

THE NIGHT MANAGER

Written by

David Farr

Based on the novel by John
Le Carré

Episode 4

PINK REVISIONS

30-3-15

For The Ink Factory
Developed in association
with the British
Broadcasting Corporation
@ BBC / The Ink Factory

DICKY ROPER's face is staring right at camera.

ROPER

Want to know how it works?

PINE's face. Close-up. He smiles. Nods.

ROPER's face, close up.

ROPER (CONT'D)

Fig leaf operation. You're the fig leaf. Straw man the Germans called it. Andrew Birch. Director of Tradepass Holdings. 34 years old. Merchant venturer, decent record in commerce, no skeletons, no murky past. Maybe we've done deals before, maybe we haven't, let them guess. I go to the clowns - George and his friends, the brokers, the venture boys, flexible banks and I say "Got a very smart cookie here, brilliant plan, needs backing, something to do with agricultural hardware, global roll-out, quick profits, my gift to you. He's young, he's handsome, he's good with the right people, didn't want you missing out. It's called

ROPER (CONT' D)

And then. When the deal's done, and the profits taken, the company ceases trading, disappears off the face of the earth. Something happened. No one knows what. Except us. We know.

PINE

And what did happen?

ROPER smiles. A door opens. ROPER swivels fast.

It's JED.

JED

Listen it's eleven o'clock.

Beat. She stares coolly at PINE and ROPER who are standing side by side.

JED (CONT' D)

What's going on?

ROPER

It's a business meeting that's what. I thought I told you.

A coldness between them is apparent.

JED

A business meeting with Thomas?

ROPER

Not Thomas. Andrew. Andrew is coming aboard.

He stares at her defiantly.

JED

Well in case you and

The Night Manager ep 4 final

DANNY
It's a goodbye present.

DANIEL blushes. Hands it to ROPER. Beat.

ROPER
My god I think the boy's got talent.

Beat.

ROPER (CONT'D)
Right. Time you were going.

DANIEL
Aren't you coming?

Beat. ROPER stares at him.

ROPER
Can't I'm afraid. Your mother will be at the other end. Come on be a man.

DANNY turns, upset, walks out of the room. JED stares at ROPER. Then at PINE. As ROPER stares at this rather sad, rather lovely painting.

I LE: HE IGH A AGE

2

E . L D EE . DA .

2

REX MAYHEW is cycling. Rush hour, busy traffic. But he has taken this road many times before.

He turns into the two-lane road that takes him from Swiss Cottage down to St John's Wood.

A grey van comes up behind him. MAYHEW eases into the middle to let it pass on his left.

But it does not.

MAYHEW looks back, he can't see who is driving.

Then the van accelerates alongside on his left.

MAYHEW continues to cycle.

Then another van comes up on his right, both vans drive at exactly the same speed on either side of MAYHEW.

He accelerates. They accelerate.

He brakes.

The Night Manager ep 4 final

Only to see another van right up behind him. Grubby windscreen, impossible to look into.

Now he knows.

The vans start to move close together. Squeezing him.

MAYHEW sees a traffic light ahead. It's green.

He prays. Please go red. Please go red.

The light goes red. MAYHEW starts to slow, the vans follow suit.

Then suddenly MAYHEW accelerates! Breaks the red light, is almost killed by a Mercedes that is coming from the right to join the road, a furious blaring of horns, shouts of rage from the Merc, but MAYHEW doesn't care, he is cycling for his life, full pelt towards the centre of London.

3 OMITTED 3

4 I . ALL CA. E I LA . FI HE A C AGE. IGH . 4

PINE lies back, deep in the night. Apparently sleeping.

Then his eyes open.

He lifts a floorboard, grabs a knife from underneath.

Walks quietly out and into the living room.

He opens the front door.

Walks fast to confront the figure who is in the small alley beside the house.

Grabs the figure.

Then pauses in shock.

It is JED.

She stares at the knife in his hand.

PINE looks around. No one in the darkness.

PINE

Come in.

5 I . ALL CA. E I LA . FI HE A C AGE. IGH . 5

JED sits on a small wooden stool. PINE is boiling a kettle. Controlling his nerves.

The Night Manager ep 4 final

JED
No one saw me.

PINE
You saw no one see you. That's not
the same thing.

He looks out the window into the darkness.

PINE (CONT'D)
Where's Roper?

JED
He left late last night for a
meeting in Geneva.

He hands her a drink.

PINE
You want milk?

JED
Just sugar.

PINE
This wasn't very sensible of you.

Beat.

JED
I'm sorry if my recklessness upsets
you.

A challenge. PINE gives her sugar, flicks a look out the
window. Beat. She sips her coffee.

JED (CONT'D)
So. Andrew. You're joining the
Roper ship are you?

PINE
Maybe.

A challenge.

JED
It's funny. I thought you were
trying to sink it.

PINE
What makes you think that?

JED
Why else would you break into his
study?

The Night Manager ep 4 final

PINE

Same reason you did. I'm just keen to find out who the man is who's employing me.

JED

I'm not employed by anyone.

PINE

Aren't you?

JED

We're in a relationship Andrew.

PINE

Business or pleasure.

JED

Love.

He smiles.

JED (CONT'D)

What's so funny about that?

PINE

If it's love. Shouldn't it be honest?

