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The Night Manager

By David Farr

1 INT. MADRID. APOSTOL'S HOUSE. ATRIUM. EVENING. INT. MADRID. APOSTOL'S HOUSE. ATRIUM. EVENING. 1

She's beautiful and her hair is raven-dark. She's 18 years old and her face is a picture of rigid concentration. She is walking in a glamorous summer dress down the central staircase into the atrium of a large modernist house in Madrid. The atrium is packed full of Madrid's high-life and international jet-setters. ROPER is there, JED is there, SANDY LANGBOURNE is there, with wife CAROLINE, CORKORAN is there flirting with a SPANISH BOY, the Lebanese OMAR BARGHATI is there, there are a hundred or so guests and in the middle of the room is the man himself JUAN APOSTOL, the diminutive but highly theatrical Spanish lawyer we have seen before. He is standing by a simply huge birthday cake and the 18 year old girl, ELENA APOSTOL is walking towards it as music plays. Champagne bottles pop as she blows out the 18 candles. APOSTOL leads cheering, wild applause, he soaks up the attention, cameras flash, but there is something of the frightened deer about this girl and we just sense something isn't right.

Then APOSTOL, all gesture and gleam, his young MISTRESS at his side, brings out a wrapped present, hands it to her.

APOSTOL:

To the most beautiful daughter in the world!

It's a box. Small. Wrapped with a bow. She takes it, opens it, stares in a kind of numbed shock.

The crowd go wild, as APOSTOL gleams a smile.

It's a stunning necklace, all diamonds and emeralds, gold chain.

APOSTOL (CONT'D)

Gems for a gem! From the finest jeweller in Paris!

A roar goes up.

PARTY-GOERS

Put it on. Put it on.

But her hands seem to be shaking. APOSTOL quickly covers, grabs it, turns her like a mannequin and puts it on her neck. A roar of applause. He whispers to her.

APOSTOL:

What the hell is wrong with you.
Smile!

She stands there with her father by her side in the glare of modern international living.

The Night Manager ep 3 final

She smiles.

But JED can see that her eyes are like dark hollows in her head.

2 INT. MADRID. APOSTOL'S HOUSE. ATRIUM. NIGHT. 2

Later that night, the party has gone wild, the dancing swirls around them. There is champagne everywhere. People are taking coke in one corner. Sex in the air. CORKORAN is in the midst of pulling the SPANISH BOY.

ROPER is dancing with JED. Their bodies move together.

JED :

Apo holds quite a party.

ROPER :

Yes he's not done badly. Of course if it wasn't for me he'd be just another greasy little lawyer pushing wills and ambulance-chasing in the back streets of Malaga.

JED :

And what would I be?

She smiles at him. Nestles close.

Across the floor JUAN APOSTOL is talking to SANDY LANGBOURNE.

He gestures quietly to OMAR BARGHATI, an Arab across the floor, who is dancing with a very beautiful European woman. They pass close by ROPER and JED.

APOSTOL :

My friend is concerned you can't deliver the agricultural material you promise.

LANGBOURNE :

Don't worry about that.

APOSTOL :

That's what I said to him. It's Roper. He is my patron saint. When he speaks, he delivers.

SANDY LANGBOURNE

Well we'll meet him tomorrow. And
allay his concerns.

Suddenly there is a furore. One of the MAIDS is running, pale-
faced and screaming through the room.

MAID (IN SPANISH)

Sir. Sir!

The Night Manager ep 3 final

APOSTOL (IN SPANISH)

Stop making such a noise!

But she just grabs his hand. Some dancers notice, some don't,
as APOSTOL is pulled through his own paradise towards the
stairs.

JED watches APO walk fast across the floor.

3

INT. MADRID. APOSTOL'S HOUSE. CORRIDOR. NIGHT. 3

Music booming from below. APOSTOL runs, breathless,
panicking, towards a room at the end of the first floor
corridor. There is already another MAID standing in horror.

4

INT. MADRID. APOSTOL'S HOUSE. BEDROOM. NIGHT. 4

APOSTOL tears into the room and stops dead.

His daughter is hanging from a belt that she has attached to
a high cupboard door.

The necklace glistens on her chest.

Her face is white-blue.

APOSTOL stares in horror.

He runs to her, shakes her, she doesn't move, she is stone
cold dead.

APOSTOL :

NO NO NO.

He stops shaking her. Then sees on the dressing table
something that shocks him to his core.

Another necklace. Identical.

And a message. With the words.

LAST YEAR'S GIFT.

Behind him JED enters the room. And sees the carnage.

APOSTOL turns to her.

APOSTOL (CONT'D)

You have no right. Get out! GET
OUT!!

JED stares in horror as the music of the party and the echoes
of laughter drum up from below.

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4a EXT. APO'S HOUSE. MADRID. NIGHT. 4a

JED and ROPER stand waiting for TABBY and FRISKY to bring the car to come. The party is very much over everyone is leaving. JED in shock.

JED :

He thinks the wrong girl died.

ROPER :

Well thanks to her, my meeting's cancelled.

JED walks away, upset. CORKORAN sidles up.

CORKORAN :

Suicide. Terrible for business.

What do you want to do about our Arab friend?

ROPER :

Invite him to mine. Make it a lunch party. Invite some innocents. Kids, that sort of thing. Make it look like fun.

CORKORAN :

Spot of candyfloss?

ROPER :

Where's that damn car?

5 OMITTED 5

6 OMITTED 6

7 INT. MALLORCA. ROPER'S VILLA. PINE'S BEDROOM. DAY. 7

PINE is sitting in bed. Almost healed. The door suddenly opens.

FRISKY :

Let's go dream boy.

8 EXT. MALLORCA. ROPER'S VILLA. DAY. 8

PINE is being walked by FRISKY down the hall. He is still slightly limping. He is hiding his fear in a face of stone calm.

He passes ROPER and JED's bedroom, glances in, sees the room, ruffled sheets

And a door at the back leading to who knows what...

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INT. LONDON SAFE HOUSE. MONTHS EARLIER.

ANGELA BURR is staring across at PINE in the safe house last seen in ep 2.

ANGELA:

He has an office. That's where his official business is done. Public. Above board. But then there's the private study. Off the bedroom. The inner sanctum. And that's where the truth lies.

INT. MALLORCA. ROPER'S VILLA. GARDENS DAY. CONT.

PINE walks on.

They walk out, across the emerald lawns of the luxury villa towards a gate that leads into a whole other wing that he had not seen before.

GUARDS at the gate let him and FRISKY through.

9 EXT. MALLORCA. ROPER'S VILLA. OFFICE/LIVING SPACE. DAY. 9

He walks through and into a remarkable new area we have not seen before. A huge office/living space that is half-covered, half-open to the sky. Fountains glisten, a small swimming pool lies azure-blue in the sun, the huge windows open out on to the bay that leads to the ocean, white sand and a cloudless sky.

And seated in a wicker chair, is RICHARD ONSLOW ROPER. His son DANIEL is seated close by, buried in his phone. ROPER looks up from some papers, and surveys PINE.

ROPER :

Dans? You're on.

DANIEL steps towards PINE and delivers an approved speech.

DANIEL:

Thank you very much, sir, for protecting me from those criminals. I hope you're feeling better.

PINE :

You're welcome. And yes, I am.

Man and boy shake hands. Formal, but touching.

ROPER:

Alright, now scram. Catch us some

mackerel for lunch, will you?

DANIEL takes his leave.

The Night Manager ep 3 final

ROPER (CONT'D)

No disturbances Frisky. Nobody on the terrace. Who's that ass on the lawn?

FRISKY :

That's Javier fixing the sprinkler system.

ROPER :

Tell him to unfix it. Where's Chico?

Almost on cue a WAITER appears with champagne.

ROPER (CONT'D)

About bloody time. For a moment I thought we were running a dry ship. Well you deserve one.

