



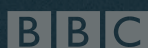
THE NIGHT MANAGER

PRESS PACK

For further information:

Anna Hathaway: 020 7292 7372 / anna.hathaway@premiercomms.com

Katy Ardagh: 020 7292 7358 / katy.ardagh@premiercomms.com



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LETTER BY

JOHN

LE

CARRÉ

It's been one of the unexpected miracles of my writing life: a novel I had written more than twenty years ago, buried deep in the archive of a major movie company that had bought the rights but never got around to making the movie, suddenly spirited back to life and re-told for our times. And how!

In the novel, my chief British spook had been a man named Burr – a rough-cut, ponderous, no nonsense fellow, but a man for all that, and a throwback to my own distant days in the secret world when female officers were, to say the very least, a rarity.

But did we really want this in 2015: one white male middle-aged man pitched against another white middle-aged man, and using a third, younger, white middle-aged man as his weapon of choice?

We didn't. So enter instead – to loud applause from myself – the delightful Mrs. Burr, first name Angela, shrewd, gutsy, in turn dour and sparkling and in life, as in the screenplay, majestically pregnant.

And then, as Hemingway might say, there was the story. For the novel, I had set much of the drama on the luxury yacht of my arch villain and illegal arms dealer extraordinaire, Richard Roper. But luxury yachts cost the earth to hire, and in movies – unless you're going to sink them – tend to become repetitive and claustrophobic. Far better to give him a billionaire's island in the sun with a palatial Gatsby-style villa at its centre and a sprinkling of cottages for his underlings and protectors.

On the northern reaches of the Spanish island of Majorca, we found just such a rich man's paradise, and moved Richard Roper into it, together with his much younger, peerlessly beautiful, disconcertingly intelligent trophy mistress, Jed.

But we still had the story to tell. And we were still determined to tell it about today. Twenty-five years ago, the novel's plot had taken me – and my fictional protagonist Jonathan Pine – from West Cornwall to the mining town of Val d'Or in Northern Quebec,

to Panama City and the forested mountains of the Darien.

The purpose of these seemingly disconnected wanderings had been to frustrate the sale of a huge consignment of state-of-the-art weaponry to nervous drug barons of Central America. Their supplier? Mr. Richard Roper, my villain.

But by 2015 the war on drugs had run and run, endless movies had portrayed it, and the hot market for illegal arms had in the meantime moved to the bloodlands of the Middle East, to Syria, Libya and above all Egypt, where democracy even now is being shot down every time it lifts its head.

I never wanted the film of the book. Actually I never do. I wanted the film of the film. And we all did. All I asked was that the central interplay between our protagonists remain intact, and the narrative arc of the original story – never mind where it's set – be broadly the narrative arc of the novel, exploring the same human tensions and appetites, and resolving the dramatic conflict in the same broad terms.

As to Mrs. Burr: well, of course, I dearly wish I had written her into the novel instead of her ponderous husband. But I didn't. So all I can do is welcome her to the family, and thank my lucky stars that the writer and producers had the wit to conjure her into life.

Of Hugh Laurie's performance – Tom Hiddleston's – Olivia Colman's – Tom Hollander's – Elizabeth Debicki's – it goes on and on – above all of Susanne Bier's superb and uncompromising direction – in short of the whole symphony that the six hours of "The Night Manager" have become – I can only say that they bring back those glory days in the seventies when I was watching the BBC's "Tinker Tailor Soldier Spy" being magicked to life by Alec Guinness and the inspired cast that surrounded him.

And finally, a collegial salute to our tireless and wonderfully inventive screenwriter, David Farr. In the beginning, as ever, was the word.

John Carré

A cinematic photograph of two men in a private jet cabin. The man on the left, Richard Roper, is wearing a dark blue button-down shirt and is looking intently at the other man. The man on the right is seen in profile, wearing a light blue suit jacket and a green sweater. They are seated at a dark wooden table with two champagne flutes, a bowl of nuts, and a pair of sunglasses. The cabin's interior is warm and dimly lit, with light streaming in from the oval windows.

**"ANYONE
CAN BETRAY
ANYONE."**

RICHARD ROPER



SYNOPSIS

A contemporary interpretation of John le Carré's espionage drama – and the first television adaptation of a le Carré novel in more than 20 years – “The Night Manager” brings together love, loss and revenge in a complex story of modern criminality. The series follows former British soldier Jonathan Pine (Tom Hiddleston) who is recruited by intelligence operative Angela Burr (Olivia Colman) to infiltrate the inner circle of international businessman Richard Onslow Roper (Hugh Laurie) and detonate the unholy alliance he has ministered between the intelligence community and the secret arms trade. To get to the heart of Roper's vast empire, Pine must withstand the suspicious interrogations of his venal chief of staff Major Corkoran (Tom Hollander) and the allure of his beautiful girlfriend Jed (Elizabeth Debicki). In his quest to do the right thing, he must first become a criminal himself.



TOM HIDDLESTON AS JONATHAN PINE

Jonathan Pine is an ex-soldier, who fought in Iraq and now lives in retreat from life, and himself, as a hotel night porter. A self-exiled creature of the night, and perpetual escapee from emotional entanglement, Pine's conscience is pricked when his act of disclosing documents confidentially entrusted to him by a hotel guest results in her death. What begins as a quest for atonement becomes a quest for his own soul, as he enters the inner sanctum of Richard Roper and navigates the shadowy recesses of his world.





Could you start by telling us about your character in *The Night Manager*?

I play Jonathan Pine who, at the beginning of the story, is a lost soul. He is the night manger of a 5-Star hotel in the ski resort of Zermatt in the Swiss Alps, living an almost monastic life, literally and figuratively buried in snow, silence and darkness. I think he is a mystery to all men and to himself – the uniform and the face he prepares to meet others is a mask that protects him from having to know who he is. Behind an immaculate three-piece suit, immaculate tie, polished black shoes and impeccable manners, he almost has no character because he is filled with guilt

and shame because of what has happened in his past. He is a former soldier who has served two tours in Iraq, so though he has disbanded from the military, he is still a serviceman – he is just serving in the hotel now as opposed to in the army.

What drew you to this exciting project?

I was sent the first episode by my London agent, telling me that Simon and Stephen Cornwell – John le Carré’s sons – were seeing who might be interested in a television adaptation of *The Night Manager*. I read the first episode, and from the very beginning, I was completely hooked into the story and the character. I fell in love with it immediately.

Were you familiar with the novel before getting involved in the drama?

I hadn’t read the novel before, but as soon as I’d read the script, I sought the novel out. I think John le Carré occupies a unique position in British literature and storytelling. I think he has a singular authority on the subject matter having been in the circus himself, as they say. He is a deeply gifted narrative storyteller and a master of his art, the espionage thriller. I think the reason any actor would be drawn to an adaptation of his material is the characters, which are incredibly complex, incredibly rich and as surprising and contradictory as real people are.

What attracted you to the character of Jonathan Pine?

The character appealed to me because I knew, as an actor, I was going to have to operate at the highest level of my intellectual and physical ability because he is a field agent, but also has to be smart enough to go undercover. I found his nobility, courage and morality very appealing – he is actually a very moral character and is filled with le Carré’s own moral authority about the world. There is a certain line that you can feel underneath all of le Carré’s work which is a very robust moral foundation: a belief in right and wrong; in decency and its opposite.

This is an epic production with an incredible amount of locations. Can you talk about some the locations you have visited during this production?

The locations have been amazing, truly. This story has enormous scale and ambition and the locations we have been to have added so much texture to that. *The Night Manager*, as a narrative, has this incredible international breadth, jumping from Cairo in the Arab Spring to the Swiss Alps, London and Devon. In the book, there are scenes in the Bahamas and Cyprus but in our story we have made it Mallorca and the Turkish-Syrian border, Istanbul and Monaco. Often I turned up on set and had a very reassuring feeling as my imagination didn’t have to supply anything else because I had been placed immediately in a completely believable context for where the character is. Each location has been so immaculately designed and so correctly chosen it often took our breath away.

What has Academy Award-winning director, Susanne Bier brought to the project?

Susanne is a crusader for the truth and has an extraordinarily rigorous compass for what seems natural and plausible as sequential storytelling. I don’t think I have ever worked with a director who

has such an incredibly instinctive authority over what she will allow in terms of what she believes, which is so important in a story like this. It is very easy in a spy drama – or in anything that requires a procedural cohesion – for people to make compromises because it looks good or it’s easier for the schedule. The excuse is that the audience won’t see it, but the audience will see it and so does she. With Susanne, the stitching is so fine and intricately woven that there are no loop holes and no fuzzy plot points – she doesn’t let anything go and is unbelievably rigorous about story and piecing together the puzzle in an appropriate way so that it really holds as a narrative.