JED

What the hell are you talking about?

PINE flicks the camera until it shows the small boy he took the photo of from Jed's drawer.

JED (CONT'D)

Where d'you get this?

PINE

I found it in your room. In a drawer.

She stares at it. Then slaps PINE hard.

JED

It wasn't in just any drawer was it?

PINE

Is he your son?

JED

None of your business.

PINE

Who were you talking to on the phone that afternoon?

The Night Manager ep 4 final

JED

Quite the detective aren't you?

She stares at the photo.

JED (CONT'D)

I was talking to my sister in Des Moines. She looks after him.

PINE

Why did you leave?

She speaks coolly. No self-pity.

JED

Because I was seventeen years old and not exactly made out for motherhood. That's why.

PINE

Who's the father?

JED

Does it matter? My sister had a kid already, her husband's a decent guy, he's not going to win prizes for Mr Interesting but on the plus side he doesn't do meth for breakfast so it was the right decision.

PINE

Does Roper know?

JED

No. And he mustn't.

PINE

Why?

JED

Because that's not what he bought on the upper east side. I'm a firework across his night sky, not some pitiful train wreck with a secret. I dazzle, I don't droop. That's how I survive. And just in case you get the wrong idea, I like it like that. I like to live fast, I like rich clothes against my body and lotions on my skin. And I really like Richard Roper in my bed.

PINE

Then why are you here?

Beat. She speaks quietly.

JED

You know what. I have no idea.

She gets up. He takes her arm hard.

PINE

He goes away for one night, you
come here to my cottage. Every time

I . AD ID. E A A . DA .

8-9

I I ED

8-9

10

I . L D . BLACK A I. DA .

10

The grey city of London. ANGELA BURR sits alone, her black briefcase tucked tight between her knees. She stares at it. A strange excitement inside her.

11

I . L D . IEA FFICE . DA .

11

ANGELA BURR walks in to the old office. SINGHAL is there to greet her. BURR hangs up her coat, surveys the old room. A moment alone, her little empire.

SINGHAL

Welcome home. Is that a tan I see?

BURR

No it's bloody not.

SINGHAL

You been home?

BURR

Came straight from the airport.

SINGHAL

Shame. Mr Burr would've been excited to see you.

BURR

Oh give over. Close the door.

She gets out the briefcase.

She signals SINGHAL to turn on the radio which he does. She

The Night Manager ep 4 final

BURR (CONT' D)

The investors are guaranteed 20% profit in twelve months. So Roper pays back 360 million at the end of the deal. But look what he's selling at.

STEADMAN looks down: Sees the number: ESP - 600 million dollars.

SINGHAL

What's that?

BURR

Estimated sale price. His dad was an auctioneer.

SINGHAL

That's a profit of 240 million.

BURR

Not bad for a year's work.

They stare at each other.

BURR (CONT' D)

Now look at this. Consultation fees.

In the expenses column there's an expense marked: Consultation Fees. Halo and Felix. 5 million dollars.

SINGHAL

Who are Halo and Felix?

The office phone rings like an explosion. SINGHAL answers.

SINGHAL (CONT' D)

Singhal. IEA.

Looks surprised.

SINGHAL (CONT' D)

Yes of course. (holds out the phone) It's Mayhew. I think he's on the warpath.

12

I . A HE FFICE. FC . L D . DA .

12

BURR and MAYHEW alone. MAYHEW is on his feet, furious, but speaks in hushed tones as if the very walls are his enemy.

MAYHEW

An unmarked van forcing me off Swiss Cottage Road. Is that what it's come to? This is London for Christ's sake!

The Night Manager ep 4 final

BURR

They were trying to scare you
that's all.

MAYHEW

Well they picked the wrong man.
They're going to get a Whitehall
knife-fight like they've never
seen. Your budget is tripled, don't
ask me where I got it from, best
you don't know. How many more
people do you want?

BURR

I need sigint, intelligence
gathering and analysis. Six
minimum. People I can trust.

MAYHEW

You choose them. You choose
everything. Get Steadman back here,
tell him we're joining forces. Get
a new office. Have it swept, new
company. New kit. Everything.

BURR

Rex sit down. I have something to
show you.

BURR hands him the same annotated sheets. MAYHEW stares in
pure shock.

MAYHEW

Where did you get this?

He is utterly pale.

BURR

Rex. Who are Halo and Felix?

Beat.

MAYHEW

I don't know.

BURR

But you could guess. Couldn't you?

13

E . ALL CA. E ILLA. FFICE/LI I G ACE. DA . 13

ROPER is getting out of the car. LANGBOURNE with him.
Something about ROPER means business. PINE escorting him to
the house. CORKORAN watching it all from the porch.

PINE

How was Geneva?

The Night Manager ep 4 final

ROPER

Two days of meetings with Swiss bankers. Not exactly Babylonian. How's the girl? Better mood I hope.

PINE

Yes I think so.

ROPER nods. An uneasy pause. Interrupted by JED.

JED

Hello darling. Did you miss me?

JED approaches, ROPER grabs her and kisses her deeply. She responds, great actress, all for PINE. PINE watches.

ROPER

Well that's more like it. What happened to you?

JED

I just came to my senses. That's all.

ROPER

About time.

