

THE NIGHT MANAGER

Written by

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Based on the novel by

John Le Carré

Episode 5

SHOOTING SCRIPT

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A car pulls up at a large, palatial house in Madrid.
Apostol's house. JOEL STEADMAN gets out.

He approaches the door. Rings.

Nothing. No answer.

STEADMAN leaps over a wall. Into a small courtyard. He can
see through modernist windows into the house, but no lights
are on, he can see nothing.

STEADMAN approaches a small door at the back.

It's open.

He walks through.

3

3

He enters, walks through the kitchens at the back.

Into the main living area where the party once took place.

Empty.

Then he sees her.

The HOUSEKEEPER lying dead at the bottom of the stairs.

4

4

PINE stares out the window of the private jet. Mountains below, a clear day. ROPER opposite. FRISKY and TABBY in front.

ROPER receives something on his tablet. Stares at it. Preoccupied. PINE notices.

PINE
What is The Haven?

ROPER
Place in the mountains. A little venture of mine. You were in the army weren't you?

PINE
Yes. Iraq.

ROPER
So you'll be very much at home.

Beat. ROPER still stares at his tablet.

ROPER (CONT'D)
By the way. Next time no fisticuffs unless I say so. There'll be CCTV pictures of you all over the Istanbul press after that little show at the hotel. I prefer my operations to be quiet.

PINE
The CCTV didn't extend as far as the rear. Twelve cameras out front, three at the side but none at the back. I checked.

ROPER
Well aren't you the top pupil.

He stares at him. Suspicion is suddenly in his eyes.

He pushes the tablet across to PINE. Pine looks.

It is a photograph of the papers that Pine stole from Roper's office. It has APOSTOL's notes scribbled on it. PINE fakes ignorance.

PINE
What is it?

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ROPER

It's an account summary of the entire operation. A complete list of the people who are cashflowing the deal, and whose arses you so successfully licked in that hotel. Summary of expenses. Names of consultants, profit margins, the whole shooting match. And yet somehow this found its way into the hands of a British law enforcement officer called Angela Burr.

Beat. Dangerous.

ROPER (CONT'D)

Now here's the problem. I happen to know that only two people in the world have this list in their possession. Sandy Langbourne. And me. So how did Angela Burr get it?

PINE stares.

PINE

Would Langbourne betray you?

ROPER

Anyone can betray anyone Jonathan. You should know that.

PINE stares at the list.

PINE

Someone helped her decode it.

He looks at the handwriting.

ROPER

Our Spanish lawyer friend. That's why he's no longer with us.

PINE stares across. Beat. ROPER sits, stewing, troubled, the trapped animal.

PINE

You should call off the sale.

ROPER

Oh they'd love that. Those Whitehall suits in the foyer. I don't give up that easy. Just have to plug the leak. Someone on the inside. Langbourne. Or Corkoran. Or one of the heavies. Or you.

He stares at him.

ROPER (CONT' D)
Was it you Jonathan?

PINE
No it wasn't.

ROPER stares at him. Trusting no one. PINE returns the gaze. Steady. Calm.

ROPER
Well whoever it was. They're on borrowed time. I don't take to traitors.

ROPER, wounded lion, prowls in his chair. PINE watches as the plane continues over the mountains.

6

6

Remote landscape, a small airfield nestles tucked into the folds of rock and ravine.

The private jet lands. And meeting them are three military jeeps, driven by what seem to be British Army types, but on closer inspection we see are mercenaries in standard fatigues.

One man JASPER, walks out to greet ROPER.

JASPER
Good trip sir?

ROPER
Yes thank you Jasper. May I introduce you to Andrew Birch the director of Tradepass. We'll be facilitating Mr Birch's sale tonight.

JASPER
Pleasure to meet you Mr Birch.

ROPER
Mr Birch's merchandise arrived from Istanbul OK?

JASPER
The trucks arrived this morning sir. You missed a hell of a storm last night.

PINE and ROPER climb into one car with JASPER; FRISKY, TABBY and LANGBOURNE into another. The jeeps pour across the airfield and into the mountains.

Dogs are barking, barbed wire fences, a military compound, soldiers at the checkpoint, ROPER's own army training base in the middle of the Turkish mountains.

JASPER double hits his horn, SOLDIERS see ROPER is inside and let them through the barrier. The jeeps stop inside and

GRACE
I'll try again.

BURR gets up, turns to MAYHEW who has been watching. They walk aside, alone.

BURR
OK this is what we know. A British ship - the Leila Jane made port in Istanbul two days ago. It shouldn't be anywhere near Istanbul, it should be in the Azores and it should be full of crop sprayers. Now it's gone again. Its cargo was taken off at Istanbul, and its

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Deadly quiet. BURR would like to hit him hard across the face. She doesn't.

MAYHEW

Angela we have no friends on this.

BURR

And you need friends. Don't you Rex.

He is staring at photographs of APOSTOL. Dead, neck sliced open.

MAYHEW

None of us want to end up like him.

He walks out. BURR gets up and walks to her team. She looks pale with rage. GRACE looks across.

GRACE

You all right?

BURR

Spare me the pity. Just find me our boy.

12

12

Military room in the Hill Fort camp. PINE lies on his bed, reading the file Roper gave him. His eyes focus, as he reads arms spec after arms spec. Taking it in.

13

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ROPER, now in fatigues and mountain jacket, leads PINE and LANGBOURNE across the compound. FRISKY and TABBY walk with them. Generators hum, naked bulbs illuminate washhouses, cinder-block dormitories, there's a target range, and an assault course visible against the mountain. It's an army training camp in all but name.

ROPER

When a continent enters into chaos, that's when opportunities open up. The British knew that in China, the Americans in South America. Now I'm doing it here. Took me five years to get this up and running. We can train armies to fight in mountainous terrain, teach them anti-guerrilla tactics, how to deal with political insurgency. All stuff no one knew when we started in Afghanistan and Iraq.

(MORE)

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ROPER (CONT'D)

And when the going gets tough we can even provide small teams of our own to go in and deal with specific targets. Assassinations. Fake terror plots, even the odd coup. Can't we Jasper?

JASPER smiles. ROPER laughs.

ROPER (CONT'D)

Jasper looks like a pussy cat but don't let him near your neck on a bad day.

Two SOLDIERS walk up and shake ROPER's hand. PINE drops back.

SOLDIER

Good to see you sir.

ROPER

All right boys, how's the world treating you?

LANGBOURNE comes alongside PINE.

LANGBOURNE

Not a bad set-up eh?

PINE

He's got his own army.

LANGBOURNE

Of course. Roper's king here. Just how he likes it.

14

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ROPER and LANGBOURNE lead PINE into a mess-style canteen. FRISKY and TABBY follow. The mess is peopled by mercenaries from all nations. A cheer comes up as ROPER enters, ROPER greets the applause with a smile and a wave.

ROPER

You boys been busy while I've been gone?

BRITISH MERCENARY

All ready for you chief. Spic and span.

ROPER

Good because Mr Birch here wants to put on a good show for our guests tonight.

BRITISH MERCENARY

Evening sir.

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PINE

What regiment were you?

BRITISH MERCENARY

Royal Fusiliers. Company C.

PINE

You lost two men in Basra. 2005. I was there.

BRITISH MERCENARY

Yes sir. Friends of mine.

PINE

Why did you leave?

BRITISH MERCENARY

Same as you I imagine. I'd done three tours. Time to cash in the chips.

ROPER

All guns for hire here aren't we boys? You know what you're looking at Andrew. The real United Nations.

Laughter at the table.

ROPER (CONT'D)

I've got Russians, Ukrainians, US, UK, French, Serbs, Croats, all in one camp, all working together, one happy family. Money breaks all barriers. Privatisation of war. And from a provider's point of view, the margins are favourable.

He toasts. More laughter. Everyone drinks. Noise, mayhem. ROPER goes into conversation with JASPER. LANGBOURNE turns to PINE.

LANGBOURNE

Something's wrong with him. He's looking at me like I shot his mother.

PINE

He thinks there's a bad apple in the cart.

ROPER turns, stares at PINE. The mass of hired guns before them, all laughing, drinking, joking. ROPER's face is one of pure distrust.

A black car on the horizon.

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The car continues on the crest of the hill and drives down towards the compound.

ROPER is at the front to meet them. SECURITY GUARDS pour out to meet the trucks. The Lebanese man Pine saw in Mallorca emerges from the car in a suit and coat. OMAR BARGHATI. FRISKY and TABBY bring him over to be greeted by PINE. ROPER watches.

BARGHATI shakes his hand, knowing smile on his lips.

BARGHATI

Mr Birch. It's a great pleasure to meet you.

PINE

On behalf of everyone at Tradepass welcome to the Hill Fort. You had a good trip I hope?

He smiles. BARGHATI smiles but his look interrogates PINE's soul.

PINE (CONT'D)

Well let's show you what you're buying. Frisky get the jeeps.

FRISKY signals. The jeeps roar to life. PINE smiles. ROPER watches. They walk through the compound and into the jeeps. The jeeps fly out of the compound.

16

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The jeeps speed up the mountain side to the top of a lonely peak.

17

17

LANGBOURNE, PINE, ROPER and the buyer BARGHATI alight from the jeeps, flanked by FRISKY and TABBY. A series of chairs have somewhat surreally been laid out on a small hill crest. Mountains on all sides, a valley deep below. On one side a FILM-MAKING TEAM is setting up a number of cameras in different positions.

They sit down. An ARMY GUY runs up the hill. He waves to PINE.

SOLDIER

Ready sir!

ROPER

All right! Cameras rolling! Mr Birch will give the order to begin.

There is a pause in the night. ROPER turns to PINE.

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ROPER (CONT'D)

Time to light the fuse.

He hands him a gun.

PINE takes it and shoots in the air. And it begins.

It's a firework display of ammunition.

It lights up the sky. And below figures run, cars are driven fast across parched mountain.

The suddenly - a huge explosion as a truck is apparently blown sky high by a rocket from above.

The FILM-MAKER films all this.

Then a plane flies over - suddenly rocket fire from the ground attacks it. It's all incredibly real.

PINE

British Vulcans M61A2. A six barrel, air-cooled, electrically-fired Gatling-style rotary cannon firing twenty millimetre rounds at a rate of six thousand six hundred a minute, muzzle velocity of over three thousand feet a second.

The plane bursts into flames. BARGHATI watches. Quite taken in. Did the pilot die?

But now they see a figure parachuting to the ground across the valley. Almost relieved applause from the buyers.

Then another cargo plane, black cross on its side. The plane opens and ten parachutists pour out.

A tank emerges from camouflage and seems to shoot at the men. Clouds of smoke. But then suddenly the tank is no more, engulfed in flame.

The cameras film.

PINE (CONT'D)

FGM Javelin light anti-tank missile. A self-guided fire-and-forget system with an effective range of up to two thousand five hundred metres. A tandem warhead fitted with two shaped charges, to guarantee penetration of surface and base armour.

A drone aeroplane suddenly appears. ROPER nods.

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PINE (CONT'D)

And if the enemy sends in drones...

A pause as it circles. Suddenly the heavy patter of ammo from below. The drone goes up in flames in the sky.

PINE (CONT'D)

FIM-92F Stinger. A man-portable surface-to-air missile weighing only fifteen KG and guided by an infra-red homing system. The new model contains a rollover sensor and revised control software.

ROPER smiles. Pleased.

The drone dives and swoops to the ground. A huge explosion on the hill below. The patter of guns in the night.

ROPER leans over. Whispers to PINE as they watch.

ROPER

War as spectator sport. It's the future.

Beat.

ROPER (CONT'D)

Brings back Guy Fawkes night doesn't it old boy? Or didn't your dad do that sort of thing.

PINE

No he didn't like the noise.

ROPER

Ghosts of Ulster I imagine. Mine did. Never saw him happier.

More explosions from below. Suddenly ROPER calls out.

ROPER (CONT'D)

Watch carefully. We cleared a whole village for this bit.

And suddenly three aircraft appear over the hills and appear to obliterate the small village in the valley below. A tirade of flames. PINE and his fellow spectators watch from the hill.

ROPER (CONT'D)

Counter-insurgency operations require weaponry and training specific to desert and mountain warfare.

A series of rocket launchers assault the town. Explosions rock the dwellings.

The trucks of arms are ready to go. PINE sees that painted on the sides of all the trucks are large HUMANITARIAN AID - AGRICULTURAL MATERIAL signs. The convoy will look like an aid convoy of farm material, nothing more.

Twenty ARAB MEN, military types, climb in.

PINE is watching. He is looking as false registration plates are put on.

Now we see that he is staring close at the plate. And we suddenly sense that he is learning the plate numbers.

BARGHATI approaches. PINE smiles at him.

BARGHATI

Goodbye Mr Birch. I will convey your best wishes to my consortium.

PINE

And where is your consortium?

BARGHATI

That is the question you do not ask. Just as I do not ask where the goods came from. This is a long and noble tradition. The supplier is silent, the buyer is discreet. And business is done. I went to London School of Economics in 2005. I learnt everything I know in your capital city. Please send it my regards.

PINE

Of course.

BARGHATI

Good bye.

He turns and walks away into the mist and climbs into a car that speeds him away to the West.

The trucks start to file out in the opposite direction, to the East, as the sun rises on the day.

BURR walks through the secret offices in mid conversation with SINGHAL. STEADMAN is in the next door room, on the phone.

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STEADMAN

All I know is we're mothballed. I'm being flown home this afternoon. Economy class. Back to chasing Mexican gun runners in Arizona.

BURR

Can you do anything about it?

STEADMAN

I'm sorry. There's too many people who don't want us doing what we're doing.

BURR sits disconsolate. STEADMAN looks at her with genuine affection.

STEADMAN (CONT'D)

When did you last sleep? Go home. Get some rest.

She nods. STEADMAN stares at her.

BURR

Just go.

He walks close. Thinks about touching her. Doesn't. Then grabs his coat.

STEADMAN

Call me.

He walks out. BURR sits alone.

22

22

PINE enters his room, carefully closes the door.

He takes out of his pocket a list of the truck's registration numbers that he has written on a scrap of paper. He writes with a pen:

HUMANITARIAN AID. TWENTY TRUCKS. TO SYRIAN BORDER.

He stares at the numbers.

That's when he hears the sound of a helicopter.

23

23

PINE walks out of his cabin.

He sees a helicopter landing on the hill fort. SOLDIERS meet it.

Let's raise our glasses. To
Tradepass. And her continued
success. I'm sure we can all drink
to that?

He raises his glass. They all join him. His eyes are like an eagle's. Staring at them - asking them silently. Who has betrayed me?

JED raises her glass, tried to catch PINE's eye. He avoids it.

Later: PINE, JED and CORKORAN are at the table, others are close, so there is no chance of honest conversation. PINE's POV of ROPER standing at the bar, talking with JASPER.

JED
So how are you Andrew?

CORKORAN's eyes on PINE. A kind of code is being spoken.

PINE
Fighting fit. Thank you.

JED
You seem very at home here.

She's accusing him. Of having turned.

PINE
Do I?

CORKORAN
Can't blame him old girl. All those uniforms. (beat) Not as pretty as the sea-side cottage of course. Not as romantic.

He stares at them. Deadly.

JED

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CORKORAN (CONT'D)

Did it occur to you to wonder why he's brought her? I mean I'm just an outside observer, but from where I'm sitting. It doesn't look good at all.

He gets up, walks over to the bar. ROPER snubs him, moving away.

JED's leg seeks his under the table. PINE moves his away. Breathing slow.

26

26

ANGELA BURR walks up to her ordinary house in suburban London. Opens the door. And enters. The house is empty.

She sees a piece of cardboard box left opened in the hall. It is for a baby's cot. And the cot is not in there.

She stares at it then mounts the stairs.

27

27

She walks into a small room. There it is. The cot. He has made it. He has painted the walls.

BURR stares. Surprised at how touched she feels.

Beat.

Then she turns and walks back down the stairs.

28

28

BURR up late at night, looking at the names on the Pine list. Finance houses.

Suddenly her mobile phone rings.

BURR

Angela Burr.

DROMGOOLE

I wondered if you were free for a tete a tete?

BURR's blood freezes.

BURR

I'm asleep.

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DROMGOOLE

You don't look sleepy to me.

ANGELA BURR wheels round. Through the windows of her house she can see the car on the street. DROMGOOLE inside.

DROMGOOLE (CONT'D)

I'm alone.

ANGELA BURR stands, walks towards the front door. Opens it.

DROMGOOLE gets out the car.

DROMGOOLE (CONT'D)

You going to let me in?

BURR stares at him.

BURR

We'll talk right here.

DROMGOOLE

I like you Angela. I admire your tenacity. It was always a source of regret to me that we lost you from The River.

BURR

You've a funny way of showing it.

DROMGOOLE

Where did you get those papers?

BURR

What papers?

DROMGOOLE

The papers you took to Apostol. That resulted in some Arab cutting his neck open.

BURR

It was an Arab was it?

DROMGOOLE

Yes. They are doing business with Richard Roper, and they don't appreciate a lawyer they can't trust.

BURR

And you? Are you doing business with Roper too?

DROMGOOLE

How did you get the papers?

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BURR

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

DROMGOOLE

You've been lying to me about Limpet. You've had someone on the inside all along. I need to know who.

And DROMGOOLE is almost genuine here. Wanting to help her.

DROMGOOLE (CONT'D)

Angela this isn't just about me. There is a whole system, that keeps our country where we want it, amongst the elites, punching above our weight. It's a state of being. An ontology if you like. That has to be maintained. We need Richard Roper, America needs Richard Roper. Whether you like it or not. For your own safety. Don't get in the way.

Beat. BURR stares at DROMGOOLE's head.

BURR

It's funny. I don't see it.

DROMGOOLE

See what?

BURR

The halo.

Beat.

BURR (CONT'D)

Good night Geoffrey.

DROMGOOLE

Don't close the door.

She closes the door. Watches DROMGOOLE get in his car and drive off.

Breathes deep.

A voice in the house.

MR BURR (O.S.)

Angela? Who was that?

BURR

It's all right love. Go back to sleep.

29

29

Night. PINE is in his room. He looks out across the compound at the Chief's private accommodation. Secluded and set back.

There are lights on in the windows.

30

30

PINE walks out. Smokes. Walks into the shadows.

Then throws the cigarette. And walks through the shadows round the bottom of the compound.

31

31

To the main generator.

He stares at the generator.

And pulls a connection, tears it, damages it badly.

The generator splutters to a halt. And the compound falls into almost total darkness.

The distant figures of SOLDIERS make their way to sort the generator. PINE moves fast in the other direction, using the darkness, walking up the hill. He approaches the Chief's House from the other side.

He is a hundred yards away. PINE keeps low, using the extreme darkness.

He approaches the ROPER cabin.

32

32

He remains in the deep shadows, and stares through a small window. JED is inside. She is preparing for bed.

JED

What happened to all the lights?

ROPER

They'll fix it. It happens all the time.

JED

Why did you bring me here Roper.

ROPER

I thought you wanted to come.

JED

Not to an army base. I'm the only woman here. You seen the way they look at me?

ROPER

I thought you might enjoy the attention.

He enters with a lamp. There's a frostiness in his voice.

JED

Don't be stupid. Why am I here?

ROPER

I missed you.

JED

Don't try that on me. You never bring me anywhere near your work. And all of a sudden I'm right in the middle of the whole thing. I don't get it.

ROPER

Oh I think you do.

He stares at her. Utter menace in his eyes.

JED

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JED

You were lying to me about what you did. I wanted to know what the man I was sleeping with did for a living. So I broke into your office.

ROPER

Good. That's a start.

(beat)

Now listen to me. I would much rather we sorted this out ourselves. Just you and me. No-one else. There's a whole lot of mountain between you and the comfortable world you love so much. So it would be much better if you tell me everything you know my sweet. And I don't need to get anyone else involved. OK?

She nods.

ROPER (CONT'D)

What did you do with the list?

JED

What list?

Is he about to slap her again? She expects it, it might yet come.

ROPER

Who did you give it to?

JED

I didn't. I swear.

SLAP. PINE flinches, but does not move.

ROPER

My dear that list has got into the hands of the wrong people as a result of which I have British enforcement agents crawling all over me like flies. Who did you give it to?

Sudden footsteps! PINE dives into the shadows. Just in time. FRISKY and TABBY are at the door.

FRISKY

Chief.

ROPER

What is it?!

Irritated.

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FRI SKY
Someone's bugged up the jenny.
Looks deliberate.

ROPER's face hardens. He has instantly seen the connection.

ROPER
All right. I'm coming.

He turns to her. Kisses her gently.

ROPER (CONT'D)
Get into bed. I won't be long.

He walks out.

PINE watches the three men walk across the darkness. He waits and then walks to the door.

He enters. JED stares at him. Her lip is very slightly bruised.

He is checking the windows. No one is coming. The sheer professionalism of his actions strikes her.

JED
I think it's time you told me
exactly who you are.

PINE
I was sent in by British
Intelligence to track Roper's arms
operation.

He stares at her. Silence. As she takes this in.

JED
That doesn't make any sense.

PINE
Well it's true.

JED
But you saved Danny's life.

PINE
A set-up.

JED
You were injured. You almost died.

PINE
Part of the plan.

JED
And me? Was I part of the plan too?

PINE

Sit down and listen to me.

JED

No. You don't get to tell me what to do. Either you get me out of here or I tell Roper everything.

PINE

I wouldn't advise that.

JED

Try me. I'm very believable when I need to be.

PINE stares at her.

PINE

And then what? I disappear, and what happens to you? You think he'll let you go? Back to your old life, to your beautiful son, with Roper's blessings echoing in your ears? Or do you think he'll keep you, in his gilded cage, put a few more eyes on you, give you a little less air to breathe, for as long he finds you fun. And then one day when you no longer dazzle the way you used to...

Beat. Maybe a crack of a finger. He stares at her.

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PINE (CONT'D)

I'm going to need some money. As much as you have. Notes. Doesn't matter what currency, dollars are best.

JED suddenly reaches for her bag, gives him all the money from her purse.

JED

That's all I have.

PINE

Thanks.

He takes it.

He stares at her. She has not a friend in the world except him.

PINE (CONT'D)

I'll get you out. OK?

Voices in the distance. People returning. ROPER returning.

One last look, then he is out of the cabin and into the night.

And ROPER enters. Contained fury.

ROPER

You need to help me understand. I have British enforcement agents crawling all over me like flies. So I am asking you again, who did you give the list to?

JED fakes it:

JED

I think I took a picture on my phone...

Beat.

ROPER

You think you took a picture...

JED

Yes.

ROPER

Why did you do that?

JED

Because I'm sick of knowing nothing! That's why!

JED continues to feed the lie -

JED (CONT'D)

I thought I'd find out. I took a

ROPER

Good. I love you very much. You
know that?

And my god, he means it. Which only makes it more terrifying.

JED

I love you too.

She is staring out into the darkness, after PINE.

PINE walks down the lonely road towards the main road. The mountains loom in the distance. He is utterly alone.

Then he sees it - what he was looking for. One sole taxi is parked up at the edge of the main road. Just as Roper said they do.

He approaches the taxi. A TURKISH DRIVER is sitting asleep in the driver's seat.

PINE taps at the window.

The window rolls down.

DRIVER
Airport?

PINE takes out the piece of paper.

PINE
No. It's a longer journey I'm
afraid.

PINE is running back up the road.

Then something catches his eye ahead of him.

A father and child are pulling a cart up the road, going the same way as him. Rough clothes, dusty.

PINE reaches them. Sees their faces. Sees the child stare in blank terror at him.

PINE sees he has a rifle in his hands. He suddenly points it at PINE. Fear in his eyes.

The FATHER, CENGIZ, speaks. In English.

CENGIZ
Who are you?

PINE
I work at the camp. Have you come
across the border?

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CENGI Z gestures. Suppressed rage.

CENGI Z
They bombed it. British man said we
had to leave. Training manoeuvres.

His face is cold with quiet rage.

CENGI Z (CONT' D)
Come and see.

He gestures PINE to the back of the small cart they are
pulling. PINE looks in.

And stops dead.

An OLD KURDISH WOMAN lies dead in the cart.

CENGI Z (CONT' D)
She stayed in her house. She said
she was too old to leave.

PINE stares at the body.

CENGI Z (CONT' D)
We are going to the camp now. I am
going to show her to the man who
did this.

PINE stares at him.

PINE
Don't. For your son's sake. Turn
round. Go back the way you came.

But they ignore him. And walk on past towards the camp...

37

37

PINE, face pale in the night, skirts back round the outside
of the camp, keeping in the shadows.

He stares through the fence at the camp. It is as if all evil
is in this place.

Still the fort is in darkness.

He finds the hole where he came in. Quietly crawls through.

Then he sees the cigarette smoke.

The light at the end of the butt.

And the figure of a man.

It's CORKORAN. Staring at him with a gun trained on him.

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CORKORAN

Been bunking off old boy? Get a detention for that you know.

PINE stares at him.

CORKORAN (CONT'D)

Put your hands up. Walk in front of me, five paces.

He waves PINE onward. PINE begins to walk.

PINE

It's your word against mine.

CORKORAN

Let's take that risk shall we? You make one false move, I shoot you in the back.

CORKORAN right behind him. They walk towards the complex.

Then suddenly the spotlights come back on, someone has fixed the generator and the two men are illuminated in bright light.

And in an instant PINE turns and attacks. CORKORAN's gun goes off, PINE launches himself at CORKORAN, a tussle, CORKORAN, ex-military and tough as an ox, fights, wrestles, the gun between them, CORKORAN raging, possessed with pure animal desire to destroy. But PINE is younger and stronger and gains the upper hand.

PINE has CORKORAN's neck in his arms.

CORKORAN's face red with rage as he fights like a wild animal. Biting. Snarling.

But it's working. The squeeze intensifies.

The blood slowly flows from CORKORAN's face.

CORKORAN's eyes widen.

GUARDS are coming towards them.

PINE suddenly leaps back. The GUARDS swarm closer. CORKORAN turns to speak, but he is in his death rattle. He tries to speak, to blame, to TELL THEM.

PINE

I caught him climbing back over the fence.

CORKORAN turns in shock and rage but too late, life is ebbing from him.

PINE (CONT'D)
Get the chief down here now! We
need him to talk.

The GUARDS run back calling for the chief on the radio.

PINE bends down, as if caring for him. He stares at CORKORAN
in the eyes.

SNAP.

PINE breaks his neck.

CORKORAN slumps to the ground.

Then suddenly the hotel concierge approaches.

CONCIERGE
Miss Pearl?

PEARL
Yes.

CONCIERGE
A gentleman is here to see you.

PEARL gets up, walks to the front desk. The TAXI DRIVER, exhausted, is there.

TAXI DRIVER
Miss Pearl. Friend of Mr Singhal?

PEARL
Yes.

TAXI DRIVER
I drove all night. I am to give you this.

He holds out the piece of paper. Pine's writing. PEARL opens it. Looks inside. Her jaw drops.

TAXI DRIVER (CONT'D)
He said you would give me another two hundred if I got here by nine o'clock.

He looks at the wall. It is five to nine. PEARL smiles.

PEARL
Yes I think we can manage that.

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BURR (CONT' D)
Get me Mayhew on the phone.

BURR looks through the registrations.

SINGHAL
It's South East Turkey. We think it's somewhere around Kasimli. The trucks are heading towards the Syrian border. It's just over two hundred miles. Rough country.

BURR
Which gives us three hours to find the trucks and stop them at the border.

BURR's phone rings.

BURR (CONT' D)
Yes?

GRACE
We can't reach Mayhew. It's his last day. They're saying he's not available.

ANGELA BURR puts the phone down.

42

42

REX MAYHEW's private office. Files being cleared out. His secretary GLORIA is helping him sort his affairs. MAYHEW looks pale with stress.

A buzzer at the office door.

MAYHEW
Tell them I'm not here.

His SECRETARY walks to the door. REX MAYHEW hears a discussion that become an argument and then a scuffle.

SECRETARY
I'll call the police.

ANGELA BURR
I am the bloody police.

ANGELA BURR walks in, slams the door on the SECRETARY, and throws down the Pine piece of paper. Speaks quietly.

ANGELA BURR (CONT' D)
Twenty aid trucks. Going to the Syrian border. All containing illegally exported UK and US arms.
(MORE)

And Roper's fingerprints all over
them.

MAYHEW stares at the list.

ANGELA BURR (CONT'D)

It's real Rex. It's what we need to
take them down. All of them.

REX MAYHEW

I can't do anything. I told you we
have no allies.

JOEL

Sure.

The phone goes down.

The fax flickers. It's a letter from Rex Mayhew confirming the illegal convoy of arms from Turkey to Syria by Richard Onslow Roper and requesting immediate US military action to stop and search the convoy at the border.

STEADMAN stares at it. Then reaches for the phone.

PINE walk across the hill fort. PINE passes the empty cart of the Kurdish Man Cengiz. He recognises it instantly. As do we.

But no dead old woman. No Cengiz. No kid.

Just two empty bullet cartridges lie on the ground.

45

45

PINE approaches and enter ROPER's personal satellite hub. Full monitoring equipment, satellite images of the local

We have their signal if you'd like
to track them.

ROPER nods.

PINE, ROPER, LANGBOURNE, FRISKY and JASPER watch the little
satellite tracker of the trucks making its way across the
terrain towards the border.

PINE stares at ROPER.

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BURR

Ok. And Joel, when they seize the the weapons, they should go straight to the media. Give them all our files. On Roper, The River house, Langley. Tell them to hold an immediate press conference. No protocol, no reporting structure. No mention of us. They get all the glory.

BURR smiles. This is the moment she has waited for, for ten years.

47

47

The trucks thunder through the Turkish desert. HUMANITARIAN AID plastered on the side.

49

49

JED, inside the room, guarded by TABBY, stares out of the window, across at the hill fort's radio station.

50

50

ROPER and PINE, LANGBOURNE and FRISKY and JASPER watch the signal approaching the red dotted line of the border.

51

51

BURR and SINGHAL crowd round the laptop watching the flashing signal.

52

52

STEADMAN watches the same visual. He checks the t-minus clock. T-minus four minutes.

53

53

The tracking signal gets closer to the border. ROPER's eyes bore into the screen.

JASPER

Three minutes to the border.

PINE watches, apparent calm on his face. His eyes betray nothing.

54

54

ANGELA BURR' s eyes on the screen. Two minutes. She looks up at SINGHAL who is smiling at her. She affords a smile back. The whole team watch, their faces etched with tension.

This is what they came for.

55

55

STEADMAN watches as the clock ticks below one minute. He leans in.

STEADMAN
Go get them.

He smiles.

56

56

57

The tracking signal is right by the border.

57

At the border.

The convoy stops.

JASPER

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The ARAB driver calls on his phone.

61

61

The signal is still flashing, motionless, at the border.
ROPER watches it as if entranced.

The phone rings. FRISKY picks up. Listens.

FRISKY
Troops at the border sir. They're
demanding to open the trucks.

All look to ROPER.

PINE watches him. ROPER stares.

ROPER
Well we don't have much choice do
we?

PINE watches. ROPER leans in. Whispers.

ROPER (CONT'D)
Been practicing your magic Andrew?

He smiles. PINE can't help feeling suddenly uneasy.

62

62

BURR waits, watching the signal.

63

63

The US TROOPS surround the trucks. They crowbar open the
first truck.

And stare in astonishment.

64

64

STEADMAN watches.

Then his phone rings.

STEADMAN
Yes?

Beat.

STEADMAN (CONT'D)
What the...

65

65

More trucks opened. Combine harvesters. Reapers. Fencing. Tools. Grain and seeds for cultivation.

Farm machinery. All of it.

Not a weapon in sight.

66

66

ROPER waits, smiling.

FRI SKY listens to the phone. Looks up.

ROPER

Well?

FRI SKY

They're being let through.

ROPER and LANGBOURNE smile.

ROPER

Of course they are. They're delivering Tradepass farm machinery. Just like we said.

ROPER reaches for the champagne. Smiles at PINE.

ROPER (CONT'D)

They didn't watch the cups.

He smiles and drinks deep.

PINE stands smiling a vacant smile of hidden despair.

67

67

The trucks of arms thunder on through the desert to their unknown destination. With Humanitarian Aid plastered on their sides.

68

68

BURR stares in dismay. SINGHAL watches silently.

The phone rings. It's STEADMAN. Furious.

BURR

What happened?

STEADMAN

What happened? I just licensed a full military swoop on a bunch of combine harvesters, that's what.

BURR

I don't understand.

STEADMAN

Your intelligence was bullshit
Angela.

Beat.

BURR

It's not possible.

STEADMAN

You never think he could have been playing both sides? You never once think of that?

71

71

PINE, a hundred yards away, watches the light flick off in the window of Roper's accommodation. He turns away.

72

72

ANGELA BURR sits alone in the utterly empty new IEA office. Her phone rings. It says HOME. She turns it off.

73

73

ANGELA BURR approaches her house.

Her step is slow and tortured. She is in the grip of a severe self-loathing. A depression she has not felt for many years.

She approaches her front door, struggles to get the key out, drops it, curses, then grips it and puts it in the lock.

Only to find that the door is already open.

It pushes open.

74

74

ANGELA BURR's senses heighten. Animal fear and alertness.

She walks in.

To find a kind of chaos has been unleashed in her house.

The living room has been ransacked. Stuff everywhere. Tables upturned. Books on the floor, papers everywhere.

And on the floor a man. Prone. Her husband.

BURR

Oh my God. Gordon.

She rushes to him.

He groans.

MR BURR

I'm OK. I'm OK. Just a blow to the head.

BURR

Wait there my love. Wait there.

She rushes to the phone.

BURR (CONT' D)
Ambulance and police. Burglary. 43
Cranston Avenue. Yes.

BURR stares in horror at her broken home.

75 OMITTED

75

76

76

PINE is walking out of his cabin. The sound of jeeps and trucks. A sense of a huge activity.

PINE
What's happening?

FRI SKY
We're clearing out dream-boy.

And indeed the compound is awash with activity. Trucks loaded. SOLDIERS preparing for a swift departure.

Then PINE sees it. The cart that belonged to Cengiz and the boy. Empty.

PINE
What's that doing here?

FRI SKY
Oh some local issue. Had to be dealt with. Chief's orders. He

A truck makes its way down the mountains towards the Mediterranean sea. ROPER and PINE alone inside with the DRIVER. ROPER in chillingly fine form.

ROPER
So, worked out the magic trick yet?

PINE
The arms were never here.

ROPER
Just enough for the firework display. But the rest...

PINE
Never left Istanbul. You knew British enforcement were on to you. So you changed the method of delivery.

ROPER
Put them back on the boat. Now the Yanks have pulled out, Limpet is dead and buried. And I'm free to do my business undisturbed.

He smiles at PINE.

ROPER (CONT'D)
Corky a British agent. Who'd have thought it?

He stares at PINE. PINE says nothing. But feels a terrible uncertainty rise within him.

ROPER calls on his phone.

ROPER (CONT'D)
Mr Hamid please. It's Richard Onslow Roper. He'll take my call.

Beat. Focus on PINE's face as ROPER calls.

ROPER (CONT'D)
Freddie? It's Dicky. My business associate and I are on our way. Everything all right your end? Good.

ROPER hangs up. And PINE just has to ask.

PINE
Who was that?

ROPER
Friend of mine. Ever been to Cairo?

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PINE's face. His breath short. His heart tight as a wire.

PINE

Never.

ROPER

Well now you will.

ROPER stares coolly. PINE, tight in his chest, shows nothing.

As the cars continue down the road.