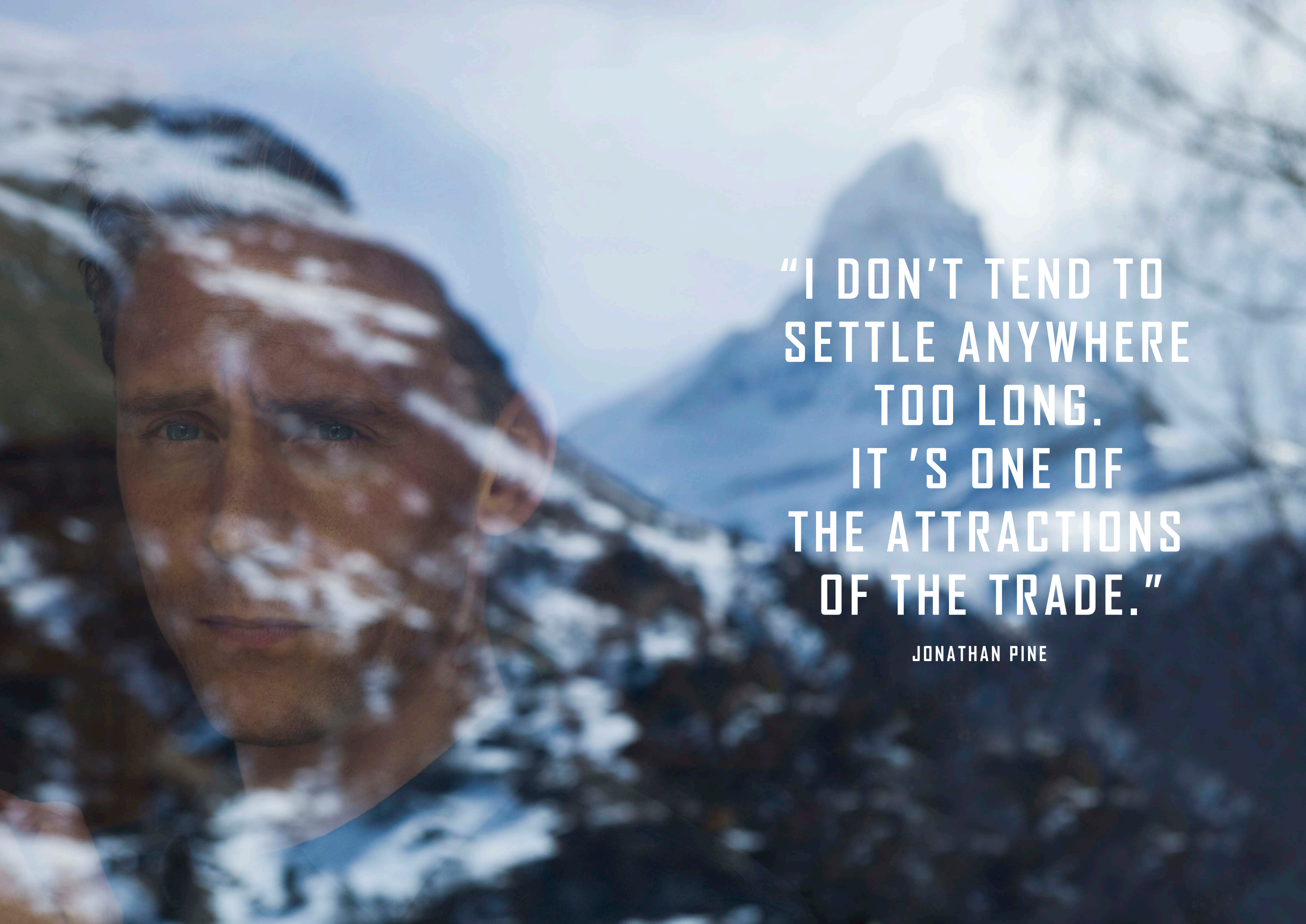
Why does Pine feel compelled to help Burr and risk his life by going undercover to expose Roper?

I think Jonathan is looking for a reason to live. Of course, he is physically alive and he has a job, but is hidden away on a mountain in Switzerland and working nights in a hotel. I don’t think it is a vocation, I think it’s a comfort because the discipline and the patience and the manner required is something that is familiar to him from the army. When Burr comes to find Pine, she reawakens something at the heart of him which has been lying dormant for some time and which is, I think, his moral fibre and anger. It is moral anger that is shared, as far as I can tell, by John le Carré, which is that there are people doing things in this world who should be stopped. And that somehow he feels brave enough to take on.

What can you tell us about Richard Roper?

Richard Roper lives a very luxurious and appealing life which is funded by proceeds from arms deals to the highest bidder. He is living this extraordinary life with private jets, private yachts and houses in the Mediterranean. I think Roper is drawn to Pine because they are quite similar in lots of ways. I think there is something that often runs through le Carré’s work which is a particular strain of Englishness perhaps – a shared frame of reference, sense of humour and understanding of the world – that often comes through the cracks.

Roper is a very charming, very charismatic, affable, funny, warm, intelligent, sophisticated Englishman. Someone whose stories you want to listen to, who’s a fantastic dinner party guest, fluent and charming public speaker, and has an enormous power for good. The reason he chooses to use that power for ill is why le Carré - and, in turn, Pine – is so angry with him.

A close-up portrait of a man with light brown hair and blue eyes, looking slightly off-camera. He is wearing a dark jacket with a white fur collar. The background is a blurred, high-altitude mountain landscape with snow and rocky terrain under a pale sky.

"I DON'T TEND TO
SETTLE ANYWHERE
TOO LONG.
IT'S ONE OF
THE ATTRACTIONS
OF THE TRADE."

JONATHAN PINE





HUGH LAURIE AS RICHARD ROPER

Richard Roper is well born, well-educated, has grace and has charm. But behind the public mask – billionaire businessman, entrepreneur, philanthropist, gentleman – lurks a Mephistopheles. The worst man in the world has built an empire from his trade in human life, selling arms to the highest bidder and purchasing whatever souls he can along the way. When Pine saves his son – his love for him, Roper's only weakness – Roper welcomes him into his family. Which may just prove his undoing.



How long ago did you get involved with The Night Manager and what was it that attracted you to the story in the first place?

I fell in love with the book when I first read it back in 1993. I'd worshipped le Carré since I was a teenager - not an unusual thing, obviously - and was completely enthralled by the romance of the secret struggle, the friction between the inner and outer worlds. But this story in particular I found endlessly intriguing, mythic almost. I've absolutely no skill or instinct for producing, but this was the only time in my life I've ever tried to option a book. As I remember it, I tried to get the rights before I'd finished the third chapter. I was unsuccessful, of course - the great Sydney Pollack had jumped on it and wouldn't let go - but the character of Pine (and yes, back in 1993 I impudently imagined myself playing Pine...) is a fascinating one: the errant knight roaming the landscape, looking for a cause, a flag to fight for. Better still, to die for. I thought it was such a beautiful story.

Having said all that, I can't claim any credit for getting the thing off the ground. I just told the producers that I would be happy to take any job on the production, as actor, caterer, anything I could do to make it go - I just wanted to be involved with it.

This is a contemporary adaptation of the novel, how does that change the story and fit in with our world right now?

I suppose it's a characteristic of myths, that they're in some sense eternal. Stories that can stand to be told and retold at any time, in any setting. Usually I would say that trying to make things contemporary is a mug's game, because events will always overtake you. The original story involved an arms dealer - Richard Roper, played by your humble servant - selling weapons to the Colombian drug cartels. And perhaps the cartels seemed less "relevant" these days. But a couple of months ago, while we were filming, a Mexican military helicopter was shot down with a surface-to-air missile and the Mexican government essentially admitted they were at war with the cartels, and had no idea where their weapons were coming from. So there you go: le Carré writes it, and 20 years later, it happens. But in any case, we have transplanted the story, beginning in Cairo with the Arab Spring of 2010 (another event, by the way, that no one saw coming - for all the CIA satellites circling over our head, no news organization, no intelligence agency predicted it) and moving to the present day. David Farr, the writer, has done an incredible job of

reinventing the last third of the story to accommodate a different continent and a very different kind of conspiracy. I hope that we have been able to give it a sort of contemporary freshness, while retaining something of that mythic quality.

This is an epic production. Can you talk a little bit about the locations that were visited?

You see, this is why people hate actors - one of the reasons, anyway - because there is no reason why I should get to sit in a beautiful place like this. None. Undeserved. We began in Switzerland, which is the setting for the quiet hotel implied by the title. It's quite something to open your bedroom window and see the Matterhorn staring down at you. A metaphor for the heights we were trying to scale. About a third of the story takes place in London, which is a metaphor for London. I wasn't actually involved in that part, but I went along anyway, just to eat the sandwiches.

We then spent six weeks in Morocco, and have been here in Mallorca for five weeks. Not a day has gone by without a member of the cast saying, "I can't believe that I am actually here doing this". It's our good fortune to be playing characters who live a very luxurious, jet-setty life and that means, in order to do it, we have to live it. It's hard, it's gruelling...

The director on this project is Susanne Bier who is an Academy Award winner. What does she bring to The Night Manager?

Everything. She is The Night Manager. Her vision, her taste, her approach has defined every part of what we are doing, and it's been an absolute thrill to be a part of. Not to say she and I always agree, because we don't - in fact the first time we met, one of the very few things we agreed on was that we would constantly disagree. But it's wonderful to be in the hands of a director with such taste and wit, such an eye for detail but also for the grand scope of the story - it encompasses a large period of time, several continents, a huge cast of characters and yet at the same time it needs to be very detailed. I hope le Carré won't mind me saying this, but he writes thoughts more than deeds - obviously harder to render on film. He doesn't tend to do car chases and things blowing up, (although we have our fair share of that) but, for the most part, the story is detailed, psychological. It requires a director with a very specific set of skills and I can't think of anyone else who could have done it with such elegance, such panache - or anyone else I

would have rather done it with, to be honest. It has been an absolute delight, start to finish.

