranean. Pine sits across from Richard Roper. JED is next to ROPER. ROPER has her hand in his. PINE watches. ROPER smiles, sips from a glass. The radio comes on-

RADIO VOICE  
Fifteen minutes to touchdown sir.

SOPHIE and PINE. All those years ago.

PINE  
Why do you call him the worst man  
in the world?

SOPHIE  
Because he sells destruction.

PINE's face. He and ROPER, JED, FRISKY, TABBY, LANGBOURNE, and other BODYGUARDS descend from the aeroplane on to the burning Cairo tarmac.

PINE stares at the tarmac. Feels the heat.

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ARAB MEN and WOMEN are on the streets selling and buying. It's quiet. None of the joy of the Arab Spring all those years ago.

And noticeable on every street corner, EGYPTIAN SOLDIERS, armed, machine guns, watching, keeping an eye, ensuring the security of the state.

4a

4a

PINE and SOPHIE are making love, he is kissing her bruised face.

5

5

The car is drawing up to an area of Cairo that PINE recognises. His breath shortens slightly.

PINE  
Where are we staying?

ROPER  
Freddie's put us up in one of his places. Meant to be good I hear.

PINE swallows slightly. The limo is approaching the NERFERTITI HOTEL.

JED smiles but it's an effort. ROPER takes her firmly by the arm.

ROPER (CONT'D)  
Cheer up darling. You're on holiday, remember?

6

6

The limo draws up and PINE gets out. He puts his sunglasses on. He checks the hotel bell boys and PORTERS. No faces that recognise him.

He walks in after ROPER and JED. LANGBOURNE, FRISKY, TABBY accompany.

7

7

They walk in. The same hotel lobby. The same reception desk. The same staircase, the one Sophie walked up on her doomed return.

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7a

7a

SOPHIE ALEKAN, sunglasses on although it is night, is walking through the hotel reception on her enforced return. JONATHAN PINE watches helpless from the manager's desk.

8

8

They are all walking along the corridor following EGYPTIAN PORTERS who have their cases. FRISKY and TABBY frame the retinue.

8a

8a

PINE is running down the corridor towards an open door, and into a hotel room....

8b

8b

A PORTER takes bags as ROPER and JED stop at the door of the Hatshepsut suite. The door opens.

PINE stares. The Hatshepsut Suite. The same suite Sophie Alekan stayed in. ROPER opens the door. PINE can see in.

ROPER

Time for a snooze amongst the  
pharaohs. Meet you for supper. 8pm  
all right?

8c

8c

PINE is staring at the dead body of SOPHIE ALEKAN being covered by sheets as a POLICEMAN asks questions he does not even hear.

9

9

The door of the suite is shut.

PINE stands alone in the corridor outside the room. His body shaking slightly.

Memories flooding in.

We are right in the middle of the joint steering committee review into Limpet, a small Whitehall chamber lined with history and power.

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DROMGOOLE

These are genuine MOD export certificates. For Bulgaria and Italy.

BURR

That's not true.

DROMGOOLE

I have signed letters from both Italian and Bulgarian governments confirming the sale.

He hands her the letters. BURR stares.

PERMANENT SECRETARY

I spoke to Rex Mayhew during his handover, before he joined the Royal Commission. He said you persuaded someone to leak intelligence from the River House. Someone you referred to as the Boatman?

HARRY PALFREY's face is frozen.

BURR

I've never heard of such a person.

DROMGOOLE

Then how did you get your hands on the certificates? They're classified material.

BURR stares at him.

BURR

An angel gave them to me. With a halo.

Beat.

PERMANENT SECRETARY

You do understand the seriousness of this enquiry Ms Burr?

BURR is silent. PALFREY's face is one of racked tension.

Later: BURR pale, exhausted. The interrogation has been relentless and she is 8 months pregnant and feeling it.

PERMANENT SECRETARY (CONT'D)

Let's move on to the arms swoop itself.

(MORE)

Based on what we now know to be flawed intelligence, you authorised through an American enforcement connection, and behind the FCO's back, a full US military raid on twenty aid trucks crossing the Turkish-Syrian border.

BURR

Rex Mayhew authorised it. Not me.

PERMANENT SECRETARY

On his last day. And on your cast-iron guarantee that the intelligence was solid. Where did you get this intelligence?

BURR

It came from a source close to Tradepass and to Richard Roper.

PERMANENT SECRETARY

Can you be more specific?

Beat. This is it. This is why they are here. It's as if everyone is leaning forward.

BURR shakes her head. DROMGOOLE stares at her.

BURR

To do so would be to place lives in danger. I can't do that.

PERMANENT SECRETARY

This is a behind-closed-doors enquiry Ms Burr. Names will be redacted from the records. So why can't you tell us?

The room blurring slightly.

BURR

You know why.

