

THE NIGHT MANAGER

Written by

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Based on the novel by

John le Carré

Episode 6

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The Night Manager ep 6 final.

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           **INT. CHICAGO HOUSE. EGYPTIAN DESERT. 5 YEARS EARLIER.**           4a

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

5           **INT. CAIRO. NEFERTITI HOTEL. LIMOUSINE. DAY**           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 NEFERTITI 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           **EXT. CAIRO. NEFERTITI HOTEL. DAY.**           6

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

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

7           **INT. CAIRO. NEFERTITI HOTEL. RECEPTION. DAY.**           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 **INT. NEFERTITI HOTEL. RECEPTION. CAIRO. FIVE YEARS EARLIER.**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 **INT. CAIRO. NEFERTITI HOTEL. CORRIDOR. DAY.** 8

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

8a **INT. NEFERTITI HOTEL. NIGHT. 5 YEARS EARLIER.** 8a

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

8b **INT. CAIRO. NEFERTITI HOTEL. CORRIDOR. DAY.** 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 **INT. HATSHEPSUT SUITE. NEFERTITI HOTEL. FIVE YEARS EARLIER.**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 **INT. CAIRO. NEFERTITI HOTEL. CORRIDOR. DAY.** 9

The door of the suite is shut.

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

Memories flooding in.

**TITLE: THE NIGHT MANAGER**

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

DROMGOOLE is there, with PALFREY, who is looking pale. With GALT. Other INTELLIGENCE MANDARINS.

And BARBARA VANDON.

ANGELA BURR is there, alone. Very alone.

And convening the meeting is the PERMANENT SECRETARY herself.

PERMANENT SECRETARY

Aside from the money wasted, and the embarrassment to our American friends...

BARBARA VANDON acknowledges the apology.

PERMANENT SECRETARY (CONT'D)

... the debacle at the Turkish Syrian border has put us back five years in terms of intelligence sourcing with Syria and the Middle East. I'm extending the meeting so we can explore the reasons why the operation went ahead with such corrupted intelligence, and what lessons can be learnt to ensure this never happens again.

Later: BURR is giving evidence.

PERMANENT SECRETARY (CONT'D)

What led you to believe that British arms were being exported under the counter through Tradepass?

BURR

I was shown fake MOD end-user certificates for seven different arms companies. UK and US.

DROMGOOLE

Do you mean these?

And BURR stares. DROMGOOLE is holding up the certificates.

BURR

Yes.

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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)

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PERMANENT SECRETARY (CONT'D)

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.

11 **OMITTED**

11

12 **INT. LONDON. IEA OFFICES. DAY.**

12

BURR walks in and stops dead. The office is deserted, none of the new team are there any more, none of the gear. ROOK stares across.

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ROOK

They were pulled out this morning.  
Order from the Ministry.

BURR conceals her deep despair.

BURR

Just the two of us again is it?

ROOK

Not even that I'm afraid.

He shows her a letter.

ROOK (CONT'D)

Two weeks and they close the  
office. The International  
Enforcement Agency is no more.

Beat. BURR stares at ROOK. For the first time it feels as if  
BURR is a broken woman.

ROOK (CONT'D)

Go home Angela. Have your baby. Be  
a teacher's wife.

BURR

You mean "give up".

BURR turns on the radio to cover the conversation.

BURR (CONT'D)

What about Pine?

ROOK

Pine gave you false intelligence.

BURR

I don't believe that.

ROOK

Are you sure?

BURR

I went to him. I got him involved  
in this. I can't leave him in  
there.

ROOK

I don't see what choice you have.

BURR stares at him. She does not move. The door opens. The  
Female Officer - GRACE, enters. She is saddened by the  
politics of it all.

BURR

Didn't you hear? You don't work  
here any more.



The Night Manager ep 6 final.

GRACE

I just wanted to say thank you. And  
if you ever need help in the  
future.

BURR

Don't hold your breath.

GRACE nods, is about to leave. Then BURR's phone rings.

BURR (CONT'D)

Angela Burr.

There is a pause on the line.

BURR (CONT'D)

Who is this?

Suspicion in her voice.

VOICE OF PINE

Is Sophie there?

BURR leans forward. GRACE, at the door, has not left.

BURR

Sophie? There is no Sophie...

VOICE OF PINE

Well if she comes. Tell her we're  
all here waiting for her. In the  
same hotel. Tell her we're all  
here.

The phone clicks off. BURR looks at ROOK. At GRACE. She  
breathes deep. ROOK stares. He writes "Pine?". BURR nods.  
Writes "Cairo".

BURR stares at ROOK. And from the zeal in her eyes ROOK knows  
it's not over. Not over at all.