At the heart of the story is the dynamic between Roper and Pine, can you talk about that dynamic and the dynamic between you and Tom as actors?

You've used the word dynamic there, I can't help noticing. Hmm, let me see. The character of Pine is a lost soul - I suppose that's one of the things I responded to when I first read the novel and kept on responding to whenever I've read it since. He is noble, courageous, decent, but also lost. He is looking for a purpose, and decides that he will risk his life to take on an enemy who is described to him by a lover as "the worst man in the world" - that is Roper's legend, and that's what I've got to try and inhabit. But it's an ambiguous story in as much as Pine's original goal is to bring down this monster, but at the same time resist the monster's charm. The Siren voice, the Medusa gaze, choose your mythic power. Because Roper gives his monstrosity and the evil things he does a kind of logic, even a glamour. There are moments when Pine teeters on the brink of the dark side, when you wonder which way he will go. At the same time you might wonder whether Roper is teetering too - that somewhere inside himself he wants to be caught, to be betrayed. The audience has to judge for themselves where Pine and Roper come close to crossing the line in opposite directions - where Roper might plunge the dagger into his own chest and where Pine might become the very thing he set out to destroy. It's an absolutely fascinating exploration, and I think this about so much of le Carré's writing. Some describe him as a spy writer, but his stories so far transcend the notion of genre; he uses the world of the spy and the intelligence business to examine some profound questions. My God, I hope we can do it justice.

When Roper meets Pine in Switzerland, something about him seems to attract him and interest him right away - what do you think that is?

How could anyone not be attracted to Tom Hiddleston? The question makes no sense. I think Roper, for all his villainy and monstrous conspiring, is looking for a kind of aesthetic. He seeks an experience far beyond simply making money - a companion with whom he can share his pleasure and triumph, the journey of it all, the adventure - and I think in Pine he identifies an equal. Or maybe a version of himself. At least, he sees someone to whom he can bequeath

his empire. Roper does actually have a young son, played by the fantastic Noah Jupe (watch out for that name!) who is perhaps too gentle a soul to follow in his father's footsteps. Roper is looking for someone to share the pleasures of his villainy. And even if Pine isn't villainous, at least he is adrift - the devil is always looking for souls who aren't anchored after all - and Pine is definitely not anchored at the beginning of the story. And maybe Roper sees a way of exploiting that, not just for his own mechanical purposes but also for the fun of it. I think he enjoys Pine's company, his attitude, his whole affect. I imagine Roper picks the people around him very carefully, and in his mind has assembled a sort of royal court. He has a joker, a warrior, a poet, he wants the various seats around his royal table to be filled, and in Pine he sees a fitting and appropriate character who can flesh out his court.

One final question about Roper and Jed, you mentioned their relationship, and that he has worked very hard to keep her separated from his business and that gets increasingly hard as the story goes along.

That's right. I mean Jed is half Roper's age - good Lord that's a surprising and unusual thing that you don't expect to see in the modern world isn't it? Well yes, it seems to be in the makeup of wealthy and successful men - they seem to gather about themselves young and beautiful women, and one imagines that Roper has a pretty salty past in that regard. But he and Jed have been together for a number of years when we join the story. I think they are close, that there is a genuine affection between them, but it might be that Roper actually needs her to remain an innocent - that making her complicit in his actions would tarnish the very thing he wants to keep separate. Maybe at some level he sees Jed as having some sort of redemptive power precisely because she is not involved. He can have a purer, gentler relationship with her because her hands are not bloodied by the terrible things he has done - or maybe her innocence is another nutrient that he can feast on. I don't know, and perhaps he doesn't either. I ought to know by now, as we are only three days from finishing filming... but so many of the questions in this story are not easily answerable and one can look at them in so many different ways. The complexity is what makes it so enjoyable.







OLIVIA COLMAN AS ANGELA BURR

From a shabby office in London's Victoria Street, supported by Whitehall Mandarin Mayhew, Burr runs her modest enforcement agency – at the heart of which is a private crusade to bring down Richard Roper, to Burr the embodiment of all arms-selling evil. In Pine, she finds a shared conscience, though sending him into battle her integrity will be challenged, as she discovers there are rivals closer to home determined to pervert the course of justice.





Could you start by telling us a bit about your character in *The Night Manager*?

I play Angela Burr, who works for the government as a spy. She is written as northern and I thought that it was very important to keep that – there was something special about this renegade woman who sounded different and was a different gender from the public school and establishment men who surround her. I always thought of her as a zebra among the

lions, but a zebra that wasn't scared or intimidated by that and that's what freaks the lions out.

What were your reactions when you first learned about the project?

It was a bolt out of the blue, because when I went to meet the director, Susanne Bier, I had just found out I was pregnant! Angela Burr was initially written as a man in the book, so not only did they have to rethink the gender of the character, but also incorporate

the fact that she is pregnant. Luckily, the production team were very sweet and ran with it. I think that the pregnancy added to the character though. Like Frances McDormand in *Fargo*, it added a fragility to Burr in a way that she couldn't register, or didn't allow herself to. The domesticity also means that there is something going on in her back story too.

What do you think of John le Carré and his place as the father of the spy genre?

He has an incredible backlog of work and to have kept at the top of his game for decades is an extraordinary feat. We had the pleasure of meeting him on set and he's a wonderful, charismatic and an incredibly young, energetic man. You can see why his books have stayed poignant and brilliant.

Could you tell us a bit about where we find Burr at the beginning of the series?

Although she is part of this sort of boys club and world of espionage by working for the government, she hasn't got many friends in this world because she is resolutely honest and that has really annoyed some of her slightly dodgier comrades. She has been ousted a bit, and when we meet her, she's working in this pretty dingy, damp office, desperately trying to get funds to do what she thinks is right. I love that she never seems to compromise and won't be bullied. She doesn't agree with how some other people play it but she is great and very strong.

How was it working with Tom Hiddleston and Hugh Laurie?

It was such a treat working with Tom and Hugh! Hugh has a gravitas playing this despicable baddie who is equally so charming and suave. The whole piece is about class and power, I think, and he's got a sort of chip on his shoulder. At some point it's mentioned that Roper was first generation Eton and normally that's mocked by the old boys, but he has so much power, so much money, and he's so ruthless, that he holds the highest card. Hugh plays all of that so beautifully.

Tom Hiddleston is fantastic as Pine too – he is so multifaceted and his character is quite Bond-like. He's similar to Burr in that he has integrity and a sense of right and wrong from his days in the Army. His character has seen awful things and is very clear on

what's right and where he wants to go. I think that's what they (Burr and he) have in common.

What's Burr's history with Roper? Why is she so set on bringing him down?

Burr knows that Roper is an arms dealer of the filthiest kind and that he's making a fortune out of people's death, misery and poverty. She is determined to take this monster down so she sets out to seduce Pine, knowing with his level of charm, sophistication and intelligence that he'd be able to infiltrate Roper's inner circle and gain his trust to bring him down from within. She's a good head-hunter – she does her homework on Pine and knows that he is the man for the job.

Hugh Laurie had a huge amount of personal investment in this story as he optioned it years ago wanting to play the Pine character. Had he discussed that with you?

I remember on the train going up to Zermatt, he was doing an awful lot of work on the script, and I thought “that's very keen for an actor!” I just thought that that was how he works. It wasn't until afterwards that I found out that he was so passionate about getting this story on the screen and that he'd optioned it years before. He was really passionate about it and always very involved.

What does Pine represent to Burr, when she finds him in Switzerland?

I think he's her great hope. Finally she's found someone who could possibly put an end to all this awfulness. Trying to bring people like Roper down is her reason for being, and for the first time, she's found a man she truly trusts and she feels very motherly towards him. She wants to look after him, she's put him in this dangerous situation and she'll do anything to make sure he's OK.

What was the most enjoyable part of this project to work on?

That's very hard because everyone was so nice we all got on so well. We were together for a long time and in various different countries, which was amazing. I've never travelled so much for a job – we filmed in Mallorca, Morocco and London. It was a very companionable job; we were all working on something we felt very passionate about.

**"...MAYBE WE
CAN STOP THE
NIGHTMARES.
ONE GOOD DEED
AT A TIME."**

ANGELA BURR



ELIZABETH DEBICKI AS JED MARSHALL

Jed Marshall is on the run from life, and at the moment her safe harbor is the court of Richard Roper. His affection is a powerful anesthetic, but when Pine enters their world and the effects of it begin to dissolve and awaken her to the gargoyles around her, she knows she can't hide for much longer.





What was your reaction when you initially got the script and got the call about this project?

I think the script and calibre of the writing was so incredible, it instantly drew me into it. I think when you are working with something that is based on *le Carré*, the thriller aspect of it is riveting to read and I also just fell in love with the character. And, of course, having someone like Susanne Bier directing – that combination was diabolical, so I just had to be involved.

When we meet your character, Jed, at the start of the series she is a vision of glamour and sophistication. Can you tell me a little bit of what is going on underneath?

Jed is Roper's mistress, girlfriend, lover, partner in crime. I think she is, for want of a better cliché, a bit of a swan – she is very serene on top and desperately paddling underneath. She is self made and not unlike Jonathan Pine in the sense that she's a chameleon and she adapts to whatever environment she finds herself in.