He hands him a glass. PINE takes it, expecting the attack at any minute. He does not drink.

ROPER (CONT'D)

So you're fighting fit. What do you want?

PINE :

I'd like to get back to the restaurant if that's all right.

ROPER :

I didn't mean that. What do you want? From life?

He eyeballs him.

PINE :

I haven't got a plan. I'm taking time out.

ROPER :

Don't believe you. You've never relaxed in your life.

PINE :

If you say so.

ROPER :

Everyone thinks I was born with a silver spoon in my mouth. It's balls. My father was an Oxfordshire auctioneer, taught me everything has a price. But the energy, the drive, to create all this, that comes from me alone. Where does it come from in you?

The Night Manager ep 3 final

PINE :

I'm not sure I have what you describe.

ROPER sips his wine.

ROPER :

Why d'you do it?

PINE :

Do what?

ROPER :

Murder that Australian. It's all over the wire. I called the police, by the way. Had no choice. Be here any minute.

PINE doesn't move. ROPER smiles.

ROPER (CONT'D)

My you are a cool cucumber.

PINE :

Listen you've patched me up. I'd like to move on.

ROPER :

Corky can't make you out you see. Suspicious chap Corks. Got bad vibes about you. But I think he's being possessive. Why'd you kill that Aussie? Don't deny it, because that's just tedious.

Beat.

PINE :

He lied to me.

ROPER :

And you didn't like that.

PINE :

No.

ROPER :

Quite right. What happened to the
dope you were smuggling?

PINE :

I threw it in the sea.

ROPER :

That must have hurt.

PINE :

Yes it did.

The Night Manager ep 3 final
CORKORAN comes out of a side door.

CORKORAN :

The Langbournes have confirmed. So
that makes twelve for the lunch
party. Or thirteen.
He eyes PINE without much love.

ROPER :

Come and explain why you think this
one's a bad apple Corky.

CORKORAN :

His references aren't all that
clever. Lucky for you old Jorge was
so desperate for a sous-chef he
didn't bother to check them.

ROPER :

Did you fake them Pine?

PINE :

I needed a job fast, I didn't have time for formalities.

ROPER :

How did you get the passport?

PINE :

I met a girl in Devon.

ROPER :

Marilyn Trethaway. Pretty little thing.

He throws a photo. It's Marilyn. PINE stares.

PINE :

Quince was her ex. Never been abroad. Never had a passport. I took his name.

ROPER :

Taken a lot of names haven't you? Makes a man wonder who you really are. Father died in service. No relationship with mother. Married once, lasted all of six months so we can assume not a triumph. Two tours. Distinguished service. But on return? What? Despair? Depression? A loss of hope, a loss of sanity? Five years as a night owl in the hotel business, what was that? Hibernation? Burying yourself alive?

(MORE)

The Night Manager ep 3 final

ROPER (CONT'D)

Then a sudden moment of madness, thievery, narcotics, murder. It's bloody chaos Jonathan. I mean do you have any idea who you are?

Beat.

ROPER (CONT'D)

Those fellows you smashed up in the restaurant. You know them?

PINE :

No.

ROPER :

They hadn't eaten there before?

PINE :

Did they look like it?

ROPER :

Never sailed a boat for them?

PINE :

Is this an interrogation?

ROPER :

I'll decide that. Did you cook for them?

PINE :

No.

CORKORAN :

Those mussels were marvellous.

ROPER :

So you weren't the lookout guy? You didn't switch roles half way through?

PINE :

No.

ROPER :

One of Corky's little theories.

PINE :

Well it's an insulting theory. I saved the kid's life. I haven't asked for anything. I don't want a reward, I certainly don't

appreciate this investigation into my past life, and I'm bored of your hospitality. Maybe I'm not squeaky clean but nor I suspect are you and your little friend here, so why don't we just leave it at that?
The Night Manager ep 3 final

ROPER :

Where are you going?

PINE :

I'm leaving.

ROPER :

What are you going to do for a passport?

PINE :

I've got a passport. Thomas Quince. Beat. They stare at him.

PINE (CONT'D)

Where is it?

ROPER :

Corky, sock him the bad news.

CORKORAN :

That passport's gone old love.

Thomas Quince had to be shredded.

He smiles at PINE who feels a quite instinctive sense of rage. He walks towards him, threatening. FRISKY melts into existence at the sign of violence.

PINE :

What are you talking about?

CORKORAN :

No good getting in a paddy my dear.

Your cover is blown sky-high.

You're on every wanted list on

God's earth. Murder, theft, sadly

not buggery but we'll work on that.

PINE :

That was my passport. That was mine!

ROPER :

Well. You're going to have to learn to be someone else. Aren't you?

Threat in his voice. PINE stares at him.

Footsteps on the terrace. ROPER gets up, furious that his orders have been disobeyed.

ROPER (CONT'D)

I SAID NO ONE IN HERE!

Even CORKY stops dead in fear. ROPER's outburst is sudden and violent. It is JED, in her towel robe, swimming costume underneath.

The Night Manager ep 3 final

JED :

Oh sorry darling I didn't know.

And then as if nothing had happened...

ROPER:

ROPER (CONT'D)

My fault, didn't know it was you.

It's good news actually. Thomas is staying a while. Til he's fighting fit again.

JED :

Oh that's great. Come and have a swim.

ROPER :

Go on. Corky can lend you some Speedos.

JED walks over to the pool and dives in.

PINE :

No thanks.

ROPER gets up.

ROPER :

Corky put him in the fisherman's cottage at the end of the estate.

CORKORAN :

Will do chief.

ROPER :

There's a party on Sunday. We'll decide what to do with you after that. Get fit again. And keep Danny company. Try and get him to smile a bit.

ROPER approaches PINE, speaks quietly.

ROPER (CONT'D)

One more thing. I run a tight ship here. You saved my boy. I'm grateful. But you step out of line, you'll wish you'd never been born.

He pats him on the arm.

PINE smiles.

JED is swimming gracefully in the pool.

The Night Manager ep 3 final

10 EXT. LONDON. CITY AIRPORT. DAY. 10

ANGELA BURR and JOEL STEADMAN are taking a taxi into London.

BURR stares out at the city.

11 INT. LONDON. RIVER HOUSE. MEETING ROOM. DAY. 11

GEOFFREY DROMGOOLE holds out his hand to JOEL STEADMAN.

RAYMOND GALT and HARRY PALFREY are there. DROMGOOLE shakes STEADMAN's hand. Firm handshake.

DROMGOOLE :

Very nice to see you Joel.

STEADMAN :

Always a pleasure Geoffrey.

DROMGOOLE :

How's life and love?

STEADMAN :

Life's good. Love was never my specialty.

DROMGOOLE laughs. BURR smiles. Just.

DROMGOOLE :

Angela.

He shakes her hand.

DROMGOOLE (CONT'D)

You remember Raymond Galt, Harry Palfrey.

BURR :

How could I forget?

PALFREY :

Nice to see you Angela.
Congratulations.

BURR :

Thank you Harry.
He means the baby. She smiles sweetly.

Later:

DROMGOOLE :

So tell me about Limpet.

STEADMAN :

Limpet's an ongoing anti-arms
Operation based in Washington.
Standard tracer op. About a year
old.
The Night Manager ep 3 final

DROMGOOLE :

Who you going after?

STEADMAN :

Richard Onslow Roper. Director of
Ironlast. And we think a lot more
on the side.

DROMGOOLE :

That wouldn't surprise me.

STEADMAN :

I came here to see if there are
opportunities for mutual
collaboration and intelligence-
sharing. Angela is happy to sign

up. I wanted to see if you will do the same.

DROMGOOLE :

Where are you at the moment?

STEADMAN looks oddly unconfident here.

STEADMAN :

Well it's going pretty well.

Wouldn't you say Angela?