She stares at them all. A deadly silence.

BURR (CONT'D)

You all know why.

ROOK  
They were pulled out this morning.





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MILITARY COURIER (IN ARABIC)  
I have a delivery for Mr Roper.  
Hatshepsut Suite. Please give it to  
him personally. Tonight.

NIGHT MANAGER (IN ARABIC)  
Certainly.

He takes a brown envelope from him.

PINE watches the NIGHT MANAGER sign for the envelope. And  
then walk into the lift.

PINE watches.

The NIGHT MANAGER walks out of the lift on the top floor and  
walks along to the Hatshepsut Suite. Knocks on the door.

The door opens. ROPER.

NIGHT MANAGER  
A courier delivery sir. I was told  
to give it to you personally.

ROPER  
Thanks. Good night.

ROPER closes the door.

JED is in bed.

He takes the envelope, pops it in the safe.

She smiles at him.

JED  
Stop thinking. Come to bed.

He settles in next to her. Kisses her. She kisses him back.

JED (CONT'D)  
You're right. I'm glad we're here.

He nods. She kisses him again, kisses his chest. Doing  
everything Pine asked her.

But in a private moment, as she turns away, we see the terror  
on her face.



The Night Manager ep 6 final.

ROPER

How do I do that? I bought the toys. They're not a pair of shoes Sandy, I can't send them back in the box. Besides. The people we're selling to. They don't piss around. Postponement is one thing. Cancellation - that's not an option. No we go on. But eyes open, all right? Eyes wide bloody open.

It's morning. PINE enters the reception. Looks around in utter nervousness. Does anyone recognise him? No, all new, all young.

He walks fast into the breakfast room.

ROPER is sitting with JED. JED smiles politely at PINE as he approaches.

ROPER

Sleep well Andrew?

PINE

Very well thanks.

ROPER smiles.

ROPER

That's more like it. Take a pew.

PINE sits. Looks around. The WAITERS, the STAFF. Do they recognise him? JED tries not to catch his eye.

ROPER (CONT'D)

Never been to Cairo before?

PINE

No. I've spent a lot of time in Morocco, Tunisia, but never Egypt.

ROPER

Well you must take advantage. Take in the sites. We'll be off down the Nile of course.

JED

Andrew isn't coming with us?

ROPER

No darling. The cruise is strictly pleasure.

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Testing her. But she's too good.

JED  
Can't wait.

She smiles, kisses him. PINE watches.

ROPER  
Here are our other guests.

SANDY and CAROLINE LANGBOURNE are walking towards them. CAROLINE we note is pale and scared, a shadow of her previous defiance.

JED  
Caro? What's she doing here?

ROPER  
Just flew in. Thought you might want a bit of female company in Cairo. Don't worry, her naughty days are over. From now on she's one of the good girls.

They walk towards the LANGBOURNES. CAROLINE smiles.

CAROLINE  
Look who's back.

PINE stares at her. She is terrified. And he knows it.

Later: mid-breakfast.

ROPER  
So I suggest three days in Cairo for shopping and gambling and then we're off down the Nile to the glorious temples of Luxor. Anyone got a better idea?

CAROLINE  
You always have the best ideas Dicky.

ROPER  
I'm glad you've learnt that Caroline my love.

He smiles at her with an acid gleam. PINE watches.

ROPER (CONT'D)  
Now ladies I have something to discuss with my young business associate. Why don't you go shopping? We shan't be long.

JED  
I'll see you later.



PINE  
I'm guessing you're Churchi II.

ROPER  
Only thing is. Can't stand cigars.

He laughs but PINE can sense the edge. Something not right.

Then ROPER leans in. Touches PINE's hand. Speaks very quietly.

ROPER (CONT'D)  
So tell me one thing - as we enter  
into our own special relationship.  
Are you betraying me Andrew?

He looks at him. Almost needy. PINE stares at him.

PINE  
No Richard. I'm not.

ROPER  
Hand on heart?

And it MEANS something to ROPER here.

PINE

PINE  
Pleasure to meet you Freddie.  
Richard's told me all about you.

His hand is out. HAMID shakes it.

FREDDIE HAMID  
Welcome to Cairo. It's going to be  
fun.

PINE  
I can't wait.

They smile. PINE's smile is like a lake in winter.

FREDDIE HAMID  
Well. Shall we go meet them?

15-16

15-16

17

17



BARGHATI  
Spec list not changed?

PINE  
It's all there.

PINE, and ROPER stand side by side in Hamid's huge and gaudily dressed apartment. Modernist glass. Wealth and luxury.

BARGHATI is at the side of the main man - ABDUL KHIYAMI: Arab but secular. Smart suit. Impeccable collar and tie. Surrounded by muscle. But quietly so. No glitz, not like Freddie. And it's terrifying.