When we first meet her, she has adapted to be Roper's mistress and that role calls for high maintenance glamour and a kind of cheery disposition and wit.

She has to keep up with Roper as well, who moves through the world incredibly fast – he just glides through the universe. In reality, she has come from a completely different background – certainly not from money – and she has a lot of skeletons in the closet that she, at the beginning of the story, has no intention of confronting. I think as far as Jed is concerned, as long as she can keep paddling and everything appears fine, she will survive.

Why do you think the characters are so compelling?

I think what is interesting about *le Carré*'s characters is they're so morally ambiguous – they exist in the murky grey area. You never really know whose side anyone is on and what they are trying to achieve. Everybody's got such a different agenda and I think when that all comes together it is really electric to watch.

Where do we find Jonathan Pine at the beginning of the series?

Jonathan Pine is the ultimate mystery man. When we first meet him in the series, he has a neutrality to him that's a survival mechanism. He doesn't really know who he is anymore because of the past and

the trauma he has suffered and I think that he is in hiding, he's really a recluse. Throughout the story, the journey that he takes forces him to confront himself and the things he has been repressing and find out who Jonathan Pine really is.

Do you think his job as a night manager offers him a sense of anonymity and total control?

Yes, he is in total control. I think there is an element of Jonathan Pine that is incredibly comfortable in that life of being a hotel night manager, but he is not living real life and he is not being who he knows he is on the inside. I think that he is forced to confront his demons because he wants vengeance and he has to face his deepest fears in order to get his revenge and also to justify the brutality of what happened.

What does Roper represent to Pine?

Richard Roper is described in the novel as the worst man in the world. He is a billionaire arms dealer and what's interesting is that he exudes an incredible combination of charisma and darkness with a very murky moral ambiguity that Jonathan is completely intrigued by. Pine's overwhelming feeling towards Roper is hate, I suppose – the deepest kind of hate you could ever feel towards a human being – but at the same time he sees something in Roper that he admires. I think that the relationship between them is fascinating. It's a sort of father, son relationship that none of them think or foresee happening and then you watch it unfold.

What do you think Tom Hiddleston brings to the role of Jonathan Pine?

Tom is an incredible actor and he has an amazing ability. What's interesting about Jonathan Pine is that he has all these different personas that he is juggling at once. He's a different man with Jed and a different man with Roper so we only ever really see the real Jonathan Pine when he is on his own. I think what Tom brings to the role is this kind of clandestine, chameleon, almost ninja-like ability to almost slip out of the shadows and be these different forms of Jonathan Pine. I think it is a testament to Tom's ability as an actor, the way he swivels out of these different personas.

How does Jed react to Pine?

When they first meet each other, I think that Jed is intrigued by him because he is handsome and she is bored. When we meet her at the beginning of the story, Jed has an air of entitlement and I think she finds him interesting so she feels like she is going to have a little bit of harmless fun. That changes the next

time they meet each other – it is under very different circumstances – so their relationship instantly shifts.

What was it like working with Hugh Laurie?

I suppose you should hate Richard Roper, but you can't because of Hugh. He's so intelligent, funny and likeable, and you sort of admire the character because he is a self-made billionaire. Although morally what he is doing is completely wrong, he is also doing it with such aplomb that you are almost fascinated by it and you can't help but tip your hat. It is a really interesting character to watch and I think what Hugh does is really humanise someone who could be very black and white. I feel like when you watch Roper you love and hate him equally at the same time, which is amazing.

What was the dynamic like onset between yourself, Tom and Hugh?

I know Hugh's relationship with the novel spans some 20 years, and he is so passionate. Both of them are real researchers, so they came with a great deal of resources when they approached these roles. I came at it at with different perspective – I had never read the novel until I got the role, so the first time I had read the story was in the script.

There is a lot of sex between the three characters, that energy is quite electric, so there is obviously an immense difference when we were playing Jonathan, Roper, and Jed than when it was just Tom, Hugh, and I, because it's unsustainable to carry that sort of tension! As soon as they call cut you have to just drop it because it is a really, really, dark place to dwell in.

What was the most enjoyable part about working on the project?

For me, the most enjoyable parts were when we got to play scenes with the three of us because of that tension. Though the story really builds, I feel like each character is dismantled by what is happening to them to the point where nobody really knows what anyone wants or who they are. That kind of tension is amazing to play as an actor – you have so much to draw on, so much juice. Also, working with Susanne was such a dream as she really is ruthless in what she asks you to do as an actress and the relationship that we developed as actor and director was really incredible.





TOM HOLLANDER AS MAJOR CORKORAN

Major Lance Corkoran, Corky, is Dickie Roper's fixer, his right hand. Corky's exuberance and lacerating wit have seen them through some foxholes together, and he is fiercely loyal to his Captain and to Jed. His cynicism is dyed in the wool; he's not buying into Pine at all – and isn't going to cease in his sinister interrogations until he's exposed.



What can you tell us about your character, Corkoran?

Corkoran is Roper's right hand man and his gopher. He is the guy who books the hotel rooms, sorts out the logistics, makes sure the cars are going to where they need to, and handles security. He is very protective of Roper and, as a result, jealous and suspicious of Pine. Pine realises that if he is going to survive, he needs to get rid of Corkoran, so they are in a battle. Corkoran is a little bit of a loose cannon because he has a drinking problem and Olivia Colman's character, Angela Burr, uses that to divide Corkoran and Roper.

How would you describe the complicated relationship between Roper, Pine and Corkoran?

I think Roper has a crush on Pine and Corkoran is just aggressively gay with Pine to unsettle him! That was my take on it. I think Corkoran hates Pine, but Roper is blinded by his own love for Pine; he thinks Pine could do no wrong because he saved his son and is, therefore, untouchable.

What can you tell us about the fantastic locations that you filmed in?

We filmed in some great locations – that was one of things that attracted me to the project! Roper's house is in Mallorca and is sort of a Bond villain's lair. We filmed it all in this big former sea fort with lots of big lawns and different levels, which has now been turned into private residence. It was a wonderful place to be for a couple of weeks. We were all over Mallorca for a month but only in the villa for two weeks. Mallorca was lovely and it was a great way to spend June.

What was it like working with director, Susanne Bier?

She is quite organic in the way that she films – each day is quite different. She is a European filmmaker, so has a different attitude to your typical TV director who is oppressed by the schedule and need to shoot a certain amount of pages a day. She is very creative and lets things flow.

She used to get everyone in at the beginning of the day to discuss the scenes in a way that many directors don't have time for. Everyone would talk about their interpretation of the scenes and from all the different opinions she would pluck a version from it. It was an interesting process at the start of each day and meant that everyone cared about the show a lot. Hugh Laurie cared about it enormously and loved it. His voice was very important.

What was it like working with Hugh?

Hugh is so charming and fun. I worked with him in the late 90's on a film called *Maybe Baby* and I got to know him then, and it was lovely to work with him again – he is such an impressive chap. I was a fan of his while I was at school so to have worked with him later is such a lovely thing. I feel like he is a friend.

Your character probably has one of the closest relationships with Jed. What can you tell us about their alliance?

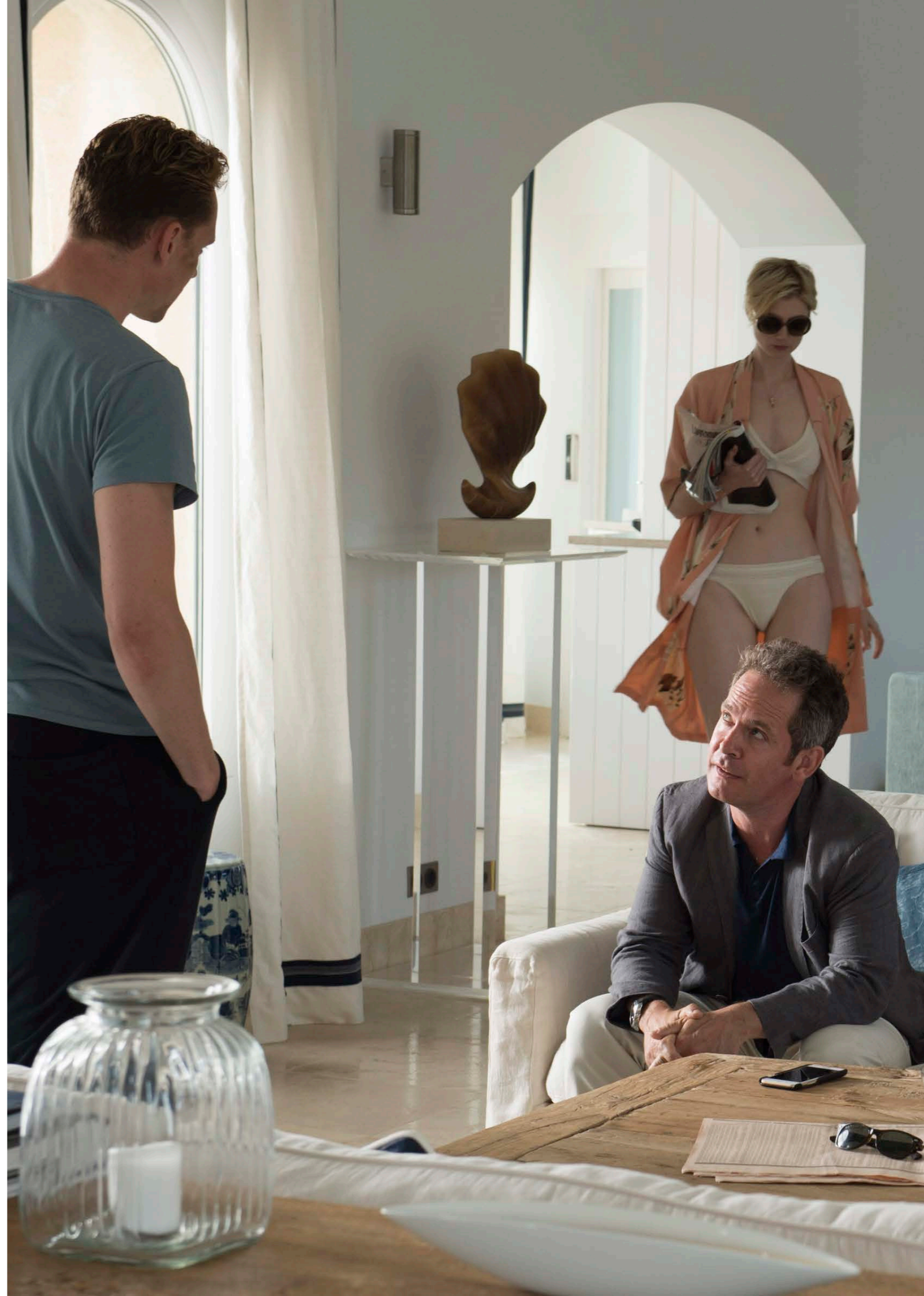
They are very close. Beautiful women tend to feel very safe with gay men and I suppose she loves him because she is in a vulnerable position, which Corkoran realises. I think Roper is sometimes loving, but sometimes cruel and absent, so Corkoran probably makes up for those bits. They also both share the difficulty of loving Roper. As a result, I think Corkoran is frightened and threatened when Jed appears to be falling for Pine.