He looks at BURR. BURR nods apologetically.

STEADMAN (CONT'D)

We have photographs of a lunch that

took in place in Madrid one month

ago between Roper's money-man

Alexander Langbourne and a Spanish

lawyer called Juan Apostol. It's

possible that they were discussing

an arms deal in the near future.

Photos of the lunch between Langbourne and Apostol are distributed.

GALT :

You get any audio on that?

STEADMAN :

Unfortunately not.

GALT :

So they could have been discussing

their children's Christmas party.

Embarrassed smile.

DROMGOOLE :

And that's it?

The Night Manager ep 3 final

PALFREY :

What about on the ground? Got

anyone close to Roper?

Beat. BURR and STEADMAN do a carefully rehearsed embarrassed look. It's very convincing.

STEADMAN :

Not yet.

PALFREY :

In development?

STEADMAN :

Not at the moment. But getting an agent on the inside Harry - that's a long game. What I need now...

DROMGOOLE :

Let me stop you right there Joel. Angela runs her own modest enforcement agency, she can do what she likes. Roper is an obsession of hers, he was when she was here at The River. I suspect he always will be. But I can't waste the nation's intelligence budget on an operation whose current status appears to be somewhat catatonic.

STEADMAN :

Well that's disappointing.

DROMGOOLE :

Life's disappointing Joel, just ask Angela. Come back when you've got more, our door is always open. All right?

12 EXT. LONDON. EMBANKMENT. DAY. 12

BURR and STEADMAN leave a secret exit of the River House. They walk along the street.

STEADMAN :

That dull enough for you?

BURR :

You kidding me? I never knew an American could sound so much like a total bloody loser.

STEADMAN :

How do you stand it, Angie?

"Modest enforcement agency."
The Night Manager ep 3 final

BURR :

Well he's not wrong is he?

Beat.

BURR (CONT'D)

They mustn't know about our boy
Joel. No mention of him in comms.
Nothing written. Nothing at all.
All right?

He nods. BURR checks her watch.

BURR (CONT'D)

Flight's in less than two hours.
Let's get a cab.

STEADMAN :

You know you're supposed to slow
down during pregnancy?

BURR :

Second trimester. Piece of cake.
She smiles.

13 OMITTED 13

13a EXT. MALLORCA. PENINSULAR. FISHERMAN'S COTTAGE. NIGHT. 13a
PINE stands in his fisherman's cottage. He opens the
shutters. Closes them again. Opens them again. Beat. Closes
them again.

13b EXT. MALLORCA. SURVEILLANCE VILLA. NIGHT. 13b

Across the bay, JIMENEZ, on lookout, sees the signal.

14 OMITTED 14

15 EXT. MALLORCA. ROPER'S VILLA. SWIMMING POOL. DAY. 15
CORKORAN, drink in hand, is taking PINE through the house. A
strange kind of guided tour. PINE looks through windows to
see GUARDS at every gate, CCTV, FRISKY armed, watching him.
He's a prisoner.

CORKORAN :

The Chief bought the place in 2006
after a terrific success investing
in African coltan.

The Night Manager ep 3 final

He pauses by a panelled window showing a trophy and
photographs of a cricket team. Sports photos of batsmen in

the modern-style coloured kit, batting and bowling.

CORKORAN (CONT'D)

That's the IPL team, he has a 30% stake. Hates it when they lose.

PINE :

Which isn't often.

PINE stares at the trophies.

CORKORAN :

What about you. Do you bat or bowl?

PINE :

Neither.

CORKORAN :

Hmmn. Nor sure you're worth having in the team.

They walk on, another room.

CORKORAN (CONT'D)

And this is the pride and joy.

PINE stares at the cabinet. It's a ceremonial gun collection.

PINE :

Do any of them work?

CORKORAN :

Oh yes. We use them to shoot infiltrators. We set them running along the beach and pick them off like rabbits. It's fabulously Iberian.

He stares at him.

And onward:

stops dead.

JED is at the pool, and she is alone, stretched out on the recliner.

CORKORAN comes alongside.

CORKORAN (CONT'D)

Of every tree you may freely eat.

Maids, serving wenches, cooks, typists, masseuses, nannies, even the lady who comes to clip the

canary's claws. But if you lay one hand on that precious fruit....

(MORE)

The Night Manager ep 3 final

CORKORAN (CONT'D)

then like the Belgians in the Congo, we'll chop it off. And I don't mean the hand.

He stares at him.

PINE :

I have the feeling that you don't like me being here, Corky.

CORKORAN :

Me? I don't mind a bit. Because I know you're going to trip up, see? And when you do, I'll be there to catch you.

(beat)

Danny wants to go into town.

You'll be accompanied of course.

Take good care of him, won't you?

He's a nice kid, if a trifle frit.

PINE :

I can't imagine why.

Another stare from CORKORAN.

CORKORAN :

Cheeky.

EXT. SURVEILLANCE VILLA. MALLORCA.

JIMENEZ is watching through binoculars. He sees PINE and DANNY getting into a gleaming SUV. The cars are driving out of the compound.

JIMENEZ calls on his phone.

JIMENEZ :

He's moving.

19 EXT. MALLORCA. SEASIDE TOWN. DAY. 19

The gleaming SUV draws up in the small fishing town. PINE and DANIEL get out and walk into the sea-front area. TABBY and FRISKY draw back but watch them. PINE eyes them as DANNY plays on his phone.

PINE :

You always have this much company
Danny?

DANNY :

Since the restaurant.
The Night Manager ep 3 final

PINE :

Put that bloody phone away. I'll
buy you an ice cream.
DANNY's face lights up.

19a EXT. MALLORCA. SEASIDE TOWN. DAY. 19a

PINE and DANNY are walking through the town. They have bought
an ice cream and are moving through the market. FRISKY and
TABBY are still close.

PINE :

How often do you come to the
island?

DANIEL :

Only in the summer.

PINE :

Nice to see dad?

DANIEL :

He's not here much.

PINE :

I expect he works hard.

DANIEL :

That's why he has such a big house.

This said with a strange sad loneliness.

PINE turns and sees a car draw up across the harbour. One
headlight on. He barely reacts but we know he's seen it.

PINE :

Have you counted the rooms?

DANNY smiles.

DANIEL :

Seventeen. That's not counting
dad's private study in his bedroom
but no one's allowed in there.

PINE :

You must be allowed in. Special
guest.

DANIEL :

I'm not. There's a key and only
Roper knows where it is. And
there's an alarm. They test it
every Tuesday.

The Night Manager ep 3 final

PINE sees a tourist bus arrive, TOURISTS come off the bus,
PINE sees the opportunity.

PINE:

Let's go see the rabbits.

They walk across the street, past the parked car, into the
small market area where there are more people, it's crowded.
DANNY runs towards the rabbits.

PINE watches the car across the street. Sees a WOMAN get out.
BURR.

He looks behind him at TABBY.

He heads into the market, the TOURISTS are coming the other
way.

Change of rhythm. PINE uses the TOURISTS, he walks fast,
deliberately getting separated from DANIEL.

He uses a passing van as cover.

And standing looking in a window is ANGELA BURR. PINE passes
her. Bumps into her.

PINE (CONT'D)

Sorry.

Their hands meet. A piece of paper passes.

He walks away. She watches him go. Opens the paper.

It says simply:

20 OMITTED 20

21 INT. MALLORCA. ROPER'S VILLA. MAIN ROOM. DAY 21

CORKY :

You lost the boy.

CORKY and FRISKY are in PINE's face, ROPER stands there calmly.

PINE :

Just for a moment. It was crowded.
They were watching him.

CORKORAN :

They were watching you. Search him.
FRISKY grabs him. Pushes him hard against the wall. FRISKY suddenly spreads his legs, searches him. PINE stays calm. CORKY right in his face.
The Night Manager ep 3 final

CORKY :

Now you listen to me my sweet. You don't ever do that again. Or I'll hook you and cure you like a Serrano ham. You hear me?!

