

THE NIGHT MANAGER

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Based on the novel by

John le Carré

Episode 6

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1

EXT. ALEXANDRIA HARBOUR. EGYPT. DAY.

1

The ship NEMESIS is docking in Alexandria's huge harbour.

MERCHANT SEAMEN are lowering the cranes with over forty huge containers.

The containers are taken by fork lift truck and taken to a compound in the middle of the harbourside.

Container after container after container.

Each labelled. TRADEPATH.

The MERCHANT SEAMEN unclip the cranes, pull back the chains.

The NEMESIS leaves the harbour and disappears towards the Mediterranean horizon.

Leaving the containers on the harbourside. In a huge field of containers, as far as the eye can see, stretching on to infinity.

A delivery of death in an ocean of commerce.

2

EXT. RUNWAY. CAIRO AIRPORT. DAY.

2

PINE and ROPER, JED, FRISKY, TABBY, LANGBOURNE, descend from the aeroplane on to the burning Cairo tarmac.

PINE stares at the tarmac. There is a deep internal terror at the return he is about to make.

3

INT. CAIRO AIRPORT. CUSTOMS. DAY.

3

PINE walks through the special fast-track diplomatic pathway following Roper. He hands over his passport.

CUSTOMS

Welcome to Cairo Mr Birch.

PINE stares at the man.

4

INT. LIMO GOING THROUGH CAIRO.

4

A luxury Mercedes limo takes PINE through the streets he used to know so well.

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

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

5 **EXT. CORNICHE AREA. CAIRO.**

5

The car is drawing up to an opulent hotel. PINE knows where they are. He turns to ROPER.

ROPER

I thought we'd stay at your old
haunt.

The limo is approaching the NERFERTITI HOTEL.

PINE swallows slightly.

ROPER (CONT'D)

Just remember. No taking the
suitcases. You're the guest this
time.

PINE smiles. But his eyes are hollow.

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

ROPER (CONT'D)

Cheer up darling. You're on
holiday, remember?

He smiles.

6 **INT. NEFERTITI HOTEL.**

6

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

PINE stands frozen for a moment. ROPER turns to him.

ROPER

Do the honours would you. You're
consiglieri now.

PINE walks in to see a man in uniform, a manager coming towards him. Young, handsome. French.

MANAGER

Mr Birch. Welcome to the Nefertiti
Hotel. Is this your first time in
Cairo?

Beat.

PINE

Yes. That's right.

7

INT. CORRIDOR. NERFERTITI HOTEL.

7

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

ROPER

Shame Corky's not here. He'd have loved the decor.

Said with a wit and a threat that is intended to chill. And succeeds. JED glances at PINE who does not reply to her gaze.

ROPER and JED stop at the door of the Hatshepsut suite.

ROPER (CONT'D)

Well this is us.

The same suite Sophie Alekan stayed in.

PINE

You're in the Hatshepsut suite?

ROPER

Apparently it's the best they have. Or have they lied to me?

PINE

No. It's a lovely room.

ROPER

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

PINE nods and ROPER takes JED in for a "snooze". A flick of need is all she can afford to give PINE as the door closes on her prison.

PINE breathes deep.

The PORTER leads PINE to his room along the corridor. They open up.

PINE enters.

It's a huge palatial room. PINE stares at it.

He tips the porter.

PINE

Thanks.

The PORTER nods. PINE sits on the bed. Stares out at the city.

His body shaking slightly.

Memories flooding in.

8

INT. JOINT STEERING COMMITTEE. WHITEHALL.

8

The joint steering committee, seen in episode 1 is convening once more in a small Whitehall chamber lined with history and power.

DARKER is there, with PALFREY, who is looking pale. With GALT. And other MANDARINS.

ANGELA BURR is there, alone. Very alone.

And convening the meeting is the FOREIGN SECRETARY himself. Alongside is a thin rather hawkish looking civil servant. MERRIDEW.

FOREIGN SECRETARY

As you know, Rex Mayhew, who chaired these sessions so successfully for the last five years, has been taken from us by the Royal Household Commission. Three days a week and tea with the queen. Nice work if you can get it.

Laughter floats through the room. Not from BURR.

FOREIGN SECRETARY (CONT'D)

I'm happy to say that Clive Merridew is going to be taking Rex's place, but I myself will chair today. This is primarily so that we can discuss the fallout from the Limpet Operation.

He suddenly becomes very grave. BURR knows what's coming.

Later:

FOREIGN SECRETARY (CONT'D)

Aside from the money wasted and the embarrassment with both our American and our Turkish friends, my understanding is that the failure of the Limpet Operation, and the debacle at the Turkish Syrian border, has put us back five years in terms of intelligence sourcing with Syria and the Middle East. I've asked for the meeting to be extended for an extra hour so we can fully explore the reasons why the operation went ahead with such poor and corrupted intelligence, and what lessons can be learnt to ensure this never happens again.

Later: BURR is giving evidence.

COMMITTEE MEMBER

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

BURR

I was shown MOD export certificates for seven different arms companies.

The FOREIGN SECRETARY exhibits the certificates.

FOREIGN SECRETARY

These certificates. Yes? To Bulgaria, Israel and Morocco?

BURR

My intelligence suggested that the locations on the certificates were bogus. That at least one of three ships detailed in my report, the Nemesis, the Marquis, and the Leila Jane, was carrying arms destined for Syria and the Middle East.

DARKER

Where did you get these? These are classified MOD documents.

BURR does not speak. PALFREY shifts in his seat.

MERRIDEW

I spoke to Rex Mayhew about this during our handover. He mentioned a figure know as the Boatman. Someone leaking intelligence from the River House in direct contravention of the Official Secrets Act. You have any idea who that was?

BURR

None whatsoever.

PALFREY's face is frozen.

FOREIGN SECRETARY

You do understand the seriousness of misleading the enquiry Ms Burr?

Later: BURR pale, exhausted.

FOREIGN SECRETARY (CONT'D)

Let us now move on to the source within the Tradepath operation.

(MORE)

FOREIGN SECRETARY (CONT'D)

This source told you that the arms cache was hidden inside twenty trucks heading over the Turkish Syrian border.

BURR

Yes. We had information suggesting that the Leila Jane had docked at Istanbul and that the arms were continuing their journey by road.

FOREIGN SECRETARY

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

BURR

Yes.

FOREIGN SECRETARY

Where did you get this dubious intelligence?

BURR

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

FOREIGN SECRETARY

Can you be more specific?

Beat. BURR shakes her head. DARKER stares at her.

BURR

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

FOREIGN SECRETARY

Even if it were to save your own skin?

Beat.

MERRIDEW

Why did you use US military support and not our own?

BURR

I felt the operation would be compromised if I went through British military and intelligence channels.

Deadly silence in the room.

MERRIDEW

What are you implying Ms Burr?

BURR

You know very well what I'm implying.

MERRIDEW

Are you insinuating double dealing within our intelligence establishment? I hope you have some very strong evidence to back that allegation up.

BURR freezes him with a glare of defiance but inside she is screaming.

9

INT. CORRIDOR. FCO. DAY.

9

DARKER and PALFREY and GALT are walking together.

DARKER

I almost feel sorry for her.

GALT

Tough old boot though. Gave us nothing on the Boatman.

PALFREY

Well who's for an ale?

DARKER

You buying Harry?

PALFREY

Why not?

DARKER

You look like you need a drink.

He stares at him.

PALFREY

After six hours of purdah, don't we all? I'll just get my coat.

He turns, goes round a corner, his face changes. Pale with fear. Deadly tension. He walks towards the cloakroom. BURR appears. She is calm but a huge terrible urgency lies beneath.

PALFREY (CONT'D)

Get away from me.

BURR

Harry help me.

PALFREY

I don't want to talk to you again.

She bars the way to the cloakroom.