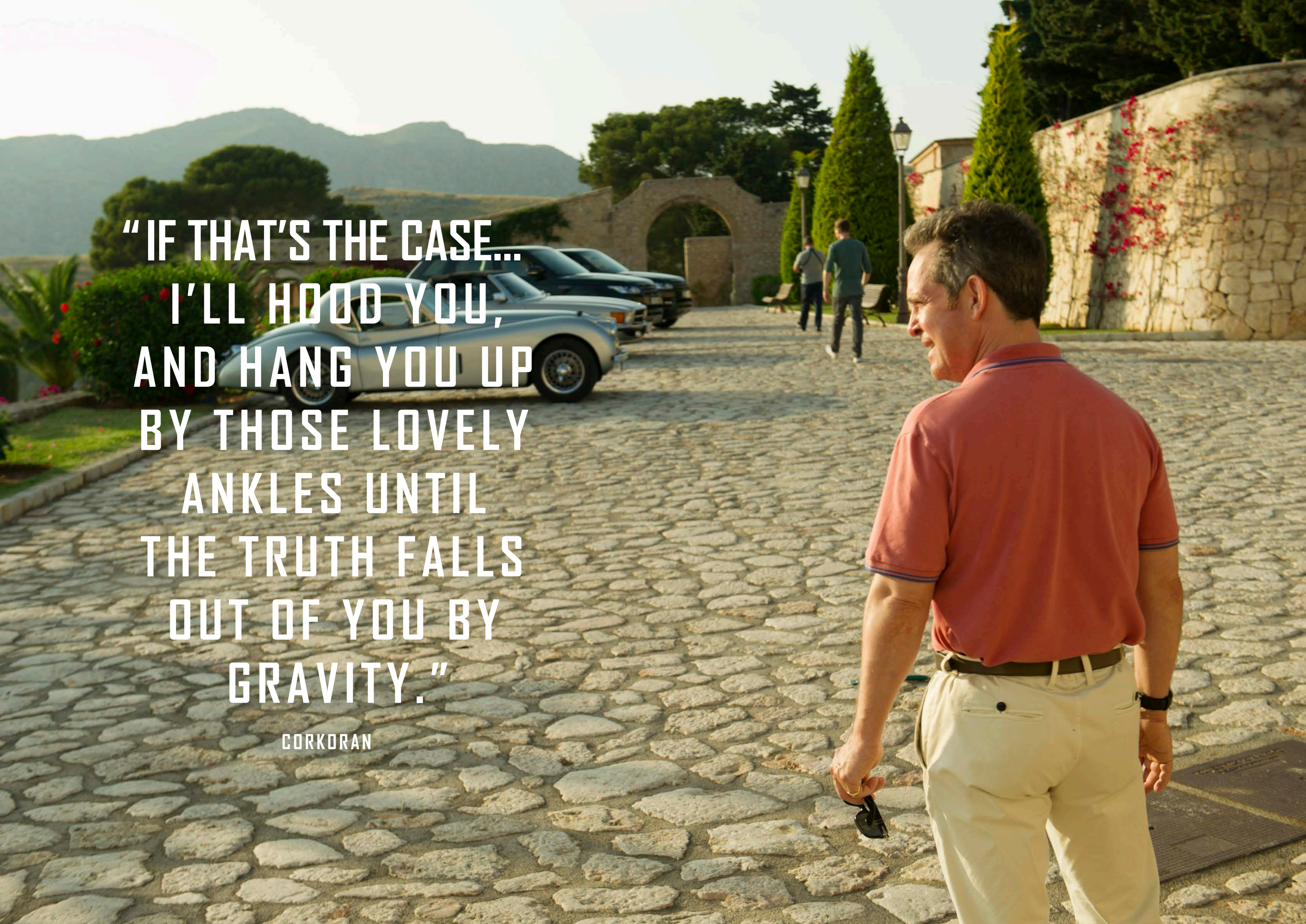
Le Carré made a cameo in one of your scenes – what was it like having him on set?

That was charming. He was an extra in the television adaptation of his own book which was very spooky for all of us and it was a great privilege to meet him. He is in his eighties, but seems to have the energy of a 35-year-old! All my life he has been this figure, without me actually knowing his writing. The scene he was in was actually Corkoran's best scene – it is a scene where Corkoran behaves quite badly in a restaurant which is ultimately signifies his downfall. He makes a quite a scene, which was fun to film – we spent all day on that scene and it never got boring.

What did you enjoy most about the whole project?

It changes a lot. There were days where I enjoyed just being in Mallorca, there were days where I loved laughing with Hugh Laurie. Now I am enjoying the fact that people seem to think it turned out well which is a wonderful thing. When I was younger, I imagined acting would be sitting in some glamorous location on one of those actor chairs with Roger Moore and Trevor Howard. This was the nearest I have done to that with Olivia and Hugh, people I have a bit of history with, so I guess that is what I enjoyed most.



A man in a red polo shirt and khaki pants is walking away from the camera on a cobblestone path. He is looking back over his shoulder. In the background, there are several classic cars parked, a stone archway, and a stone wall with red flowers. The scene is set in a picturesque town square with mountains in the distance.

"IF THAT'S THE CASE...
I'LL HOOD YOU,
AND HANG YOU UP
BY THOSE LOVELY
ANKLES UNTIL
THE TRUTH FALLS
OUT OF YOU BY
GRAVITY."

CORKORAN

DIRECTOR SUSANNE BIER

You are primarily known for directing feature films, what was it that drew you to this project?

I've always been a crazy le Carré fan, so anything le Carré I would jump at the opportunity to do! The whole drama is very enigmatic and has a sort of thriller aspect to it, but it's also really psychological and I thought that was irresistible.

What do you think of John le Carré and his place as the father of the spy genre?

I think he has a very interesting balance between a fundamentally thrilling, exciting story, and an unexpected human point of view. His characters are always complex, flawed and unpredictable, so although you get to love and embrace them, you never quite get to know whether to trust them and I find that incredibly fascinating and exciting.

What can audiences expect from The Night Manager?

The drama series explores a world where the line between good and evil is completely black and white, yet we are drawn into the blackness. Audiences will be eerily attracted to the evil and I think that's sort of what drew me to it. You're never completely sure if Pine is on the right side.

The series sees Pine enter into the world of Roper – the world that Roper owns. He has beautiful houses everywhere and travels on a private jet and just as Pine has become part of that world, so do we as an audience. It's a very sexy, attractive and glamorous world that audiences can't help being attracted to, even if in the back of our minds we know we shouldn't. I think that's how Pine feels too.

Where do we find the characters in the first episode?

We open in Cairo in the middle of the Arab spring which, at the time, is seen to be a huge liberation. Tom Hiddleston's character, Jonathan Pine, is the night manager of a hotel and a beautiful woman, Sophie, entrusts him with some very, very serious documents which could offset the local – if not global – balance. Pine feels compelled to act upon being given these

documents which leads to a series of events and Pine becoming deeply embroiled in Roper's world.

At the centre of this story is the dynamic between Pine and Roper. Can you talk a little bit about what we can expect between these two characters and what do Tom Hiddleston and Hugh Laurie bring to these roles?

They both bring charm, sexiness and good looks! Tom Hiddleston is very enigmatic – you never really know if he has crossed the border into the land of evil or whether he is undercover. Hugh brings an incredible amount of charm, wit and a sense of danger. He's very classically British and has an 'immaculateness' to him which means you never know whether you should trust him. The characters pursue a thrilling and seductive cat and mouse game where you're never quite sure who is the cat and who is the mouse. That balance continues to change throughout the entire piece.