PINE :

I'd find it hard not to with your lips inside my ear.
CORKY stares at him, turns, walks away across the room. ROPER smiles calmly. Lights a cigarette. Offers one to PINE.

ROPER :

He's a good man. Loves to serve.
Walk?
EXT. ROPER VILLA. MALLORCA. DAY.
PINE and ROPER amble through the surf, barefoot.

ROPER :

You pink?
PINE momentarily confused by the question. If it is one.
ROPER (CONT'D)
Socialist. Left wing. March of history.

PINE :

No.

ROPER :

Didn't think so. Wouldn't mind if

you were, but it's another of
Corky's bugbears. Why don't you
like Corky?

PINE :

He drinks at eleven in the morning.

ROPER :

What business is it of yours when
he drinks?

PINE :

A sergeant in my father's platoon
got pissed in a Belfast pub. Told a
local girl what the next day's
operation was. The man I loved most
in the world dead for five pints of
lager and the promise of a quickie.
Forgive me for not being a
hedonist.

The Night Manager ep 3 final

ROPER:

(beat)

So if you're not pink, and you're
not a hedonist, what are you?

PINE:

That's not a question I ask myself
very often.

ROPER:

Well maybe it's time. Me? I'm a
free man. Free to think, not think,
work, not work, free to climb
mountains or lie in bed eating
peppermint creams. Any damned
thing I want, without people
telling me how.

PINE:

Well then, I'd say I'm a free man
too.

ROPER:

No, that's just the free part. The man part is different. Children grow up thinking the adult world is ordered, rational, fit for purpose. Becoming a man, that's when you realise none of it is true. Whole thing is Father Christmas. We want to believe in the old and trusted ways. But everywhere we go, they're rotten. The free man sees the world is rotten. And celebrates. To the core.

A beat. PINE measures his response.

PINE:

Then I'll say it again. I'm a free man.

ROPER studies PINE's face. PINE is strangely attracted to this man.

ROPER :

Are you though?

He smiles.

And a jovial slap on the shoulder finishes the conversation.

For now.

22 OMITTED 22

The Night Manager ep 3 final

23 EXT. MADRID STREET. DAY. 23

A humble church. The SUV is parked at the curbside. BURR and STEADMAN sit in front, affecting to study a map by torchlight. The church door opens. A distraught JUAN APOSTOL and a young priest emerge. The priest is worried. He lays a restraining hand on APOSTOL'S shoulder. Would Apostol like to spend the night in the church? But APOSTOL is inconsolable. STEADMAN reads from his cellphone.

STEADMAN:

Eleven twenty pm, calls the hotline at the Madrid public prosecutor's office, says he has information regarding a world-class illegal arms deal. The operator asks him his name. He hangs up.

Assumption:

goes so far. Twelve fifteen am,
calls his ex-wife, mother of his
dead daughter. She tells him to go
screw himself.

Through the windscreen, they see APOSTOL stand up and resume
his tortured roaming.

BURR:

Assumption:

confessor.

24 INT. MADRID. CHURCH. DAY. 24

Inside the church WOMEN and MEN kneel and remember, kneel and
pray. APOSTOL lights a candle. He places it in the place of
remembrance. His eyes glisten with the seeds of tears.
He sits and prays. Then sees a figure approaching him.

APOSTOL :

Who are you?

BURR :

I'm your guardian angel Mr Apostol.

She lights a candle too. He stares at her.

25 INT. MADRID. CHURCH. PRIEST'S CHAMBER. DAY. 25

BURR and APOSTOL sit side by side. APOSTOL in despair.

APOSTOL:

I can't sleep. Every night I think
of her. What I could have done.

The Night Manager ep 3 final

BURR :

Of course you do.

APOSTOL :

You're having a child. You
understand how I feel.

BURR smiles.

BURR :

Of course I do.

APOSTOL :

I am not a bad man!
He beseeches her to believe him.

BURR :

I know you're not. And I swear to
you I have no interest in taking
you down. Do you believe me?
Beat. She takes his hand. He nods.
BURR (CONT'D)

But you called that office in
Madrid because you have blood on
your hands. I'm here to wash it
off.

APOSTOL :

How?

BURR :

You know Richard Roper.

APOSTOL :

Yes of course. He's a friend.

BURR :

He's not a friend Juan. He dragged
you down, and your daughter with
you. Without Roper, that girl
would be alive tonight. God only
knows how you bear it. I couldn't.
Beat. He starts to cry. She holds him.

BURR (CONT'D)

I'm on the side of the angels Juan.
We're good people, we play
straight, we keep our promises. I
need you to help me. When it's
done, I'll give you all the
protection that's in my power.
There's a fellow called Lance
Corkoran. D'you happen to know him?
The Night Manager ep 3 final

APOSTOL:

Of course. Roper's closest

confidant.

BURR:

Yes well. That's what needs to change.

26 OMITTED 26

27 INT. MALLORCA. ROPER'S VILLA. DRIVE/CORRIDOR. DAY. 27

There are servants preparing for the lunch party. It's about to kick off.

PINE is in the house. He sees a car enter through the gates. LANGBOURNE, his wife CAROLINE and his young and leggy NANNY get out, along with the three kids.

28 INT. MALLORCA. ROPER'S VILLA. CORRIDOR/ROPER'S BEDROOM DAY. 28

PINE walks up the stairs. The bedroom is open. He hears a voice. JED. Beyond her is a small door leading to Roper's private office.

PINE stops at the door. Ties his shoe lace. PINE slides a backwards look through the door. JED, naked, back to him, sits on the bed.

JED:

Did you get the money? Ok good. No I don't want to talk to him. I don't know when I'll be back Lisa.

What difference does it make, you're doing fine without me.

She hangs up. The phone goes on the bed, and she holds her head in her hands.

Then suddenly she grabs a bottle of pills, takes one. Knocks it back.

PINE stares at her through the crack in the door.

Then rather loudly he knocks.

PINE:

Sorry to interrupt. The Langbournes are here. I think it's time for the party.

She turns. She stares at him. Her tear-stained face is impossible to hide.

The Night Manager ep 3 final

29 EXT./INT. ROPER VILLA. DAY. 29

PINE greets APOSTOL who has just flown in with his tart/girlfriend and a stranger. OMAR BARGHATI. The Arab man from the Madrid party.

PINE:

Mr Apostol. My name is Thomas, I work with Mr Roper. May I take your jacket?

He eyes BARGHATI.

APOSTOL :

Where is Roper?

PINE:

He's through the living room in the fruit garden.

They sweep through barely registering him. But PINE is watching them.

PINE turns away to see CORKORAN watching him. PINE smiles. CORKY raises his glass in return. The two men stare at each other.

30 OMITTED 30

30a INT/EXT. MALLORCA. ROPER'S VILLA. TERRACE. DAY. 30a

Later:

BARGHATI. APO and his MISTRESS. CORKORAN. The LANGBOURNES plus KIDS and NANNY. And an AUSTRIAN COUPLE. Beside PINE is JED, who shows no sign of her previous tears. We are between courses and ROPER is doing magic tricks for the Langbourne kids and DANIEL, It's the classic three-cup trick. He's good.

ROPER:

All right now watch the cups this time. No slacking.

He starts to move the cups.

ROPER (CONT'D)

I was taught this trick by a man from Mars. But he had three hands which I thought was cheating.

The KIDS laugh, and ROPER uses this as a way to distract. PINE watches. ROPER completes another elegant pass with his hands and stops.

The Night Manager ep 3 final

ROPER (CONT'D)

All right. Danny. Where's the ball?

DANNY shifts, uncomfortable. He points to the cup that ROPER

wants him to point to.

ROPER lifts it. It's empty.