BURR

I need you to go public. Confirm the connection between Darker and Richard Roper. It's our only chance.

PALFREY

Get out of my way.

BURR

Harry there is a whole shipload of destruction making its way into the Middle East right now...

PALFREY

I gave you what I knew...

BURR

... and my only chance of stopping it and saving my agent is for you to find proof that those bastards know what Roper is doing.

PALFREY

You try pinning this on me, I'll deny everything. You hear me?

He looks down the empty corridor.

PALFREY (CONT'D)

He knows. I can see it in his eyes.

BURR

Calm down.

PALFREY

Get away from me.

He walks away fast. Too fast.

BURR

Harry. Walk slowly. For Christ's sake.

But he doesn't. PALFREY walks fast back out, turns the corner, and bumps right into GEOFFREY DARKER.

DARKER

Everything all right Palfrey?

PALFREY

Everything's fine.

DARKER

You didn't get your coat.

PALFREY is sweating. His eyes betray everything.

And then DARKER sees BURR in the distance.

And now DARKER does know everything.

DARKER (CONT'D)

Oh Harry. The Boatman.

And PALFREY panics.

He starts to run. DARKER watches him go.

10 **EXT. FCO OFFICES. DAY.**

10

HARRY PALFREY dashes out the building. GALT is outside staring at him.

DARKER appears at the door.

PALFREY is overwhelmed by a sudden irrational terror.

He turns and runs.

BURR walks out of the FCO OFFICES...

Just in time to see HARRY PALFREY run full tilt into the middle of the road and under the wheels of an onrushing articulated lorry.

11 **INT. IEA OFFICES. VICTORIA STREET.**

11

BURR sits alone. She is pale with shock. ROOK stares across.

ROOK

This came this morning.

BURR opens it. It's what they both expected.

ROOK (CONT'D)

What does it say?

BURR

Three weeks. Then they close the office and the International Enforcement Agency is officially mothballed.

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

BURR (CONT'D)

What's wrong with me? Everything I touch turns to dust. I open my mouth. Someone gets hurt. I pick up the phone. Someone dies.

ROOK

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

BURR

What you mean is "give up".

ROOK

For a while.

BURR turns on the radio to cover the conversation.

BURR

What about Pine?

ROOK

Pine gave you false intelligence.

BURR

I don't believe that.

ROOK

Are you sure?

BURR

I went to him. I got him involved in this. I lured him. I used his guilt for that girl, I used his stupid British sense of dignity. He's on his own. I can't leave him in there.

ROOK

I don't see what choice you have.

BURR stares at him. She does not move.

Then BURR's phone rings.

BURR

Angela Burr.

There is a pause on the line.

BURR (CONT'D)

Who is this?

Suspicion in her voice.

VOICE OF PINE

Is Sophie there?

BURR leans forward.

BURR
Sophie? There is no Sophie...

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

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

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

12

INT. RECEPTION / BAR OF NERFERTITI HOTEL. NIGHT.

12

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

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

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

A moment.

Then PINE walks back into the hotel restaurant.

ROPER is sitting with JED.

ROPER
Andrew! Where have you been?

PINE
Sorry I overslept.

ROPER
Now where are our other guests? Ah
there they are.

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

JED
Caro? What's she doing here?

ROPER
Thought you might want a bit of
female company on our cruise down
the Nile. Don't worry, her naughty
days are over. From now on she's
one of the good girls.

They walk towards the LANGBOURNES. CAROLINE smiles.

CAROLINE
Look who's back.

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

Later: the dinner in full flow.

ROPER
Now help us sort something out.
Sandy and Caroline want to see the
pyramids but I'm more much
fascinated by the tombs of Luxor.
You're the expert, where do you
stand?

PINE
I'd go for Luxor. Less crowds.

ROPER
Good man. So three days in Cairo
for shopping and gambling and then
off down the Nile.

CAROLINE
You always get your way don't you
Dicky.

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

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

ROPER (CONT'D)
Ladies, I have something to discuss
with my young business associate.
Sandy will take you to the bar, we
shan't be long.

LANGBOURNE
Come on I'll buy you a cocktail.

CAROLINE stands. JED stands also. They move away.

ROPER
More wine?

PINE
Thanks.

ROPER pours. Smiles.

ROPER
The Arab Spring. You know what that
was?

(MORE)

ROPER (CONT'D)

Biggest threat to my profession in the last thirty years. Imagine what could have happened. A series of fledgling Arab democracies. Stability. Peace. Can you imagine anything fucking worse?

He laughs. Beat.

ROPER (CONT'D)

I want to make you an offer.

At the bar JED and CARO are talking.

JED

Why are you here?

CAROLINE

They came to me with a proposal. Let bygones be bygones and return to the fold. Very decent of them. They also said if I didn't agree I'd never see my children again.

She says this with an English lack of self-pity that is somewhat heartbreaking.

JED

Oh Caro.

CAROLINE

That's the weakness of us women isn't it. Our hearts betray us.

Beat. JED stares at her.

Back at the table: ROPER eyes PINE.

ROPER

I want you to front the sale with me. You take half the commission. You know how much that is?

PINE

No.

ROPER

You want to know?

PINE

Let's say I'm curious.

ROPER

Seventy million dollars. In your name. Bank account that no taxman in the world can trace.

PINE
That's a little more than a thank
you gesture.

ROPER
Call it an investment.

Beat.

ROPER (CONT'D)
You understand what I'm offering
you Jonathan? This isn't just one
deal. This is the birth of a
kingdom. And every king needs an
anointed heir. You're mine. You and
I are going to run this region.
Kings of Arabia. What do you say?

He leans in.

PINE stares at him. Raises his glass slowly. ROPER raises
his.

PINE
Long live the King.

They clink glasses. ROPER stares deep into PINE's eyes.

ROPER
That's it.

PINE
What is?

ROPER
That's the look I wish my son had
in his eyes.

A WAITER comes over.

WAITER
Your guest is here sir.

ROPER
Ah splendid. Bring him over.

He turns to PINE.

ROPER (CONT'D)
Old friend of yours. I wonder if
he'll recognise you in your new
robes.

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

ROPER (CONT'D)

Freddie.

FREDDIE HAMID

Mr Roper... welcome back to Cairo
at last.

ROPER

Patience is a virtue Freddie. You
don't know Andrew Birch do you?

FREDDIE HAMID stares at PINE.

FREDDIE HAMID

No I don't think so.

PINE

Pleasure to meet you Mr Hamid.

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

13 **INT. CAR GOING THROUGH CAIRO.**

13

PINE sits in the back of a limo as they drive through Cairo.
ROPER sits beside him, LANGBOURNE in the front with the
chauffeur.

They are following a sports car. It's another of Freddie
HAMID's sports cars, his favourite toys and he is driving it
himself. FRISKY is in the front seat with him.

14 **EXT. LUXURY HOUSE OUTSIDE CAIRO.**

14

The car enters a strange and luxurious gated community
outside the city. It is called simply PARADISE.

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

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

Now more cars are driving through the gates.

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

And then a face we recognise. RAYMOND GALT.

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

Only now do we sense that someone is taking photos of them.
Someone unseen, in a blue car.

15

INT. HAMID'S HOUSE. GATED COMMUNITY

15

PINE, LANGBOURNE and ROPER stand in a huge and gaudily dressed "nouveau" mansion. Luxury rugs, fake marble, a kind of toytown luxury.

ROPER is hosting a small party of BUYERS, including FREDDIE HAMID. BARGHATI is at the side of the main man - ABDUL KHIYAMI. And RAYMOND GALT is there.

KHIYAMI is terrifying. Smart suit. Impeccable collar and tie. Surrounded by muscle. But quietly so. No glitz, not like Freddie.

ROPER stands. As he speaks PINE listens to every word.