What were the big challenges in bringing this story to the screen?

The main challenge was translating the complexity of le Carré's novel to maintain the thriller and excitement whilst not losing the fact that nothing is simple. It was also making the story – which was written more than 20 years ago – feel contemporary. The original book is set in South America and we modernised the drama so that the zone of conflict is the Middle East. We also changed some of the characters, particularly making the women feel more contemporary and portraying them as more empowered than they were in the book.

Tell us about the decision to cast Olivia Colman and the adaptation of her character?

We had decided that Burr should be played by a woman, rather than a man as in the book, because we thought there was an exciting chemistry between a woman and a man engaging in the power struggle that Roper and Burr have. Then, in my first meeting with Olivia Colman, she told me that she was also pregnant! I thought that was such a gift and decided to embrace it. In a way, her pregnancy makes her even more determined to bring Roper down – it's almost as if there's a clock ticking in her. She knows

that at some point she will give birth and that she has to catch Roper before that happens. I think it added to the excitement and makes her an even more interesting character.

What can you tell us about Angela Burr?

She's quite isolated. She's in an almost clandestine unit that's under the ministry of foreign affairs where she has her own investigative bureau and she's obsessed with getting Richard Roper - the worst man in the world. I think she's an utterly compelling character because underneath her kindness and sweetness, she is actually quite dangerous and will do anything! She plays around with the clichés of being female and yet is as hard as nails.

Why did you think this was best told as a six-part TV series rather than a film?

Like a number of other feature directors, I've come to realise that there's great writing in television right now and something incredibly challenging in dealing with a longer chunk of storytelling. I don't think you could fit this into a two hour slot because it's such a rich story – the characters have so much nuance – and part of the thing that makes a TV series is the fact all of the minor characters are interesting, exciting and complex. It was so exciting having a whole gallery of fascinating, fun characters and you couldn't predict where they were going.

How would you describe the look of the show and what conversations did you have with the cinematographer about how the series would look?

I had in-depth conversations with the set designer, the director of photography, the costume designer and the makeup designer about it and we decided that it needed to be sexy, attractive and contemporary, but not conventional. I think sometimes when you want to depict a wealthy world it can become very conventional and a bit of a cliché, so we wanted it to be very sophisticated, and lavish but not vulgar. It was about creating that balance.

What can you tell us about the character of Jed?

Elizabeth Debicki plays the beautiful Jed. She's like a ballet dancer – all her movements and her looks are incredibly elegant and she has a vulnerability to her in a very irresistible way. She's also very sharp and in all her beauty there's a hard edge underneath which makes her an unpredictable girlfriend of Richard Roper. Jed being Richard Roper's girlfriend somehow makes him more attractive because he's not picking a trophy girlfriend; he's got a girlfriend who is a person in her own right and who is a real presence.





EPISODES

EPISODE 101

Series Premiere. In Cairo at the height of the Arab Spring, hotel night manager Jonathan Pine receives a plea for help from an elegant, well-connected guest. His actions draw him into the terrifying world of Richard Roper, business-man and arms dealer, labelled worst man in the world.

EPISODE 102

On the Mediterranean island of Mallorca, Roper's life of luxury and calm is shattered. Six months earlier, Burr continues her recruitment of Pine, sending him to Devon to build his cover story.

EPISODE 103

While he continues to recuperate in Roper's villa, Pine starts to dig up secrets about the other members of the household. Meanwhile, Burr and Steadman seize on an opportunity to recruit a new asset.

EPISODE 104

Roper welcomes Pine into his inner circle, leaving Corky out in the cold. Meanwhile, Burr has concerns for the safety of her source, when she suspects key information has been leaked to the River House.

EPISODE 105

A suspicious Roper gathers his entourage around him in an attempt to root out the traitor, forcing Pine to play a dangerous game. In London, Burr and Steadman face mounting opposition from Whitehall.

EPISODE 106

Series Finale. Roper and his team return to Cairo for the deal, reuniting Pine with an old enemy. Pine risks it all to put his plan in motion. A discredited Burr makes one last stand.

CAST LIST

RICHARD ROPER	HUGH LAURIE
JONATHAN PINE	TOM HIDDLESTON
ANGELA BURR	OLIVIA COLMAN
LANCE CORKORAN	TOM HOLLANDER
JED MARSHALL	ELIZABETH DEBICKI
REX MAYHEW	DOUGLAS HODGE
JUAN APOSTOL	ANTONIO DE LA TORRE
JOEL STEADMAN	DAVID HAREWOOD
GEOFFREY DROMGOOLE	TOBIAS MENZIES
ROB SINGHAL	ADEEL AKHTAR
SOPHIE ALEKAN	AURE ATIKA
TABBY	HOVIK KEUCHKERIAN
CAROLINE LANGBOURNE	NATASHA LITTLE
FRISKY	MICHAEL NARDONE
SANDY LANGBOURNE	ALISTAIR PETRIE
SIMON OGILVEY	RUSSELL TOVEY
HARRY PALFREY	NEIL MORRISSEY



CAST BIOGRAPHIES

HUGH LAURIE

Hugh Laurie was born in Oxford, England, and was educated at Eton College and Cambridge University. Along with Stephen Fry and Emma Thompson, Laurie produced “The Cellar Tapes,” which won the Perrier Award at the Edinburgh Festival Fringe of 1981 and propelled the trio into a number of groundbreaking British television shows, including four seasons of “A Bit of Fry and Laurie,” which Laurie co-wrote for the BBC with Stephen Fry; three seasons of “Blackadder;” and three seasons of “Saturday Live.” In addition, four seasons of “Jeeves and Wooster,” based on the novels of P.G. Wodehouse, aired on PBS’s “Masterpiece Theatre” from 1990 to 1995.

Most recently, Laurie guest starred on the HBO series “Veep,” alongside Julia Louis Dreyfus, and starred in Disney’s Tomorrowland with George Clooney. His previous feature credits include Mr. Pip, The Oranges, the animated film Arthur Christmas, Hop, Monsters vs. Aliens, Street Kings, Flight of the Phoenix, Peter’s Friends, Sense and Sensibility, Cousin Bette, The Man in the Iron Mask, 101 Dalmatians and the Stuart Little films.

On American television, Laurie portrayed Vincente Minnelli in the network telefilm “Life with Judy Garland: Me and My Shadows.” He also appeared in “Tracey Takes On...” and “Friends.” His voiceover credits include “Family Guy” and “The Simpsons.”

Laurie has directed television programs and commercials, including the “House” Season Six episode “Lockdown,” composed and recorded numerous original songs and written articles for London’s The Daily Telegraph newspaper. Four volumes of “A Bit of Fry and Laurie” scripts have been published by Mandarin, and his first novel The Gun Seller was published in both the UK and the US to critical acclaim and has been adapted into a screenplay.

Laurie’s performance as Dr. Gregory House has garnered him two Golden Globe® Awards for Best Performance by an Actor in a Television Series, six Emmy® nominations for Outstanding Lead Actor in a Drama Series, two Screen Actors Guild Awards

for Outstanding Performance by a Male Actor in a Drama Series and he has twice been honoured by the Television Critics Association with TCA Awards for Individual Achievement in Drama.

After signing a record deal with Warner Bros. records, Laurie recorded the celebrated New Orleans blues album “Let Them Talk,” which was released in the US in September 2011. The musical and vocal collaboration is produced by two-time Grammy® Award winner Joe Henry. The album was the biggest selling blues album of 2011 in the UK. The performance documentary about Laurie’s musical passion, “Hugh Laurie: Let Them Talk – A Celebration of New Orleans Blues”, also aired on PBS’s “Great Performances” in September. Laurie’s second album, “Didn’t It Rain,” was released in August 2013 and his second PBS special, “Live on the Queen Mary,” documented his performance with the Copper Bottom Band and took place aboard the historical Queen Mary in Long Beach, California.

TOM HIDDLESTON

After he was seen in a production of “A Streetcar Named Desire,” Tom Hiddleston was given his first television role in Stephen Whittaker’s adaptation of “Nicholas Nickleby” (2001) for ITV. Several roles followed, including two one-off television dramas co-produced by HBO and the BBC: “Conspiracy” (2001) and the Emmy® Award-winning biopic “The Gathering Storm” (2002).

Hiddleston graduated from the Royal Academy of Dramatic Art in 2005 and, within a few weeks, landed the role of Oakley in the British independent film Unrelated by first-time director Joanna Hogg. Hiddleston was then cast as Alsemero in “The Changeling” by Thomas Middleton, for the award-winning theatre company Cheek By Jowl. For “The Changeling,” Hiddleston was nominated for the 2006 Ian Charleson Award, which recognizes exceptional classical stage performances by actors under the age of 30.

In 2007, Hiddleston joined the company Cheek By Jowl in Declan Donnellan’s production of Shakespeare’s late romance, “Cymbeline,” as the hero, Posthumus

Leonatus, and the antihero, Cloten. His performance in “Cymbeline” led to the role of Cassio in Michael Grandage’s production of “Othello” at the Donmar Warehouse. Hiddleston was nominated twice in the category of Best Newcomer at the Laurence Olivier Awards for “Cymbeline” and “Othello” and won the category for his performance in “Cymbeline.” Soon after, Hiddleston shot the period BBC drama, “Miss Austen Regrets,” which went on to win both a BAFTA Award and a Writer’s Guild of Great Britain Award.