ROPER (CONT'D)

Danny. You didn't watch the cups.

Thomas knows where the ball is.

Don't you Thomas.

PINE smiles.

ROPER (CONT'D)

Right who's for pudding?

31 EXT. MALLORCA. ROPER'S VILLA. GARDEN. DAY. 31

Later:

is walking apart with BARGHATI. PINE sees that APOSTOL is having a conversation with LANGBOURNE and ROPER that seems to be of the utmost seriousness. And they are glancing at CORKORAN who stands at the other end of the garden gossiping with the AUSTRIANS.

APOSTOL:

According to my friends he's been shooting his mouth off, in certain "bars" in Palma. I wasn't sure if I should tell you...

They stare across at CORKORAN.

LANGBOURNE:

It happens every time he drinks Dicky. He can't stop his bloody mouth. In every way.

ROPER is looking quietly furious. ROPER walks across to CORKORAN. Takes him off the Austrians and engages in a furious quiet conversation.

CORKORAN:

Chief, I honestly don't know what you're talking about...

PINE watches, walks away. Sees LANGBOURNE brush past the NANNY, something to physical in the way he brushes her arm.

PINE sees it.

And so, he sees, does CAROLINE LANGBOURNE. Who turns and walks away, hiding her anger. Her and PINE's eyes meet for a moment. She knows he has seen it all. She walks on, past him, saying nothing.

The Night Manager ep 3 final

PINE enters the swimming pool area, a drink in hand. Cocktail or similar.

CAROLINE LANGBOURNE is sitting alone at the edge of the upper pool, feet in the water, in blouse and skirt. Terribly English. Pale and tired.

Exactly who he was looking for.

PINE :

Thought you could do with a pick-meup.

CAROLINE :

How kind of you.

PINE :

You're not swimming?

CAROLINE :

Not in the mood.

She sips her drink. PINE sits, says nothing.

CAROLINE (CONT'D)

I like you Thomas. You see everything and say nothing.

Beat.

CAROLINE (CONT'D)

You saw the way he touched her didn't you.

PINE :

Yes.

CAROLINE :

My husband is screwing our nanny.

What a cliché. Jed says I should have hired an uglier girl. But the agency only have stunners.

PINE smiles. The water ripples around her legs. CAROLINE ties her skirts up, puts cream on her calves. Pulls the shirt off her shoulders, puts cream on that too.

CAROLINE (CONT'D)

Could you do my back.

Almost an instruction. A strange eroticism to this terribly English 40 year old. He creams her back. Freckly. Pale. She undoes another button or two.

CAROLINE (CONT'D)

Don't worry. I don't want to sleep
with you.

The Night Manager ep 3 final

PINE smiles. He creams down her back. Then, after a long
pause, and rather slowly and quietly.... She speaks.

CAROLINE (CONT'D)

Why's he keeping you here?

PINE :

I don't know.

CAROLINE :

Grooming you is he?

PINE :

I don't think so.

CAROLINE :

Well be careful. What you get
involved in.

Beat. As if she is making a decision.

CAROLINE (CONT'D)

The whole party's a sham of course.

All so they can meet the Lebanese
man Apo brought. You know what it's
about?

PINE :

No.

CAROLINE :

I do.

Beat. They gaze across the compound. There's a terrible
danger in the air.

CAROLINE (CONT'D)

Roper's planning to sell arms.

Weapons from seven British and
American arms companies.

Beat. He continues oiling her back. Huge tension.

CAROLINE (CONT'D)

They are signing the conditions of
sale tomorrow. Roper's using a
company called Tradepass to fence
the deal. You can stop rubbing now.

PINE stops rubbing her back. CAROLINE lies back, eyes closed.

CAROLINE (CONT'D)

But Sandy's nervous. Apostol warned him that Corky might be a bad egg.

Sandy wants to stop the deal but

Roper's pushing onward. Roper

thinks he's indestructible.

The Night Manager ep 3 final

PINE :

Why are you telling me this?

CAROLINE :

Just wanted to be honest with

someone in this world.

PINE :

With a little revenge thrown in.

She smiles.

PINE (CONT'D)

Does Jed know?

CAROLINE :

No of course not. Sandy screws

everyone and tells me everything.

Roper is steadfastly faithful and

tells Jed nothing.

PINE :

I suppose if you really wanted

revenge, you wouldn't tell me.

You'd tell her.

She looks over her sunglasses right at his eyes. Beat. Their

eyes meet with a directness that is astonishing. Then she

smiles.

CAROLINE :

You know what? I think I might have

that swim.

EXT. ROPER'S MANSION VILLA. DAY.

Later. Sun going down. PINE is returning into the party. He

sees APO walk the other way, join his MISTRESS on the

terrace. Kisses her.

JED is watching them, apart. PINE joins her.

JED :

His daughter just killed herself.
He brings his mistress. And no one
bats an eyelid.

She stares at APO with distaste.

JED (CONT'D)

I need another drink.

PINE grabs a bottle from a passing waiter. Pours.

ROPER :

Where's Roper?

The Night Manager ep 3 final

PINE :

In his office.

JED :

He's having a meeting with that
Lebanese about farm machinery.

She lowers her voice.

JED (CONT'D)

Corky's not invited. He's fallen
from grace.

PINE can see CORKY through the window sitting alone in the
lounge. Clearly furious. The plan working beautifully.

JED (CONT'D)

Thing is Roper relies on Corky so
much, I don't know what he'll do.
Roper needs a girl in his bed, and
a man at his side. Keeps him
steady.

He stares at the AUSTRIAN COUNTESS, ancient but who has
obviously had a fair bit of plastic surgery.

JED (CONT'D)

I mean how old do you think she is?

PINE :

Depends which bits of her you mean.
Averaging out, probably about
seventeen.

She giggles. Laughs, spills her anis.

JED :

Now look what you've made me do.

He hands her a handkerchief.

JED (CONT'D)

Don't you drink Thomas?

PINE :

Doctor's orders.

JED :

What a shame.

She stares at him.

JED (CONT'D)

Come for a walk with me. I need
some air.

PINE :

Would Roper mind?

The Night Manager ep 3 final

JED :

He's talking with Sandy. Come on, I won't eat you.

Beat. He stalls.

PINE :

I've always found that the best way to have a private talk is to
tell everyone you're having it.

She gets it, calls out to FRISKY:

JED :

Frisky! Tell Roper, Thomas and I are going to get some air. We won't be long.

She turns to PINE

JED (CONT'D)

There. That official enough for you?

He smiles.

32-34 OMITTED 32-34

35 EXT. MALLORCA. ROPER'S VILLA. GARDEN TO BEACH. DUSK. 35

They walk out down the garden towards the beach.

JED :

You shouldn't have seen me like
that. In my bedroom.

PINE :

The door was open, I assumed you were dressed.

JED :

That's not what I meant. I don't care who sees my tits. I do care who sees me crying. You tell no one you saw that, is that clear?
This coolly serious.

PINE :

Is that why you arranged this little tryst?

JED :

Yes that's why. You think there was another reason?
The Night Manager ep 3 final
She stares at him.
JED (CONT'D)
Did you really kill a man?

PINE :

Who told you that?

JED :

Danny got it from a maid who's having an affair with Roper's office boy.
PINE smiles.

PINE :

Yes. It was a fight. It got out of control. I got out of control. It doesn't happen very often.

JED :

But when it does...
Pause. He stares at her. Something scares and attracts her.
JED (CONT'D)
I'm going to swim. Why don't you come.

PINE :

I don't think that would be wise.

JED :

There's no current.

PINE :

That's not what I meant.

JED :

I know it wasn't.

She smiles wickedly, walks out of the gate and down the beach.

JED (CONT'D)

There she goes. Beyond the ha ha.

She smiles, looks back.

JED (CONT'D)

One day Thomas you'll live a little.