ROPER

Firstly I wish to congratulate everyone on a highly successful operation in Turkey. We had a few people pestering us that needed to be swept away. The Istanbul distraction has achieved that and I think Mr Galt would agree with me that the coast is now clear for us to complete our business. The Nemesis has docked in Alexandria and our consignment to you is on the harbourside ready for transportation. Let's start with a reminder of what you're buying.

He clicks his fingers. The screen opens up. The firework display is on film and has been shot on six cameras by the film-maker seen in episode 5.

Explosions ring out in the valley. PINE watches, remembering the dead woman in the rubble. Drones fly over and the display finishes with the gigantic missile explosion, a decimation of dust and stone.

ROPER (CONT'D)

Mr Barghati saw this in the flesh of course and can testify that no CGI has been used.

Laughter in the room.

KHIYAMI

Spec list not changed?

ROPER

It's all there.

KHIYAMI

And the payment structure?

ROPER

As discussed. Half now. Half on exchange. We'll meet at the military airfield at Al Ahrabi at ten a.m. in three days time. I'll have full military support from one of my teams.

PINE notes this.

ROPER (CONT'D)

Three Lockheed Tristar aeroplanes will be waiting to take your goods to their final destination.

KHIYAMI nods.

HAMID

Then if all parties are satisfied I suggest we sanction the first tranche of money to be transferred into the Tradepath account immediately.

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

PINE watches as KHIYAMI sanctions the payment.

It is three hundred million dollars.

PINE stares as the transaction is completed.

A hushed silence in the room.

Then Applause. ROPER shakes KHIYAMI's hand. PINE shakes BARGHATI's hand. HAMID's hand. GALT's hand. There is almost a thrill in the room.

Then all of a sudden ROPER hushes the applause.

ROPER

I would now like to introduce you Mr Andrew Birch, who will remain here in Cairo as a direct contact for you to use at any time.

Applause. PINE takes the microphone.

PINE

Gentlemen today I want to introduce you to a brand new service Tradepath has been developing. We have established elite private military units in Turkey, Jordan and Egypt ready for your use and support.

(MORE)

PINE (CONT'D)

I think we can get a direct feed to the training camp in Eastern Turkey.

A live skype-style feed to the Hill Fort in Turkey. SOLDIERS stand waving. A group of SOLDIERS behind.

PINE (CONT'D)

This is the Turkish camp which has just found new premises in the Turkish Urals. And in the Western Oasies.

Another skype-feed. More SOLDIERS waving. The BUYERS wave back.

PINE (CONT'D)

And in the mountains of Southern Jordan.

The image flicks to another encampment.

PINE (CONT'D)

Tradepath is offering a one-stop-shop for all your military, surveillance and counter-insurgency needs, offering three highly efficient small armies ready to support you and your government efforts to deal with insurgency and uprising in ways that would perhaps prove difficult for you through more official means.

Ironic laughter amidst the buyers.

PINE (CONT'D)

And guaranteeing that the Arab Spring is something that need never happen again.

Huge applause. PINE stands, eyes the room of terror. He smiles. ROPER stares at him with a true pride.

Like you would for your favourite son.

16

INT. HAMID SPORTS CAR. CAIRO

16

ROPER, PINE and HAMID return through the city. PINE stares at the people, the smells and the colour. The city he loves.

ROPER is talking to HAMID

ROPER

You have the container keys?

HAMID nods.

HAMID

At home.

ROPER

You make sure you go there personally. OK? No fuck ups this time.

PINE listens as he stares out at the city.

17

INT. NEFERTITI HOTEL. DAY.

17

The ROPER entourage return to the hotel.

ROPER, LANGBOURNE and PINE walk into reception.

PINE notices the CONCIERGE approach ROPER.

CONCIERGE

Mr Roper this came for you sir.
Private Courier.

He hands ROPER an envelope. ROPER takes it, pockets the envelope.

PINE watches.

18

INT. DANCE FLOOR. NEFERTITI HOTEL.

18

A singer is crooning nightclub classics. ROPER and JED are dancing. PINE is watching. JED flicks the odd look over ROPER's shoulder to PINE but it's dangerous.

LANGBOURNE is dancing with a cowed and frightened CAROLINE. CAROLINE avoids PINE's gaze.

FREDDIE HAMID is next to him, smoking.

HAMID

You married?

PINE

No.

HAMID

You want me to sort you someone out for you? Here in the hotel?

PINE

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

HAMID

You know I feel like we've met before. Is that possible?

23 **INT. NEFERTITI HOTEL. LIFT.**

23

The lift rises. BURR and PINE stand side by side. It is a strangely touching moment, their silence enforced by the TOURIST who is studying a guide to Cairo.

The door pings open. PINE allows BURR out.

BURR

After you.

BURR smiles.

24 **INT. NEFERTITI HOTEL. CORRIDOR.**

24

BURR walks along the corridor.

PINE walks a few paces behind her.

BURR enters her room. PINE pauses then follows her in.

He closes the door.

A moment between them.

PINE

I wasn't sure you'd come.

BURR

Oh you know me better than that.

Beat.

BURR (CONT'D)

All right listen to me. I have a passport for you.

She goes to the safe.

BURR (CONT'D)

Jack Linden. And I have one for the girl in her original name. There's a morning flight to Canada. If we can get her out of the hotel, I can get you both on it. I'll do everything I can to make sure no one can trace you.

PINE

Is that why you're here?

BURR

You are in real danger. It's the best option I can give you.

PINE

It's not the one I want.

She stares at him.

BURR

Listen you can't stop this deal.
I don't have an organisation any
more. No recourse to troops. No
international enforcement support.
A pregnant woman with a drink
problem. That's your army.

PINE

The weapons are in Alexandria port.
They were dropped by the ship
Nemesis.

BURR

Jonathan. Listen to me.

PINE

I need to know where in that
harbourside the arms are hidden. I
need to know container numbers.
Roper has the container's ownership
certificate in the safe in his
hotel room. If I can get it...

BURR

You're up against Roper, British
Intelligence, the Egyptian Army.
What hope have you got?

PINE

You didn't come here to get me out.
You came here to bring him down.
Now can we proceed?

BURR's face.

BURR

What do you need?

PINE

I need money. Ten thousand dollars
cash. Also Roper's planning to move
the arms in two days, with full
military support. I need you to get
him to speed the operation up so he
doesn't have his army with him. And
I need you to make sure Darker
doesn't get in the way.

25

INT. NFERTITI HOTEL.

25

RICHARD ROPER sits in the hotel lounge. LANGBOURNE is reading
the papers. PINE is drinking coffee. FRISKY sits languidly
eating pancakes.

ROPER hears a voice over his shoulder.

BURR
Mr Roper?

ROPER
I don't believe I've had the
pleasure.

BURR
That's because there's no pleasure
to be had.

BURR smiles.

BURR (CONT'D)
Angela Burr. I'm the woman you've
been trying to get off your back
like a dog with fleas.

ROPER
I don't know what you mean. I'm
here on holiday with friends.

PINE stares at BURR.

BURR
I'm talking about a consignment of
arms that were delivered on the
container ship the Leila Jane to
Istanbul harbour and that then went
missing. We thought we tracked them
to the Syrian border. We were
wrong.

ROPER
I'm afraid I don't know what you're
talking about.

BURR
Where's my agent?

ROPER
I'm sorry?

BURR
My man on the inside of your filthy
operation. What happened to him?

ROPER
I really don't have time for this.

BURR
He hasn't been seen for two weeks.
Meanwhile you're off on a nice
little Egyptian holiday. I think
there's a connection.

ROPER
Prove it.

BURR
Oh I will.

ROPER stands.

ROPER
I don't think so. Just as I don't think you'll ever get anywhere near whatever arms you're apparently talking about. Where's your backup team? Where are your authorisation documents? You don't have any do you? You know what I'd do if I were you? I'd enjoy the sun, try your luck on the Cairo tables, and go home. Travelling alone in these parts can be highly dangerous, particularly for a woman... in your condition.

He stares at her. She looks at him coolly.

BURR
Good day to you Mr Roper.

ROPER watches her go.

ROPER
Frisky. Have her watched.

FRISKY nods.

BURR
And tell everyone we're pulling the operation forward.

PINE
You won't have the army.

ROPER
Speed's more important. Get Jasper to bring a small team. I don't trust that woman.

PINE watches BURR as she walks out of the hotel foyer.

26

EXT. NEFERTITI HOTEL. DAY.

26

PINE walks out of the hotel. He stares across the street at a small cafe. BURR stands inside queueing. He walks across, and queues also.

PINE
Nice work.

BURR

What else did you expect?

PINE

Angela. Get somewhere safe. You're being watched and I have no idea what he might do.

Then he walks out, quickly losing himself in the Cairo chaos.

And ANGELA BURR for a moment is truly scared.

27

INT. CAIRO SHOPPING CENTRE.

27

JED and CAROLINE LANGBOURNE are walking through a ridiculously plush mall, replete with rugs, furnishings, silverware. It is a shopper's paradise.

But JED is looking out for someone.

CAROLINE

You all right darling? You seem jumpy.

She smiles. JED does not.

JED

I'm fine. Listen I'm just going across the way to look at the silverware. I'll come back.

She walks across the way.

CAROLINE LANGBOURNE is too smart however.

She follows JED. Watches her.

Sees JED enter a shop of killims and gabbehs.

Sees that JONATHAN PINE is inside.

Sees them talking.

She and we do not hear what they say. Their hands touch briefly amidst the mayhem of shoppers and hawkers.

A shopper crosses our view.

And PINE is already gone.

CAROLINE LANGBOURNE stares.

28

EXT. SMALL HOTEL. CAIRO. DAY.

28

A taxi drops ANGELA BURR at a small hotel on the outskirts of Cairo, most unprepossessing. Which is just what she wanted.

BURR gets out and walks inside.

BURR
The name's Walker. Marjorie Walker.
I'd like a room for three nights.

BURR turns, to see a black car is waiting outside. Watching her every move.

She walks inside. Fear in her soul.

29

EXT. CAIRO STREETS. NIGHT.

29

PINE walks alone. He turns left, takes a narrow alleyway into the heart of the city. Knocks on a door. A YOUNG ARAB MAN opens the door.

PINE
I wasn't sure you'd still live here.

YOUSSUF
Jonathan. My god! Come in. Come in.

30

INT. YOUSSEF'S KITCHEN. DAY.

30

A modest Egyptian kitchen, coffee and cakes and rice and vegetables. Simple gas stove. Small family apartment. A sister cooks at the stove as YOUSSEF brings PINE through.

YOUSSUF
How are you. You look great.

PINE
So do you.

YOUSSUF
Ah come on. Look at your suit.
Sorry it's so dusty in here. You're doing OK for yourself uh?

PINE
Not bad.

YOUSSUF
You want coffee? Hey Jabala, you remember Jonathan? He worked at the hotel. Get him some pastries, coffee. No sugar. You still hate sweet coffee?

PINE
Some things don't change.

YOUSSUF

You disappeared man. Where'd you go?

PINE

I had a family issue. Sorry I didn't tell you.

YOUSSUF

You know we all thought you were a spy. Vanishing like that.

PINE smiles. YOUSSUF gently touches his hand.

YOUSSUF (CONT'D)

Well it's cool. How's the Arabic? Remember everything I taught you?

PINE

I'm afraid not. Listen can I talk to you alone?

YOUSSUF stares at him.

YOUSSUF

Sure.

They walk into a back courtyard.

PINE

Your brother. Is he still active?

YOUSSUF's tone changes.

YOUSSUF

What do you mean active?

PINE

You know what I mean.

YOUSSUF

What's this about?

Sudden hostility.

PINE

I need some help. I need it now.

YOUSSUF

Ahmer and I. We don't see each other so much any more. His people had their moment. They screwed it up.

PINE

I need his help. And some of his friends. Think you can reach him?

YOUSSUF
 What the hell are you talking
 about?

PINE pauses.

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

31

INT. ROPER BEDROOM.

31

JED is getting ready to go out. ROPER is in the bathroom
 having his evening shave.

ROPER
 How was shopping?

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

ROPER
 Yes when she's not sowing discord
 she's quite the party girl. We'll
 have fun in Luxor together. Just
 the four of us.

JED
 Isn't Thomas coming? Or the others?

ROPER
 God no. No tomorrow lunch we'll be
 on that cruiser heading south. Just
 the lovers.

He smiles. JED forces a smile.

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

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

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

ROPER (CONT'D)
 Shall we go?

LANGBOURNE

Oh darling I don't think even you believe that.

35 **INT. GAMBLING CLUB. NIGHT.**

35

HAMID, ROPER, LANGBOURNE, CAROLINE, PINE, JED are in a high-class gambling club at roulette tables, card tables. There are machines. FRISKY is there as security once more.

LANGBOURNE

Now this is what I call a temple.

CAROLINE

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

PINE

How did you know about this place?

HAMID

My father owns it.

ROPER

Which means drinks on the house all night.

They laugh.

JED is at the roulette table. She puts counters on 24. On 7. And on 6.

PINE is watching.

He sees the numbers.

And his hands are already texting on his phone.

36 **INT. CAIRO HOTEL. BURR'S BEDROOM.**

36

BURR receives a text on her phone. 2476. She gets up, walks out of her hotel bedroom.

But sees the black car. Two men. Armed.

BURR walks out fast, gets into a taxi.

37 **INT. TAXI. / EXT. CAIRO STREETS. NIGHT.**

37

BURR is in the back of the taxi. The black car drives behind.

BURR

Take a left here please.

CAROLINE

Actually darling you go on, I need
the powder room.

She smiles at her. JED nods, makes her way through the crowd
towards PINE. CAROLINE watches.

JED manages to join him for a moment, safe in the crowds.

PINE

Bedroom door is guarded. I need you
to get in there.

JED

How?

PINE

Make up a reason to go back alone.
Open the safe, there'll be a
certificate inside. Take it to Room
207.

And he moves away before anyone can notice.

JED turns.

She walks towards ROPER. And then she does the most utterly
convincing faint. Crashing to the floor, smashing tables as
she goes.

Roper rushes to her.

ROPER

Clear some space for her for god's
sake!

He reaches down to her.

ROPER (CONT'D)

You all right darling.

JED

It's the heat. I just suddenly felt
weird.

ROPER

You should go back. I'll come with
you.

JED

I'll be fine. I just need some
sleep. Just put me in a cab with
Frisky. Really. I know how you love
to gamble.

ROPER

You sure?

JED

I'm sure.

She smiles.

But as FRISKY escorts her out, ROPER's eyes betray a suspicion.

Behind him PINE quietly approaches FREDDIE.

PINE

Another drink?

HAMID nods. PINE walks over, orders two cocktails, and quietly slips a white powder in one of the drinks.

41

EXT/ INT. NEFERTITI HOTEL. NIGHT.

41

JED arrives back in her taxi with Frisky. He escorts her to the door.

From across the street, ANGELA BURR watches.

JED

Honestly I'll be fine now. You go back. Look after Roper.

JED enters the reception. JED walks fast to the lift.

She gets into the lift.

On the corridor she meets TABBY.

TABBY

Chief called. Said I should escort you to your room.

JED

There's no need Tabby. I can find my own way.

TABBY

Best not take any risks eh?

He smiles.

They reach the door. She opens. He lingers outside.

JED

You want to watch me undress?

He retreats a little. She closes the door.

She goes to the safe. Opens it.

Finds what she's looking for.

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

JED stares at the certificate.

She puts it in her handbag, goes to the door. Opens it.

TABBY is right outside. He stares at her.

JED thinks. She calls.

42 **INT. CORRIDOR. NERFERTITI HOTEL.**

42

A CONCIERGE walks towards TABBY who is right outside the door.

 CONCIERGE.
 Paracetamol for the lady.

TABBY brusquely opens the door.

 JED
 Thanks come in. And I have some
 laundry for you.

The CONCIERGE enters. TABBY stays at the door.

JED hands the CONCIERGE the laundry.

 JED (CONT'D)
 Thanks.

She speaks low.

 JED (CONT'D)
 And would you give this to Room
 207.

She hands him the envelope with the certificate inside.

43 **INT. CASINO. CAIRO. NIGHT.**

43

HAMID, drunk and blurry, is losing badly. PINE is watching him.

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

 HAMID
 I'll decide when I finish.

 ROPER
 Nothing worse than losing at
 daddy's place.

HAMID stares at ROPER. PINE watches carefully.

PINE
Maybe you should stop.

HAMID
I said I'll decide when I stop.

ROPER
One over the eight Freddie?

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

PINE
I'll take you back if you like.

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

It's an order and HAMID knows it.

44 **EXT. CASINO. CAIRO.**

44

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

PINE
Shall I drive?

45 **INT. SPORTS CAR. NIGHT.**

45

PINE
Where am I taking you?

HAMID
Take me home.

PINE
Should we call your wife, tell her you're coming?

HAMID
Not that home. I only go there at weekends.

PINE
You have two homes?

HAMID
Like all sensible men. One for family. One for pleasure.

He smiles. PINE stares at him as he drives.

46 **INT. HAMID'S CAR.**

46

PINE and HAMID drive together through the night. PINE watches HAMID slowly.

Silence. FREDDIE beginning to drop off to sleep.

Then PINE accelerates. FREDDIE HAMID opens a bleary eye.

PINE
How fast does it go?

HAMID
Never found the limit.

HAMID smiles at PINE's speed.

Then PINE drives faster. HAMID gets nervous.

PINE drives even faster.

HAMID (CONT'D)
Hold on there.

PINE drives faster. 200 miles per hour.

HAMID (CONT'D)
Jesus fucking Christ! What the fuck
are you doing?

PINE stares at him.

PINE
Sorry.

Slows the car. Drives on.

47 **EXT. HAMID'S BACHELOR APARTMENT. CAIRO. NIGHT.**

47

They reach HAMID's house. PINE beeps the electronic gates and drives into a gated car park.

He pulls up the car.

He stares at the house. Modernist glass. A bachelor pad of wealth and luxury.

PINE helps FREDDIE out of the car. FREDDIE half-struggles, but does not really resist.

48 **INT. HAMID'S BACHELOR APARTMENT. CAIRO.**

48

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

PINE
No maid?

HAMID

She comes in the day.

PINE

Sit down. I'll get you a drink.

PINE fetches him a whisky. He holds it out.

Then suddenly he jams it down FREDDIE'S throat, and rams him hard against the back of the sofa.

Silence in the night.

Beat. PINE speaks quietly.

PINE (CONT'D)

There was a woman called Sophie Alekan. In the Nefertiti Hotel. Do you remember her?

Beat.

PINE (CONT'D)

Did you bring her here? To the pleasure house?

HAMID

Fuck you.

PINE

Who killed her? Did you?

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

PINE slams a punch into HAMID. HAMID groans. His face battered.

PINE speaks quietly.

PINE (CONT'D)

Did you kill her?

HAMID

I was there but I didn't do it.

PINE

Who did?

HAMID

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

Beat. PINE's eyes.

PINE

You have the keys to all the containers in the Alexandria port?

He smashes HAMID against the wall. HAMID nods.

HAMID

Yes.

PINE

You're going to give them to me.
And tomorrow morning, you're not
getting up. You're staying in your
bed, you're cancelling the maid,
and you're not answering the door
or the phone. Do I make myself
clear?

He punches HAMID hard.

PINE (CONT'D)

Do I make myself clear?

HAMID nods.

PINE (CONT'D)

Get the keys.

HAMID gets up, walks to a cabinet, unlocks it.

Then he turns. And has a gun in his hand.

But PINE expected it. He is already diving on him, grabbing
the gun, smashing his head with the butt, the two men
struggle and HAMID is forced over the glass banister of the
luxury apartment.

HAMID tumbles crashing to the floor below where his body
thuds against the glass dinner table. Blood oozing out all
over the spotless floor. Stone dead.

PINE stares at him for a moment. Then he walks to the
cabinet. Grabs the keys to the containers. And walks out into
the night.

49

INT. ROPER TAXI. NIGHT.

49

ROPER is returning with LANGBOURNE and CAROLINE.

ROPER

A good night I thought. Never knew
you were such a whizz on the tables
Caroline.

She smiles stiffly.

ROPER (CONT'D)

Driver would you stop here please.

DRIVER

By the side of the road sir?

52

INT. NIGHT MANAGER'S OFFICE. NERFERTITI HOTEL.

52

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

NIGHT MANAGER

There you are sir.

PINE

Thanks. Oh by the way I'd like to hire one of the hotel's cars. SUV if you have it. Straight away.

The NIGHT MANAGER eyes him. Something odd about that.

NIGHT MANAGER

Of course sir. I'll get it ready for you.

PINE

Thank you.

Beat.

PINE (CONT'D)

How long have you been a night manager?

NIGHT MANAGER

Five years now.

PINE

You prefer it to the day?

NIGHT MANAGER

I suppose some of us are suited to the darkness.

He smiles. PINE nods. Places the copy in an envelope.

PINE

And could you please leave this for Miss Jed Marshall. Hatshepsut Suite. Make sure you give it to her personally please. When she's alone.

He eyes him. The NIGHT MANAGER understands.

NIGHT MANAGER

Of course sir.

53

EXT. CAR PARK. NEFERTITI HOTEL.

53

PINE walks down into the car park. Presses the key fob, locates the car. Gets in. And drives off into the night.

54 **EXT. CAIRO STREETS. NIGHT.**

54

Four ARAB MEN wait at a street corner. PINE's car draws up.
He sees AHMER, the leader, and Youssuf's brother.

PINE

Get in.

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

AHMER

For so long we disagree about this
country. Now you want my help. Why?

PINE

I'm paying you not to ask that
question.

AHMER smiles.

Then PINE turns in surprise. YOUSSEF is among them.

PINE (CONT'D)

I didn't want you to come.

YOUSSEF

I'm not a boy any more.

55 **EXT. CAIRO-ALEXANDRIA ROAD. NIGHT.**

55

They are driving through the countryside between Cairo and
Alexandria. PINE eyes the road. The four ARABS are either
sleeping or looking out the window. SOLDIER's convoys pepper
the road.

PINE eyes a road sign. Alexandria.

PINE

Not long now.

56 **EXT. ALEXANDRIA PORT SECURITY. NIGHT.**

56

The mammoth port of Alexandria stretches out into the
distance.

PINE's car drives up to the ALEXANDRIA PORT SECURITY GATE.
Barbed wire fences, searchlights. Dogs. CCTV cameras
everywhere you see.

PINE drives round the ring road, into an area of darkness.

He parks the car.

Three MEN get out. AHMER and FRIENDS. Metal cutters come out.

They start to hack a hole in the fence.

57 **EXT. PORT SECURITY. ALEXANDRIA.**

57

PINE drives round to the PORT SECURITY, an alarmed gate system manned by armed guards.

PINE and YOUSSEF drive up. PINE shows the certificate Jed stole.

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

He shows his paperwork.

PORT SECURITY
Office is closed. Come back
tomorrow.

PINE
It's urgent. Is there nothing you
can do?

He is holding a large amount of money in his hand.

58 **EXT. CAR OUTSIDE NEFERTITI HOTEL.**

58

ANGELA BURR watches outside the Nefertiti Hotel as ROPER, LANGBOURNE and CAROLINE return from the casino. BURR takes photographs.

There is a terror in CAROLINE which BURR notices. And does not like.

59 **EXT. ALEXANDRIA HARBOURSIDE. NIGHT.**

59

The three figures walk through the vast harbourside, a city of containers and fork lift trucks. All quiet in the dark of night.

SECURITY TRUCKS can be heard driving between the huge containers. AHMER and the other men duck down in the shadows.

And then, on his instruction, they stand up right in front of a CCTV camera.

60 **INT. PORT SECURITY. ALEXANDRIA.**

60

PINE enters an office. He looks into the security headquarters. Cameras everywhere.

Suddenly all hell breaks loose.

There is a security break in Section G. Red lights flashing. SECURITY all gather round the screen.

Yes. Three figures clearly visible. AHMER and FRIENDS.

There is a sudden alarm.

OFFICIALS
Office closed. Go back now!

PINE and YOUSSEF are ushered out. He follows a crowd of people, then slips through a side door unseen amidst the mayhem.

PINE watches as the SECURITY all jump on bikes and in cars and make their way to Sector D.

He and YOUSSEF calmly and quietly make their way in the opposite direction.

They duck down, move fast between containers, through the darkness.

All quiet around them. The SECURITY sent the wrong way, there seems to be no one around.

They walk on.

They reach SECTOR Q. PINE studies the paperwork, navigates left.

The alarms are still ringing in the distance.

They reach the containers.

Twenty-four huge container crates.

PINE stares at them.

PINE slowly gets out the keys he got from HAMID.

And opens the first container.

61 **INT. NEFERTITI HOTEL. NIGHT.**

61

JED is in her hotel room in bed. ROPER is preparing for bed. He stares at her.

ROPER
I'm going to take a bath. You
feeling better?

He smiles.

JED
Much.

A knock at the door.

ROPER
Who's that?

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

He smiles, walks into the bathroom. JED answers.

BELL BOY
Your drink madame. And this came
for you. From Room 207.

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

JED closes the door.

She walks to the safe.

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

She goes to the safe. Opens it.

Or tries to. The safe number has changed.

She tries again.

It doesn't work again.

A voice from behind her.

ROPER
It's not going to work my dear.

ROPER is staring at her.

JED stares in terror.

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

ROPER smiles.

ROPER
I'm not a fool Jemima. You took it
yourself and now you're trying to
return it. The question is: who did
you give the copy to?

JED does not answer.

ROPER (CONT'D)
 And please don't tell me it's
 Corky. There's a very good reason I
 won't believe you.

JED says nothing. ROPER goes to his phone.

ROPER (CONT'D)
 Frisky. Come to our suite would
 you. I need your assistance.

ROPER sits on the bed. There is an indefinable rage in his
 eyes.

62

INT. PINE'S HOTEL CAR. MORNING.

62

They are driving back through the dawn. AHMER is driving.
 Youssuf is not in the car.

AHMER hands PINE a mobile phone.

AHMER
 You dial this number.

He smiles.

PINE
 How many people do you think you
 can get there?

AHMER
 How many do you want?

PINE
 I want the city. Bring them in
 cars. Surrounding it. You think you
 can do that?

AHMER nods.

PINE is staring out the window at the land of Egypt.

AHMER
 What are you looking at?

PINE
 I'm just remembering how beautiful
 your country is.

AHMER looks at him.

AHMER
 Is England beautiful?

PINE
 Very.

BUSINESS

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

PINE

Yes of course.

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

PINE (CONT'D)

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

He smiles at the BANK BUSINESS MANAGER.

BUSINESS MANAGER

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

67

EXT. ALEXANDRIA HARBOURSIDE. DAWN.

67

Twenty-five lorries enter the Alexandria harbourside and drive to the Tradepath Holdings area.

JASPER is running the operation. He directs each truck to the right container. He signs the release forms.

Then looks up to see YOUSSEF walking towards him, holding the keys to the containers.

JASPER

Who are you?

YOUSSEF

Friend of Freddie Hamid's. He couldn't make it.

JASPER stares at him. Takes the keys.

They slowly and methodically the stevedores begin to load the containers on to the trucks.

And then as one convoy, with JASPER in the lead vehicle, they head back out of the harbour.

68

INT. ROPER SUITE. NEFERTITI HOTEL. DAY.

68

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

ROPER

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

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

JED.

ROPER sits, impassive.

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

More appalling drowning, puking sounds.

ROPER grimaces. Walks into the bathroom.

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

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

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

She stares at him. Terror in her eyes.

ROPER
You know what I think darling? I think there's only one reason a girl like you wouldn't tell me the truth. You must really care about the person you're protecting. Am I right?

Her eyes betray her. He is right.

He stares at her eyes. He is filled with an overwhelming almost nauseous anger.

She looks at him, almost unable to resist the sense of triumph.

PINE's hotel car screams fast into the hotel car park. PINE checks his watch, gets out, walks fast up to the reception area.

70

INT. NEFERTITI HOTEL. FOYER AREA.

70

The lift door opens. PINE walks out into the lobby. Another lift opens and RICHARD ROPER, immaculately dressed, walks out of the lift. TABBY to his side.

ROPER

Jonathan there you are. Ready to go?

PINE

When you are sir.

ROPER

You look tired.

PINE

Bad sleep.

ROPER

I told you about that. You won't survive you know. Not in this game.

He smiles.

PINE

How's Jed?

ROPER

Still poorly I'm afraid. We may have to delay our cruise. Come on, we don't want to be late to the final delivery do we?

He smiles. LANGBOURNE comes through the foyer, approaches.

LANGBOURNE

I can't get Freddie on the phone.

ROPER pauses. PINE watches.

ROPER

I thought you took him home Pine.

PINE

Yes I did. Maybe he's still asleep.

LANGBOURNE

There's no answer at the house. He sent some lackey with the keys.

ROPER

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

PINE nods. ROPER smiles.

ROOK

You get to survive Geoffrey.

He smiles.

74 **INT. CAR HEADING OUT OF CAIRO.**

74

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

PINE flicks a look in his mirror. He sees a blue car. Driven by ANGELA BURR.

75 **EXT. MILITARY AIRFIELD. CAIRO. DAY.**

75

The cars approach a huge military airfield, empty and desolate in the scorching heat. Barbed wire perimeter fence surrounds the installation. Searchlights, dogs.

ROPER's vehicle arrives at the only checkpoint into the airfield. He shows his Tradepath ID.

ROPER

Richard Roper. I'm with Freddie Hamid.

MILITARY OFFICIAL

Yes sir, everything is ready for you.

ROPER nods and TABBY drives into the airfield.

It's a huge airfield. Three aeroplanes await them.

Behind, at the perimeter, ANGELA BURR drives her blue car to within fifty yards of the fence. Gets out and watches through binoculars.

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

ROPER

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

PINE follows ROPER into a huge aircraft hangar.

BURR, watching, sees TABBY take out a gun as they walk into the hangar.

That's when she knows something is very wrong.

BURR

Jonathan get out of there.

76

INT. HANGAR OF MILITARY AIRFIELD. DAY.

76

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

And stops dead.

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

TABBY stares at him. His gun is out.

LANGBOURNE shuts the door, so that only ROPER and TABBY are inside.

ROPER stares at him.

ROPER

I'll have your phone if you don't mind.

TABBY's gun in his back. PINE gives his phone to ROPER.

It is the phone that AHMER gave to him.

ROPER stares at the phone.

ROPER (CONT'D)

T-t-t-tut. What's this? I never gave you this.

PINE doesn't speak. ROPER stares at it, then pockets the phone.

ROPER (CONT'D)

Make sure he doesn't have a weapon. And check him for wires.

TABBY does so. Then sits him in the chair. Walks away to give ROPER space.

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

ROPER (CONT'D)

You know it's a rare thing. For me to trust a person. But you were always special. From the moment I met you I was drawn to you. Should have known something was wrong.

He smiles.

PINE

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

ROPER

Corky knew of course. Tried to make me see it. But when it came to you I had a blind spot. I suppose you must have killed Corky. Yes? Poor Corky. Rotting in some frozen grave. Loyal man. Died a lonely death. Unloved. In agony. Well I'll make sure yours is a hundred times worse.

Beat.

ROPER (CONT'D)

Who are you working with?

PINE

Don't know what you're talking about.

TABBY moves forward. Takes his cigarette.

ROPER

Not his face. He's the director of the company. I need his pretty smile for the buyers.

TABBY opens PINE's shirt carefully. And burns his chest.

Excruciating pain. But PINE does not speak. TABBY burns him again. ROPER comes close.

ROPER (CONT'D)

Is it Angela Burr? Are you her little helper Jonathan?

He burns him again, hard on his naked skin. PINE writhes in pain.

ROPER (CONT'D)

What was your plan?

TABBY burns him again. PINE screams.

PINE

To try to intercept the trucks. Local militia. People I knew from when I was last in Cairo.

ROPER

Well we've changed all the routes so that won't work. You're in trouble Jonathan. I'm not sure there's a way out for you. But there's a girl back in the hotel whose life depends on the quality of your smile in the next half hour.

(MORE)

ROPER (CONT'D)
 And I know how much she means to
 you. So for her sake. Behave
 yourself.

PINE stares at ROPER. His breath shortens.

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

The BUYERS.

ROPER (CONT'D)
 Now get dressed.

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

ROPER smiles, shakes hands, PINE, dressed now, smiles, shakes
 hands. They eye each other. Animals vying for primacy.

As they wait for the weapons to come.

77

EXT. AIRFIELD PERIMETER.

77

ANGELA BURR, deeply worried now, drives up to the checkpoint
 entry to the military airfield in the blue car.

The MILITARY OFFICIAL approaches.

MILITARY OFFICIAL
 No entry.

BURR
 My name is Angela Burr,
 International Enforcement Agency.

She hands him authorisation.

MILITARY OFFICIAL
 This means nothing here. Clear away
 from the fence. Fifty metres.

He stares at her. He is armed with an AMG.

And now BURR hears the rumble.

And turns.

And now they appear on the horizon.

Twenty five trucks packed full of arms, thundering down the
 road to the checkpoint, being waved through. JASPER leading
 the convoy.

BURR can do nothing but watch as the convoy of death thunders
 past, and heads across the tarmac towards the awaiting
 planes.

There's a theatre to this, and the small gathered group of SELLERS and BUYERS applaud. ROPER sips his champagne. PINE watches.

ROPER sees BURR at the checkpoint.

He waves at her. Smiles. She stares at him. She is entirely impotent. ROPER whispers in PINE's ear.

ROPER

There's your friend Jonathan. Not much use to you now is she?

Fork-lift trucks are loading the weapons on to the aeroplanes. ROPER walks to the microphone.

ROPER (CONT'D)

Ladies and gentlemen. The goods you have purchased from Tradepath are now being loaded on to the Lockheed Tristars that will take them to their final destinations in your respective countries. I know that all of us want to emphasise our commitment to this relationship. This is no one-off deal. This is the beginning of a new trade route. And at the risk of sounding a little trite on a North African airfield, I hope it is also the beginning of a beautiful friendship.

Laughter and applause.

PINE is at the back. TABBY is at his side, gun in hand.

On the airfield the loading continues and the BUYER's CHECKERS are going through the spec list and matching it to the containers of hardware.

The aeroplanes engines start to roar.

The doors are closing.

KHIYAMI is approaching.

KHIYAMI

As agreed I will complete the transaction on take-off.

LANGBOURNE is setting up the account payment on the computer.

PINE watches.

Then the horn of a car goes off at the edge of the airfield.

ROPER
Shut that woman up.

But it isn't that woman.

At the edge of the airfield BURR turns to see another three cars have arrived at the perimeter fence and are blowing their horns. They are being driven by AHMER and cohorts.

The MILITARY OFFICIAL begins to walk towards the car. Waving his gun at the cars. But the cars do not move. He aims his gun in the air, shoots, then aims at the cars. They do not move.

He is about to shoot.

Then he turns in amazement.

More cars, clapped-out old cars, bangers, dusty, poor, driven by ordinary CAIRO folk, appear on the horizon, their horns blowing. They approach the airfield. Dozens. Hundreds.

An army of ordinary civilian vehicles. An Arab Spring revisited.

ROPER stares. He grabs the mike.

ROPER (CONT'D)
Please don't be concerned by this
charade. We'll deal with this.

But now more are coming. Hundreds. It's a remarkable scene, as car upon car surround the airfield, their headlights on, their horns blaring. A cacophany of protest.

ROPER turns to FRISKY.

ROPER (CONT'D)
Get rid of them.

PINE watches as TABBY and other ARMED HEAVIES drive to the edge of the airfield.

LANGBOURNE is at the computer, staring in puzzlement. He walks fast to ROPER.

LANGBOURNE
Dicky... Where's the first
instalment? It should be in here.

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

ROPER turns to PINE.

A moment of silent deadly hate between the two men.

At the edge of the airfield, Roper's men wave their guns, they shoot in the air. But this would need to be a massacre to work.

This alarms KHIRIYAMI and BARGHATI. They start to talk among themselves.

Then the TV cameras come. Vans appear. Instantly ROPER radios.

ROPER
Guns down. Now.

The guns go down.

The aeroplanes are beginning to taxi towards the runway. The blaring of the cars horns is deafening.

LANGBOURNE is calling the bank, trying to make sense of the account.

LANGBOURNE
What do you mean it was emptied
this morning?

ROPER gets on the phone. Dials a private line.

VOICE OF MI6 OPERATIVE
This is London.

ROPER
Yes this is Roper. Get me Geoffrey
Darker now.

VOICE OF MI6 OPERATIVE
There is no Mr Darker at this
number sir.

ROPER
Don't fuck with me man. He gave me
this number personally. Now get him
on the line. I need his help.

VOICE OF MI6 OPERATIVE
I'm afraid I'm unable to help you.

The line cuts. ROPER tries the number again. No connection. The line is dead.

ROPER stares at PINE.

Walks slowly towards him.

ROPER
If you want your girl safe, get
those people away from that fence.
Now.

Beat. ROPER reaches to his phone. Calls.

ROPER (CONT'D)
Frisky. Is the girl with you now?
Cut her.

Beat.

PINE
To get them to leave I need my
phone.

ROPER takes out the phone. Stares at it.

Stares at the army of cars surrounding the airfield.

ROPER
Tell them they have three minutes
to leave.

PINE takes the phone.

PINE hits the number and presses the button to connect.

PINE's face.

ROPER's face.

And only now has he worked it out. But too late.

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

A shattering noise, a fireball erupting on the tarmac.

ROPER stares. The fireball shoots flame across the runway.

Now the second plane explodes. Now the third.

Three balls of flame sending waves of heat across the tarmac.

The glass in the terminal shatters.

Panic amongst the buyers.

ROPER turns in horror.

KHIYAMI is staring at him.

As the fireball goes up, the cars around the airfield,
suddenly reverse, turn and as quietly as they came, they
disappear back over the horizon.

Until there is a strange silence, just the burning fuselage
on the runway.

And there is no one left bar the BUYERS and ROPER and his
team.

And ROPER and PINE staring at each other.

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

78

JED is sitting on the bed. RICHARD ROPER sits across from her.

ROPER
Your things ready?

She nods. He smiles.

ROPER (CONT'D)
Tell me one thing. Do you love him?

JED stares.

JED
I don't know. We needed each other.

ROPER
One thing you should ask him. In a moment of leisure. Ask him about Sophie Alekan.

JED
Who's she?

ROPER
Oh he'll tell you.

79 **INT. NEFERTITI HOTEL. RECEPTION. DAY.**

79

ROB ROOK drives ANGELA BURR and JONATHAN PINE up to the hotel Nefertiti. He gets out. And enters.

Inside he waits in the reception.

Then the lift doors open.

For a moment PINE sees something quite supernatural.

He sees SOPHIE ALEKAN walking out of the lift towards him.

But it's a trick of the light and of the mind.

For walking towards him is JED, her face beaten, her body still shaking slightly in trauma, accompanied by RICHARD ONSLOW ROPER.

LANGBOURNE and CAROLINE watch. Her face pale with fear and regret.

JED walks towards JONATHAN PINE.

PINE stares at RICHARD ONSLOW ROPER.

PINE
The money will be back in your
account in one hour.

ROPER nods. Smiles at JED.

ROPER
Four hundred million dollars my
dear. You are expensive.

Beat.

JED
Goodbye Richard.

ROPER
Good bye my dear.

He smiles. PINE ushers JED out of the hotel.

And safely into the awaiting car.

The car disappears into the Cairo traffic as RICHARD ROPER stands at the hotel doorway watching it go.

In the car PINE looks across at JED whose face is one of relief mixed with uncertainty.

He does not take her hand.

80

INT. JOINT STEERING COMMITTEE. WHITEHALL.

80

ANGELA BURR is chairing the Joint Steering Committee in the hallowed halls of Westminster.

In attendance is MERRIDEW, several FCO MANDARINS, and GEOFFREY DARKER. For them it is a kind of agony. For BURR it is part absolution, part triumph.

She eyes them with a cool gaze as she delivers her report.

BURR
My report has looked extensively into the Tradepath Operation, its methods and its means. There can be no doubt that Richard Roper's dealings were aided and abetted by a series of systematic errors at the MOD, River House, and FCO, errors that will require immediate and substantive remedy if we are to avoid similar episodes in the future. I will personally supervise the structural changes within intelligence and enforcement necessary to ensure nothing like this ever happens again.

Beat.

BURR (CONT'D)

While several departments within the intelligence community will require remodelling, I did not however find any proof of deliberate wrongdoing or corruption by any individual.

She is staring at GEOFFREY DARKER.

BURR (CONT'D)

No proof that was conclusive.

DARKER stares at her.

BURR (CONT'D)

This will be my final meeting prior to taking maternity leave. Rob Rook will be chairing the committee in my absence. But fear not. I'll be back six weeks after the birth to terrorise you all once again. Motherhood's got nothing on this.

She gathers her papers, shakes the hands of committee members. She does not shake GEOFFREY DARKER's hand.

BURR (CONT'D)

To the next time.

He smiles. And ANGELA BURR walks out of the committee room.

81

INT. TRADEPATH INVESTORS MEETING. MONACO DAY.

81

A packed hotel conference room. The same investors we met in Limasol in episode 4. The British money that hoped to make a hefty profit from the murky Tradepath dealings.

A nervousness in the room. A podium and a screen.

SANDY LANGBOURNE is at the podium. Trying to speak but being drowned by the furious heckles of investors.

LANGBOURNE

I'm afraid that neither Andrew Birch nor Richard Roper are available to present the mid-year accounts of Tradepath Holdings due to prior commitments. As their lawyer I fulfil that role today. Tradepath has experienced a difficult not to say calamitous year with unforeseen and uninsurable losses in major areas of its business.

(MORE)

LANGBOURNE (CONT'D)

As a result we are today announcing immediate termination of the company and have declared full bankruptcy. The administrators will of course assess the assets of the business with a view to trying to reclaim what shareholder value may be possible.

INVESTOR

Where's our money?

INVESTOR 2

Where's Birch? Where's Roper? Where are the directors?

LANGBOURNE

If we can all just remain calm, I will answer what questions I can.

The podium is upended.

INVESTOR

Where's Roper?

A huge phalanx of investors, bankers start to call out for ROPER.

It's a kind of capitalist riot.

A window is smashed. Fury on the floor. LANGBOURNE is forced to flee. The screen is smashed, hotel security is called, the screams and roars of investor fury rampages through the conference room.

And in his hotel room, four floors above, watching on CCTV is one Richard Onslow ROPER.

A hollow shadow of the man he was. Pale. Broken. Nibbling his fingers to the raw.

His empire destroyed.

82

EXT. ROPER'S PENINSULAR VILLA. DAY.

82

Music.

It's empty, abandoned, up for sale. The swimming pool is drained, the plants unwatered. The lawns uncut, the topiary forlorn.

Just flies and wild dogs wander the empty outhouses and buildings. The offices deserted in a hurry, some paperwork remains.

POLICE and FRAUD OFFICERS work their way through the silent offices.

And in the middle of the lawn the BLIND FISHERMAN stands, sensing the change of the breeze.

He looks out to sea.

83 **EXT. AEGEAN SEA. DAY.**

83

GREEK CUSTOMS are jetting through the spray towards a distant object.

A large boat is going in circles round an anchor. It is a strange and dark image.

It is the ROPER YACHT.

On deck, no one. Just an English newspaper, and a Roper bathrobe left on the deck by the ropes.

The tiller has been tied using the tie of a silk dressing gown. It is all unmistakably the work of Richard Onslow Roper.

Inside the cabins no one. Nothing.

A bottle of fine wine stands drunk. A meal sits eaten.

A small message left on the table reads: *What goes around comes around.*

The boat continues its crazy circling as the GREEK CUSTOMS try to get close. As they try we hear:

NEWSCASTER

The fate of rogue businessman Richard Onslow Roper took a dark twist today after the collapse of his company Ironbrand Minerals and Ores. Roper's boat was found drifting and unmanned in the Aegean Sea twenty miles south of Cyprus...

Round the boat goes in the midst of the huge ocean.

84 **INT. HEATHROW AIRPORT. DAY.**

84

JED is checking in to a flight at Heathrow.

JED

Hi my name is Sarah Connors. I'm checking in for the 9.30 am flight to Chicago.

AIRPORT OFFICIAL

Are you flying alone madame?

JED
Yes that's right.

She smiles.

She collects her boarding card.

Then turns to see JONATHAN PINE watching her.

85

INT. HEATHROW AIRPORT. DAY. COFFEE SHOP.

85

PINE is sitting across from JED at a busy HEATHROW AIRPORT. She has luggage ready to fly.

PINE
Are you sure you're making the right decision?

JED
Yes. I think we both need to start again. But not together.

PINE sips his coffee. There is an air of loss about him.

JED (CONT'D)
You know, whenever I was with you, I always felt that you were looking at someone else. Like there was a ghost on my shoulder. Now I know why.

PINE stares at her.

PINE
Jed I...

JED
Please Jonathan. Don't say something you don't mean. You've given me a new life. And I will always be grateful. But you don't love me. You loved her.

She stands.

JED (CONT'D)
I'm going to miss my plane.

PINE
I want to give you something.

He reaches in his bag. It's the book of TE Lawrence that Burr found on his shelf in Zurich.

PINE (CONT'D)
It was my father's. I'd like you to have it.

She smiles, takes it.

JED

Thank you.

She leans forward, kisses him. Then she gets up.

JED (CONT'D)

We won't see each other again.

She takes her bag, walks through the gate.

He watches her go. She does not look back.

86

INT. HEATHROW AIRPORT. DAY.

86

The aeroplane takes off and heads into the sky.

JONATHAN PINE watches it go.

He turns, walks out the airport.

Sudden flash: a figure, far across the airport, looking at him?

But then the figure is gone.

PINE stares.

Then slowly he walks away, away from camera, until he is just a dot, into the crowds of the airport, into anonymity.

Into the future.

END.