In 2008, Hiddleston filmed the first series of “Wallander”— a BAFTA and Broadcasting Press Guild Award-winning and Emmy®, Golden Globe® and Satellite Award-nominated television series. He also went on to star in the Donmar Warehouse/West End production of Chekhov’s “Ivanov.” In addition to shooting the second series of “Wallander” in 2009, Hiddleston starred in the second series of the highly acclaimed BAFTA and Emmy® award-winning “Return to Cranford” and filmed Joanna Hogg’s second film, Archipelago, in which he was nominated for a BAFTA Rising Star Award and an Evening Standard Film Award in the Best Actor category for his portrayal of Edward.

2011 saw Hiddleston excel in a number of projects including Woody Allen’s Midnight in Paris, Steven Spielberg’s War Horse, Terence Davies’ The Deep Blue Sea and the character he is best known for, the villain Loki, in Kenneth Branagh’s THOR for Marvel, a role that he reprised in the 2012 blockbuster hit Marvel movie The Avengers. For his role in THOR, he was the winner of the British Rising Star Award at The Richard Attenborough Regional Film Awards and won Best Male Newcomer at the 2012 Empire Awards. Soon after, Hiddleston appeared in “Henry IV” Parts 1&2 and the title role in “Henry V,” for which he won the Times Breakthrough Award at the 2013 South Bank Sky Arts Awards.

In 2013, Hiddleston returned to his role as Loki in THOR: The Dark World, was seen in a cameo role in Joanna Hogg’s film Exhibition and played the title role in “Coriolanus” at the Donmar Warehouse for which he was honored with the award for Best Actor at the London Evening Standard Theatre Awards and was nominated for the Best Actor award at the

2014 Olivier Awards. Hiddleston was also heard in Disney’s The Pirate Fairy and was seen in The Muppets sequel, Muppets Most Wanted.

Hiddleston’s most recent projects include Jim Jarmusch’s Only Lovers Left Alive, Guillermo del Toro’s Gothic thriller Crimson Peak and Ben Wheatley’s thriller High Rise, based on J.G. Ballard’s acclaimed 1975 novel of the same name. Upcoming projects include the leading role in I Saw The Light, an independent biopic about the country music icon Hank Williams, directed by Marc Abraham and the lead role in Legendary’s King Kong origins story, Kong: Skull Island, which will be directed by Jordan Vogt-Roberts and will be released in March 2017.

OLIVIA COLMAN

Olivia Colman’s most recent television work includes three seasons as DS Ellie Miller in ITV’s crime drama “Broadchurch,” for which she was awarded a BAFTA for Best Leading Actress in 2014, and as Alex Smallbone in BBC Two’s clerical comedy “Rev.,” for which she was nominated for Best Female Performance in a Comedy Drama at the 2015 BAFTAs. Colman was also a double award winner at the 2013 BAFTAs for Female Performance in a Comedy Program for her portrayal of Sally Owen in “Twenty Twelve,” and for Supporting Actress for her role as Sue in “Accused.” Additional television credits include: “Mr. Sloane” (Sky Atlantic); “The Secrets” (BBC One); “The Suspicions of Mr. Whicher II” (ITV1); “Peep Show” (Channel 4); “Exile” (BBC One); and “Greenwing” (Channel 4).

2015 sees Colman star in the dystopian romantic comedy The Lobster, which was nominated for the Palme d’Or at Cannes and went on to win the Jury Prize. Earlier this year saw the release of mystery thriller feature film London Road, based on the National Theatre musical of the same title, opposite Tom Hardy.

In 2011, Colman took a leading role in BAFTA-winning Tyrannosaur, directed by Paddy Considine, for which she won a World Cinema Special Jury Prize for breakout performance at Sundance, and Best Actress awards at the British International Film Awards and Evening Standard British Film Awards.

PRODUCTION BIOGRAPHIES

Prior film credits include: The Iron Lady, Locke, Cuban Fury and Hot Fuzz.

On stage, Colman most recently appeared in the West End at the Noel Coward Theatre as Myra Arundel in Howard Davies’s production of “Hay Fever.” She has also starred in “England People Very Nice,” “The Threesome,” “Norman Conquests” and “The Miser.” It was recently announced that Colman will take the lead in Channel 4’s “Flowers,” an ‘imaginative and visually stunning narrative comedy’ about an unconventional and struggling family. Filming will start later this year and the premiere is currently expected for late 2016.

ELIZABETH DEBICKI

Australian actress Elizabeth Debicki made her international film debut in 2013, starring as Jordan Baker in Baz Luhrmann’s hit romantic drama based on F. Scott Fitzgerald’s novel The Great Gatsby, alongside Leonardo DiCaprio, Tobey Maguire, Carrie Mulligan and Joel Edgerton. Debicki’s performance earned a Best Supporting Actress Award from the Australian Film Institute, as well as nominations from The Australian Film Critics Association, Film Critics Circle of Australia and the UK’s Empire Awards.

Debicki’s other recent credits include a starring role in Justin Kurzel’s independent feature Macbeth, with Michael Fassbender and Marion Cotillard and director Baltasar Kormakru’s thriller Everest with Jake Gyllenhaal, Kiera Knightly, Josh Brolin, Robin Wright and Sam Worthington. She also played the glamorous villain in Guy Ritchie’s recent hit The Man from U.N.C.L.E., featuring Henry Cavill and Alicia Vikander. Upcoming, she will star in The Tale with Laura Dern and Ellen Burstyn and directed by Jennifer Fox, and the Australian drama series “The Kettering Incident.” In 2015, she will receive the esteemed Australians in Film Breakthrough Award, which recognizes a significant contribution to the local and global industry by an Australian actor.

A 2010 graduate of the Victorian College of the Arts at the University of Melbourne, Debicki made her professional stage debut in 2011, starring in the Melbourne Theatre Company’s production

of “The Gift.” In June 2013, she starred alongside Cate Blanchett and Isabelle Huppert in The Sydney Theatre Company’s production of “The Maids,” for which she was awarded the Sydney Theatre Award for Best Newcomer and was nominated for a Helpman Award for Best Actress in a Supporting Role. The Maids received wide critical praise and went on to premiere in the US at The Lincoln Centre Festival in NYC.

TOM HOLLANDER

Tom Hollander is most well-known for his role as Lord Cutler Beckett in Pirates of the Caribbean: At World’s End and Pirates of the Caribbean: Dead Man’s Chest. Other film credits include: Mission: Impossible – Rouge Nation, Muppets Most Wanted, The Invisible Woman, About Time, Hanna, The Soloist, In the Loop, Valkyrie, Elizabeth: The Golden Age, Gosford Park, Enigma and Pride & Prejudice, for which he received the Evening Standard Film Awards Comedy Award and the London Critics Circle Best Supporting Actor Award.

In 2010, Hollander and writer James Wood co-created the TV series “Rev.,” which won a BAFTA in 2011 for Best Situation Comedy. A second season aired in the UK on BBC 2 in 2011 and a third season in 2014. Other TV credits include: “The Thick of It,” “Desperate Romantics,” “Headcases,” “John Adams,” “Freezing,” “The Company,” “The Life and Adventures of Nicholas Nickleby,” “Wives and Daughters” and “Cambridge Spies,” for which he received the FIPA D’OR Grand Prize for best actor.

Hollander began his career in theatre, winning the Ian Charleson Awards in 1992 for his performance in “The Way of the World” at the Lyric Hammersmith Theatre. Other theatrical performances include “As You Like It” for Cheek by Jowl, “The Government Inspector” and “Tartuffe” at the Almeida Theatre and “Landscape with Weapon” at the Royal National Theatre.

SIMON CORNWELL Executive Producer

Before founding The Ink Factory with his brother Stephen, Simon was most recently at top European venture capital firm Amadeus Capital Partners, where he was one of six partners together investing over \$750 million in high tech start-ups. At Amadeus, Simon focused across the media value chain, actively involved in taking several companies from inception to IPO and successful trade sale. Before that, Simon was founder and CEO of Two Way TV, an early pioneer of interactive television. Simon’s early career included stints at the Boston Consulting Group in the US, at Granada in the UK, and running refugee relief programs for the UN in Thailand.

STEPHEN CORNWELL Executive Producer

Stephen co-founded The Ink Factory in 2010 with his brother Simon. After working as an award-winning photojournalist, Stephen moved to California in the late 1980s to join the MA program at the University of Southern California’s School of Cinema. His graduate film led to him directing a couple of independent features and a TV movie for Showtime before Stephen focused on his work as a screenwriter.

In the following 15 years, Stephen wrote for most of the major Hollywood studios, working with numerous directors and producers including Ridley Scott, Guy Ritchie, Kathleen Kennedy, Joel Silver, Doug Liman, Frank Marshall, Thomas Tull and Lorenzo di Bonaventura. With his writing partner Oliver Butcher, Stephen co-wrote 2011’s Unknown starring Liam Neeson. With The Ink Factory, in addition to executive producing “The Night Manager,” Stephen produced Anton Corbijn’s 2014 adaption of A Most Wanted Man, produced Our Kind of Traitor, directed by Susanna White and starring Ewan McGregor, Damian Lewis, Stellan Skarsgård and Naomie Harris, co-wrote and produced Message from the King, directed by Fabrice du Welz and starring Chadwick Boseman, Luke Evans, Teresa Palmer and Alfred Molina (to be released in 2016), and produced Ang Lee’s Billy Lynn’s Long Halftime Walk, based on the novel by Ben Fountain and starring Joe Alwyn, Steve

Martin, Kristen Stewart, Garret Hedlund, Chris Tucker and Vin Diesel (also to be released in 2016).

With The Ink Factory’s sister company, Giant Squid, Stephen has also produced Abzu, a new narrative interactive video game from multi-award-winning creator Matt Nava, for release on PS4 and PC in 2016. Abzu was the recipient of multiple awards at this year’s E3 in Los Angeles.

JOHN LE CARRÉ Executive Producer

John le Carré is the nom de plume of David John Moore Cornwell, who was born in 1931 in Poole, Dorset, and was educated at Sherborne School, at the University of Berne (where he studied German literature for a year) and at Lincoln College, Oxford, where he graduated with a first-class honours degree in modern languages. He taught at Eton from 1956 to 1958 and was a member of the British Foreign Service from 1959 to 1964, serving first as Second Secretary in the British Embassy in Bonn and subsequently as Political Consul in Hamburg. He started writing novels in 1961, and since then has published twenty-one titles.

STEPHEN GARRETT Executive Producer

Stephen Garrett most recently served as Founder and Executive Chairman of Kudos, the UK’s leading independent producer of TV drama. Having left last year, he is now in the final stages of setting up a new production entity for high-end scripted work.

Stephen’s first notable drama success with Kudos was the Simon Beaufoy-penned, critically hailed feature film Among Giants. Since then, his list of executive producing credits travel from Channel 4 drama “Psychos” to the movie Pure via the International Emmy Award-winning drama series “The Magician’s House.”

After bringing in Jane Featherstone as a partner in the business to invigorate Kudos’ TV drama arm, the company galvanized British television with the popular, acclaimed shows BAFTA winning “Spooks” (based on Garrett’s original idea and the first series

that he executive produced), “Hustle,” “Life on Mars,” “The Hour” and, more recently, ITV’s recent hit “Broadchurch.”

Stephen also led, first in partnership with Paul Webster and more recently with Ollie Madden, Kudos’ (then Shine’s) stand-alone film-making entity. He served as executive producer for movies including the Beaufoy-penned Salmon Fishing in the Yemen, David Cronenberg’s Eastern Promises and Bharat Nalluri’s Miss Pettigrew Lives for a Day (once more with a Beaufoy screenplay and this time with Garrett as producer).

At Channel 4, Stephen gave “first breaks” to a wide range of writers and directors, including such now-established talents as “The Full Monty” director Peter Cattaneo and its writer, Oscar-winner Simon Beaufoy. Responsible for over 100 hours of broadcasting a year, Stephen was involved in everything from the youth drama “Teenage Health Freak” (directed by Cattaneo) to the groundbreaking late-night love-it-or-loathe-it series “The Word.”

Stephen left Channel 4 to co-found Kudos, which immediately distinguished itself with a host of innovative, unusual and provocative programming. At the end of 2006, Garrett and Featherstone sold Kudos to Elisabeth Murdoch’s Shine Group. Garrett is currently in development on “The Rook,” a supernatural spy series, in partnership with Lionsgate and Twilight’s Stephenie Meyer.

Outside of production, Garrett is a member of the British Screen Advisory Council and is on the Development Board of the London Film School. He has written about film and television for a range of publications including The Financial Times, The Guardian and The Independent. In 2010, he was the News International Visiting Professor of Broadcast Media at Oxford University, giving a series of lectures about the cusp of creativity and commerce and the future of story-telling. Stephen studied jurisprudence at Oxford, where he also edited the university magazine Isis, and counts his first media break as a 6-year-old extra in a Milky Bar Kid commercial.

SUSANNE BIER Executive Producer/Director

Though Academy Award-winning writer and director Susanne Bier’s films often play out against a wide-reaching global backdrop, their focus is intimate, carefully exploring the explosive emotions and complexities of familial bonds. This unique combination is part of the formula that has made her Denmark’s leading female filmmaker and a powerhouse worldwide.

Now, for the first time, Bier turns her creative eye towards television with her current directorial project, “The Night Manager,” debuting in 2016 on AMC in the United States, AMC Global in 125 countries, and the BBC in the UK. Bier is the sole director of the miniseries, which is an adaptation of John le Carré’s The Night Manager and stars Hugh Laurie and Tom Hiddleston. It will air as a six-episode event on the BBC and in eight parts on AMC worldwide.

Biers’ 2010 film, In A Better World, won the Academy Award® for Best Foreign Language Film in 2011 as well as a Golden Globe®, the Italian Golden Globe® for Best European Film and the Best Director award at the European Film Awards.

In 2007, Bier directed the award-winning Things We Lost in the Fire, starring Halle Berry and Benicio Del Toro, her first English language film. Prior to this, as a writer/director she had helmed the multi-award winning After the Wedding (2006), which was also an Academy Award® nominee for Best Foreign Language Film; and Brothers (2004), which, among others, won the Audience Award at the Sundance Film Festival and the Boston Independent Film Festival.

In 2002, Bier directed Open Hearts, shot in accordance with the Dogme ’95 filmmaking aesthetic. The film won numerous awards, including the Audience Award at the Robert Festival (Danish Academy Award) and the International Film Critics’ Award at the Toronto International Film Festival.

Bier also co-wrote and directed the romantic comedy The One and Only (1999), which won Best Film at the Danish Robert Awards and was the biggest domestic film in Denmark for twenty years, with one fifth of the country’s population having seen it at the cinema.

In 2012, Bier made her triumphant return to the genre with the 2013 winner of the European Film Award for Best Comedy, Love Is All You Need, starring Pierce Brosnan and Trine Dyrholm.

Bier recently directed Jennifer Lawrence and Bradley Cooper in the acclaimed drama Serena (2014).

A Second Chance (2014), which premiered at the Toronto International Film Festival last year, is Bier’s 14th film, featuring a Scandinavian all-star cast led by “Game of Thrones” actor Nikolaj Coster-Waldau.

DAVID FARR Executive Producer/Writer

David Farr is a playwright, screenwriter and stage director, whose plays have been performed all over the world. In recent years, he has moved into film and television, working on the long-running BBC show “Spooks” and completing his first feature film, Hanna, for Focus Features in 2009. His directorial debut, The Ones Below, with Cuba Pictures premiered at Toronto International Film Festival in 2015. His adaptation of Laurent

Binet’s HHhH, about the attempted assassination of Reinhard Heydrich began shooting in Budapest in Autumn 2015, directed by Cedric Jimenez.

David’s theatre career began when he became Artistic Director of the Gate Theatre, London, in 1995. His work at The Gate earned him a reputation as one of the most exciting new talents in British theatre, a

reputation that he built on when he left The Gate to become Artistic Director of Bristol Old Vic in 2002. His time at Bristol earned him a TMA Award for Best Director for his production of “A Midsummer Night’s Dream.”

In 2005, David took up the post of Artistic Director of London’s Lyric Theatre Hammersmith. David’s tenure at the theatre established it as a driving force in high quality visual theatre. During his time there, he wrote and directed a hugely successful adaptation of Kafka’s

“Metamorphosis,” as well as directing the acclaimed devised piece “Water” with Filter Theatre.

In 2009, David left the Lyric to become Associate Director of the Royal Shakespeare Company. His first productions, “The Winter’s Tale,” “King Lear” and “The Homecoming” all opened to critical acclaim.

ROB BULLOCK Producer

After an early career as a researcher, script editor and comedy producer at Granada TV, punctuated by travel writing assignments for Wallpaper* magazine, Rob completed an MBA at London and Columbia business schools. Following an internet start-up adventure, Rob returned to production and has gone on to produce a succession of primetime drama series.



PRODUCTION CREDITS

SIMON CORNWELL	EXECUTIVE PRODUCER
STEPHEN CORNWELL	EXECUTIVE PRODUCER
JOHN LE CARRÉ	EXECUTIVE PRODUCER
STEPHEN GARRETT	EXECUTIVE PRODUCER
SUSANNE BIER	EXECUTIVE PRODUCER/DIRECTOR
DAVID FARR	EXECUTIVE PRODUCER/WRITER
TOM HIDDLESTON	EXECUTIVE PRODUCER
HUGH LAURIE	EXECUTIVE PRODUCER
ROB BULLOCK	PRODUCER
MICHAEL SNYMAN	DIRECTOR OF PHOTOGRAPHY
TOM BURTON	PRODUCTION DESIGNER
SIGNE SEIJLUND	COSTUME DESIGNER
BEN LESTER	EDITOR
FERNANDO VELAZQUEZ	COMPOSER
CLARE FINNEGAN	PRODUCTION MANAGER
LUCIENNE SUREN	ART DIRECTOR
BARBARA HERMAN-SKELDING	SET DECORATOR
JIM GRINDLY	PROPERTY MASTER
JENNA WRAGE	MAKEUP/HAIRSTYLING DEPARTMENT HEAD
JINA JAY	CASTING DIRECTOR (UK)
LAURA CEPEDA	CASTING DIRECTOR (SPAIN)





THE INK FACTORY