The Night Manager ep 3 final

36 EXT. MALLORCA. PENINSULAR. BEACH. DAY. 36

Morning. PINE is running along the beach. Early morning. He suddenly engages in a full sprint, fast, tearing his lungs out, driving himself to the limit of exhaustion.

Then he sees two figures sitting on the beach alone. JED and CAROLINE.

PINE watches them in deep conversation.

37 OMITTED 37

38 INT. MALLORCA. ROPER VILLA. BREAKFAST AREA. DAY. 38

39 OMITTED 39

40 EXT. MALLORCA. ROPER VILLA. UPPER POOL. DAY. 40

41 INT. MALLORCA. ROPER VILLA. AFTERNOON. 41

PINE sits with DANIEL playing a game of scrabble. CORKORAN is at the table, drinking a scotch, irritated.

DANIEL :

Thomas. You seen my phone?

PINE :

Sorry Danny.

DANIEL :

Dad'll be cross.

PINE:

I'll help you look for it in the morning.

A door slams outside. PINE watches as the NANNY is being walked to a car by LANGBOURNE and FRISKY. JED and ROPER in

attendance. JED's face is cold with anger. The NANNY gets in, head high. LANGBOURNE avoids her gaze. The car drives off. Now CAROLINE, pale and dignified, is walking with the KIDS to another car. ROPER is clearly white with fury at her. She and the KIDS are put in the car and also drive off. JED watches them all go. Her face shows clear distress. ROPER tries to talk to her but she cold-shoulders him and walks the other way. ROPER stands there in rage.

CORKORAN :

What's going on out there?

The Night Manager ep 3 final

And now PINE knows for sure that CAROLINE has sown a lethal seed.

42 EXT. MALLORCA. PENINSULAR. BEACH. EVENING. 42

PINE walks out of the villa, along the beach, as if making his way home.

He sees a solitary figure on the beach. Waiting for him.

JED.

PINE checks around, there seems to be no one there, but you can never tell.

JED :

Did you know?

PINE :

What?

JED :

What Roper does. How he affords all this.

PINE :

No. Why?

JED :

You're lying. Caroline knew. Everyone knew except me.

PINE :

I didn't know. But I did suspect he wasn't only selling combine harvesters.

JED :

You think I'm a fool.

PINE :

I think you only asked what you wanted to know. You must have had your reasons.

It's a leading question. She does not take it. She stares at the ground.

He starts to walk past. She calls after him.

JED :

So what does that mean? Are you going to leave?

PINE :

I suppose.

The Night Manager ep 3 final

JED :

Don't.

She touches his face. They could be seen. Are they being watched?

PINE:

I think you should take your hand away now.

JED :

I know.

But she doesn't. She takes it to his mouth, to his lips, opens his lips with her fingers.

Until finally he's the one who retreats and walks away along the shore.

She stares after.

43 INT. MALLORCA. PENINSULAR. FISHERMAN'S COTTAGE. NIGHT. 43
PINE walks into his cottage. He takes from his pocket - a phone. DANIEL's.

He stares at it. And starts to type in a message.

44 INT. MALLORCA. SURVEILLANCE VILLA. NIGHT. 44

BURR looks across at the illuminated Roper residence as STEADMAN walks in and stares at her. She is tired but hiding it.

STEADMAN :

You should go to bed.

BURR :

I can't sleep.

STEADMAN:

If it's worry for your boy, forget it. He knew what he was getting involved in.

BURR :

Did he?

Beat. She arches her back in pain. STEADMAN makes himself a whisky. Beat.

STEADMAN:

So you and Mr Burr are making a go of it.

The Night Manager ep 3 final

BURR :

Yeah well. Like my mother said. You make your bed. Now die in it.

She smiles sadly.

BURR (CONT'D)

Gordon's a decent man. It's not his fault I'm not in love with him.

STEADMAN stares at her. A rather desperate look between them.

STEADMAN :

Listen...

BURR :

Let's not have one of those conversations Joel. Please.

STEADMAN :

Can't deny the past.

BURR :

The past is all it is.

STEADMAN :

My god you are a wondrous piece of work.

She looks up at him. Sudden vulnerability.

Luckily perhaps an OPS PHONE phone buzzes. STEADMAN stares at it.

BURR :

What is it?

STEADMAN :

It's your boy.

BURR joins him on the computer-phone. STEADMAN enters an apparent social networking site.

It flicks to a new message board. He plugs in a code.

A message flashes up.

SEVEN TRACTOR FIRMS. HOME SALE. BUYER BEIRUT. VIA WORST MAN. TRADEPASS.

BURR stares.

STEADMAN (CONT'D)

Seven armament manufacturers. UK and US. Buyer from Beirut. Roper's the middle man. What's Tradepass?

BURR stares at STEADMAN. Smiles.

The Night Manager ep 3 final

BURR:

I don't know. But I do know that Roper's pressed the green light.

45 INT. LONDON. FCO. MAYHEW'S OFFICE. DAY. 45

MAYHEW sits sipping tea. He looks at the clock. Three thirty pm. Then his phone rings.

SECRETARY (ON PHONE)

Rex, do you have a minute? The Permanent Secretary would love to grab you.

MAYHEW :

Of course.

He gets up, walks up the stairs into a private corridor, along and to a door that he opens.

46 INT. FCO. PERMANENT SECRETARY'S OFFICE. DAY. 46

Inside to his surprise are three people. The PERMANENT SECRETARY, plus GEOFFREY DROMGOOLE, and a woman we have not seen before. American. Forty-five years old and charming as

hell. BARBARA VANDON.

PERMANENT SECRETARY

Come in Rex, sorry for the late notice. You know Geoffrey Dromgoole of course from the River. And Barbara Vandon, from the American Embassy. Rex Mayhew, my under secretary.

MAYHEW :

Barbara how are you?

BARBARA VANDON :

Good to see you Rex.

They smile. SMASH CUT TO mid-meeting.

BARBARA VANDON (CONT'D)

Rex it's this Limpet thing.

PERMANENT SECRETARY

Limpet?

DROMGOOLE:

The Joel Steadman enforcement operation, with Angela Burr on side saddle.

The Night Manager ep 3 final

MAYHEW:

I know what Limpet is. It's an enforcement case. It has nothing to do with Langley or The River House.

PERMANENT SECRETARY

Well that's what Barbara feels we ought to be discussing.

BARBARA VANDON:

Rex, Langley has been completely railroaded on this. We currently have a joint operation on foreign soil between two extremely fringe outfits, with not a geopolitical bone in their bodies. They're chasing international arms in an area of the world way beyond their comprehension. It's crazy.

DROMGOOLE:

I have to say I agree. Limpet is operating in a highly incendiary region and I would hate to see that run out of control. In my view it should be placed under a Pure Intelligence jurisdiction, acting to a political brief.

He gestures here to the Permanent Secretary.

DROMGOOLE (CONT'D)

But it's not my decision.

MAYHEW :

No it's not.

Beat.

REX MAYHEW:

Geoffrey I'm sure I don't need to remind you that my recommendation, accepted by the Permanent Secretary, was that River House was over-extended, and that Enforcement Agencies were urgently needed to prosecute areas of international criminal activity that were, for whatever reason, slipping through the Intelligence net.

He lets this hang for a moment, implication understood.

The Night Manager ep 3 final

REX MAYHEW (CONT'D)

In that context I find the actions of the River House somewhat inimical to the new era of parliamentary accountability and transparency, and will be seeking to formalise an examination into their activities at the next Joint Steering. Does that answer your question?

He pauses. Smiles at the group.

PERMANENT SECRETARY

Well why don't we leave it there for today?

47 EXT. LONDON. FCO. DAY. 47

REX MAYHEW, helmet on, somewhat triumphant, is walking out of his office.

MAYHEW brings his bike out on to the pavement.

DROMGOOLE suddenly appears.