13

**INT. CAIRO. NEFERTITI HOTEL. FOYER/RECEPTION. NIGHT.**

13

PINE has put the phone down in the foyer. He stands quietly  
for a moment.

And watches as the Night Manager takes over from the Day  
Manager as he used to do so many times.

PINE stares at The Night Manager who sits quietly, almost  
invisibly at his desk. Immaculate. Young.

A moment between them that seems to last an eternity.

Then the revolving doors move and a MILITARY COURIER  
approaches.

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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.

**INT. CORRIDOR. NEFERTITI HOTEL.**

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.

**INT. ROPER SUITE. NEFERTITI HOTEL. 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.

Early morning. A landing over looking the street. RICHARD ROPER stands alone. Brooding. SANDY LANGBOURNE walks up.

LANGBOURNE  
I've got her a taxi from the airport.

ROPER  
Good.

ROPER nods.

LANGBOURNE  
What are you worried about Dicky? I thought you'd found the rat. A rather small homosexual rat as it appears.

ROPER  
Don't believe it.

LANGBOURNE stares at him.

LANGBOURNE  
What's wrong?

ROPER  
The girl.

LANGBOURNE  
What about her?

ROPER  
Two hardest places to lie. Under torture. And in between the sheets.

LANGBOURNE  
She's not interested?

ROPER  
She's too interested. Giving me what I want. Telling me what I want to hear.

He stews.

ROPER (CONT'D)  
Something's wrong. But for the first time in my life, I don't know what it is.

LANGBOURNE  
Call off the deal.

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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.

**INT. RECEPTION. NEFERTITI HOTEL.**

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.

**INT. BREAKFAST ROOM. NEFERTITI HOTEL. CONT.**

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.

The Night Manager ep 6 final.

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.

The Night Manager ep 6 final.

She says it to ROPER but she means PINE. CAROLINE stands. JED stands also. They move away.

ROPER  
More coffee?

PINE  
Thanks.

ROPER pours.

ROPER  
I owe you an apology. Appears Corky was the traitor.

PINE  
How do you know?

ROPER  
I make it my business to know. Why do you think he did it?

PINE  
I don't know. He was drinking, making mistakes. Maybe he thought his shelf life was coming to an end.

ROPER  
Saw younger competition on the scene. Didn't he?

PINE  
Maybe.

ROPER  
Moving into his terrain. Wolf on wolf.

Beat.

ROPER (CONT'D)  
Unless of course. It wasn't him at all.

PINE says nothing. ROPER sips his coffee. Appears to relax.

ROPER (CONT'D)  
You know what this reminds me of. Winston Churchill and TE Lawrence sitting in a Cairo Hotel and dividing up The Middle East over a glass of champagne and a cigar. Drew a map on a napkin and shook hands. Kings of Arabia.

He smiles at him.

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PINE  
I'm guessing you're Churchill.

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  
Hand on heart? You're the man I've  
been looking for all my life.

Utterly believable. And possibly true. ROPER smiles.

ROPER  
Well then. Long live the Kings of  
Arabia.

A WAITER comes over.

WAITER  
Your guest is here sir.

ROPER  
Ah splendid. Bring him over.

And PINE looks up to see FREDDIE HAMID approaching. More mature, no longer the youthful fireball. Genuinely threatening.

PINE's face stiffens. It's all on this moment. Will he recognise him?

ROPER (CONT'D)  
Freddie. May I introduce you to  
Andrew Birch, our director.

Beat. HAMID seems to have for a moment, a flash of recognition. But he can't place it and PINE gives him no time to do so.

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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    **OMITTED**    15-16

17    **EXT. CAIRO. STREETS. MORNING.**    17

18    **INT. CAIRO. ROPER'S CAR/LIMOUSINE. MORNING**    18

PINE and ROPER are in the back of a limo. They are following HAMID'S distinctive car. Another of Freddie's favourite toys and he is driving it himself. FRISKY is in the front seat with him.

PINE stares out the window at the passing streets.

19    **EXT. CAIRO. HAMID'S BACHELOR PAD. DAY.**    19

The cars enter a strange and luxurious gated community. It is called simply PARADISE.

HAMID stops the car, buzzes down his window and merely lifts his sunglasses and the GUARDS hurriedly step back and open the gates.

HAMID stops the car, gets out, throws the keys to a VALET and ROPER, LANGBOURNE and PINE walk up the steps. FRISKY stays outside. Guarding.

Now more cars are driving through the gates.

ARAB MEN, suited, sunglasses with the feel of real danger about them, most of them armed, get out the cars.

They are met by a VALET/SERVANT who guides them up the steps.



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

**OMITTED**

20a

24

**INT. CAIRO. NEFERTITI HOTEL. BAR. NIGHT.**

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.

The Night Manager ep 6 final.