ROPER  
Our consignment is in the military zone of Alexandria harbour, ready for pick-up.

BARGHATI  
And the payment structure?

PINE  
As discussed. Half now. Half on exchange. We'll meet in two days time.

LANGBOURNE  
Then if all parties are satisfied I suggest we sanction the first fifty per cent of the money to be transferred into the Tradepass account.

KHIYAMI  
Wait.

Beat.

KHIYAMI (CONT'D)  
My consortium in Damascus seeks reassurance that the causes for the delay in Turkey have now been addressed. And all risks have been removed. Can you give this assurance?

Beat.

ROPER  
Mr Khiyami's concern is understandable. We had a minor issue. Internal. It's been fully investigated and addressed.  
(MORE)

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ROPER (CONT' D)

There will be no further delay. You have my word on it.

KHIYAMI smiles.

KHIYAMI

Then let's do our business.

The laptop is produced and, with high security clearances, the transaction begins. Iris recognition. Passwords.

It is three hundred million dollars.

PINE stares as the transaction is completed.

A hushed silence in the room.

ROPER shakes KHIYAMI's hand. PINE shakes BARGHATI's hand. HAMID's hand. There is almost a thrill in the room. But ROPER's face is a study in controlled tension.

20a

20a

24

24

Late night bar. ROPER and JED are talking in one corner, she is kissing him, playing the game as PINE asked. PINE is watching. JED flicks the odd look over ROPER's shoulder to PINE but it's dangerous. FRISKY and TABBY loiter in the background. LANGBOURNE is chatting to CAROLINE. CAROLINE avoids PINE's gaze.

PINE sees JED walk towards the bar. ROPER is talking to LANGBOURNE. PINE walks across to her, leans in. It's dangerous.

PINE

Smile at me. Laugh.

She does so.

JED

I can't do this any more. I can't sleep with him another night.

PINE

You have to. It will be over soon.

JED

Why can't we get out of here? Just the two of us.

PINE

Because this isn't just about you and me.

Beat. She knows he's right. He takes her hand behind their backs.

JED  
I know. I'm just scared.

PINE  
Me too. It's OK. Just listen.

But now ROPER is turning. PINE frees his hand, smiles.

PINE (CONT'D)  
Smile. (she does) Last night. An envelope came for Roper by courier. Did you see it?

JED  
Yeah.

PINE  
Where did he put it?

JED  
There's a safe in the room. He put it in there.

But now ROPER is walking over. JED laughs, walks towards him, kisses ROPER on the lips, pure love, as if it was PINE himself.

25-26

25-26

27

27

PINE lies in bed. It is before dawn and the early moan of the Muezzin's first call for prayer floats through the city around him. It is a sound he adores to his soul.

28

28

PINE enters the breakfast room. Then he looks across. JED and



29

29

STEADMAN walks into the reception area and heads to the lift. PINE follows.

The doors open. They enter the lift along with another TOURIST.

30

30

The lift rises. STEADMAN and PINE stand. The TOURIST between them.

The lift doors open.

31

31

STEADMAN walks along the corridor.

PINE walks a few paces behind.

STEADMAN enters a room. PINE pauses, looks around, then follows him in.

32

32

PINE walks in. And stops.

Because in the room, sitting at a table is ANGELA BURR.

Beat.

PINE  
I wasn't sure you'd come.

BURR  
Oh ye of little faith.

STEADMAN  
It was me that took persuading.

PINE  
Oh yes, why?

STEADMAN  
I've had a feeling for a while you might be playing both sides.

He stares at PINE.

PINE  
The leak was at your end, not mine.

STEADMAN  
You sure about that?

PINE  
I should be. I killed a man to  
patch it.

Beat. This they did not know.

BURR  
Corkoran?

33a

33a

33b

33b

34

34

PINE walks through the hotel. He walks down some stairs,  
looks around, walks through a Staff Only door...

35

PINE  
This goes no further than you and  
me. All right?

35a

35a

36

36

JED is getting ready to go out. On her best behavior but



PINE meets them at the door.

HAMID, ROPER, LANGBOURNE, CAROLINE, PINE, JED are entering a high-class gambling club with the full works: roulette tables, card tables. Machines. FRISKY is there as security once more. They are led to a VIP area.

LANGBOURNE

You can have Luxor Dicky. This is what I call a temple.

CAROLINE

Sandy's idea of culture is a strip club in Mayfair.

PINE

How did you know about this place?

HAMID

My father owns it.

HAMID takes a drink from the table, downs it. PINE watches.

PINE goes to the table, takes another drink and quietly drops a small powder in the drink. Hands him the drink.

HAMID (CONT'D)

You married?

PINE

No.

HAMID

You want me to sort you a girl out for you? Easily done.

PINE

I'm fine. But thank you for the offer.

A sudden moment.

HAMID

I feel like we have met before. Is that possible?

PINE

It's unlikely I think.

PINE steers the chat away.

PINE (CONT'D)

I'm going to play roulette. Who's joining?

JED

Sure.

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Pre-arranged moment with JED. But:

ROPER  
Yes. Why not?

ROPER smiles and moves with them, keeping an eye on JED. JED can say nothing.

42

42

At the roulette table. JED and PINE. ROPER approaches. Watching her.

CROUPIER  
Place your bets please.

ROPER  
Good luck darling.

JED leans forward puts counters on 24. On 7. And on 6.

PINE is watching. ROPER right there, but he doesn't see it.

PINE does. PINE sees the numbers.

And below the table, his hands are already texting on his phone.

43

43

BURR receives a text on her phone. 2476. She stares at STEADMAN.

STEADMAN  
Let me go.

BURR  
No. Pregnant middle aged woman.  
Perfect cover.

She attaches a name badge to her suit. Dr Susan Field. Guys Hospital Medical delegation.

STEADMAN  
Angela. Any problem. Call me.

Genuine care and worry in his voice. BURR gets up, walks out of her hotel bedroom.

44

44

BURR walks along the corridor, gets in the lift. She climbs to the 14th floor. The Penthouse area.



GRACE'S VOICE

Sir there is a parcel in the lobby  
for Mr Roper. You need to sign for  
it. The man says he is in a hurry.

TABBY stops. Hangs up. Walks out the door.

Inside the bathroom, BURR breathes deep and feels her belly.

Real concern. She senses it, needs it. Nods. Feels her belly,  
maybe for the first time.

Then walks out the door, envelope firmly in her hand.

50

50

51

51

52

52

The ROPER group are at the tables. HAMID is losing badly.  
PINE is watching him.

PINE

You should stop Freddie. Losing  
streak never ends until you cut it.

HAMID

I'll decide when I finish.

ROPER

Nothing worse than losing at  
daddy's place eh?

HAMID stares at ROPER. Then walks away, PINE follows.

PINE

I'll get you a drink.

PINE goes to the VIP bar, grabs two glasses of champagne.

On the other side of the room, ROPER watches PINE. LANGBOURNE  
comes up beside him.

LANGBOURNE

Everything all right Dicky?

ROPER

No it's not. What did your wife

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ROPER  
She's lying.

Back at HAMID's table, PINE hands a drink to HAMID.

All the time his eyes are on ROPER. Who is watching JED like a hawk. JED feels ROPER's gaze on his back. She whispers to CARO.

JED  
He's watching me. I can tell.

CAROLINE  
Just stay calm.

PINE watches ROPER carefully as HAMID loses again. He is drunk, drugged, becoming the child again, angry, wild.

PINE  
Maybe you should stop.

HAMID  
I said I'll decide when I stop.

ROPER  
One over the eight Freddie?

FREDDIE stumbles slightly, smashes a glass to the floor. A moment's awkward silence. CROUPIERS and GUESTS stare.

PINE helps him. And it's now PINE that sees a gun in FREDDIE's inside jacket pocket. He says nothing.

PINE  
I'll take you back if you like.

ROPER  
Might be wise. We have a long day tomorrow.

It's an order and HAMID knows it.

As they leave ROPER walks up to JED. Takes her hand. It's shaking slightly.

ROPER feels it. He stares at her.

The animal in ROPER coming out now. The wolf. He stares into her eyes.

PINE helps HAMID out of the casino, HAMID unsteady in his step but bullish in his attitude. PINE with him. The sports car brought round by VALET.



PINE  
Did you ever bring her here? To the  
pleasure house?

Beat.

HAMID  
I don't know what you're talking  
about.

PINE  
Did you kill her?

HAMID stares at him. PINE's eyes bore into his.

HAMID  
I know you.

He drops the whiskey, goes for his gun in his inside jacket.  
Feels in desperation. It's not there. Looks up. PINE is  
holding the gun in his hand. He grabs FREDDIE, gun in his  
face.

PINE speaks quietly.

PINE  
Did you kill her?

HAMID  
I was there but I didn't do it. I  
swear. I swear!

PINE  
Who did?

HAMID  
One of Roper's men. Roper said we  
couldn't trust her to stay quiet.

PINE  
Was Roper there?

HAMID  
(Yes.) He wanted her to tell us who  
was had helped her. But she  
wouldn't say. She didn't say a  
word.

Beat. PINE's eyes. He sits back. Grief, guilt, well up inside  
him.

HAMID sees a moment of weakness. Lcl. s1fe(s who ) TTj ETulgdns 7 c



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PINE stares at him. Then walks fast out into the night.

57

57

58

58

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59

JONATHAN PINE walks in fast and approaches the Night Manager of the hotel.

PINE

Andrew Birch. There should be an envelope for me.

NIGHT MANAGER

Yes sir. From the lady in Room 241.

The NIGHT MANAGER hands him the envelope left by ANGELA BURR.

PINE

Is Mr Roper's group back yet?

NIGHT MANAGER

Not yet sir.

PINE, in a hurry, but calm.

PINE

I need to photocopy this. Might you have a machine in your office?

60

60

The NIGHT MANAGER copies the documents with calm assurance. PINE is filled with memories of this same action five years ago.

PINE checks the front of the hotel. The photocopy takes its time. Act normal.

PINE

How long have you been a night manager?

NIGHT MANAGER

Four years now.

PINE

You prefer it to the day?

NIGHT MANAGER

I suppose some of us are suited to the darkness.



PINE

I didn't want you to come.

YOUSSUF

I'm not a boy any more.

70

70

71

71

72

72

JED is in her hotel room in bed. ROPER is running a bath in the bathroom.

ROPER (O. C.)

I'm going to take a bath all right?

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ROPER

It's not going to work my dear.

ROPER is staring at her.

JED stares in terror.

JED

I just found this, I thought you might want it.

ROPER smiles.

ROPER

I'm not a fool Jemima. You helped someone get into this room and take it and now you're trying to return it. The question is: who?

JED does not answer.

ROPER (CONT'D)

And please don't tell me it was Corky. There's a very good reason I won't believe you.

JED says nothing.

ROPER goes to his phone.

ROPER (CONT'D)

Frisky. Come to our suite would you. I need your assistance.

Silence. |He turns to her.

ROPER (CONT'D)

No more stories. No more secrets. Just the truth.

ANGELA BURR, unable to sleep, watches from her hotel window as the sun rises on a new day.

She looks across to JOEL STEADMAN who is asleep in a chair, fully dressed. She stares at him.

PINE and YOUSSEF'S GANG are driving back through the dawn. AHMER is driving. The sun is rising.

PINE watches it rise. On the day that will decide everything.

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74

74

75

75

PINE's car stops at a street corner of an area outside the city, it's dawn and the sun is rising.

AHMER hands PINE a mobile phone.

AHMER  
You know what to do?

He smiles.

PINE  
Yes. Thanks.

PINE smiles, gives them money. AHMER and the men get out. PINE is staring out the window. AHMER looks at him.

AHMER  
Is England beautiful?

PINE  
Very.

AHMER  
Then why don't you English stay there?

PINE smiles and drives off into the city.

77

77

PINE enters. It's a hugely impressive building, modern Cairo, steel and glass. A huge atrium leading to cashier areas and other services.

PINE walks to a Gold Service area for business banking. He is met by a young BANK EMPLOYEE.

BANK EMPLOYEE  
Can I help you sir?

PINE  
Yes my name's Andrew Birch. My company Tradepath has an account with you.

BANK EMPLOYEE  
This way sir.

PINE is sitting at a desk opposite a BUSINESS MANAGER of the bank.

The BUSINESS MANAGER is filling out forms.

BUSINESS

Sir for such a large amount we will require the full identification procedure.

PINE

Yes of course.

The BUSINESS MANAGER pushes forward a small digital recorder. PINE speaks into it.

PINE (CONT'D)

This is your friend George speaking to you. Thank you for staying awake tonight.

He smiles at the BANK BUSINESS MANAGER.

BUSINESS MANAGER

Well that seems to be in order. Shall we proceed?

NOTE: NOT SURE YOU NEED THIS SCENE BUT...

ROPER is sitting alone in the bedroom. For a moment we're not quite sure what's happening.

ROPER

Come on my dear. There's no need for the heroic gesture.

A pause. Then the sound of someone almost drowning issues from the bathroom.

JED.

ROPER sits, impassive.

ROPER (CONT'D)

I've done this with tougher nuts than you. Better spill the beans. Who did you give the certificate to?

More appalling drowning, puking sounds.

ROPER grimaces.

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Then the quiet sound of a woman whispering, half-choking.

ROPER pauses. Walks into the bathroom.

A dreadful sight. JED, half-drowned in water. FRISKY, his hand over her neck.

ROPER (CONT'D)  
You know I really didn't think you had it in you.

JED  
Yeah well you never thought that much of me did you?

ROPER  
Who were you helping? I want a name.

JED shakes.

ROPER (CONT'D)  
Give me a name!

She stares at him. Terror in her eyes.

79-82

79-82

83a

83a

84

84

85

85

A lift door opens and RICHARD ROPER, immaculately dressed, walks out into the lobby. TABBY and LANGBOURNE to his side.

And there is JONATHAN PINE waiting for him, new suit, shaven. ROPER smiles at PINE.

ROPER  
Morning Andrew. Ready to go?

PINE  
When you are sir. How was the casino?

ROPER  
A very successful night.

Beat. LANGBOURNE is on his phone.



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LANGBOURNE

I can't get Freddie on the phone.  
He should be here by now.

PINE

He passed out while I was getting  
him into the house. He was in a  
pretty bad way.

Beat. ROPER smiles at PINE. Giving nothing away.

ROPER

Well we can't wait for him. Let's  
go.

86

86

BURR and STEADMAN watch from a window as ROPER, PINE and the  
retinue leave in their cars.

BURR

Go after them. Stay close.

STEADMAN nods, rises.

BURR (CONT'D)

And Joel. Be careful.

STEADMAN smiles, walks out the door.

87

87

88

88

PINE sits in the back of the car. TABBY drives quietly. ROPER  
sits in the front. Calm and clear.

89

89

The cars approach the military zone of the harbourside.  
Barbed wire perimeter fence surrounds the installation.  
Searchlights, dogs.

A large convoy of trucks are in the military zone of the  
Alexandria harbourside. JASPER is running the operation.

ROPER's vehicle arrives at the checkpoint into the zone. He  
shows his Tradepass ID.

ROPER

Richard Roper. Tradepass.

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MILITARY OFFICIAL  
Yes sir, the lorries are loaded.  
Everything is ready for you.

ROPER nods and TABBY drives into the zone.

And there are the trucks. JASPER helming the operation. Waves at ROPER across the tarmac.

The cars draw up at the terminal of the zone. They get out.

ROPER  
Andrew come with me. I want to show  
you the hospitality area.

PINE follows ROPER into a huge disused warehouse.

90

90

PINE walks out of the daylight into a huge warehouse space.  
And stops dead.

88

88

PINE sits in the back of the car. TABBY drives quietly. ROPER sits in the front. Calm and clear.

89

89

The cars approach the military zone of the harbourside. Barbed wire perimeter fence surrounds the installation. Searchlights, dogs.

A large convoy of trucks are in the military zone of the Alexandria harbourside. JASPER is running the operation.

ROPER's vehicle arrives at the checkpoint into the zone. He shows his Tradepass ID.

ROPER  
Richard Roper. Tradepass.

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90

PINE walks out of the daylight into a huge warehouse space.  
And stops dead.

There is a chair in the middle of the huge space. Nothing  
else.

TABBY stares at him. His gun is out. Two SOLDIERS guard the  
door.

ROPER  
Sit down.

PINE does so.

ROPER approaches PINE. Stares him in the eye. Space and  
silence.

Andrew come with me. I want to see him in the eye. Nothing

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TABBY moves forward. ROPER stops him.

ROPER

None of that. He's the director of the company. I need his cheating smile for the buyers.

ROPER comes close. Offers his phone. An image of JED, soaked, beaten up. Terrified.

ROPER (CONT'D)

You shouldn't have got the girl involved. Unprofessional and cowardly. Not the sort of thing a man does in my view.

PINE breathes a little quicker.

ROPER (CONT'D)

But we can make sure nothing else happens to her. If you co-operate. OK?

PINE nods.

ROPER (CONT'D)

Good. Who are you working for?

PINE

Limpet recruited me.

ROPER nods.

ROPER

Angela Burr?

PINE

Yes.

ROPER

Why?

PINE

To expose the Tradepass deal. We wanted to catch the convoy at the Turkish border.

ROPER

And when that failed?

PINE

Limpet was closed down. I was left on my own. I decided to try and intercept the trucks on their way out of here.

ROPER  
With whose help? You must have had  
someone.

PINE  
Local militia. Guns for hire.

ROPER calls to TABBY.

ROPER  
Tell Jasper to guard the perimeter  
fence, change all the routes.

TABBY walks away, radios. ROPER turns back to PINE.

ROPER (CONT'D)  
Just local militia? No one else?

PINE  
No one else.

ROPER  
Are you sure about that?

He smiles. And PINE knows he knows about Burr.

ROPER turns to PINE.

ROPER (CONT'D)  
Did you kill Freddie?

PINE nods.

ROPER (CONT'D)  
And you would have killed me I  
suppose.

He smiles.

ROPER (CONT'D)  
I really did under-estimate you.  
Didn't I?

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But then a noise behind them. PINE turns to see a retinue of limousines approaching.

ROPER comes close. Stares at him. Whispers.

ROPER (CONT'D)  
Jed's in a bad way. And I don't feel... sentimental about her welfare right now. Her life depends on the quality of your smile in the next half hour. If you don't want her to end up like the other one. You do as I say.

He pats him, almost kindly.

ROPER sees LANGBOURNE approach.

LANGBOURNE  
Dicky. The hotel lists of the medical delegation. All name-checked except these.

He shows him. Dr Susan Field and Dr Jason Phillips. Room 241, 242. ROPER nods.

ROPER  
Good. Get Frisky on the phone. Get him to Hoover it up.

PINE tries not to react but knows exactly what that means.

The limos draw up. Out they get from the black limos, KHIYAMI and BARGHATI and others.

ROPER (CONT'D)  
Let's go. And best behaviour. OK?

ROPER flicks an internal switch, all smiles, he shakes hands, PINE, dressed now, smiles too. TABBY covering him all the way.

PINE sees LANGBOURNE get on the phone to Frisky.

LANGBOURNE  
Instructions are to Hoover up.

PINE stares beyond the perimeter fence. Is there anyone there to help him?

And then he sees it. In the distance. A lone car approaching. STEADMAN'S.

FRISKY is receiving a call. JED is on the floor, bruised and beaten. Soaking wet.

He hangs up. Takes out his gun. Grabs her hard.

FRI SKY  
You're coming with me.

STEADMAN drives up. Stops the car. Sees SOLDIERS everywhere. Stays low, crawls closer to the fence, trying to get an eyeline.

That's when there is a knock at the door.

FRI SKY' S VOICE  
Room Servi ce.

BURR stares at the door. She reaches for her bag, takes out a gun. She is truly afraid.

She walks towards the door slowly. Gun out.

Her hand is shaking.

BURR  
I di dn' t order anythi ng.

FRI SKY (OUTSIDE THE DOOR)  
Oh you di d darli ng. And i t' s ri ght  
here.

SMASH - the door is kicked open.

FRI SKY enters. JED, unable to speak, his arm grabbed round her.

She look si n terror as FRI SKY eyes the empty room.

That's when JED sees BURR in the mirror.

The women' s eyes meet.

Then JED hurl s hersel f to the floor, pure animal i nsti nct,  
FRI SKY turns and BURR puts a bul let i n hi s chest.



BARGHATI  
Where is Mr Hamid?

ROPER  
Too early in the morning for him I  
believe. Let's get going shall we?

He smiles at PINE. He knows the truth about Hamid. He knows everything.

LANGBOURNE sets up the computer.

ROPER receives a text.

ROPER smiles. PINE sees it. ROPER shows him the phone.

ROPER (CONT'D)  
No one else with you eh?

PINE reads the text.

BURR ELIMINATED. FRISKY.

PINE stares at the message.

Beat. His heart sinks.

BARGHATI catches PINE's expression.

BARGHATI  
I trust you are well Mr Birch?

ROPER on him like a hawk. Behave.

PINE  
Very well thank you.

BARGHATI



ROPER stares at PINE. PINE speaks into his phone.

PINE  
This is your friend George speaking



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BARGHATI (IN ARABIC)  
Sir, we should not be seen here.

KHIYAMI (TO ROPER)  
One hour. I want the full amount  
returned to me. You understand?

This deadly. Then KHIYAMI turns, walks fast to the car. The car tears out of the port.

LANGBOURNE  
Let's get out of here Dicky.  
Dicky?!

But ROPER stands alongside PINE, stares at the burning wreckage.

JASPER and SOLDIERS bring their guns on PINE.

PINE turns to ROPER.

PINE  
Take me to the hotel. Let me and  
the girl go. I'll give you the  
money.

ROPER turns to PINE.

ROPER  
Worth that much to you is she?

Beat. Yes she is.

And ROPER suddenly smashes a punch into PINE's stomach. PINE doubles up.

PINE  
You won't get it back without me.

ROPER stares at him. Knowing he has no choice. As the wreckage burns and the sirens grow closer and closer.

Then he calls out.

ROPER  
Let's go.

They drive into Cairo in convoy of two cars. In the back of our car ROPER and PINE. In the front LANGBOURNE. TABBY drives. Not a word is spoken. ROPER stares straight ahead as the city passes.

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RICHARD ROPER, PINE, LANGBOURNE and retinue draw up at the Nefertiti Hotel.

ROPER turns to LANGBOURNE.

ROPER  
Call Frisky. Tell him we're on our way up. Get the jet ready. Take-off in one hour.

PINE and ROPER get out, they walk into the hotel.

They enter together. They walk to the lift.

The lift doors close. They stand beside each other in silence.

ROPER and PINE walk along the corridor.

ROPER  
We meet them. You transfer the money into their account. Then I let her go. Clear?

PINE  
How do I know I can trust you?

ROPER  
You don't have much choice do you?

Beat. They pause at the door of the hotel room.

*(Not sure this next speech necessary now but:)*

ROPER (CONT'D)  
This won't destroy me, you know that don't you? My investors will lose their money, that's the risk they took. But as far as the world knows Richard Roper was never here. It's all you Andrew Birch. Company director. The private jet. Even the booking for the hotel - all in your name.

ROPER takes out the key. PINE speaks. The moment he has been waiting for for nearly five years.

PINE  
One thing I wanted to ask. Do you  
remember a girl called Sophie  
Alekan?

The key is in the door.

ROPER  
Who?

PINE  
Freddie Hamid's whore. Remember  
her?

Beat. ROPE turns. For the first time deeply deeply nervous.

ROPER  
How do you know her?

PINE  
I was the Night Manager here. When  
you killed her in that room.

ROPER stares at PINE. Sensing for the first time he is not as  
control of this as he thought.

Then he sees EGYPTIAN POLICE enter at both ends of the  
corridor. Closing off all exits.

ROPER stares at PINE. Sensing but not believing.

And opens the door.

ROPER enters the room.

ANGELA BURR is sitting in the room. Alone.

ROPER pauses. Turns.

PINE stands at the door. POLICE behind, in the corridor.

BURR  
We haven't been introduced. My  
name's Angela Burr.

ROPER pulls out his phone. Dials LANGBOURNE, gets a message.  
"This is Alexain th6hi /T6ci h6hi fe is /T6ci no1 (i) 1 (i)6 time

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ROPER  
This is Dicky Roper. Get me Halo.

VOICE OF GALT  
There is no Halo at this number  
sir.

ROPER  
Get me Geoffrey Dromgoolie. He gave  
me this number personally.

VOICE OF GALT  
I'm afraid I'm unable to help you.

And RAYMOND GALT puts down the phone.

The line cuts. Beat.

BURR  
For the very first time Mr Roper,  
it seems you are without  
protection. How does it feel?

Beat. PINE guards the door.

ROPER stands in silence.

ROPER  
What do you want?

BURR  
I want to know something. All those  
lives lost. All that pain and loss  
you've caused. Why do you do it?

PINE watches.

ROPER  
It's the only honest reaction to  
the world.

BURR  
What is?

ROPER  
Terror.

BURR  
You really believe that?

ROPER  
Yes I do.



He smiles.

BURR

Then you and I are not in the same  
world.

Beat.

ROPER

ROPER  
To another day Jonathan.

He stares at PINE. Almost triumphant.

And then something strange happens.

A black car draws up across the street. POLICE visibly shaken by its arrival as if they just know this is power, real power that has arrived on the scene.

BURR turns to see it. PINE too.

And RICHARD ROPER sees it too.

The black car stops. And out of the car steps BARGHATI.

He stares at ROPER. Smiles quietly.

ROPER looks visibly nervous.

ROPER (CONT'D)  
Take me to the van.

BURR stops. PINE stares at her.

They are both having the same thought.

ROPER (CONT'D)  
Take me to the bloody van.

No one moves.

Then another door opens and a HENCHMAN of BARGHATI, suited, sleek, gets out.

ROPER stares.

ROPER (CONT'D)  
What are you bloody waiting for?

Beat.

BURR



And put him in the back.

The car slowly draws away from the hotel.

PINE walks along a hotel corridor slowly approaching a door to a room.

ROPER is in the back of the car, BARGHATI and KHIYAMI to either side.

ANGELA BURR stands in the hotel foyer, almost imagining what is happening. Her face is solemn, almost sad.

ROPER sits alone. His face in pure terror. The car drives through the streets.

PINE enters a hotel room. His room.

There is JED. Bruised and broken. But standing waiting for

It's ten o'clock at night. JONATHAN PINE is pouring an elegant coffee for a beautiful woman in the dining room of the Nefertiti Hotel. Just as he did for Sophie Alekan all those years ago.

But this time it's JED MARSHALL who is sitting at the table. Still a little worse for wear, but recovering from her ordeal.

JED  
Thank you.

She sips.

JED (CONT'D)  
You pour a good cup of coffee.

He nods, Sophie in his mind, all those years. She leans in, takes his hand. He strokes her hand.

JED (CONT'D)  
I remember when I first saw you.  
All beaten up on that restaurant  
floor.

PINE  
It was just an act.

JED  
It wasn't though was it? None of it  
was just an act. You're a remote  
island Jonathan.

PINE  
You got closer than anyone.

She stares at him.

JED  
Did I?

He takes her hand tight. Emotion fills him.

PINE  
Jed I...

Then a figure appears in the doorway. The NIGHT MANAGER.

NIGHT MANAGER  
Mademoiselle your taxi is here to  
take you to the airport.

JED  
Thank you.

She puts her coffee down.

PINE  
What time do you land?

JED  
Six in the morning.

PINE  
Will there be someone there to meet you?

JED  
I think they'll all be there.

She means BILLY, her boy. Sudden emotion.

JED (CONT'D)  
What if he doesn't recognise me?

PINE  
A son always remembers.

He stares at her. She leans forward. Kisses him deeply.

JED  
Goodbye Jonathan. Don't forget me.

Then gets up.

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