DROMGOOLE :

You got a moment?

MAYHEW:

Not much more than that. Celia's cooking rabbit.

DROMGOOLE:

That's all it will take. Why don't you park your bike?

He smiles.

They walk along the street to the bridge.

DROMGOOLE leans forward.

DROMGOOLE (CONT'D)

You did a good job. Pressed all the right buttons. Accountability.

Transparency. Very good.

MAYHEW:

I don't like being bullied. Never have.

The Night Manager ep 3 final

DROMGOOLE :

Thing is I have a feeling that Limpet's not quite the abject failure Angela Burr would have us believe.

MAYHEW, innocently:

MAYHEW :

Really?

DROMGOOLE, not buying it for a second:

DROMGOOLE :

Yes. Really.

He stares at REX MAYHEW. DROMGOOLE speaks quietly.

DROMGOOLE (CONT'D)

You're over your head Rex. Spheres of interest you don't know about. Think about it. And enjoy that rabbit.

And off he wanders along the river as MAYHEW watches.

48 EXT. MALLORCA. ROPER'S VILLA. DAY. 48

ROPER, LANGBOURNE, FRISKY are getting in a car to take them out of the complex and to the private airfield. Small suitcases being packed into the SUV.

PINE watches as the cars tear out of the complex through security. In a window of the villa he sees CORKORAN staring at him with barely concealed venom.

PINE :

Where are they going?

CORKORAN :

Monaco. Two days of meetings. Things are ramping up.

PINE :

You're not going with them?
CORKORAN smiles at him. Hiding rejection.

CORKORAN :

I have a much better offer. I'm going riding with Jed old boy. Didn't she invite you?
He turns and walks indoors. PINE watches him go.
JED and DANIEL join CORKORAN, in riding gear, ready for the ride. PINE watches them.

The Night Manager ep 3 final
49-51 OMITTED 49-51

51 INT. MALLORCA. ROPER VILLA. LIVING ROOM/KITCHEN. DAY. 51
PINE walks in through the empty living room to the kitchens. Three cooks and maids are working. He is still carrying the flowers. He approaches a SPANISH MAID. She knows him, and she likes him.

PINE:

Maria I need a vase for these.
They're for Daniel for when he gets back.

MAID :

Of course Mr Thomas.

She smiles.

PINE:

What time do the chamber-maids do the rooms? I wanted to ask them if they found Danny's phone.

COOK:

They come at 12 sir. And there'll be an alarm check at 11am today. Just ignore it.

PINE :

Thank you.

He smiles. She smiles. She likes him.

52 INT. MALLORCA. ROPER'S VILLA. CORRIDOR. ROPER'S BEDROOM. DAY.

52

PINE walks up the stairs, flowers in hand. He reaches the doors to the Roper private apartments.

He pauses, looks round, feels the almost eerie silence.

And enters closing the door behind him.

53 INT. MALLORCA. ROPER'S VILLA. BEDROOM. DAY. 53

PINE enters the bedroom. It's unkempt, it has not been tidied by the maids yet. Jed's nightdress lies abandoned on the bed.

PINE puts the vase of flowers on the side table, stares at the sheets. At the Forbes Magazine, at the Grazia magazine, at yesterday's swimsuit hanging on the hook, the coffee table books, and a language-learning book in Italian. At photographs on her side of the bed. Of her and Roper.

The Night Manager ep 3 final

PINE thinks, checks the drawers in her cabinet. Delves deep amongst underwear and letters.

And finds a photo of a young boy, five years old. Smiling but with a melancholy. PINE stares at it, takes a photo, then carefully replaces it in the drawer.

Then he turns his attention to the office door.

Tries it. It's locked.

PINE checks his watch. 10.58am.

Looks around. Goes to the Roper side of the bed. Sits. And in a way "becomes" Roper. Lies back. Gets up. Reaches down.

Under the bed. Nothing. Thinks again.

Opens the drawer by his bed. Cufflinks. Box of peppermints.

Half full.

Then opens another drawer. Another box of peppermints. Empty. Stares at it. Sees that the inside-bottom of the tin is paper.

Lifts it.

There is the key.

He hears crunches on the gravel. Sounds of chat. He checks the window, it's just a GARDENER chatting to SECURITY.

He checks the clock. 10.58.

Sweat on his brow.

The clock hits 11 am. The alarms in the house go off as they always do for the drill.

Instantly PINE is unlocking and opening the office door, he slides the door open. Sees the alarm going off but it's fine, the drill covers it.

54

INT. MALLORCA. ROPER VILLA. ROPER'S BEDROOM/PRIVATE OFFICE. 54 DAY.

Walks into the office, closes the door behind him, relocks the office door from the inside.

55

OMITTED 55

56

INT. MALLORCA. ROPER VILLA. ROPER'S PRIVATE OFFICE. DAY. 56

The alarm test continues. PINE knows he has to move fast.

The Night Manager ep 3 final

PINE looks round. A simple room. A soldier's simplicity. A plain Rexine-topped office desk. No computer, but wires for a laptop.

And on the desk, a rather modest set of filing trays with papers in.

The quiet centre of the Roper Empire.

PINE quickly moves to the desk. Sits.

His eye checks the exact location of everything.

Then he gets to work.

He stares at some papers labelled "Tradepass".

He takes each paper from the tray, and photographs them with Danny's camera, then replaces them precisely.

We get glimpses. Names and numbers. Names on the left, numbers on the right.

He puts the last one back. Breathes.

Then he sees it.

On the desk.

A long blonde hair. A woman's.

He carefully picks it up. Stares at it.
That's when he hears the noises from the courtyard outside.
The sound of horses hooves, dogs' barks, then at last, human
voices.

JED (O.S)

Take him to his room. I'll change
and be straight there.

He goes to the window. In the courtyard below DANIEL is being
helped off his horse. He is limping.

TABBY :

What happened?

JED:

Danny took a fall. But he'll be OK.

JED starts to walk towards the house. Inside the office,
PINE stiffens. Acts entirely calmly.

Slowly rearranges everything perfectly, checks, yes
everything fine.

He takes the hair, wraps it in a handkerchief, puts it in his
pocket.

The Night Manager ep 3 final

He takes out the key. Puts it back into the mints. Replaces
the chipped mint in the right place.

Breathes.

57 INT. MALLORCA. ROPER VILLA. STAIRWAY. DAY. 57

JED is walking up the stairs. And approaches the private
apartments of her and Roper.

Suddenly the alarms go off.

58 INT. MALLORCA. ROPER VILLA. ROPER'S BEDROOM. DAY. 58

JED walks into the bedroom.

To see JONATHAN PINE standing over the vase of flowers
arranging them on her side table.

There is absolute silence.

JED :

What the hell are you doing in
here?

She flushes, furious.

PINE :

I brought you some wild flowers
from near my house.

He stares at her.

JED :

Why didn't you give them to the maids? How dare you even be in here?

PINE :

If you're that upset, call Security. Frisky's not here but Tabby's available. Just pick up the house phone, say the word, and I'll end up leaving in the same state I arrived.

A challenge.

JED :

Just get out. I have to change.

PINE :

Close the door.

The Night Manager ep 3 final

JED :

Excuse me? This is our bedroom.

This is where I sleep with Roper.

PINE :

But how much longer can you bear it?

Beat. He takes out the handkerchief, holds her up the hair.

JED :

What is that?

PINE :

I found it on the desk top. You broke into his office and spied on his papers.

Beat. He approaches her. Close.

PINE (CONT'D)

I told you. The box is open now. No going back.

Suddenly CORKORAN's voice from the stairs.

CORKORAN :

Jed dear? The boy really needs you.

CORKY is walking up the stairs.

JED :

He can't see you in here.

PINE :

Get rid of him.

He slips into the en suite bathroom. CORKY knocks.

CORKY :

You decent?

JED :

I'm coming.