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    **OMITTED**    25-26

27    **INT. CAIRO. NEFERTITI HOTEL. PINE'S BEDROOM. NIGHT.**    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    **INT. CAIRO. NEFERTITI HOTEL. BREAKFAST ROOM. MORNING.**    28

PINE enters the breakfast room. Then he looks across. JED and CAROLINE LANGBOURNE are sitting drinking coffee. PINE approaches.

PINE

You're up early.

JED

We're going shopping together in the souks.

CAROLINE

Look at you. Quite the Roper acolyte. How things change.

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PINE

And you?

CAROLINE

I'm the prodigal wife brought to heel. Didn't you hear?

PINE

How did they persuade you to come back?

CAROLINE

They offered me a proposal. Let bygones be bygones and return to the fold. Very decent of them.

PINE

Maybe. Or maybe Roper wanted someone to spy on his girlfriend.

He stares at her. JED looks at CARO in muted alarm.

PINE (CONT'D)

Be careful. The sun's hot out there.

He gets up and walks away.

JED

Caro. Is that true?

Beat.

CAROLINE

They said if I didn't agree I'd never see my children again. That's the weakness of us women. Our hearts betray us.

Beat. JED, more to herself than to CARO.

JED

I hate him.

CAROLINE

Don't say that. Not to me. Not to anyone.

Across the room, PINE makes his way out of the breakfast room. Then PINE almost stops dead.

Because sitting at the breakfast bar sipping coffee is JOEL STEADMAN. He has a medical delegation badge on and appears to be part of a medical delegation staying at the hotel.

29       **INT. CAIRO. NEFERTITI HOTEL. LIFTS. DAY.**       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       **INT. CAIRO. NEFERTITI HOTEL. LIFTS. DAY.**       30

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

The lift doors open.

31       **INT. CAIRO. NEFERTITI HOTEL. CORRIDOR. DAY.**       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       **INT. CAIRO. NEFERTITI HOTEL. ROOM 241. DAY.**       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?

The Night Manager ep 6 final.

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

Beat. This they did not know.

BURR  
Corkoran?

He nods. BURR and STEADMAN exchange a look.

BURR (CONT'D)  
Jonathan. We can pull you out.

PINE  
No.

BURR  
It's not too late.

PINE  
You don't want that. Nor do I.

BURR  
I don't have an organisation any  
more. No recourse to troops. No  
international enforcement support.  
A lone cowboy and a pregnant woman.  
That's your army. I can't guarantee  
that if things go wrong I can get  
you out.

Beat.

PINE  
I understand.

BURR  
Do you?

A tender moment between them. BURR's face. Almost pained.  
PINE smiles.

PINE  
I was dead when you met me. What is  
there to lose?

She takes his hand. Real tenderness. He feels her caress. A  
mother's touch. Wants to fold into it. And maybe for a moment  
he does.

BURR  
All right. What do you need?

33a **OMITTED.** 33a

33b **OMITTED** 33b

34 **INT. CAIRO. NEFERTITI HOTEL. STAIRS TO KITCHENS. DAY.** 34

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

35 **INT. CAIRO. NEFERTITI HOTEL. KITCHENS. DAY.** 35

Into the hotel kitchens. He sees a series of KITCHEN WORKERS hard at work. And among them is YOUSSEF.

YOUSSEF turns, stares at him in amazement.

YOUSSEF

Jonathan?

PINE has an urgency on his face.

Later: they walk apart. Quietly. Urgently.

YOUSSEF (CONT'D)

You disappeared man. Where'd you go?

PINE

Small family issue I had to resolve. Listen I need your help.

Beat. YOUSSEF gets the seriousness. Nods.

YOUSSEF

Sure.

PINE

Your brother. Is he still active?

YOUSSEF's tone changes.

YOUSSEF

What do you mean active?

PINE

You know what I mean.

Beat.

YOUSSEF

What the hell are you talking about?

PINE pauses.

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PINE

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

35a **OMITTED.**

35a

36 **INT. CAIRO. NEFERTITI HOTEL. HATSHEPSUT SUITE. NIGHT.**

36

JED is getting ready to go out. On her best behaviour but finding it increasingly hard. ROPER is in the bathroom having his evening shave. Watching her every move. But on the surface, all smiles.

ROPER

How was shopping?

JED

It was wonderful. And you're right. It's great to have Caro back. She's fun.

ROPER

Yes, when she's not sowing discord she's quite the party girl.

JED

She and Sandy should come to Luxor too.

ROPER

God no. Just the lovers.

He smiles. JED forces a smile.

JED

Oh darling I got these wonderful new silver earrings from the souk. Would you put them in the safe for me? I don't feel comfortable leaving them out.

ROPER

Not every Arab is a thief darling. Just most of them.

He smiles. Takes the earrings. Opens the safe. JED watches, noting the number. 2476.

ROPER (CONT'D)

Shall we go?

37 **I/E. CAIRO. NEFERTITI HOTEL. FOYER. NIGHT.**

37

JED steps out of the lift, ROPER at her side.



The Night Manager ep 6 final.

PINE meets them at the door.

ROPER  
Ready to win a fortune?

He smiles.

PINE opens the car door. JED passes him.

In the hallway we see GRACE staring at pamphlets. She goes to a hallway phone. Calls.

GRACE  
They're leaving.

38        **I/E. CAIRO. NEFERTITI HOTEL. ROOM 241. NIGHT.**        38

BURR receives the message. Looks out the window at the city. Anxiety in her soul.

39        **I/E. CAIRO. NEFERTITI HOTEL/ ROPER'S LIMOUSINE. NIGHT.**        39

ROPER and JED get into the back of the limo. JED is dressed up for the night. ROPER strokes her hand.

PINE is the front. He eyes the mirror, sees JED's face in the flickering lights.

40        **EXT. NEFERTITI HOTEL CAIRO. / INT. TAXI. NIGHT.**        40

LANGBOURNE and CAROLINE are getting into the taxi behind. LANGBOURNE quietly turns to his wife.

LANGBOURNE  
Anything unusual today?

CAROLINE  
No. We just went shopping.

LANGBOURNE  
She didn't meet anyone? Make a phone call?

CAROLINE  
Nothing at all. I don't see why he's so suspicious of her. She's just a silly girl.

He stares at her as the cars depart.

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.

The Night Manager ep 6 final.

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           **INT. CAIRO. CASINO. ROULETTE TABLE. NIGHT.**           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           **INT. CAIRO. NEFERTITI HOTEL. ROOM 241. NIGHT.**           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           **INT. CAIRO. NEFERTITI HOTEL. LIFT. NIGHT.**           44

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

45        **INT. CAIRO. NEFERTITI HOTEL. CORRIDOR/HATSHEPSUT SUITE. NIGHT.**        45

BURR gets out.

As she does we see YOUSSEF walk past, he slips her a hotel key.

BURR walks along to the Hatshepsut suite.

Opens the door.

46        **INT. NEFERTITI HOTEL. HATSHEPSUT SUITE. NIGHT. CONT.**        46

BURR goes to the safe. Opens it.

Finds what she's looking for.

The owner registration of Section D278 Containers 126-146. Alexandria Harbourside. In the name of Tradepass Holdings.

BURR stares at the certificate. Puts it in her bag.

BURR is about to walk out the room when she hears someone at the door. It's about to open.

She quickly walks into the bathroom. Closes the bathroom door.

TABBY enters the room. He checks the room. Sits, turns on the TV. Sits watching a Spanish soap opera on satellite.

In the bathroom, BURR breathes slow, takes out her phone.

47        **OMITTED.**        47

48        **OMITTED.**        48

49        **INT. CAIRO. NEFERTITI HOTEL. HATSHEPSUT SUITE. NIGHT.**        49

TABBY is watching a Spanish soap opera and laughing.

Then he gets up to pee.

He walks towards the bathroom door.

Inside the bathroom, BURR's breath shortens.

TABBY is right at the door. About to open.

Then the phone rings.

The Night Manager ep 6 final.

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      **OMITTED.**      50

51      **OMITTED.**      51

52      **INT. CAIRO. CASINO. NIGHT.**      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 tell you?

LANGBOURNE

She says she's seen nothing.

They stare at CAROLINE who is on the tables with JED.

The Night Manager ep 6 final.

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.

The Night Manager ep 6 final.

PINE  
Shall I drive?

He gets in and they tear off into the night.

54 **OMITTED** 54

55 **EXT. CAIRO. HAMID'S BACHELOR PAD. NIGHT.** 55

The Hamid car drives fast through the night. Approaches HAMID's house. PINE beeps the electronic gates and drives into the gated car park.

PINE helps FREDDIE out of the car.

56 **INT. CAIRO. HAMID'S BACHELOR PAD. NIGHT.** 56

PINE flicks a light and looks round. No one in.

PINE  
Where are your family?

HAMID  
This isn't the family house. This one is for business. And pleasure.

PINE  
No maid?

HAMID  
She comes in the day.

PINE  
Sit down. I'll get you a drink.

All very friendly. PINE fetches him a whisky.

PINE (CONT'D)  
Splash of water all right?

HAMID takes it. They sit on the sofa together.

Beat. PINE speaks quietly.

PINE (CONT'D)  
I always wanted to ask you something Freddie. There was a woman called Sophie Alekan. In the Nefertiti Hotel. Do you remember her?

Silence in the night. HAMID has the drink.

HAMID  
How do you know about her?

The Night Manager ep 6 final.

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. Lunges.

A mistake.

PINE expected it. A shot rings out. HAMID stops dead. Stares at PINE. PINE's eyes bore into his. And he falls dead to the floor.





The Night Manager ep 6 final.

The NIGHT MANAGER smiles. It's done. He places the copy in an envelope.

NIGHT MANAGER (CONT'D)  
There you are sir.

PINE  
Could you please leave this for Miss Jed Marshall when she gets back. Hatshepsut Suite. Make sure you give it to her personally. When she's alone.

He eyes him. The NIGHT MANAGER understands.

61-62 **OMITTED**

61-62

63 **EXT. CAIRO. NEFERTITI HOTEL. NIGHT.**

63

ROPER is returning in his car with LANGBOURNE, JED and CAROLINE. He is looking at JED. It's somehow terrifying.

STEADMAN watches from across the street outside the Nefertiti Hotel as ROPER, LANGBOURNE and CAROLINE return from the casino.

He texts on his phone. ARRIVAL.

As they walk in we see JONATHAN PINE walking through the shadows fast to FREDDIE HAMID's car, starting it up and driving off fast into the night.

64 **EXT. CAIRO. STREETS. NIGHT.**

64

Four ARAB MEN wait at a street corner. Freddie Hamid's SUV draws up. PINE inside.

He sees AHMER, the leader, and Youssuf's brother. AHMER carries a hold-all bag.

PINE  
Get in.

They get in. AHMER in the front. He eyes PINE.

PINE (CONT'D)  
You got everything?

AHMER  
Sure.

AHMER taps the bag. Then PINE turns in surprise. YOUSSEF is among them.

The Night Manager ep 6 final.

PINE

I didn't want you to come.

YOUSSUF

I'm not a boy any more.

65      **INT. CAIRO. NEFERTITI HOTEL. CORRIDOR/HATSHEPSUT SUITE. NIGHT.**      65

ROPER and JED approach the suite. TABBY approaches. He whispers to ROPER.

ROPER

You go on ahead.

ROPER talks with TABBY outside as JED walks in. Sees the safe. Thinks - did they manage it?

Outside she hears:

TABBY

But when I went down to the foyer,  
there was no parcel.

ROPER

Check the hotel lists. Every guest.  
Get the names to me.

He walks in and smiles at her. JED smiles back.

66      **I/E. ALEXANDRIA ROAD. HOTEL CAR. NIGHT.**      66

67      **EXT. ALEXANDRIA MILITARY ZONE. PORT SECURITY. NIGHT.**      67

68      **EXT. ALEXANDRIA MILITARY ZONE. PORT SECURITY. NIGHT.**      68

The HAMID SUV approaches PORT SECURITY, an alarmed gate system manned by armed guards.

PINE drives up, apparently alone. The other MEN all ducked down in the darkness.

PINE shows the certificate Jed stole.

PINE

Andrew Birch. Tradepass Limited.  
I'd like to check the shipment  
that's leaving tomorrow.

He smiles.

69      **EXT. ALEXANDRIA MILITARY ZONE. HARBOURSIDE. NIGHT.**      69

70 INT. ALEXANDRIA PORT SECURITY OFFICE. NIGHT. 70

71 EXT. ALEXANDRIA HARBOUR. CONTAINERS. SECTOR Q. NIGHT. 71

72 INT. CAIRO. NEFERTITI HOTEL. HATSHEPSUT SUITE. NIGHT. 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?

JED  
Sure.

A knock at the door.

ROPER (O.C.)  
Who's that?

JED  
Just a drink I ordered. You take that bath. I'll join you in a minute.

JED answers the door. It is the NIGHT MANAGER.

NIGHT MANAGER  
Your drink madame.

He checks the room quietly.

NIGHT MANAGER (CONT'D)  
And this came for you.

JED takes it. She opens the envelope. It is the certificate.

JED  
Thank you.

JED nods, and closes the door.

She walks to the safe.

Looks across at the bathroom door. Closed. The bath taps running.

She goes to the safe. Opens it.

Or tries to. The safe number has changed.

She tries again.

It doesn't work again.

A voice from behind her.

The Night Manager ep 6 final.

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.

**INT. BURR'S ROOM. CAIRO.**

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.

73

**EXT. CAIRO-ALEXANDRIA. ROAD. DAWN.**

73

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.

74 **OMITTED.** 74

75 **I/E. CAIRO STREETS. URBAN AREA. MORNING.** 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 **INT. CAIRO. CITY BANK. LOBBY. MORNING.** 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.

78

**INT. CAIRO. CITY BANK. PRIVATE OFFICE. DAY.**

78

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?

76

**INT. ROPER SUITE. NEFERTITI HOTEL.**

76

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.

The Night Manager ep 6 final.

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	<b>OMITTED</b>	79-82
83a	<b>OMITTED.</b>	83a
84	<b>OMITTED.</b>	84
85	<b>INT. CAIRO. NEFERTITI HOTEL. FOYER. DAY.</b>	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.



The Night Manager ep 6 final.

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           **INT. CAIRO. NERFERTITI HOTEL. RESTAURANT. DAY.**           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           **OMITTED**           87

88           **INT. CAIRO. CAR HEADING OUT OF CITY. DAY.**           88

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

89           **I/E. ALEXANDRIA MILITARY ZONE. HARBOURSIDE. DISUSED**           89  
**WAREHOUSE. DAY.**

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.

The Night Manager ep 6 final.

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           **INT. ALEXANDRIA MILITARY ZONE. DISUSED WAREHOUSE. DAY.**           90

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

And stops dead.

88           **INT. CAIRO. CAR HEADING OUT OF CITY. DAY.**           88

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

89           **I/E. ALEXANDRIA MILITARY ZONE. HARBOURSIDE. DISUSED WAREHOUSE. DAY.**           89

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

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ROPER  
Richard Roper. Tradepass.

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

The Night Manager ep 6 final.

ROPER

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

PINE follows ROPER into a huge disused warehouse.

90

**INT. ALEXANDRIA MILITARY ZONE. DISUSED WAREHOUSE. DAY.**

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.

ROPER (CONT'D)

It's a rare thing Jonathan. For me to trust a person. But you were always special. From the moment I met you I liked you. Should have known something was wrong.

PINE

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

ROPER

Corky knew of course. Tried to make me see it. But when it comes to Jonathan Pine I seem to have a blind spot. I suppose you killed him to save your skin. Yes? Poor old Corky. Rotting in some frozen grave. Loyal man. GOOD man. Died a lonely death. Unloved. In agony. Well I'll make sure yours is a hundred times worse.

He lights a cigarette.

ROPER (CONT'D)

Who are you working with?

PINE

No one.

The Night Manager ep 6 final.

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.

The Night Manager ep 6 final.

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?

A moment of immense violence.

JASPER enters.

JASPER

Sir I have the perimeter fence under full surveillance.

ROPER

Make sure it stays that way. No more unwelcome guests.

He stares at PINE.

The Night Manager ep 6 final.

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.

**INT. NEFERTITI HOTEL. DAY.**

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

The Night Manager ep 6 final.

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

FRISKY  
You're coming with me.

**EXT. PERIMETER FENCE. ALEXANDRIA MILITARY ZONE.**

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

93

**EXT. ALEXANDRIA MILITARY ZONE. HARBOURSIDE. DAY.**

93

KHIYAMI and BARGHATI are getting out of their cars.

PINE can see a figure, distant, STEADMAN beyond the fence.

He makes a signal with his hands.

**EXT. PERIMETER FENCE. ALEXANDRIA MILITARY ZONE.**

STEADMAN keeps low, on his front, hidden in the long grass.

He takes out field glasses, gets an eye-line on the Military Zone. He can see PINE. TABBY close to him. And now he sees that PINE's hands are making a signal. Hands crossed.

STEADMAN calls on his phone.

**INT. CAIRO. NEFERTITI HOTEL. ROOM 241. / EXT ALEXANDRIA DAY.**

BURR sits alone in her hotel, waiting for news. She picks up the phone.

BURR  
Joel where are you?

STEADMAN  
I'm outside the military zone.  
Pine's giving me a red signal. I  
think something's wrong. You need  
to get out of there Angela. Now.

**INT. NEFERTITI HOTEL. CORRIDOR.**

FRISKY drags JED down the corridor towards Burr's room. Hand over her mouth to stop her speaking.

**INT. BURR'S ROOM. NEFERTITI HOTEL. CAIRO. DAY.**

BURR hangs up. Her face pale. She breathes slow.

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

FRISKY'S VOICE  
Room Service.

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 didn't order anything.

FRISKY (OUTSIDE THE DOOR)  
Oh you did darling. And it's right here.

SMASH - the door is kicked open.

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

She look sin terror as FRISKY eyes the empty room.

That's when JED sees BURR in the mirror.

The women's eyes meet.

Then JED hurls herself to the floor, pure animal instinct, FRISKY turns and BURR puts a bullet in his chest.

95

**EXT. ALEXANDRIA PORT. MILITARY ZONE. HARBOURSIDE. DAY.**

95

ROPER approaches KHIYAMI and the BUYERS, PINE watches powerless. ROPER shakes KHIYAMI's hand.

KHIYAMI  
I speak for all of the consortium  
when I say today marks the  
beginning of a new trade route Mr  
Roper.

ROPER  
I hope it is also the beginning of  
a beautiful friendship.

ROPER smiles. Behind him he checks that TABBY is still guarding PINE. GUARDS guard the perimeter. PINE searches for STEADMAN but can only see JASPER returning.

ROPER (CONT'D)  
The trucks contain the full spec  
list as agreed. The drivers will  
take them to your agreed  
destination.



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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  
Then shall we complete the second  
half of the payment?

They look at each other. Does BARGHATI sense something? ROPER  
stares at PINE. PINE nods.

PINE  
Of course.

LANGBOURNE moves quickly, setting up the account payment on  
the computer.

ROPER signals to JASPER.

ROPER  
Start the trucks up.

JASPER signals. The trucks roar into life. They make their  
way towards the gates.

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The gates open.

LANGBOURNE is calling on his cell phone.

LANGBOURNE  
Yes this is Sandy Langbourne.  
Trade pass. For authorisation.

As the trucks make their way, we see PINE take out his own phone and gently dial, unseen by everyone else.

ROPER takes LANGBOURNE's phone.

ROPER  
Mr Birch will complete the  
authorisation process.

He hands Langbourne's phone to PINE. PINE stares at the phone.

ROPER (CONT'D)  
Get a move on Andrew, we don't have  
all day.

Laughter from the buyers.

And as that happens PINE quietly switches the two phones between his hands. We see it. No one else does.

He lifts HIS phone to his ear.

PINE  
Hello this is Andrew Birch.

Then pauses. And waits. For a voice he thinks he may not hear.

But he does.

BURR  
Hello Andrew.

PINE breathes deep. She's alive.

PINE  
I'm completing the authorisation  
procedure.

BURR  
Please continue Mr Birch. I'm all  
ears.

PINE stares at the trucks. At the warehouse where Jed is being kept.

Then at ROPER.

It's a moment of huge decision.

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ROPER stares at PINE. PINE speaks into his phone.

PINE

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

PINE smiles into the phone. Keeps the connection live on the  
phone.

He looks at ROPER.

And now ROPER sees it.

ROPER

That's not our phone.

But too late. PINE presses the button to connect.

ROPER's face.

And only now has ROPER worked it out.

A moment's almost deafening silence. And then the first truck  
explodes.

A shattering noise, a fireball erupting.

ROPER stares. The fireball shoots flames across the tarmac.

Now the second truck explodes. Now the third. And then like a  
chain, they all go up.

Giant fireballs sending waves of heat across the tarmac.

Panic amongst the buyers.

ROPER turns in horror.

KHIYAMI is staring at him.

PINE stares at the fireball.

**INT. BURR'S ROOM. CAIRO HOTEL. DAY.**

And on the other end of the line, in the Nefertiti Hotel,  
ANGELA BURR hears PINE's voice. And quietly she says.

BURR

Thank you Mr Birch. Message  
received.

FRISKY's bleeding body lies at the door of the hotel room,  
GRACE and POLICE and SECURITY behind her.

The Night Manager ep 6 final.

**EXT. ALEXANDRIA MILITARY ZONE. HARBOURSIDE. DAY.**

There is a strange silence, just the burning trucks on the tarmac.

Beat.

KHIYAMI approaches ROPER. Speaks quietly.

KHIYAMI  
I would like my money back Mr  
Roper.

ROPER stares at LANGBOURNE.

LANGBOURNE is at the computer, staring in puzzlement.

LANGBOURNE  
Dicky... Where's the first payment?  
There should be three hundred  
million already in here.

ROPER stares at the online account statement. It reads.  
Account Empty.

LANGBOURNE speaks quietly to ROPER.

ROPER  
Find out.

LANGBOURNE looks into the account.

LANGBOURNE  
The money was taken out this  
morning. It was taken out by Andrew  
Birch. Full identification  
procedure completed.

ROPER turns to PINE.

PINE stares at ROPER.

There is an acre of understanding in this moment.

KHIYAMI can see it, and is too smart not to notice. ROPER  
hides the rage he feels. Holding it together.

KHIYAMI  
Mr Roper. Did you hear me? I want  
my money.

ROPER for the first time, has no answer.

KHIYAMI stares at ROPER. But now there are sirens in the  
distance. Fire engines. Police. BARGHATI speaks to KHIYAMI in  
Arabic.

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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.

**INT. ROPER'S CAR. CAIRO.**

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.

The Night Manager ep 6 final.

**EXT. NEFERTITI HOTEL. DAY.**

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.

**INT. HOTEL NEFERTITI. DAY.**

They enter together. They walks to the lift.

**INT. LIFT. NEFERTITI HOTEL. DAY.**

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

**INT. HOTEL NEFERTITI CORRIDOR.**

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.

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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.

**INT. ROPER SUITE. NEFERTITI HOTEL. DAY.**

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 Alexander Langbourne, I'm afraid I'm unable to answer". ROPER looks out the window. He can see LANGBOURNE and JASPER in handcuffs, being led away from their car.

ROPER pauses. Then dials a private line.

VOICE OF GALT

This is London.

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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 Dromgoole. He gave  
me this number personally.

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

**INT. LONDON RIVER HOUSE. CONT.**

And RAYMOND GALT puts down the phone.

**INT. ROPER SUITE. NEFERTITI HOTEL. DAY. CONT.**

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.



The Night Manager ep 6 final.

He smiles.

BURR

Then you and I are not in the same world.

Beat.

ROPER

But my dear Angela, we are.

BURR nods. POLICE come in. Handcuff ROPER. PINE watches. ROPER smiles as BURR approaches.

ROPER (CONT'D)

You really think this is going to work? What happens when you get me back to London? I'll get bail of course. Long court case. Expensive lawyers fudging the issue. Friends in the right places, too many people knowing I know too much, I can say too much, about them, about their fingers in the till. We will all agree on a minor custodial sentence in a comfy cell, no questions asked. And on release, a year, maybe two, back to the old life. And I'll begin again. Only five times worse.

BURR

That won't happen.

ROPER

You want a bet?

He smiles at her. She holds her ground but inside she knows he speaks the truth. He smiles, almost triumphant.

ROPER (CONT'D)

I always win Angela.

And BURR stares at him with an almost complete hate.

**INT. NEFERTITI HOTEL. DAY.**

Music. ROPER is being led through and out of the foyer of the hotel by POLICE, it's a public scene, BURR and PINE with him, heavyweight EGYPTIAN POLICE behind him, the muscle.

**EXT. NEFERTITI HOTEL. DAY.**

Outside the hotel, ROPER sees the police van waiting. He turns to PINE.

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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

No. You're right Richard. Taking you home's not justice. In fact they might be the only justice there is.

She moves close. The rage of past deaths and recent in her eyes but there is no triumph in her look.

BURR (CONT'D)

Goodbye Mr Roper.

He stares at her.

And BURR walks back into the hotel.

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ROPER turns tries to follow but EGYPTIAN POLICE stop him from re-entering.

ROPER turns to PINE.

ROPER  
Jesus Christ man. Don't be stupid.  
Get me in the van.

But now the POLICE VAN starts up and drives away.

ROPER watches it go.

Turns to PINE.

ROPER (CONT'D)  
Help me.

PINE  
I can't.

PINE stares at him. Then he says it, not knowing why, but says it none the less.

PINE (CONT'D)  
Good luck.

And PINE walks past the POLICE cordon back into the hotel, leaving RICHARD ROPER cuffed and utterly alone on the street.

Desperately he stares at BARGHATI who stares back calmly, inscrutably.

The HENCHMAN slowly walks across the street.

ROPER desperate now, approaches a BELLBOY.

ROPER  
Get me a taxi to the airport. Now!

The BELLBOY, embarrassed, scared, moves away. No one wants to be involved, not with these guys on the scene.

BARGHATI walks calmly across the street.

And ROPER starts to feel the terror.

BARGHATI  
We'll take you Mr Roper.

He smiles. The HENCHMAN with him.

ROPER thinks of struggling, but what can he do? He fights as the HENCHMAN grabs him.

And BARGHATI slowly walks him back across the street into the car.

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And put him in the back.

The car slowly draws away from the hotel.

**INT. HOTEL NEFERTITI CORRIDOR.**

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

**EXT. CAIRO STREETS. DAY.**

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

**INT. NEFERTITI HOTEL.**

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

**EXT. CAIRO STREETS. DAY.**

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

**INT. HOTEL NEFERTITI. DAY.**

PINE enters a hotel room. His room.

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

He stares at her.

**EXT. CAIRO STREETS. MORNING.**

ROPER's face. Close-up. The car has stopped.

Somewhere like a wasteland. But we can barely see this. We are on ROPER's face and no one else's.

Maybe the sound of a gun being primed.

ROPER starts to shake. Plea.

Squeal in pure naked terror.

Freeze-frame on his face.

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.

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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.

PINE watches through the windows as the NIGHT MANAGER and BELLBOYS help her with her luggage into the taxi.

One look back from inside the taxi - and she is gone.

PINE stands in the foyer. The NIGHT MANAGER walks past.

NIGHT MANAGER  
Is there anything I can get you sir?

PINE smiles at him.

PINE  
No thank you. Nothing at all.

The NIGHT MANAGER returns to his desk. And sits. PINE stares at him.

The two men stand alone in the dark silent foyer of the Nefertiti Hotel.

**THE END**

The Night Manager ep 6 final.