CORKORAN approaches.

CORKORAN

Good trip?

ROPER ignores, cold.

ROPER

Fine.

CORKORAN

Is that all I get?

ROPER blanks him, turns to PINE.

ROPER

Andrew. Get a bag packed. You won't need much. My office. One hour. All right?

JED

Where are you going?

ROPER

Taking you for a farewell jolly my love. And then Andrew and I have business to attend to.

JED risks a look to PINE. Whose side are you on? But PINE is a blank canvas.

Roper smiles. Takes JED by the arm, walks away with her, blanking CORKORAN as he goes. CORKY sidles up to PINE.

CORKORAN

So you're joining up. Send the kid back to mummy and off to work you go.

He whistles like the seven dwarves.

PINE

Where am I going?

CORKORAN

CORKORAN

And then of course there's the case of the night-time naughties while Roper was away. Barefoot she walks along the beach, to the old cottage where the hero awaits. If that isn't an airport novel waiting to be written.

PINE

She came for advice. That's all.

CORKORAN

Oh you're too much.

And then like a flash CORKY suddenly gets close, right in on PINE's face. JED is helping DANNY into the car.

CORKORAN (CONT'D)

You know what he'd do to her if he found out? The GBH that would be inflicted on that beautiful sweet face? Even Dr Shimon, Mr plastic fantastic, wouldn't stand a chance of putting that back together. That's the fire you're playing with! Or don't you care? Hmmn?

PINE

Of course I care.

CORKORAN

18

I . E FFICE C D. DA .

18

PINE is being measured in a stunning cream suit.

ROPER

Yes that will do. Two of those and one in dark blue, plus the one in the stripe. Your people can do this for tomorrow morning? Mr Birch has to fly out at ten.

TAILOR

Of course Mr Roper.
PINE is trying on cuff-links.

PINE is buying a stunning new Swiss watch.

PINE is trying various attache cases.

PINE is getting a mobile phone.

PINE is getting a platinum credit card. Name of Andrew Birch. Tradepass Ltd.

PINE is having a hair cut. Clean and tidy.

ROPER watches this all happen with the eye of a sculptor finishing his latest creation.

PINE, the piece of art, stares at himself in the mirror.

He's perfect.

And JED is staring at him from the sofa. Fear in her eyes.

18a-18b OMITTED

18a-18b

19

OMITTED

19

20

E . ALL CA. EAF E A A . DA .

20

Luxury restaurant on the waterfront. PINE, ROPER and LANGBOURNE. JED and CORKORAN already at the table. FRISKY and TABBY in attendance. ROPER in exuberant form.

ROPER

So this is farewell to my love, who after a night of mindless passion, will be returning with Major Corkoran to the villa while we continue on our business trip with our new friend and colleague.

He raises his glass.

ROPER (CONT' D)
To Andrew Birch.

ALL
To Andrew Birch!

PINE and JED meet. Her eyes needy. A slightest moment together, dangerous.

CORKY smiles at PINE. Deadly.

WAITER
Sir would you like to order?

ROPER
Just get us the seafood platter.
Oysters and octopus and some of the
mixed shellfish.

JED
And I'd like a lobster salad.

WAITER
I'm afraid we have no more lobster
madam.

CORKORAN
No more lobster?

WAITER
I'm sorry sir.

CORKORAN
So you bloody should be. You see
that? That's the sea. This is a
seafood restaurant.

ROPER
Corky, shut up.

CORKORAN retreats for now.

JED
It's fine I'll have the fish.

The WAITER nods. CORKORAN raises his glass.

CORKORAN
I'd like to make a toast. To the
lovers.

Beat. PINE says nothing. Then CORKORAN raises his glass to
ROPER and JED.

CORKORAN (CONT' D)
Perfect pairing. Beauty and

Almost an emotion in his voice. PINE sensing the danger.

LATER: ROPER is on his phone. CORKY is drinking. LANGBOURNE and FRISKY in conversation. JED uses the distraction to whisper to PINE.

JED
He's half a bottle in already.

PINE
He knows you came to the cottage.

JED distracts to hide the tension in her face. ROPER is checking a text on his phone.

JED

CORKORAN
What is this? WHAT IS THIS?

ROPER
Corky sit down.

CORKORAN
I'll tell you what it is, my little
greaseball. This is a lobster
sodding salad!

WAITER
Yes!

CORKORAN
Then why did your ugly little
friend over there tell me that my
lady here could not have a lobster
salad! WHY?

He grabs the salad.

WAITER
Sir it is for another table.

CORKORAN
No it's bloody not.

WAITER
They pre-ordered this morning sir.
Only the lobster salad for pre-
orders!

CORKORAN
GET YOUR BLOODY HANDS OFF ME.

JED
Corky stop it!

But CORKORAN hurls the waiter into an adjoining table and starts to beat him.

PINE stands. IN a second he has CORKORAN in a hold, and is hurling him off the waiter and hard on to the floor. Then he turns, unflappable. He speaks calmly to the other table. With utter authority.

PINE
Andrew Birch, pleasure to meet you.
I'm so sorry about my friend. He
got a little intimate with the

The Night Manager ep 4 final

GUESTS

Of course.

The GUESTS nod, utterly charmed. PINE turns to the HEAD WAITER.

PINE

Can I take the bill please? I'll pay by card.

ROPER looks on admiringly. PINE turns and smiles at CORKY. CORKY raises his glass to PINE and then to ROPER.

CORKORAN

To the victor. And to the blind man who cannot see the human grenade in front of his bloody eyes.

He stares at ROPER. Who takes a cursory glance then walks away.

21

I . L D . I E H E . A L F E F F I C E . D A .

21

HARRY PALFREY sits in his office.

He is opening a brown envelope from what appears to be a standard internal postal memo about health insurance.

Inside is a letter. Apparently procedural. He stares at it.

"Annual health check with Dr Boatman confirmed. 3pm. The Old Clinic."

PALFREY stares at the note. Stares out at GALT and DROMGOOLE. (If not possible in eye-line, similar to evoke sense of his paranoia).

22

I . L D . A E . D A .

22

HARRY PALFREY enters a London square. Approaches a bench. He sits. A WOMAN sits next to him. Puts her newspaper down between them. ANGELA BURR.

ANGELA BURR

Nice and prompt Harry.

And now we see ANGELA BURR is sitting on the bench. PALFREY checks every street as he speaks.

PALFREY

What are you doing contacting me like that? That's a dead protocol.

ANGELA BURR

I was in a hurry. Want to see why?

The Night Manager ep 4 final

PALFREY picks up the newspaper. Inside is the document of Roper's that PINE photographed. PALFREY stares at it. Halo. Felix.

PALFREY
How did you get these?

BURR
Who are Halo and Felix?

PALFREY looks round, scared.

BURR (CONT'D)
It's all right, I'm on my own.

Beat. Someone passes, they pause. Then:

BURR (CONT'D)
Richard Roper's buying arms under the counter from British and American arms companies. People on the inside are aiding and abetting. And getting paid to do so. Five million dollars.

PALFREY
I shouldn't be here.

PALFREY stands.

BURR
Sit. . Down.

She puts her hand on his. Gently.

BURR (CONT'D)
Harry, listen to me. I like you. I've always liked you, even when I was at the River House. You're a decent man. But you're too easily led.

PALFREY
I didn't want to be a part of it. I swear.

BURR
Who's Halo?

Beat.

PALFREY
Dromgool e.

BURR
Money to cover all River House expenses yes? Including you?

Beat.

JED
Roper's got a crush on you. You
know that?

PINE
Maybe.

JED
Oh he does. He's taken a real
shine.

PINE stares at ROPER. He knows it's true.

25

I . ALL CA. AL A. H EL. C ID . IGH .

25

She is walking fast down the corridor. He is with her.

JED

Which one is yours?

PINE

This one.

JED

Open it.

He gets the room key, opens up. She pushes him inside.

26

I . ALL CA. AL A. H EL. I E . IGH .

26

Inside and already she is grabbing him, pure lust, they are pulling clothes off, kissing, grabbing.

JED

The Night Manager ep 4 final

ROPER

He doesn't drink at all.

LANGBOURNE stares at ROPER who broods quietly.

Then JED and PINE, both impeccably dressed, walk on to the terrace. Not a hair out of place.

ROPER (CONT'D)

Thought you'd eloped.

JED

I got a headache. My gallant found me a Nurofen.

ROPER

Well I want to go to bed. After all, I'm not going to see you for a while.

He kisses her. PINE watches, not a glimmer.

ROPER (CONT'D)

Good night then Andrew. See you in the morning.

JED

I won't wake to see you off Andrew. Best of luck.

She smiles at him. Impeccably.

Then ROPER takes her by the arm and leads her to his bed for the night of farewell.

PINE watches them go.

28

I . L D . LIB A . DA .

28

STEADMAN walks into a library.

He walks to a section of reference books, walks to Aisle J. Looks for section 126.

Reaches between two books and pulls out an envelope.

And walks away.

29

I . L D . HE E IEA FFICE . DA .

29

The Mayhew-funded new IEA offices are up and running. Computers, large screens, satellite tracking. Hi-tech. Nothing like the grubby old IEA. Six or seven new OFFICERS including GRACE and GARDENER are in a Group meeting.

The Night Manager ep 4 final

STEADMAN leads it, others including SINGHAL, report. STEADMAN takes out the envelope that he just found. There are seven export certificates. Different names. It's the gold they have been looking for.

STEADMAN

Ok we are looking at seven arms sales, all in the last month. MOD end-user certificates, fast-tracked by the River. DRE, Gardener-Fisher, Lessing Logistical, RZH Aviation, Severance, Blue Oregon, and Pureweather. You can see on the certificates it says the end-users are the governments of Bulgaria and Italy. We now know that not to be the case. They're being exported via a company called Farrago Holdings. Export license granted, they can ship any time.

IEA OFFICER GARDENER

How did you get these?

BURR

A boatman gave them to me.

She smiles.

STEADMAN

All right so the toys are in transit. The question is - where are they really going? And how the hell are they getting there? Rob?

SINGHAL

We're focusing on three ships.

He shows pictures.

SINGHAL (CONT'D)

The Nemesis. The Marquis. And the Leila Jane. Two came out of London via Amsterdam and one out of Liverpool via Marseilles.

BURR

Why these three?

SINGHAL

All three are registered in Cyprus. To Farrago Holdings.

He has the ship's registrations.

BURR

Let me see that.

The Night Manager ep 4 final

SINGHAL

Farrago is a front company, it's impossible to trace the directors, all searches lead nowhere.

Beat. BURR stares at the registrations.

BURR

What's the official cargo?

SINGHAL

Cereal crops and farm machinery. All three ships have already gone off their bearings in the Atlantic Ocean. I'd say two are smokescreens and one's the real thing.

BURR

What about Roper? Grace?

GRACE

He's in Palma. A private-jet left Palma this morning. The plane is registered to Tradepass Holdings. Director is one Andrew Birch.

BURR

Birch? Who's he?

GRACE

We've run searches on him, nothing's come back.

BURR

Who's on the plane?

GRACE

Birch, Langbourne and Richard Roper.

BURR

Where's it going?

GRACE

Istanbul.

BURR stops at that. A flicker of thought. Turns to STEADMAN.

BURR

That's where Apo's going. Let's split units. Rob, you get to Istanbul now. Take Pearl and a team with you.

SINGHAL

What am I looking for?

BURR
A familiar face. I have a feeling
that Andrew Birch might be someone
closer than we think.

30 I . ID FLIGH . I A E JE . DA .

30

ROPER sits back, sipping champagne. LANGBOURNE is there
snoozing. PINE, dressed in a fabulous new suit, as ANDREW
BIRCH, new haircut, new life, sits drinking a juice. FRISKY
and TABBY are there as ever. A FLIGHT ATTENDANT approaches.

FLIGHT ATTENDANT
Sir we'll be approaching Istanbul
in around ten minutes.

ROPER nods. Stares at PINE.

ROPER
Ready to shine?

He smiles.

31 I . L D . F EIG FFICE. C ID . DA .

31

REX MAYHEW is walking the FCO corridors of power, heading to
a meeting for which he may be slightly late.

32 I . L D . E A E EC E A FFICE. DA .

The Night Manager ep 4 final

PERMANENT SECRETARY

Listen, if it's about this whole Limpet business with the River and Langley. I'm sorry if I upset you.

MAYHEW smiles.

REX MAYHEW

Not at all.

PERMANENT SECRETARY

This woman Angela Burr from the IEA. You know her personally?

REX MAYHEW

A little, yes.

PERMANENT SECRETARY

You know what she's up to?

REX MAYHEW

Aside from the fact that she's working on Limpet, not really. Micro-management isn't my style.

PERMANENT SECRETARY

She's been ruffling an awful lot of feathers. I was just wondering if one way to appease the River Boys was to appoint a new head of the IEA, still under your jurisdiction. I have some suitable candidates.

She shows some papers on his desk.

REX MAYHEW

Are you serious?

PERMANENT SECRETARY

I'm just trying to keep everyone happy.

REX MAYHEW

Angela Burr is closer than anyone's ever been to cracking Richard Roper's off-shore operation.

PERMANENT SECRETARY

You really believe that?

REX MAYHEW

I know it. I've seen it with my own eyes.

Beat.

PERMANENT SECRETARY

What do you mean?

The Night Manager ep 4 final

Beat.

PERMANENT SECRETARY (CONT' D)
Is there something you're not
telling me?

Beat.

REX MAYHEW
Pamela. If I show you this, it has
to be for your eyes only. This is
operational material and there are
lives at stake.

MAYHEW takes out the Tradepass papers. Hands them over.
Silence as the PERMANENT SECRETARY looks at the papers.

PERMANENT SECRETARY
My god.

REX MAYHEW
We know who Halo and Felix are.

She stops him from saying.

PERMANENT SECRETARY
Not in here.

Beat.

PERMANENT SECRETARY (CONT' D)
You say this is operational?

REX MAYHEW
Alive and kicking.

PERMANENT SECRETARY
All right. Keep Angela Burr where
she is.

REX MAYHEW nods. Walks out. The PERMANENT SECRETARY holds her
head in her hands. Anxiety pours through her like hot blood.

She stares at the names. Halo. Felix.

Then she picks up her phone.

ROPER and PINE's limo arrives at a five star hotel in the
heart of the European quarter of Istanbul.

ROPER and PINE, followed by LANGBOURNE and the boys jump out
and head into the hotel foyer.

PINE and ROPER cross the foyer to the reception. PINE does the exact job Corkoran used to do.

PINE
My name is Andrew Birch, I have
three suites booked in my name.

He hands over the credit card.

PINE (CONT'D)
We also have a the Ataturk
conference room booked for
Tradepass Holdings for tomorrow at
11am.

RECEPTION
Yes sir it will be ready for you.

He hands him keys. PINE walks over to ROPER who stands apart.

ROPER
All done?

PINE nods. ROPER turns and gets to the lift. The lift doors close. As they do, we see that ROB SINGHAL is sitting in the foyer calmly reading a newspaper and watching their every move.

I . I A B L H EL . LIF .

ROPER and PINE are alone in the lift. Suddenly ROPER presses the emergency stop.

ROPER stares at him.

He opens his briefcase. Hands PINE an envelope.

PINE
What's this?

ROPER
Why we're here.

PINE opens it. It's the seven arms sales certificates from the MoD. River House authorisation.

ROPER leans in.

ROPER (CONT'D)
Not exactly tractors I know. The
ship docks tonight. Tomorrow we go
shopping. You ready?

PINE
I'm ready.

PINE quiet. Knowing he's close now.

ROPER smiles.

ROPER
Good boy.

He leaves his hand on PINE just for a moment. Then presses

PALFREY, churning inside, hides his alarm, knowing that somehow the whole of Burr's operation has been blown open.

45 **E . H L D EE . DA .** 45

HARRY PALFREY is walking fast, pale-faced along a London street.

46 **I . L D . A E. DA .** 46

HARRY PALFREY enters the square. Looks around confused. Breathes deep. Then a voice comes.

BURR

PALFREY
They came straight to Dromgool e. I
got the feeling they came from
above.

BURR
From above? Is that what he said?

PALFREY nods. And BURR realises exactly what this means.

42 **I . I A B L. H EL. I E . I G.** 42

It's morning. A knock at the door.

PINE, nearly dressed, opens. It's FRI SKY.

FRI SKY
You ready to go dream-boy?

PINE
Nearl y.

FRI SKY walks in. PINE is fi ni shing dressi ng and not in a
hurry.

51 **I . I A B L. H EL. DA .** 51

PINE and ROPER are walking through reception.

ROPER
Oh by the way. Apo isn't going to
make it. Screwing his tart
somewhere probably. We have a
Turki sh substi tute.

PINE senses a lie. Hides his tensi on. Looks round. ROOK is in
the corner of the room but there's no chance to make a
signal .

PINE
My father used to say: Lawyers are
three a penny. But they cost the
earth.

ROPER
Wi se man. We don' t need Apo. We
don' t need anyone. We j ust need
you. And me.

52 **I . I A B L. H EL. A A K EE I G . DA .** 52

The Night Manager ep 4 final

A TURKISH LAWYER on the other. A SWISS BANKER sits between them. Unruffled, calm.

SWISS BANKER

Mr Ertun will sign as representative of Farrago Holdings, full jurisdiction. I will sign as witness from the Private Members Bank. Mr Langbourne informs me that Mr Birch will sign for himself as director of Tradepass Limited.

TURKISH LAWYER

Wait a moment. I have not had time to look properly at the documents. It is a very complicated process of sale, the origin of the machinery is unclear, I am not even sure when the transfer of goods will take place.

LANGBOURNE

I wouldn't worry about that if I were you.

TURKISH LAWYER

Mr Langbourne I was brought on at late notice, I need time to study the documents. Please ask Mr Apostol to call me on the phone, and explain to me the nature of the deal, and I will be happy to proceed.

This was not the plan. ROPER stays calm. PINE watches.

LANGBOURNE

Mr Apostol is indisposed.

ROPER nods at FRISKY. FRISKY hands the TURKISH LAWYER a briefcase. The TURKISH LAWYER opens it. It's full of money.

The TURKISH LAWYER looks up.

TURKISH LAWYER

Then I will wait until he can talk to me.

He moves to get up.

And then RICHARD ROPER nods. And FRISKY quietly places his hand on the LAWYER's. It's subtle but unbelievably violent.

The Night Manager ep 4 final

Beat. The SWISS BANKER looks across nervously.

ROPER
It's his company.

The SWISS BANKER goes on his laptop and brings up the statement.

PINE stares at it. The company currently has a bank credit of three hundred million dollars.

PINE
Thank you very much.

He smiles.

47

I . L D . FC . A HE FFICE. DA .

47

BURR is standing opposite MAYHEW who is pale with shock. Both deadly quiet. Extreme danger.

MAYHEW
Are you sure it was her?

BURR
Who else could it have been?
I said no one Rex. I said not a
bloody soul must see those papers.

MAYHEW
I was defending you. She was going
to get rid of you.

Beat. BURR nods. A shared dismay fills the room.

MAYHEW (CONT'D)
What happens now?

BURR
I'm getting Apo out of there quick-
time, I'll fly him somewhere safe,
new ID, new life, I'll put it all
on him, protect Pine, make Apo seem
like the only mole in the
operation. We might just be OK.

BURR's mind whizzing now. But now her phone rings. It's STEADMAN.

BURR (CONT'D)
Joel? What is it?

48

I . E IEA FFICE . L D . DA .

48

STEADMAN

The Spanish lawyer booked a flight to Istanbul but never took it. His cell's not answering. And his office in Madrid has no idea where he is.

49

I . L D . FC . A HE FFICE. DA .

49

BURR's face goes pale. MAYHEW watches.

STEADMAN

I'm going to Madrid now.

BURR

Call me when you get there.

BURR hangs up. Stares at MAYHEW.

53

E . I A B L. HA B IDE. IGH .

53

Now we are in a very different part of town. Down by the docks. Dark, rough, poor. The Bosphorus spreading out before them.

Two cars drive down through warehouses, past old ships, new ships, rotten carcasses of ships and cranes.

54

I . I A B L. HA B IDE. E CA . IGH .

54

FRI SKY drives one. PINE and ROPER there. Behind them in another car - TABBY and LANGBOURNE.

PINE watches as the car turns a corner and slows.

There are six men at the gate, dark shadows, threatening.

FRI SKY pulls up, unwinds the window.

FRI SKY

Andrew Birch's party. Here to see the farm machinery.

They get out of the car.

A small ship stands before them. Old. The Leila Jane.

PINE stares at it.

FRI SKY

Single file. Hands clear and
visible.

They walk slowly towards the ship.

In front of them are three men. All young. They look Eastern European. They are in fact Latvian. He also sees that two of them have guns. Hecklers. The LEADER approaches.

LATVIAN LEADER

Mr Langbourne, welcome.

LANGBOURNE

Long trip at sea?

LATVIAN LEADER

Yes of course. We got a little lost
in the ocean.

He laughs. Then stops.

LATVIAN LEADER (CONT' D)

But we got here in the end. Who is
Mr Birch?

PINE nods, walks forward.

PINE

That's me.

LATVIAN LEADER

You are a great enthusiast for
tractors and agricultural material?

He smiles. Good English.

PINE

That's correct.

LATVIAN LEADER

You want to feed the world? Like
Bono?

LANGBOURNE

Let's just get on with it shall we?

The LATVIAN LEADER smiles and gestures them on to the ship.

PINE

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

SWISS BANKER

The purchase has been authorised. Please put Jan on the line.

PINE holds out the phone to the LATVIAN LEADER.

PINE

You are Jan?

The LATVIAN LEADER nods and takes the phone. He waits.

And then he smiles at PINE.

JAN

It's all yours my friend.

ROPER

Good. Get the trucks. Let's get this stuff on shore.

ROPER and PINE watch from their car as the trucks move out of the boat.

ROPER whispers in PINE's ear as they sit alone in the car surrounded by darkness. There is a strange intimacy to this moment. Almost like lovers on a late-night tryst.

ROPER

For 24 hours you own enough weaponry to start a major war all on your own. What does that feel like?

PINE

Feels good.

ROPER

Getting a taste for it Andrew1 0 842cm BT -0.0172 Tc 12fr

The Night Manager ep 4 final

ROPER

To the Haven. We'll fly out there tomorrow. The buyer will meet us there.

He leans in and whispers.

ROPER (CONT'D)

You see this is where the fun really begins.

He smiles. PINE's eyes shine in the night.

ROPER (CONT'D)

I had my doubts about you, you know that.

PINE

I don't blame you.

ROPER

Corkoran's jealousy is infectious. Hard to shift. Of course really Corky's jealousy is lust. What he would give for a night with you.

He smiles. Beat.

ROPER (CONT'D)

What about you? What's your tippie? Men? Women? Young? Old? We can get you anything here.

PINE

I'm fine thanks.

ROPER

Not sure I trust a man who can't let his hair down.

PINE

You'll have to trust this one.

ROPER

But you like it being here don't you?

PINE

Very much.

ROPER

Feel more at home here than you did in the army.

PINE

I feel more at home here than anywhere in my life.

The Night Manager ep 4 final

He stares at ROPER. And my god, it might well be true.

61 I . I A B L . H E L . I E B E D . I G H . 61

PINE enters his Istanbul hotel room. Breathes deep.

Stares at himself in the mirror. Himself as ANDREW BIRCH.
Does he like a little too much what he sees in front of him?

Then the hotel phone rings.

He picks up.

PINE
Andrew Birch. Who is this?

Pause on the line. Then a voice. Female. JED.

62 I . A L L C A . E I L L A . B E D . I G H 62

JED
Jonathan.

63 I . I A B L . H E L . I E . I G H . 63

He can hear her breathing. She is in her bedroom in the Roper apartments on the peninsular.

PINE
Get off the line.

He should hang up. But he can't. He can't quite put the phone down.

JED
Don't go Jonathan. I need you. I
just need to know you're there.
Jonathan?

He breathes deep. Then hangs up. The phone rings again. He does not answer.

It rings and rings and rings.

64 I . L D . E I E A F F I C E . I G H . 64

BURR is sitting by a phone. Her new OFFICER, GRACE sits with her.

GRACE
Don't you get tired?

A beat. BURR returns from wherever she was in her head.

Tired? BARR

How many weeks are you? GRACE

Uh... twenty-something. Twenty six. I think. BARR

You should go home. I'll call you when Steadman reaches Madrid. GRACE

No, I'd rather be here. Thank you. BARR

Doesn't your husband mind? GRACE

Mind what? BARR

Your always being here. I know mine would. GRACE

He knows why I do this. He knows about the school sports day. BARR

GRACE, curious. Sports day?

BARR (CONT'D)

She drifts to a stop. GRACE fidgets, bringing BURR back.

BURR (CONT'D)

When we got there, it was a school sports day. Or it had been. Running races, long jump, picnics. Must have been a lovely day. Until somebody dropped two gas shells over the sports field, one containing sulfur mustard, one with methyl phosphonofluoridate. Either of you know your organic chemistry?

GRACE, pale as a ghost.

GRACE

Sarin.

The Night Manager ep 4 final

BURR (CONT'D)

So Mr Burr knows, I'm married to him, and I'll have his child. But he also knows I have to be here.

Beat. The phone rings. Startles GRACE, who then jumps up to answer it.

GRACE

It's SINGHAL on line 3. There's a problem in Istanbul.

65 OMITTED 65

66 I . I A B L . H E L . I E . D A 66

PINE wakes from a deep and horrible sleep, face sweating. The ringing is continuing. His hotel phone is ringing. He turns, sees the time. 6 am. He picks it up.

VOICE (ON PHONE)

Your newspaper's outside your door sir.

The phone rings off. PINE gets up, opens the door. There is indeed a newspaper outside the room. And written in pen on the corner of the newspaper is "Room 605".

But PINE's room is very clearly 421.

67 I . I A B L . H E L . C I D . D A . 67

PINE walks out of the hotel room into the corridor in hastily assembled clothes. It's barely light. The hotel sleeps still, just the odd MAID vacuuming the corridors.

PINE walks to the lift.

68 I . I A B L . H E L . L I F . D A . 68

PINE enters the lift and presses 6.

69 I . I A B L . H E L . 6 H F L C I D . D A . 69

PINE walks out the lift and walks along the corridor. He reaches Room 605.

He knocks.

The door opens. It is SINGHAL.

70

I . I A B L. H EL. I GHAL . DA .

70

PINE walks in to see PEARL, SINGHAL and GARDENER in the room.

SINGHAL

What the hell are you playing at?

PINE

What are you talking about?

SINGHAL nods. GARDENER walks to a laptop. Clicks the mouse.

A voice plays on a recording. Female. JED.

The Night Manager ep 4 final

BURR

Now you listen to me Jonathan. This is what you're going to do. You're going to return to your room, collect your passport and money, nothing else, you hear me? Then you walk downstairs, meet Rob and Pearl in the foyer and they'll put you in a taxi which will take you to the airport.

PINE

Why would I do that?

BURR

We're pulling you out. You've blown it.

PINE

I don't think so.

BURR

His girlfriend calls from Roper's house phone in the middle of the night and you think you're safe?

PINE

If I leave now you have nothing.

BURR

I have you no longer screwing up my operation that's what I have.

PINE

Without me you don't have an operation. The arms were taken off a boat called the Leila Jane in Istanbul harbour late last night. They're being taken by road to a place called the Haven. If I stay on the inside I can take you to the arms, and deliver you Roper and whoever's buying them - caught in the act. But without me you have nothing. You don't have Roper in possession of weaponry, you can't arrest him for corporate fraud, his name's not connected to Tradepass. You've got no phone taps, no witnesses. His deal will go ahead and you'll be powerless to stop it.

Beat.

PINE (CONT'D)

Am I wrong?

The Night Manager ep 4 final

BURR

Just leave. That's an order.

PINE stares at SINGHAL and PEARL.

SINGHAL

Foyer. Five minutes.

He walks out, furious. PEARL eyes JONATHAN.

71

I . I A B L . H E L . C I D . I G .

71

PINE walks along the corridor. He has reached his room.

Goes to open the door.

Pauses.

Then suddenly he turns and walks fast down the corridor to another room. Knocks. Waits.

TABBY answers.

TABBY

What the hell do you want?

PINE

Need to speak to the chief. Now.

TABBY

He's asleep.

PINE

Then get him up.

72

I . I A B L . H E L . E . I G .

72

ROPER, sleepy, in a dressing gown.

ROPER

This better be important.

PINE

We're being watched.

ROPER

What are you talking about?

PINE

British man and woman in the foyer. He's mid-fifties, glasses, she's forties, they're English and I'd lay good money they're law enforcement.

The Night Manager ep 4 final

ROPER
How come you're so sure?

PINE
I've developed a nose for them.

ROPER's eyes focus.

ROPER
Are they still there now?

PINE
It felt to me like they were waiting for backup.

ROPER
Tabby check them out.

TABBY walks out. PINE stares at ROPER.

ROPER (CONT'D)
What were you doing up so early?

PINE
Couldn't sleep. Thought I'd take a walk in the old city.

ROPER
Why couldn't you sleep?

PINE
It's not uncommon with me.

ROPER
That's something you're going to have to learn. You take the pressure in the daytime, but when the heads hits the pillow, oblivion. Or you'll never last. Not in this game.

The phone rings. He answers.

ROPER (CONT'D)
Yes?

73

I . I A B L . H E L . E C E I . I G .

73

TABBY is in the foyer, staring at the waiting SINGHAL and PEARL.

TABBY
They're spooks all right.

TABBY takes photos with a digital camera.

74

I . I A B L. H EL. E . I G.

74

ROPER
All right. Full evacuation. Back
entrances. Ten minutes, I want us
all on the road.

He puts the phone down.

75

I . I A B L. H EL. BACK. I G.

75

ROPER and PINE are walking fast through the back of the hotel
towards the exit. They walk out the back as a car sweeps
round to meet them.

76

E . I A B L. H EL. CA A K. I G.

76

TABBY is in the car. LANGBOURNE is already walking suitcase
in hand.

LANGBOURNE

The Night Manager ep 4 final

77a I . L D . IEA FFICE . DA . 77a

In her office in London ANGELA BURR receives the message.
And contemplates the destruction of all her best-laid plans.

78 E . I A B L. E CA . DA . 78

The car tears through the city.

79 I . I A B L. E CA . DA . 79

PINE stares straight ahead. ROPER at his side, eyes him with
a new appreciation.

ROPER
Frisky. Call the Haven. Satellite
phone. Tell them we're on our way.

E D