CORKY stares at her. Then looks round the room, as if by pure instinct knowing something is being hidden.

CORKY :

Well come on, the boy's desperate.

I'll wait outside.

JED nods. She slips out of her riding clothes. PINE watches her from inside the bathroom. Then she stares at him and walks out of the room.

The Night Manager ep 3 final

59 EXT. MONACO. HOTEL. DAY. 59

ROPER, LANGBOURNE and FRISKY are climbing out of a limo on the Monaco riviera.

They walk into a high-class international hotel.

60 INT. MONACO. HOTEL. FOYER/CHAMPAGNE BAR. DAY. 60

FRISKY approaches the Maitre D, whispers to him, and they are whisked through the foyer into the champagne bar.

A figure sits at the back of the bar in an alcove.

They approach and sit.

It is GALT. DROMGOOLE's acolyte.

GALT :

Safe trip?

ROPER :

Yes. Why was it necessary?

PALFREY :

Halo's not keen on intermediaries
right now.

ROPER :

Why?

GALT :

Ever heard of Angela Burr?

ROPER :

Cairo - she got too close for
comfort on a deal with Freddie
Hamid and we cleared out.

GALT :

Well she's back with a US
enforcement cowboy called Joel
Steadman. Halo says you need to be
careful. Double check all your
people. Something's not right.

ROPER :

I already had some intelligence of
my own. We're changing the guard.

GALT :

Good. Well here's what you came
for.

PALFREY passes an envelope across to ROPER. ROPER shakes his
head.

The Night Manager ep 3 final

ROPER :

I don't touch that shit. Give it to
my accountant when I'm not here.

He walks away into the bar. Flicks a look back. PALFREY is
passing the envelope to LANGBOURNE.

LANGBOURNE opens the envelope.

LANGBOURNE smiles.

61

INT. MONACO. HOTEL. BEDROOM. NIGHT. 61

ROPER, in dressing gown, walks out of the bathroom, drink in
hand, stares out at the sea. He is on the phone to JED who is
still cold and not pleased at what she has discovered.

JED :

How was your meeting?

ROPER :

It was fine.

62

OMITTED 62

63

INT. MALLORCA. ROPER'S VILLA. 1ST FLOOR CORRIDOR/ROPER'S 63
BEDROOM. NIGHT.

JED :

Is that all I get?

ROPER :

We're on the telephone Jemima. Yes
that's all you get.

Beat.

ROPER (CONT'D)

Listen. Stop so being so bloody
childish. Caroline was furious with
Sandy. She wanted to spread some
manure. End of story.

JED :

And there's no truth in it.

ROPER :

No. There's no truth in it. No
truth at all. Understand?

As if to say, that's the story, stick with it.

ROPER (CONT'D)

Anything else of interest?

The Night Manager ep 3 final

JED stares at the flowers in the vase. That PINE put there.

And almost enjoying the lie:

JED :

No nothing else really important.

Just a lazy day.

64 INT. MONACO. HOTEL. NIGHT. 64

In the hotel in Monaco, RICHARD ROPER stares at the water,
phone in his hand.

65 INT. MALLORCA. PENINSULAR. FISHERMAN'S COTTAGE. NIGHT. 65
PINE enters the little cottage, and closes the shutters to
keep snooping gazes at bay.

He takes out Danny's camera. Looks through the images he has
taken. Lists of names from Roper's office.

He sees the image of the young boy he saw in the drawer of
Jed's room.

He files that one under a different name.

Then he starts to send the rest of the images.

66 INT. MALLORCA. SURVEILLANCE VILLA. NIGHT. 66

It's quiet, night-time. ANGELA BURR stares at her laptop.
STEADMAN is dozing on the chair.

Then suddenly ANGELA BURR sees a message coming in.

But BURR's eyes are wide as she sees in encrypted form a
series of photographs from PINE, coming into her computer.

Names, numbers.

She jabs STEADMAN.

BURR :

Wake up sleepyhead.

STEADMAN wakes, gazes at the names.

STEADMAN :

How the hell did he get this?

67 EXT. MALLORCA. ROPER'S VILLA. DAY. 67

It's morning. PINE walks up to the house, sees the SUV is
back, sees FRISKY at the door.

The Night Manager ep 3 final

68 INT. MALLORCA. ROPER'S VILLA. HALLWAY. DAY. 68

PINE enters the house. CORKORAN is inside.

PINE :

They're back?

CORKORAN :

Apparently so. Went straight into a
meeting, without so much as a how-
do-you-do.

CORKORAN nervy, almost certain now he is being excluded.

PINE :

Been biting your nails Corky?

CORKORAN :

Want me to bite yours?

PINE smiles. FRISKY walks into the house.

FRISKY :

Chief wants to see you.

CORKORAN stands, moves forward.

FRISKY (CONT'D)

Not you. Him.

PINE stares at him, gets up. CORKORAN stares at him with barely concealed hostility.

69 INT. MALLORCA. ROPER'S VILLA. OFFICE/LIVING SPACE. DAY. 69

PINE is walked through the security into ROPER's office.

LANGBOURNE and ROPER are deep in conversation.

They look up, see PINE enter.

Beat.

ROPER :

Present for you. On the table.

He nods. PINE looks, sees a brown envelope. Walks over, opens it.

Inside is a passport. New Zealand. Name of Andrew Stephen Birch. Issued in Auckland. Born Marlborough, South Island. Expiry. Three years off.

ROPER (CONT'D)

Told them to put some visas in it, make it scruffy. Never trust a new passport in my view.

(MORE)

The Night Manager ep 3 final

ROPER (CONT'D)

Go for the old uns. Like third world taxi drivers. There's a reason they've survived.

PINE :

Thank you.

ROPER smiles. Puts his hand on PINE's. It's a moment of real affection and PINE is strangely moved.

ROPER :

You're born again. All official.

Visas are real. If you want to renew do it at one of the consulates abroad. Less risky.

ROPER (CONT'D)

All yours. You're free to go.

Beat. PINE almost surprised.

PINE :

All right. Thank you.

ROPER :

Frisky will drive you to the airport, we'll give you a few hundred quid to send you on your way.

PINE :

Well I'll go and pack.

He walks out the door. Turns to shut it.

ROPER eyes him through the door. Long beat.

ROPER :

What is it?

PINE :

Nothing.

ROPER :

Liar.

They stare at each other through the door.

PINE :

I was just wondering what my other options are.

ROPER smiles.

ROPER :

And there I was thinking you were going to disappoint me.

The Night Manager ep 3 final

Beat.

ROPER (CONT'D)

Get the papers Sandy.

LANGBOURNE opens the safe.

ROPER (CONT'D)

We'll need a witness. Spanish preferably so they can't actually

read the bloody thing.

LANGBOURNE :

I'll get the boy.

ROPER :

Is he eighteen?

LANGBOURNE goes into the next door room.

PINE :

What am I signing?

Beat.

ROPER :

I'm giving you your own company.

PINE walks over. Reads the document. The company is called Tradepass Limited. There are all sorts of waivers to rights, profits, revenue.

PINE looks at the second document. In which he accepts all responsibility for debt, obligations and responsibilities as Managing Director.

PINE stares at details of his predecessor, no longer in post. Major Lance Montague Corkoran.

ROPER (CONT'D)

Try some signatures.

PINE tries out his new name. Again and again. It's like watching a new incarnation be born. Andrew Birch.

Then he signs the documents.

ROPER (CONT'D)

Chico!

The BOY appears.

ROPER (CONT'D)

Come here boy. You eighteen? Good.

Come and witness this.

The boy signs. ROPER smiles at PINE.

The Night Manager ep 3 final

ROPER (CONT'D)

Welcome to the family Andrew.

He holds out his hand. PINE stares at it. And shakes it. They look eye to eye. Father - son. Criminal - detective. Betrayed and betrayer.

END: